Avant-Garde and Migration

The 10th International Conference of the European Network for Avant-Garde and Modernism Studies (EAM)

2–4 September 2026, Campus Frescati, Stockholm University

Book of Abstracts

Stockholm University

LINKÖPING UNIVERSITY

About the European Network for Avant-garde and Modernism Studies (EAM)

The EAM promotes the study of modernisms and the avant-gardes (historic, neo, post, and contemporary), in all the disciplines of the humanities, from art and literature through to architecture, drama, and music. Since 2008 the EAM has organised its biannual conference in Belgium, Poland, England, Finland, France, Germany, and Portugal. The network also publishes a collection of essays every two years on the theme of the conference, with De Gruyter in Berlin, which is distributed to members. The languages of the conference and the publication are English, German, and French.

Über das Europäische Netzwerk für Studien zu Avantgarde und Moderne (EAM)

Das EAM fördert die Forschung der Moderne und der Avantgarde (historisch, neo, post und zeitgenössisch) in allen Disziplinen der Geisteswissenschaften, von Kunst und Literatur bis hin zu Architektur, Drama und Musik. Seit 2008 organisierte das EAM ihre alle zwei Jahre stattfindende Konferenz in Belgien, Polen, England, Finnland, Frankreich, Deutschland und Portugal. Das Netzwerk veröffentlicht außerdem auch alle zwei Jahre eine Sammlung von Aufsätzen zum Thema der Konferenz mit De Gruyter in Berlin, die an die Mitglieder verteilt wird. Die Sprachen der Konferenz und der Veröffentlichung sind Englisch, Deutsch und Französisch.

À propos du Réseau de recherche sur l’avant-garde et le modernisme (EAM)

L’EAM promeut l’étude des modernismes et des avant-gardes (historiques, neo, post et contemporaines) dans toutes les disciplines des sciences humaines, allant de l’art et de la littérature jusqu’à l’architecture, le théâtre et la musique. Depuis 2008, l’EAM a organisé sa conférence biennale en Belgique, en Pologne, en Angleterre, en Finlande, en France, en Allemagne et au Portugal. Tous les deux ans, le réseau publie également, chez De Gruyter à Berlin, un recueil d’essais sur le thème de la conférence qui est ensuite distribué aux membres. Les langues de la conférence et de la publication sont l’anglais, l’allemand et le français.

Welcome

Welcome to the 10th EAM conference. The conference theme 'Avant-Garde and Migration' highlights migration as a key concept of historical as well as current relevance. Migration, firstly, may be understood as a socio-cultural and geopolitical concept relating to avant-garde and neo-avant-garde migrant actors and movements during the 20th century, as well as the contemporary cultural and political landscape in Europe and the world. What mechanisms of demographic migration influence/d agents of the avant-garde and their collectives? What roles have migrating, exiled, or refugee artists and intellectuals and their production played in the (cultural) politics of diverse national and ethnic communities? In what ways do the dynamics of past and contemporary avant-garde techniques connect with aspects of today's global societal and cultural migration?

Secondly, the concept of migration may function metaphorically in addressing ideational types of movements and border crossings. The latter include changes in meaning of the 'travelling' concept 'avant-garde' and other aesthetic-philosophical notions as they move across cultures and through history; the transgression of boundaries between genres, media, and modes of expression made possible by the critical practices of the avant-garde; the creative transformations with socio-political implications that arise in the interplay between movements, actors, and networks.

By addressing this theme, we seek to respond to the contemporary global geo- and cultural-political situation in which urgent questions are raised about the role of both the humanities and the arts in times of rising antidemocratic tendencies. Issues of migration, diaspora, exile and cross-border intercultural encounters have been high on the agenda of humanities research. However, these themes are often addressed within the framework of traditional disciplinary frameworks. The interdisciplinary nature of the biennial EAM conferences may provide a start in bringing forth innovative research combining various humanities disciplines. Besides highlighting important historical and theoretical aspects, we therefore also welcome delegates addressing how research on the avant-garde can shed light on the global challenges and complex problems that characterise our time.

We would like to extend our warmest thanks to Sascha Bru (KU Leuven) and David Ayers (University of Kent) of the EAM steering group, who have expertly supported us throughout the two years in which we have been organising the conference. We would also like to express our deep gratitude to our two keynote speakers, Burcu Dogramaci and Chika Okeke-Agulu, who generously accepted our invitation.

We are particularly grateful for the willing assistance offered by junior researchers and students at the Department of Culture and Aesthetics at Stockholm University during the conference: Adéle Askelöf, Clara Strömberg, Diana Kaur Vonna-Michell, Jessica Hopkins, Laura Thulin, Otto Ruin, and Raoul Christian Carlos. Many thanks also to Joanna Bong Lindström, also at the Department of Culture and Aesthetics, for her expert assistance with the website, as well as to Jenny Walegren and Saori Mori-Lundin at Akademikonferens for their professional support with all manner of administrative matters.

Finally, we would like to acknowledge with gratitude the sponsors, partners and funders who have provided the resources required to make the conference a reality: Stockholm University, Linköping University, the City of Stockholm, the Åke Wiberg Foundation, the Lars Hierta Memorial Foundation, and the Henrik Granholm Foundation.

We wish all participants an intellectually stimulating conference and a pleasant stay in Stockholm.

Jessica Sjöholm Skrubbe and Andrea Kollnitz, EAM Chairs 2025–2026

Willkommen

Willkommen zur 10. EAM-Konferenz. Das Konferenzthema „Avantgarde und Migration“ rückt Migration als ein zentrales Konzept von sowohl historischer als auch gegenwärtiger Relevanz in den Fokus. Migration kann zunächst als soziokulturelles und geopolitisches Konzept verstanden werden, das sich auf avantgardistische und neoavantgardistische MigrantInnen und Bewegungen im 20. Jahrhundert sowie auf die zeitgenössische kulturelle und politische Landschaft in Europa und der Welt bezieht. Welche Mechanismen der demografischen Migration beeinflussen die Akteure der Avantgarde und ihre Kollektive? Welche Rolle haben migrierende, im Exil lebende oder geflüchtete KünstlerInnen und Intellektuelle und ihre Werke in der (Kultur-)Politik verschiedener nationaler und ethnischer Gemeinschaften gespielt? Inwiefern stehen die Dynamiken vergangener und zeitgenössischer Avantgarde-Techniken mit Aspekten der heutigen globalen gesellschaftlichen und kulturellen Migration in Verbindung?

Zweitens kann das Konzept der Migration metaphorisch verwendet werden, um ideelle Arten von Bewegungen und Grenzüberschreitungen zu beschreiben. Letztere umfassen Bedeutungswandel des „reisenden“ Konzepts „Avantgarde“ und anderer ästhetisch-philosophischer Begriffe, während sie sich über Kulturen und durch die Geschichte hinweg bewegen; die Überschreitung von Grenzen zwischen Genres, Medien und Ausdrucksformen, die durch die kritischen Praktiken der Avantgarde ermöglicht wird; sowie die kreativen Transformationen mit gesellschaftspolitischen Implikationen, die sich aus dem Zusammenspiel von Bewegungen, Akteuren und Netzwerken ergeben.

Mit der Auseinandersetzung mit diesem Thema möchten wir auf die aktuelle globale geopolitische und kulturpolitische Situation reagieren, in der dringende Fragen zur Rolle der Geisteswissenschaften und der Künste in Zeiten zunehmender antidemokratischer Tendenzen aufgeworfen werden. Themen wie Migration, Diaspora, Exil und grenzüberschreitende interkulturelle Begegnungen stehen seit langem ganz oben auf der Agenda der geisteswissenschaftlichen Forschung. Allerdings werden diese Themen oft innerhalb traditioneller disziplinärer Rahmenbedingungen behandelt. Der interdisziplinäre Charakter der alle zwei Jahre stattfindenden EAM-Konferenzen könnte einen Anfang bieten, um innovative Forschungsansätze hervorzubringen, die verschiedene geisteswissenschaftliche Disziplinen miteinander verbinden. Neben der Hervorhebung wichtiger historischer und theoretischer Aspekte begrüßen wir daher auch Beiträge, die sich damit befassen, wie die Forschung zur Avantgarde Aufschluss über die globalen Herausforderungen und komplexen Probleme geben kann, die unsere Zeit prägen.

Wir möchten Sascha Bru (KU Leuven) und David Ayers (University of Kent) vom EAM-Steuerungskomitee unseren herzlichsten Dank aussprechen, die uns während der zweijährigen Vorbereitungszeit der Konferenz mit großem Sachverstand unterstützt haben. Unser besonderer Dank gilt auch unseren beiden Keynote-Speakern Burcu Dogramaci und Chika Okeke-Agulu, die unsere Einladung großzügig angenommen haben.

Besonders dankbar sind wir den Juniorforschern und Studierenden des Instituts für Kultur und Ästhetik der Universität Stockholm für ihre engagierte Unterstützung während der Konferenz: Adéle Askelöf, Clara Strömberg, Diana Kaur Vonna-Michell, Jessica Hopkins,

Laura Thulin, Otto Ruin und Raoul Christian Carlos. Unser herzlicher Dank gilt außerdem Joanna Bong Lindström, ebenfalls vom Institut für Kultur und Ästhetik, für ihre fachkundige Unterstützung bei der Website sowie Jenny Walegren und Saori Mori-Lundin von Akademikonferens für ihre professionelle Unterstützung in allen administrativen Belangen.

Schließlich möchten wir den Sponsoren, Partnern und Förderinstitutionen unseren ausdrücklichen Dank aussprechen, die mit den notwendigen Mitteln dazu beigetragen haben, diese Konferenz zu ermöglichen: der Universität Stockholm, der Universität Linköping, der Stadt Stockholm, der Åke-Wiberg-Stiftung, der Lars-Hierta-Gedenkstiftung und der Henrik-Granholm-Stiftung.

Wir wünschen allen Teilnehmer:innen eine intellektuell anregende Konferenz und einen angenehmen Aufenthalt in Stockholm.

Jessica Sjöholm Skrubbe und Andrea Kollnitz
EAM-Vorsitzende 2025–2026

Bienvenue

Bienvenue à la 10e conférence de l'EAM. Le thème de la conférence, « Avant-garde et migration », met en lumière la migration comme un concept central, d'une pertinence à la fois historique et contemporaine. La migration peut être comprise, dans un premier temps, comme un concept socioculturel et géopolitique lié aux acteurs et mouvements migrants d'avant-garde et de néo-avant-garde au cours du XXe siècle, ainsi qu'au paysage culturel et politique contemporain en Europe et dans le monde. Quels mécanismes de migration démographique influencent les agents de l'avant-garde et leurs collectifs? Quel rôle les artistes et intellectuels migrants, exilés ou réfugiés et leur production ont-ils joué dans la politique (culturelle) de diverses communautés nationales et ethniques? De quelle manière la dynamique des techniques d'avant-garde passées et contemporaines est-elle liée aux aspects de la migration sociale et culturelle mondiale actuelle.

Deuxièmement, le concept de migration peut fonctionner de manière métaphorique pour aborder les types idéologiques de mouvements et de franchissements de frontières. Ces derniers comprennent les changements de sens du concept « itinérant » d'« avant-garde » et d'autres notions esthétiques et philosophiques à mesure qu'ils traversent les cultures et l'histoire ; la transgression des frontières entre les genres, les médias et les modes d'expression rendue possible par les pratiques critiques de l'avant-garde; les transformations créatives ayant des implications sociopolitiques qui découlent de l'interaction entre les mouvements, les acteurs et les réseaux.

En abordant ce thème, nous cherchons à répondre à la situation géopolitique et culturelle mondiale contemporaine, qui soulève des questions urgentes sur le rôle des sciences humaines et des arts à une époque où les tendances antidémocratiques se renforcent. Les questions de migration, de diaspora, d'exil et de rencontres interculturelles transfrontalières figurent en bonne place dans le programme de recherche en sciences humaines. Cependant, ces thèmes sont souvent abordés dans le cadre des disciplines traditionnelles. La nature interdisciplinaire des conférences biennales de l'EAM peut constituer un point de départ pour faire émerger des recherches innovantes combinant diverses disciplines des sciences humaines. Outre la mise en évidence d'aspects historiques et théoriques importants, nous invitons donc également les délégués à aborder la manière dont la recherche sur l'avant-garde peut éclairer les défis mondiaux et les problèmes complexes qui caractérisent notre époque.

Nous tenons à adresser nos plus chaleureux remerciements à Sascha Bru (KU Leuven) et David Ayers (University of Kent), membres du comité directeur de l'EAM, qui nous ont apporté leur soutien et leur expertise tout au long des deux années de préparation de la conférence. Nous souhaitons également exprimer notre profonde gratitude à nos deux conférenciers invités, Burcu Dogramaci et Chika Okeke-Agulu, qui ont généreusement accepté notre invitation.

Nous sommes particulièrement reconnaissants aux jeunes chercheurs et aux étudiants du Département de culture et d'esthétique de l'Université de Stockholm pour leur aide précieuse et leur disponibilité pendant la conférence : Adéle Askelöf, Clara Strömberg, Diana Kaur Vonna-Michell, Jessica Hopkins, Laura Thulin, Otto Ruin et Raoul Christian

Carlos. Nous remercions également Joanna Bong Lindström, du même département, pour son aide experte dans la gestion du site web, ainsi que Jenny Walegren et Saori Mori-Lundin d'Akademikonferens pour leur soutien professionnel dans tous les aspects administratifs de l'organisation.

Enfin, nous souhaitons exprimer notre profonde reconnaissance aux sponsors, partenaires et organismes financeurs qui ont fourni les ressources nécessaires à la réalisation de la conférence : l'Université de Stockholm, l'Université de Linköping, la Ville de Stockholm, la fondation Åke Wiberg, la fondation commémorative Lars Hierta et la fondation Henrik Granholm.

Nous souhaitons à toutes et à tous une conférence intellectuellement stimulante ainsi qu'un agréable séjour à Stockholm.

Jessica Sjöholm Skrubbe et Andrea Kollnitz
Présidentes de l'EAM, 2025–2026

Wednesday, 2 September, 10:00-11:30

01 - Conceptual Approaches to Decolonizing the Avant-garde

Panel convenor: (Isabel Wünsche, Constructor University Bremen)
Panel chair: Sascha Bru (KU Leuven)
Venue: Aula Magna, Bergsmannen

Decolonizing Art History Writing rather than the Avant-garde
Noemi Smolik (Berlin and Prague)

As the postcolonial thinker Dipesh Chakrabarty states in his book *Europe as Province*, the concept of the avant-garde is a theoretical construct that has provided art historians active in the international arena of academia with a method to produce a grand meta-narrative. In this narrative, Western Europe, standing at the summit of a progressive development, has always been the sovereign subject, and all other cultural formations were expected to catch up with it.

The so-called Russian avant-garde has been included in this meta-narrative. However, as I show in my book, *Malevich's Slap in the Face of Modern Taste*, the Russian movement arose precisely from a rebellion against this striving for a common goal. Actually, the term avant-garde should not be applied to it because the movement defines itself precisely in opposition to the postulates of the avant-garde such as rationalism, positivism, materialism, atheism, and the belief in progress.

It was the theoretical concept of the avant-garde that has prevented Western scholars, who often lacked knowledge of the Russian language, from seeing the singularity of the Russian movement. As early as 1874, the Russian thinker Vladimir Solovyov raised the issue of this theoretical blindness. Without his critique of the modernist striving for hegemony and evolutionary superiority, the Russian movement would be inconceivable. However, up to this day, Solovyov's writings have remained largely unknown in the West, just like the singularity of the Russian art movement.

In my presentation, I will explore what this problem means for the concept of "decolonizing the avant-garde" and emphasize that rather than the art of the so-called Russian avant-art artists, art history writing should be decolonized.

Noemi Smolik grew up in Prague, studied art history, history, and philosophy in Cologne and New York, and lives in Berlin and Prague. She was a professor at the art academies in Hamburg and Dresden. She regularly writes for *FAZ* (Frankfurt Main), *artforum* (New York), *frieze* (London), *e-flux* (New York), and *Kunstforum* (Cologne). In 2020, she received the Art Cologne Prize for Art Criticism. She is a co-founder of the platform *Hope Recycling Station* in Prague, which deals with questions of racism, colonialism, and post-colonialism in art in countries of the former Soviet sphere of influence. Her last book on the development of Russian art between 1861 and 1921, titled *Malewitschs Ohrfeige dem modernen Geschmack* (Malevich's Slap in the Face of Modern Taste) and published by Matthes&Seitz, is an attempt to decolonize Western art history writing.

Decolonizing the "Second Avant-Garde": Regional Perspectives in the Historiography of Soviet Art
Irina Riznychok (Constructor University Bremen)

This paper reconsiders the so-called "Second Avant-Garde" from a decolonial perspective within the historiography of Soviet art. The term itself emerged in the intellectual climate of the Cold War and proved instrumental in promoting nonconformist art from Moscow and Leningrad on the international art scene, where its implied continuity with the historical avant-garde enhanced both visibility and marketability. Yet precisely this framing naturalizes a linear narrative of succession and revival, obscuring the discontinuities between the avant-garde of the 1910s–1920s and postwar unofficial art, while flattening regional specificities. Shaped largely by metropolitan perspectives, the concept has contributed to universalizing the experience of the Soviet underground and to reproducing hierarchical center–periphery models that cast regional practices as derivative. A decolonial approach allows us to question the implicit hierarchies embedded in the term "Second Avant-Garde" itself. What does the designation "second" imply in relation to the historical avant-garde? Does it reproduce a linear, evolutionist narrative derived from Western art history? And to what extent does it obscure regional differences and alternative genealogies of modernism within the Soviet context?

By focusing on regional contexts of Sverdlovsk, Ufa, and Saratov this paper examines how local versions of the avant-garde developed in dialogue not only with Western modernism, but also with regional artistic traditions, local exhibition infrastructures, and specific sociocultural conditions. Rather than treating these practices as peripheral echoes of metropolitan movements and tendencies, I argue that they constituted distinct aesthetic formations that challenge center–periphery models within Soviet art history. By combining regional case studies with a historiographical critique of the concept itself, the paper aims to contribute to a more plural, multi-sited understanding of postwar artistic production and to rethink the conceptual tools inherited from Cold War art history.

Irina Riznychok is an adjunct researcher at Constructor University Bremen. She received her MA degree in History of Art from the Ural Federal University, Ekaterinburg, Russia and worked as a curator at the Ekaterinburg Museum of Fine Arts from 2010 to 2023. In 2023, she was awarded a Hans Koschnick Special Scholarship at the Research Centre for East European Studies at the University of Bremen (FSO) to complete her PhD thesis "The Third Wave of Russian Artistic Emigration to New York: Strategies, Exhibitions, and Reception." Her current postdoc project seeks to re-situate the legacy of artists from the Ural region within the history of Russian/Soviet art and neo-avant-garde histories.

Migrating Concepts: Decolonizing Abstraction
Isabel Wünsche (Constructor University Bremen)

Abstraction distinctly shaped European and American modernism in the twentieth century but also left its mark in Latin America, the Middle East, Africa, Asia, and Australia. Thus, the narrative of abstract painting as a modern Western invention requires a closer examination. The largely Eurocentric approach results in a distorted value system in which some works are more authentic than others. Such thinking, with respect to western primacy in artistic creation further enhances notions of primary vs. secondary, influencing vs. influenced, center-periphery and other "western vs. the others" dichotomies in modernist and avant-garde art.

In many cases, nascent, post-colonial states, keen to make their own mark in a progressive world, eagerly adopted the European modernist narrative, linking their striving for an independent future, societal modernization, scientific and technological progress to abstraction. At the same time, artists in Latin America, Africa, and Asia, many of whom had studied abroad and were directly familiar with abstract movements in the West, turned to their own cultural heritage, e.g. prehistoric hieroglyphs, ancient motifs, and calligraphy, that often had been repressed or simply dismissed under colonial rule.

Artists throughout the world eagerly sought after and found new approaches to modernism and abstract art, be it through the introduction of participatory practices into geometric abstraction, the incorporation of Islamic symbols and Arabic letterforms, or the merging of Western approaches to abstract art with traditional elements, media, and artistic techniques. Combining tradition and modernity, these artists worked towards a culture-specific visual language that would instill a sense of national identity in their respective nation-states at a time when many of these countries were just beginning to assert their independence. In my paper, I will discuss the work of non-western abstract painters in Latin America, the Arab World, and Asia who have developed their approaches to abstraction in a dialogue between their own cultural traditions and their intensive studies of western art practices.

Isabel Wünsche is Professor of Art and Art History at Constructor University (previously International/Jacobs University Bremen) since 2001. She studied Art History, Classical and Christian Archaeology in Berlin, Moscow, Heidelberg, and Los Angeles and received her PhD from Heidelberg University. Her research interests are European modernism and its global dissemination, the avant-garde movements, abstract art, and émigré networks. Her most important publications include *Biocentrism and Modernism* (2011), *Meanings of Abstract Art: Between Nature and Theory* (2012), *The Organic School of the Russian Avant-Garde: Nature's Creative Principles* (2015), *Marianne Werefkin and the Women Artists in Her Circle* (2016), *Practices of Abstract Art: Between Anarchism and Appropriation* (2016), *The Routledge Companion to Expressionism in a Transnational Context* (2018), *Bauhaus Diaspora and Beyond: Transforming Education through Art, Design and Architecture* (2019), *100 Years On: Revisiting the First Russian Art Exhibition of 1922* (2022), and the essays "From Universal Visual World Language to Global Cross-cultural Dialogue," in *Representing and Understanding Abstraction Today* and also in *ARTFORUM online* (2024) as well as "Abstraction: On Beyond the Western World," in *ARS*, Vol. 58, Nr. 2 (2025), Special Issue on Contemporary Painting: Contexts and Parallels.

Wednesday, 2 September, 10:00-11:30

02 - Women, Photography, and the Avant-Garde from East-Central Europe 1/2

Panel convenor: Ariko Kato (Nagoya University of Foreign Studies)
Venue: Aula Magna, Kungstenen

Mobility and Immobility: Margit Reich Sielska's Photocollages

Ariko Kato (Nagoya University of Foreign Studies)

This paper examines the photocollages of Margit Reich-Sielska (1900–1980), a Polish-Jewish woman artist and the only female member of the avant-garde art group artes, which was active in Lviv in the early 1930s and is regarded as the only surrealist group in interwar Poland. Before joining artes, she studied in Lviv, Krakow, and Paris.

The primary aim of the paper is to situate her work produced in interwar Lviv within transnational avant-garde networks, analyzing her photocollages as expressions of pacifist and feminist perspectives, as well as her sensitivity to Orientalist representations of non-European objects. Photocollage is treated as a medium closely linked to practices of circulation and displacement. A secondary aim is to explore how war, shifting borders, and the gendered structures of art history contributed to the Reich-Sielska—who remained in postwar Lviv—as well as her postwar works.

Since the 2000s, the cross-genre and cross-ethnic avant-garde movement in Lviv has increasingly attracted scholarly attention. At the center of this renewed interest is the art group artes, whose members sought to develop a new form of art that engaged with contemporary avant-garde movements while being rooted in Lviv as a culturally diverse space. Despite this growing attention, Margit Reich-Sielska, who remained in Lviv after the war with her Ukrainian artist husband Roman Sielski, also a member of artes, and the group's photocollage works, which resonate with Debora Vogel's concept of montage as a literary genre, have remained relatively overlooked or marginalized.

In recent years, Polish scholars have published studies on Reich-Sielska's photocollages, situating them within Polish social contexts of gender and broader European art traditions (Kossowska; Koczyńska). Building on this scholarship, the present paper uses migration as a key interpretive lens—understood in terms of mobility and immobility—to focus on the circulation of ideas and the displacement of history in Reich-Sielska's case, reconsidering her position as an artist shaped by immobility in Lviv.

Ariko Kato is a Professor in the Department of Liberal Arts at Nagoya University of Foreign Studies, Japan. Her research focuses on twentieth-century Polish literature and the memory of World War II, with particular attention to interwar Lviv, women avant-garde artists, the Holocaust, Japanese war representations, and war photography. She is the author and (co-)editor of five books, including *Bruno Schulz, Modernista z Drohobycza: Księga, Obraz, Tekst* [*Bruno Schulz, Modernist from Drohobycz: Book, Image, Text*] (Warsaw, 2023) and *Pamięć o II Wojnie Światowej w Polsce i Japonii* [*Memory of WW2 in Poland and Japan*] (Warsaw, 2018; co-edited with J. Leociak). She is also a translator of Polish literature into Japanese, including works by Zofia Nałkowska and Debora Vogel. She has been a grant-holding scholar in the United States, Germany, and Poland. She currently serves as Chair of the Editorial Committee of the Japan Society for the Study of Slavic Languages and Literatures.

To leave or to get: transit photography by Sofia Yablonska

Olena Haleta (Ivan Franko National University of Lviv)

The Ukrainian writer, camerawomen and photographer Sofia Yablonska, who was born in the village of Hermaniv near Lviv (1907) and died in Paris (1971), became the first Ukrainian woman to travel around the world. She described her impressions and experiences in three books of travelogues published in Lviv in the interwar period and illustrated with numerous photographs that Yablonska took herself. Formed in the Parisian environment of Ukrainian and French artists of the late 1920s, Yablonska perceived photography with a special media optimism, not as a supplement to the text, but as a unique opportunity to convey what remains beyond the limits of language. Reflections in her texts and the peculiarities of the interaction of verbal and visual images indicate that Yablonska considers photography as a special form of cultural transit, which does not so much provide observers with impressions of "distant lands" as it takes them directly to the place of action. The very place Yablonska reflects in photographs as a part of the space occupied and transformed by a certain

person or community. Photography also becomes for Yablonska a search for her own place through the construction of her own gender and cultural perspective of observation. The search for one's own place takes on particular importance in the period between the two world wars, the first of which made Yablosnka a fugitive, and the second an emigrant.

Olena Haleta is a professor of literary theory at Ivan Franko National University of Lviv and gest professor of cultural studies at Ukrainian Catholic University (Lviv). She has researched and taught modern Ukrainian literature and culture in the USA, Canada, Germany, Austria, Poland, Croatia, and Czech Republic. She is an author and (co)editor of nine books on the literary history of modern Ukraine including monographs *From Anthology To Ontology: Anthology as a Means of Representation of Ukrainian Literature of the late Nineteenth – early Twenty-first Centuries* (2015) and *New Writings: Ukrainian Literature in an Anthropological Perspective* (2023).

Wednesday, 2 September, 10:00-11:30

03 - Exil et migration chez les surréalistes: le parti pris d'un nomadisme éthique et esthétique

Panel convenor: Andrea Oberhuber (Université de Montréal)
Venue: Aula Magna, Mimer

Créer depuis les marges: migrations transcontinentales et esthétique nomade chez Alice Rahon
Doris G. Eibl (Université d'Innsbruck)

Bien avant l'exil américain et mexicain, le voyage d'Alice Rahon en Inde en 1936, où elle retrouve Valentine Penrose et se retire pendant quelques mois dans le fameux ashram de Mirtola, constitue pour la poétesse et future peintre une première expérience fondatrice de décentrement. La confrontation avec les paysages, les mythologies et les spiritualités indiennes nourrit une sensibilité à l'archaïque, au rituel et au cosmique, perceptible dans son premier recueil de poésies À même la terre (1936), où la parole poétique se fait incantatoire et minérale. Ce déplacement volontaire vers un ailleurs non européen initie déjà une esthétique de l'entre-deux et de la métamorphose.

Les voyages ultérieurs en Amérique du Nord à la fin des années 1930 – elle arrivera à New York en compagnie de Wolfgang Paalen et d'Eva Sulzer en mai 1939, traversera avec eux le continent pour la Colombie Britannique et l'Alaska et se rendra finalement au Mexique– relèvent d'abord d'un désir d'exploration des cultures autochtones, puis s'inscrivent, avec le début de la Seconde Guerre mondiale, dans un contexte d'exil politique. La découverte des cultures amérindiennes et, finalement, l'installation au Mexique transformant durablement son langage poétique et pictural. Dans des nombreuses contributions à la revue DYN, tout comme dans des tableaux tels que Le Shaman (1939), Paysage esquimau (1945) ou Nouvelle lune (1945) apparaissent des figures totémiques, des textures telluriques et des temporalités cycliques, issues d'un dialogue avec les cosmologies extraeuropéennes.

Ma communication se propose de penser l'œuvre de Rahon comme une esthétique de l'instable et de l'entre-deux, où les migrations successives – choisies ou contraintes –produisent une poétique nomade, critique des assignations identitaires et révélatrice d'un surréalisme profondément reconfiguré par l'expérience du déplacement.

Doris G. Eibl est professeure associée et enseigne les littératures française et québécoise (XXe et XXIe siècle) au Département de langues et littératures romanes de l'Université d'Innsbruck. Elle a publié de nombreux articles sur des questions de mémoire, d'identité et de filiation (Chrystine Brouillet, Nicole Brossard, Ying Chen, Dai Sijié, Annie Ernaux, Anne Hébert, Suzanne Jacob, Laurent Mauvignier, Catherine Mavrikakis et Régine Robin) ainsi que sur les relations entre texte et images (chez Leonora Carrington, Valentine Penrose et Max Ernst). Parmi ses récentes publications figurent *Les relations entre homme et animal dans les cultures, littératures, et médias francophones* (avec Christoph Vatter, 2020), *Zukunft/Utopie* (avec David Winkler-Ebner, 2020) et le dossier «Le légendaire dans les textes de filiation» (*Revue des Sciences Humaines* no 353, 2024, avec Aurélie Barjonet). Directrice du Centre d'études canadiennes de l'Université d'Innsbruck jusqu'à sa fermeture en mai 2025, elle fait désormais partie de l'équipe d'organisation d'un nouveau réseau de *Area Studies* (Network of Areas).

L'exil par anticipation de Mimi Parent et Jean Benoit
Sylvano Santini (Université du Québec à Montréal)

Dans ses réflexions sur l'« expérience de l'exilé », Edward Saïd souligne que l'exil peut susciter rancoeur et regret, tout en affinant le regard porté sur le monde. Parce qu'exil et mémoire sont indissociables, ce serait ce que l'on a laissé derrière soi et la manière dont on s'en souvient qui déterminerait la projection vers l'avenir (Saïd, 2008). Cette communication propose de retourner cette perspective en envisageant l'exil comme une expérience qui, ne s'enracinant pas principalement dans le passé, se veut une anticipation du futur. Il s'agirait donc de penser l'exil comme étant fondé sur une mémoire prospective plutôt que rétrospective.

Chez plusieurs artistes et écrivain·es venu·es à Paris au milieu du XXe siècle, l'exil ne relève ni d'une rupture traumatique ni d'un désir d'oubli, mais d'une attente. La mémoire de ces dernier·ères ne fonctionne plus seulement comme retour sur ce qui a été, mais comme rétention de ce qu'elles et ils avaient espéré vivre. Ce dont ces artistes se souviennent alors, c'est de cette « mémoire du futur », une mémoire par anticipation qui inverse les pôles temporels traditionnellement associés à l'exil.

C’est à partir de l’idée d’un exil par anticipation que cette communication analysera le parcours parisien du couple d’artistes québécois Mimi Parent et Jean Benoît. S’éloignant du Québec de la Grande Noirceur marqué par l’académisme et la censure, ils ne savent pas encore qu’ils s’établiront définitivement à Paris ni qu’ils joueront un rôle actif au sein du surréalisme. Leur intégration tardive mais spectaculaire au mouvement semble pourtant confirmer une adhésion longuement anticipée et désirée. Peu enclins à la nostalgie, rarement revenus au Québec et indifférents aux discours identitaires, Parent et Benoît incarnent une forme d’exil surréaliste pensé comme l’accroissement d’un rêve partagé. Leur exil n’est dès lors pas seulement spatial, mais profondément temporel : il consiste à vivre, à chaque présent, des vies futures.

Sylvano Santini est professeur régulier au département d’études littéraires de l’Université du Québec à Montréal. Il y enseigne la sémiologie tardive, les théories du rapport entre le texte et l’image et les avant-gardes. Il a faire paraître aux Presses de l’Université de Montréal D’une révolution à l’autre, un essai sur la relation entre Guy Debord et Patrick Straram, suivi de l’édition critique de leur correspondance et de la première publication situationniste au Québec en 1960, Cahier pour un paysage à inventer. Il termine aussi la rédaction d’un ouvrage théorique sur la « cinéfiction », à partir d’un concept qu’il a créé pour définir le rapport performatif de la littérature au cinéma.

L’exil comme espace-temps du souci de soi et du monde: de l’«action indirecte» contre le pouvoir national-socialiste

Andrea Oberhuber (Université de Montréal)

Alors que la majorité des créatrices surréalistes, notamment des deuxième et troisième générations du mouvement, dont Leonora Carrington, Leonor Fini et Unica Zürn, entre autres, viennent des quatre coins du monde pour côtoyer, selon une durée et une proximité variables, les cercles surréalistes parisiens, Claude Cahun et (Marcel) Moore font partie des artistes françaises qui, à partir de mai 1938, ont effectué le mouvement inverse: fuyant la montée des fascismes un peu partout en Europe, le couple créateur s’exile à l’île de Jersey où les deux femmes s’engagent dans la Résistance contre l’occupant nationalsocialiste.

Lorsqu’à l’éclatement de la Seconde Guerre mondiale, Max Ernst est arrêté et déporté au Camp des Milles, la jeune Leonora Carrington, installée avec son conjoint artiste dans le sud de la France, décide de prendre la fuite en avant pour trouver refuge dans un hôpital psychiatrique en Espagne, avant de migrer au Mexique où elle rejoindra la communauté des exilé.es. Le premier déplacement (en Espagne) sera abordé dans le récit autographique *En Bas* (1946). Dans le cas de l’écrivaine-photographe Claude Cahun et de l’artiste Marcel Moore, l’exil prend des formes multiples, donnant lieu à un nomadisme à la fois éthique et esthétique : de l’occupation de Jersey à leur arrestation, le couple se lance, sous le pseudonyme « Der Soldat ohne Namen », dans l’écriture de nombreux tracts écrits en allemand et distribués à des endroits stratégiques de l’île, dans la fabrication d’objets détournés et de pancartes, ainsi que, après la guerre, dans la performance photographiée sur le muret construit par les Allemands.

Je me pencherai sur l’exil comme espace-temps à la fois différent et complémentaire chez Carrington et Cahun-Moore : face au gouffre, leurs actions se rejoignent dans le désir de résister par l’écriture de l’expérience migratoire (géographique et psychologique) et par des activités dites de contre-propagande («action indirecte») par lesquelles Cahun et Moore semblent entrer en écho avec l’inquiétante actualité politique.

Andrea Oberhuber est professeure de littérature à l’Université de Montréal où elle enseigne l’écriture des femmes (XIXe-XXIe siècles), les avant-gardes, la photolittérature et le care littéraire. Elle dirige la revue numérique *MuseMedusa* (www.musemedusa.com), spécialisée en recherche-création. Les récents projets de recherche ont été consacrés aux figures ambivalentes du *care* dans le roman français de 1870 à 1945 (« À votre service »), ainsi qu’à la littérature comme espace paradoxal du *care*, à travers les représentations de la criminelle. Actuellement, elle est cochercheuse dans le projet «Quand la littérature et la médecine s’accompagnent et nous accompagnent», sous la dir. par Catherine Mavrikakis). En 2023, elle a publié aux Presses de l’Université de Montréal *Faire oeuvre à deux. Le Livre surréaliste au féminin*, consacré aux questions de démarche collaborative et de couple créateur au sein de l’objet *livre* avant-gardiste ; la coédition française est parue en septembre 2024 aux Presses universitaires de Rennes. L’essai s’est mérité le prix Victor-Barbeau 2024, décerné par l’Académie des lettres du Québec, et a été finaliste en 2025 pour les Prix du Canada.

Wednesday, 2 September, 10:00-11:30

04 - Between Trauma and Empowerment – Surrealism and Migration 1/2

Chair: Gwen Haller (University of Edinburgh)
Venue: Aula Magna, Polstjärnan

Surrealist Women Writing Against Fascism
Emily Wieder (University Iowa)

The history of French Surrealism during World War II is one of dispersal. The narrative often follows André Breton as he sought refuge in Marseille then traveled to New York City via Martinique. Another prominent narrative highlights the Surrealists-turned-Resistants, like Paul Éluard, Louis Aragon, and René Char, who were scattered around France. While useful for explaining the Surrealist diaspora, both of these narratives remain androcentric. My work looks to the margins. Investigating women Surrealist-Resistants, I elaborate an exemplary anti-phallogo-tyrannical practice that dismantled every ideological pillar of Nazism.

The neologism "anti-phallogo-tyrannical" derives from Jacques Derrida's phallogocentrism, or the superiority of the masculine (phallus) over the feminine and of rational speech (logos) over writing in Western metaphysics. Nazism represents a uniquely oppressive form of phallogocentrism that I call "phallogo-tyranny." Women Surrealist-Resistants diametrically oppose phallogo-tyranny by assuming their perceived inferior position as women (in other words, those lacking the phallus) and the supposedly inferior medium of writing. My posterior application of deconstructionism to French Surrealism offers a critical lens for appreciating these women's subtle yet subversive writing. This lens also elucidates global anti-authoritarian practices today.

To illustrate this theory, I provide three examples of exiled or refugee women Surrealists. First, the Jewish queer photographer Claude Cahun and her partner Marcel Moore moved from Paris to Cahun's family farm in Jersey in the 1930s. During the war, they operated as the Soldier with No Name, leaving anti-war messages on every surface they could paint. Second, the Russian writer Elsa Triolet went into hiding with Aragon, and the couple mobilized their literary talents in Communist Resistance networks. Third, the Swedish artist Greta Knutson relocated to southern France during the Exodus, then served as an interpreter in Char's parachuting division. This dissertation-based paper begins filling the scholarly gap in understanding Surrealist writing, women, and wartime activities.

Emily Wieder is a Ph.D. candidate in French and Francophone World Studies at the University of Iowa, where she also works as the graduate assistant for the Iowa Archives of the Avant-Garde. Her dissertation explores surrealist and surrealist-adjacent women who resisted the Nazis in France, Jersey, and Martinique. She is generally interested in French-language surrealist poetry and periodicals. In addition to sharing these interests at various conferences, Emily's work has been published in SITES and The International Journal of Surrealism.

A Visual Feast: Tracing Migration Through Leonora Carrington's Banquet Scenes
Gwen Haller (University of Edinburgh)

From finishing schools to a formal presentation at the court of King George V, Leonora Carrington's (1917-2011) upbringing was steeped in the traditions of British high society. Popular convention emphasises how she eschewed these trappings with successive migrations to continental Europe and, eventually, Mexico City. Her origins are seen as relevant to discussions of Celtic imagery in her work, but scholarship is otherwise limited in its analysis of Carrington's British roots. This paper will instead argue that, alongside her favoured esoteric and cultural traditions, Carrington continued to engage with her own latent Britishness through her artistic production. Her depictions of banquet scenes blend quintessential British traditions with the culinary offerings of her adopted Mexican home, resulting in a visual feast that directly reflects her migratory past. The paintings Meal of Lord Candlestick (1938), Edwardian Hunt Breakfast (1956), and Grandmother Moorhead's Aromatic Kitchen (1975) serve as case studies through which the viewer can trace the evolution of Carrington's cross-cultural imagery. Her correspondence with noted Surrealist patron Edward James provides further evidence of the artist's ambiguous relationship with national identity – vacillating between humour, fear, and lament. By Surrealism's centenary, the banquet scenes continued to captivate viewers. Uruguayan designer Gabriela Hearst revealed a Carrington-inspired collection and banquet for attendees of her Fall 2024 Ready-

to-Wear show at New York Fashion Week – a cross-cultural feast for the eyes which proved the continued relevance of Carrington's work.

Gwen Haller is a PhD candidate in History of Art at the University of Edinburgh. Supervised by an interdisciplinary team, her work aims to incorporate ideas from folklore studies and critical theory alongside feminist art historical methods. Gwen's doctoral research focuses on a trio of artists living and working in Mexico City: Leonora Carrington, Kati Horna, and Remedios Varo. She holds a MA in Art History with a thesis option in Gender & Women's Studies from McGill University, which was funded in part by the Social Sciences and Humanities Research Council of Canada (SSHRC) and the Réseau québécois en études féministes (RéQEF). Gwen completed her undergraduate studies at Carleton University, graduating with a Combined Honours BA in Art History, European and Russian Studies, and History with High Distinction.

Surrealism in Motion: Rethinking the Avant-Garde through Artist Migration between Istanbul and Paris
Ayşe Güngör (Hochschule für Bildende Künste Braunschweig)

This paper examines Surrealism as a migratory avant-garde formation by tracing its circulation between Istanbul and Paris in the mid-twentieth century. Rather than approaching Surrealism as a stable movement transferred from a European centre to a peripheral context, the paper conceptualises it as a set of ideas, practices, and actors in motion, shaped through processes of migration, translation, and recontextualisation within specific socio-political conditions. Focusing on cultural journals, critical art writing, and artistic discourses in post-war Turkey, the paper shows how Surrealism entered Turkish art history through publications and debates that actively mediated its meanings. These sites of circulation did not simply introduce surrealist aesthetics but reframed avant-garde strategies in relation to local political tensions, linguistic negotiations, and institutional contexts. Surrealism thus functioned as a moving avant-garde concept whose critical potential was artistically transformed rather than passively received.

The paper then turns to concrete instances of artistic migration and transcultural encounters, particularly Yüksel Arslan's relocation to Paris and his engagement with André Breton, accompanied by Ferit Edgü, as well as the correspondence between Selahattin Hilav and Breton. These encounters highlight how physical migration intersected with intellectual displacement and artistic experimentation, shaping the reception and practice of Surrealism in Turkey. By examining artists such as Arslan and Tiraje and their participation in the 1964 International Surrealist Exhibition, the paper argues that Surrealism should be understood not as a closed historical episode but as an ongoing avant-garde process, continuously rearticulated across geographic and cultural boundaries.

Ayşe Güngör is an art historian and curator. She holds a PhD in Art History from Technische Universität Berlin. Her research focuses on art and anthropology, eco-art practices, transcultural art history and global art narratives. She conducted postdoctoral research at global dis:connect – Käte Hamburger Research Centre and at the Kunsthistorisches Institut Florenz – Max Planck Institute. She curated exhibitions such as Shifting Patterns (Kunstverein Tiergarten, Berlin, 2020) and Up in Arms (Kunstraum Kreuzberg/Bethanien, Berlin, 2019). She has teaching experience at Technische Universität Berlin and the University of Zurich. Her recent book is Transitional Territories (2022) published by Transcript Verlag. She is currently working as a Research Associate at the Department of Art History, Hochschule für Bildende Künste Braunschweig (HBK).

Wednesday, 2 September, 10:00-11:30

05 - Activating Nature – From Posthumanist to Ecocritical Perspectives 1/2

Chair: Alexandra Peat (University of Galway)
Venue: Aula Magna, Spelbomskan

'If You Were to Open a Swift': The Migratory Aesthetics of Ali Smith's Summer
Alexandra Peat (University of Galway)

In Ali Smith's 2020 novel Summer recurrent images of swifts reveal the meaning-making potential of movement. 'Swifts [are] a bit like a flying message in a bottle,' writes a young English woman, Sacha Greenlaw, to Anh Kiet, a Vietnamese migrant in a detention centre. For Smith, these migratory birds who live on the wing become textual markers ('moments in ink' or 'black arrows high in the sky') that precipitate shifts in perspective and trace stories of displacement that evade more stable narrative structures. Their recurrent presence connects various stories of migration, including those of Daniel Gluck, a German-British Jew interned in the Isle of Man during the Second World War, his sister Hannah in German-Occupied France, Anh Kiet, the modernist sculptor Barbara Hepworth, and the Italian avant-garde film maker, Lorenza Mazzetti, who immigrated to England in the 1950s. Mirroring avant-garde tropes, their stories are told in fragments through letters, postcards, and scraps of art, often unsent or unread.

This presentation shows how Smith's experimental writing mobilises its avant-garde roots by appealing to the more-than human world to mediate experiences of migration. It considers Smith's exploration of swifts as metaphors of migration: starting as clichés, these bird-images become increasingly unsettling critiques of the limits of metaphor. In her letter to Anh Kiet, Sacha describes, 'a vision that if you were to open a swift, metaphorically of course, the rolled-up message they carry inside them is the unfurled word / SUMMER'. The nod to metaphor ironically foregrounds the violence of the image. If we see swifts as images of migration, this metaphorical vivisection redeems the invisible stories embedded within experiences of migration as well as – a persistent theme for Smith – revealing how asylum seekers are prised open in order to test the value of their stories.

Alexandra Peat teaches and researches at the University of Galway, before which she was a senior lecturer (Docent) at Uppsala University. She is the author of Travel and Modernist Literature (2010) and a co-author (with Melba Cuddy-Keane and Adam Hammond) of Modernism: Keywords (2014). She is currently working on two projects: a monograph on modernism and international exhibition culture and an exploration of the ephemera of migration and displacement in modern and contemporary literature.

Rivers and the Avant-Garde: Artitstic Interventions with Rivers Before and After the Bosnian War
Tery Žeželj (University of Nova Gorica)

Rivers have long influenced artistic creation, often functioning as sites of experimentation. Within neo-avant-garde artistic practices, they offered spaces beyond institutional frameworks, allowing art to move closer to life and beyond traditional media while resisting institutional requirements. Neo-avant-garde actions and happenings of the 1970s and 1980s in socialist Yugoslavia engaged with rivers not only as themes or backdrops but as media and collaborators. In these works, however, rivers were largely conceived as abstract, ephemeral agents of constant movement. A decade later, during the 1990s, when the territory of socialist Yugoslavia was devastated by war and genocide, rivers became borders, sites of ethnic conflict, and zones of mortal danger, rendering them inseparable from forced migration and violence in post-Yugoslav artistic practices. This paper traces the transformation of rivers from pre-war to post-war actions in the territory of present-day Bosnia and Herzegovina. It focuses, first, on the river Ukrina in the artistic experiments of Grupa Zvono in the 1980s, in which the river functioned as an abstract site of constant movement and, second, on the rivers Miljacka and Neretva in anti-war artistic practices of the 1990s and early 2000s (for example, the works by Bojan Bahić and Sanda Hnjatuk and by Gordana Anđelić Galić). The paper examines how political upheaval and devastation reshape the meanings of artistic sites. By connecting works that embraced rivers as abstract moving collaborators with later practices that seek to heal the river as a site marked by violence, loss, and exposure, this contribution reflects on the politics of the avant-garde, from resistance to institutional frameworks to politically engaged performances resisting war.

Tery Žeželj (1995) finished the BA programme Dramaturgy and Performing Arts at AGRFT in Ljubljana and MA programme Contemporary Theatre, Dance, and Dramaturgy at Utrecht University in the Netherlands. During her studies, she worked as a dramaturg in student and professional theatre productions. For the internship at the MA programme she worked at Framer Framed in Amsterdam and on the project How To Exit A Reality (Attempt 1 of 19) by Andrea Božić and Julia Willms. After graduating, she was self-employed in culture and worked mainly as a dramaturg (in two puppet shows for kids, The Plastonians and Nighthawks directed by Peter Kus, as a theoretical and dramaturgical accompaniment in the project The Torch, the Key and the Snake by Ainhoa Hernández Escudero), researcher (artistic research project Multispecies Landscapes at Bunker Institute, longer research practice the day after yesterday with Madison Jolliffe), editor (Glej, list and the website Sex Education II) and member of the artistic board of Glej Theatre. In October 2023 she joined the University of Nova Gorica as a young researcher where she is developing a doctoral research on socialist Yugoslav avant-garde through the lens of water.

Wednesday, 2 September, 10:00-11:30

06 - Diaspora and Jewish Identity 1/2

Chair: Diana Kaur Vonna-Michell
Venue: Södra husen, D207

Transnational migration and sense of diaspora, undermining the narrative: Sense of belonging of Jewish Ethiopian women artists in the State of Israel
Tal Dekel (Tel Aviv University / The Kibbutzim College)

Women artists of Ethiopian origin, who immigrated to Israel since 1991, in an incoming migration organized by the state of Israel, have a pivotal social contribution, as their artistic production in the country is highly visible. I argue that Ethiopian-Israeli women are taking center stage in several domains in Israeli society – in politics, social activism and in the arts, expressing the dissent of their generation. I suggest that their gendered position as women is what enables them to become the avant-garde, allowing them to express open criticism against Zionism, and against the racism and religion discrimination that the Ethiopian community in Israel is experiencing, as a highly-visible social group in a predominantly white society (the Ethiopian community comprises 2% of the Jewish citizen population).

Aiming to formulate a multi-layered discussion about the ways they cope with issues of identity, border-crossing, homeland, and belonging, I address three major identity categories – gender, race, and religion – to complicate the seemingly stable notions of self and cultural belonging. These categories highlight the complex nexus of overlapping affiliations and identities that characterize migrating women in an age of transnationalism and diminishing democratic praxis in general, and in the context of Jewish migration within the Israeli ethno-national climate, in particular.

The methodology is interdisciplinary, drawing on migration studies, Israel studies, feminist theory and visual analysis. Using case studies of six artists I show how they constitute a rich mosaic that encompasses the challenges of gendered Jewish migration in this geo-political region. Collectively, the cadre of works employs visual activism, which is a tool and means of intersectional analysis that reveals the various power relations that operate between different social groups, and contribute to actual social change.

Tal Dekel is an art historian and visual researcher who served as Head of the Visual Literacy Studies Program at the Kibbutzim College, and she is former Chair of the Association for Women's Art and Gender Research in Israel. She is also former Chair of the Gender Studies Forum at Tel Aviv University, and currently she is a lecturer at Tel Aviv University and The Kibbutzim College. Her research focuses on feminist theories and gendered aspects of migration in modern and contemporary art.

From Exile to Expression (Vienna to London): Female Jewish Émigré Artists of the Second World War and the Critique of the British Mental Health System
Ana-Maria Milčić (Austrian Academy of Sciences, Vienna)

This paper analyses the work of three Vienna-born Jewish artists who fled the rise of Nazism and resettled in London in the late 1930s: the avant-garde photographer Edith Tudor-Hart, the avant-garde artist Gertrude Elias, and the modernist painter Marie-Louise von Motesiczky. Despite their differing class backgrounds, from Elias's modest origins and British Communist Party membership, shared with Tudor-Hart who was also a Soviet spy, to von Motesiczky's affluent Viennese family that financed Sigmund Freud, all navigated the emerging terrain of post-war mental health care. While Tudor-Hart and von Motesiczky have received some critical attention, Elias remains entirely forgotten. Moreover, they have never been viewed together as a cohort connected by a shared engagement with mental health and a critique of outdated and patriarchal models.

The paper argues that the work of Tudor-Hart, Elias, and von Motesiczky prefigured feminist critiques of patriarchal authority in British post-war psychiatry and psychology commonly associated with second-wave feminism of the 1960s and 1970s. It analyses photographs, woodcuts, and paintings from the 1930s and 1940s depicting psychologists, psychiatrists, hospitals, and mental states, alongside diaries, unpublished fiction, and private notes from archives in London. These are read through intersectional feminist approaches and theories of exile, trauma, and aesthetics developed by Jewish refugee thinkers including Theodor Adorno,

Hannah Arendt, Viola Klein, and Vilém Flusser, who shared the historical horizon of the artists under discussion. These materials are contextualised within the arrival of German-speaking medical émigrés who fled Nazi persecution and contributed to reshaping mental health practice in Britain. The paper thus reconstructs a previously unrecognised prehistory of women's dissent against dominant models of mental health provision in post-war London, articulated from a triple marginalised perspective of Jewish refugees, women, and artists working outside of influential art networks and institutions.

Dr Ana-Maria Milčić is a Postdoctoral Researcher at the Institute for Habsburg and Balkan Studies, Austrian Academy of Sciences, where she is completing her first monograph, From Habsburg Corpus Separatum to Imperial Afterlives: Visual Politics and Avant-Garde Art in Fiume, 1900–1924. She holds a PhD from The Courtauld Institute of Art and previously worked as a Senior Research Officer at Ben Uri Gallery and Museum, London, focusing on the contribution of immigrant artists to British visual culture. Her writing addresses avant-garde art in relation to politics, exile, migration, gender, and mental health, and has appeared inpublications including Immediations, the International Yearbook of Futurism Studies, Peristil, Časopis za povijest Zapadne Hrvatske, and the Bloomsbury Design Library. She is currently preparing a chapter on Gertrude Elias for the European Avant-Garde and Modernism Studies series. Her forthcoming curated exhibition, Disruptors: Fractured Images and Migrant Wordl, due to open in May 2026 at Ben Uri, examines the relationship between words and images among avant-garde artists who immigrated to the UK.

Wednesday, 2 September, 10:00-11:30

07 - Moving Modernisms: Metaphors and Materialities of Migration in East-Central Europe 1/2

Panel convenors: Merse Pál Szeredi (Kassák Foundation, Budapest) and Veronika Soukupová (Academy of Arts, Architecture, and Design in Prague)
Venue: Södra husen, D307

Negotiating Modernity: Slovak Art in Czech Discourse, 1918–1938

Lucia Kvočáková (Czech Academy of Sciences, Prague)

This paper examines migration as both a material and metaphorical process shaping avant-garde and modernist art in Central Europe through the case of Slovak–Czech artistic relations during the First Czechoslovak Republic (1918–1938). Focusing on the representation and interpretation of Slovak art within Czech artistic and intellectual discourse, it asks how mobility – of artists, ideas, and interpretative frameworks – produced asymmetrical yet productive forms of cultural exchange within a shared but uneven state formation. It analyses how "Slovak art" was defined, framed, and at times appropriated by Czech critics, exhibition organisers, institutions, and periodicals, and how these representations differed from Slovak self-articulations. Attention is paid to bidirectional movements: Slovak artists studying and working in Prague or Brno, and Czech cultural actors operating as institutional mediators, critics, or educators – sometimes from a distance, without direct engagement with local Slovak contexts. By juxtaposing mobile actors with immobile ones, the paper highlights how cultural authority was exercised not only through physical migration but also through discursive circulation.

Drawing on exhibition reviews from the 1920s and 1930s, the study compares representations of Slovak art in cultural centres with those in Moravian border regions, where geographic proximity generated alternative narratives and visual tropes. Through selected exhibition and critical case studies from Prague and Moravian border towns such as Hodonín, it demonstrates how "Slovak art" was alternately framed as modern, folkloric, or peripheral within Czech discourse. By framing Czech–Slovak artistic interactions as processes of circulation and cultural translation rather than one-way influence, the paper contributes to the panel's discussion of how Central and Eastern European modernisms emerged through reinterpretation and negotiation. It ultimately argues that Czech discourse on Slovak art served as a site of negotiation in which ideas of modernity, cultural hierarchy, and national difference were actively produced and contested.

Lucia Kvočáková is an art historian specialising in the entanglements of visual culture, nationalism, and institutional practices within identity-shaping discourses in Central Europe, particularly in the Slovak and Czech contexts of the interwar period. She is currently based at the Institute of Art History of the Czech Academy of Sciences in Prague, where she is the principal investigator of the project "Unveiling Cultural Identities: Presentation and Representation of Slovak Visual Arts in the Czech Lands (1918–1945)", funded by the Czech Science Foundation. The project examines representations of Slovak visual art within Czech cultural discourse, focusing on asymmetries of power and institutional mediation within the shared Czechoslovak state. She holds a PhD in art history from Charles University in Prague (2020) and completed a postdoctoral research position (2023–2024) at the Institute of Art History of the Czech Academy of Sciences, where her doctoral research on the construction of Slovak modernist identity within the ideological framework of Czechoslovakism was published as the monograph *Cesta ke slovenskému mýtu. Konstrukce identity slovenské moderny v kontextu ideje čechoslovakismu* (2020).

Crossing Threads, Crossing Borders: The Prague Weaving Workshop and Textile Production of Jaroslava Vondráčková

Veronika Soukupová (Academy of Arts, Architecture, and Design, Prague)

In the late 1920s Prague, the textile artist Jaroslava Vondráčková founded a textile atelier and weaving workshop producing interior textiles shaped by the functional and aesthetic principles of the emerging avant-garde. The studio served as a site of collaboration, working with modernist architects and designers, local and international institutions, commercial enterprises, and newspapers, as well as with folk weavers from various Czechoslovak regions. Within this network, ideas, techniques, and forms of labour circulated across regional, national, and transnational contexts.

Taking the infrastructure of the workshop as its point of departure, this paper approaches migration as a metaphor for the circulation of ideas, materials, and practices within East-Central European modernism. It

argues that textile practices constituted a key medium through which modern abstraction emerged through processes of transfer, translation, and negotiation across cultural, geographic, and disciplinary boundaries. Rather than treating abstraction as a stylistic invention moving from Western centres to the "periphery", the paper examines several underexamined trajectories of knowledge. It follows the circulation of weaving practices between rural workshops and urban studios, as well as across transnational avant-garde networks. During the interwar period, Vondráčková played a crucial role in these processes. She travelled extensively and undertook research stays abroad to study foreign textile production, while simultaneously learning weaving techniques directly from folk weavers.

The elementary structure of weaving – the crossing of warp and weft – functioned both as a technological and conceptual principle for the deliberate creation of abstract patterns, grounding abstraction in material process. The paper thus presents interwar textile art in the region as the result of intersecting migrations of knowledge, labour, and materials within East-Central Europe.

Veronika Soukupová is an art historian, doctoral student and lecturer in the Department of the History and Theory of Modern and Contemporary Art at the Academy of Arts, Architecture, and Design in Prague. Her research focuses on twentieth-century textile art and design in East-Central Europe. In her doctoral project, she analyses the work of textile artist Jaroslava Vondráčková (1894–1986), exploring the artist's personal and professional networks within diverse cultural and socio-political contexts and discourses. Using this case study, she traces the intersections of artistic, discursive, institutional, and ideological practices, reconsidering established narratives of modernism. She participates in the research project *Sites of Creativity. Applied Arts Education: Constructing Identities, Saving the Past, and Designing the Future* (UMPRUM, 2023–2027). Besides her research, Soukupová occasionally curates exhibitions.

Wednesday, 2 September, 10:00-11:30

08 – James Joyce in Motion

Chair: Irina D. Rasmussen
Venue: Södra husen, D315

James Joyce's Dubliners: Geography "Taking Substance" Under Our Eyes
Irina D. Rasmussen (Stockholm University)

By shifting the focus of reading on the varied rhythms of the city space in James Joyce's Dubliners, on the time-space-mind curvatures and the dissonances they effect, this chapter foregrounds Joyce's central preoccupation with modes of writing that respond to the unrelenting pressures of urban living on the alignment between sensory experiences, perceptions, and articulated thought, without condescension or moralism. It argues that the energy and vitality of the stories' poetic rhythm lie in their capacity to make artistically visible and spatially perceptible the dissonances of these alignments, rendering the power of the city both transformative and alienating, critical and fortifying.

Irina D.Rasmussen is associate professor in English literature at Stockholm University. Her research focuses on modernist literature and culture broadly defined, with a particular emphasis on the relationship between literary aesthetics and material cultures. Her ongoing research project, James Joyce's Ulysses and the Historical Record, elucidates the relationship between Joyce's aesthetic modernism and nationalism and internationalism, aligning the novel with the historical avant-gardes. Parts of this project have been published as articles in *James Joyce Quarterly* (2010), *Modernism/ modernity* (2013), *Joyce Studies Annual* (2019), and *Comparative Literature* (2019).

In Pursuit of Sea Air: Travel and Health in the Archives of James Joyce and Katherine Mansfield
Emily Bell (Loughborough University)

This paper considers the role of travel undertaken in pursuit of rest and recuperation in the writing lives of James Joyce and Katherine Mansfield, focusing specifically on their journeys to English seaside towns. Among other peregrinations across Europe to consult specialist doctors, undergo operations and visit spa towns, and in addition to their shared status as writers of exile, both authors sought respite on the south coast of England, an environment which retained its nineteenth-century cultural codification as a place of rest and recovery in the popular imaginary. Three specific trips are the focus of this paper: Joyce in Bognor Regis (1923) and Torquay (1929), and Mansfield in Looe (1918).

As Aimée Gasston observes, Mansfield pursued "a peripatetic existence in search of more favourable climates," (2024, 1) and Joyce often sought escape from the urban pressures of Paris during his long residence there between 1920 and 1940. Travel, in this way, also refreshes, reorients and materially shapes their literary visions and wasy of working: for Joyce, particular, local colour is intertextually introduced into Finnegans Wake through magazines he reads on the beach at Torquay; for Mansfield, her journal fragments variously reflect on the cold anonymity of hotel stays, describe the faceless interactions with neighbouring guests through the walls, and offer glimpses of her ephemeral contact with Mrs Honey, an older woman employed as a housekeeper at the Headland Hotel in Looe. Such textual moments build a complex picture of how illness and place combine to produce distinctive kinds of isolation and sociality.

This paper uses these snapshots of convalescence on the English coast to examine the entangled relationship between travel, health and modernist writing, and to reframe rest as an essential component in the labour of literary production.

Emily Bell is a Vice-Chancellor Independent Research Fellow at Loughborough University. Her research centres on the health humanities project, 'Modernism and Illness Experience: Embodied Strategies of Textual Production', which investigates overlooked links between ill health, forms of care and modernist writing processes; this project, beginning in April 2026, will be funded by a Marie Skłodowska-Curie Postdoctoral Fellowship. She completed her PhD in October 2023 and is currently finishing her first monograph, *Ways of Reading: James Joyce's Lifetime Library*. She has written on genetic criticism, Joyce and his archive for *Genetic Joyce Studies*, *Humanities*, the *James Joyce Quarterly* and *Feminist Modernist Studies*.

Moving Through Modernism: (Non-)Belonging in Elizabeth Bowen and James Joyce
Iva Dimovska (University of Porto)

This paper brings James Joyce's *Ulysses* into dialogue with Elizabeth Bowen's interwar fiction to examine belonging, displacement, and transnational movement within early twentieth-century Irish modernism. Both authors explore how social, cultural, and national frameworks shape—and often destabilize—experiences of attachment, foregrounding both literal and metaphorical forms of migration.

In Bowen's novels, Anglo-Irish figures occupy structurally uncertain positions within national and cultural frameworks. Moving between Irish and British imaginaries, they seek connection through indirect or mediated relations that promise coherence but remain structurally unstable and displaced. Spatial, linguistic or communal belonging appears as something anticipated or rehearsed rather than achieved: intimate relations unfold through substitutes and intermediaries, such as houses, journeys, objects, rivals, producing moments of affective intensity that mirror connection without consolidating it. In *Ulysses*, Dublin itself becomes a contested space, where Leopold Bloom's identity as a Hungarian Jew situates him between insider and outsider, his everyday movements revealing belonging as situational and continuously negotiated.

Read together, Bowen and Joyce illuminate modernist strategies for representing mobility, exile, and cultural crossing. Their works suggest that modernist experimentation itself can be understood as a form of aesthetic migration, in which narrative forms, spatialities, and identities are constantly in motion. In doing so, they offer a lens on how literary modernism engages with questions of movement, identity, and boundary-crossing, demonstrating that belonging is always negotiated, never guaranteed.

Iva Dimovska is a Marie Skłodowska-Curie/ERA Postdoctoral Fellow at the Centre for English, Translation, and Anglo-Portuguese Studies, University of Porto, she is working on the project "Utopias in Times of Crisis: Irish Modernist Literature in the 1920s and 1930s" (UT-MOLI). She holds a PhD (2021) in Comparative Gender Studies from Central European University (Vienna). From 2022 to 2025, she worked as a postdoctoral research fellow on the project "Democracy in East Central European Utopianism" based at the Democracy Institute at Central European University in Budapest. She has taught courses in modernist literature, feminism and queer theory. She is a member of the steering committee of the Utopian Studies Society Europe, where she also holds the position of an Early Career Research Officer.

Wednesday, 2 September, 10:00-11:30

09 - Recasting Migration: Undoing of Western Modernity

Panel convenor: Claudia Tazreiter (Linköping University)
Venue: Södra husen, D320

Mobility and de-bordering as challenges to embedded colonialities
Claudia Tazreiter (Linköping University)

This paper centres on migration in its various manifestations. From the perspective of critical migration studies, incorporating decolonial, feminist, and Black studies perspectives, migration is thought of as mobility, as worlds in motion. In this way, migration is reclaimed as one part of human and more-than-human life – eschewing the view that stasis is the pre-eminent 'normal life'. Such a position normalizes migration as one aspect of life and also of social transformation, as society is itself in constant motion. From this view, displacement is explored as a key concept to give insight into the imbrication of human and ecological experiences and points of crisis. Refugees, stateless persons, and Indigenous people are in particular subject to forms of displacement. Importantly, polysemic and hybrid readings of the border and bordering practices (both material and immaterial) eschew the hierarchical and arguably overdetermined orthodox approaches, creating new spaces for understanding subjectivities. The paper explores forms of subjugation of mobile and displaced populations as processes where the majority populations in colonial and settler-colonial societies internalize in subtle, often unconscious ways, the validation of practices of exceptionality toward subjugated and minoritized populations.

Claudia Tazreiter is a Professor at the *Institute for Research on Ethnicity, Migration and Society* (REMESO) at Linköping University. Her research is grounded in sociology, cultural anthropology, and social theory and engaged in the fields of race, ethnicity, forced migration, and memory studies. She is currently serving as Sweden's elected Swedish representative for *Scholars at Risk*.

Indigenous methodologies and relationality
Kristina Sehlin MacNeil (Umeå University)

This paper considers doing research with, not on Indigenous peoples. Who is actually vulnerable, and who has the authority to decide that? In Indigenous research, this question is not merely theoretical—it fundamentally shapes how research is conducted and how relationships are formed. Historically, Indigenous peoples have been researched, measured, categorised, and experimented on in the name of science. This legacy reminds us that vulnerability is often assigned by researchers rather than defined by the communities themselves. When researchers assume that Indigenous peoples are inherently vulnerable, research risks reproducing the very asymmetrical power structures it seeks to critique. A more ethical starting point is to recognise Indigenous peoples as knowledge holders and partners, whose own perspectives should frame the research questions, methods, and purposes. In this paper, the history of Indigenous research methodologies is explored, rooted both in longstanding Indigenous knowledge systems and in decolonising movements that centre Indigenous worldviews. Research "with" Indigenous peoples means that Indigenous individuals, groups, and communities participate actively in shaping the research process. It is collaborative, relational, and accountable to the people it concerns.

A guiding principle in this work is the distinction between formal approval and relational permission: "Agencies give permits—communities give permission." While researchers may receive ethical clearance from a national authority, this is not enough. Community permission—rooted in trust, dialogue, and collective decision-making—is equally essential. It is an ongoing process, often formalised through agreed protocols developed together with community members, ensuring that the research aligns with their priorities, values, and expectations. This approach is grounded in the Three Rs: Respect, Relationships, and Reciprocity. Respect means honouring community knowledge, protocols, and autonomy. Relationships highlight the importance of long-term, non-extractive engagement built on mutual trust. Reciprocity ensures that research benefits flow back to the community, whether through shared results, workshops, or other forms of meaningful return. Together, these principles create research that is ethical, culturally grounded, and genuinely collaborative—research with, not on, Indigenous peoples.

Kristina Sehlin MacNeil
Kristina Sehlin MacNeil, Associate Professor of Sámi Studies and the Deputy Director for Várdduo - Centre for Sámi Research at Umeå University in Sweden.

Arts and visual methodologies as decolonial practices of unlearning
Marina Gržinić (Postgraduate School ZRC SAZU, Ljubljana)

This paper addresses the decolonization of research practices through artistic and visual methodologies, emphasizing unlearning as a critical, collective process within artistic practice, curatorship, and knowledge production. Unlearning is understood not as a metaphorical gesture but as an active, time-intensive practice of dismantling both the material and immaterial codifications of life embedded in museums, galleries, archives, and other cultural institutions shaped by colonial modernity. These codifications structure visibility, authorship, value, and belonging, reproducing hierarchies inherited from histories of racialization, empire, and extraction.

Within this framework, unlearning requires a refusal of inherited epistemologies that naturalize institutional authority and historical inevitability. Instead, it calls for attentive listening, care, and sustained engagement with the hidden infrastructures of power that distribute privilege as a birthright to some members of the political community – often aligned with the nation-state – while rendering others marginal, invisible, or disposable. As Ariella Aïsha Azoulay demonstrates, photographic archives are not neutral repositories but active political agents that historicize events and subjects in ways that can enact epistemic and material violence through omission, misattribution, or the selective identification of perpetrators and victims (Azoulay 2019). What this research introduces is a reconceptualization of the avant-garde as a practice of unlearning rather than formal innovation. By centering migrant, diasporic, and racialized artistic practices, the paper shifts attention from the aesthetics of rupture to processes of refusal and rewording. Artistic and curatorial interventions are examined as forms of institutional disobedience that challenge archival authority, disrupt linear historiography, and expose how colonial classifications persist within contemporary cultural infrastructures. In doing so, the paper proposes unlearning as a shared institutional responsibility – one that transforms museums and cultural spaces from sites of preservation into contested terrains where histories are renegotiated, solidarities are forged, and alternative futures are rehearsed.

Marina Gržinić
Marina Gržinić is a Doctor of Philosophy and Professor at the Postgraduate School of the Research Centre of the Slovenian Academy of Sciences and Arts (ZRC SAZU), Ljubljana, Slovenia. She also mentors numerous PhD candidates in philosophy at the Academy of Fine Arts Vienna. Gržinić works as a researcher, media theorist, and curator, and has been active in video art since 1982. She has published fifteen books and edited volumes. Particularly relevant in this context is *Fiction Reconstructed: Eastern Europe, Post-Socialism and the Retro-Avant-Garde* (Vienna: Edition Selene, in collaboration with *springerin*, 2000).

Wednesday, 2 September, 12:00-13:30

10 - Displacement, Migration and Reorientation: the post-war avant-garde diaspora beyond Europe

Panel convenor: Ann Stephen (Chau Chak Wing Museum / The University of Sydney)
Venue: Aula Magna, Bergsmannen

Migrating Modernism: Harry Seidler's unwritten 'Art in Architecture'

Ann Stephen (Chau Chak Wing Museum, The University of Sydney)

Before he died, Austrian-born architect Harry Seidler (b. Vienna 1923 d. Sydney 2006) drew up plans for a book to be titled 'Art in Architecture' but only got as far as listing some thirty of his architectural projects and the names of artists he had commissioned for each project. At a formative age he had absorbed Bauhaus principles on the interaction of art and architecture due to a series of enforced migrations – first from Austria to the UK to escape the *Anschluss* in 1938, then after being interned and deported to Canada in 1940 as an 'enemy alien'. His mentors were themselves refugees: in the Quebec camp, he attended informal lectures given by fellow internees, including art historian Otto Demus and architects Erwin Bamberger and Gerhard Rosenberg. In October 1941, Seidler was released on probation to study architecture at the University of Manitoba in Winnipeg and graduated in 1944. By 1946 he was a graduate student under Walter Gropius at the Harvard Graduate School, and studied with Josef Albers at Black Mountain College the same year. Finally, he worked with Oscar Niemeyer in Brazil before migrating to Sydney in 1948. This paper will argue that Seidler's enforced migration at an early age exposed him to a remarkable series of mentors from whom he acquired the idea of a modernism based on the integral role of art in architecture.

Ann Stephen has curated many exhibitions, including those accompanying her following publications: *Migrating Modernism: The architecture of Harry Seidler* with Paolo Stracchi (2025); *Light & Darkness* (2021); *Bauhaus Diaspora and Beyond: Transforming Education through Art, Design and Architecture* with Goad, McNamara, Edquist, Wunsche, (2019); *Modern times: The untold story of modernism in Australia*, with Goad and McNamara (2008); *On Looking at Looking: The art and politics of Ian Burn (*2006); and *Modernism & Australia: Documents on Art, Design and Architecture 1917-1967*, with Goad, McNamara (2006). She recently edited *Ian Burn: Collected Writings 1966-1993, (*2023) and co-authored *J.W. Power: An Australian avant-gardist* with ADS Donaldson (2025).

Future vision and past resistance, Stan Ostoja-Kotkowski and Udo Sellbach: contrasting examples of postwar emigration and avant-gardism?

Andrew McNamara (Queensland University of Technology)

This paper compares two postwar European emigration artistic practices—Polish-born Stanislav Ostoja-Kotkowski, who migrated to Australia in 1949, and Cologne-born Udo Sellbach, who arrived in 1955. A comparison is an art-historical fiction. Sufficient similarities make the exercise logically and historically feasible, which in this case are plentiful. Both Ostoja-Kotkowski and Sellbach experienced wartime trauma as adolescents. Both completed their postwar artistic education amidst the ruins in the new German Federal Republic. Both navigated the same predominant artistic trends of their time, namely the imperatives of abstraction. Both lived in Adelaide (for a time) and both claimed experiences in Australia influenced their practices.

Of course, one cannot elide the differences, which are stark. Ostoja-Kotkowski was relentlessly future-oriented and sought to embrace every new technology possible. By contrast, Sellbach sought to revive the older, analogue technology of printmaking. Plus, Sellbach reflected on contemporary issues through the lens of the past—in particular, his experience as a conscripted child-soldier.

Despite their long careers, neither artist has received a retrospective exhibition. Yet, their diametrically opposed trajectories—despite their common experiences—reveal different ways of dealing with these experiences as well as with the rupture of migration. That rupture necessarily requires resistance to the past in order to devise a future. These artistic practices, however, considered together, offer different ways of considering this past-future rupture. In the process, they serve to counter the current populist fad for monoculturalism by showing how it is possible, even necessary and illuminating, to have a "foot in two worlds."

Andrew McNamara is an art historian and writer, whose work largely focuses on the modernist legacy for contemporary art and culture—for example in the book, *Surpassing Modernity* (2018/19). His work also seeks to articulate the connections (and differences) between modernist and contemporary practices. Current projects include *Voices of the Dunera: Ernst Kitzinger, Exile and Essays on Internment* (2026) with Kate Garrett and Seumas Spark; and a collection, *A Cultural History of the Avant-Garde in Oceania*, edited with Ann Stephen. He is Emeritus Professor at QUT.

An immobile avant-garde: stateless sculptors, materiality and migration in post-war Australia

Jane Eckett (The University of Melbourne)

A self-evident if regularly overlooked prerequisite of migration is mobility: migrants must be able to navigate borders and move unencumbered by chattels and large numbers of dependents. Possessions pose migratory challenges; they require careful packaging, paperwork, customs duties to pay, and a fixed forwarding address. For most migrants these issues are difficult, though not insurmountable, but for stateless sculptors they are exacerbated by the precarious circumstances of refugeeism and the physical weight, volume and often fragility of their chosen medium. Put simply, sculptures are difficult to move. How then, did this impact the dispersal of European avant-garde sculptors' ideas in the post-WW2 decades? This paper takes two case studies of Jewish stateless sculptors, Julius Kane from Budapest and Inge King from Berlin, who both studied sculpture in Germany and arrived in Melbourne in 1949 and 1951 respectively. King—the elder by seven years—overcame statelessness by becoming a naturalised British citizen before marrying in succession a Czech scientist and an Australian artist, in turn acquiring their nationalities. She exhibited in Glasgow, London and New York prior to emigrating to Australia, accumulating sketch books and photographs of her work that accompanied fifteen sculptures (carvings in wood and stone and cast plaster and bronzes) shipped to Melbourne. Kane arrived as a Displaced Person (DP) with at least three small bronzes made at the Munich Academy and a militant mindset that drove him to establishing the Centre Five group in 1962 just months before his suicide. I consider the ways in which both established themselves in Australia, exhibiting the few examples of their prior work that they were able to bring by boat, as well as the stimulus of the Australian environment and the further challenges posed as their sculptures became progressively larger in size, concept and—in King's case—monumentality. Bringing issues of materiality into conversation with migration illuminates the challenges besetting avant-garde sculptors in diaspora.

Jane Eckett is a lecturer in art history and art curatorship at the University of Melbourne. Her publications include *Centre Five: bridging the gap* (McClelland, 2022) and guest editor of an *ARTMargins* special issue on "Decolonizing Art Colonies" (14:3, 2025). She is also a co-author and co-editor of *The Abbey Art Centre and Postwar Art 1946-1956* (Routledge, forthcoming).

Wednesday, 2 September, 12:00-13:30

11 - Women, Photography, and the Avant-Garde from East-Central Europe 2/2

Panel convenor: Ariko Kato (Nagoya University of Foreign Studies)
Venue: Aula Magna, Kungstenen

Siberian travels: Ethnoliterary modernity and Maria Czaplicka's expedition to the Evenki in 1914
Schamma Schahadat (Eberhard Karls University Tuebingen)

The "ethnoliterary modernity" (Erhard Schüttpelz) was at its height at the beginning of the 20th century: writers and anthropologists collaborated (like, e.g., Stanisław Witkiewicz and Bronisław Malinowski) and interwove literary and ethnographic experiments. The description of the 'other' produced images of strangeness and implied an asymmetrical exchange of knowledge between written and oral literature or between different forms of religious experience. Ethnoliterary modernity is the context for my presentation on Maria Czaplicka (1884 in Warsaw – 1921 in Bristol) who I will locate at the intersection of anthropology, writing and photography, transcultural networks, gender, travel and migration. Maria Czaplicka was an anthropologist who left her central European childhood and youth in Warsaw and Latvia behind when she moved to England to become an anthropologist. Together with a painter, an ornithologists and another anthropologist (the only man in the group) from the US she set out in 1914 to an expedition in Siberia which she documented in photographs and in writing. She was especially interested in the Evenki and took many photographs which document racial types as well as spontaneous, non-staged situations. The imperfection of the photos is often due to the harsh climate which had an effect on the equipment. In 1916 Czaplicka published her memoirs of the trip as My Siberian Year. Czaplicka was especially intrigued by shamanism which was also attractive to the Western avant-gardist and reappeared as an art form, e.g., in performances by the Dadaist Hugo Ball.

In my paper I want to follow the different routes that Czaplicka's work took: ethnographic photography, ethnographic autofiction (cf. Elenore Smith Bowen's Return to Laughter or Claude Lévi-Strauss' Tristes tropiques), the interaction between art and ethnography as it was later practiced at the Collège de sociologie in Paris. Czaplicka is an early – female! – precursor of these later movements.

Schamma Schahadat is a professor of Slavic literatures at Eberhard Karls University Tübingen, Germany. She is working mainly on Russian and Polish literatures, with a shift toward Ukrainian literature since 2022, attempting to decolonize and reorganize Slavic Studies in Germany. Her focus is on literary theory, translation studies, gender studies and film history. Her latest publications are: *„Alles ist teurer als ukrainisches Leben". Texte über Westsplaining und den Krieg*, ed. with Aleksandra Konarzewska and Nina Weller, Berlin 2023; *Central and Eastern European Literary Theory and the West*, ed. with Michał Mrugalski and Irina Wutsdorff, Berlin 2022; *Weltliteratur in der longue durée*, ed. with Annette Werberger, Paderborn 2021. She is a member of the Heidelberg Academy of Science.

Avant-garde on the cover. Visual codes of gender struggle in the illustrated magazine "Ty i Ja" (You and Me)
Justyna Jaworska (University of Warsaw)

The paper discusses the phenomenon of Polish illustrated magazine "Ty i Ja" (You and Me) intended for female readers, and its first graphic designer, Roman Cieślewicz, an avant-garde master of poster art. He came from Lviv, was a key figure in the Polish School of Posters in Krakow and Warsaw, and after emigrating to Paris became the chief graphic designer of "Elle" magazine. His episode (1959-1962) at the "Ty i Ja" editorial office exemplifies the massification of the avant-garde: consumerism and its leftist critique intersected in his work, and the same lighthearted themes he addressed (such as fashion and romantic relationships) changed context on both sides of the Iron Curtain. A key technique employed by Cieślewicz was collage and photo collage, which can be understood as a meta-technique: the way patterns and styles (including lifestyles) overlap and migrate. His ironic and subtle cover designs speak a lot about the everyday lives and dreams of women in Polish People's Republic after the Thaw and their aspirations to the West. Artist's favorite topic that time was the humorous battle of sexes, which can be read as a commentary on women's emancipation.

Justyna Jaworska works as Assistant Professor at the Institute of Polish Culture, Faculty of Polish Studies, University of Warsaw. Her research interests include the history of Polish culture in the 19th and 20th centuries, with a focus on visual and popular culture, consumerism in Polish People's Republic and fashion theory. She had published the following books: *Cywilizacja „Przekroju". Misja obyczajowa w magazynie ilustrowanym* (The Civilisation of „Przekroj". An Illustrated Magazine and it's Mission, 2008) and *„Piękne widoki, panowie, stąd macie." O kinie polskiego sockonsumpcjonizmu* (Beautiful Views, Gentlemen, Hence You Have It. About the Cinema of

Polish Socialist Consumptionism, 2019), which was awarded in 2020 by the Polish Film and Media Research Association for the best book on film studies.

The migratory language of (photo)montage. From the 1930s theory-practice to early 21st century responses to classic avant-garde

Karolina Szymaniak (Sorbonne Université)

This paper takes as a point of departure theory-practice of (photo)montage of Debora Vogel (1900-1942), a Polish-Yiddish modernist from Lviv. In the 1930s, Vogel became one of the pioneers of the theory of photomontage and montage as a new literary form. Her approach to (photo)montage was shaped by her mobility and engagement with various cultural milieus (Berlin, Stockholm, New York, and Paris), and constant crossing of linguistic borders as well as her marginalized position as a (Jewish) woman and writer in Yiddish and Polish, based in Lviv. Vogel claimed that (photo)montage was "the counterpart to a worldview (...) which recognizes the “facticity” of the intergeneric facts of life" ("The Genealogy of Photomontage and its Potential", trans. B. Paloff). Simultaneously, in Vogel's theory-practice (photo)montage was a response to a profound political, social, economic, and aesthetic crisis experienced both locally and globally. Montage, she emphasized, enabled better than any other genre "the examination of the day’s most current events" ("Literary Montage: An Introduction", trans. B. Paloff).

In my presentation, I will particularly focus on Vogel’s later works from the mid-1930s, analyzing the constitution of what we may call her migratory artistic language, which became a critical tool for diagnosing and responding to the politico-cultural situation the so-called democratic world faced at the time. In the final part of my talk, I will consider selected contemporary responses to Vogel’s life and work from Ukraine, Poland, and Germany and reflect on how her avant-garde theory-practice intertwines with artistic reactions to current crises and war violences. Additionally, I will briefly comment on how these works also become part of contemporary social discourse.

Karolina Szymaniak is MCF at the Sorbonne U where she teaches Yiddish and Central European studies. Her research interests range across Polish-Jewish literary and cultural relations, the politics of memory, histories of Yiddish modernism and of the avant-garde, women's literature, and translation studies. Member of the Council of Muzeum Sztuki in Łódź and juror for the Warsaw Literary Award. She was the editor-in-chief of "East European Jewish Affairs" and literary and arts quarterly "Cwiszn". She co-curated the 2017 award-winning exhibition "Montages. Debora Vogel and the New Legend of the City". In 2025 she published her French edition of Rachel Auerbach's writing from the 1940s.

Wednesday, 2 September, 12:00-13:30

12 - Avant-Garde, Exile, and the Spatial Politics of Migration

Panel convenor: Anthony White (The University of Melbourne)
Venue: Aula Magna, Mimer

Stateless in The Straits Settlements: Karl and Slawa Duldig between Jewish Difference and Colonial Privilege
Noit Banai (Academy of Fine Arts, Vienna)

This paper asks how Jewish artist refugees – the sculptor *Karl (Karol) Duldig* (1902, Przemyśl, Poland-1986, Melbourne, Australia) and his wife, the inventor and art restorer, *Slawa Duldig* (née Horowitz) (1902, Horucko, Ukraine -1975, Melbourne, Australia) –articulated their heterogenous experience of statelessness under conditions of modernity/coloniality in East Asia. Having trained in Vienna, they fled to The Straits Settlements (Singapore) in April 1939 where they established a short-lived art school and were able to secure commissions from prominent individuals, i.e., Sultan of Johor and Aw Boon Hau, before deportation to Australia in September 1940, and a two-year internment as enemy aliens at Tatura Internment Camp 3D, Victoria.

By focusing on their short-lived East Asian period, I make visible the complexity of their statelessness --as legal status, existential condition, and artistic social capital -- marked by both 'Jewish difference' and colonial privilege. On the one hand, they carried with them the socially constructed categories of 'Jew' and 'non-Jew,'": This shaped their self-understanding and artistic opportunities in interwar Vienna, precipitated their escape from Nazi persecution, and classified them as (German) 'enemy aliens' under British rule in Singapore. On the other, they had impeccable Viennese artistic credentials that, for Karl, included studying at the University of Applied Arts and Academy of Fine Arts with sculptors with Anton Hanak and Josef Müllner and, for Slawa, included inventing and patenting a folding umbrella for women called "The Flirt": This Western modernist context, positioned between academic and avantgarde, enabled them to circulate among elite colonial networks, gain significant commissions, and undertake experiments with new materials and methods that would propel their artistic practices in new directions. By exploring these tenuous faultlines, I expand the understanding of Jewish refugee artistic practices in East Asian arrival cities and their specific negotiation of modernity/coloniality as stateless subjects.

Noit Banai (PhD, Columbia University), Professor of Diaspora Aesthetics, Institute for Art Theory and Cultural Studies, Academy of Fine Arts Vienna. She is an art historian and critic specializing in modern and contemporary art relating to conditions of migration, exile, diaspora, border-regimes and statelessness. Her current book project *Stateless: Artistic Life in Shanghai, Hong Kong, and Singapore, 1933-1953* analyzes the visual and material negotiation of statelessness, modernity, and coloniality by European Jewish refugees in East and Southeast Asia. She is the author of *Yves Klein* (Reaktion Books, 2014), Being a Border (Paper Visual Arts, 2021) and articles appearing in *Third Text*, *Stedelijk Studies*, *Public Culture*, *Performing Arts Journal*, *Filozovski Vestnik*, and *Texte zur Kunst*.

Dwelling in Exile: Ruth Vollmer and the Material Politics of Belonging
Virginia Marano (Karlsruhe Institute of Technology)

This paper reframes the work of Ruth Vollmer (1903-1982) as a decisive intervention into the spatial conditions of exile in mid-twentieth-century art, while also recoding inherited frameworks of modernism. Born in Munich and forced to emigrate to the United States in 1935, Vollmer belonged to a generation of Jewish artists shaped by the bureaucratic regimes of forced migration that reconfigured Europe before and during the Second World War. Exile, in her case, was not simply geographic displacement but a condition produced through legal precarity and unstable forms of belonging that structured both her life and artistic practice.

Working largely from her New York apartment, Vollmer transformed the domestic interior into a materially and socially loaded site of artistic production and diasporic encounter. The home functioned neither as refuge nor retreat, but as a provisional and exposed space in which displacement was lived and continually renegotiated. Focusing on *House* (1957) and related sculptural works, this paper argues that Vollmer's practice gives form to exile as a spatial condition. Constructed from wire, plaster, and clay, these fragile structures refuse permanence and stability, articulating dwelling as an ongoing effort to sustain life under uncertain material and social conditions.

Vollmer's sculptural language developed in dialogue with European avant-garde practices, particularly the work of Alberto Giacometti (1901-1966), whom she visited in Paris in the early 1950s. From the position of exile, Vollmer redirected avant-garde strategies toward questions of inhabitation and bodily endurance, revealing the limits of modernist form when confronted with precarity and forced mobility.

Virginia Marano is a Junior Research Fellow in the Young Investigator Group Preparation Program (YIG Prep Pro) at the Karlsruhe Institute of Technology (KIT) and an associate scholar in the Lise Meitner Group "Coded Objects," led by Anna-Maria Meister at the Kunsthistorisches Institut in Florenz – Max-Planck-Institut. She earned her PhD in art history from the University of Zurich—supported by an FCS doctoral scholarship (2018–2021) and a FAN research grant (2021)—with a thesis examining the diasporic dimensions of the work of Jewish women sculptors in postwar New York. Her work has been further supported by the Swiss National Science Foundation through a Doc.Mobility fellowship at the Art History Department at Hunter College, CUNY (2022), and by a fellowship at the Fondazione Giorgio Cini in Venice (2023).

Futurism, Enforced Diaspora, and Imprisonment: Enzo Benedetto's Wartime Art

Anthony White (The University of Melbourne)

This paper investigates artworks produced by the Italian futurist Enzo Benedetto (1905 – 1993) while he was held in prisoner of war camps established by the Allied forces during World War II. During his incarceration in Egypt and India, when he formed part of a broader wartime "enforced diaspora," Benedetto explored the avant-garde language of futurism to reinforce his connection with the artistic and intellectual community of his home country.

At the outbreak of World War II, Benedetto volunteered to join the Italian army of Benito Mussolini's fascist dictatorship and was assigned to fight against the Allied forces in Libya. After the 1941 defeat of Italy's North African campaign, 270,000 Italian soldiers were captured and sent to camps in countries around the world. 68,000 of these—including Benedetto—were transported to the subcontinent, including to a prison camp in Yol in the north of India.

Classified as a prisoner of war, Benedetto was subject to the military and administrative powers of the Allied war effort and experienced the many hardships of incarceration. Nevertheless, during his imprisonment the artist created artworks, wrote poetry, gave lectures, and became an organiser of theatrical performances and other events.

Benedetto's works in this period were inspired by futurism. Drawing upon the aesthetically disjunctive qualities of that avant-garde movement, he expressed the sense of dislocation created by his confinement in camps far from his native land. Futurism thereby helped Benedetto to intellectualise and cope with the significant privations associated with incarceration. The sense of imagined collectivity underpinning futurism also sustained Benedetto through his time in prison. Furthermore, in futurist-inspired portraits in the mid-1940s of Benito Mussolini and F. T. Marinetti—former leaders of his home country and avant-garde movement respectively—Benedetto attempted to shore up his Italian identity at a time of national demise.

Anthony White (PhD, Harvard University) is an Associate Professor of Art History in the School of Culture and Communication at the University of Melbourne, Australia. He is the author of *Italian Modern Art in the Age of Fascism* (Routledge, 2020) and *Lucio Fontana: Between Utopia and Kitsch* (MIT Press, 2011), and the co-author of *Variations: A More Diverse Picture of Contemporary Art* (with Tristen Harwood and Grace McQuilten, Monash University Publishing, 2023) and *Art as Enterprise: Social and Economic Engagement in Contemporary Art* (with Grace McQuilten, IB Tauris, 2016). He has published articles in *Grey Room*, *October* and *Third Text* and curated several major art exhibitions including *Jackson Pollock's Blue Poles* (National Gallery of Australia, 2002).

Wednesday, 2 September, 12:00-13:30

13 - Between Trauma and Empowerment – Surrealism and Migration 2/2

Chair: Gwen Haller (University of Edinburgh)
Venue: Aula Magna, Polstjärnan

Flight, Migration, and the Recuperation of Trauma in Leonora Carrington's En bas (Down Below, 1944)
Andrea Gremels (Goethe-University, Frankfurt)

The paper approaches the surrealist writer and artist Leonora Carrington's En bas (Down Below, 1944) from the perspective of flight, migration, and the recuperation of trauma. Carrington's autofictional account En Bas relates to her experience of fleeing from Southern France to the border of Spain after the internment of her lover Max Ernst in a German concentration camp. Suffering from a nervous breakdown she was referred by her father to a psychiatric hospital in Santander in August 1940.

Many scholars have emphasized the interwoven spaces in En Bas, oscillating between a realistic depiction of the terrifying situation of confinement within the psychiatric hospital and the imaginary otherworld of "Down Below", a cosmos that Carrington creates as an within this space (Aberth 2010; Eburne 2003; Mudie 2003). My paper focusses on the intertwining of different temporal levels that destabilize the text genre and situatedness of Carrington's writing: On the one hand, the text suggests its readers to be conceived of as a diary, that narrates her flight from France and internment in Spain as an immediate experience. On the other hand, different hints in the text reveal that En Bas goes back to a therapeutic testimony that Carrington gave to the surrealist writer and psychoanalyst Pierre Mabille three years after her experience when they met in Mexico in 1943. Drawing on Patricia Allmer's concept of the Traumatic Surreal (2022) as well as the notion of "transversal surrealism" that I have previously established (Gremels 2022) my paper approaches the temporal dissociations created in and around En Bas by analyzing Carrington's account as a travelling text that reenacts and recuperates the trauma of flight and confinement from the perspective of her migratory experience to Mexico.

Andrea Gremels is a lecturer and researcher of Romance literatures and cultures (French and Spanish) at Goethe-University Frankfurt. Recently, she has held a full professorship of Western European Literatures at Europa-Universität Viadrina (interim). She has published widely on international avant-gardes and networks, Caribbean and Latin American literature, film, and other media, transcultural studies, postcolonial theory, as well as intermedia methodology. She is author of the monograph *Die Weltkünste des Surrealismus: Netzwerke und Perspektiven aus dem Globalen Süden* (The World Arts of Surrealism: Networks and Perspectives from the Global South, 2022), and co-editor of the volume *Competing Memories of Slavery, Emancipation and Indentureship. The Politics of Remembering in the Caribbean* (2025).

Aesthetic and Theoretical Migrations of French Surrealism in Feminist Representations of Masculinities in the United States in the 1960s and 1970s
Ewa Giezek (Université Jean Monnet Saint-Étienne / École du Louvre)

The Exile of French Surrealist Artists in New York during World War II is among the most well-documented avant-garde migrations in the history of modern art. The legacies of this exile within the American artistic heritage have primarily been identified in the Abstract Expressionist work of the New York School artists and within Pop Art.

However, Surrealism also constituted a source of inspiration for feminist artists of the 1960s-1970s, particularly among those who worked in the field of erotic art on the East Coast of the United States. As a theorist of Eccentric Abstraction, Lucy Lippard emphasized, from her earliest texts onward, the question of the assimilation of Surrealism by American women sculptors of the 1960s-1970s. Nevertheless, a historiographical blind spot appears to persist regarding representations of masculinities within this feminist erotic art influenced by French Surrealism. During the era of the second wave of feminism, representations of masculinities multiplied among women artists. These motifs allowed them to contest the prevailing phallocracy of cultural institutions while freely expressing their desires within the context of a period of sexual liberation. In this context, how did the migrations of French Surrealism prove conducive to the creation of alternative masculinities?

In the selected works, the legacies of French Surrealism can be read both in the themes addressed and in the modes of production employed. From a political standpoint, this assimilation was ambivalent depending on the artist. It was at once a source of liberating inspiration and an object of critique: some, such as Anita Steckel, exploited its utopian spirit, while others, like Judith Bernstein, appropriated its aesthetic in order to challenge the patriarchal dynamics of the group.

Ewa Giezek is a first-year PhD student at the École du Louvre and a doctoral fellow at Université Jean Monnet Saint-Étienne. She holds a dual research master's degree in History from Sciences Po and in Art History from the École du Louvre. She has worked for the research programmes of the organisation AWARE: Archives of Women Artists, Research and Exhibitions, and for the Musée d'Orsay. Ewa undertook a research stay at Princeton University in spring 2026 as part of her doctoral dissertation, *Dreamed Masculinities: Surrealist Legacies in Feminist Representations of Masculinities during the 1960s and 1970s in the United States*.

Le Surréalisme à l'épreuve de l'exil: Villa Air-Bel 1940

Franca Bruera (Université de Turin) and Francesca Quey (Université de Paris Cité / Université de Turin)

Notre communication s'inscrit dans une réflexion sur les modalités spécifiques de l'engagement intellectuel en situation d'exil et de clandestinité. Nous montrerons le rôle de résistance politique joué par les surréalistes réfugiés à la villa Air-Bel à Marseille en 1940, à travers l'analyse de leurs productions littéraires et artistiques. Un réseau de résistance se constitua alors autour des figures majeures de la vie intellectuelle de l'époque – parmi lesquelles André Breton, Jean Ballard, Joë Bousquet, Benjamin Péret et Max Ernst – avec le soutien de l'Emergency Rescue Committee, coordonné par le journaliste américain Varian Fry.

Cette recherche analyse les réseaux de solidarité intellectuelle qui s'opposèrent au régime nazi-fasciste afin de comprendre comment les œuvres de ces auteurs reflètent leur condition d'exilés. Quelles formes de représentation de la résistance intellectuelle et de l'attente de l'exil émergent de leurs textes rédigés en 1940 ? Par quels gestes performatifs les surréalistes ont-ils élaboré un imaginaire de l'insoumission au cœur même de leur condition de clandestinité ?

Cette étude portera sur la tension entre imaginaire collectif et expression individuelle : des pratiques collectives — telles que les jeux surréalistes (tarots de Marseille, cadavres exquis) et les événements artistiques — aux œuvres individuelles (Fata Morgana, Pleine Marge), jusqu'aux réseaux éditoriaux déjà constitués autour de la revue Les Cahiers du Sud, la communauté d'artistes et d'écrivains élabore une réponse à l'Histoire qui prend la forme d'un engagement oblique, moins directement visible dans l'espace public, mais également fondamental.

S'inscrivant dans le prolongement des travaux principalement historiographiques, cette proposition ouvre une perspective théorique nouvelle sur l'engagement littéraire surréaliste en 1940. En mobilisant la documentation archivistique en dialogue avec la bibliographie critique historique, l'étude proposera une approche littéraire de cette forme de résistance clandestine, dans cette « immense salle d'attente de l'Histoire » (Guiraud 1998, 123) qu'était Marseille en cette année marquée par les migrations et les exils forcés.

Franca Bruera est professeure de littérature française au Département de Studi Umanistici de l'Université de Turin. Elle est Principal Investigator du projet de recherche PRIN 2022 « Déclinaisons du risque : pour une archéologie des imaginaires esthétiques et littéraires du XXe et XXIe siècles de langue française » (https://www.declinaisonsdurisque.unito.it/). Spécialiste d'Apollinaire (Teatro, Bulzoni 2020 ; Métamorphoses d'Apollinaire, "Revue d'Histoire Littéraire de la France", 1/2021), elle a orienté ses études vers les avant-gardes historiques européennes (Fonctions du Surréalisme, « CoSMo » dir., 27/2026), également dans une perspective de genre (Le Troisième Sexe des avant-gardes, Classiques Garnier, 2017, B. Cappa Marinetti, Romans expérimentaux, Classiques Garnier, 2022), le plurilinguisme littéraire (Écrivains en transit,''Cosmo'', 2017, Plurilinguisme et Avant-gardes, Peter Lang, 2011), la poésie libanaise d'expression française, la fiction française et québécoise contemporaine, les écritures biofictionnelles (Biomythologies contemporaines d'auteur, Classiques Garnier, 2000), l'épistémologie des réécritures de mythes en littérature (Le mythe mode d'emploi,''Interférences littéraires'', 2015).

Francesca Quey est docteure en littérature française du XXe siècle, sémiologie du texte et de l'image. Elle a soutenu sa thèse en cotutelle internationale entre l'Université de Paris Cité et l'Université de Turin, intitulée Naître au(x) corps. La peau-ésie d'Henri Michaux et Unica Zürn, dont une réélaboration est en cours de publication chez Classiques Garnier, dans la collection « Perspectives comparatistes ». Ses intérêts de recherche portent sur les avant-gardes littéraires et artistiques (« 1922/2022. Total Modernism Vol.2 », CoSMo, 2023) ; l'écriture du corps et la relation texte/image (« Traverser les mots, traverser le corps. Les anagrammes de Unica Zürn », Le corps à l'œuvre. Créer, vivre, interagir, Le Bord de l'Eau, 2024, p. 29-46 ; « L'empreinte de l'inachèvement et de l'insaisissable. Henri Michaux et l'expérience de l'avant-pensée », ELFe XX–XXI, 13/2024) ; la littérature en relation avec le concept de risque (« Pour en finir avec la fin: l'écorché ou l'incarnation du risque », Cahiers de littérature française, n°24, December 2025) ; les bestiaires littéraires modernes (« Les inclassables. Animalités hybrides et 'fin de règne' dans les bestiaires de Leonora Carrington et Unica Zürn », Fabula / Les colloques,

January 2026) ; la littérature de l'entre-deux-guerres et ses liens avec la politique (colloque international Fonctions du Surréalisme, Université de Turin, 4-6 décembre 2024 : « Marseille 1940 : Route sans frontières »).

Wednesday, 2 September, 12:00-13:30

14 - Activating Nature – From Posthumanist to Ecocritical Perspectives 2/2

Chair: Alexandra Peat (University of Galway)
Venue: Aula Magna, Spelbomskan

Transitions in The Waves? A modernist migration of literary genres, identity, and ecological spaces
Imke Lichterfeld (Bonn University)

Virginia Woolf, James Joyce, or T. S. Eliot are experimental writers of the modernist age and avant-garde in their literary playfulness. Woolf and Joyce are especially famous for their exploration of the stream-of-consciousness technique. Woolf also crossed borders of literary subgenres via her novels: Between the Acts (1941) is labelled a novel but actually appears as deeply concerned with drama, and parts of it are written in verse. It also migrates in time, Woolf's recurring topic: the novel takes place before the outbreak of WWII but targets the threshold towards it, a paradigmatic transferal from peace to war. The Waves (1931) was called a "playpoem" by Woolf herself, transgressing literary conventions and reframing their aesthetic concepts: it consists of monologues and deeply lyrical interludes and it depicts the transitions of a lifetime while remaining with the migrating sun from morning to evening throughout one single day.

The Waves demands on the one hand close attention to its six individualised characters, among them Louis, who feels alienated due to his outsider status as an Australian migrant. On the other hand, the novel shows collective endeavours: the six characters seem only facets of human characteristics and their development through life are contrasted with consistent nature. As the waves break on the shore, an intertidal space of liminality and transformation, The Waves can be investigated via new ecocritical approaches: the blue humanities observe nature's enduring presence and the vice-versa influence on humankind. New nature writers and blue scholars demand attention and responsibility towards this oscillation between transitory people and the sea.

My talk would like to investigate how transformation, – firstly literary generic migration, secondly identity shifts between individual and collective, and thirdly, ecocriticism as a twenty-first century angle on border-crossing – play out in modernist writing, focusing on The Waves as a case study.

Dr. Imke Lichterfeld teaches English Literature at Bonn University in Germany, where she works as Studies Coordinator at the Department of English, American and Celtic Studies. She has contributed to publications on the English Renaissance, Modernism, and contemporary literature. Currently, her research focuses on twentieth and twenty-first century literature on the sea and its role in human experiences.

How Contemporary Modernism Responds to the Migrant Crisis Or, Madeleine Thien's The Book of Records
Chinmaya Lal Thakur (Shiv Nadar University, Delhi)

At the centre of Madeleine Thien's 2025 novel The Book of Records is the young girl, Lina. Along with her ailing father Wui Shin, she has escaped flooding in near future China and has come to inhabit the Sea. The Sea is a sprawling compound on the shoreline that houses thousands of migrants and refugees. The residents keep entering and exiting depending on their circumstances. Lina herself arrives at the Sea when she is seven years old and departs as she turns fourteen.

In the proposed paper, I will explore how Thien employs several modernist and avant garde techniques in the novel to underline Lina's fortitude as she navigates the precarious situation. Thien, for example, elongates time at the Sea so that Lina's circumstance resonates with the exile and oppression faced by the poet Du Fu in the eight century, the philosopher Baruch Spinoza in the seventeenth century, and the political thinker Hannah Arendt in the twentieth century. Lina not only reads about them from "The Great Voyagers" encyclopaedia that she has managed to bring with her but her neighbours at the Sea—Jupiter, Bento, and Blucher—appear to be "real" individuals mirroring the three personalities respectively.

Consequently, the Sea in The Book of Records emerges as the space that allows for four different perspectives—of Lina, Blucher, Bento, and Jupiter—to not only get expressed but also engage with one another around questions of authoritarian political oppression, climate change, and exile. Lina learns invaluable

lessons from the lives and experiences of Du Fu, Spinoza, and Arendt as she departs from the Sea. In the process, the novel itself comes to exist at the intersections of several genres such as the contemporary novel of exile, migration, and refuge; the novel of ideas; and climate fiction.

Put differently, the proposed paper will argue that modernism in the contemporary novel responds to the migrant crisis by making the form of the novel itself reflect the fragmented and yet interlinked experiences of migrant and refugee subjects.

Chinmaya Lal Thakur is an Assistant Professor of English at Shiv Nadar University (Institution of Eminence), Delhi/NCR, India. He has published widely at the intersections of late modernisms, postcolonial literatures and cultures, the contemporary novel, and Deconstruction. He also translates between English and Hindi. Currently, he is revising his doctoral thesis on subjectivity in the novels of David Malouf for publication as a monograph.

From Across the Globe to the Bowels of the Earth: The Terrestrial Poetics of Carlos de Oliveira
Łukasz Kraj (Jagiellonican University, Krakow)

The aim of my paper is to analyse the gradual change in perception of the Earth that accompanied the poetic trajectory of the Portuguese poet Carlos de Oliveira (1921-81), whose literary activity spans a progressive shift from initial neo-realist positions towards more innovative and autotelic modernist (Silvestre 1997), avant-gardist (Lanciani 1975), or even postmodernist (Silvestre 1994) horizons.

Drawing on existing diachronic research on de Oliveira (notably Martelo 1998) and anthropological studies of human perception of the planet (Ingold 1993, Cosgrove 2003), I argue that the poet's childhood trans-Atlantic emigration from Brazil to Portugal was a foundational experience that contributed to the emergence of a territorial account of the Earth framed by the socio-political categories of the globe. This post-migratory phase, with a strong emphasis on Earth-related social issues such as unequal land distribution or colonialism, is characteristic of the initial neorealist phase of his work.

I then demonstrate how de Oliveira's growing rootedness in the Portuguese hilly interior is reflected in his poetic work through the replacement of the socio-political migratory perspective with explorations of the Earth's materiality and the aesthetic possibilities of rendering its tangibility in a poem. The watershed of this shift is to be localised in the 1949 volume Descida aos Infernos (Descent to Hell), organised around the motif of catabasis, this time a symbolic, not real, journey. I suggest this book should be read as a conscious rejection of the representational poetics of neorealism in favour of a much more radical, geology-inspired experimentation with poetic referentiality.

In the concluding part, I argue that in de Oliveira's mature poems, understood as concrete objects imbued with earthly materiality, the initial concerns about socio-political life on the globalised planet persist, albeit in a diametrically different, experimental form.

Łukasz Kraj graduated in Polish Studies, French Studies, and Portuguese Studies from the Jagiellonian University in Krakow, where he is currently preparing a doctoral thesis in Literary Anthropology. Awarded the best Master's thesis in literary studies in Poland (2022), he published a monograph on the figure of pietà in 20th-century literature. In 2025, he received the Scientific Excellence Prize from the Polish Ministry of Higher Education. Kraj collaborates with the Centre for Avant-Garde Studies of the Jagiellonian University and with the ECO Amazonia Project, conducted at the Centre for Social Studies of the University of Coimbra. He has authored several papers on critical plant studies and the European Avant-Garde.

Wednesday, 2 September, 12:00-13:30

15 - Diaspora and Jewish Identity 2/2

Chair: Diana Kaur Vonna-Michell (Stockholm University)
Venue: Södra husen, D207

The World inside the Self: Alexandru Vona's Inner exile as an Aesthetics of Negation
Roxana Elena Doncu (Carol Davila University of Medicine and Pharmacy, Bucharest)

The literary career of Alberto Henrique Samuel Bejar y Mayor (Alexandru Vona by his pen name) was as singular as his only novel, Ferestrele zidite [The Bricked-up Windows] which, written shortly before his escape from Communist Romania to France (1947) was published in Romania several decades later, in 1993. Among those who were enthralled by his novel were Mircea Eliade, Eugen Ionesco, Paul Celan, Roger Caillois and Allain Robbe-Grillet. Yet his close friends often spoke about his reluctance to give anything away for publication. Despite the critical acclaim within narrow literary circles, the novel failed to engage the broader public due to its unconventional plot (ambiguous, obscure and extremely difficult to follow) and unnamed characters. The story unfolds in a nameless town with a nameless narrator, and the atmosphere is infused by disorientation and existential angst. At the same time, the writing exhibits a high degree of formal innovation and dense metaphoricity. Critics have variously characterized his style as mannerist, morbid, mystical, Kafkian or Proustian, these labels reflecting the essentially ungraspable nature of his writing. This singular novel may be considered the written testimony of the writer's existential isolation and his self-imposed inner exile. A Ladino Jew among the generation of what Ovidiu Morar called etranjuifs (the Jewish-Romanian avangarde), he spent his youth in close contact with right-wing intellectuals like Mircea Eliade and Emil Cioran. His avangarde writing is not characterized by the radical experimentalism of Jewish Romanian authors like Tristan Tzara, Ilarie Voronca or Benjamin Fondane. What he shares with them is a sense of uprootedness and deracination which, however, does not translate into a celebratory cosmopolitanism, but in a sort of hermitical inner exile. At the same time Vona's reluctance to publish could hint at the struggles of avant-garde writers whose works often fell victim to the political and cultural climates they were born in, a veiled critique of the turbulent times experienced by his generation. My paper will analyse Vona's work as a mirror of an inner world which stood singular on the threshold of modernity, a world still modelled on the outside world, yet filtered through a consciousness negating everything but itself.

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

Yonia Fain's Map of Refugee Modernism
Chelsea Haines (Arizona State University)

"Yonia Fain's Map of Refugee Modernism" reflects on an exhibition developed in collaboration with artist Yevgeniy Fiks that explores one chapter in the peripatetic biography of modernist painter and Yiddish poet Yonia Fain (1913–2013). Like many of his generation of Jewish artists, Fain lived simultaneously in the world of leftist politics, Yiddish culture, and the world of modernism; like many of those who survived the Holocaust, he became a refugee. During the Second World War, Fain fled to Asia to escape Nazi persecution, only to be relocated to the Shanghai Ghetto. After the war, Fain lived in Mexico City from 1947 until 1953, where he was befriended by luminaries in the Mexican art world, represented the country abroad, and exhibited his work in the Palacio de Bellas Artes. Fain's time in Mexico City is chronicled in this exhibition, including his since destroyed mural for the Memorial Chapel in the Panteón Israelita at the Cementerio Ashkenazi, which has been reimagined for this exhibition. Part of a series of exhibitions on art histories of Yiddishland, "Yonia Fain's Map of Refugee Modernism" intervenes in global art history and national art-historical narratives. Yiddishland is not a state and may be something more or less than a nation: even as these artists possess profound connections to Yiddish literature and culture, their national, ethnic, and cultural identities remain unresolved (as in the hyphenated description of Fain as Lithuanian-Jewish-Mexican-American, and so on). Rooted in

Yiddish-ness, working and living in at least two languages, and traversing several countries and even continents, these artists radically expand our understanding of
modernism. This presentation explores my curatorial collaboration with Fiks from February 2026 and more broadly examines how younger generations of artists are reviving the notion of Yiddishland through their work, in turn rewriting modern art histories.

Chelsea Haines is a historian of global modern and contemporary art and architecture who writes on histories and theories of museums, exhibitions, and the politics of display, focusing on the Eastern Mediterranean and Middle East and particularly Israel and Palestine. At ASU, she incorporates into her research and teaching critical studies of citizenship, comparative borderlands, and material and ideological imaginings of land, landscape, and environment in modern and contemporary art. Her current book project explores the role of art exhibitions in Israeli nation-building from the 1940s to the 1960s. She is also at work on a new research project charting transnational migrations of Jewish artists during and after the Second World War. She has published articles and reviews for journals including *ARTMargins*, *Critical Inquiry*, *Collections: A Journal for Museum and Archive Professionals*, *Journal of Curatorial Studies*, *Museum Management and Curatorship*, *The Journal of Holocaust Research*, and *Third Text*.

Minerva Publishing in Bloomsbury: Polish Jewish Exiles as Cultural Mediators of Central European Modernism(s) and Avant-garde in the UK

Paulina Pająk (University of Wrocław)

Minerva Publishing was an émigré cultural institution established in London's Bloomsbury in the shadow of the approaching Second World War. Undoubtedly, Minerva's activities had added a vital though understudied chapter to the rich and varied history of literary Bloomsbury, renowned for collectives of progressive intellectuals, such as the Bloomsbury Group and the leading UK publishing houses from Faber & Faber to the Hogarth Press. In the 1930s and 1940s, this London district had offered a haven to Jews, Poles, and other migrants during the mass exodus of people fleeing Nazi, Fascist, and Soviet persecutions – including the founders and authors of Minerva Publishing. The company roots could be traced back to J. Przeworski Publishing House, a Warsaw press, which circulated modernist and avant-garde literature and aesthetics, works of progressive intellectuals, and bestsellers bywomen writers in Central Europe. In 1938, facing the rising fascism, the Polish Jewish Przeworski family considered emigration and decided to open a branch of their company in the UK – Minerva Publishing. Using a transdisciplinary approach, this paper combines book history, critical archival research, and periodical studies to present alternative yet complementary perspectives on the activities of Minerva Publishing as a cultural mediator who enhanced the cultural transfer of Central European modernism(s) and avant-garde in the UK despite cultural, linguistic, and political barriers. Minerva's focus on both literary and visual modes of creation resulted in new dimensions of British Polish Jewish publishing networks, developed not only by publishers but also by writers, illustrators, translators, designers, and editors whose contributions to the press were invaluable.

Dr Paulina Pająk is an assistant professor at the Institute of English Studies (Faculty of Languages, Literatures and Cultures), University of Wrocław (ORCID: 0000-0001-6911-1284). She is a principal investigator on the research project Bloomsburians in Warsaw: Modernist publishing networks and the Bloomsbury Group in interwar Poland (SONATA no. 2023/51/D/HS2/02041), funded by the National Science Centre, Poland (2024–2027). As an editor and author, she participated in a transatlantic project, along with researchers from the US and Canada – she co-edited *The Edinburgh Companion to Virginia Woolf* and *Contemporary Global Literature* (2021, 2025). Her publications focus on modernist literature and legacies, Virginia Woolf and the Bloomsbury Group, interwar print culture and publishing networks. She has presented her research at international conferences, organized by (among others) Lamar University, Leeds Trinity University, Polish Academy of Sciences, University of Reading, University of Kent, University of Göttingen, University of Oxford, and University of St Andrews. She is a member of the International Virginia Woolf Society. Website: https://ifa.uwr.edu.pl/en/staff/dr-paulina-pajak/

Wednesday, 2 September, 12:00-13:30

16 - Moving Modernisms: Metaphors and Materialities of Migration in East-Central Europe 2/2

Panel convenors: Merse Pál Szeredi (Kassák Foundation, Budapest) and Veronika Soukupová (Academy of Arts, Architecture, and Design in Prague)
Venue: Södra husen, D307

Haunted Modernity: Ghosts of the Shtetl and Dreams of Berlin in 1920s "Yiddish Art"

Camilla Balbi (Czech Academy of Sciences, Prague)

In the 1920s, Berlin suddenly became a major migration hub for Jewish artists and intellectuals from Eastern and Central Europe. About a quarter of its Jewish population were "Ostjuden": refugees from pogroms and famine; Yiddish writers associated with the Kyiv Kultur-Lige; Zionists; modernists; mediators between German and Soviet cultures; and artists invested in Jewish folklore. The Weimar "Ungleichzeitigkeit" described by Bloch was here amplified by a marked "Ungleichräumlichkeit": migration generated heterogeneous temporalities and geographies that coexisted and collided within the physical space of Jewish Berlin and the visual space of its press. In fact, during the years of hyperinflation, there was an unprecedented boom in illustrated magazines created by emigrants. These publications, financed by foreign currency, were among the few beneficiaries of the Weimar economy in the early 1920s. The photomechanical reproductions of works of art presented in, and circulated from, these magazines gave then rise, for a few years, to a singular "migrant canon": a category that broke down the dialectic between centre and periphery, east and west, uprooting and identity, modernism and tradition.

This paper examines how artists who migrated to Berlin represented in the press the world they left behind – particularly Eastern European pogroms and antisemitism – through visual strategies oscillating between expressionist articulations of trauma and abstraction. It analyzes the visual and critical discourses through which these experiences were presented to Western audiences, as well as the different ways these artists were framed in German modernist journals and in Jewish little magazines. After reconstructing these narratives, the article explores the unexpected afterlife of this visual material, their epistemological migration. These images, witnessing a vanishing Eastern world, retrospectively become testimonies of a disappeared art history: many originals, reproduced in print, would later be destroyed, and their authors forgotten. Therefore, from a media-historical perspective, Yiddish art in the Berlin press emerges as both a space of mourning, and an archive of a forgotten, intrinsically migrant, idea of modernity.

Camilla Balbi is a postdoctoral researcher at the Institute of Art History of the Czech Academy of Sciences in Prague within the "Photomatrix Project, Histories of Remote Access to Art" and Junior Fellow in the Getty Traveling Research Seminars "Modernism's Future Pasts" (2025–2027). She holds a PhD in Visual and Media Studies from IULM University (2023) and was a Visiting Scholar at NYU's Department of German Studies. Camilla is interested in the intersections between media practices and artistic languages with a focus on early 20th century German-Jewish art theory and photo-mechanical reproductions. In 2024 was awarded the "Women in German Studies Essay Prize". Among her publications: *Art history malgré tout Rachel Wischnitzer and the media premises for a history of Jewish art in Berlin* (2024); *Dis/placed Modernism: Ellen Auerbach and Marianne Breslauer's Palestine* (2023); *Shifting Paradigms – Mexico in color: Ellen Auerbach's exile photography* (2022) Her monograph *Erwin Panofsky e la modernità. Pittura fotografia e film* was published in 2025 (Mimesis, Milano).

News from German Lands: Comintern Aesthetics in Interwar Lithuania

Gabrielė Radzevičiūtė (Vilnius Academy of Arts)

On 13 May 1928, the German Communist Party (Kommunistische Partei Deutschlands, KPD) published an election poster in its newspaper *Die Rote Fahne* (The Red Flag) featuring John Heartfield's photomontage *And the Hand Has Five Fingers*. Lithuanian society "legally" encountered this poster – or more precisely, an adapted version of it – over a decade later, in 1940, following the first Soviet occupation of Lithuania. After the Second World War, the Comintern aesthetics, which had once embodied revolutionary fervour, no longer aligned with the Soviet regime's ideological demands and the doctrine of Socialist Realism. During the Cold War, the interconnectedness of Comintern artists across borders was often distorted, ignored, or forgotten as part of the process of Sovietisation in occupied countries.

This paper draws attention to newly discovered archives of artists affiliated with the Lithuanian Communist Party (Lietuvos komunistų partija, LKP) and analyses the migration of works, ideas and artistic techniques by left-wing artists from the Weimar Republic to the art scene of the First Lithuanian Republic (1918–1940). It considers how 'material' and 'metaphorical' migration shaped avant-garde practices and experimental forms of visual and performative propaganda in interwar Lithuania. As many communist parties operated illegally in interwar Europe, the paper focuses mainly on the archaeology of ephemeral visual objects to shed light on the influence of the KPD's visual propaganda on artists in the Lithuanian communist underground. Visual propaganda preserved in Lithuanian and German archives demonstrates significant links with the *Rote Hilfe Deutschlands* (Red Aid Germany), the German section of the International Red Aid Organisation for Supporting Revolutionary Fighters. Within the context of the panel, the paper ultimately addresses the inconsistencies in writing the 'contested' history of avant-garde art in Eastern and Central Europe, with a focus on migratory avant-garde ideas situated within the geopolitical landscape of the Baltic States.

Gabrielė Radzevičiūtė is an art historian and curator based in Vilnius, Lithuania. She is a lecturer and a PhD candidate in art history at the Vilnius Academy of Arts. The title of her dissertation is *New Realism and Visualisation of Everyday Life in interwar Lithuanian Art*. Her main research interests lie in postcolonial studies and modern art histories of Eastern and Central Europe, as well as social criticism, the avant-garde and visual propaganda in the 20th century. She has co-curated numerous local and international exhibitions and compiled catalogues, including *Margins and Boundaries. Social Criticism in Interwar Lithuania* (National Gallery of Art, Vilnius, 2022); *The Meeting that Never Was* (MO Museum, Vilnius, 2022); and *Shadows Leave Traces: The Memory and Imagination of the Northern Landscape* (National Gallery of Art, Vilnius, 2025–2026). She has worked as a curator at the National Gallery of Art in Vilnius since 2022.

Migrating Constructivism from Moscow to Vienna in 1921: Béla Uitz's Russian Photo Collection

Merse Pál Szeredi (Kassák Foundation, Budapest)

This paper focuses on the contextual analysis of a previously unpublished collection of around one hundred photos of Russian avant-garde artworks and exhibition interiors from Hungarian avant-garde artist Béla Uitz's archives. The photos were created in Soviet Russia during 1919–1921 by the Reproduction Office of the Department of Fine Arts (IZO) of the People's Commissariat for Education (Narkompros), and Uitz collected them, along with several publications and artworks, during his stay in Moscow for the third congress of the Comintern in 1921. Uitz was a close collaborator of writer and editor Lajos Kassák, and a co-editor of the leading Hungarian avant-garde magazine *Ma* (Today), published in Vienna exile during the first half of the 1920s. After his Russian trip, back in Vienna, he focused on creating a Hungarian-speaking Proletkult group, based on Lunacharsky's directives, and quarrelled with Kassák on the role of art and artists in an upcoming world revolution. Uitz's own Proletkult magazine, *Egység* (Unity), launched in Spring 1922, was among the first publications to share news on the development of Russian avant-garde during and after the First World War – including selected photo reproductions from his collection. In this paper, I focus on the agency of Uitz's Russian photo collection in the Viennese Hungarian avant-garde émigré community during 1921–1922, as well as the migration of avant-garde artistic and radical political ideas between Eastern, Central and Western Europe during the turbulent period of the immediate post-war years. My aim is to reconsider the history and development of *Ma*, *Egység* and "Hungarian Constructivism" through the lens of the ideological debates around the role of art in society – that were mostly based on Uitz's collection of leftist Russian avant-garde photos and documents – in an international context.

Merse Pál Szeredi is an art historian, director of the Kassák Museum, Budapest, and curator at the Kassák Foundation (ProletGard ERC-project). His research focuses on interwar Hungarian modernist and avant-garde literature and visual arts, with an emphasis on international networks. His papers are published in Hungarian and international periodicals, edited volumes and exhibition catalogues. He curated and co-curated several exhibitions at the Kassák Museum, the Petőfi Literary Museum, and the Virág Judit Gallery. Currently, he is working on a digital critical edition of Kassák and Jolán Simon's correspondence between 1908 and 1928 at the Kassák Museum (with Sára Bagdi and Gábor Dobó). Most recently, he co-edited the volume *Cannibalizing the Canon: Dada Techniques in East-Central Europe* (with Oliver A. I. Botar, Irina Denischenko and Gábor Dobó, Brill, 2024).

Wednesday, 2 September, 12:00-13:30

17 - Hybridity and Créolisation

Chair: Karolina Labowicz-Dymanus (Polish Academy of Sciences)
Venue: Södra husen, D315

Beyond the National, towards the Transnational. The Early Essays of B. Fundoianu/ Benjamin Fondane
Ștefan Firică (University of Bucharest)

An artist of Jewish-Romanian descent, B. Fundoianu/ Benjamin Fondane became an iconic figure of the world avant-garde, after emigrating to France (in 1924) and travelling to Buenos Aires and Montevideo, to introduce and produce experimental films (in 1929 and 1936). He wrote poetry, prose, theatre, essays, and film scripts, while inspiring the avant-garde movement in Romania by substantially collaborating with the magazine Integral, edited in Bucharest (1925-1927). My paper looks into an area less debated by the international scholarship: his essays written before emigration, a body of work which created some turmoil in the Romanian cultural milieus, due to the author's unorthodox understanding of "national literature". Fundoianu's outlook was innovative, shocking to some, in a landscape dominated by the euphoric national(ist) sentiment after the end of World War I, and the making of "Greater Romania". Especially one of his assertions raised adversity in the ranks of both the traditionalists and the modernists: that Romanian literature would be a "colony of the French culture". Based on this provocative statement, Fundoianu was frequently pictured as an exponent of the "self-colonization" complex, typical of semiperipheral spaces like the East-European countries. However, I contend that his essays can be reread more accurately with the theories of the transnational, by using concepts like "créolization" and "planetary modernisms". Raised in a multilingual family, translating from German, French, Yiddish, and Hebrew since an early age, experiencing marginality and discrimination in a nation-state with poor minority protection, Fundoianu had a vivid understanding of the power relations implied in intercultural encounters, before leaving to Paris. Due to his untimely death, in the Holocaust, he couldn't complete his project of writing a book on the modern Romanian literature in a European context. By piecing together his lesser known "Romanian" essays, we aim to restore his transnational conception of culture and art. Moreover, his essays denying a "purist" approach to national literature anticipate the "negationist" manifestoes of other migrant avant-gardists born in Romania and emigrated to France, like Eugen Ionescu/ Eugène Ionesco (Nu [No], 1933) and Gherasim Luca (Dialectique de la dialectique, 1945).

Ștefan Firică teaches Romanian Literature at the Faculty of Letters, from the University of Bucharest. He published two books on the concept of "authenticity", as represented in the modernist Romanian culture of the 1920-1940s, edited a collective volume, authored over 50 scientific articles and chapters in collective volumes, and collaborated in several critical editions dedicated to Romanian modern writers (among them, B. Fundoianu), under the aegis of the Romanian Academy.

Migrating Avant-Gardes: Růžena Zátková and the transnational reconfiguration of futurism
Diletta Haberl (Università degli Studi dell'Aquila)

This proposal examines migration as both a lived condition and an epistemic framework through the artistic trajectory of Růžena Zátková (1885–1923), a Bohemian-born artist active between Central Europe, Russia, Italy, and the Mediterranean. Positioned at the crossroads of multiple avant-garde constellations, Zátková's work challenges nationally bounded narratives of Futurism and foregrounds the role of mobile, often marginal figures in the formation of early twentieth-century modernism. Rather than framing migration solely as biographical displacement, the proposal argues that Zátková's mobility functioned as a creative catalyst, enabling the circulation and transformation of aesthetic languages across cultural and political borders. Her artistic practice developed through encounters with Russian neo-primitivism, Italian Futurism, spiritualist experimentation, and Mediterranean artistic communities, producing a hybrid visual vocabulary that resists stable categorization. In this sense, migration appears not only as a socio-historical condition but also as a metaphor for the migration of forms, techniques, and concepts within the avant-garde. Drawing on archival materials, correspondence, and lesser-known works, the study explores how Zátková negotiated her position as a migrant woman artist within male-dominated avant-garde networks. Particular attention is given to the tension between inclusion and marginalization, visibility and erasure, and to the ways in which her transnational identity complicates established genealogies of Futurism. By situating Zátková within a broader framework of artistic mobility, exile, and intercultural exchange, this contribution aims to reconsider avant-

garde modernism as a dynamic field shaped by migratory processes rather than by fixed national traditions. Ultimately, the proposal suggests that studying migrant artists such as Zátková offers critical tools for rethinking the political and cultural stakes of the avant-garde in both historical and contemporary contexts.

Diletta Haberl is an art historian and PhD candidate at the University of L'Aquila in the Literatures, Arts, Media: Transcodification program. Her research examines the contribution of foreign travelers, particularly German and Dutch, to the rediscovery and reinterpretation of medieval heritage along the 1Via degli Abruzzi between the 18th and 19th centuries. She earned a BA in Art History from Sapienza University of Rome with a thesis on Růžena Zátková (2019/2020) and an MA with honors on Herta Ottolenghi Wedekind zur Horst (2021/2022). Her interests include art history, travel literature, and cultural history, with a focus on women's contributions to decorative and textile arts. She collaborates on museum and digital humanities projects, including at the Bibliotheca Hertziana, and is an active member of ICOM international.

Surrealism's Pensée Métisse: Tropiques and Michel Leiris on Antillean Folklore, Literature, and Social Relations

Joyce S. Cheng (University of Oregon)

For Serge Gruzinski, the notion of la pensée métisse (translated imperfectly as "mestizo mind" in English) describes the intellectual processes and mechanisms of cross-cultural mixing that resulted from the Iberian colonization of Amerindian societies in the sixteenth century. But la pensée métisse is also inextricable from the poetics and critical theory of the francophone Caribbean avant-garde, as represented by Aimé and Suzanne Césaire, René Ménil and other contributors of the pro-surrealist Martinican review Tropiques (1941-45). To highlight the particular situation of Antillean intellectuals in contrast to that of their metropolitan French counterparts, Tropiques published poems and essays by Parisian surrealists but also anthropological texts concerning African, Latin American and Caribbean cultures and civilizations. To explore the aesthetic and political significance of la pensée métissage at the juncture between the avant-garde poetics and ethnography, my paper will consider the anthropological essays in Tropiques in relation to Michel Leiris's Contacts de civilisations en Martinique et en Guadeloupe (1955). A former surrealist turned anthropologist, Leiris was a friend and supporter of Césaire, on whose behalf he had researched French Antillean cultures between 1948 and 1952. In 1952, Leiris carried out more formal investigations on a commission by UNESCO, intended to help facilitate assimilation of "groups who do not fully participate in the life of the national community due to their ethnic and cultural characteristics or their recent arrival in the country." Reading Leiris's scientific book in light of Tropiques' para-ethnographic approach to global folklore, I will suggest that they together afford a complex theory of métissage that concerns not only the mixing of ethnic and national cultures but also the coexistence of disparate temporalities, in such a way that reveals parities between acculturation and poetic creation.

Joyce S. Cheng is associate professor of art history at the University of Oregon where she teaches courses in the visual arts and poetics of the avant-garde, aesthetic theories, and the cultural and intellectual history of the European interwar period. She is the author of *The Persistence of Masks: Surrealism and the Ethnography of the Subject* (University of Minnesota Press, 2025), and of articles and chapters on symbolism, dada, surrealism, and primitivism, which appeared in journals such as *Modernism/modernity*, *Res*, and *Gradhiva*. Informed by the ethnographic dimension of surrealism, her current project is a study of the Japanese cultural icon Hello Kitty as an object for anthropological aesthetics and an example of a heuristic framework I call critical folklore.

Wednesday, 2 September, 12:00-13:30

18 - Migrating Forms, Shifting Horizons: Polish Avant-Garde in Motion

Panel convenor: Jerzy Franczak (Jagiellonian University, Cracow)
Venue: Södra husen, D320

Surrealism, Metarealism, Integralism. The Migratory Theory and Practice of Jan Brzękowski (1928–1983)
Jerzy Franczak (Jagiellonian University, Kraków)

The work of Jan Brzękowski (b. 1903) can be productively examined through the lens of migration studies and theories of cultural transfer. A member of the Cracow Avant-Garde and a leading representative of poetic constructivism, Brzękowski, following his relocation to France, progressively expanded his artistic practice through a heterogeneous constellation of influences, ranging from Freudian psychoanalysis and Surrealism to avant-garde visual art and experimental film. This expansion was catalyzed both by personal networks—most notably his friendships with Hans Arp and Fernand Léger—and by concrete collaborative ventures, including his editorial involvement in the bilingual journal *L'Art Contemporain – Sztuka Współczesna*.

Brzękowski's oeuvre—encompassing Polish- and French-language lyric poetry, experimental prose, and original aesthetic theory—may be conceptualized as an assemblage structured by drifting concepts, the détournement of artistic forms, and practices of bricolage. These strategies foreground movement not merely as a biographical circumstance but as a constitutive method of artistic production, destabilizing fixed aesthetic categories as well as nationally bounded literary frameworks. From this perspective, Brzękowski emerges as a migratory writer not only in a literal sense, but as a key agent of translingual theory and practice in continual formation.

Jerzy Franczak – writer, essayist, literary scholar, professor at Jagiellonian University, head of the The Centre for Avant-Garde Studies at the Faculty of Polish Studies. He works on modern literature, philosophy and anthropology of literature. He is the author of novels and short story collections, as well as scholarly books and essays. His recent publications include: "Maszyna do myślenia. Studia o nowoczesnej literaturze i filozofii" ["The Thinking Machine. Studies on Modern Literature and Philosophy"] (Universitas, Krakow 2019), "Errant Letters: Jacques Rancière and the Philosophy of Literature" (Peter Lang, Lausanne-Oxford 2023), "Zemsta wyobraźni" [Revenge of Imagination] (PIW, Warsaw 2025).

Migrating Forms of Imagination: Foreignness and Surrealism in the Poetry of Zuzanna Ginczanka
Magdalena Piotrowska-Grot (University of Lodz)

The poetry of Zuzanna Ginczanka (Szoszana Polina Gincburg) remains an open and inexhaustible field of literary studies. Born in 1917 in Kyiv in a family of assimilated Russian Jews, Ginczanka moved to Rivne after the Russian Revolution. She taught herself Polish and adopted it as the language of her literary expression. Ginczanka studied in Warsaw, where she quickly established herself as a prominent figure among the city's literary circles. During the war, she resided in Lviv, which was then under Soviet occupation. In 1944, she was executed by the Nazis. Her biography – marked by multilingualism, migration, the experience of a woman artist in a male-dominated world and of Jewish otherness – provides a crucial context for interpreting her work, which for a long time remained outside the mainstream of the Polish literary canon.

While influenced by Julian Tuwim and the Skamander group, Ginczanka did not simply imitate their poetic strategies. She consciously drew on modernist and avant-garde conventions, particularly those associated with surrealism, not through imitation but through creative experimentation aimed at forging an individual poetic language. Her poetry employs onirism and the automatism of imagination not as forms of escapism, but as tools for deconstructing reality and exposing tensions between poetic game and catastrophe, transgression and finality, artistic creation and the violence of history.

The central focus of the presentation is an analysis of selected poems by Ginczanka in the context of migration theory and of avant-garde tendencies appearing in her work, above all, surrealism. Although surrealism in Poland developed primarily in the form of neo-surrealism in the second half of the twentieth century, specific variants of the movement did reach Poland earlier – among other channels through the Lviv reception of surrealism and the activities of the *Artes* group – often assuming unpredictable forms that dissolved at the boundary between avant-garde radicalism and modernist poetics. Ginczanka's poetry emerges precisely at

this intersection: drawing on tradition while opening new trajectories and forging unexpected connections. From this perspective, her work appears as a continually renewed poetic experiment – an eclectic "mixture of humor and a sense of catastrophe" – which not only broadens our understanding of Polish interwar poetry but also calls for new interpretative tools capable of addressing its radical ambiguity and historical entanglement.

Magdalena Piotrowska-Grot – literary scholar, PhD in the humanities, affiliated with the Department of Literary Theory at the Faculty of Philology, University of Łódź; lecturer in the Creative Writing program. She is the author of two monographs: *Downwards On the Contemporary Poetry of Silesia and the Dąbrowa Basin* (Katowice, 2017) and *REFURNISHING (IN) THE ETERNITY. Visions of the underworld in contemporary Polish poetry* (Katowice, 2018), as well as numerous literary-critical texts and peer-reviewed scholarly articles. Her research interests focus on transformations in contemporary Polish poetry and on the artistic practices of surrealist and neo-surrealist women artists.

A Verbo-Visual Search for Identity: The Output of Franciszka and Stefan Themerson

Beata Śniecikowska (Institute of Literary Research of the Polish Academy of Sciences)

Franciszka (born Weinles, 1907-1988) and Stefan (1910-1988) Themerson were a couple of extraordinarily versatile Polish (neo)avant-garde artists of Jewish origin. They spent most of their busy lives in England having left Poland straight before WWII (for... artistic reasons). They worked together – and also separately – in various artistic domains. Franciszka was a trained painter and musician, illustrator, comic strip maker, and stage designer, while her husband wrote novels, essays, poems, experimented with photography and photogrammes and was also a philosopher and art theoretician. They co-operated as film-makers and publishers running, for over 30 years, the Gaberbocchus Press releasing "bestlookers" (but not necessarily bestsellers).

The paper will examine underresearched verbo-visual intersections in the output of the Themersons. I am interested in the images (created by means of words as well as shapes in paint, ink or pencil) presenting humans and human-like figures. These are very often hybrid creatures of unclear origin, which proves even more complicated when the pictures are "supported" by words (titles, descriptions, intertextual links etc.) Such verbo-visual "clashes" may be analysed in the context of the search for (auto)identity, understood both in philosophical, intellectual and, simply, national sense. The latter was hardly thematised in the *oeuvre* of the couple, still I claim it is possible to examine their works within the framework of the Deleuze and Guattari's concepts of minor literature and minor thought as well as to look for Marrano traces within this complex output.

I do not judge whether the verbo-visual phenomena in question resulted from the couple's migrant experience. Still, the intersections of the kind I am interested in cannot be found in the pre-war works of the Themersons.

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

Wednesday, 2 September, 15:00-17:00

19 - The 1930s Today: In Fear of Migration

Panel convenor: Laura Luise Schultz (University of Copenhagen)
Venue: Aula Magna, Bergsmannen

Surrealist Anti-Fascism as Practice
Sami Sjöberg (Jyväskylä University)

"The shock troops of fascism are practicing pillage, lynching and auto-da-fés. Anglo-Saxon capitalism encircles free Europe [...] but surrealism does not answer", cried the post-WWII manifesto of the Surréalistes-Révolutionnaires. This paper examines surrealism as an agglomeration of fundamentally anti-fascist groups, arguing that its aesthetics, politics and collective practices constituted an active resistance to authoritarian rationality and emerging totalitarianism in the 1930s and 1940s. For instance, surrealists joined anti-fascist resistance groups and, akin to many other artists, took part in the Spanish Civil War. Drawing on pamphlets, essays and other textual paraphernalia from the 1930s-1940s, including those of Contre-attaque, La Main à plume and Surréalistes-Révolutionnaires, it shows how surrealists opposed fascism through attacks on right-wing ideologies, rampant militarism and bourgeois morality supporting nationalism. The fear of migration is thematised as othered by the prefix "anti-" these groups adhered to. In contemporary right-wing populist discourse, "the left" is often portrayed as being defined solely through such "anti-" stances, be it anti-capitalism or anti-imperialism. Put into historical perspective, what was the more "positive" and original contentual contribution of the surrealist groups' actions? Crucially, in the light of surrealist activity, anti-fascism figures less as a coherent political theory than as a cultural and political – even aesthetic and physical – praxis. This practice consisted of a set of experimental, embodied and collaborative actions enacted through art, protest and everyday life. Such praxis-oriented approach illuminates surrealism's continued relevance to contemporary anti-fascist struggles across cultural, social and political contexts.

Sami Sjöberg is Associate Professor of Literature and Writing Studies at the University of Jyväskylä, Finland. His research focuses on avant-garde and experimental literature, multimodality and philosophy of writing.

A New Egregore, or Surrealism and the Occult Transformation of the World
Kristoffer S. Noheden (Stockholm University)

In the context of surrealist struggles against fascism in the 1930s, the surrealist writer Pierre Mabille expressed regret that he had shared ideas with the founders of the College of Sociology. Led by Georges Bataille and Roger Caillois with the aim of weaponizing the sacred against fascism, the College had turned into a place "where some professors confuse the Temple with the Circus." Mabille contrasts his own position by asserting that, "The path to initiation is not through scholastic instruction. It is a question not of enriching one's mind but of completing a transmutation in oneself. [...] This great undertaking is open only to true poets." Mabille became an important contributor to Parisian surrealism in the mid-1930s. In his 1938 book *Egrégores ou la vie des civilisations*, he responded to the threat of fascism and capitalism by arguing for radical change founded on occult conceptions. Adapting the notion of the egregore from hermetic philosophy, he used it to describe how groups of people assume a different personality than the individuals therein. With the dominant egregore of Western modernity formed under the oppressive influence of Christianity, Mabille believed that it would give way to a new egregore predicated on a monist outlook that would reconcile human and world. With the motto "Change life and transform the world", André Breton fused Rimbaud's poetic rebellion with Marx's political revolution. To these Mabille adds a third, occult dimension of individual initiation and societal transmutation. In his next book, *Mirror of the Marvelous* (1940), he links the surrealist marvellous with myths and incantations from around the world, as a rejoinder to national borders founded on fear and exclusion of the other. This paper explores Mabille's radical occultism and its implications for later surrealist art and thought, as well as possible repercussions for occult resistance today.

Kristoffer S. Noheden is Senior Lecturer in Art History and Reader in Cinema Studies at Stockholm University. His research has been focused on international surrealism across the art forms, and in relation to ecology, esotericism, and philosophy.

Hulda Lütken – Negotiating Tensions Between the Urban and the Rural

Marianne Ølholm (Independent scholar, Copenhagen)

Urbanisation, understood as a demographic as well as cultural migration from rural areas to urban metropolises, played a significant part in the modernisation of Scandinavian society in the 1930s. From this perspective, this paper examines writings by the Danish author Hulda Lütken. She grew up in Vendsyssel in northern Denmark but made her literary debut in Copenhagen where she was affiliated with the literary circle known as Valbyparnasset in the 1920s. She also contributed to the avant-garde journal *linien* (from 1934). Lütken addressed the rural settings in the novel *Degnens hus* (The parish clerk's house, 1929), republished by the small press Gladiator in 2018. This paper argues that Lütken's depiction of rural life negotiates tensions of displacement and marginality in a modernist idiom. The novel is not centred around one protagonist but includes several perspectives, all of them existing at the margins of society. It presents a fragmented experience of societal uncertainty sometimes described by the term agrarian modernism. Rather than expressing a nostalgia for a rural lifestyle, the novel represents a contrast to the idealisation of preindustrial peasant life reflecting anxieties towards urbanisation and cultural displacement, which were also part of the cultural climate of the 1930s.

Marianne Ølholm (PhD, independent researcher) has published two books and a number of articles on contemporary Danish poetry and avant-garde writing. She has worked as an editorial assistant to the four-volume publication project *A Cultural History of the Avant-Gardes in the Nordic Countries* (2012-2022, series ed. Tania Ørum, University of Copenhagen) and as a translator of *From Man into Woman – The confessions of Lili Elbe* for the *Lili Elbe Digital Archive* (ed. Pamela L. Caughie, Loyola University, Chicago). She is member of the research network *The 1930s Today – The Avant-Gardes in Times of Political Escalation*.

The 1930s in Contemporary Meme Culture: Ideological Hybridisation and Travelling Tropes

Laura Luise Schultz (University of Copenhagen)

Exploring the at once crude and indeterminable aspects of contemporary online culture, the artists collective Frankfurter Hauptschule expose the way meme culture recirculates authoritarian and fascist tropes from the interwar period. Through an analysis of Frankfurter Hauptschule's artistic practice, this paper addresses how authoritarian imagery, fascist ideological tropes and discursive violence travel across the meme culture of the internet.

Social media function by processes of hybridisation and aesthetic appropriation. According to media scholars Line Nybro Petersen and Mikkel Bækby Johansen, social media are ideologically unstable affective spaces, overwhelming our senses with outrageous declarations and allegations designed to divide and polarise. In the meme culture on social media, imagery travels across ideological differences, and violent aggression combines with distancing irony.

In his much-debated essay "Exiting the Vampire Castle" from 2013, the late British cultural scientist Mark Fisher diagnosed social media as "an enemy territory, dedicated to the reproduction of capital" and claimed that the left "must break out of the 'debate' set up by communicative capitalism, in which capital is endlessly cajoling us to participate, and remember that we are involved in a class struggle." Today, tech autocracy has escalated to the extent that the White House are deliberately short-circuiting diplomatic negotiation channels by a menacing meme regime.

In his book *Rechte Gefühle* (2021), on the affective strategies of digital fascism, media and gender scholar Simon Strick asks what to do when fascism turns into an atmosphere rather than an ideology, a feeling rather than a philosophy?

In their theatre play, *2 x 241 Titel Doppelt So Gut Wie Martin Kippenberger* (2024), Frankfurter Hauptschule explore the affective machinery of the meme regime, uncovering and slightly deferring its violent modes, perhaps even suggesting ways of navigating this affective media economy. Their practice will be compared to interwar anti-propaganda gestures, e.g., by John Heartfield.

Laura Luise Schultz, PhD. Associate Professor, Dept. of Arts and Cultural Studies, University of Copenhagen. Research areas include contemporary and avant-garde performance in an interdisciplinary field. Main organiser of the research network *The 1930s Today. The Avant-Garde in Times of Political Escalation*, funded by the Independent Research Fund Denmark. Co-editor of *The 1930s Today. Political and aesthetic legacies, Peripeti* #38 2023. Most recent publication: "Constellations changeantes: l'archive, le corps et l'oeuvre d'art" in A. Rodionoff et R. Louis (éd.): *Les archives en performance, la performance en archive*, Hermann 2025.

Wednesday, 2 September, 15:00-17:00

20 - Visualizing and Reading Migration: Aesthetics of Mobility and Exile in the Postwar Avant-Garde

Panel convenor: Abigael van Alst (Kunsthistorisches Institut, Zürich)
Venue: Aula Magna, Kungstenen

Cartographic Drawing in Exile: Choukri Mesli's Les Camps (c. 1961)
Abigael van Alst (Kunsthistorisches Institut, Zürich)

This paper examines Les Camps, a drawing series by the Algerian painter Choukri Mesli, produced in the context of exile, anti-colonial struggle, and artistic experimentation. After migrating to Paris in the mid-1950s to study at the .cole sup.rieure des beaux-arts, Mesli became politically engaged with the Front de lib.ration nationale (FLN). Requisitioned by French authorities for military service in the army's cartographic department, he refused and went into exile in Morocco. It was there that he created Les Camps (c. 1961), a series of twentyfour chalk and gouache drawings on the back of a map of Algeria stolen from the French state, cut into fragments, and reworked through bright colors and semi-figurative forms.

Appropriating and dismantling a colonial cartographic object, Mesli transforms the map into a tool of semiotic critique. Depicting vivid landscapes and human figures enclosed by barbed wire, the drawings both represent Mesli's own condition of exile and the mass internment of Algerians in camps under French rule. The series deploys cartography as a contested dispositif of resistance, articulating displacement, confinement, and exile.

The paper argues that Les Camps anticipates the formation of the post-independence Aouchem group (meaning 'tatoo', founded in 1967). As a co-founder of the group and co-writer of its manifesto, Mesli together with artists like Denis Martinez, or Fatima Haddad (also known as Baya) defined the Aouchem as an "Algerian pictorial avant-garde". This paper demonstrates that the subversive strategies already at work in Les Camps (c. 1961), articulated through cartographic fragmentation, political critique, and the experience of exile, prefigures the aesthetic experimentations of the Aouchem. Migration and political engagement are thus shown to be central, not only as biographical conditions, but as constitutive forces in the emergence of an avant-garde collective in post-independence Algeria.

Abigael van Alst is a postdoctoral research and teaching assistant in the Department of Modern and Contemporary Art at the Institute of Art History, University of Zurich. Before joining the University of Zurich, she was a postdoctoral research fellow at the Art History Institute of NOVA University of Lisbon. Her current research focuses on artistic collectives and schools that emerged in the postcolonial Maghreb during the 1960s, paying particular attention to their complex, often ambivalent engagement with the 'avant-garde'. She is the author of *Avant-Garde World Creation: Cosmogony and the Total Work of Art in Europe 1913–1923* (Routledge, 2025), and her writing has appeared in "Fabula LHT" and in De Gruyter's book series on "Comparative Studies" and "European Avant-Garde and Modernism Studies".

Hoi Hoi and Zottl: The Strange Marriage of Joris Ivens and Germaine Krull; or, Afterlives of Two Avant-Gardes
Lorenz Hegel (Singapore University of Technology and Design)

When Joris Ivens and Germaine Krull met in Berlin in 1923, he was still a student at the Photochemical Institute, while she worked in a photo studio. At twenty-five, Krull—born into a German family in Posen (now Poznań)—had already completed her training in photography in Munich, been expelled from Bavaria for her involvement in the Bavarian Soviet Republic, and deported from the Soviet Union as a "counterrevolutionary of the left." Ivens was living off the Dutch guilders supplied by his father and enjoying a comfortable life in inflation-battered Berlin. Their relationship was emotionally tumultuous but mutually stimulating in their artistic development. While Krull had already broken with the communist movement and embraced radical anarchist positions, Ivens, in turn, became a communist. Their marriage in 1927—realized to secure a Dutch passport for Krull—marked the end of their romantic relationship. Despite their separation, many of their mutual acquaintances—collaborators, friends, and former lovers—remained within the vast orbit of the increasingly politicized avant-garde at the end of the 1920s and early 1930s.

Their later lives trace divergent trajectories of two prewar avant-gardists in the postwar world. After their separation, both became tireless world travelers. After her work for Gaullist France Libre in Congo-Brazzaville

during World War II, Krull served as a war correspondent in Indochina and later lived in Thailand and India. Over the same decades, Ivens—never renouncing his allegiance to an idealized communist movement—made films on nearly every continent, notably in support of revolutionary and anti-imperialist causes in Cuba, China, and Southeast Asia. Krull, who had gradually abandoned radical politics during the 1930s, converted to Buddhism and became the manager of a luxury hotel in Bangkok while continuing her work as a photographer.

This paper explores the parallel afterlives and work of this unlikely couple, tracing how their divergent paths exemplify both material and metaphorical forms of mobility and the reconfigurations of the avant-garde and its political commitments in the postwar decades.

Lorenz Hegel is a Lecturer in History and Film at Singapore University of Technology and Design and a Research Fellow at the ifk International Research Center for Cultural Studies in Vienna. Before moving to Singapore, he taught at Yale University and the Berlin University of the Arts. Lorenz works at the intersection of critical theory, aesthetics, and film and media studies, with a particular focus on the form and history of political documentary cinema. His research explores the aesthetics and politics of anticolonial and transnational solidarity movements, postrevolutionary cinema in the early Soviet Union, and representations of ecological and industrial transformation. His research and criticism have appeared in the *Journal of Italian Cinema & Media Studies*, *Marx and Philosophy Review of Books*, and *Historical Materialism*. Lorenz received his Ph.D. in Film and Media Studies and German Studies from Yale University.

Displaced Traditions: Postwar Avant-Garde Writing in Arno Schmidt's Die Schule der Atheisten
Benjamin Heller (Universität Tübingen)

The paper argues that Arno Schmidt's neo-avant-garde work and in particular his 1972 novel Die Schule der Atheisten (The School of Atheists) reads as a reaction to the experience of displacement and forced migration after 1945. Schmidt's life was shaped not only by the experiences of the Second World War, but also by the experience of mass exodus resulting from Germany's defeat in the war. This constituted an inner displacement which, in its direct aftermath, would come to resemble a form of forced migration through Germany's division. On a personal level, Schmidt ultimately responded to these experiences of flight with seclusion, embarking on a self-chosen exile and idyll in rural Bargfeld. On an aesthetic level, however, Schmidt's work—absolutely singular within the context of the young Federal Republic—was continuously concerned with questioning and re-evaluating the dissolution of Germany's cultural structures.

This is evident from his lifelong engagement with major German and international literary traditions. Yet it was an engagement that aimed less at a cultural restitution of (national) literary traditions but more at producing ever new forms of neo-avant-garde literature. In Schmidt's later typescript novel, The School of Atheists—which as a material object already breaks down the distinction between literary text and material artwork—Schmidt employs a language that shares clear affinity with avant-garde linguistic experiments of the historical avantgardes and an advanced modernism in the tradition of Joyce's Finnegans Wake.

Therefore, language and the literary tradition in Schmidt's work disintegrates and loses its stable meanings across historical, cultural, and national patterns. Instead both of them become migrating forms, which are employed as nothing more than building blocks for a new literature.

In this sense, the paper examines the migration and displacement of language and linguistic forms as neo-avant-garde practices of a newly established post-1945 neo-avant-garde in Germany, using Arno Schmidt's The School of Atheists as its central case study.

Benjamin Heller is a postdoctoral research assistant in the Department of Germanic Languages at the University of Tübingen, Germany. He received his Ph.D. in German from Yale University. His dissertation focused on literary poetologies in German Realism. In his research, he focuses on German Realism, literature after 1945, Nature Philosophy, and Environmental Humanities. His work has appeared in several edited volumes (*Romantic Realisms: Speculative Reconfigurations of Literature, Philosophy, and Science in German Romanticism*) and journals (*Jahrbuch der Raabe-Gesellschaft*).

Serafini in America: New Media and Postwar Avant-Garde Influences in the Codex Seraphinianus (1976-78)
Lydia Tuan (Yale University)

When then 22-year-old architecture student Luigi Serafini temporarily relocated to New York in 1971, he immersed himself in a new environment that arguably went on to inspire the Codex Seraphinianus, a fictional encyclopedia written in an asemic language that features entries on botany, mineralogy, zoology, chemistry, architecture, and other scientific fields. These entries are accompanied by artworks, originally painted by

Serafini between 1976 and 1978 following his return to Rome, of fictional hybrid creatures and imaginary natural environments.

Existing scholarship has addressed the Codex's asemic text by linking it to Breton's automatic writing, but little remains studied on how Serafini's time in the United States influenced his Codex, later published in 1981. In a 2017 interview with Fumettologica, Serafini recalled having observed that Americans during the 70s exhibited a desire for hyperconnectivity, one that he did not see reflected in Italy. Indeed, the early 70s saw the continued development of a late 1960s military-funded telecommunications project called ARPANET, which aimed to build a longdistance network that would later serve as a foundation for the internet. ARPANET's networking functions transmitted coded messages to be later decoded, which fascinated Serafini.

This paper argues that Serafini's asemic language has new media roots, being inspired by the earliest computing languages, and in addition to placing analytical attention on the linguistic dimension of the Codex as an unreadable book, the paper will also inquire into the artistic avant-garde influences that Serafini may have encountered during the early 70s, such as computer art, which flourished in the US between the late 1960s and mid-1970s. While Serafini's artwork has been linked to surrealist, futurist, and metaphysical style of Giorgio De Chirico and Alberto Savinio, it is nevertheless essential to inquire how the period between the 60s and 70s would have additionally influenced Serafini's vision for his Codex.

Lydia Tuan is a PhD candidate in Italian Studies and Film and Media Studies at Yale University, as well as an adjunct instructor at Quinnipiac University and the Università di Padova, where she teaches film and television history and film aesthetics. Her current research examines how the four classical elements of air, water, earth, and fire mediate geopolitical narratives of migration, abandonment, extraction, and climate change in European/Mediterranean films of the 21st century. Her English and Italian-language publications have appeared in the *Journal of Italian Cinema and Media Studies*, *Film-Philosophy*, *Fata Morgana*, *Cinema&Cie*, *Engramma*, *Modern Language Notes*, *MAI: Feminism & Visual Culture*, *Alphaville*, and more.

Wednesday, 2 September, 15:00-17:00

21 - Material Strategies of Overcoming Ideological Divides

Panel convenors: Camilla Larsson (Södertörn University) and Karolina Łabowicz-Dymanus (Polish Academy of Sciences)
Venue: Aula Magna, Mimer

Polish–Norwegian Artistic Exchange and the Transnational Networks Emerging from the Lausanne Tapestry Biennale
Sandra Imko (University of Lausanne)

This paper examines how Polish artists' participation in the early editions of the Lausanne Tapestry Biennale served as a catalyst for transnational artistic exchange across the Cold War divide. While existing scholarship has interpreted the Polish presence primarily in terms of formal contribution—emphasising material experimentation, technical proficiency, and conceptual innovation—this paper reframes the Biennale as a politically and institutionally mediated site of mobility. Rather than a one-directional narrative of Polish artistic success, it proposes to understand the event as a trigger for sustained cross-border migration of techniques, pedagogical models, and professional networks.

From 1962 onwards, the visibility of Polish textile art in Lausanne encouraged an increasing number of foreign artists to travel to Warsaw, Łódź, and Poznań to study with Polish weavers. These stays, often funded through state scholarships or cultural cooperation agreements, reveal that the movement of artists was neither spontaneous nor marginal, but embedded in broader strategies of socialist cultural diplomacy. Upon returning to their home countries, many of these artists introduced new methods and expanded approaches to textile art, disseminating practices developed in Poland and thereby facilitating the migration of ideas and working methods.

The paper focuses in particular on the Polish–Norwegian artistic axis, examining the trajectories of women artists whose training in Poland later served as the foundation for their own educational and artistic activities. Complementing this perspective, the analysis also considers exhibitions of Polish textile art organised in Norway, which aimed to strengthen cultural ties and promote Polish art abroad.

Taken together, these intertwined forms of exchange—institutional, pedagogical and artistic—demonstrate that the early Lausanne Biennale not only enabled but structured transnational contacts within the Cold War. By analysing these processes, the paper contributes a meso-level perspective to the panel's broader discussion of how artistic migration reshaped both networks and meanings of the avant-garde across ideological borders.

Sandra Imko — art historian and researcher, doctoral student at the Doctoral School of the Catholic University of Lublin and the University of Lausanne. She is preparing a dissertation on the participation of Polish artists in the International Tapestry Biennial in Lausanne. Recipient of the Swiss Government Excellence Scholarship. Her research focuses on 20th-century textile art , international artistic connections, and the institutional contexts of the creation and reception of textile medium. She has collaborated with the Abakanowicz Charitable Foundation.

Exhibiting Exchange: Finnish-Polish Art Exhibition Circuits in the 1970s
Maija Koskinen (University of Helsinki)

During the 1970s, artistic exchange between Finland and Poland intensified in both frequency and visibility, with exhibitions emerging as a central medium through which institutions, cultural organisations, and artists navigated Cold War ideological divides. These exchanges were embedded in long-standing bilateral relations: official cultural cooperation between Finland and Poland had been established as early as 1938, reactivated in 1964, and renewed in 1973.

This paper examines Finnish–Polish art exhibition exchange in the 1970s as a multi-layered para-diplomatic practice, focusing primarily on the planning, presentation, and reception of Polish contemporary art in Finland, as well as on the Finnish processes of selecting and framing exhibitions sent to Poland. At the macro level, the

paper situates these exchanges within official bilateral agreements and broader frameworks of Cold War cultural cooperation, highlighting the continuity of artistic relations and Finland's specific geopolitical position, which facilitated certain forms of sustained cultural contact across ideological blocs. At the meso level, it analyses the role of art museums, galleries, artist associations, and friendship societies as key mediators of exchange. Professional artist organisations played a crucial role in initiating, organising, and legitimising exhibition projects, often operating at the intersection of state-supported cultural policy and peer-based international collaboration. At the micro level, the paper considers the agency of museum directors, individual artists, and curators whose participation fostered professional networks, aesthetic transfer, and longer-term connections.

By foregrounding exhibitions as material infrastructures of mobility and cultural migration, the paper challenges interpretations of Cold War artistic exchange that emphasise either state control or artistic resistance. Instead, it argues that Finnish–Polish exhibition circuits in the 1970s constituted a mode of trans-systemic circulation, in which geopolitical pragmatism, institutional mediation, and artistic ambition were deeply entangled. The paper thus contributes to a nuanced understanding of how cultural mobility reshaped the cultural landscape of Cold War Europe beyond East–West binaries.

Dr Maija Koskinen is an art historian specialising in exhibition history, the intersections of art, politics, and power, and the role of exhibitions in cultural diplomacy, with expertise in Cold War–era art exhibition exchange. Her doctoral dissertation (2019) examined Kunsthalle Helsinki's exhibitions as politically embedded practices shaping Finnish art and its institutional landscape. Between 2021 and 2024, she conducted research on Cold War cultural diplomacy and international art exhibition exchange in Finland, including projects at the University of Turku and a Wihuri Foundation–funded research fellowship. She is currently an Academy Research Fellow at the University of Helsinki (2025–2029), where she leads the project Art in Motion: Reframing European Cold War Art Exhibition Diplomacy.

Building Bridges with Earth and Grass: Teresa Murak's Participation in Ubbeboda Symposium of International Sculpture, Sweden 1974

Camilla Larsson (Södertörn University)

Despite the challenges of transporting art across ideological blocs in Europe during the Cold War, Polish art was comparatively frequently exhibited in Sweden, more so than art from other Eastern European countries. These exchanges also challenged the prevailing idea that aesthetic influence flowed from West to East. While museums, municipal art galleries and artists have opposed this enduring bias, it remains a relatively unknown aspect of this significant period in the contemporary history of exhibitions and cross-border artistic contacts in Northern Europe.

In an attempt to shed light on this period and to emphasize artist-to-artist relations, this paper looks at Polish artist Teresa Murak's (b. 1949, Lublin) participation in the Ubbeboda Symposium of International Sculpture in 1974. The event was organised by the Japanese artist Yoshio Nakajima (b. 1949, Kawamoto), residing in Sweden since 1966. Thanks to Nakajima's extensive mail art network, the Ubbeboda Symposium brought together artists from as far afield as Germany, USA, Poland, and Japan to the small village in southern Sweden, where they created sculptures and land art, and where an artists 'commune was established (Marotti 2023). According to avant-garde scholar Tania Ørum, this 100-days outdoor, self-organised art festival is the longest in Swedish history (Ørum, 2023).

In her landscape pieces, Teresa Murak uses natural materials, particularly earth and cress, to create what she terms "organic architecture" (Worłowska, 2014). At the Ubbeboda Symposium, she made one of her earliest earth sculptures, titled *Równowaga Balansu/Equilibrium of Balance*. Murak is acknowledged as one of the leading pioneers of performance and land art in Poland, yet her presence on the Swedish art scene remains largely unexplored.

In this paper, a dual perspective will be adopted. On the one hand, I will argue that individuals and non-governmental institutions can be considered "unofficial diplomats" and must be recognised as active participants in a complex network in which art events provide a starting point for exploring cross-border interactions between artists, art institutions, art critics, and actors of cultural diplomacy (Scott-Smith, 2014). On the other hand, I will argue that they were early proponents of a deeper environmental consciousness. To work with this dual perspective,

I will use the concept of peace ecology, which is derived from social and environmental sciences (Amster, 2015). This concept will be used to emphasis the study of cooperative actions and practices that build community overcoming ideological divides.

Dr Camilla Larsson is a senior lecturer and post-doctoral researcher. Her latest work investigates cross-border exchange between Sweden and Poland during the Cold War period and the time of transition. Her research focus on individual artists, art institutions and intergovernmental cooperation, intersecting in art exhibition and exhibition diplomacy. Her research interests include critical historiography, cross-border exchanges, exhibition histories, performance art, ecocritical perspectives, theories of performativity and materiality, and the history and theories of curating.

Circulation under Constraint: Avant-Garde Exchange and Cultural Para-Diplomacy during Martial Law in Communist Poland

Karolina Łabowicz-Dymanus (Polish Academy of Sciences)

This paper examines the Polish–American neo-avant-garde exchange that took place in Paris in 1982 as a paradigmatic case of cultural circulation under conditions of political repression and international isolation. Organized during the first months of Martial Law in Poland and in the immediate aftermath of American economic and diplomatic sanctions, the project—referred to in official documentation as the Museological Experiment—offers a privileged vantage point from which to analyze the strategic deployment of avant-garde art within the framework of late-socialist cultural policy.

Drawing on extensive archival material from the Ministry of Culture and Art and the Ministry of Foreign Affairs, the paper reconstructs the institutional and administrative mechanisms that enabled an officially marginalized artistic formation to function as an instrument of soft diplomacy. While the public doctrine of the Polish People's Republic formally privileged politically approved culture, internal correspondence reveals a markedly different logic: the calculated mobilization of neo-avant-garde exchange to counteract political isolation, maintain visibility in the West, and project an image of artistic freedom at a moment of acute domestic repression.

The analysis confronts self-historicizing narratives produced within the neo-avant-garde milieu—most notably those advanced by the Foksal Gallery circle—which have framed the Paris exchange as a grassroots initiative and an act of dissent. By juxtaposing these accounts with ministerial documentation, visa files, and logistical records, the paper demonstrates that the project functioned less as an oppositional gesture than as a carefully negotiated form of cultural para-diplomacy operating within the structures of state patronage.

Rather than interpreting the exchange through the familiar dichotomy of resistance versus complicity, the paper proposes to read it as a double-coded political practice. On the one hand, the project sustained the self-image of the avant-garde as marginal and autonomous; on the other, it fulfilled the strategic objectives of the Polish authorities, who instrumentalized artistic mobility to secure international visibility, symbolic capital, and material advantage under conditions of diplomatic and economic constraint. In this sense, the Polish–American exchange emerges as a revealing articulation of late-socialist cultural governance, where artistic autonomy, institutional dependency, and political expediency converged in a carefully managed choreography of appearances.

Karolina Łabowicz-Dymanus is an Assistant Professor and Head of the Department of 20th- and 21st-Century Visual Arts Documentation at the Institute of Art, Polish Academy of Sciences in Warsaw. Her research focuses on the writing of art history, the cultural dimensions of the global Cold War, and the theory and aesthetics of art from the socialist era to the present. She also examines artistic and institutional responses to global modernization in the 1950s and 1990s. Currently, she is leading a research project on artistic exchange between Poland and socialist Asian countries from the 1950s through the 1980s.

Wednesday, 2 September, 15:00-17:00

22 - Inside/Outside: Avant-Gardes, Gender, and Border-Crossings

Panel convenor: Rea Walldén (National & Kapodistrian University of Athens)
Venue: Aula Magna, Polstjärnan

Counter-Nationalist Discourses through Avant-Garde Feminist and Queer Strategies in Greek Cinema
Rea Walldén (University of Athens)

This paper investigates the intimate connection between avant-garde choices and feminist and/or queer politics in counter-nationalist Greek avant-garde films of the last fifty years.

It is premised on a structural meta-definition of avant-garde art as combining the constitutional questioning of categorical borderlines with a revolutionary demand, both in terms of form experimentation and radical politics. Already in the 1970s, feminist avant-garde artists had argued for a structural link between avant-garde art practices and feminist politics, using a series of reasonings, which have since been taken up by queer avant-garde artists. These include the destabilisation of gendered categories and even of the gender binary itself, the uprooting of stereotypes and conventions, an interest in positionality, gaze, enunciation, and embodiment, a strategic use of strangeness with reference to Formalist defamiliarisation or the Freudian uncanny. The paper traces this combination in Greek films undermining the nationalist discourse. In the Greek context, the complicity between nationalist and patriarchal ideologies is summarised by the fascist slogan, still alarmingly popular today, "Fatherland-Religion-Family". Interestingly, avant-garde art is perceived as a serious threat to this order, causing public debate, legal action, and even physical violence.

Seven films are examined: *Idées Fixes / Dies Irae* (1977) and *Topos* (1985) by Antoinetta Angelidi, *Acropolis* (2001) by Eva Srefani, *Broken Anthem* (2002) by Rea Walldén, *Spectres are Haunting Europe* (2016) by Maria Kourkouta and Niki Giannari, *Avant-Drag* (2024) and *Uchronia* (2026) by Fil Ieropoulos. They all engage in multileveled crossing and destabilisation of conceptual borderlines, and most of them are consciously feminist or/and queer. Moreover, they put questions about strangeness and belonging, internationalism and revolution, Greece and Europe, imperialism and colonisation, nationalism and racism, and the experiences of migration, articulating powerful counter-nationalist discourses.

Rea Walldén is filmmaker, semiotician, and Assistant Professor of Film Direction and Editing in the Department of Digital Arts and Cinema at the University of Athens, Greece. She holds a degree in architecture and a Ph.D. in philosophy. Her research interests include film and media theory, with a focus on avant-garde and experimental cinema, feminism, and film education. She has taught at British and Greek universities, including the Athens School of Fine Arts and the Film School of Aristotle University of Thessaloniki; and served on the Board of Directors of the Greek Film Centre, and Women in Film and Television Greece, and the Steering Committee of the European Network for Avant-Garde and Modernism Studies. She has co-written the feature-length fiction film *Thief or Reality* (2001, world premiere: Locarno International Film Festival) directed by Antoinetta Angelidi, with whom she has collaborated creatively since 1995. She has made short experimental films and other visual artworks. She has directed the feature-length documentary *Obsessive Hours at the Topos of Reality* (2022, world premiere: Rotterdam International Film Festival). Her most recent avant-garde-related publication is the chapter "Light, shadows and revolution: Cinema's expression substance and the question of the avant-garde", in the collective volume *Semiotics of Images: The Analysis of Pictorial Texts* (by Alexandros Ph. Lagopoulos, Karin Boklund-Lagopoulou, Maria Giulia Dondero, Jacques Fontanille, Maria Katsaridou, and Rea Walldén. De Gruyter 2025).

Niki Kanagini: From the Weft of "Unfamiliarity" to Gender Inscriptions
Elena Hamalidi (Ionian University)

Niki Kanagini's (1933-2008) work is connected with migration, the crossing of borders and the transgression of boundaries in more than one ways:

a) Kanagini's art practices, materials and style were shaped to a great extent by the visual and material culture of her migrant mother and grandmother which were conveyed to her through crafted objects, fabrics, textiles and stories.

b) As an artist, Niki was herself one of the moving agents of modernism and the avant-gardes who contributed to the circulation of ideas and art practices through her travelling between art centres and the margins in order to study.

c) Kanagini denied the traditional gender roles as a woman and an artist. She negotiated with feminist concepts in her work, whilst keeping a distance from overt feminist politics. Her attitude toward patriarchy and her approach to gender issues could be paralleled with the notion of unfamiliarity in Julia Kristeva's (and Catherine Clément's) *The Female and the Sacred*. From their point of view, Kanagini's writing would seem to oscillate between the semiotic mode of communication, which is connected to the body, the unconscious and the senses ("maternal space", nature), and the symbolic mode (patriarchal discourse, meaning, culture). In her *Manuscripts* from the 1970s and 1980s, a series of abstract paintings which she called "visual texts", Kanagini related her gestural writing to the female body, to emotion and the senses and inscribed her female visual culture and her experience as an artist, as a wife and mother.

d) Already in the 1970s, when exhibiting her work, she used to combine her paintings with woven pieces, constructions, photographs, and readymade objects in installations or environments. Through intermediality, she gradually began to address gender issues all the more explicitly.

Based on previous research, this paper aims to discuss these qualities of Kanagini's work and to examine her gradual move from a sense of unfamiliarity and ironic distancing from the patriarchal logos to a socially engaged work which addresses violence against women, as parallel with her shift from the transgression of media autonomy to participatory and collective interdisciplinary projects.

Elena Hamalidi is Associate Professor of Art History in the Department of Audio and Visual Arts at the Ionian University, Greece, and Adjunct Lecturer at the Hellenic Open University. She has published on Greek modern and neo-avant-garde art in Greece (recent monograph: *Ιστορίες στο Μεταίχμιο. Μοντερνισμός και πραγματικότητα στη μεταπολεμική ελληνική τέχνη* [Stories on the Verge. Modernism and Reality in Post-war Art in Greece], Athens, Melissa, 2022), and along with Stamatina Dimakopoulou she has contributed to *Hot Art, Cold War – Southern and Eastern European Writing on American Art 1945-1990*, ed. Claudia Hopkins & Iain Boyd Whyte (Towards geopolitics of reception: responses to US art and culture in Greece (1945-1989), Routledge, 2021, 183-220). She has been co-editor of *Contemporary Greek Artists* (along with K. Koskina and E.D. Matthiopoulos, Melissa Publishing House, Athens, 2004). She is a member of the European Network for Avant-garde and Modernism Studies and member of the steering committee since 2014.

Chryssa's Diasporic Identity

Tina Pandi (National Museum of Contemporary Art Athens)

This paper examines the work of Chryssa Vardea-Mavromichali (1929–2013) in relation to diasporic experience and the rearticulation of elements of Greek cultural identity during her migration to the United States in the 1950s. A prominent figure of the Greek diaspora, Chryssa developed a distinctive visual language after relocating to New York, gaining international recognition through major exhibitions at institutions such as the Solomon R. Guggenheim Museum (1961), the Museum of Modern Art (1963), the Walker Art Center (1968), and the Whitney Museum of American Art (1972).

While Chryssa's work has been widely discussed in relation to her innovative engagement with the codes of contemporary mass culture and the use of neon as a sculptural medium, this paper aims to reinterpret her multifaceted relationship with cultural heritage and historicity as a key axis shaping her diasporic identity. Particular emphasis is placed on her emblematic series *Cycladic Books* (1957, National Museum of Contemporary Art (ΕΜΣΤ) collection), in order to investigate how elements of Greek pre-classical heritage inform her artistic practice.

By tracing the intersections between diasporic experience, historical consciousness, and experimental artistic strategies, this paper proposes a reinterpretation of Chryssa's oeuvre as a site where memory, identity, and modernity converge. Through an analysis of her scriptural works and monumental neon installations, the paper explores Chryssa's engagement with the cultural past as a dynamic and fluid process that challenges traditional notions of linear temporality. Rather than treating the past as a fixed reference, Chryssa approaches it as a multitemporal and dialectical field, allowing different temporalities to coexist within her artistic practice and her diasporic condition, shaped by displacement and the experience of foreignness.

The analysis is further informed by archival material recently acquired by the National Museum of Contemporary Art (ΕΜΣΤ), as the institutional heir to Chryssa's oeuvre, offering new insights into her artistic practice and intellectual trajectory.

Tina Pandi is an art historian and curator. She holds a PhD in Art History from Université Paris Nanterre. Her doctoral research focused on artistic, critical, and theoretical approaches to the notion of the system in drawing practices (c. 1965–1975). Since 2006, she has been a curator at the National Museum of Contemporary Art (EMST) Athens, Greece. She has curated and co-curated numerous retrospective,

solo, and group exhibitions, including *Time in My Hands. Leda Papaconstantinou: A Retrospective*; *Diohandi Filming, 2025* ; *Eleni Bagaki: Something Like a Poem, a Nude, and Flowers in a Vase*; *Bia Davou: A Retrospective* (2008); *Nikos Kessanlis: From Matière to the Image* (2007); *Chronis Botsoglou: A Retrospective* (2010); *Dimitris Alithinos: A Retrospective* (2013); *Nina Papaconstantinou: Instead of Writing* (2011); *This Is a Poem: Visual Poetry Group 1981–2011* (2011); *PLEXUS. Petros Moris – Bia Davou – Efi Spyrou* (2015); *In Present Tense* (2007); *Afresh: A Young Generation of Greek Artists* (2014); and *Unpacking My Library* (2018). Her research and curatorial interests focus, among other topics, on the reinterpretation of historical and institutional narratives. She has participated in a research program on the institutional and artistic processes involved in the foundation of a museum of contemporary art in Greece. She has taught art history and curatorial practices at Panteion University and the University of Thessaly. Her texts have been published in international journals and numerous exhibition catalogues, and she has participated in international conferences and public programs, including documenta 14, Tate Intensive, CIHA, AAH, UNESCO, AICA Hellas, the Association of Greek Art Historians, the Athens Art Book Fair, and 3 137. She is currently a postdoctoral researcher at the Ionian University, studying the archival material of Diohandi. She lives and works in Athens.

Writing with Machines: Textual Migration, Technological Mediation, and the Question of (Human) Creativity
Angeliki Malakasioti (University of Thessaly)

This presentation discusses a body of artistic work that investigates text as a migratory ontology shaped by technological mediation, manipulation and algorithmic processes. Situated at the intersection of digital poetry, neo-avant-garde and net-art legacies, and contemporary AI-driven creative practices, the work approaches migration metaphorically, focusing on how meaning, authorship, and language itself travel, mutate, and are reconstituted in the contemporary world.

Central to the presented artistic practice is the treatment of textual migration as a process of transgression between genres, media and modes of expression. Through a series of poetic and text-based experiments, the practice subjects existing textual material to computational processes such as automated translation, algorithmic rewriting, and machine-assisted reconstruction, meaning displacement or deviations that generate semantic shifts, ruptures, and productive errors. These distortions are not understood as failures but as sites of creative invention, foregrounded as generative forces within the creative process.

The works position the artist not as an authoritative originator but as a collaborator within a distributed human–machine network. Authorship emerges as fluid and decentralized, echoing neo-avant-garde strategies of appropriation, open form, and the erosion of the singular subject, while extending them into the context of contemporary AI systems. The presentation traces how earlier avant-garde impulses such as the dismantling of language, the emphasis on process, and the critique of expressive autonomy are reactivated through digital infrastructures that underline questions of automation, subjectivity, control, and agency.

By framing semantic and artistic mediation as a form of metaphorical migration across cultural and epistemic borders, the presentation argues that meaning today is continuously in transit: translated, recomposed, and recontextualized within algorithmic environments. It further reflects on how artistic research can critically engage with the politics and poetics of human–machine co-creation in an era of pervasive automated language production, and how creativity itself may be reinvented when engaging with contemporary technologically mediated environments.

The research is conducted in the operating framework of the University of Thessaly Innovation, Technology Transfer Unit and Entrepreneurship Center "One Planet Thessaly", under the “University of Thessaly Grants for Scientific Publication Support” action and is funded by the Special Account of Research Grants of the University of Thessaly.

Angeliki Malakasioti is a multidisciplinary artist and academic living in Greece. She is Assistant Professor in the Department of Audio and Visual Arts at the Ionian University, Greece. Her artistic and research activity focuses on the intersection of technology and human experience, digital culture, conceptual design, and multimodal discourse.

Wednesday, 2 September, 15:00-17:00

23 - Grenzüberschreitung, Entfremdung, Restitution. Deutschsprachige Autorinnen der Migration im 20. und 21. Jahrhundert

Panel convenor: Anke Gilleir (Arts Faculty KU Leuven)
Venue: Aula Magna, Spelbomskan

Exilraum und die Suche nach einer neuen lyrischen Sprache bei Nelly Sachs

Lorella Bosco (Università degli Studi Aldo Moro, Bari)

Der Vortrag widmet sich Nelly Sachs' Exilerfahrung in Schweden und deren Auswirkung auf den Erfindungsprozess einer neuen Sprache durch die Übersetzung aus der modernen Lyrik ihres Gastlands. In Hinlick auf die frühere lyrische Produktion der Dichterin war es in der Forschung mehrfach von einer Zäsur die Rede. Durch den Umgang mit Schwedisch, das Sachs am Anfang nicht hinreichend beherrschte, rückt die belastete Mutterspache in ein neues Licht. In der schwierigen Auseinandersetzung mit der deutschen Sprache, deren Gebrauch zuerst nur als „stummer Schrei" möglich scheint, entwickelt Sachs „eine Form für diese unsere zerbrochene Welt" und kann daher einen passenden Ausdruck für die Erfahrung der Heimatlosigkeit und der Entwurzelung finden. Ihre Gedichte thematisieren das Unaussprechliche und bewegen sich auf der Grenze zum Schweigen. Mein Vortrag wird auf das Phänomen der Sprachfindung und des Verstummes fokussieren und es in seinem Verhältnis zu Exilraum und Diaspora in Sachs' Lyrik untersuchen.

Lorella Bosco, professor of German Literature, Dipartimento Ricerca e Innovazione Umanistica (Di.Ri.Um), Università degli Studi Aldo Moro, Bari. CV: PhD Freie Universität Berlin (2001), lecturer Italian Studies Universität Münster (1998-2000), assistant professor of German literature University of Bari (2002), Humboldt research fellow (2010-1023), habilitation (2017), full professor of German literature since 2023.

Anna Kim: Avantgarde und Migration bzw. Entfremdung „in Zeiten zunehmender antidemokratischer Tendenzen"

Cécile Chamayou-Kuhn (Université de Lorraine / Metz)

Thema dieses Beitrags ist die „politische Literatur" der österreichischen Gegenwartsautorin Anna Kim. Der Schwerpunkt soll grundsätzlich auf die in Kims Werk auftauchenden „dringende[n] Fragen [...] in Zeiten zunehmender antidemokratischen Tendenzen" gelegt werden. Dazu werden zwei Aspekte ihres literarischen und essayistischen Schaffens herangezogen: Erstens soll ihre direkte Auseinandersetzung im Frühwerk mit den Sprachexperimenten der österreichischen Avantgarde – u.a. F. Mayröcker, die Wiener Gruppe, F. J. Czernin – Eingang in die Analyse finden. Zweitens werden die Spannungen, die sich aus ihrem Schreibmovens ergeben, anhand von konkreten literarischen Beispielen diskutiert: Kim betont auf der einen Seite, dass ihr biographischer Migrationshintergrund ihre Sensibilität für politische Themen geschürt habe. Und in der Tat wird sie öfters als „Migrationsautorin" rezipiert. Auf der anderen Seiter aber verwirft die Autorin eine solche Bezeichnung, da sich diese diskriminierend auswirke. Demnach wird zu zeigen sein, wie das Politische bzw. das Avantgardistische an Kims Literatur sich eher an einer Ästhetik der „irritationen"[1] bzw. der Entfremdung festmachen lässt, welche sich wiederum aus einer Auseinandersetzung mit der Konstruktion von (postkolonialen) Erinnerungsräumen, mit Gewalt und Rassismus unter transgenerationeller und transnationaler Perspektive speist.

Cécile Chamayou-Kuhn, associate professor (*maîtresse de conferences*) of modern German literature, Research Unit of literary and intercultural German Studies (Centre d'Etudes Germaniques Interculturelles de Lorraine, Université de Lorraine / Metz). CV: PhD Université Sorbonne Nouvelle, Paris III (2010), Teaching- and research assistant at several French universities (2005-2015), Lecturer (*Professeure agrégée d'allemand)* at Lorraine University / Metz (2015-2020), associate professor of German literature since 2020.

Heimkehr. Autorinnen nach dem Exil

Anke Gilleir (KU Leuven)

[1] Damit meint Kim „das Problem des Findens der Identität, [die] Inkompatibilität von Innen und Außen, [den] Begriff der Heimat und [den] Begriff der Zugehörigkeit, die einer Neuformulierung bedürfen.", Kim Anna, „irritationen", In Stippinger Christa (Hrsg.), fremdland, Wien, Edition Exil, 2000, S. 9-20, hier S. 18.

Thema dieses Beitrags ist das Werk einiger Autorinnen, das entstand, nachdem das langjährige Exil, in das sie durch die Flucht vor dem Nationalsozialismus gezwungen wurden, offiziell beendet war und sie in ihre ‚Heimat' samt Sprache und kulturellem Erbe zurückkehren konnten. Dass die Restitution exilierter Autoren zu Kontroversen führte oder aber gar nicht existieren konnte, zeigen bekannte Fälle wie Thomas Mann oder Jean Améry. Fokussiert werden hier indes einige unterschiedliche deutschsprachige Autorinnen - Anna Seghers, Gabriele Tergit, Margarete Susman und Irmgard Keun – und die vielfältigen Spannungen ihrer sprachlich-poetischen Akkulturation/Entfremdung im ‚Fortschreiben' nach der ‚Heimkehr', ihre Positionierung und (Nicht-)Rezeption in einem Kulturklima der Verdrängung und Verneinung.

Anke Gilleir, professor of modern German literature, Research Unit of literary and cultural studies, Arts Faculty KU Leuven. CV: PhD KU Leuven (1998), postdoctoral researcher (1998-2005), assistant professor KU Leuven (2007), Research fellow HU Berlin (2008), full professor of German literature since 2022.

Bewegung über (Zeit-)Grenzen: die Aktualität Mascha Kalékos
Lena Wetenkamp (KU Leuven)

Der Beitrag setzt sich mit dem Werk Mascha Kalékos (1907-1975) auseinander, das von Bewegung und Exil geprägt ist: Fragen der Heimatlosigkeit, Mehrsprachigkeit und Anpassung werden in den Gedichten verhandelt. Neben einer Analyse dieser Themen mit Bezug auf die Literaturproduktion der Moderne, wird insbesondere die Aktualität ihrer Texte und das neuerwachte Interesse in der Gegenwart in den Blick genommen. So ist nicht nur die Vertonung der Gedichte durch die Band DOTA sehr erfolgreich, Kalékos Werk wird auch bei deutschsprachigen Gegenwarts-Autorinnen aus dem postsowjetischen Raum als wichtiger Einfluss genannt (so u.a. bei Iris Wolf). Es öffnet sich ein Raum des grenzüberschreitenden Dialogs, der Fragen nach Zugehörigkeit und Ausgrenzung im deutschen Sprachraum über die Jahrhundertgrenzen hinweg verhandelt.

Lena Wetenkamp, tenure track professor of modern German literature, Research Unit of literary and cultural studies, Arts Faculty KU Leuven. CV: PhD Mainz University (2017), Teaching- and research assistant Mainz university (2011-2021), W1-Juniorprofessor for Gender Studies in the field of German Studies at Trier University (2021-2025).

Wednesday, 2 September, 15:00-17:00

24 - Central-Eastern European Faces of Migration

Panel convenors: Honorata Sroka and Joanna Piechura
Venue: Södra husen, D207

Meta-Archival Data Migration in Central Europe
Honorata Sroka (KU Leuven)

Undoubtedly, archives played a key role in Central-Eastern Europe – in countries where experimental art was not able to flourish freely due to Soviet political repressions, private, domestic collections served as venues for both the preservation of art history and as places for liberal art practices. The most innovative archival enterprises, and other alternative institutions, were established on the wave of criticism of normative museums, galleries and archives in the late 1960s and the 1970s. These two decades in particular were characterised by the innovation and development of practices and ideas that were not previously present in the public sphere and can be called "experimental" or "vanguard". What makes this wave even more striking is the transnational ubiquity of these "new archival practices" and their formal similarities, despite very limited opportunities for exchange of knowledge.

This contribution examines such archives to pose broader questions regarding meta-archival knowledge in Central Europe. For instance, was the Hungarian Artpool Art Research Center (founded by György Galántai and Júlia Klaniczay) inspired by the Polish Poetry Office (established by Andrzej Partum)? Similarly, was the KwieKulik archival project a direct response to the political suppression of the neo-avant-garde, or did it develop independently of that context? By following the circulation of meta-archival knowledge, we might gain a more comprehensive understanding of artistic practices across the region.

Honorata Sroka, PhD, assistant professor at the Institute of Literary Research of the Polish Academy of Sciences. Currently: a post-doctoral researcher at MDRN lab, KU Leuven. She is the PI of several research projects on avant-garde archives, self-historicization and experimental life writing (grants funded by the National Science Centre Poland, the Polish National Agency for Academic Exchange, the Centre français de recherche en sciences sociales and Charles University in Prague). The co-editor of the book "A Hundred Years of Avant-Gardes. The Literary Experiment in Poland and Beyond 1917-2017" (Brill, 2025) and the author of the monograph: "Awangardowe archiwum. Eksperymentalne zapisy życia Franciszki i Stefana Themersonów" [The Avant-Garde Archive. The Experimental Life Writing by Franciszka and Stefan Themerson] (Jagiellonian University Press, 2025).

Self-Curation in the Archives of Migrating Avant-Gardists
Joanna Piechura (University of Warsaw)

In her typology of exile described in the essay *Exsul*, the neo-avant-garde writer Christine Brooke-Rose analysed the positive impact feeling "foreign" had on the works of various avant-garde novelists, including her husband and herself. Written in 1996, this essay may be treated as an introduction to the self-curation practices she enacted while creating her official archive in the United States – a country she had never published nor lived in. My paper interrogates the crossroads of exile, self-narration, and the archive, following Julia Watson's and Sidonie Smith's intuition that "those who write themselves necessarily become readers, interpreters, and curators of many kinds of archival material, and their acts of self-inscription generate an archival imaginary". I argue that exile status and a proclivity for theory influence the way this imaginary is produced, and, as will be seen in the case of Brooke-Rose and other European post-war avant-gardists, often leads to the creation of an author's archives in two or more institutions. These scattered archives may be carefully selected and curated by the authors themselves, who take on the task of dividing their papers among various cultural spheres, as Samuel Beckett or Czesław Miłosz did. In other instances, the transnational character of an archive is an unintended consequence of its owner's nomadic lifestyle, and greatly influences their legacy.

Joanna Piechura, PhD candidate at the American Studies Center and the Institute of Polish Culture at the University of Warsaw. Her research interests include late modernism, autofiction, and narrative innovation in the works of 20th-century writers and theorists living in exile. She is currently working on a PhD devoted to the scattered archives of the British writer Christine Brooke-Rose, and has published a monograph entitled "Krótkie prozy Jana Brzękowskiego (1903-1983) w świetle jego twórczości emigracyjnej" [The Short Prose of Jan Brzękowski and His Literary Output as an Expat] (KUL University Press, 2024).

Theatre, Migration, and Antifascism in 1930s Prague
Martin Bernátek (Palacký University Olomouc / University of Vienna)

This paper examines the D Theatre in Prague, Czechoslovakia, in the late 1930s as a meeting point shaped by political exile, transit migration, study trips, and transnational avant-garde networks. Drawing on the theatre's published statistics—covering foreign press responses and international visitor numbers—it reconstructs how the D Theatre functioned as a temporary point of convergence within heterogeneous trajectories of cultural mobility that resist linear or nationally bounded narratives of the avant-garde. Rather than a stable cultural centre, Prague emerges as a stopover within European and transatlantic itineraries of artists, critics, and intellectuals, shaped by both study and professional travel and by movements increasingly driven by the rise of fascism, restrictive visa regimes, and other forms of enforced exile.

The city's role in these networks was conditioned by its geographic location, substantial German-speaking minority, position as a transit space for German artists and intellectuals fleeing Germany after the Nazi seizure of power in 1933, and diplomatic relations oriented toward the Balkans. Encounters at Theatre D—such as international conferences, short-term visits, or exhibitions—underscore the improvised, fragile, and often short-lived conditions under which avant-garde theatre collaborations emerged across European, American, and Asian circuits. Emphasizing the ephemerality of these exchanges and their displacement from conventional chronologies and geographies of avant-garde research, the paper adopts a spatially grounded, "topographical" approach to theatre history.

Situated at the intersection of Czech modernism, liberal state cultural policy, and leftist internationalism, Theatre D operated simultaneously as a public institution and a site of leftist and antifascist cultural opposition. By treating migration, exile, and transit as structuring forces rather than marginal phenomena, the paper proposes a reorientation of European avant-garde theatre historiography that shifts its centre of gravity to the 1930s and understands displacement, forced mobility, and practices of institutional self-reflection and networking as defining dynamics of the period.

Martin Bernátek is an Assistant Professor of Theatre and Film Studies at Palacký University Olomouc and a research fellow (2026) at the Department of Theatre, Film and Media studies, University of Vienna. His research focuses on interwar avant-garde theatre, scenography and performance space, and intersections of performance and audiovisual culture. He is co-author of *Czech Theatre Photography 1859–2017*, and co-editor of the *A Lexicon of the Central-Eastern European Theatre Avant-Garde* (2023). Martin is a member of IFTR, EASTAP, and the European Network for Avant-Garde and Modernism Studies.

"Worldbody" versus "Homebody" / On the issue of artist migration and image migration – explanation on the example of Slovak Modern Art (1918–1939)
Katarína Bajcurová (Slovak Academy of Sciences)

Slovak modernism is not very well known in an international context. There were several reasons for this – during the existence of Czechoslovakia (1918–1992), it was represented almost exclusively through Czech modern art, and it was not until after 2000 that Slovak modern art began to gradually emancipate itself and partially penetrate international discourse. Slovak modernism differed significantly from Czech modernism, for example, in that the basic patterns of the avant-garde, which flowed from the centers to us, were significantly modified, partly because they were transferred to a still rural-type civilization, to the "periphery," where urbanization and industrialization progressed slowly and contradictory. However, this does not mean that original artistic values did not emerge here – there were more shifts, delays, different understandings, and, so to speak, "barbaric" processing of these impulses. Slovak modernism and avant-garde, which was essentially multicultural and multinational, was characterized by two trends between the two wars: openness, mobility, and dynamism in relation to the impulses of the European avant-garde, internationalism (given by the movement of artists and new artistic concepts through our territory), and closeness, clinging to tradition associated with the promotion of ideological models of national identity. In history, it was represented by two art-historical phenomena: 1/ The so-called Košice Modernism (or Eastern Slovak Avant-Garde, 1920s; A. Bortnyik, F. Foltýn, G. Schiller, E. Krón, A. Jasusch, K. Bauer, etc.), which was the result of interaction between migrant artists from various Central European countries and local scene; 2/ the so-called national line, which placed the main emphasis on expressing the national myth (1920s and 1930s, M. Benka, J. Alexy, M. Bazovský, Ľ. Fulla, M. Galanda, etc.). In this paper, I want to take a new look at the problem of the openness and closeness of Slovak modernism in its European context from the perspective of the migration of artists and the migration of artistic images. To grasp and characterize – figuratively speaking – its "worldbody" and "homebody,"

nomadism and anti-nomadism, the migration of artists and images, and to analyze these concepts from multiple aspects in a socio-cultural and internal artistic context.

Dr. Katarína Bajcurová, PhD. is an art historian and curator. She worked for three decades at the Slovak National Gallery (1994 –2024), where she also served as General Director (1999–2009) and play the key role in initiating the gallery´s reconstruction and institutional modernization. She currently serves as the General Director of the Art Research Centre of the Slovak Academy of Sciences. Her research focuses on 20th and 21st century visual art, with particular attention to modernism and its legacies. As a curator, she co-authored several major exhibitions at the Slovak National Gallery, including *The sixties in Slovak Visual Art* (1995), *Slovak Myth* (2005), *Slovak Picture (Anti-Picture): 20th Century in Slovak Visual Art* (Prague, 2008); *Dream × Reality: Art and Propaganda, 1939–1945* (2016), she curated the long-term collection display Modern at the SNG (from 2023). Author of many publications, including extensive books such as *The Slovak Art Modernism: Painting and sculpture 1890–1949* (with Ján Abelovský, 1997/2000) or *Slovak Sculpture 1945–2015* (2018), as well as numerous monographs on key figures of Slovak modern and contemporary art (Ľ. Fulla, M. Benka, J. Kostka, R. Uher, R. Sikora etc.).

Wednesday, 2 September, 15:00-17:00

25 - Film in Migration

Chair: Berit Hummel (University of Münster)
Venue: Södra husen, D307

Refusal to Arrive: Ema Kugler and the Borderlands of the Avant-Garde
Polona Petek (University of Ljubljana)

This paper proposes a reading of the Slovenian filmmaker and visual artist Ema Kugler as a paradigmatic figure of aesthetic migration within contemporary avant-garde practice. Rather than understanding migration primarily in geographical or sociopolitical terms, the paper deploys the concept metaphorically to describe Kugler's sustained movement away from dominant cinematic imaginaries.

Kugler's œuvre exemplifies a deliberate migration into the borderlands of the avant-garde, where historical strategies of modernism—anti-narrativity, abstraction of the body, linguistic scarcity, and symbolic opacity—are reactivated in the contemporary context of encroaching neoliberalism, ecoanxiety, and shifting gender roles. Her films stage repeated acts of displacement: bodies migrate out of social space into ritual and archaic temporalities; subjectivity dissolves into anonymous or collective, archetypal formations; cinema itself migrates toward installation, performance, and visual art. These movements resist assimilation both into mainstream cinematic culture and festival circuits as well as into traditional film scholarship.

The paper further argues that Kugler's marginal position in academic discourse should not be framed as belatedness or neglect, but as a form of deliberate counter-migration: a result of the author's refusal to have her work incorporated into dominant regimes of visibility and interpretation. In this sense, her art practice reframes the concept of the avant-garde as a peripheral, persistent, and migratory mode of artistic refusal.

Polona Petek is Head of Film and Television Studies at the Academy of Theatre, Radio, Film and Television, the University of Ljubljana (Slovenia). Her research focuses on issues of transculturality, cosmopolitanism and mobility in cinema.

Alternative Utopias: Sergei Paradjanov and the National Avant-Gardes
Julia Gerdner (Stockholm University)

The paper examines the cinema of the avant-garde director Sergei Paradjanov (1924-1990) as a form of aesthetic and cultural migration across both space and time within the Soviet context. Born in Tbilisi to Armenian parents, educated in Moscow, and working primarily in Kyiv, Paradjanov operated at the intersection of multiple cultural traditions, traversing Georgian, Armenian and Ukrainian themes and national canons. Though produced in the Soviet Union, Paradjanov's (a)historical and culturally marked spaces presented a radical spatio-temporal departure from the aesthetics and narrative conventions of socialist realism that dominated Soviet cinema at the time.

Focusing on the film Shadows of Forgotten Ancestors (1965), the paper situates Paradjanov's cinematic trajectory within the emergence of the so-called 'national cinemas' in several Soviet republics during the Khrushchev Thaw. This development coincided with the appearance of the 'poetic schools', also referred to as the second wave of the avant-garde in Soviet cinema. One of the most prominent examples of this synthesis was Ukrainian Poetic Cinema, which Paradjanov effectively inaugurated with Shadows of Forgotten Ancestors. Its fusion of ethnographic subject matter with avant-garde aesthetics became the hallmark of Paradjanov's style, which also led to accusations of both formalism and bourgeois nationalism, contributing to the campaign of repression that ultimately led to his imprisonment.

The paper argues that the emergence of such decentralised national avant-gardes, in which Paradjanov played a central role, could be understood as a reaction against the Soviet assimilatory nationality politics imposed from above. Much like Paradjanov's film achieves on a cinematographic level, his cinematic oeuvre and border-crossing practices can thus be read as a radical traversal of state-sponsored aesthetic boundaries, as well as a dislocation of the homogenising ideology of the cultural centre.

Julia Gerdner is a PhD student in Slavic languages and literatures at Stockholm University. Her research project, 'Resurrecting through Language: Linguistic Conversion in Contemporary Ukrainian Literature', examines the phenomenon of linguistic conversion from Russian to Ukrainian in contemporary Ukrainian literature, with a particular focus on the poet Iya Kiva. Gerdner holds an MA in Russian and East European Literature and Culture from the UCL School of Slavonic and East European Studies, and a BA in Literature from Uppsala University. Her research interests lie at the intersection of Slavic literary and cultural studies and the philosophy of language.

The films of Peter Weiss as an avant-garde practice in continuous migration

Lars Gustaf Andersson (Lund University)

German-Swedish novelist and artist Peter Weiss (1916 – 1982) is nowadays mainly remembered as a novelist, with *The Aesthetics of Resistance*, published in three volumes (1975–1981), and as an influential playwright during the 1960s and 1970s, most notably with political pieces as *Marat/Sade* (1963) and *The Investigation* (1965). During the 1950s he was however committed to experimental filmmaking within the co-op The Experimental Film Group in Stockholm. He directed several experimental shorts, as well as some commissioned films, and finally the Surrealist feature film *The Mirage* (1959). He was an artist in exile, in some way even before he left Germany before the outbreak of the war 1939, and considered himself as an outsider and a stranger. The perspectives of diaspora and exile in his work and his biography have been objects for study, and several contributions have been made on the question of his relation to language as well to the motif of exile in his early novels and visual art. I will instead focus on his film work; the key example in this presentation will be his experimental short Study 1 from 1952. It is a low or non-budget production from the margins that reflects its own cultural position and the struggle to articulate a hitherto unacknowledged experience for a public in becoming. The analysis will focus on how the film enables the experience of the immigrant situation to be deterritorialized and bereft of a language, and how Peter Weiss and his film therefore aim at create a new language and an audience that is not yet there as a public. The concept of fabulation, in the way the term is interpreted and used by D. N. Rodowick through his reading of Deleuze and Guattari, will be central for the understanding of this film.

Lars Gustaf Andersson is Professor in Film Studies, Centre for Languages and Literature, Lund University, Sweden. Main research interests are: Swedish and international experimental film; intermedial relations; alternative film cultures; alternative film distribution and film production; transnational film; film historiography; artistic research in the field of film, and artistic creation processes.

Floating Above: Raden Mas Jodjana dancing in "God Shiva," the European Avant-Garde, and the Indonesian Struggle for Independence

Kareth Schaffer (KU Leuven/ LUCA Arts) and Nabhan Fuad Choiron (Universitas Negeri Malang / KU Leuven)

In the 1920s and 30s, a Javanese aristocrat named Raden Mas Jodjana (1893–1974) appeared on stages across Europe as a renowned solo dancer. Jodjana drew on his Javanese heritage for movement vocabulary and costume inspiration, but he insisted that his dances were his own, modernist, creations. Never quite accepted as a "modernist," he was also at odds with the Indonesian (and European!) cultural elite who were intent on identifying and fostering traditional Indonesian arts. Jodjana straddled the worlds of modern dance and classical Javanese dance uncomfortably. Similarly, he also tried to temper the radicalization of his countrymen and their calls for independence by embracing a more moderate stance of cooperation with the Dutch. Jodjana continued to occupy this liminal position after the Second World War and the Indonesian war of independence. In 1955, we find him starring in the short experimental dance film by the famous Dutch film director Bert Haanstra, *God Shiva* (1955).

This paper proposes a close reading of the dance film *God Shiva* as a way of considering narratives of migration, diaspora, and the avant-garde that chose to remain neither here nor there, neither "othered" nor "assimilated." Although Jodjana was clearly both a subject of European and Asian modernity, this paper argues that his work was a path not commonly taken in transcultural production: his modernist experimentation with the embodied knowledge of his Javanese roots, embedded within the context of the Netherlands and France, remains unique. Drawing on theories of diaspora and decolonial avant-garde studies, the paper considers the epistemic and conceptual translation embodied in Jodjana's dances—and the translation of these dances onto film—as a singular migration that problematizes narratives of linear progress and clear-cut histories, also within the framework of 20th-century decoloniality.

Kareth Schaffer is a choreographer and dance researcher who practices an expanded concept of choreography. Her connection to classical Indonesian dance began with her 2018 Pina Bausch fellowship at Mekar Bhuana Center for Music and Dance, Denpasar, and continued in the cross-cultural dance work Bee Dances, with Ninus. Schaffer is the artistic director of the Berlin-based Construction

Company. She holds BAs in Dance and European Ethnology, an MA in Contemporary Theater and Dance Dramaturgy, and is currently pursuing a practice-based PhD at KU Leuven/ LUCA Arts on Javanese dance in the diaspora.

Nabhan Choiron is a faculty member in the Department of English at Universitas Negeri Malang and a PhD student in Cultural Studies at KU Leuven. He holds a BA in English Literature and a Master's degree in Erasmus Mundus Performing Arts Studies. He has taught English literature, cultural studies, and performance-related subjects since 2008. His research interests include performance and dance studies, transcultural modernity, migration and diaspora, and Asian–European cultural exchanges, with a particular focus on Indonesian and Javanese contexts.

Wednesday, 2 September, 15:00-17:00

26 - Migration as Metaphor – From Practices to Manifestos

Chair: Elin Manker (Umeå University)
Venue: Södra husen, D315

Avant-Garde, Migration and Craft: Early Studio Pottery in Sweden
Elin Manker (Umeå University)

During the decades around 1900 – at the same time as modernism and its Avant-Garde emerged – craft, design and art were often intermingled practices. Artists and crafters went in and out of each other's areas of work, perhaps most explicitly seen within certain artist's colonies such as Rackstadkolonin in Sweden or the Bloomsbury Group in England, both informed by the earlier Arts & Craft movement. Crafters and artists formed collectives where harmonious ideas of artistic expression strengthen and inspired each other's work. This exchange of aesthetic ideas, and development of new ways of producing objects, could be phrased as a migration: On a micro level as an exchange of ideas in between close professionals, on a macro level as a migration of artists establishing themselves at various places but also as a migration of materials that was shuffled around continents due to industrialisation and colonisation. As a consequence, however, craft developed rapidly towards a liberation of forms, colours and techniques. Not the least, this is visible through the early studio potteries, in Sweden represented by Hilma Persson-Hjelm, Riborg Böving, Ragnhild Godenius, Tage Zickermann and Anders and Bess Wissler, who all established studios between 1903-1909. In this paper, migration of knowledge, material and aesthetic ideals in craft will be synoptically explored, by the example of the early studio pottery establishment in Sweden. Specifically, it will high-light the work-shop character of craft at this time and how the intermingled process of creation underlines a migrant movement of different actors – but, paradoxically, how this also have excluded craft from a more prominent position within the Avant-Garde (whose history-writing in some respects are responsible of emphasizing of the lone genius). Secondly, it will comment on the interestingly high percentage of women introducing studio pottery in Sweden, who, thus, remarkably contributed to the migration itineraries within craft.

Elin Manker holds a PhD in Art History and is Associate Professor at Umeå University. Her research focuses on design and craft history, materiality and aspects of modernity from circa 1850 onwards. Her latest monograph is a study on gender and craft, *Selma Giöbel. Modern textil kring 1900* (2025). At present she run's a three-year project funded by the Swedish Research Council, *'Blå blom' and the Alternative Modern. Heritagization in Design*.

The Movements of the Avant-gardes: Cut-up, Worlding, and Migration in Subimal Misra's Kika Cut-Out
Bikram Kumar Kotal (IIT Gandhinagar)

This paper situates Subimal Misra (1943-2023) within the global avant-garde tradition by examining his anti-novel *Kika Cut-Out* (2006) through the lens of cut-up as a process of worlding and migration. Drawing on the concept of migration as a metaphor of movement, this paper argues that Subimal's cut-up practice operates as a form of dialectics through which the avant-garde continuously migrates across cultures, forms, and traditions. Focusing on *Kika Cut-Out*, a text divided into nine formally heterogeneous sections, this paper examines how avant-garde techniques migrate transnationally through Subimal's engagement with Jean-Paul Sartre, Ritwik Ghatak, Vladimir Lenin, Paolo Pasolini, and Amiyabhuhsan Majumdar. Migration of the avant-gardes turns into a form of negation, where the newer writers situate themselves in relation to their predecessors. Subimal situates himself within the Bengali novelistic tradition as a figure of negation, an antagonist who defines his identity through continuous negation of the traditions of both Western and Bengali modernist writers. Subimal published his manifesto of anti-establishment in 1976, titled "Anti-establishment Is a Total Thing", where he introduces the artist's notion of political negativity, a form of continuous critique of the status quo and political institutions. Subimal is notable for his use of collage, montage, cut-up, and typographic disruption, which enable him to stage a migration of avant-garde ideas, forms, and affects across literary, cinematic, philosophical, and political terrains. By framing cut-up as a transnational avant-garde form and as a worlding process, this paper contributes to current debates on the movement of 'avant-gardes' across cultural and historical borders. Subimal radicalises the cut-up and develops his method of cut-up known as 'Cut Cutout Outcut', which is instrumental to his "anti-novel" and "anti-story". The paper thus argues that Subimal's anti-fiction exemplifies how avant-garde practices migrate, mutate, and resist the reification of the artwork, in a global market dominated by the logic of commodification.

Bikram Kumar Kotal is a PhD student in the Department of Humanities and Social Sciences at IIT Gandhinagar. His research focuses on the avant-garde tradition in contemporary Bengali Literature. He is a B.A., M.A., in English Literature from Burdwan University and Calcutta University. His research interests include 20th century Avant-Garde fiction, Bengali modernism, and the Critical Theory of the Frankfurt School.

Built for Speed: The Manifesto as a Migratory Mode

Julian Hanna (Tilburg University)

Loud, direct, and uncompromising, built for speed and impact, manifestos truly get around. Over more than a century the genre most closely associated with the avant-garde has migrated vast distances, both literally and conceptually: from the cabarets of Europe to the platforms of the attention economy. In the wake of the Futurists' initial provocations before the First World War, manifestos spread like wildfire across Europe, seeding new avant-garde networks in cities from Lisbon to Stockholm and then globally. The manifesto has also migrated across categories: not only from war and politics to art, literature, architecture and design, but also across social movements, activisms of all kinds, academic disciplines, business and advertising, influencing and self-help. It has migrated across the political spectrum, from the radical left to the far right. It has also migrated across media, making the leap from offline pamphlets, posters and performances to online memes, listicles and viral videos (and back again, in resurgent analogue forms such as zines). It has proved highly adaptable while still retaining its core recognisable features: the preamble, the list of tenets, the call to action. This paper traces the migratory patterns of the manifesto, stopping off at several key junctions or turning points along the route. It will also reflect on the current state of the manifesto in our turbulent times, drawing in part on a recent public conversation with fellow manifesto scholar Breanne Fahs. The concluding section will present work in progress from a manifesto-based European project, Futures of Europe.

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

A Genre on the Move: Le Figaro and the Birth of the Avant-Garde Manifesto

Luca Somigli (University of Toronto)

Taking the notion of migration metaphorically, this paper will examine the transition of the manifesto from the domain of politics to that of avant-garde poetics. While a number of monographic studies have been dedicated to the avant-garde manifesto (e.g., Janet Lyons, *Manifestoes: Provocations of the Modern*, 1999; Martin Puchmer, *Poetry of the Revolution*, 2005; Benedikt Hjartarson, *Visionen des Neuen*, 2013, and my *Legitimizing the Artist*, 2003), the question of how the manifesto shifted from the political to the cultural domain has received less attention. My argument is bookended by two manifestoes published by the Parisian newspaper *Le Figaro*: one, Marinetti's manifesto of foundation of Futurism (1909) has become one of the most recognized documents of the nascent avant-garde; the other, published sixty years earlier, is on the contrary an obscure text by an equally obscure journalist and critic, Antonio Watripon, entitled "Manifeste contre le parapluie" (1859) – to my knowledge the first non-political manifesto to appear in the paper. In-between, *Le Figaro* hosted scores of texts that either claimed or were editorially assigned the label of manifesto. I aim to show how the emergence of the literary manifesto was the result of editorial strategies that sought to read the increasingly fractured field of cultural production and the proliferation of schools and movements through the lens of political debate and conflict. At precisely the moment when the relationship between artistic value and economic success comes to be structured in oppositional terms (I am here thinking of course of Bourdieu's understanding of the field of cultural production as the "economic world reversed"), *Le Figaro*, a conservative newspaper alien to avant-garde sympathies, provided the readers an interpretation of the literary landscape that, like the domain of politics, was a site of struggle for (symbolic) power in which programmatic documents played a crucial role. In this context, the popular press represented by the newspaper set itself up as a mediator between the cultural producers and mainstream readers.

Luca Somigli is Professor and Emilio Goggio Chair in Italian Studies at the University of Toronto. He has published extensively on various aspects of Italian and European modernism and avant-garde, including the volumes *Legitimizing the Artist. Manifesto Writing and European Modernism, 1885-1915* (2003), *Italian Modernism: Italian Culture between Decadentism and Avant-Garde*, edited with Mario Moroni (2004), *Futurism: A Microhistory* (2017), edited with Sascha Bru and Bart Van Den Bossche, and the monographic issue of the

International Yearbook of Futurism Studies on "Futurism and the Sacred," edited with Monica Jansen and Günter Berghaus (2021), as well as essays on authors of the period such as Marinetti, Pirandello, Savinio, Bontempelli, and Primo Conti. His research on contemporary narrative, and genre fiction in particular, includes numerous essays on Italian detective fiction, a monograph on Valerio Evangelisti, and the edited volume *Negli archivi e per le strade. Il ritorno alla realtà nella narrativa di inizio millennio* (2013).

Wednesday, 2 September, 15:00-17:00

27 - Abstraction – A Migrating Concept

Chair: Kate Kangaslahti (KU Leuven)
Venue: Södra husen, D320

Ideational Migrations: Jacoba van Heemskerck's Abstract Woodcuts for Der Sturm
Anne Regina Grasselli (Courtauld Institute of Art)

Dutch artist Jacoba van Heemskerck (1876–1923), who remained in the Netherlands during World War I, actively aligned herself with German avant-garde practices by circulating her prints in Der Sturm and appointing Herwarth Walden as her agent in 1914. This coincided with her declaration of allegiance to the German avant-garde when works by Wassily Kandinsky were being exhibited in Amsterdam that same year, expressing indifference toward French and Dutch artworks shown alongside them. Her participation in German Expressionist networks during this period of conflict was uniquely enabled by her close connections to Herwarth and by the support of her patron, Marie Tak van Poortvliet.

While she worked from neutral territory throughout the war, the abstract woodcuts Van Heemskerck produced for Der Sturm reflect the migration of Expressionist ideas as they were reconfigured through her abstract woodcuts. Through this reproducible medium, she could engage with 'non-neutral' ideology and circulate her prints despite wartime borders. Her psychophysiological interests in color theory, anthroposophy, and emotional transcendence are notably consistent, for example, with ideas which were expressed by leaders in the German avant-garde, including Kandinsky. Moreover, her concern with psychophysical perception is especially evident in the abstractions she created for Der Sturm during World War I, which deploy Gestalt-like forms resonant with contemporary German developments in psychology and theories of visual perception.

Building on this context, this paper argues that by working in a medium closely associated with German Expressionism, Van Heemskerck did more than merely experiment with abstraction. Operating from the Netherlands, she functioned not only as a recipient of Expressionist ideas, but as an active creator who facilitated their ideational migration across borders through the transnational circulation of her works. In doing so, she promoted a form of non-physical migration that reinforced Expressionist ideals at a moment marked by heightened anti-German sentiment.

Dr. Anne Regina Grasselli is a Short Courses lecturer for the Courtauld Institute of Art and is co-editor for the Peter Lang German Visual Culture book series. Her research interests focus on abstraction and the psychology of visual perception with a special interest in the early-twentieth century German avant-garde. Her article 'As far as the eye can perceive: overlooked notes on optics by Kandinsky' was recently published in *The Burlington Magazine* (February 2026), and she also contributed to the exhibition catalogue *Expressionists: Kandinsky, Münter and The Blue Rider* (2024).

Applied universalism: Non-locality, migration and the universal language of abstraction
Håkan Nilsson (Södertörn University)

This paper examines how the notion of migration relates to claims of universalism in art, focusing especially on abstraction as a purported universal visual language. It begins by acknowledging that "universalism" is one of modernism's most contested concepts. Art historian Nikolas Drosos describes a "universalist logic" in mid-century modernism, arguing that abstraction was framed as a language understandable by all, regardless of cultural or geographical background.

Yet, as historian Dipesh Chakrabarty emphasizes, universalist claims are always made from somewhere. What appears "universal" is rooted in particular socio-economic, historical, and geographical contexts, often aligned with Western political and cultural dominance. Universalism, therefore, cannot be separated from the power structures that enable certain actors to proclaim their perspectives as globally valid.

Building on this tension, the paper argues that declarations such as "my art speaks the universal language of abstraction" shift in meaning depending on an artist's position in the international field. Echoing Timothy O. Benson's view of multiple avant-gardes, it suggests that artists engage with "universalism" not as a fixed truth but as a strategic resource.

The core argument is developed through the Swedish art scene of the 1950s, where non-locality became essential for ambitious artists, writers, and curators. By migrating abroad—physically or symbolically—they established connections that allowed them to present themselves as part of a larger international abstraction discourse. However, this non-local status only became meaningful once it was communicated back to the local audience. Universalism, paradoxically, became a tool for advancing one's standing within the local art scene.

Thus, universalism was not an inherent artistic quality but something realised through migration. Non-locality allowed artists to position themselves as both locally relevant and internationally significant. The paper concludes by examining how the organization "Aspect," which championed openness in abstraction, ultimately collapsed because the very non-local logic that empowered it also undermined its coherence.

Håkan Nilsson is Professor of Art History at Södertörn University. His research is focused on public art, designed social spaces and environments and modernism.

Hilma af Klint and the Unravelling of the Boundaries of the European Avant-Garde
Ariane Serck (École des Hautes Études en Sciences Sociales / Institut national d'histoire de l'art, Paris)

While the avant-garde is often thought of as a breaking point that values artists who impose their mark on the public sphere, Hilma af Klint's stance is organised according to profoundly dissonant modalities. Related to mediumistic practices, her work challenges the paradigm of individual authority, while the collective dimension of creation contributes to the deconstruction of the modern figure of the lone genius. This discrepancy cannot be reduced to a biographical singularity; it reveals a deeper incompatibility between certain historically situated female practices and the discursive model of the avant-garde as it has been valued and canonised.

Based on several months of fieldwork in Sweden, which provided access to little-known archives, this paper proposes to study Hilma af Klint's work through multiple forms of migration, which will be understood here as different modes of circulation that reshape the practices, representations, and geographies of the European avant-garde. The focus on sociability and mobility – from Italy to Dalarna, from the local to the transnational – invites us to consider a geography of the avant-garde that is freed from the oppositions between « centre » and « periphery ».

This shift in focus also requires attention to be paid to the migration of artistic genres in her practice, particularly those that are still largely overlooked, such as the links between abstraction and sewing. The textile influence in her work allows us to reinterpret many details in her paintings, from the thread metaphor to the grid pattern, which Rosalind Krauss considers an emblem of the modernist ambition of art (Krauss, 1979). In Hilma af Klint's work, these forms engage in dialogue with textile practices that are still marginalised, thus enabling us to move beyond the modernist canon that establishes a clear separation between high art and low art. From the perspective of European Avant-Garde and Modernism Studies, it is therefore less a question of « reintegrating » af Klint into a broader narrative than of showing how her practice forces us to reconfigure the epistemological and aesthetic boundaries of the European avant-garde.

Ariane Serck is a Franco-Swedish doctoral student in art history at the École des Hautes Études en Sciences Sociales (EHESS) in Paris and recipient of a doctoral scholarship from the Musée d'Orsay (FARMO) in 2024, as well as a doctoral contract from the Institut national d'histoire de l'art (INHA). With a master's degree in history from Sciences Po Paris and a master's degree in translation in Nordic languages from Sorbonne University, she is currently writing her thesis on Swedish women artists' relationship with clothing and textiles around 1900 under the supervision of Charlotte Foucher Zarmanian. She has also been involved as a scientific adviser in an upcoming exhibition on Hilma af Klint at the Grand Palais in Paris, and written two articles for the catalogue.

Migrating Abstraction at Der Sturm, 1912–1914: The Making of a Shared Sense
Riccardo Marchi (University of South Florida)

This paper addresses the themes of the conference in two ways. First, I investigate a site that became a key hub for the transnational "migration" of avant-garde artworks and ideas in the early twentieth century: the Berlin gallery and journal Der Sturm, animated by the activities of Herwarth and Nell Walden. Second, I "migrate" Kant's ideas from the *Critique of the Power of Judgment* (1) to interpret this particular historical context and (2) to think with Kant about some of the challenges that confront us today.

I begin with a microhistorical approach to a central issue for avant-garde art: the emergence of abstraction in painting. Between 1912 and 1913, the Italian Umberto Boccioni, the French Robert Delaunay, and the Russian Wassily Kandinsky exhibited at Der Sturm paintings that dissolved objects into color, light, and movement. Although these works are now regarded as major, they faced sharply hostile criticism in Berlin. I focus on their reception up to 1914, reconstructing competing ways of looking at them to highlight the aesthetic, imaginative, and cognitive shifts required to appreciate them.

To understand how such shifts were achieved, I turn to Kant's account of the "aesthetic power of judgment" as a "sense we have in common" (Gemeinsinn, or sensus communis aestheticus) and to his question of whether this "sense we have in common" is "an original and natural faculty" or is "to be acquired". I conclude by proposing the deep current relevance of Kant's contribution on these nodal points, at a moment when we, as humanities scholars, face opposite pressures: on one hand, to critique and broaden the canon of Western art (including avant-garde and modernism) and its intellectual foundations; on the other, to preserve it.

Riccardo Marchi is Associate Professor of Art History at the University of South Florida. His research and teaching focus on twentieth-century avant-garde and modernist practices and on the history and theory of art history. He has published widely in the US and Europe, including essays on Kandinsky, Hans Tietze, and W. J. T. Mitchell, and the co-edition of two volumes on art-historical methodology. His edition of Max Dvořák's 1918 essay on Gothic art includes the first Italian translation and a study of Dvořák's conception of art history as Geistesgeschichte and its relation to Expressionism. His current book examines the theory, practice, and reception of abstract painting in Berlin (1912–1914). His research has been supported by fellowships from the Getty Research Institute, the Fulbright Program, and the German Academic Exchange Service (DAAD).

Wednesday, 2 September, 15:00-17:00

28 - Migrating Figures and Objects

Chair: Pella Myrstener (Umeå University)
Venue: Södra husen, D231

Koestler's Toothbrush
Tsung-Han Tsai (National Cheng Kung University, Tainan)

This paper considers Arthur Koestler's recurring attention to toothbrushes in his writing about migration and exile, exploring how his dental imagery complicates prevailing imagination of political and intellectual avant-gardism. In his autobiographical writing, for example, Koestler – himself a migrant before and during the Second World War, moving across ideological, national, and linguistic borders – repeatedly refers to the toothbrush while in transit. As a portable, mundane object, the toothbrush is presented as a minimal technology of everyday self-maintenance, but such trivial ubiquity, the paper suggests, epitomizes the lived reality of migration: travelling light and fast, provisionally to settle while remaining perpetually unsettled. While Koestler's references were certainly informed by contemporary scientific, national, and social discourses that framed and popularized oral health as essential to the human body, they also reveal how his avant-garde political and ideological commitment coexists uneasily with a desire for bodily intactness and psychic anchoring. If avant-garde movements are often theorized as advancing ahead of their time and challenging entrenched structures, Koestler's autobiographical writing returns to an object that seems to resist this forward thrust. The paper thus uses this symbolic resonance surrounding the toothbrush to examine the many representations of teeth, toothbrush, and toothpaste in two of Koestler's novels, *Darkness at Noon* (1940) and *Arrival and Departure* (1943). It explores how Koestler's depiction of political and intellectual avant-gardism is simultaneously underpinned and complicated by the body's need for continuity, care, and rootedness. Analysing how a depiction of the body's dependence on routine is pivotal to Koestler's thinking about a subjectivity in motion and constantly charging 'ahead', the paper contemplates what underlies this insistence on dental hygiene and reconsiders Koestler's ideological self-positioning.

Tsung-Han Tsai is Assistant Professor at National Cheng Kung University in Taiwan. His work focuses on music and twentieth-century literature, particularly the relation between music and politics. He has published *E. M. Forster and Music* (Cambridge, 2021) and co-edited, with Emma Sutton, *Twenty-first-century Readings of E. M. Forster's Maurice* (Liverpool, 2020).

Egon Møller-Nielsen's Play Sculptures and the Migration of Avant-Garde Practices
Pella Myrstener (Umeå University)

This paper explores how the play sculptures of the Danish-born artist Egon Møller-Nielsen (1915–1959) can be understood as sites where avant-garde sculptural practices migrate into the social and spatial frameworks of the post-war Swedish welfare state. By focusing on Møller-Nielsen's abstract play sculptures from the late 1940s and 1950s, the paper examines how ideas associated with the historical avant-garde were transformed as they crossed national, institutional, and medial boundaries.

Educated in Copenhagen in both architecture and sculpture and active in the avant-garde groups Linien and Helhesten, Møller-Nielsen relocated to Sweden during the Second World War. In Sweden, he developed a sculptural practice closely connected to urban planning and social reform, producing non-figurative concrete sculptures for parks and residential areas. These works were explicitly designed for children's use and physical engagement; positioning play as an integral component of the artwork rather than a secondary function.

The paper argues that Møller-Nielsen's play sculptures reconfigured the sculptural medium by relocating avant-garde principles—abstraction, experimentation, and the critique of autonomous art – into a new sociopolitical context shaped by welfare-state ideology and pedagogical reform, with a strong emphasis on children's development, public space, and everyday life. As the sculptures remained materially incomplete without children's bodily interaction and play, becoming fully realised only through use, they thereby transformed the spectator into a participant and co-producer.

By approaching these works through the lens of migration, understood both as the artist's transnational movement and as a metaphor for the transformation of avant-garde practices, the paper contributes to a broader understanding of how avant-garde ideas were adapted, recontextualised, and domesticated within post-war Northern Europe. In doing so, it highlights play sculpture as an underexplored arena for examining the intersections between avant-garde aesthetics, social engagement, and the changing conditions of public art in the mid-twentieth century.

Pella Myrstener has a PhD in Art History from Södertörn University and is currently a lecturer in Art and Visual Studies at Umeå University. Her research focuses on Swedish and international modern art and exhibition history in the post-war period, with particular interest in relational approaches, archival research, and transnational perspectives.

Dis-located Bodies: The Puppet in the Avant-Garde imagination
Nell Andrew (University of Georgia, US)

This paper situates artist-made puppets of the European avant-garde within a longer cultural genealogy. In Carlo Collodi's *Pinocchio* (1881–83), a hollow wooden puppet becomes a real boy in a dramatization of the fractured agency central to both puppetry and modern experience. Brought to life by a puppeteer's hand, a puppet body is still beholden to its own physical truths and invested with the psychological projections of its beholders. This dis-location of agency between maker, material, and spectator is the subject of this paper. What, or whose, authentic expression prevails?

Among the European avant-garde, dadaists Sophie Taeuber and Hannah Höch, futurists Fortunato Depero and Enrico Prampolini, Bauhaus artists Paul Klee, Oskar Schlemmer and Kurt Schmidt, and cubo-constructivist Alexandra Exter created significant work with puppets, yet art historical hierarchies often sideline the objects as anecdotal or hobbyist. Puppet theater's associations with street busking and an itinerant life no doubt aligned with the mythos of the modern bohemian artist who may have adopted this old-fashioned art for its ability to invoke the creativity of child's play and fabulation; at the same time, a puppet's sculptural and kinetic materiality provided artists with the creative displacement of social, political, and technological constraints on bodies in modernity.

This dis-located agency, I suggest, was a productive site for modernist experimentation. The marionette theater's chivalric literary traditions were upended in the 20th-century by developments in modern theater. Edward Gordon Craig claimed the ideal actor would be an Übermarionette, Rainer Maria Rilke wrote longingly of the puppet's hollow body infused with spirit, and attention returned to 19th -century theorist Heinrich von Kleist, for whom a puppet's expression was the height of grace. Avant-garde puppetry flourished in this context, reinventing the marionette as an embodied plastic art, capable of "moving" spectators in ways unavailable to traditional art or theater.

Nell Andrew is Professor of Art History at the University of Georgia, USA, where she teaches courses and advises graduate research in European and Latin American modern art, dance history, and early film. She is author of the book, *Moving Modernism: The Urge to Abstraction in Painting, Dance, Cinema* (Oxford UP, 2020) and co-director of the Interdisciplinary Modernisms Workshop, a faculty research cluster sponsored by the Willson Center for Humanities and Arts.

Transgressions of the Acrobat: The Itinerant Figure of the Saltimbanco in the International Avantgarde
Jobst Welge (University of Leipzig)

To what extent may the character of the Pierrot or saltimbanco, derived from the itinerant tradition of commedia dell'arte, be considered as a travelling figure of the international avantgarde? How may we trace lines of influence and contact across temporal and spatial boundaries, from Watteau's paintings and French Symbolism to the avantgarde, and between such diverse instances and media such as Almada Negreiros' paintings/plays (notably the drama *Pierrot and Harlequin*, 1924), Aldo Palazzeschi's poetry ("The Saltimbanque of my Soul", 1909) and prose (*The Code of Perelà*, 1911), and Arnold Schönberg's atonal melodrama *Pierrot Lunaire* (1912)?

Drawing on critical conceptions of the Pierrot/saltimbanco figure as a form of meta-artistic reflection (for instance, by Jean Starobinski, *Portrait de l'artiste en saltimbanque*, 1970), I will address the specific permutations that result from the confrontation of the figure with changing contexts. Thus, I will ask how the figure is variously associated with connotations of social or existential marginality, how it is related to a sense

of melancholia or the idea of the distortion of artistic form, extroversion and introversion, and how it may change its meaning in response to the diverse local/social contexts of artistic practice. I will pay particular attention to concrete instances of "travelling" or artistic migration, the specific points of international contact such as, notably, the visit of the Ballets Russes in Lisbon during the season of 1917/18, as enthusiastically visited by Almada Negreiros and as reflected in the manifesto Portugal Futurista. I will argue that the itinerant character of the saltimbanco serves as an internationally communicable figure for a tendency of a 'new humanism' in the post-futurist avantgarde that manages to preserve and transform anti-bourgeois and anarchic sentiments, in the shadow of a 'return to order.'

Jobst Welge has been Professor of Romance Literature and Cultural Studies at the University of Leipzig since April 2018. He is currently co-editing *A Cultural History of the Avant-Garde in the Iberian Peninsula 1890-1924*; together with Enric Bou, Juli Highfill, and Mariana Pinto dos Santos, for Brill publishers. He has published on various aspects/authors of modernism/avant-garde in the Ibero-American and Italian contexts.

Wednesday, 2 September, 15:00-17:00

29 - Narrating Migration

Chair: Lynn R. Wilkinson (University of Texas at Austin)
Venue: Södra husen, D263

Looking back at Lisbon's roaring 1920s: The impact of migration in Almada Negreiros' modernist novel Nome de Guerra

Mariana Pinto dos Santos (NOVA University, Lisbon)

Nome de Guerra (*Name of War*) is a 1925 novel by Portuguese artist and writer José Almada Negreiros. published only in 1938, and considered by many scholars the most important Portuguese modernist novel. A recent analysis of the manuscript shows that a large part of the novel may have been written closer to the date of publication. The novel's plot revolves around a young man (called the protagonist) that travels from the countryside to the capital city in order to become initiated in sexual activities under the guidance of an older man. The first chapters of the novel are set in a Lisbon nightclub, based on the real Bristol Club that only remained open between 1926 and 1927. It would be closed down by the Portuguese dictatorship that came to power in the wake of the 28 May 1926 coup and lasted until 25 April 1974. It was also in 1927 that Almada emigrated to Madrid, where he lived and worked for five years. The Bristol Club was decorated with modernist paintings and sculptures, and was known as a place for gambling and prostitution, where jazz-bands played and black performers danced. On the one hand, the novel portrays this environment in an unusually visual prose, and with a vocabulary that is both pictorial, popular, and as if derived from direct experience. Previously, in 1919, Almada Negreiros lived in France for a year, where he worked as a cabaret dancer and an escort in a nightclub, among other jobs. On the other hand, the novel undergoes an introspective shift that results in several chapters in which the protagonist, the narrator and the author merge together and look back on a time that is gone forever, while retreating into self-reflection. In fact, the first chapters are presented as if the action described was a play that the reader, the narrator and the author were watching as detached observers. I analyse how temporary migration and the return to a fully-fledged dictatorship may have altered the course of the novel to its final form and how the author's experience as a cabaret dancer and a painter had an impact on his writing, thus rendering his only novel into a unique case study boasting a still largely unknown prose in European literary modernism.

Mariana Pinto dos Santos (PhD in History and Theory, Univ. Barcelona) is an art historian and independent curator. She is associated researcher and lecturer at the Art History Institute, and Art History Department at the School of Social Sciences and Humanities at NOVA University (Lisbon). Her curating is researched-oriented, and she has worked with several institutions in Portugal and abroad. She recently co-curated *An Atlantic Drift. The Arts of the 20th Century*, at the Museum of Contemporary Art (CCB, Lisbon) with Nuria Enguita and Marta Mestre (currently showing). Her research is focused on modernity and modernisms, the circulation of the avant-garde, historiography and theory of art, twentieth-century Portuguese art and politics, and critical and transdisciplinary Recently she co-edited with Joana Cunha Leal *The Primitivist Imaginary in Iberian and Transatlantic Modernisms* (Routledge / Taylor & Francis, 2024). She is the general editor of *A Cultural History of the Avant-Garde in the Iberian Peninsula: A Companion* (Brill), currently in preparation. She coordinates the Almada Negreiros-Sarah Affonso Documental Archive (NOVA FCSH). approaches of art history. She has been co-owner and editor at Edições do Saguão since 2017.ORCID: https://orcid.org/0000-0001-7289-1875.

Sleeping Around: Migrating Intimacies, Loyalties, and Legacies in Feminist Life-Writing

Shannon Finck (Georgia State University, Atlanta)

This paper positions Anaïs Nin's best known autobiographical work, the excerpts from her 1931 and 1932 diaries published as *Henry and June*, in conversation with two contemporary texts, Kate Zambreno's *Heroines* and Lauren Elkin's *Scaffolding*. These works each depict women living between cities, lovers, vocations, and identities and navigating major changes in their lives by writing themselves and their bodies into these shifting scenes. Examining these texts as part of an experimental literary tradition wherein women engage in practices of self-authorship, strategic exposure, and questioning relations with influence, especially in times of uncertainty or flux, helps us attend to migrations of form over time. Using this three-text lineage as an example, I argue for greater recognition of the persistence of modernist aesthetics in autotheory and autofiction and the importance of modernist feminist recovery work in the development of experimental life-writing today.

Shannon Finck is a lecturer in English at Georgia State University. She earned her Ph.D. in transatlantic modernism with a secondary emphasis in global postmodern and contemporary literatures. She also holds an M.F.A. in creative nonfiction and poetry. Her critical and

creative work can be found in *ISLE, ASAP/J, Angelaki, a/b: Autobiography Studies, Salt Hill, Tiny Spoon, FUGUE* and elsewhere. She currently serves as Poetry Editor for the independent literary quarterly, *Birdcoat*, and is Co-Founder of Atlanta, Georgia's Ghost Peach Press.

Exporting Industrial Modernity: Mobility, Travel, and Labour within the Baťa System

Barbora Svobodová (Université Libre de Bruxelles)

The Baťa footwear company represented one of the most prominent projects of industrial modernity in interwar Czechoslovakia, combining rationalised production, social engineering, and global expansion. From the 1930s onwards, the firm systematically established overseas branches across several continents, creating a transnational network of labour mobility in which travel, migration, and work became integral components of corporate culture.

The paper examines travel and travel-related texts produced within this context, including reports by employees sent abroad, diary records, and travelogues associated with corporate expeditions and business trips. These texts are analysed as part of a broader discourse of industrial modernity, in which mobility was framed as a moral value, a tool of self-discipline, and a means of shaping the ideal of a flexible, disciplined, and globally oriented industrial worker.

Particular attention is paid to the ways in which relations between "centre" and "periphery", Europe and the "rest of the world," are articulated in these travel narratives, and to how the language of technological progress, labour, and civilising mission intertwines within them. Although Czechoslovakia was not considered as a colonial power, the analysed texts display a number of features characteristic of modern travel writing shaped by colonialism and globalisation, including stereotypical representations of non-European cultures and an emphasis on the dissemination of industrial values as a universal model of modernity.

The paper argues that Baťa-related travel writing functioned not merely as a record of movement and work, but as a significant medium through which industrial modernity in a Central European context was symbolically constructed, legitimised, and presented as a global project.

Barbora Svobodová studied Czech literature and art history at Masaryk University in Brno. She completed her PhD in Czech literature there with a dissertation on the role of literature within the Baťa industrial enterprise in interwar Czechoslovakia. Her research interests include twentieth-century Czech literature and visual culture, book culture, graphic design, reception studies, and the relationship between literature and industry. Currently, she works as a postdoctoral researcher at the MODERNITAS Research Centre at the Free University of Brussels (Université libre de Bruxelles). In 2025, she was awarded a Marie Skłodowska-Curie European Postdoctoral Fellowship for the project *Literature – Industry – Society between Colonialism and Globalisation: The Role of Literature and the Corporate Press in the Global Activities of the Baťa Concern*.

A World Constantly in Motion: Karen Blixen and Migration

Lynn R. Wilkinson (University of Texas at Austin)

One of the most memorable narrators in Karen Blixen's novellas is Mira Jama, who has lost his nose, his ears, and also his homeland. As he roams the oceans and waterways of the world, all he has left is storytelling. Mira Jama, it seems, is the polar opposite of Karen Blixen, at least as she presented herself to her publics: a worldly wise baroness who played the role of a landed aristocrat in Africa and an excentric socialite in Denmark, who allowed herself to be photographed by Richard Avedon, but seemed to belong to an earlier time in European history. In her essays on feminism and in novellas such as "Sorrow-Acre," she harks back to traditions that stand in sharp opposition to modern democracy and women's rights.

Yet in an essential sense, Karen Blixen is Mira Jama. Her world was in constant motion. Even her father was a wanderer, spending time with native Americans in Wisconsin and witnessing the Commune in Paris. Blixen's *Out of Africa* characterizes the East Africa she came to as a world sharply divided between white European colonists and Africans who had preserved much of their traditional ways of life: it is a world polarized between black and white, North and South. But many of the traditions she describes, the palaver of one African leader, for example, are creations of the colonists: the leader she describes was, in fact, appointed by the British. Many of the individuals she described harked from neither Europe nor Africa, but instead India or the Middle East. Her Africa is a kind of melting pot in which everyone's identity is undermined and transformed in dialogue with people from other places who speak unfamiliar languages and see the world from different perspectives.

For Blixen, as for Mira Jama, storytelling may be an essential stratagem for surviving in a world in constant flux. One of the last things she did before she left Africa was to see to it that the Africans who had lived on her coffee farm got new land, new places to live. There, she tells us, they could apply the place names of their old habitat to the new; language could render the new and unfamiliar livable. Returning to Denmark, she drew in her stories on the oral traditions of Scandinavian culture to evoke scenes from late eighteenth- and nineteenth-century Europe. "Sorrow-Acre," for example, incorporates elements of earlier oral and written versions of similar narratives. More generally, as in heroic epics and sagas, what matters in her stories is how her characters act, rather than what they think. As she puts it in "The Roads of Life," it is the shape of what they do that matters.

Oral traditions, however, offer no safe harbor. In Scandinavia, they hark back to the often violent travels of the Vikings, themselves the creators of a diaspora, as Niel Price reminds us in *Children of Ash and Elm*. For Mira Jama and Karen Blixen, storytelling nevertheless offers a fragile hope, the potential of language to make us feel at home in a world that is constantly on the verge of being swept away.

Lynn R. Wilkinson is Professor of Germanic Studies, Comparative Literature, and Women's, Gender, and Sexuality Studies at the University of Texas at Austin. Her research and teaching focus on the literature and culture of the long nineteenth century in Europe and Scandinavian film. She has published *The Dream of an Absolute Language: Emmanuel Swedenborg and French Literary Culture*, *Anne Charlotte Leffler and Modernist Drama: True Women and New Women on the Fin-de-siècle Scandinavian Stage*, and *Laughter and Civility: The Theater of Emma Gad*.

Wednesday, 2 September, 17:30-18:45

Keynote address

Venue: Aula Magna, Auditorium (left)

Ruptured lives and entangled practices: Island exile of modern artists

Burcu Dogramaci (Ludwig-Maximilians-Universität München)

The lecture 'Island exile' refers to my current research project, which examines islands in Europe as places of exile and return for artists and intellectuals since the 1930s. It will be discussed whether and how islands shaped artistic or intellectual work in the particular situation of exile, how the exiles interacted with the island situation, how water, sand and the proximity or distance to the next island or the continent left their mark on works. It will also be examine how artistic activities contributed to infrastructures and perception of the islands. Among my case studies are islands such as Jersey, Guernsey, Mallorca, Korčula, Büyükada and Sylt as well as artists such as the dancer Valeska Gert, the photographers and writers Claude Cahun and Marcel Moore, and the artists Richard and Edith Ziegler. The lecture will also discuss theoretical approaches to reframing the histories of modern art and avant-garde practices, for example through concepts such as 'Ex-îles' and 'global dis:connect'.

Burcu Dogramaci is Professor of Art History and director of the Käte Hamburger Research Centre global dis:connect at the Ludwig-Maximilians-Universität München. Her research areas are modern and contemporary art with a focus on exile, migration and flight, photography, architecture, textile, fashion, live art. She was PI of the ERC Consolidator Project, "Relocating Modernism: Global Metropolises, Modern Art and Exile (METROMOD)" (2017–2023, metromod.net), which focused on six metropolises, including Bombay, Buenos Aires, Istanbul and Shanghai, as workplaces for émigré artists from Europe in the first half of the 20th century. One of the project's outcomes is her open access publication *London Exile. Metropolis, Modernity, and Artistic Migration* (Leuven University Press, 2025). Recent publications include: *Nomadic Camera. Photography, Displacement and Dis:connectivities* (Leuven University Press, 2026, ed. with Winfried Gerling, Jens Jäger and Birgit Mersmann); *Grenze|Granica. Art on the German-Polish Border after 1990* (Böhlau, 2024, with Marta Smolińska); *Urban Exile. Theories, Methods, Research Practices* (Intellect, 2023, ed. with Ekaterina Aygün et al.). She is co-editor of Yearbook of Exile Studies and Journal of Art History.

Thursday, 3 September, 09:00-10:30

30 - Trajectories of Women's Artistic Mobility 1/2

Chair: Suzanne Bode (Charles University, Prague)
Venue: Aula Magna, Bergsmannen

Interwar Czechoslovakia as a Multilingual Hinge Space: Migration, Exile and the European Avant-Garde
Andrea Jochmanová (Moravian Museum, Brno)

This presentation examines interwar Czechoslovakia as a key contact zone of European modernism, shaped by migration, multilingual cultural infrastructures and the avant-garde's characteristic crossings between media. I argue that Prague and Brno operated not only as local centres of innovation but as nodes within wider transnational networks connecting German-speaking cultural spaces, Paris, and Russian modernism.

Rather than treating the Czech lands through a simplified Prague–Brno dichotomy, I emphasise the broader context of bilingual urban societies that remained culturally active until 1945. These environments enabled intensive translation practices, rapid circulation of ideas and a high density of artistic initiatives (theatre stages, lecture circuits, journals, exhibitions and film culture). In this setting, migration was not merely a demographic phenomenon but a mechanism through which aesthetic and political knowledge travelled.

A crucial dimension of this transfer concerns Russian theatre and performance culture after 1917. As direct access to Soviet cultural life became increasingly limited, impulses from Russian modernism circulated through exile networks and European metropoles—especially Paris and German-speaking centres—where Russian artists and intellectuals continued to work. At the same time, touring institutions and performances offered concrete opportunities for study and reception: the Moscow Art Theatre (MKhAT), like Diaghilev's Ballets Russes, shaped European understandings of theatrical modernity through travel and international visibility. Only after the gradual formation of Czechoslovak–Soviet diplomatic relations did cautious first visits of Czechoslovak cultural workers to the Soviet Union become possible (from 1926).

Methodologically, the paper foregrounds gendered mobility as an integral part of these processes. Women's trajectories are approached not as marginal additions but as revealing case studies of how avant-garde practices moved across borders, institutions and media. Examples include Marina Tsvetaeva's Prague connections and her later Poems to Prague (1938), Erika Mann's emigrant cabaret Die Pfeffermühle etc. Finally, I reflect on cultural memory after 1945, when Czech–German postwar settlement and the liquidation of German cultural life contributed to the disappearance of many artistic trajectories, including women artists born in Bohemia into German-speaking families, such as painter Otty (Ottilie) Schneider.

Doc. Mgr. Andrea Jochmanová, Ph.D. is a theatre historian, curator and researcher based in Brno (Czech Republic). She studied Theatre Studies at Masaryk University and has been a curator at the Department of Theatre History of the Moravian Museum in Brno since 2006. Since 2009 she has also worked as a research fellow at the Theatre and Drama Research Cabinet and teaches at the Janáček Academy of Performing Arts (JAMU). Her research focuses on Czech theatre and performance culture in broader Central European contexts, with particular attention to modernism and the avant-garde, intercultural transfer, migration and exile, and the intermedial circulation of theatrical knowledge. She integrates approaches from cultural history, ethnography and anthropology, and foregrounds gender and queer perspectives in theatre historiography. Alongside academic work, she develops public programmes and translates contemporary drama.

Transnational Models of Artistic Presence: Polish Painters Mela Muter and Victoria Malinowska in Ondarroa, Basque Country
Dawid Adrjanczyk (Jagiellonian University, Kraków)

This paper examines the presence of two Polish painters – Mela Muter and Victoria Malinowska – in Ondarroa, a coastal town in the Basque Country that, in the early twentieth century, functioned as a popular destination for summer leisure and open-air painting. Ondarroa also became a meaningful site of artistic mobility for Polish women artists: Muter visited it during her travels in Spain in 1912–1913, while Malinowska most likely spent several summers there between 1914 and 1918, without residing in the town permanently. Her repeated presence was facilitated by her close relationship with the Zubiaurre family, who regularly spent their summers in Ondarroa. The paper forms part of a broader research project on the artistic migration of Polish artists in Spain in the early twentieth century.

A comparative analysis of their activities in Ondarroa serves as a point of departure for identifying distinct models of translocational artistic mobility. Muter exemplifies episodic mobility: her stays in the Basque Country and Catalonia were recurrent yet temporally limited, embedded in a wider circulation between Paris and Spanish artistic centres such as Barcelona, Girona, Toledo, and Ondarroa. Her presence in Spain was reinforced by exhibition activity, including shows in Barcelona (1911) and Girona (1913).

Malinowska, by contrast, represents a form of rooted mobility: a long-term engagement with Spain (Madrid, Bilbao, Ondarroa), integration into local artistic circles, and sustained efforts to cultivate a clientele. Yet her rootedness was itself dynamic and provisional. In seeking favourable markets and patronage, she repeatedly changed her place of residence within Spain, revealing a mobility that was grounded but not static.

By juxtaposing these trajectories, the paper explores how mobility – both episodic and rooted – becomes a space of negotiation between locality, cosmopolitanism, and market expectations. It also shows how both artists, working outside major artistic centres, developed distinct strategies in relation to modernist and avant-garde tendencies.

Dawid Adrjanczyk is an art historian and curator, doctoral candidate at the Doctoral School in the Humanities at the Jagiellonian University, where he is preparing his dissertation under the supervision of Prof. Andrzej Szczerski. His research project, conducted since 2024, examines the presence of Polish artists in Spain between 1911 and 1939 and their participation in transnational networks of artistic exchange. His academic interests include artistic migration, collective practices, and alternative circuits of art circulation, with particular attention to Polish–Spanish artistic relations. He previously worked as a curator at the Museum of Contemporary Art in Kraków MOCAK (2021–2022) and since 2022 collaborates with the Education Department of the National Museum in Kraków. He is also affiliated with the Jagiellonian University as a lecturer. He holds an MA in art history (curatorial specialization, Jagiellonian University, with distinction) and a BA in Polish philology with a focus on film and theatre studies (University of Gdańsk, with distinction).

The Wandering of Gabriele Münter: A Female Avant-Garde Artist's Experience of 'Belonging' in the early 20th Century

Suzanne Bode (Charles University, Prague)

Gabriele Münter (1877-1962) is known as a leading Expressionist artist and pioneer within the German avant-garde movement. Her origin story, however, spans continents, as her mother and father were both migrants to and from America; and she herself lived for a significant period of time in Scandinavia and France. This paper will examine the impact of a blurred national identity; the what constitutes 'belonging' within an avant-garde group; and the scope for artistic development in the wider world. It will seek to show how examining the 'migrant' status of women artists can challenge nationalist narratives and provide new perspectives on human experience; while also assessing the impact of reduced opportunities for professional recognition on the 'new arrival' within the art market.

Münter was closely associated with Wassily Kandinsky (1866-1944), who founded the Blaue Reiter group in 1911. The paper will also contrast the close collaboration of Kandisky, an emigrant artist, who moved from Russia to Munich, with German male artists Franz Marc and August Macke, as well as Herwarth Walden at the Berlin Der Sturm Gallery; and the experience of Münter within the group. The network was ruptured when Kandinsky was forced to leave Germany as an enemy alien in 1914 at the start of WW1. It was during this period that Münter lived and exhibited in Stockholm, and sought to rehabilitate the couple's artistic careers. The paper will further explore what constitutes 'neutral territory' among exiled artists and whether it can effectively establish a balance in artistic and gender power dynamics.

Suzanne Bode is a final year PhD candidate in the Department of Art History, Philosophical Faculty, Charles University, Prague. Her thesis is *The Chinese Art Collection of Gustav Klimt and its reception by the Viennese Avant Garde 1912-1918*. She presented a paper on Gabriele Münter and Wassily Kandisky at Collaborating Couples, University of Bristol (2017) which was later developed and published in *Transnational Perspectives on Artists' Lives*. London: Palgrave Macmillan, 2021. Her M.A. in History of Art at the Courtauld Institute in 1995, specialized in 20th Century Modern Art and was supervised by Shulamith Behr. Her dissertation ´The Cross Fertilisation of Czech and German Expressionism´ examined important and previously ignored links between Die Brück, the Czech group Osma and their subsequent exhibitions at Herwarth Walden´s Der Sturm Gallery. She has lectured extensively on art for the Workers' Education Association and the Erasmus Foreign Language programme at Charles University. Her primary interests are transnational connections in art; Orientalism and its influence on the Avant garde; and feminine perspectives in Victorian art. She also has in-depth experience of the London art market, where she worked for 10 years including at Christie´s Auctioneers and English Heritage.

Thursday, 3 September, 09:00-10:30

31 - Time Machines: Temporal Migration and the Avant-Garde

Panel convenor: Sascha Bru (KU Leuven)
Venue: Aula Magna, Kungstenen

Francis Picabia's Parade Amoureuse (1917): Time-Travelling Sex Machine

Zanë Hadri (University of Leuven)

In his study *Picabia: La Peinture Sans Aura* (2002), Arnauld Pierre convincingly identified that the original machine that served as the model for Francis Picabia's mechanomorphic painting *Parade Amoureuse* (1917) was an electric timer that appeared in the February-March 1918 issue of *La Science et la Vie* and, hence, that Picabia's date for the creation of the work is a forgery. This antedating of his work is indicative of, and in many ways in keeping with, the peculiar way in which Picabia's *Parade Amoureuse* can be considered as a (dysfunctional) time-machine that induces its audience to undertake temporal-historical migration. While the painting's source was a device designed to control durations (of electrical currents), its title in turn is a reference to courtship display and erotic pursuit, a central aesthetic and artistic theme of Renaissance painting. As I intend to demonstrate in a close reading of this work, Picabia thereby re-articulated painting's historical prerogative across time to figure duration and eroticism, in the process also engaging in the production of new temporal-affective relations. Picabia's *Parade Amoureuse* was ultimately geared to generate the leaps and bounds that the artwork's affective relationship to the spectator alone could make possible: affective time-travel.

Zanë Hadri is a PhD researcher and member of the MDRN Research Lab at the University of Leuven. Her project on the production of affect in Dadaism is funded by the Flemish Research Fund (FWO). In addition to a master's degree in Western Literature from the University of Leuven, she holds a master's degree in European Studies from the London School of Economics and Political Science. She has published on Guillaume Apollinaire, Erwin Blumenfeld, and Kurt Schwitters.

Mobile Monuments: Tatlin's Tower and the New Architectures of Time

Tyrus Miller (University of California, Irvine)

Vladimir Tatlin's famous *Monument to the 3rd International* (1919-1920), a "monument to something in the future, intended to serve as the headquarters of the thing commemorated", has often been read as a completely counter-mnemonic monument, as a proposal for a kinetic structure that opposed commemoration altogether. A more productive and perhaps also more honest reading would have it that Tatlin's Tower built on the monument's conventional function of rupturing or arresting time in public space. Tatlin's design thereby first of all sought to lift the historical losses and victories of the Communist cause out of ordinary time and history into a *utopian* no-time. Thus rupturing temporal experience, the upward-moving construction was meant to create a sort of temporal parallax from which a rapidly changing present and an open, indeterminate, utopian future could be simultaneously experienced. Above all, then, with his monument Tatlin bent the temporality of monumental remembrance: no longer would this edifice have people remember the past; instead, it was to commemorate the present and the future, the latter understood as a future anterior, the future as it once was imagined in the now, and as it still could be imagined, even seen at work, starting today. It is notable that Tatlin's Tower, never fully realized in any "original" historical present, has exhibited an extraordinary mobility and productivity in new contexts up to our contemporary moment. In the latter part of my discussion, I will survey a broad range of examples including works by Dan Flavin (who alone made 39 attempts at his *"monument" to V. Tatlin*), Paul Thek, Rasheed Araeen, Neue Slowenische Kunst, Kcho (Alexis Leyva Machado), Ai Weiwei, Zaha Hadid, Theodore Ushev, Michael Rakowitz, Tania Bruguera, and PHL Architects project to rethink Tatlin's monument for placement in contemporary Jakarta. In these later works, I will suggest, the historical ruination of Tatlin's original utopian contents allowed artists to give allegorical expression to new historical meanings which nonetheless bear traces of mourning for the lost utopian hopes of the early avant-garde.

Tyrus Miller is Dean and Distinguished Professor of Art History and English at the School of Humanities, University of California, Irvine. His scholarship spans modernist and avant-garde movements and critical theory. He is the author of *Georg Lukács and Critical Theory: Aesthetics, History, Utopia* (2022), *Modernism and the Frankfurt School* (2014), *Singular Examples: Artistic Politics and the Neo-Avant Garde* (2009), *Time Images: Alternative Temporalities in 20th-Century Theory, History, and Art* (2009) and *Late Modernism: Politics, Fiction,*

and the Arts Between the World Wars (1999). Current projects include a book co-authored with Sascha Bru, tentatively titled *The Time of the Avant-Garde: A Long Century of Making History in the Image of Art*.

Migrating Mass/es: Avant-Garde Temporal Plastics

Sascha Bru (University of Leuven)

In this paper I will discuss a series of avant-garde works and practices that set out to intervene in the complex social temporalities and rhythms that marked their context of emergence. As sociologists and anthropologists of time have amply demonstrated, social time, that is the collective experience of time in any social space, is always a specific composition of multiple modes, durations and rhythms of time. It is the result of diverse processes coinciding, colliding and finding a temporary balance so as to temporalize collective experience and activate social power. Confronting the given temporal organization of social spaces, from site-specific communities to cities and beyond, many avant-garde artists across the past century have generated works and practices that implied arrest, redistribution or redirection of the social flows of time, thereby inviting an audience not to migrate across or in space, but to stay put and to migrate from one possible temporal organization in the here and now to another. Actively proposing models of temporal migratory action, from the cynically ironic to the almost deliriously visionary, the avant-garde thereby sought to affect the actual dénouement of social history as it unfolded. Discussing a selection of (historical, neo and contemporary) avant-garde works and practices, I seek to demonstrate how the avant-garde's impulse to intervene in and upset social temporality has persisted to the present. If totalizing visions of history have increasingly lost their purchase for radical artists, the imagination of interventions in social time is in fact taking place in a remarkably expanded field.

Sascha Bru is a Professor in the Arts Faculty of the University of Leuven. His books include *Democracy, Law and the Modernist Avant-Gardes: Writing in the State of Exception* (2009) and *The European Avant-Garde 1905-1935: A Portable Guide* (2018). His work on the avant-garde has appeared in English, French, German, Dutch, Icelandic, Serbo-Croatian, Polish, and Chinese. A founder of the EAM, he's been an editor-in-chief of the network's book series for almost two decades. He's also a director of the MDRN Research Lab at the University of Leuven. Current projects include the collaborative research initiative "Decolonizing the Avant-Garde" and a book co-authored with Tyrus Miller, provisionally titled *The Time of the Avant-Garde: A Long Century of Making History in the Image of Art*.

Thursday, 3 September, 09:00-10:30

32 – Migrant Solidarities: Baltic and Central European Avant-Garde Alliances in Paris and Berlin of the 1920s

Panel convenor: Mindaugas Kvietkauskas (Vilnius University)
Venue: Aula Magna, Mimer

Migration and Translation in the Transnational Avant-Garde Network: The Case of the Little Magazine MUBA (1928)

Giedrė Jankevičiūtė (Lithuanian Institute for Culture Research, Vilnius)

This paper examines avant-garde phenomena whose very existence was overlooked for decades and has only recently become an object of scholarly attention, thereby expanding and revising prevailing understandings of communication among avant-garde artists and their international networks. The case study selected to address this issue is the little avant-garde magazine *MUBA*, published in Paris in 1928 in French, Lithuanian, and other minor European languages by the Lithuanian journalist and poet Juozas Tysliava (1902–1961). The magazine was first introduced to the EAM community at the conference "Uses of Modernism," held at Ghent University in 2023, by Mindaugas Kvietkauskas. Building on this initial scholarly engagement, Kvietkauskas and I have recently completed the edition of a commented reprint of *MUBA* at Vilnius University.

In this paper, I present new findings that make it possible, on the one hand, to reconstruct in detail the range of influences, directions, and sources that shaped *MUBA* as an international avant-garde platform and, on the other hand, to reveal the reasons and circumstances behind the journal's marginalization and subsequent oblivion. The research demonstrates that *MUBA*, like other comparable platforms of avant-garde communication, would have been inconceivable without migration and the direct artistic networks it generated. At the same time, this perspective foregrounds the question of language and translation—both for artists arriving from various countries to an avant-garde center (in this case, Paris in the 1920s) and for the transmission of avant-garde ideas back to their countries of origin. Conversely, the research confirms an increasingly evident conclusion: without accounting for forgotten or long-ignored practices of avant-garde translation and dissemination on the periphery, the transnational history of the avant-garde risks becoming elitist and, paradoxically, impoverished.

Giedrė Jankevičiūtė is an art historian and exhibition curator based in Vilnius, Lithuania, and Rome, Italy. Her main areas of professional interest are Central and Eastern European art, architecture, and design of the long nineteenth and twentieth centuries. She is a leading research fellow at the Department of Art History and Visual Culture at the Lithuanian Institute for Culture Research. She has published several monographs and numerous articles on Lithuanian modernism in Lithuanian and international academic journals, curated exhibitions in Lithuanian, Polish, Italian, German, and Indian museums and galleries, and edited their catalogues. Recently, together with Andrzej Szczerski, she curated the exhibition Vilnius, Wilno, Vilne 1918–1948: One City – Many Stories (2023) at the National Museum in Kraków and the National Gallery of Art in Vilnius. She also co-curated the permanent exhibition of Lithuanian art of the first half of the twentieth century at the National Gallery of Art in Vilnius (2025; with Gabrielė Radzevičiūtė). She is currently working on commented reprint of the little avant-garde magazine MUBA (with Mindaugas Kvietkauskas) and on a monograph devoted to Lithuanian art and the artistic scene on the eve of and during the Second World War.

Transnational Networks and Peripheral Voices: Latvian Modernists and the Berlin-Paris Avant-Garde Press, 1920s

Aija Brasliņa (Latvian National Museum of Art, Riga)

During the heyday of European avant-garde periodicals in Berlin in 1923, in collaboration with the German art critic Paul Westheim's (1886–1963) magazine *Das Kunstblatt* as the main partner, the only four issues of the first Latvian art magazine *Laikmets* (The Epoch) were published in the hyperinflationary conditions of the Weimar Republic. The initiator of *Laikmets* was Latvian sculptor Kārlis Zāle (also Zālīte, Zālīts, Zalit, 1888–1942), a prominent figure in Berlin's international avant-garde movement. His co-publisher and editor was Zāle's assistant, the little-known sculptor Arnolds Dzirkals (1896–1942). They invited the left-leaning writer and art theoretician Andrejs Kurcijs (real last name Kuršinskis, 1884–1959) to join the editorial team. While staying in Berlin, the leading art metropolis of interwar Europe, Kurcijs, who was the magazine's de facto editor at the time, wrote an essay entitled *Aktīvā māksla* (Active Art, 1923) – a contemplation on Activism and one of the few manifestos of Latvian avant-garde. Although undeniably influenced by the pro-constructivist journal *Veshch*,

the Latvian art magazine *Laikmets* modelled itself after *Das Kunstblatt,* which was also its main collaborator, providing a large number of images (Belling, Braque, Gris, Léger, Lipchitz, Ozenfant, Picasso, Puni, etc.) and several articles by such modernist authorities as Carl Einstein, Yvan Goll, Fernand Léger, Le Corbusier, Amédée Ozenfant, Viktor Shklovsky, Paul Westheim, and others.

Research on the communication channels of "new art" enthusiasts have uncovered previously unknown links between the publishers of the Purist magazine *L'Esprit Nouveau* and *Laikmets*. In the context of the cooperation of Latvian modernists with foreign periodicals, the Parisian connection should be singled out, as this is where communication was established with *L'Esprit Nouveau* and the French-Lithuanian *MUBA* (1928, nos. 1–2). The international scope of Latvian modernists is also evidenced by their unrealised projects, for example, the plan of the Riga Group of Artists to publish a common periodical in cooperation with representatives of *L'Esprit Nouveau*. An equally significant connection was made with the publications of "second wave" Italian Futurism – *Der Futurismus* in Berlin and *Noi: Rivista d'arte futurista* in Rome. Temporary communication existed with the Polish Constructivist publication *Blok*, and other publishers.

Aija Brasliņa is the head of Collections and Research Department (18th century to the first half of the 20th century) and curator of Painting Collection at the Latvian National Museum of Art in Riga (since 2002). She was also a lecturer at the Art History Department of the Art Academy of Latvia (1997–2007), teaching a course on the 19th and 20th century Latvian art. She has curated permanent displays at the Latvian National Museum of Art (2005 and 2016), as well as exhibitions, including Berlin Impulses: 80 Years of the Art Magazine Laikmets (2003), Johann Walter (1869–1932) (co-curator Kristiāna Ābele, 2009), The Modernist Niklāvs Strunke (2009), Janis Rozentāls (1866–1916): Art and Technique (2016), Ciao! Niklāvs Strunke in Italy. The 1920s (2018), Purvītis (2022), Janis Rozentāls: The Dance of Life (2021, Kumu Art Museum, Tallinn), Wandering the Streets: Urban Visions of Latvian Modernists (2026), etc. Most recently, she co-edited, with Laima Slava, the monographs on Janis Rozentāls (2017) and Niklāvs Strunke (2021). Her publications are focused on the art and artistic life in Latvia (1850–1940), specialising in the research of local modernists' activities during the interwar period examined in her doctoral thesis "International Connections during the Rise of Latvian Classical Modernism and the Formative Period of Neorealism" (2016).

Avant-garde networking as political transgression: Lithuanian-Polish collaboration in the magazine MUBA (1928)

Mindaugas Kvietkauskas (Vilnius University)

The Lithuanian-French avant-garde magazine *MUBA,* published in Paris in 1928 and edited by Lithuanian poet Juozas Tysliava, featured more than 40 artists from 15 countries. The promotion of the Baltic avant-garde in the magazine was part of a broader collaboration network that included authors from Belgium, Central Europe, Italy, the Balkans, Latin America, and various Jewish backgrounds. One of the largest groups in this magazine was the Polish avant-garde representatives (Jan Brzękowski, Wanda Chodasiewicz-Grabowska, Stanisław Grabowski, Bruno Jasieński, Aleksander Rafałowski, Henryk Stażewski). This can be explained by the personal connections between the artists, which were forged in Paris, but in the political context of the time, the cooperation between Lithuanians and Poles was unusual and even provocative: after the 1919–1920 military conflict between Lithuania and Poland over Vilnius, diplomatic relations between the two countries were severed, and nationalist hostility prevailed between their societies. Both Lithuanian and Polish avant-garde artists attempted to bridge this political divide in their 1920s and 1930s magazines. However, *MUBA* was exceptional in this regard: its publications demonstrated consistent and numerous Lithuanian-Polish connections. One of the most striking examples is the poetic dialogue between the Polish avant-garde writer Jasieński and the Lithuanian poet Tysliava, the circumstances of which will be explored in this paper. Moreover, research into the magazine's publishing history revealed that in 1928, its editor Tysliava traveled from Paris to Warsaw, where he met with a group of Polish writers, including Jarosław Iwaszkiewicz and Aleksander Wat. At the time, such a visit seemed like a political provocation, and Tysliava was later accused in the press of betraying Lithuania's political interests. Thus, the Parisian *MUBA* can be seen not only as a phenomenon of international avant-garde networking, but also as a case of political transgression, with cultural mobility used to overcome the barriers of national antagonism and to build a human fabric stretching across political divides.

Mindaugas Kvietkauskas is a literary scholar, writer and translator, Dean of the Faculty of Philology at Vilnius University. In 2019-2020, Kvietkauskas served as Minister of Culture of Lithuania. Prior to becoming Minister, Kvietkauskas worked at the Institute of Lithuanian Literature and Folklore in Vilnius and headed this institution in 2008-2018. Kvietkauskas holds a PhD from the Department of Lithuanian Literature at the University of Vilnius and studied Yiddish language and literature at the Centre for Hebrew and Jewish Studies at Oxford University. His main areas of research are multilingual literary modernism and urban culture in Lithuania and East-Central Europe. He is the author of a monograph on multilingual literary modernism in Vilnius (2007), co-author of a study on the Lithuanian contexts of Czesław Miłosz (2011), and editor of the collection of research articles *Transitions of Lithuanian Postmodernism. Lithuanian Literature in the Post-Soviet Period* (Amsterdam, New York, 2011). Kvietkauskas has published a collection of literary essays *The Port Fugue* (2017), a collection of poems *Groundwater* (2025), and translated works by Polish and Jewish poets Czesław Miłosz, Abraham Sutzkever, and Moyshe Kulbak, as well as Holocaust diaries written by Lithuanian Jewish children. He has also researched the work of the Jewish avant-garde

photographer Moï Ver and collaborated on the preparation of his retrospective exhibition and catalogue at the Centre Pompidou, Paris (2023). He is currently working on commented reprint of the little avant-garde magazine *MUBA* (with Giedrė Jankevičiūtė, to be published in May 2026).

Thursday, 3 September, 09:00-10:30

33 - Migrating Avant-Gardes in and from Latin America 1/2

Chair: Brian Davisson (Mississippi State University)
Venue: Aula Magna, Polstjärnan

The Creative Consequences of Migration for Guatemala's Generación del 20
Brian Davisson (Mississippi State University)

Guatemala's Generación del 20, the nation's most famous group of literary figures, grew up under the dictatorship of Manuel Estrada Cabrera (1898-1920), a dictatorship that they aided in overthrowing during the student protests of the late 1910s. This regime was soon replaced by the equally repressive presidency of José María Orellana, and a large number of young writers and intellectuals departed Central America for Europe to escape persecution. Many of them, most notably Miguel Ángel Asturias and Luis Cardoza y Aragón, arrived in Paris in the early 1920s, while others, such as their teacher and fellow writer Flavio Herrera, migrated to other parts of the continent. The timing of their departures was notable, as it coincided with the decline of Cubism, the brief appearance of Dada, and the rise of Surrealism, all of which had profound impacts on their literary production. Herrera's *Trilogía del trópico* shows an effort to unify these avant-garde currents within the milieu of the Central American tropical forests; Asturias's *El señor presidente* reveals the uneasy tension of these movements through the interplay of the oneiric and the workings of the consciousness; and Cardoza's prose poems *Maelstrom* and *Pequeña sinfonía del Nuevo Mundo* exaggeratedly break with all constraints and play freely with spatial and temporal reality. At the same time, the consequences of exile and migration emerge through the spatial preoccupations of their works. This presentation explores the nexus of migration and the convergence of the European avant-garde, focusing on the profoundly spatial aspects of high modernist production, and how migration's effects played out in the production of the Guatemalan avant-garde.

Brian Davisson is Associate Professor of Spanish at Mississippi State University. His research focuses on Central American literary and cultural production from the independence of Central America in the 1820s until the end of the avant-garde period in the 1960s. He has published on a diverse number of writers from throughout Central America, and is currently completing a book project titled *The Spatial Construction of Nineteenth-Century Central America*.

"Swallowing" the Avant-Garde: Tarsila do Amaral's Anthropophagy
Rosita Mariella (Universidad Complutense de Madrid)

In the 20th century, the Atlantic was a site of cultural and artistic exchanges, but traditional historiography often overlooked the contributions of women. Tarsila do Amaral, who travelled between São Paulo and the Parisian avant-garde, pioneered a revindication of 'peripheral' areas and opposed the dominant Eurocentric vision. This study explores her innovative approach to decolonization through the theoretical framework of anthropophagy. Defined as "the idea of devouring, digesting and transforming European and other artistic influences to make an art for and of Brazil," anthropophagy challenged the colonizer/colonized relationship. Her painting, *Abaporu* (1928), served as the symbol for this movement. The work, depicting a monumental, feature-exaggerated figure, was a cultural act of "swallowing" European concepts to build a Brazilian Modernism.

Drawing on primitivism, which was influential in the Parisian art scene, Tarsila do Amaral used her access to native Brazilian elements to create a hybrid, independent identity for Brazilian art. However, this paper will also critically examine the limits of her approach, specifically the risk of falling into the trap of exoticism and how artists from the non-Western areas strategically used native cultures to be included in the established European art scene. Her ability to utilize these complex transatlantic exchanges—assimilating global trends while centering local roots—positions Tarsila do Amaral's artworks as a powerful example of resistance and the development of a unique artistic language that transcended geographical hierarchies.

Rosita Mariella is an art historian and PhD candidate in the Department of Art History at the Universidad Complutense de Madrid. She has presented her work at various international conferences, including the symposium *Absence as Artistic Strategy in Contemporary Art* (Leiden University, 2025) and the conference *Traces, Reflections and Signs: Dynamics of Transmission* (Università degli Studi della Campania "Luigi Vanvitelli," Italy, 2025). In 2024, she was a research resident in the Tejidos Conjuntivos program at the Museo Nacional Centro de Arte Reina Sofía, where she developed the Anti - Curriculum project and workshop. In 2023, she won the Primer Premio AMCA

a la Crítica de Arte Joven for her text, *La contaminación del sentido. Cecilia Vicuña: el lenguaje y nuevas formas de habitar el espacio*. She has published research articles in peer-reviewed journals, including the *Journal of Avant-Garde Studies*.

Recollective Surrealism via Alice Rahon's Paper Trails

Erin McClenathan (Mercer University, Macon)

My strategy takes the etymology of the word magazine as a call to action: the word magazine comes to English through the French magasin following the Italian and originating from the Arabic "storehouse" and also carries wartime ammunition. The portable pages that I have collected together in this project act as storehouses for surrealism, most often produced in the face of precarity, whether in exile during the Second World War or in subcultures formed to subvert censorship or create revolution. This case study also considers the term Shapeshift er , the title of a recent collection of Alice Rahon's poetry, translated and introduced by Mary Ann Caws. In Alice's archive, materials shapeshift alongside their maker—between poetry and painting, figure and ground, object and representation. By tracing along a swerving trajectory, I articulate a method by which to navigate Rahon's paper trail and proposes another path toward recollecting surrealist production between public and private audiences. My analysis places Rahon's contributions to publications from her first years living in Mexico alongside personal correspondence from the same period to introduce a multidirectional and intermedial reading. In 1939, the threat of conflict certainly catalyzed the move Rahon made alongside her then-husband Wolfgang Paalen and Eva Sulzer, with whom Rahon would remain intertwined through the decades they would spend living as expats. But her relocation also prompted multiple returns to familiar territory in her writing and thematic revisions in her verbal-visual practice. Rahon's creative circuity resurfaces in this analysis of process, paying particular attention to her collection Noir a nimal (1941) and the DYN journal (1942-44), a collaborative project with Paalen and Sulzer among others, printed in Mexico City.

Erin McClenathan is Associate Professor of Art and Design at Mercer University, where she teaches courses in the College of Liberal Arts and Sciences. Her research on print cultures and multisensory spectatorship has appeared in *The Space Between*, *InVisible Culture*, and as part of the collaborative digital project *Mina Loy: Navigating the Avant-Garde*. With Andrea Gremels, she co-edited a special issue of *Dada/Surrealism*, titled Prismatic Fringes: Periodicals and the Borders of Surrealism and also contributed an essay on *La Révolution surréaliste and Documents*. Her essay "DYN 's Archival Visions of Surrealism in Mexico" is part of the 2024 catalogue for *Archive of Dreams*, the inaugural exhibition of the SKD Archiv der Avantgarden.

Thursday, 3 September, 09:00-10:30

34 - Travelling Concepts / Conceptual Migration 1/2

Chair: Andrew McNamara (Queensland University of Technology)
Venue: Aula Magna, Spelbomskan

On Display: Hannah Höch, Lázsló Moholy-Nagy and Interwar Exile
Stina Barchan (Independent scholar, Stockholm)

This paper examines the entangled history of the interwar zoo and the ethnographic exhibition. Both practices, displaying caged animals and exhibiting colonized humans in the so called Völkerschau, depended on controlling a body's movement and turning it into something only to be looked at, deprived from an agency of its own. The paper suggests that a parallel visual logic can be found in the work of artists pushed toward exile (including inner exile) and statelessness, and will explore these ideas in the 1930s photomontages of Hannah Höch, including her recurring imagery of winged animals, and the 1936 film The New Architecture and the London Zoo by László Moholy-Nagy. Whereas the latter could operate from the position of outward displacement, managing the camera, working amongst the modernist buildings of the zoo, the former, as confined under Nazi rule, had to engage with it from a representational point of view, recombining already existing images. Agamben's concept of bare life provides the paper's theoretical framework, read alongside posthumanist critiques of its anthropocentrism.

Stina Barchan holds a PhD in the History of Art from University College London and specialises in German and Scandinavian art of the early twentieth century. Her research focuses on avant-garde practices of organisation and archiving, with particular attention to the historiography and afterlives of Berlin Dada.

Transnational Dynamics and Local Semantics: Reception and Transformation of the École de Paris Debate in Hungary
Magdolna Gucsa (Central European Research Institute for Art History, Budapest)

The term École de Paris was coined in interwar France not as an aesthetic designation but as a political-sociological category, denoting non-French art professionals active in Paris. Critical debates surrounding artists associated with the École de Paris were deeply embedded in broader socio-political discussions concerning the legitimacy of foreigners within French art institutions and, by extension, French society. Sympathetic and hostile critics alike – often mobilizing xenophobic and antisemitic arguments – Invoked notions of national and “racial” characteristics to argue for either the compatibility or incompatibility of these artists with French culture. Drawing on selected case studies of artists and critics of Hungarian origin who were active within the École de Paris and repeatedly relocated between Hungary and France, this paper examines the transnational circulation and local transformation of these debates.

First, it investigates the extent to which the xenophobic and antisemitic semantic layers of the École de Paris discourse were perceptible – both contemporaneously and retrospectively – from a Hungarian perspective. As art professionals moved across borders, material and immaterial goods (printed matter, forms of expression, critical vocabularies, and interpretative frameworks) travelled with them, becoming selectively adopted and reconfigured in new contexts.

Second, the paper explores the specific layers of meaning the École de Paris acquired in Hungary, shaped by local aesthetic preferences as well as by the ideological fault lines of interwar domestic politics. Finally, it analyzes how collective notions of national and “racial” character were transposed into individualized artistic traits through style criticism in Hungarian art-historical writing on Hungarian-born artists active in interwar Paris. By tracing these semantic shifts, the paper highlights how migration not only displaced artists, but also rearticulated the conceptual tools through which modern art was understood and evaluated.

Magdolna Gucsa obtained her PhD in Interdisciplinary History/Art History at the School for Advanced Studies in the Social Sciences (EHESS) (Paris) and Eötvös Loránd University (ELTE) (Budapest) in 2023. She is a research fellow at the Central European Research Institute for Art History in Budapest, working in avant-garde research. Her research focuses on the interplay of visual arts and politics, as well as the politics of artistic practices (creation, collection, criticism, and institutionalization) in the first half of the 20th century. Her

work has been included in the *Journal of European Periodical Studies*, and collective volumes published by Brill (Avant-garde Critical Studies series), Manchester University Press and Leuven University Press.

Hosting the Avant-Garde: Hospitality and Alienation in Pre-Revolutionary Iran

Raha Golestani (Hochschule für Bildende Künste Braunschweig)

For over 11 consecutive years (1967 to 1977), the ruins of Persepolis in the deserts of Shiraz served as a backdrop for a unique transcultural encounter. The Shiraz Festival of Performative Arts, often described as the moment when "Iran hosted the international avant-garde,"1 saw artists such as Jerzy Grotowski, Peter Brook, Shūji Terayama, Karlheinz Stockhausen, Abbey Lincoln, and John Cage travel to Iran to collaborate on transcultural projects with local artists such as Mahin Tajadod, Arby Ovanessian, Bijan Mofid, and Parisa.

The festival's curatorial ethos echoed the broader cultural policies of the period, which attempted to reconcile apparent 'opposites': marginalized local traditions and the avant-garde artistic strategies of its arriving guests. Within this dynamic, the festival's postcolonial ambitions to challenge cultural hierarchies often perpetuated the same Orientalist antagonisms that it strove to overcome. Local theatrical traditions, such as Ta'zieh, were often rendered legible as instances of an "indigenous" or "unconscious" avant-garde.

Focusing on the Shiraz Festival of Arts as a central case study, this paper examines the discursive migration of the term "avant-garde" within the festival's reception. Drawing on fragmented archival traces in the press, media, criticism, interviews, and oral histories, it examines how the term was reconfigured in the pre-revolutionary context. The festival helps capture tensions within this migrating terminology, which signaled a transgression of aesthetic norms and transcultural cross-fertilization, while also arousing anxieties about the loss of indigenous traditions and "Westoxication." The term, often associated with the politics of time, came to entail a spatial dimension in which "being ahead of one's time" challenged one's belonging to the local cultural context. Drawing on the example of the controversial festival, dismissed retrospectively as "too avant-garde," this paper examines how it can be approached as an ephemeral transcultural intervention that occasionally reproduced and destabilized Eurocentric readings of the avant-garde itself.

Raha Golestani is a researcher, artist, and art educator. She holds a BA in Fine Arts (University of Tehran) and an MA in Aesthetics (Goethe University Frankfurt). She is currently doing her PhD researching the entanglements of exoticism and self-exoticism in contemporary Iranian art. She was a fellow at the Günther Uecker Institute in 2023. Her cultural work includes stints at the Rooberoo Mansion Cultural Institute, in collaboration with the Goethe Institute in Tehran, the Max Planck Institute for Empirical Aesthetics, and the Frankfurt School of Painting. She occasionally works on literary portraits for German public radio, including features on Hafez (Deutschlandfunk Kultur 2025) and Ingmar Bergman (HR/WDR 2024). Her recent publications include *In the Universe of Signs* (Deutscher Kunstverlag 2026) and a contribution to the essay collection *Spaces of Appearance* (Transcript Verlag 2025). She is currently working as a Research Associate in the field of Cultural Transfer in the Department of Art History at Braunschweig University of Art.

Thursday, 3 September, 09:00-10:30

35 - Translocal Connections 1/2

Chair: Laura Tezarek (University of Vienna)
Venue: Södra husen, D207

The Iaşi–Munich–Paris Relay: Migrant Subjectivities and the Modernist Turn in Eastern Europe
Oana Maria Nae (George Enescu National University of Arts, Iași)

This paper investigates the specific migratory trajectories of visual artists from Iași, Romania, who shuttled between the local Academy of Fine Arts and the major artistic hubs of Munich and Paris during the early 20th century. By focusing on figures such as Nicolae Tonitza, Ștefan Dimitrescu, and Otto Briese, I examine how "demographic migration" for education and professional refinement catalyzed a metaphorical migration of avant-garde aesthetics into the Romanian cultural landscape.

Unlike the permanent exile of Tristan Tzara or Marcel Iancu, the Iași group practiced a form of "circular migration." Tonitza's studies at the Royal Academy in Munich and his subsequent years in Paris allowed him to synthesize German Expressionism and French Post-Impressionism, which he then adapted to address the socio-political realities of post-war Romania. Similarly, Ștefan Dimitrescu's time at the Académie de la Grande Chaumière in Paris informed the "transgression of boundaries" in his work, blending Western formalist rigor with the raw, humanitarian focus of the Romanian village.

This study argues that these "migrant agents" acted as cultural translators. Their return to Iași to lead the Academy of Fine Arts turned the city into a site of "cross-border intercultural encounter," where Western techniques were re-contextualized to challenge academicism. By mapping these routes, the paper responds to the EAM's call to explore how the movement of actors and ideas across history can shed light on contemporary global challenges. I posit that the Iași-Western Europe axis demonstrates that the avant-garde was not a monolithic Western export, but a decentralized network built on the physical and intellectual labor of migrant artists who navigated the tensions between national identity and universal modernity.

Oana Maria Nae is PhD. Associate Professor at the Faculty of Visual Arts and Design, George Enescu National University of Arts (Iași, Romania) where she teaches courses in Art History and Theory of Art. In recent years, she has participated at national and international conferences, symposiums and lectures (as the 9th Conference of the European Network for Avant-Garde and Modernism Studies (EAM), Jagiellonian University, Cracovia, 2024, International Congress of Association des Sociétés de Philosophie de Langue Française (ASPLF), Université de Neuchâtel, Swiss, 2023; College Art Association's 108th Annual Conference, Chicago, USA 2020; SARCHI Chair in South African Art and Visual Culture, University of Johannesburg, SA, 2018) as invited speaker (School of Art History, University of St. Andrews, UK, September 2023) and published various studies (in Anastasis. Research on Medieval Culture and Art, vol. IX, no. 1, May 2022 or European Journal of Science and Theology, vol 7, nr.3, 2011. Also, she publishes recently a book - *Lux Magna. O istorie culturală a utilizării luminii în artele vizuale din Antichitatea târzie până în zorii modernității*, (*Lux Magna. A cultural history of the use of light in the visual arts from late antiquity to the dawn of modernity*), Al. I. Cuza University Press Iași, 2023. She was fellow of the CAA Getty International Program at the College Art Association's 107th Annual Conference, New York, 2019. She is a member of AICA Romania and of the Research Center for Aesthetics (UNAGE, Iași).

Pendular between Bucharest and Paris: Victor Brauner, Romanian Avant-garde and Surrealism, 1924-1938
Camelia Darie (Independent scholar, Manchester)

This paper explores the contribution of Victor Brauner's artwork to the production of Romanian avant-garde and Surrealism, between 1925 and 1938, while successive waves of ultranationalism raged his native country, Romania. He left the country for France three times during this period of time, each time driven away by peaks of anti-Semitism, until he finally settled in Paris in 1938. The research looks at the political context in Romania at the time and the reactive attitude of the Romanian avant-garde, many of whom were of Jewish descent, gathered around few highly profiled periodicals: *Integral*, *Contimporanul* (*Contemporary*), *Unu* (*One*), and *Punct* (*Point*). Brauner contributed illustrations to these publications and based on his enduring friendships with poets accepted illustration to their poem volumes, such as *Poem in the Open Air* by Stephan Roll or *Incendiary Wandering Man* by Gellu Naum. The activity of publication was intertwined with participation to group exhibitions as well as his first one-man show at the Sala Mozart, Fine Arts Syndicate in Bucharest. The avant-garde group behind *Contimporanul* organised at the same venue, in November-December 1924, the first international exhibition, which featured works by Paul Klee, Kurt Schwitters, Jean Arp, Hans Richter,

Constantin Brancusi alongside the younger generation of Romanian artists that included Victor Brauner. There were two periods of time in the creation of Brauner influenced by his stays in Paris: between 1925-27 and 1930-35, before he settled in 1938. The examination of these intervals will reveal his close relationship with the Surrealist group in Paris, being introduced to them by his friend and studio neighbour, Yves Tanguy. His work evolved and his participation with the Surrealists in Paris began in 1934 with 'Exposition Minotaure' at Palais des Beaux-Arts in Brussels, where he contributed *Passivité courtoise*, and *L'étrange cas de Monsieur K*, works on which the interpretation will dwell in order to reveal the social and political connotations of Brauner's work in this period. The paper will also emphasise his involvement with the Surrealists in Paris after his return to Romania between 1935-38 through participations in the Surrealists' exhibitions like 'Esposición surrealista' at Galerie Ateneo de Santa Cruz in Tenerife in 1935, and 'Fantastic Art, Dada, Surrealism' at The Museum of Modern Art in New York in December 1936-January 1937. This continuity of Brauner's relationship with Surrealists in Paris will secure his place in the group when pressed by the political evolution in Romania, which this paper addresses, the artist will return and settle in Paris in 1938.

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

On the Creative Urban Migration(s) of the Situationist International: Amsterdam, Hamburg, Venice
Matthew Mason (Lisbon Consortium / Catholic University of Portugal, Lisbon)

From its origins, the Situationist International (SI) sought to be a revolutionary avant-garde which was profoundly internationalist in its outlook. This was reflected not only in the diverse demography of its membership, boasting members from countries as far away as Algeria, Tunisia, Isreal and Congo (Dolto and Sidi Moussa 2020), but also through its far-Left political ideology and organisational structure (Cochard 2020). Furthermore, the SI sought to craft a wide-ranging analysis of global capitalism that went far beyond the confines of the Western (formally) 'capitalist' world – something mirrored by the situationist concept of the 'spectacle' which, global in scope, contained a critique of the bureaucracies of the 'East' as much as the consumer societies of the 'West' – and sought to offer a diagnosis of events in places far beyond Europe such as in Cuba, China, Japan, Mexico or the USSR, for example.

Additionally, however, it can be argued that the group was internationalist, or, at least, explicitly 'transnational' in its practice through the organisation of conferences and events across Europe and in different European cities and towns. This paper would like to focus on three European cities in particular which can serve as important case studies to underline this transnational, 'migratory' approach to artistic and theoretical creativity in which the SI engaged, and which sought to bypass the narrow lens of national(ist) perspectives and art and culture. These three cities will be: Amsterdam, Hamburg and Venice. Beyond the more immediately obvious geographical 'centre' of the Situationist project in the French capital, Paris, these cities were all associated with both practical Situationist activity and theoretical iterations of Situationist practice. These include Debord's preface for Ralph Rumney's unpublished work on 'Psychogeographical Venice' (1957), Debord and Constant's 'The Amsterdam Declaration' (1958), which announced the SI's newfound emphasis on the methodology of 'Unitary Urbanism' as "the fruit of a new type of collective activity" and the notorious (and ultimately unwritten) 'Hamburg Theses' (1961), which is said to have captured the group's newfound political philosophy following the SI's fractured 5th conference in Göteborg and the subsequent split with the 'Scandinavian' situationists under the influence of Jörgen Nash. It is hoped that an engagement with these three European cities as sites of Situationist practice can serve as important examples of the SI's internationalist approach with constantly factored in a form of creative urban 'migration', something which, in turn, helped to foster the growth of innovative transnational concepts.

Matthew Mason is a PhD Candidate in Culture Studies at the Lisbon Consortium and lecturer in English Language at the Catholic University of Portugal in Lisbon. His doctoral research revolves around the work and theory of the Situationist International, the films of Jean-Luc Godard and the political implications of postmodernism. He has an additional interest in the broader areas of cultural and intellectual history, languages, philosophy and film studies.

Thursday, 3 September, 09:00-10:30

36 - Migrating Futurism: Diaspora, Internal Migration, and the Reconfiguration of the Avant-Garde, 1/2

Panel convenors: Luca Cortesi and Gabriella Elina Imposti
Venue: Södra husen, D307

Neither Center nor Abroad: Russian Futurism and the Caucasian Periphery (1917–1921)

Luca Cortesi (University of Milan)

This paper examines Tiflis (present-day Tbilisi) as a privileged site of Russian Futurist activity in the years immediately following the October Revolution, arguing that the Caucasian capital functioned as a laboratory for aesthetic experimentation, which fundamentally complicates conventional center–periphery models. Between 1917 and 1921 – the year of Georgia's sovietization, which effectively ended this cultural season – Tiflis hosted a remarkable concentration of Russian Futurist figures, including Aleksei Kruchenykh, Igor Terentiev, and Ilia Zdanevich, whose activities crystallized in the formation of the 41° group and its associated publications.

Rather than treating the Caucasian episode as a biographical interlude or a marginal chapter in the history of Russian Futurism, this study situates it within the broader framework of migration as a constitutive condition of the avant-garde. Tiflis represents a distinctive and theoretically underexplored form of displacement: neither emigration abroad nor internal migration properly within Russia, but a threshold space within the disintegrating imperial geography, where Russian Futurism encountered a vibrant local cultural scene and was compelled to renegotiate its aesthetic practices and institutional forms under genuinely new cultural pressures.

Deliberately focusing on Russian-language sources produced by the 41° group, this contribution traces how the Caucasian context influenced Futurist poetics – from Kruchenykh's zaum experiments to Terentiev's performative practice – through close analysis of key publications such as *Fantasticheskiy kabachok Sofii Georgievne Melnikovoi*, which exemplify the group's negotiation between avant-garde radicalism and its new cultural environment. This Tiflis season also generated lasting reverberations in the Russian-Georgian avant-garde dialogue, whose further development falls beyond the contribution's chronological scope but testifies to the generative force of this encounter. By treating the linguistic boundary itself as a methodological frame rather than a limitation, this paper proposes Tiflis as a case study in what might be called "peripheral refoundation": a space where migration produced not mere transmission but a historically specific reconfiguration of the avant-garde at the margins of a collapsing empire.

Luca Cortesi received his Ph.D. in 2020 from the Ca' Foscari University of Venice, with a thesis on the non-fiction prose of Velimir Khlebnikov. The Russian Futurist has also been the topic of various essays dedicated to his non-fiction works. Cortesi's collaborations with specialists in astrophysics led to the publication of the first critical investigation into Khlebnikov's *Vremia – mera mira* (*Time is the Measure of the World*). He has recently published the first Italian translation of Khlebnikov's theoretical writings in the form of dialogues (*Velimir Chlebnikov: Dialoghi. Saggio, traduzione e commento a cura di L. Cortesi*, 2025). Apart from Russian Futurism, he investigates early twentieth-century Russian literature, especially avant-garde prose and literature concerned with the First World War. Several papers have been dedicated of Futurist prose and the phenomenon of 'dime stories' in WWI Russian literature. In 2022, he was awarded the "Raduga" translation prize. He has been a research fellow at the University of Pavia, where he was engaged in compiling a new history of Russian literature using a text-oriented perspective and is also investigating seventeenth century Russian literature. He is currently Lecturer at the University of Milan.

Russian Futurism between Tunisia and France: The Poetry of Viktor Mamchenko

Sara Gargano (Roma Tre University)

A leading figure in the *nezamechennoe pokolenie* (unnoticed generation) of the post-revolutionary Russian diaspora, Viktor Andreevich Mamchenko (1901–1982) stands out among young, exiled writers, distinguished by his unique lyrical style. This paper examines his formative poetic experiments, focusing on the influences of the Russian Avant-Garde in his early poems to reveal how he reworks and transforms Futurist models, particularly those associated with Velimir Khlebnikov and Vladimir Mayakovsky. Particular focus is given to the collection *Tyazhëlye ptitsy* (Weighty Birds, 1936), marking the zenith of his creative experimentation. Through close textual and stylistic analysis, the study demonstrates how Mamchenko assimilates and reconfigures the

thematic, metrical, and sonic innovations characteristic of Russian Futurism, adapting them to new cultural and geographical contexts. Considering the stages of his migratory trajectory through North Africa and France, the paper also explores the relationship between poetic texts and diasporic spaces, ranging from the exotic Tunisian setting to the vibrant intellectual and artistic hub of interwar Paris for Russian émigrés. This plurality of environments was instrumental in reconfiguring patterns and techniques inherited from the pre-revolutionary Avant-Garde, resulting in hybrid poetic forms where cultural memory intersects with new modes of perception and aesthetic possibilities.

By situating Mamchenko within the broader dynamics of displacement that reshaped Russian Futurism after 1917, the paper seeks to broaden the critical perspective on this under-researched author and offer a more nuanced account of the artistic and cultural context of the 'unnoticed generation'.

Sara Gargano has earned her PhD in Comparative Studies in Foreign Languages and Literatures at Tor Vergata University of Rome with a thesis titled *La parabola discendente del Russkij Pariž. Studio dello spazio nei versi del nezamečennoe pokolenie*. She is currently Adjunct Professor of Russian Literature at Roma Tre University. Her research interests cover Russian émigré literature, with a particular focus on the poetry of the early twentieth-century diaspora, the literary trends of the nezamechennoe pokolenie's works, Elsa Triolet's Russian prose, and Franco-Russian relations in the interwar period.

Thursday, 3 September, 09:00-10:30

37 - Translocality and Modernism: Unequal Geographies of the Algerian Avant-Garde, 1/2

Panel convenors: Sheyda Aisha Khaymaz (Rhodes College) and Connie Sjödin (University of Oxford)
Venue: Södra husen, D315

Maghreb Pluriel: Historical Migration in the Algerian Avant-Garde
Connie Sjödin (University of Oxford)

Recent exhibitions and scholarship have often focused on the migrations and displacements of the North African avant-garde to Paris, framing the city as a site of artistic renewal beyond conservative colonial art administrations. Such accounts, however, imply that these twentieth-century transversals marked the origins of North African cosmopolitanism. In 1967, the Algerian art movement Aouchem (1967–71) instead proposed a much longer historical horizon, foregrounding the region's deep histories of trans-Saharan, Andalusian, and Ottoman mobility and exchange.

Focusing on their three collective exhibitions, this talk links Aouchem's vision of an interconnected, multicultural Algeria to the Moroccan sociologist Abdelkébir Khatibi's concept of a 'Maghreb pluriel' (Khatibi, 1983). Challenging the Orientalist binary of an encounter between 'East' and 'West', Khatibi theorised the Maghreb as a site of 'plural thought' (*pensée autre*), situated at the crossroads of the Mediterranean, West Asia, and sub-Saharan Africa. I argue that Khatibi's writings on plurality and errancy illuminate Aouchem's exhibitions, poetry publications, and performances far more productively than prevailing comparisons to Western avant-gardes. Together, their practices and ideas reoriented Algeria's syncretism – long articulated through its diverse Islamic visual cultures – towards a secular, multicultural vision of the nation. Grounded in the Maghreb, Khatibi's thought thus also offers a wider framework for understanding postcolonial art production as world-making, complementing more widely theorised models such as Édouard Glissant's poetics of relation, shaped by the Caribbean context.

Connie Sjödin (University of Oxford) wrote her doctoral thesis on the Algerian avant-garde collective Aouchem, situating their art and exhibitions within the post-independence and Cold War political landscape. The thesis argues that, by layering the country's diverse cultural legacies, Aouchem envisioned a multicultural Algerian nation, in contrast to the monolithic Arab-Islamic identity favoured by the postcolonial state. Spanning the period from 1962 to 1992 and drawing on archival research, oral-history interviews, and visual analysis, it links the group's aesthetic strategies to key moments in Algeria's nation-building and Third Worldist ambitions. The thesis thus resists dominant art-historical models of 'influence', which subsume Algerian modernism into a relationship with its former coloniser, France, and instead examines what art can reveal about the aspirations and experiences of decolonisation within Algeria and across the political Third World.

An 'International of the Peoples of the Sea'? Translocal Modernism at the Môle of Algiers (1945-1963)
Lydia Haddag (Université Paris 1 Panthéon-Sorbonne)

This paper examines the Generation of the Môle of Algiers as a largely unfinished attempt to formulate an Algerian avant-garde shaped by mobility, hybridity, and interdisciplinary practice. Active from the mid-1940s to the early 1960s, this culturally diverse group of painters and poets (including Sauveur Galliéro, Choukri Mesli, Jean Sénac, and Himoud Brahimi) came together as an informal art collective at a moment when Algerian modernism was being forged under colonial rule.

Rejecting teleological accounts of artistic development, this presentation approaches the Môle of Algiers – the port and its surrounding sociabilities – not simply as a gateway to Europe, but as an aesthetic horizon linking the Casbah, the Mediterranean, and Paris.

Through close engagement with artworks, exhibition contexts, and critical texts produced within this milieu, the paper traces how participants understood themselves as part of an 'International of the Peoples of the Sea' (to borrow Gabriel Audisio's expression), combining a cosmopolitan visual culture with maritime imaginaries rooted in Algiers' precolonial past. Instead of approaching these artists as peripheral recipients of Western avant-garde languages, this contribution shows how modernist forms were reconsidered through local experience, urban popular culture, and anti-colonial solidarities. Particular attention is given to theoretical

reflections associated with Jean Sénac, whose writings expressed a vision of a modernity grounded in fraternity and political commitment.

Drawing on translocality as an analytical framework, the paper argues that the Generation of the Môle proposed a form of modernism neither fully absorbed into metropolitan avant-gardes nor later stabilised within post-independence national historiography. Nonetheless, this experience marks a crucial moment in the emergence of a plural Algerian avant-garde, enabling a transition from artistic revolution to revolutionary art, and thereby complicating linear narratives of modernism and decolonisation..

Lydia Haddag holds a PhD in Art History from Université Paris 1 Panthéon-Sorbonne and the InVisu laboratory (CNRS/INHA). Her research focuses on artist collectives in Algiers and Tunis from the 1930s to the 1980s, with particular attention to the social, cultural, and political dimensions of artistic production in North Africa and the Mediterranean. She is the author of *La génération du Môle d'Alger* (Casbah Éditions, 2022). Alongside her academic work, she has worked in curatorial and cultural roles in museums and cultural organisations in Paris and New York, including UNESCO.

The Climat de France in Algiers: Merzak Allouche's Omar Gatlato as Portrait of Translocal Modernism
Natasha Marie Llorens (Royal Institute of Art Stockholm)

This paper analyses Merzak Allouache's 1976 film, *Omar Gatlato*. *Omar Gatlato*, I will claim, is a film about the complex translocality enacted by those who live in a city built according to French modernist logic, whose aesthetics persist in acting on Algerian political imagination. It centers on Algerians whose social class barred them from leaving, but who were nevertheless profoundly shaped by modernism. The film functions here as the avant-gardist agent, a moment of rupture from the corpus of state-sponsored cinematic representations. *Omar Gatlato* does not illustrate rupture within Algerian society, however, but rather pictures a subtle continuity in political discourse from the colonial regime to Boummediènne's.

The film's main protagonist, Omar, lives with his family in the Climat de France, a housing project on the heights above what was, under the French, the working-class European neighbourhood of Bab el Oued in Algiers. The sprawling estate was the largest housing complex in North Africa at the time of its construction. It was designed by French architect Fernand Pouillon in the 1950s during the early years of the war of liberation. The project was conceived as a "modernist casbah" according to Hugh Pouliot: 'Built atop land previously occupied by bidonvilles, these developments also served initiatives to 'decongest' the casbah, thinning out and dispersing its inhabitants to make the Muslim quarter more policeable'.

Herein lies the contradiction at the heart of both Pouillon's specific mandate and of the colonial planning project more broadly; urban development projects launched with the stated aim of modernizing the infrastructure used by the Muslim Algerian populations also effectively contained (or tried to contain) communities on the brink of revolution. Climat de France is the architectural manifestation of the French *mission civilizatrice*'s double-discourse. Though the specifics of duality shift post-war, the Algerian government in the decade following Liberation also articulates a double-discourse. The role of the individual and of the collective, and to whom the notion of liberation extends, remain unresolved tensions within Algerian society. Allouache's choice to locate his main character in an emblem of both French colonial idealism and control underscores the fact that this tension persists in Algerian modernism, both in government policy and aesthetics.

Natasha Marie Llorens is a professor of Art Theory at the Royal Institute of Art Stockholm and co-director of the Center for Art and the Political Imaginary. She has been a regular contributor to *e-flux Criticism* since 2016. Her writing has also appeared in *Art Margins*, *Art Papers*, *Arab Studies Journal*, *Tijdschrift Kunstlicht*, *PARSE Journal*, *Ibraaz*, among other publications. Llorens won the Andy Warhol Art Writers Grant for short-form criticism in 2022. In 2023, Llorens and Algiers-based curator Myriam Amroun were awarded a three-year grant in artistic research from the Swedish Research Council for, 'Decolonization is Not a Metaphor', a project centered on transnational curatorial methodology. She holds an MA in Curatorial Practice from Bard College (2011) and a PhD in Art History from Columbia University (2021).

Thursday, 3 September, 09:00-10:30

38 - Architecture, Urban Space, and Migration 1/2

Chair: Julia Fernelius (Uppsala University)
Venue: Södra husen, D320

Intertwined Histories: Helena Syrkus and the Transnational Networks of Avant-Garde Architecture
Małgorzata Anna Jędrzejczyk (Academy of Fine Arts, Katowice / Pilecki Institute, Berlin)

This paper proposes to examine avant-garde architecture in Central-Eastern Europe through the lens of migration understood as the circulation of ideas, concepts, practices, and actors across borders, media, and historical conditions. Focusing on the work of Polish architect Helena Syrkus (1900–1982), the paper approaches avant-garde architectural practice not as a one-directional movement from Western "centres" to Eastern "peripheries," but as a dynamic, multi-directional network of exchanges shaped by collaboration, interpersonal relationships, and shifting geopolitical contexts.

Drawing on the methodological framework of entangled history (*Verflechtungsgeschichte*), the paper situates Helena Syrkus within transnational avant-garde networks, including CIAM—where she served as secretary and, from 1947, as vice president—as well as broader trans-European modernist milieus. Within these networks, architectural ideas migrated alongside social agendas, feminist positions, and political commitments. Syrkus's architectural practice reveals how concepts such as functionalism, social housing, and standardisation were continuously transformed and adapted to local conditions in interwar Poland while remaining embedded in international debates on housing reform, collectivism, and the social role of architecture.

The paper further argues that the Central-Eastern European experiences of World War II, postwar reconstruction, and Cold War division did not simply interrupt these exchanges; rather, they reconfigured the conditions under which the concepts, methods, and social ambitions of the architectural avant-garde could travel, mutate, and persist. Syrkus's postwar work exemplifies how avant-garde ideas migrated not only geographically but also ideologically, acquiring new political and ethical meanings as they crossed ideological boundaries.

By foregrounding a female, Central European perspective, the paper challenges dominant centre–periphery narratives of architectural modernism. Instead, it proposes an understanding of avant-garde migration as a process of continuous translation, negotiation, and re-signification, shaped by gender, political rupture, and uneven conditions of mobility.

Małgorzata Anna Jędrzejczyk is an Art historian, curator, Assistant Professor at the Academy of Fine Arts in Katowice and head of the interdisciplinary program "Exercising Modernity" carried out by the Pilecki Institute Berlin. She holds a PhD degree in art history from Jagiellonian University in Krakow and completed the interdisciplinary doctoral program Environment–Technologies–Society (Jagiellonian University). She also studied at the Universität Wien and Humboldt-Universität zu Berlin. A regular collaborator of the International Cultural Centre in Krakow. Author and editor of publications on 20th- and 21st-century art and architecture, including *Moderne in Krakau* (Wien 2025); *Migrating ideas / migrating images. Networks of the avant-garde(s)* (Vilnius 2023); *Katarzyna Kobro. Movement of Space-Time* (Lodz 2021); *Domesticated Modernism* (Warszawa 2019); *Composing Space. Sculptures of the Avant-Garde* (Lodz 2019, with K. Słoboda). Curator of exhibitions such as *Interwoven. Barbara Brukalska, Helena Syrkus, and the Networks of Modernism* (in preparation, 2026, Museum of Architecture, Wroclaw); *Awareness Practices* (2025, Pałac Sztuki, Krakow); *Elementary Particles* (2025, Bunkier Sztuki); *Sections. Gallery of Polish Architecture of the 20th and 21st Centuries* (National Museum in Krakow; with K. Kępiński and W. Grzesiak); *Identity. 100 Years of Polish Architecture //* Krakow; *Composing Space. Avant-Garde Sculpture* (Museum of Art in Łódź; with K. Słoboda).

The Modern Movement in Exile
Valeria Carullo (Royal Institute of British Architects, London)

It is widely known that several prominent avant-garde architects, such as Walter Gropius, Marcel Beuer and Ludwig Mies van der Rohe, left Central Europe in the mid-1930s, shortly after Hitler's rise to power. Their careers thereafter and the influence they exerted on the architectural culture of their adoptive countries is well documented and has been extensively studied. Less researched and analysed has been the impact of the much more substantial migration of Central European architects affiliated with the Modern Movement that took place in 1938 and 1939, on the eve of the Second World War. Lacking the level of fame of the earlier wave

of émigrés, these architects nonetheless had in many cases a significant influence in the development of modern architecture in their adoptive countries, including Great Britain, the United States and Australia.

This paper will focus on the professionals who turned to Britain, and in particular to the Royal Institute of British Architects (RIBA), in order to overcome very difficult circumstances, leave their countries of origin, and rebuild their lives and careers elsewhere. It will also analyse the activities of the RIBA Refugee Committee, set up in January 1939 to deal with the growing requests of immigration or passage through the country, and highlight the attitudes of the British architectural establishment with regards to the influx of refugee architects, many of whom were both Jewish and part of the architectural avant-garde of their countries of origin.

Much of the history of post-war architecture in Britain is closely linked with the work of these émigré professionals, who on the one hand brought with them new and progressive ideas, and on the other also adjusted to the methods and culture of their adoptive country. The paper will also outline the spread of modernist ideas through migration in countries outside Europe.

Valeria Carullo is Curator of the Robert Elwall Photographs Collection at the Royal Institute of British Architects in London. Her principal area of research is the relationship between modern photography and modern architecture in the inter-war years. An architect by background, she lectures and writes on both architectural and photographic subjects. In 2019 she published *Moholy-Nagy in Britain 1935-1937* (Lund Humphries). Valeria has curated and co-curated several exhibitions, and is the lead researcher of the ongoing RIBA Refugee Committee project, whose first major output was the international conference *Displaced Lives: Architects Seeking Refuge on the Brink of WWII* (RIBA, June 2024). It will be followed by the RIBA Refugee Committee online research hub, about to be launched next week.

Return to Ibiza. Josep Lluís Sert and Germán Rodríguez Arias mass-tourism projects

María Sebastián Sebastián (Universitat de les Illes Balears)

The isle of Ibiza came to embody the ideal union of architectural tradition and modernity in the interwar period. Germán Rodríguez Arias is said to be the first of the GATCPAC -Group of Artists and Technicians for the Progress of Contemporary Architecture- to visit the isle and to call the atention of the rest of the Avant-garde group to "the island that does not need architectural renewal" (Rodríguez Arias, 1932). In the following years, architects such as Josep Lluís Sert rethought Modern Movement in terms of continuity with vernacular architecture and Mediterranean craftsmanship. Spanish Civil War shattered the young architects' utopia. Some of them were killed during the conflict; others were forced to go into exile, fleeing from Franco's dictatorship. Rodríguez Arias settled in Chile; Josep Lluís Sert in the United States. In the 1950s, the former established on the island while the latter began to develope some projects with the aid of local architects, though still living abroad. At the same time, mass-tourism arose in the Balearic Islands (Seguí, 2000) and both architects became involved in tourism projects. Archival exploration has brought to light graphic and textual documents to scrutinize hardly-known Rodríguez Arias and Sert's works for tourism. The analyse and comparison of projects such as Náutico Ebeso and Ses Estaques hotels by Rodríguez Arias and the tourist village in Cala d'en Serra by Sert is directed to enquire on the shift that the exile experience produced in both architects and how their ideas on Modernity changed. Although physically absent from Ibiza for decades, Rodríguez Arias and Sert kept on developing a Mediterranean imaginary that clashed with the brand-new commercial demands of tourist programmes and generated a second modernity.

María Sebastián Sebastián holds a PhD in History of Art, with the thesis *La construcción turística en las Islas Baleares (1939-2005). Arquitectura, urbanismo y fotografía* (Universitat de les Illes Balears, UIB). Architect (Universitat Politècnica de Catalunya), holder of a bachelor's degree in Art History and a master's degree in Cultural Heritage: Research and Management (UIB). She is tenured contract senior lecturer at the Department of Historical Sciences and Art Theory (UIB). She teaches on the bachelor's degree in History of Art, the bachelor's degree in Construction and the master's degree in Mediterranean Studies: Comprehensive Perspectives on Cultural Heritage, History and Art. She is a member of the research group Critical Geographies in Urbanisation, Sustainability and Touristification. Her research focuses on contemporary architecture, tourist architecture and the history of photography. She has participated in several national and international research projects (Universitat de Barcelona, Universidad de Guanajuato). She has been awarded the Research Fellowship Premi Ciutat de Palma 2016 and was one of the recipients of the Wiley Digital Archives Research Fellowship 2022 of the Royal Geographical Society. She has co-edited the book *Camins de la Modernitat. Art i arquitectura a Mallorca (1874-1936)* and is currently co-director of the journal *Mayurqa*.

Thursday, 3 September, 11:00-12:30

39 - Trajectories of Women's Artistic Mobility 2/2

Chair: Suzanne Bode (Charles University, Prague)
Venue: Aula Magna, Bergsmannen

Impressionist Networks: Transatlantic Migration and Women's Solidarity in Canadian Art
Camila de Oliveira Savoi (Université de Montréal / École des hautes études en sciences sociales, Paris)

This paper traces the transatlantic migrations of two Canadian Impressionist artists, Florence Carlyle and Helen McNicoll, at the turn of the 20th century. These painters formed an avant-garde that introduced Impressionism to Canada while navigating specific gendered constraints and mobilizing women's solidarity networks important to their professional recognition. While artistic practice was tolerated as a feminine pastime, studying abroad attested to serious professional commitment (Burton 2021). However, Carlyle and McNicoll's extended migrations (not merely temporary study trips) involved sustained establishment in European artistic centres. These sustained migrations operated on two levels. First, migration transcended geographic displacement: it entailed crossing institutional boundaries. Their prolonged immersion in renowned European institutions confirmed the seriousness of their engagement, transitioning from amateur to professional status (Prakash 2008; Trépanier 2010). Second, during their periodic returns to Canada, they explored the principles of French Impressionism while adapting them to the Canadian context (Atanassova 2019). Despite their distance, these artists maintained a presence in Canada by regularly sending their works to major exhibitions such as the Spring Exhibition of the Art Association of Montreal (MacMann 2018). Simultaneously, the Canadian press followedtheir achievements abroad (Prakash 2015). This dual visibility consolidated their place in the Canadian Impressionist movement. Formed within and through migration, these transcultural networks relied on women's solidarity both formal, such as the Women's Art Association of Canada (Huneault 2012), and informal, woven through friendship (Garb 1986; Sofio and Verlaine 2023). These networks operated as spaces of professional support and facilitators of mobility. The partnerships in England between McNicoll and Dorothea Sharp (Burton 2024), or between Carlyle and Judith Hastings (Butlin 2014), illustrate how these alliances facilitated their migrations while enabling the transmission of technical knowledge and/or legitimation strategies. By demonstrating how gender fundamentally structures transatlantic trajectories and how excluded artists develop transnational collective strategies, this study contributes to debates on the role of migrant women in avant-garde movements.

Camila de Oliveira Savoi is a doctoral candidate in Art History in a joint program (cotutelle) between the Université de Montréal and the École des hautes études en sciences sociales (EHESS). Her research, supported by a Social Sciences and Humanities Research Council of Canada (SSHRC) fellowship, focuses on networks of Canadian women Impressionist artists between 1880 and 1930. Using digital methodologies such as digital mapping and data visualization, she examines how women's solidarity enabled these artists to navigate an androcentric art world and achieve professional recognition despite institutional exclusion. Informed by feminist and relational approaches in art history, her work explores the transcultural dimensions of Impressionism and the collective strategies women artists developed to overcome structural barriers at the turn of the 20th century.

Geographical migrations, symbolic transformations: gender transgression and the redefinition of femininity in the work of Swedish travelling artists in the early 20th century
Emmanuelle Grasset (University of Tours)

This paper aims to examine the links between the artistic migrations of Swedish women of the 1880s generation and the resulting gender changes, from the perspective of the production of representations and imaginaries, as well as social practices. We will attempt to account for these developments by establishing a chronology of metaphorical displacements in relation to the plurality of spaces travelled and the ways of inhabiting them (Sjöholm Skrubbe, 2021).

At the beginning of the 20th century, many Swedish women, following in the footsteps of their elders, travelled abroad and settled in European cities to further their education beyond what they had received in their native country (Hinners, 2022). They frequented new social venues that offered them a privileged space for expression and encounter, where often lasting bonds were forged between generations. These stays often coincided with a quest for freedom and emancipation. Crossing geographical borders was accompanied by a

sense of personal liberation and self-reflection, facilitated by a different socio-cultural context that was sometimes more liberal and outside the family circle.

The works of these travelling artists, produced during and after exile, create a playground between the private and the public (Winnicott, 2002). The breaking down of barriers between genres is part of a global dynamic of breaking down barriers between practices and creating porosity between the creative and social spheres. Artistic experimentation resonates with open socio-political practices: the promotion of same-sex couples, friendships and cohabitation between women, the figure of the single mother and self-assertion outside social norms (marriage, parenthood), although these remain widespread, including among artists' trajectories (Greaves, 2023). For example, some reveal in their portraits those who are forbidden from representation and reflect the diversity of women's lives, contrasting the myth of womanhood with the plural social reality of women (Wittig, 2001).

Emmanuelle Grasset is a PhD student at the University of Tours and a member of the CeTHiS laboratory (Centre Tourangeau d'Histoire des Sources) since 2023. With a master's degree in art history from ENS-PSL, her initial research focused on the Swedish diaspora in France between 1908 and 1935, particularly the artist Sigrid Hjertén (1885-1948). She is continuing this work with her doctoral research, supervised by Julie Verlaine, professor of contemporary history, which focuses on Swedish artists of the 1880 generation. Adopting a comparative method and a transnational perspective, her thesis, supervised by Julie Verlaine and entitled 'Parcours, œuvres et réseaux des artistes suédoises de la génération de 1880' (Careers, works and networks of Swedish artists of the 1880 generation), aims to shed light on these still little-known female figures through their trajectories, their socio-artistic and intergenerational relationships, and their output.

Passages. Geographical, Linguistic, and Formal Migrations in the Work of Ilse Garnier

Karolina Prusiel (University of Warsaw)

In my paper, I will discuss the poetic work of Ilse Garnier (1927–2020). A migrant poet from the German Palatinate, she lived in France from the 1950s onward and, together with her husband Pierre Garnier, developed spatialism, the French variant of concrete poetry. I advance the thesis that the theme of migration—movement, displacement, and transition—is one of the central motifs not only in the artist's life but also in her visual poetic practice. In the first part of the paper, I will briefly reconstruct the history of Ilse Garnier's actual geographical movements (the Palatinate, Paris, Picardy), with particular emphasis on the complex linguistic and cultural German–French relationship, and I will outline how these places are reflected in Garnier's texts. I will also examine linguistic flows and intertwinings in the poet's creative practice and sketch the ways in which German avant-garde and neo-avant-garde movements (including expressionism and German-language concretism) shaped Garnier's work. Drawing on Tim Ingold's anthropology of lines, I will further discuss a new mean of expression introduced into Garnier's poetry in the late 1970s—the line as movement toward a genuinely transnational poetry.

Subsequently, referring to the avant-garde writings of Władysław Strzemiński and Pierre Garnier's theory of spatialism, I will address movement and displacement as fundamental dimensions of spatial poetry. I will also analyze selected works by Ilse Garnier that, on the semantic and formal levels alike, engage with the theme of movement, and I will reflect on the paradox of textual motion on the immobile page.

Finally, I will turn to the poet's desire to "move into another world" (*Jazz pour les yeux*, Paris 2011, p. 27), understood as a form of metaphorical migration—Ilse Garnier's fascination with cosmic space. I will also present her transition from a seemingly mobile medium to one that is truly mobile: cinematic poetry.

Karolina Prusiel is a graduate of Polish Philology at the University of Warsaw and the Sorbonne as part of a double master's degree, as well as Cultural Studies at the University of Warsaw. Currently a doctoral student at the Doctoral School of Humanities (UW). Her research focuses on logovisuality, especially on concrete and visual poetry. She is preparing her PhD thesis on the category of logovisual autobiography, using the spatial works of Ilse Garnier as an example.

Thursday, 3 September, 11:00-12:30

40 - Pioneers in Exile: Kandinsky, Mondrian, and Léger in Paris, London, and New York, 1933–1945

Panel convenor: Kate Kangaslahti (KU Leuven)
Venue: Aula Magna, Kungstenen

Kandinsky in Paris (1933–1944): Exile, Marginalisation and Reinvention

Kate Kangaslahti (KU Leuven)

When Wassily Kandinsky relocated to Paris at the end of 1933 at the age of sixty-seven it was the last in a long line of migrations that had punctuated the artist's career. Fleeing National Socialism's rise to power, he arrived in France stripped of the institutional standing and professional security he had enjoyed at the Bauhaus. If the French capital represented a long-held desire for the ageing artist, the opportunity to secure lasting recognition for his work in the world's premier market, the reality of his exile was far from easy. This paper examines Kandinsky's move to Paris as a prolonged and uncertain state of displacement, one marked by fraught social and professional negotiations. Living on the outskirts in Neuilly-sur-Seine, he found himself peripheral in every sense to the city's artistic core. His awkward manoeuvring among different artistic and émigré groups and the poor appreciation of abstract art in France, a cultural landscape dominated by Surrealism and the legacy of Cubism, all contributed to his marginal position.

Despite—because—of these disappointments, the artist worked prolifically and his painting underwent a transformation in this final period of his life. The challenges he faced also prompted his sustained reflection on the cultural legitimacy of abstraction and throughout the 1930s Kandinsky wrote extensively on the problem of abstract art for range of international publications. Contrary to his marginalisation in the French capital, he remained an active node within a transnational abstract network. Connections with artists across Europe and the United States, and participation in key exhibitions in Lucern, London, New York and Amsterdam, proved crucial to his continued visibility. By analysing select examples of his Parisian canvases, writings and other activities, my intention here is to demonstrate that exile catalysed a profound late-style reinvention: a biomorphic, materially sensitive visual language shaped as much by exclusion and anxiety about his legacy as by artistic conviction.

Kate Kangaslahti is a research fellow in the research group Cultural History since 1750, a lecturer for the Programme of European Culture and Society, and a co-director of the MDRN research lab at KU Leuven in Belgium. Her research addresses the relationship between art and politics in the first half of the twentieth century, and her current project examines "Abstract Art and its Transnational Strategies in the 1930s: Groups, Exhibitions and Reviews". She is a series editor for the De Gruyter European Avant-Garde and Modernism Series. Her recent publications include the edited volumes *At War: The Avant-Garde and Modernism in Times of Conflict* (De Gruyter, 2026) and *Total Art and the Avant-Garde: The Gesamtkunstwerk Re-worked* (MUP, 2026) and an English translation of Wassily Kandinsky's correspondence, *Kandinsky: A Life in Letters, 1889–1944* (Hirmer, 2024).

Mondrian and Migration—Exile in London and New York (1938–1944)

Wietse Coppes (RKD – Netherlands Institute for Art History)

Piet Mondrian was among many foreign artists who settled in Paris in the early twentieth century, and for years he thrived in its transnational environment, which greatly influenced his (writings on) art. Yet when his work was shown in the infamous *Entartete Kunst* exhibition in 1937, he felt forced to leave Paris. A familiar narrative follows: Mondrian moved first to London and then to New York, leaving the "Old World" for the "New". But nothing about this story was inevitable and he worked hard to get a passport, organise his transfer, and move his canvases and materials. In so doing, he mobilised an extensive avant-garde network, showing that he was never the hermit he was thought to be. Winifred Nicholson-Roberts accompanied him across the Channel, while Ben Nicholson and Naum Gabo helped secure him a studio in London. There he joined a circle that included Herbert Read and Peggy Guggenheim, whose Guggenheim Jeune gallery had recently opened. Thanks to these connections, Mondrian lived relatively comfortably in London, working on his relentlessly abstract works and writing his most political essay, *Art Shows the Evil of Oppressive Tendencies*. of 2 4 Panel: Pioneers in Exile When the outbreak of the Blitz brought war to his doorstep once more, he again turned to old contacts, this time in the United States. Already in 1938 he had asked László Moholy-Nagy, Frederick Kiesler

and others to invite him to New York. In 1940 he turned to his good friend Harry Holtzman, co-founder of the American Abstract Artists, who successfully arranged his passage. On 23 September 1940, Mondrian departed Liverpool aboard the SS *Samaria*, travelling in a convoy repeatedly attacked during its perilous crossing. For the eleven-day journey, he remained on deck with a life jacket and his suitcase of manuscripts, witnessing ships being struck and sunk. On 3 October he finally arrived, exhausted, in New York. Despite his experiences, during the final years of his life, Mondrian made significant new progress in his work. He had always regarded Neoplasticism as a blueprint for an ideal society free of "the tragic", structured by dynamic equilibrium between opposing forces. His late paintings functioned as visual manifestations of this belief.

In closely examining this period of Mondrian's life, this paper will reveal an artist deeply embedded in international networks. His correspondence and photographs dispel the myth of hermetic isolation. Without his clever navigation of the art world, he would never have been able to flee Paris. Nor garnered the recognition he did when he died in New York on 1 February 1944, mourned as one of founding fathers of abstract art by Constructivists and Surrealists alike.

Wietse Coppes is is a curator at the RKD – Netherlands Institute for Art History since 2008. He specialises in modern art from the first half of the twentieth century, specifically Piet Mondrian and his circle. Coppes has published on Mondrian in catalogues for various exhibitions, such as *Mondrian* (Centre Pompidou, 2010), *Alexander Calder. De grote ontdekking* (Kunstmuseum Den Haag, 2012), *Les Clefs d'une Passion* (Fondation Louis Vuitton, 2015), *Mondrian Figuratif* (Musee Marmottan Monet, 2019) and *Hilma af Klint & Piet Mondrian: Forms of Life* (Tate Modern/Kunstmuseum Den Haag, 2023). In 2023 Coppes (in collaboration with Leo Jansen) also published the groundbreaking book *Mondrian and Photography. Picturing the Artist and His Work* (Hatje Cantz; also available in French and Dutch). In this book a whole new and unknown side of Mondrian is presented, with a focus on the medium of photography and the different ways Mondrian made use of this medium for his work but especially for his image as an artist. Coppes is currently working on the digital edition of all of the correspondence and theoretical writings of Mondrian (www.mondrianpapers.org). *The Mondrian Papers* is one of the leading research projects within the realm of the digital humanities, setting a new standard for this type of collaborative, linked-open-data research. The first of a total of four parts was launched in March 2023. The next part, containing the letters from the years 1938–1944, is set to appear in 2027, coinciding with a Mondrian-exhibition at the MoMA New York. For this exhibition, Coppes curated the ephemera section and wrote about the two studios Mondrian occupied in the US. The exhibition will travel to Kunstmuseum Den Haag in the fall of 2027 with loans from many leading European and American museums, such as the MoMA San Francisco, Centre Pompidou, Kunstsammlung Nordrhein Westfalen and the Moderna Museet.

Fernand Léger's American Exile (1940-1945): Modernism and Political Awakening

Elisabeth Magotteaux (Sorbonne Université)

On 1 November 1940, after a long journey across France that was shattered by military defeat and mass exodus, Fernand Léger left Lisbon for New York aboard the SS Exeter with "forty dollars in his pocket and a small drawing".[2] At nearly sixty, Léger was already familiar 1 with the United States, as he had travelled there several times during the 1930s and had come to see it as a place of industrial fascination, inspiration, and collaborations. Yet, in 1940, America also became a place of refuge and most importantly of political awakening.

During his five-year exile, he developed three major painting series: the American Landscapes, the Cyclists (the only one he continued after returning to France), and the Divers. In the latter, suspended bodies floating between gravity and weightlessness suggest a tension between liberation and constraint. Rather than reading these works solely as formal experimentation of what Léger described as "bodies in space", this paper proposes to view them as a response to exile, an image of the artist himself, torn between the liberating promise of America and the remorse of having left his homeland at war. While teaching his own art theories and studio practice at American universities, publishing, and travelling, he remained deeply concerned with the fate of occupied France. Therefore, he joined Resistance networks such as "France Forever", created political works and participated in exhibitions intended to raise funds for the Resistance.

This paper examines Léger's American exile (1940–1945) within the broader context of the shift of European avant-garde movements to America, arguing that this transatlantic migration marked a decisive turning point in his artistic production, career, and political commitment.

Elisabeth Magotteaux is a PhD candidate in Art History at Sorbonne Université/Centre André-Chastel, Paris. Her dissertation, entitled *Fernand Léger and The United States*, focuses on Léger's American period, namely the three trips he took to the United States in the 1930s and his wartime exile (1940–45). She has been the recipient of several distinctions, including a three-year doctoral scholarship from Sorbonne Université (2021) and a grant awarded by the Rockefeller Archive Center in New York (2023). She was an Associate Researcher

[2] Jacqueline Lignot-Roux, "Fernand Léger", Gants du ciel (Montréal), no. 6 (December 1944): 84.

at La Cinémathèque française (Paris, 2021–2022) and a Houghton Library Visiting Fellow at Harvard University (Cambridge, 2024– 2025). She is currently Attachée Temporaire d'Enseignement et de Recherche (ATER, 2024–2026) at Sorbonne Université.

Thursday, 3 September, 11:00-12:30

41 - Displaced Modernities: Avant-Garde Migration, Technological Time, and the Reconfigured Body

Panel convenor: Dimitri Tokarev (Aix-Marseille University)
Venue: Aula Magna, Mimer

Lindbergh and the Russian Montparnasse: Technopoetic Solitude and the Secularization of Mystical Experience

Viktor Dimitriev (Free University in Exile, Svobodnij / Sorbonne University in Paris)

This paper examines the reception of Charles Lindbergh's figure within the milieu of Russian literary émigrés in interwar Paris. It proposes an interpretation of Lindbergh's solo transatlantic flight of 1927 as one of the significant symbols of the modernist worldview. The appearance of Lindbergh's name among the "points of reference" for the younger generation of the Russian Montparnasse—recorded by one author as late as the 1950s—may at first glance seem paradoxical or extraneous to a literary context. However, the inclusion of this figure proves to be deeply motivated by the cultural logic of the period.

For Lindbergh's contemporaries, the solo flight across the Atlantic was perceived not only as an outstanding technical achievement but also as an existential gesture. The paper proposes to conceptualize this gesture as a form of technopoetic solitude, distinct both from traditional religious withdrawal and from flâneurial or collective models of modernist subjectivity. For Russian writers in exile, whose existence was shaped by experiences of loss, displacement, and social precariousness, this image resonated in a particularly acute manner.

Special attention is given to specific instances of émigré reception: Marina Tsvetaeva's *Poem of the Air*, written "in the days of Lindbergh"; selected poems by émigré authors; responses in both émigré and French journalism and their comparative analysis; as well as the perception of Lindbergh as the author of the autobiographical text *We* (1927), published in French translation under the title *Mon avion et moi*. The figure of Lindbergh is thus incorporated into a constellation of central reference points for émigré modernism, uniting an interest in mystical experience, autobiographical writing, and a new sensibility shaped by technological reality.

The paper further situates the popularity of Lindbergh's flight within the broader context of the evolution of poetic language tasked with articulating experiences associated with flying machines—airplanes, dirigibles, and balloons—and with the sensations of motion and rupture from the ground that they engender.

In conclusion, the image of Lindbergh is considered in relation to processes of the secularization of the mystical, as described, for example, by Walter Benjamin in his essay on Surrealism as "the last snapshot of the European intelligentsia," where the metaphysical is displaced toward the surface of the everyday and the technical. In this sense, Lindbergh's figure emerges not as an incidental episode, but as a symptom of a specific mythology of modernism taking shape under conditions of cultural migration.

Viktor DIMITRIEV is a researcher in Russian émigré literature. He holds a PhD in Philology and specializes in the cultural and literary history of Russian emigration during the interwar period, with a particular focus on lesser-known authors of the so-called "Russian Montparnasse" and their place within French cultural life. His work also examines the impact of French philosophy on Russian modernism and extends to Dostoevsky studies, with experience in scholarly editing and preparing texts for publication. He previously held research and teaching positions at a University and at the Institute of Russian Literature of the Russian Academy of Sciences in Saint Petersburg. Currently, he is a lecturer at the Free University in Exile (Briva Universitate / Svobodnij, Latvia) and a visiting researcher at Sorbonne University in Paris.

"Corps étranger": Avant-Garde, Migration, and the Suffering Body in Vasily Yanovsky's The Emigrant's Jaw (1957)

Dimitri Tokarev (Aix-Marseille University)

This paper examines a little-known novella by the Russian émigré writer Vasily Yanovsky (1906–1989), whose narrator employs an unusual mnemonic technique: he probes with his tongue the cavities left in his mouth by

extracted teeth, thereby activating a mechanism of memory that allows him to revive a lost past—not as a form of recovery or "re-givenness," as in Proust, but as absence, lack, and void. The narrative opens with a visit to a dentist in New York, which generates a series of analogous episodes. Each of these refers not only to key turning points in the life of the refugee protagonist but, more specifically, to successive stages of forced migration: from Russia to Constantinople, then to Tunisia, France (with an interlude in Spain during the Civil War), Morocco, and finally the United States.

The protagonist of the novella, on the one hand, accumulates the cultural and spiritual interests of the author himself, and on the other, evokes several figures of the Russian avant-garde and post-avant-garde—most notably the poet Boris Poplavsky, who began as a student of Ilia Zdanevich, and the artist and poet Serge Charchoune, who was close to the Dadaists. The avant-garde substratum of the text is formed not only through references to these iconic representatives of Russian modernism in exile, but also through a narrative technique reminiscent of collage: events are seemingly torn from chronological sequence and juxtaposed within an act of hypermnesic recollection, a phenomenon theorized by Henri Bergson.

Crucially, each act of remembrance is triggered by a physical trauma—the extraction of a tooth—which metaphorically corresponds to yet another stage of emigration. The traumatic experience of migration is thus lived as a form of bodily diminution, a reduction of the body that ceases to function as an ecstatic–convulsive avant-garde body (embedded in a collective "project," whether revolution or transrational poetic creation) and is transformed instead into an "atomic body" in the sense of Antonin Artaud: a body that falls out of reality and comes to consist entirely of words.

Dimitri TOKAREV is Professor of Slavic and Cultural Studies at Aix-Marseille University. Graduating in 1991 from the Department of Russian Language and Literature at Saint Petersburg University, he was subsequently employed by several teaching and research institutions in Saint Petersburg. He holds a PhD in Literature and Arts, awarded in 1998 by Aix-Marseille I University, and completed his Habilitation in Russian Literature in 2006 at the Institute of Russian Literature (Pushkin House). From 1996 to 2023, he served first as a Research Fellow and later as a Senior Research Director at the Institute of Russian Literature (Pushkin House) of the Russian Academy of Sciences. From 2016 to 2023, he was Professor of Russian and Comparative Literature at the National Research University Higher School of Economics in Saint Petersburg. In 2023–2024, he was appointed Visiting Professor of Russian and Comparative Literature at the University of Nantes. Having been qualified in 2018 by the French National Council of Universities (CNU) for the position of Full Professor, he was appointed Professor of Slavic and Cultural Studies in 2024 at Aix-Marseille University. He authored two monographs in Russian on Daniil Harms, Samuel Beckett and Boris Poplavsky and more than 100 research articles in Russian, English and French. Research Interests: • Russian and French literature of the 20th Century (the Avant-Garde, émigré literature) • Cultural and literary transfers between Europe (especially France and Germany) and Russia from the 19th to the 21st centuries • Transnational writing: migration, diasporas, and literary practices in Europe in the 20th and 21st centuries • The Russian community in France during the interwar period: identity issues, collective and individual memory, and language choice.

Writing in Jet Lag: Asynchronous Modernities in Avant-Garde Poetics between Lyn Hejinian and Arkadi Dragomoshchenko

Dmitry Bresler (Humboldt University of Berlin)

The transatlantic migration of avant-garde poetics since the emergence of regular passenger air travel in the 1960s cannot avoid an analysis of jet lag — as a phenomenon situated at the intersection of technological acceleration, avant-garde mobility, and surrealist imaginaries of altered consciousness, disorientation, and the unstable boundaries between reality and perception.

This paper examines the interaction between Lyn Hejinian and Arkadi Dragomoshchenko in the 1980s as a specific form of avant-garde migration that unfolds not only across space, but across radically different temporal regimes. Focusing on transatlantic exchanges between the American Language poetry milieu and the Leningrad Soviet literary underground, the paper treats asynchronicity as an effect of acquaintance and mutual influence that unfolds unevenly in time. This asymmetry shapes the poets' responses in different ways, motivating divergent textual strategies, genres, and modes of writing. Rather than producing direct imitation or synchronic correspondence, the encounter generates temporally displaced forms of influence, in which letters, translations, visits, and delayed publications resonate differently in each context. It is this uneven circulation of influence — registered at the level of poetic form — that the paper conceptualizes as an effect of cultural jet lag.

Today, jet lag is commonly understood as a cultural metaphor of globalization: a bodily experience of temporal disorientation and bilocation produced by late capitalism[3]. Reading jet lag through transatlantic American–Soviet avant-garde exchanges shifts this perspective, foregrounding not acceleration alone but movement between incompatible cultural temporalities. In this sense, jet lag also offers a productive lens for thinking beyond the Cold War moment, toward the extended temporalities of perestroika and the post-Soviet transition, marked by uneven global integration and long-term ideological aftereffects.

The analysis draws on both published and archival materials — Dragomoshchenko's letters to Hejinian, her travel diaries, the novel *Oxota: A Short Russian Novel*, the *BOMB* magazine issue devoted to Leningrad materials, and documents related to the seminar The Poetic Function. Taken together, these materials form an infrastructure of exchange defined less by mobility than by delay, misalignment, and uneven historical speed.

Dmitry Bresler is a researcher in Russian literature and cultural history. He holds a PhD in Russian literature from St. Petersburg State University. His research interests include literary theory, Soviet modernism and the avant-garde, as well as unofficial and underground literary cultures from the 1920s through the late Soviet period. He has published and edited the diaries of Konstantin Vaginov in the Avant-garde series of the European University at St. Petersburg Press and has participated in international conferences on the avant-garde, including the conference "Vanguard of life-building: from an aesthetic project to a social breakthrough" (MAMM, Moscow, October 28-30, 2019). He has held research and teaching positions at universities in Russia and Europe and is currently a research fellow at Humboldt University of Berlin.

[3] Cf.: Lee, Christopher J. Jet Lag. New York, London: Bloomsbury Academic, 2017.; Anderson, J. Exploring the consequences of Mobility: Reclaiming jet lag as the state of travel disorientation // Mobilities. 2015. № 10, pp. 1-16.

Thursday, 3 September, 11:00-12:30

42 - Migrating Avant-Gardes in and from Latin America 2/2

Chair: Brian Davisson (Mississippi State University)
Venue: Aula Magna, Polstjärnan

Unsettled Legacies: Migrant Artists and Modernist Networks in Brazil

Cristina Antonioevna Dunaeva (University of Brasília)

In 1933, the exhibition *Gagarin, Ismailovitch, Makurin* was held in Rio de Janeiro. Organized by the Association of Brazilian Artists, an influential collective born from the rupture between avant-garde artists and official School of Fine Arts conservatism, the event featured three artists who, having been engaged with avant-garde practices before immigrating to Brazil, had emigrated from the former Russian Empire: Ukrainian painter Dmitri Ismailovitch, alongside Russians Fiodor Makurin, a sculptor, and Paulo Gagarin, a painter. These migrant artists' trajectories and legacies, involving 1920s relocation to Brazil and lifelong residency, offer an interesting framework for examining migration and cultural transitions in relation to modernism and avant-garde. Shortly after arrival, the trio adopted strategies, which will be introduced and discussed in the paper, enabling successful insertion into Brazilian cultural and intellectual networks then centered on the modernist debate and the rise of the avant-garde. Their work attracted leading critics' attention, they received awards at premier national salons, and they participated in state-sponsored national projects, such as the Cocoa Institute's inauguration in Makurin's case.

Despite initial visibility, their contributions were gradually marginalized, and their artistic legacy has only recently begun to be reassessed. Beyond reconstructing biographies, a task challenged by artwork dispersal across private collections and auction markets, alongside limited archival documentation, this paper addresses broader questions: how these artists negotiated and reconfigured identities in the host society; how political affiliations could shift in a displacement context; how migration influenced artistic expressions, and the choices of themes, genres, and artwork materials. The paper provides a perspective on how displacement processes influence national artistic field formation, and how foreign artists facilitate modernism's internationalization while straining national art project boundaries, especially in Brazil, where the movement's internationalist drive coincided with national identity formulation.

Cristina Antonioevna Dunaeva is Adjunct Professor of Art History at the Department of Visual Arts, University of Brasília (UnB), Brazil. She translated the treatise *On New Systems in Art* (1919) by Kazimir Malevich into Portuguese. Her research areas are Art History of the avant-garde, as well as sociological and anthropological approaches in Art History. Since 2010, she has been lecturing Art History at Brazilian universities and supervising undergraduate and graduate studies. A participant in the 8th EAM Biennial Conference in Lisbon (2022), her recent work focuses on migration and art history. This includes the article "Le monde à l'envers: la migration comme art d'habiter dans l'entre-lieux " for *Plastik: Revue de l'art et des sciences*, no. 15, "Migrations" (Université Paris 1 Panthéon-Sorbonne, 2024). In 2025, she coordinated the session "International – National: Migrations, Exiles, Diasporas and Transits in Modern Art Historiography" at the 45th Colloquium of the Brazilian Committee of Art History (CBHA).

Surrealism in „exile": Ştefan Baciu's poetic network

Melania Stancu (University of Bucharest)

Ştefan Baciu (1918-1993) was a Romanian poet, journalist, professor and translator who lived in exile from 1949 onward (first in Brazil, and twelve years later he moved in the United States). In 1974 he published the first *Anthology of Latin American Surrealist Poetry*. The book became much more than a list of essential names of surrealism in the Latin American continent, constituting at the same time one of the first theoretical works on the expressions that the French movement had taken in Argentina, Chile, Mexico, Peru and the Caribbean.

In a previous paper (Stancu, 2024) I examined Baciu's main criteria for selecting surrealist poets for his anthology, focusing on their direct link to Breton and the French surrealism, considering the continental networks of artists, and viewing translation to other languages as a means of cultural assimilation and synchronicity.

In this paper, I aim to highlight other aspects related to Baciu´s approach to Latin-American avant-garde and surrealism, particularly the fundamental role played by academic work and literary criticism as vectors of

knowledge and dissemination. On various occasions Baciu emphasized the crucial task of scholars and professors who "dedicated themselves to the diffusion of Latin American literature" (Baciu, 1967). His argument in favour of the critic's labour proved to be essential when referring in his anthology to the forerunners of surrealism in Latin America – like José Juan Tablada, José María Eguren or José Antonio Ramos Sucre – who shared aesthetic elements or artistic convictions with the surrealist movement, although many critics had read their poetry merely as modernist. In turn, Baciu understood Tablada's interest in Marquis de Sade, Eguren's automatic writing and oneiric imagery, Ramos Sucre's Maldororian and mysterious ambience as prominent features of a surrealist sensibility *avant la letter*.

Melania Stancu is Assistant Professor of Spanish and Hispano-American Literature at the University of Bucharest. She received her PhD from the same university in 2012 with a thesis on conceptual metaphor in the avant-garde narrative of Benjamín Jarnés. Her areas of interest include modernism and avant-garde literatures, conceptual metaphor theories, and cognitive poetics. She has translated into Romanian works by Antonio Machado, Max Aub, Antonio Muñoz Molina, Antonio Colinas, Luís Rosales and Jordi Doce.

Transnational Connections: Latin American Art Networks in Britain 1964-85

Victoria Hopkins (Birkbeck, University of London)

1970s Britain was a tumultuous period, framed by political and economic discord: the Winter of Discontent, civil war in Northern Ireland, and political deadlock in Whitehall. Despite this contested context, the British countercultural art scene flourished, enriched by international networks of collaboration that included artists, curators and critics from Latin America. This paper examines the transnational networks of collaboration that arose around Argentinian artist Leopoldo Maler during his time of political exile in Britain and how they shaped British countercultural art. Art objects and personal correspondence uncovered in Maler's archive have revealed the north London nucleus of a comprehensive and influential international network of critics, artists and curators that included Guy Brett, Jasia Reichardt, Carolee Schneemann, John Latham and Felipe Ehrenberg. This paper argues that transnationalism, the movement of people, ideas and culture across national borders, fosters a cultural hybridity where art occupies a space of resistance between globalisation and decoloniality. Beyond art history, this research sits within the interdisciplinary field of critical migration studies, not only seeking to understand the ways in which Latin American migrants reshaped cultural identities through transnational artistic networks.

Victoria Hopkins is a AHRC CHASE funded doctoral researcher at Birkbeck, University of London. Awarded an MA from The Courtauld Institute of Art in 2022 in the special option: Countercultures: Alternative Art in Eastern Europe and Latin America 1959-89 and a BA (hons) in History of Art from Birkbeck, University of London.

Thursday, 3 September, 11:00-12:30

43 - Travelling Concepts / Conceptual Migration 2/2

Chair: Andrew McNamara (Queensland University of Technology)
Venue: Aula Magna, Spelbomskan

Lettrism and the Cybernetic Poetics of Migration (1942–1950)

Benjamin Micallef (University of Oxford, Jesus College)

In *Le manifeste de la poésie lettriste* (1942), Romanian-Jewish immigrant Isidore Isou (1925–2007) conceived of an avant-garde movement called Lettrism that sought to "[défaire] les mots en leurs lettres" and "[intégrer] tout en Tout." In this paper, I seek to demonstrate how these seemingly opposed forces operate together in Lettrism from 1942 to 1950. During this period, located in journal entries, an autobiography entitled *L'Agrégation d'un nom et d'un messie*, and a total theory of poetry, *Introduction à une nouvelle poésie et à une nouvelle musique*, Isou conceived of himself as the Jewish Messiah: a figure chosen specifically by the history of modern poetry to complete poetry and language itself in order to create them anew and, in so doing, save the Jews. In navigating this early theory of Lettrism and selected critical interpretations, I analyze early Lettrism as a poetic realization of Isou's status as a Jewish immigrant and Holocaust survivor. I also consider how his Jewish messianic persona can be understood as a poetic realization of the cybernetic concept of information entropy from Claude Shannon and Warren Weaver's *The Mathematical Theory of Communication* (1948).

In performing this argument, I situate Lettrism and that of Messianic philosophical writing within broader cybernetic and linguistic frameworks, such as Julia Kristeva's early concept of *le semiotique*, in *Séméiotikè: Recherches pour une sémanalyse*, in hopes to allow critics to conceptualize the automatistic poetics of migration and messianism as analogous to contemporary computational processes. In this way, I argue that Lettrism makes possible an understanding of migration as a cybernetic process: a movement through which linguistic, cultural, and symbolic systems feedback into eachother and compel subjects to reprogram and reconstitute meaning in new, complex environments.

Benjamin Micallef is a second-year DPhil (PhD) candidate at the University of Oxford (Jesus College). He received a BA from UC Berkeley in Philosophy and Comparative Literature and an MRes in Architecture and Digital Theory from University College London's The Bartlett School of Architecture. His research focuses on French and American avant-garde art, poetry, and literature, and in their relationships to the posthuman conditions through cybernetics, anthropology and the computer sciences. He studies under the supervision of Professor Nikolaj Lübecker.

Aesthetic Normativity after the Avant-Garde: Peter Bürger's Theory in Context

Jonas Frankenreiter (Humboldt University of Berlin)

This paper revisits a central problem of modern literary theory: the question of aesthetic normativity in the wake of the historical Avant-Garde. Taking Peter Bürger's Theory of the Avant-Garde (1974) as its point of departure, it argues that the decisive intervention of the Avant-Garde lay not primarily in formal innovation, but in its challenge to the normative foundations of aesthetic judgment itself. Bürger's theory situates this challenge within a broader historical framework, understanding aesthetic norms as inseparable from the institutional conditions under which art is produced, received, and evaluated. According to Bürger, classical aesthetics relied on the notion of the artwork as an organic totality, governed by internally coherent and historically stabilized criteria of value. Even critical theories of modern art, such as those developed by Theodor W. Adorno, remain committed to such normative frameworks. Bürger's intervention consists in exposing this shared reliance on normative form aesthetics and in insisting that the historical Avant-Garde fundamentally disrupted the possibility of deriving binding aesthetic standards from either tradition or historical necessity. By directing its attack against the institution of art rather than against particular styles or techniques, the Avant-Garde undermined the legitimacy of aesthetic norms as such. Artistic practices that negate organic unity, fragment the artwork, or suspend mediation between part and whole render normative evaluation increasingly problematic. In Bürger's account, this does not amount to a simple rejection of aesthetic theory, but to a historical diagnosis: after the Avant-Garde, aesthetic normativity can no longer claim transhistorical validity. The paper situates Bürger's theory within the intellectual and political context of the 1960s and early 1970s and argues that his concept of aesthetic normativity provides a crucial framework for understanding the

ongoing tensions between historical avant-garde practices and later theoretical attempts to stabilize their meaning. Indoing so, it highlights the lasting relevance of Bürger's work for debates on the limits and possibilities of aesthetic theory after the Avant-Garde.

Jonas Frankenreiter is a PhD candidate in German Literature at Humboldt University of Berlin. His research examines the intersections of literature, philosophy, and politics in European modernity, combining approaches from Critical Theory and literary studies with a focus on societal critique and aesthetic theory.

Redefining the Avant-Garde: Greenberg, Bürger, Lyotard

Rahma Khazam (Université Paris 1 Panthéon-Sorbonne)

The notion of avant-garde played a key role in 20th century art history – even though the frequent shifts in its scope and meaning led to its being alternately glorified, vilified or misunderstood. This paper will outline these shifts and migrations from one meaning, context, historical period or artistic movement to another. It will retrace the term's military origins, through to its adoption by artists and art historians, and its embrace by critics and theorists ranging from Benjamin Buchloh and Peter Bürger to Clement Greenberg, Rosalind Krauss and Jean-François Lyotard, focusing in particular on three revelatory figures/episodes in the term's trajectory. The first figure is Clement Greenberg who in "Avant-Garde and Kitsch" (1939) wrote that the avant-garde maintains the integrity of culture and that kitsch seeks unsuccessfully to imitate its effects. Greenberg subsequently expanded on his thesis, extending it to art of the 1940s, 1950s and even the 1960s in his article "Avant Garde Attitudes" (1968). Peter Bürger took a very different view of the term, stating in *The Theory of the Avant-Garde* (1974) that only the historical avant-garde (1915-25) was authentic. For Bürger, the postwar art of the neo-avant-garde was a mere imitation that failed to attend to the questions that the avant-garde set out to address, such as the matter of art's autonomy. Finally Jean-François Lyotard's pairing of the avant-garde with modern art in his article "The Sublime and the Avant-Garde" (1984) can be seen as a means of reconnecting the avant-garde with loftier, more elevated goals. The ever-shifting meanings and connotations of the term avant-garde in the 20th century thus shed light on how art could contribute to righting cultural imbalances in our present critical times.

Dr./Ms. Rahma Khazam is a researcher, critical theorist and art historian affiliated to Institut ACTE, Université Paris 1 Pantheon Sorbonne. She studied philosophy and art history and received her Ph.D. from the Sorbonne in aesthetics and art theory. Her research spans modernism, digital art and contemporary aesthetics, and has been published in edited volumes, exhibition catalogues and academic journals. Recent publications include: "Clement Greenberg's Modernism: Historicizable or Ahistorical?" in *Historical Modernisms*, Bloomsbury, 2021; "Ikonische und spekulative Wende: Von Visualität zu Realität", in *Nach der ikonischen Wende. Aktualität und Geschichte eines Paradigmas*, Kadmos, 2021; *Objets vivants*, ed. Rahma Khazam, Mimesis, 2023; "From the Marxist Museum to Sots Art: Crossing the East-West Divide", in *What Is to Be Done? Art Practice, Theory, and Promotion in Late Imperial and Soviet Russia*, Logos Verlag Berlin, 2024.

Thursday, 3 September, 11:00-12:30

44 - Translocal Connections 2/2

Chair: Laura Tezarek (University of Vienna)
Venue: Södra husen, D207

The Austrian Post-War Avant-Garde in Germany
Laura Tezarek (University of Vienna)

In the 1950s and 1960s, avant-garde or 'experimental' literature faced harsh resistance in the culturally conservative and reactionary climate of post-war Austria: Vienna was "claustrophobic" to many of the more progressive writers, they felt "impatient ... cut off, fighting a losing battle" (Gerhard Rühm). For this reason, West Berlin became increasingly attractive in the 1960s as a place of residence and writing – for its perceived open-mindedness and publishing opportunities.Those who left Vienna for Berlin during that decade can be roughly divided into three groups: 1) Writers who left by and large on their own accord, such as H.C. Artmann (who went first to Sweden), Gerhard Rühm, and Elfriede Gerstl; 2) writers who came for a year through "Artists-in-Berlin", the German Academic Exchange Service's residency programme, which was founded after the construction of the Wall to fight the isolation of the West Berlin art scene (including Friedrich Achleitner, Andreas Okopenko, Friederike Mayröcker, and Ernst Jandl), and, finally, 3) those who escaped persecution by the Austrian authorities for taking part in the event "Kunst und Revolution" ["Art and Revolution"] at Vienna University in 1968 (namely Oswald Wiener and Günter Brus).

This paper builds on documents from the Austrian Literary Archive and firstly aims to provide insight into the activities of Austrian avant-garde writers in Berlin, e.g. the foundation of a fictitious "Austrian Government in Exile" that consisted only of emperors, Rühm's "Project for the Construction of a New City of Vienna" , Wiener's restaurant "Exil", a series of "poetry workshops", and the record "Gott schütze Österreich" ["God Save Austria"], released by Klaus Wagenbach. Secondly, this paper explores to which extent Austrian avant-garde writers were able to forge connections with the local literary scene (e.g. Fluxus, concrete poetry) or whether they remained isolated. And, thirdly, it raises the question: Does Berlin, as city of (self-imposed) exile, carry any significance in their texts written there?

Laura Tezarek studied German language and literature with a focus on Austrian literature at the University of Vienna and the École normale supérieure in Paris. She was a research assistant in various research and edition projects, including "Andreas Okopenko: Diaries from the Estate" at the Literary Archive of the Austrian National Library, "Vicki Baum: Annotated Edition of Selected Works" at the Department of German Studies at the University of Vienna, and – currently – "Edition of Erich Fried's 'Intimus' Broadcasts from the BBC to the GDR" at the Literary Archive of the Austrian National Library. She is a co-founder (2020) and editor of the online journal "Wiener Digitale Revue". Her main research interests include 20th century Austrian literature, especially neo-avant-garde literature, with her current research (PhD project) focusing on Andreas Okopenko and the early Austrian neo-avant-garde network.

Translating Ideas Across Borders: Migration and Cybernetic Poetics in the Work of Wirpsza
Dorota Kołodziej (University of Silesia)

This paper examines how migration—both literal and conceptual—shaped cybernetically informed experimentation in neo-avant-garde poetry, using Witold Wirpsza's exile as a case study. His move from the Polish People's Republic to West Berlin not only relocated him physically but placed him at the intersection of literary and scientific experimentation, where cybernetic ideas were reinterpreted in literary and artistic practice, illustrating the transnational movement of technological and aesthetic innovation.
Before leaving Poland in the 1960s, Wirpsza was an established poet, essayist, and translator of German literature, engaged in debates on integrating scientific and technological concepts into Polish neo-avant-garde writing. His work already experimented with disciplinary crossings under the constraints of socialist cultural policy. Philosophically and poetically, he was closely aligned with Max Bense's informatic poetics and the practices of German concrete poetry. This paper interprets these aspects as part of a broader transnational literary and scientific project (Emter 1995), based on published and archival sources from the Akademie der Künste in Berlin.

Exile in West Berlin enabled Wirpsza to navigate national, disciplinary, and epistemic borders. His publication of *Bruchsünden und Todstücke* in the *rot* series (1967), collaborations with Walter Höllerer, and lectures for engineering students at the Technische Universität Berlin (1971–72) demonstrate his role as a mediator between literary and scientific avant-gardes, enacting C. P. Snow's "two cultures." The paper asks whether such transdisciplinary engagement would have been possible had he remained in Poland, or whether exile was necessary for integrating experimental discourses across the Iron Curtain. Methodologically, it employs a comparative, transnational framework treating migration as both literal and conceptual, tracing the transnational circulation and integration of avant-garde ideas across Cold War Europe.

Dorota Kołodziej is a PhD student at the University of Silesia, where she undertakes research at the intersection of literary studies, cultural theory, and media history. Her current project examines the influence of cybernetics—understood as an interdisciplinary science of communication and control in mechanical, biological, and social systems—on Polish neo-avant-garde literature. ORCiD: https://orcid.org/0000-0002-9436-9647

In-between the USA and Angola: Re-staging Cross-Atlanticism through Photography

Afonso Dias Ramos (NOVA University of Lisbon)

This paper addresses the project *Disco Angola* (2012) by Canadian photographer Stan Douglas, in which a fictional photojournalist travels back into the past so as to capture New York and Luanda, Angola's capital city, in the mid-1970s. I will assess the aesthetic, theoretical and political stakes of such a staged historical juxtaposition between the multicultural disco culture in a Manhattan on the verge of financial bankruptcy, and the euphoria of a recently independent Luanda about to tumble into a civil war. How are these two places mutually constituted, even though they are habitually kept apart? Why are migratory fluxes so centrally important then, and in which ways do they still inform the current state of affairs? What does it mean to reactivate that hinge moment in history, setting up a feedback loop between the present and that time when the global capitalist economy and Western colonialism in Africa faced a unique crisis?

Taking into account the recent reconsiderations of how the transnational revolutionary movements of the 1970s laid the foundation for today's activism – e.g., Michael Hardt's *The Subversive Seventies* (2023) – in response to common ills such as market deregulation, austerity policies, and the privatisation of social space, this paper looks into how these issues dovetailed alternative culture, experimental politics and transnational solidarities in New York and Luanda. I will address the limitations and potentialities of this aesthetic wager to unearth forgotten emancipatory moments that weigh heavy in current political timescapes, and whose global interconnectedness has been disavowed in historical accounts. Neglected historical documentation will throw into relief unstudied shared legacies, entangled histories, and activist solidarities between these sites in the 1970s, along a theoretical discussion about the radical epistemic attempts to envision a multidirectional past that cuts across multiple times and spaces, to imagine a present more inclusive than the one we currently inhabit.

Afonso Dias Ramos is an Assistant Professor in the Department of Art History at NOVA FCSH (IN2PAST). He was an Invited Assistant Professor at Coimbra University, and a Visiting Scholar at the Calouste Gulbenkian Museum. He was also an Art Histories Fellow at the Forum Transregionale Studien / Freie Universität Berlin. He holds an MA and received his PhD in the History of Art from University College London. His research interests mainly intersect modern and contemporary art, visual culture, and colonial history. He recently co-edited the books *Photography in Portuguese Colonial Africa, 1860-1975*, with Filipa Lowndes Vicente (Palgrave, 2023), and *Activism: Documents of Contemporary Art*, with Tom Snow (MIT Press, 2023).

Thursday, 3 September, 11:00-12:30

45 - Migrating Futurism: Diaspora, Internal Migration, and the Reconfiguration of the Avant-Garde, 2/2

Panel convenors: Luca Cortesi and Gabriella Elina Imposti
Venue: Södra husen, D307

Migrating Futurism: Internal Migration in the Russian Far East

Gabriella Elina Imposti (University of Bologna)

This paper focuses on Russian Futurist diaspora within the former Russian imperial space in the aftermath of the October Revolution, and in particular in the Far East, where David Burliuk, Sergei Tretyakov and Nikolai Aseyev spent the years 1919-1921 before moving to Japan (Burliuk in September 1920) or returning to Russia (Tretyakov and Aseyev).
We will examine their activities during the Far-Eastern period, which contributed directly to the formation and development of a local Futurist movement with the cabaret Bi-ba-bo, publications of almanacs, exhibitions and other events. Our aim is illustrating how internal migration to peripheral regions of the former Russian Empire enabled Russian Futurism to persist and transform, complicating the center–periphery models inherited from the pre-revolutionary cultural geography.

Gabriella Elina Imposti is Full Professor of Russian Literature in the Department of Modern Languages, Literatures and Cultures at the University of Bologna (Italy). She has studied Russian and Italian Futurism: *Notes on the Beginning of the Myth of Khlebnikov in Italy*, in Luca Cortesi e Gabriella Elina Imposti eds, *Velimir Khlebnikov 1922-2022. One Hundred Years of a Myth*, Bologna, 2024; "Velimir Khlebnikov's 'Christmas Tale' *Snezhimochka*", *Russian Literature*, 135-137 (2023). She has written about contemporary Russian women writers and the development of gender studies in Russia. She is the author of a book on a major Russian philologist and scholar of versification, *Aleksandr Christoforovič Vostokov. Dalla pratica poetica agli studi metrico-filologici* (2000). She has studied Russian Romanticism and its reception of English and German literature. She has also published several articles on Tolstoy and Dostoevsky, and on cinema and literature. She is interested in the theory of translation, Russian linguistics, in particular word formation, and teaching Russian as a foreign language in Italian universities.

Was ist Futurismus? Antwort. Russian Futurism and Japanese Art World after World War I

Toshiharu OMUKA (University of Tsukuba)

This presentation will reconsider why Russian Futurist David Burliuk with provocative activities during his visit to Japan 1920-1922 shocked the Japanese art world in relation to the situation just after World War I. Once the initial fighting on the Liaodong Peninsula subsided, World War I felt increasingly like a distant battle for Japanese people. However, for artists sensitive to European new art trends, especially young Western-style painters interested in emerging art such as Cubism and Futurism, the four-year loss of contact was a shock beyond imagination. One notable phenomenon was a return to tradition and abandonment of the new. Meanwhile, artists eager to resume contact scrambled to Paris once the war ended.

This situation explains why David Burliuk and Viktor Palimov, who arrived in Japan from the Russian Far East with hundreds of works, caused a great sensation by calling themselves "Russian Futurists." While the style of the works exhibited varied, Burliuk's provocative move was perceived as "Futurist." More importantly, this style of behavior was perceived as a new means of artistic expression, and it was passed down to emerging Japanese art in the 1920s.

In 1923 a book on Futurism with a German title appeared which was based on Burliuk's remarks and edited and translated by Shu Kinoshita: *Was ist Futurismus? Antwort*. Before the war, young artists directly contacted Marinetti and propagated its cause by various publications sent from Milan. Then, after a long interval, they met a *new* futurist from Russia.

In 1922, another vanguard artist Varvara Bubnova from Soviet Russia replaced Burliuk, who was leaving for USA, and she introduced the activities and theories based on the recent discussions at the Institute of Art and Culture in Moscow, namely the outline of Constructivism. Very few artists responded to this latest trend in revolutionary Russia. It can be said that Burliuk's active style stimulated Japanese modernism for a longer period and more deeply.

Toshiharu OMUKA is Professor Emeritus of the University of Tsukuba. He has written extensively on Japanese modern art. His publications comprise books and articles on such topics as Russian artists in Japan, David Burliuk, Viktor Palmov and Varvara Bubnova; Russian Far-East Modernism in Vladivostok; MAVO group and International Avant-garde. Awarded the Minister of Education Award for Fine Arts for his recent book *Hijōji no modanizumu* [*Modernism in a State of Emergency*], 2017. He is preparing a book on Japanese western-stye painters and influences of WWI.

Thursday, 3 September, 11:00-12:30

46 - Translocality and Modernism: Unequal Geographies of the Algerian Avant-Garde, 2/2

Panel convenor: Sheyda Aisha Khaymaz (Rhodes College) and Connie Sjödin (University of Oxford)
Venue: Södra husen, D315

Rock, Paper, Figures: Mobility and the Female Nude in Choukri Mesli's Prints

Sheyda Aisha Khaymaz (Rhodes College)

Choukri Mesli (1931–2017) knew exile all too well. The Algerian artist moved from Tlemcen to Algiers as an adolescent, studied in Paris during the 1950s, was exiled to Rabat during the War of Independence, returned to Algiers at independence, and fled to Nanterre in 1994, escaping the civil war. Throughout these displacements, one thing anchored him: a stylized female nude he would later name 'Tin Hinan', after the fabled Amazigh queen from the Sahara. First appearing in his student gouaches in 1947, the female nude became a symbolic embodiment of Algeria itself, at times bearing the names of localities like Tlemcen, his birthplace, and at others figuring as the sun over Algiers.

The artist had spent decades honing his commitment to local culture and local symbols on large, polychromatic canvases for which he is celebrated. But in the early 1980s, during a trip to the United States, he took up the printing technique monotype in a way that allowed him to articulate these ideas more energetically while remaining mobile, though at the cost of his signature vivid colours. The following four years of prolific print production culminated in his 1986 solo exhibition in Algiers. I argue that Mesli's pivot to paper in the 1980s was not incidental but rather resulted from the medium's affordances: portability, immediacy, and capacity for rapid experimentation on scraps.

Drawing on Mesli's private archive of monotypes and contextualizing them within his movements and moorings, both physical and conceptual, I analyze the ways in which his pictorial methods negotiated the unequal geographies of mobility that shaped his entire career. Paper paradoxically rooted him in local mythologies while keeping him itinerant, with the female nude acting as the pictorial anchor that traveled with him across borders, connecting Tlemcen to Tassili, Paris to Algiers, and exile to homecoming.

Sheyda Aisha Khaymaz is Assistant Professor of Interdisciplinary Art History at Rhodes College, Memphis, specialising in North African art from the postcolonial period to the present, with research interests spanning transnational modernisms, Indigenous critical theory, calligraphic abstraction, environmental history, and photography theory. They earned a PhD from the University of Texas, where they completed their dissertation titled *Indigenous Presentness: Translocal Politics of Amazigh Signs and Symbols.* In it, they mapped out the nexus between Amazigh-centric artistic production and sovereignty across the Indigenous territories known as Tamazgha through the lens of sign- and script-based visual vocabularies. The project theorizes the innovative artistic modalities that emerged from the region after the 1960s as a mode of decolonizing praxis. Specifically, it addresses visual strategies rooted in ancestral sign-making practices, from tattoos to rock inscriptions, and in so doing, bridges Amazigh pictorial memory, contemporary Amazigh activism, and the larger discourse of Indigeneity.

Vietnam as a Method: Translocal Corroboration in Algerian Modernism

Yubai Shi (University of California, Los Angeles)

When the Vietnam War was raging, Algerian artist M'Hamed Issiakhem made his oil painting *Vietnamiennes* (1973). Similarly, Choukri Mesli was working on his painting *Vietnam* (c. 1970–75). Both also directly evoked the First Indochina War. Algeria-Vietnam encounters were uneven and often mediated by colonial circuits – exile and military conscription, shared political and cultural milieus in Paris, the circulation of art objects, and, later, Cold War infrastructures of official visits. Vietnam nevertheless functioned as a persistent framework of reference in Algerian imaginings. The 1954 French defeat at Điện Biên Phủ rendered decolonization thinkable as the Algerian War began; in the 1970s, during the Vietnam War, 'Vietnam' was activated again when Algeria was confronting its tensions of nation-building.

This paper examines how Vietnam migrated into Algerian modernism in the decolonisation and early post-independence decades as a method: a translocal elsewhere through which Algerian artists reconfigured the aesthetics of decolonisation beyond a Paris-centered narrative and beyond idealised accounts of Global

South solidarity. I conceptualise this relation through Joan Kee's notion of corroboration: adjacency and acknowledgement without presuming symmetrical exchanges or intimate friendship.

Vietnam is often portrayed through ambiguous feminine bodies as allegories of decolonisation in Algerian modernism. This portrait rhetoric operates as a translocal form, rendering decolonisation legible at a mediated distance by displacing violence from battlefield to body and from event to affect. At the same time, these representations offer few stable iconographic cues of 'Vietnam'; geopolitical legibility is frequently produced through titles rather than through iconographic cliches, resisting the Orientalist demand for typological legibility long attached to the female body in colonial imagining of the Maghreb, and shifting analysis from visual recognition to the politics of naming that enables corroborative adjacency. The paper asks not how Vietnam is represented, but what work the name 'Vietnam' performs in Algerian modern art as its translocal identification.

Yubai Shi is a doctoral candidate in art history at the University of California, Los Angeles. Her research examines modern and contemporary art in the Maghreb from the late colonial period through the early decades of independence, with particular attention to portraiture, gender, decolonial aesthetics, and transregional networks across Africa and Asia, including the cultural politics of Non-Alignment. She is currently writing her dissertation, *Reframing Modern Art in the Maghreb: Portraiture of Decolonization,* which examines how artists in Morocco, Algeria, and Tunisia (former French colonies in the Maghrib) mobilized portraiture as a method across mediums to articulate cultural identities and to rework modernist concepts, styles, and techniques during the uneven and extended twentieth-century decolonisation.

Thursday, 3 September, 11:00-12:30

47 - Architecture, Urban Space, and Migration 2/2

Chair: Julia Fernelius (Uppsala University)
Venue: Södra husen, D320

The Migrating House: Tracing the Displacement of an Image and Lived Reality
Güliz Taşdemir (TED University, Ankara) and Suzanne Huot (University of British Columbia, Vancouver)

This research draws on archival photographs of a late 19th-century house in New Westminster, British Columbia, known as the "Icelandic House." The seemingly ordinary series of photographs, repeatedly encountered during research at the University of British Columbia, highlights how an archival study reveals a spatial narrative when the house is understood as a complex reality of life, displacement, and migration. Rather than treating the photograph as a static document, the authors trace the movement, transformation, and acquisition of new meanings of the structure and its photographic representations across time and context. The house was moved from one address to another in 1954 as part of a modernist urban development. Following this relocation, the social life program of the building shifted from private residence to semi-public and public roles. Repurposed as a nursing home, a "home away from home," and a guesthouse, it has functioned as a meeting place for Icelandic-Canadian immigrant communities, linked to collective memory. Drawing on materials from the UBC Rare Books and Special Collections Archive, including interior photographs, archival documents tagged under the heading "home," and community memories, this study examines how the domestic space is constantly redefined even as functions, spatial arrangements, and public/private boundaries shift.

By tracing a shared digital memory group in interior photographs, designer drawings, and social media posts, this study also re-examines photography itself, the act of producing a document. Photography is treated as a migratory object, constantly re-contextualized and re-engineered across institutions, communities, and time. Within this expanded framework, "migration" expresses both the actual movement of architecture and the spatial circulation of its image, creating a "living document" where cultural movement, metaphorical displacement, and daily life converge. Ultimately, this study grounds discussions of modernism and the avant-garde in architectural displacement and lived domestic realities, demonstrating how a migratory community negotiates belonging, continuity, and daily life in today's changing socio-spatial environments.

Güliz Öktem Taşdemir completed her bachelor's degree in Interior Architecture and Environmental Design at Başkent University. She received her master's degree from Hacettepe University with a thesis titled An Examination of Tourism Architecture in Turkey in Terms of the Concepts of Placelessness, Adaptive Reuse, and Loss of Identity. In 2018, she completed her PhD at the same university with a dissertation titled Interiors of the City: Arcades in Ankara's Urban Memory (1950–1980). In her academic work, Taşdemir investigates alternative urban narratives through oral history, critically discussing the relationships between identity, meaning, and context. Her research continues to focus on the connections between space and social history. Between 2011 and 2022, she worked in the Department of Interior Architecture and Environmental Design at Başkent University as a research assistant, lecturer, and assistant professor. Since 2022, she has been serving as a faculty member in the Department of Interior Architecture and Environmental Design at TED University, Faculty of Architecture, in Ankara, Turkey. Taşdemir is also a member of Docomomo_Türkiye and the Docomomo_Türkiye Interior Committee. In addition, she is a member of the 4T—Turkey Design History Society. In the summer of 2025, she was a visiting scholar at the Centre for Migration Studies at the University of British Columbia (Canada).

From Metropolis to Margin: Suburbanisation and Cultural Migration in British Modernism
Julia Fernelius (Uppsala University)

In the context of modernism, the suburb has rarely been considered an important site of cultural production. The literature of the nineteenth century showed a particular fascination with urbanisation. Writers such as Dickens, Balzac, and Zola treated the metropolis as the symbolic and material centre of modern life. However, the early twentieth century witnessed a profound ambivalence towards the expanding city. Although still fascinated by urban spaces, writers and artists were reluctant to acknowledge the primary form which urban development had taken by the first decades of the twentieth century: suburbanisation. After the Housing Act of 1919, accelerated suburban growth promised the emerging British lower-middle class affordable housing that combined the modern comforts of the city with the health and spaciousness of the country. Yet the suburb quickly became the object of intense cultural derision. Perceived as encroaching both on the city and the

countryside without improving either, the suburb was widely condemned by influential figures associated with British modernism as a soulless and culturally vacuous space.

Despite this hostility, this paper will show how the suburban space exerts a quiet but persistent gravitational pull on British modernism. By examining the reluctant yet significant presence of the suburbs in the writings of Virginia Woolf, Dorothy Richardson, Rebecca West, and E.M. Forster, this paper will approach suburbanisation as a form of cultural and aesthetic migration: a gradual but consequential shift of attention away from the metropolitan centre and towards its margins. Although rarely foregrounded, the suburb functions as a liminal spatial zone that mirrors key formal and thematic concerns of modernism: fragmentation, decentralisation, alienation, and the erosion of stable centres of value. Whether approached with suspicion or cautious hope, for these writers the suburb becomes a testing ground for new forms of community, identity, and belonging, revealing modernism's uneasy negotiation with migration, periphery, and cultural change.

Julia Fernelius is PhD student at Stockholm University currently finalising her thesis "Furnishing Modernity: The Domestic Interior and Shifting Object Worlds in Ford Madox Ford's *Parade's End*" which examines how furniture and furnishings mediate the relationship between subjective consciousness and historical change in Ford's seminal modernist tetralogy. Her research is cross-disciplinary and approaches literature in dialogue with the visual arts, design, architecture, and urban planning in order to explore how material culture can function as a negotiator between public history and private memory.

Thursday, 3 September, 14:00-15:30

48 - Avant-Garde Vision in Motion

Panel convenor: Deborah Ascher Barnstone (The University of Sydney)
Venue: Aula Magna, Bergsmannen

Bruno Taut in Japan
Deborah Ascher Barnstone (The University of Sydney)

Although he spent barely three years in Japan, German architect Bruno Taut had a significant influence on the development of Japanese modernism. Commissioned by the Japanese Federation of Architects in 1933 to develop a way to modernize Japanese architecture, Taut carefully studied its vernacular buildings then documented his ideas in journal articles, lectures, and books including, *Japanese Arts seen through European Eyes* (1934), *Fundamentals of Japanese Architecture* (1936), and *Houses of Japan* (1937). After his death, the writings made Taut a mythic figure in Japan.

A leading figure in the German avant-garde, Taut headed the revolutionary Working Council for Art and its calls for art reform in 1918, organized the Crystal Chain Correspondence exchange of utopian visions for art and society between 1919 and 1920, built numerous experimental buildings like the 1914 Glass Pavilion, and published widely on ideas for radical architectural reform. Yet his approach was unique amongst the avant-garde. Taut revered traditional architecture, as much as he pursued innovation whether programmatic, material, technological or spatial. The Glass Pavilion, for instance, was a streamlined, modern, coloured glass building, but inspired by the Gothic cathedral and Islamic domes. Unsurprisingly, Taut recommended a synthetic approach to his Japanese colleagues -- combining elements from tradition and modernity, while remaining responsive to local culture and site. At the Villa Hyuga in Atami, he tested his ideas; he merged German avant-garde colour theory, details using traditional materials in modern forms, minimal aesthetics, open space, and relations to nature, with Japanese materials and construction methods. Villa Hyuga, together with Taut's diaries, publications, and lectures, inspired a generation of Japanese modern architects like Arata Isozaki and Kenzo Tange. This paper will explore migration, Taut's influence, and the transformation of German avant-garde concepts in 20th century Japanese modernism.

Deborah Ascher Barnstone is Professor and Head of Architecture at The University of Sydney. She is a licensed award-winning architect as well as an historian. Barnstone's primary research interests are in interrogating the origins of modernism and exploring the relationships between art, architecture, and culture more broadly. Her monographs include: *The Color of Modernism: Paints, Pigments and the Transformation of Modern Architecture in 1920s Germany* (Bloomsbury: 2022). *The Break with the Past: German Avant-garde Architecture, 1910-1925* (Routledge: 2018), and *Beyond the Bauhaus: Cultural Modernity in Weimar Breslau, 1918-1933* (U. Michigan Press: 2016). Journal publications include articles in *Journal of Architecture, Journal of Design History,* and *New German Critique.*

The Bauhaus in London: Lucia Moholy and László Moholy-Nagy
Donna West Brett (University of Sydney)

When Lucia Moholy and László Moholy-Nagy arrived in London in the mid-1930s as émigrés from Nazi Germany, they had already gone their separate ways, yet they remained bound by their shared Bauhaus legacy. Both confronted the challenge of reestablishing artistic relevance and economic stability in exile while negotiating new cultural, institutional, and technological contexts. This paper examines how each artist mobilised photography, writing, and professional networks as adaptive strategies, revealing significant divergences in their approaches to modernist practice.

László Moholy-Nagy's London years were marked by an expansion of his Bauhaus-era experiments, supported by commercial endeavours. Through photography, film commissions, exhibition design, and writing, he sought to integrate emerging media technologies into a broader vision of social and perceptual transformation. His practice in this period reflects an outward-looking, experimental modernism oriented towards the synthesis of art, science, and industry. Yet these ambitions were constrained by precarious commissions and an unstable institutional footing in Britain. By contrast, Lucia Moholy established a photographic portrait studio, through which she cultivated professional and intellectual networks that provided sustained opportunities within Britain's cultural milieu. Her work culminated in the publication of *A Hundred Years of Photography 1839–*

1939 (1939), a landmark text that positioned photography as a a history of technology and invention. This publication not only consolidated her reputation but also asserted her authority as a historian and theorist of photography at a moment when the medium's status remained contested. Focusing on these parallel yet distinct developments, this paper argues that exile functioned not merely as a rupture but as a catalyst for redefining their separate practices. Comparing their London period highlights how modes of professional self-fashioning shaped divergent trajectories of modernist survival and legacy beyond the Bauhaus.

Donna West Brett is an Associate Professor and Chair of Art History at the University of Sydney, specialising in the history of photography. She is author of *Surveillance Aesthetics: Stasi Photography and its Afterlife* (Bloomsbury 2027); *Photography and Place: Seeing and Not Seeing Germany After 1945* (Routledge 2016), and co-edited volumes *Aesthetics in Transition: Visual Culture in the Weimar Republic and Nazi Germany* (Bloomsbury 2025); and *Photography and Ontology: Unsettling Images* (Routledge 2019). Brett was a 2024 Sloan Fellow in Photography at the Bodleian Libraries and is a 2026 Oliver Smithies Visiting Research Lecturer at Balliol, University of Oxford.

Bauhaus in a Dutch Concentration Camp: Lisbeth Oestreicher's Survival Through Knitting and Fashion Design in Westerbork, 1942–1945

Elizabeth Otto (University at Buffalo, State University of New York)

In 1942, Nazi authorities in the occupied Netherlands deported the Bauhaus weaver Lisbeth Oestreicher to the Westerbork transit camp. This ended the safety from Nazi Germany that Holland had initially offered to the Jewish, German-speaking, Czech national since 1933. Oestreicher survived until the camp's liberation in April 1945 through her design skills. Her work as head of the camp's knitting factory helped keep her off the lists for deportation east to the death camps at Auschwitz or Bergen-Belsen. But above all, it was the trend-setting clothing she provided to Elisabeth Hassel, secretary and companion of camp commandant SS Obersturmbannführer Albert Gemmeker, that saved her. Drawing on my current book project, *Bauhaus Under Nazism: Creativity, Collaboration, and Resistance in Hitler's Germany, 1933–1945*, in this talk I explore the relationship between Bauhaus design, migration, forced labor, and survival through Oestreicher's work.

A fashion-conscious beauty, Hassel was clearly delighted to have Oestreicher at her disposal, particularly during wartime, when new women's clothing was scarce. In Amsterdam, Oestreicher had run her own fashion design studio, Model Austria, which specialized in sweaters and knitwear. According to Oestreicher's niece and adopted daughter, Helly, her mother survived not only because Hassel wanted more of her designs, but also by ensuring that the latest dress or pullover Hassel ordered was unfinished whenever there were transports. In this manner, Oestreicher used design to escape the fate of her fellow Bauhaus weaver and former Model Austria employee, Eva Busse. Busse was also deported to Westerbork, but, lacking the same distinctions as Oestreicher, she was deemed dispensable and sent to Auschwitz, where she was murdered. In excavating and piecing together this history, I will consider what happened to progressive Bauhaus design in the upside-down world of the Westerbork transit camp.

Elizabeth Otto is Professor of art history and Director of the Humanities Institute at the University at Buffalo, State University of New York. In 2019, she published *Haunted Bauhaus: Occult Spirituality, Gender Fluidity, Queer Identities, and Radical Politics* and *Bauhaus Women: A Global Perspective*. Her seven coedited volumes include *Passages of Exile* (2017), *Bauhaus Bodies: Gender, Sexuality, and Body Culture in Modernism's Legendary Art School* (2019), and *Bauhaus and National Socialism* (2024). Otto's work has been supported by fellowships from the Guggenheim Foundation, the Getty, and the Center for Advanced Study in the Visual Arts, among others. She is currently a fellow at Harvard's Radcliffe Institute and the Dedalus Foundation's Senior Fellow.

Thursday, 3 September, 14:00-15:30

49 - Side Effects of Revolution: Migration, Adaptation, and Transnational Transfer

Panel convenor: Mark Gamsa (Tel Aviv University)
Venue: Aula Magna, Kungstenen

Béla Uitz and János Mácza: Hungarian Revolutionary Émigrés between Avant-Garde and Soviet Orthodoxy
Daniel Bulatov (University of Münster)

This paper examines the intertwined trajectories of Hungarian artist Béla Uitz and art theorist János Mácza, whose migration to Soviet Russia following the fall of the Hungarian Soviet Republic in 1919 was tightly linked to the intersections and tensions of avant-garde experimentation and the shifting demands of Soviet ideological orthodoxy. Rooted in the Hungarian Activist movement, both Uitz and Mácza initially associated the spirit of revolution with radically new artistic forms appearing in Soviet Russia. After his formative journey to Moscow in 1921, Uitz actively disseminated knowledge of these developments to Western audiences, presenting the latest achievements of Soviet artists in the Vienna-based magazine Egység.

Yet by 1926, when Uitz established himself in Moscow and assumed a professorship at the Vkhutemas art school, his practice had shifted decisively toward figurative agitational art. A further significant step in his career was his leadership of the International Bureau of Revolutionary Artists (IBRA) from 1930 — an organisation that united émigré artists in the USSR and fostered transnational networks with leftist groups abroad. Mácza, resident in Moscow since 1923, was part of this circle and provided the critical framework for IBRA's positioning within the Soviet art scene. His advocacy for expressive individual style, agitational impact, and rejection of naturalism in Soviet painting — which he considered antithetical to the revolutionary spirit — implicitly distanced émigré artists from the emergent Socialist Realist mainstream, while remaining subordinate to Party directives.

By tracing this practitioner–theoretician dynamic, the paper illuminates how migrant actors successively redefined the concept of "revolutionary art" — from utopian formalism to agitational realism — under conditions of political precarity. Furthermore, by addressing two central figures of Moscow's émigré circle, this study contributes to understanding the formation and functioning of exile communities in the USSR, as well as the dynamics of their assimilation and preservation of independence and distinctive voice.

Daniel Bulatov is an art historian and curator specialising in twentieth-century art. He worked as a research associate and curator at the Pushkin State Museum of Fine Arts (2011–2021) and later served as chief curator of the Jewish Museum and Tolerance Centre, Moscow (2021–2022). Currently a doctoral researcher at the University of Münster, his dissertation explores leftist art in the West and artistic journeys to the USSR in the 1920s–30s. Since 2023, he has been a fellow of the Rosa Luxemburg Foundation.

Revolutionary Art with Chinese Flavour: Presenting Chinese Revolutionary Art for Western Audiences in the 1930s
Olga Kozhura (Tel Aviv University)

In 1934, the exhibition "Peintres et graveurs de la Chine révolutionnaire" opened in Paris, marking the first and only presentation of Chinese leftist art in interwar Europe. Around the same time, articles on Chinese revolutionary culture appeared in the American magazines Asia and China Today. Behind both the exhibition and these publications stood three key figures: the Chinese artist Wang Junchu, who later adopted the pseudonym Hu Man; the American journalist Helen Foster Snow, then based in China; and the Chinese writer Lu Xun, founder of the New Woodcut Movement. Mobilizing their international networks, these cultural intermediaries presented Western audiences with a carefully curated cross-section of Chinese revolutionary art.

This paper treats these exhibition and publication activities as a showcase illuminating a crucial stage in Chinese leftist artists' search for an aesthetic language and their self-positioning within the global revolutionary artistic movement. On the one hand, this body of work demonstrates how artists synthesized European modernist trends from the early twentieth century with locally specific content, creating a hybrid visual idiom that was simultaneously legible to international audiences and distinctly Chinese in content. On

the other hand, the curatorial selection reveals a privileging of politically charged subjects and a favouring the international proletarian art movement's agenda over comprehensive representation, thereby shaping perceptions of Chinese leftist art in the West in a highly orchestrated manner.

This paper illuminates how Chinese revolutionary art took shape at the nexus of internal Chinese and international artistic discourses, and how efforts to popularize it became a transnational collaborative project involving Chinese and foreign cultural intermediaries alike.

Olga Kozhura is an art historian, sinologist and PhD candidate at Tel Aviv University's School of History, where she is conducting research on Sino-Soviet cultural diplomacy through the lens of exhibition exchange. Her research interests include China-West artistic exchange, the history of Chinese art exhibitions in the West, the perception of China in the USSR, and Sino-Soviet cultural relations. Since 2024, she has been an Ariane de Rothschild Women's Doctoral Program fellow.

The Impossibility of the Avant-Garde: Russian Artists in Finland, 1917–1939
Katarina Lopatkina (The Finnish Labour Museum Werstas)

This paper explores the artistic activity of Russian émigré artists in Finland between 1917 and 1939, examining the tension between avant-garde ambitions and the socio-cultural imperatives of exile. Following the Russian Revolution, artists such as Ilja and Jurij Repin, Wasili Levy, Nikolai Roerich, and Olga Schehanova-Schischkova settled in Finland, participating in exhibitions at Ateneum, Salon Strindberg, Gallerie Hörhammer, and Taidehalli. Exhibition records from 1918 to 1939 reveal a persistent engagement with Finnish audiences and sustained artistic presence, but they also reveal structural constraints: peripheral cultural networks, linguistic barriers, and conservative local audiences limited the full realization of avant-garde practices.

Building on the perspective of researcher Natalia Bashmakoff, this study suggests that émigré artists operated in a state of "cultural suspension": disconnected from the Russian cultural mainstream yet deeply rooted in it. Their work prioritized self-preservation, communal cohesion, and the creation of an artistic world within the context of diaspora. The Russian Artists' Society in Helsinki, founded in 1930, exemplifies this collective focus, organizing annual exhibitions, charity events, and cultural celebrations that maintained professional networks and public visibility.

This study frames migration as both enabling and constraining. Émigré artists maintained transnational connections and innovated within their communities, but the full avant-garde project was often impossible. Russian émigré art in Finland demonstrates that innovation and adaptation occurred not along established avant-garde trajectories, but through negotiation with local conditions, diasporic networks, and collective memory. This highlights the complex interplay between migration, community, and artistic production in the interwar period.

Katarina Lopatkina is an art and cultural historian and works as a researcher at the Labour Museum Werstas in Tampere. She specializes in Soviet cultural history, cultural diplomacy, and cultural exchanges. In recent years, she has focused on research examining artists' visits to the Soviet Union and international art contacts during the 1920s–1950s. She is particularly interested in Russian artists in Finland and their artistic networks. Her research explores the interplay between migration, diaspora, and artistic production in the interwar period.

Thursday, 3 September, 14:00-15:30

50 - Cultural History of the Avant-Gardes in Eastern and Central Europe: A Roundtable Discussion

Moderator: tba
Venue: Aula Magna, Mimer

Participants: Alexandra Chiriac (Leibniz-Institut für Geschichte und Kultur des östlichen Europa, Leipzig), Petra James (Université libre de Bruxelles), Molly Pucci (Trinity College Dublin), Marie Rakušanová (Charles University Prague), Barbora Svobodová (Université Libre de Bruxelles), and Merse Pál Szeredi (Kassák Foundation, Budapest)

This roundtable presents the ongoing handbook project *Cultural History of the Avant-Gardes in Eastern and Central Europe*, forthcoming with Brill. Conceived as a four-volume series covering the twentieth century and the beginning of 21st century, the handbook offers a large-scale, collaborative reassessment of avant-garde cultures across a region marked by shifting borders, uneven historiographic traditions, and complex geopolitical histories. The roundtable focuses on the first two volumes, spanning the period from circa 1890 to 1959. The handbook showcases new and emerging scholarship and reflects on the current state of the field, while deliberately refraining from imposing fixed definitions of the avant-garde, allowing its meanings to emerge through diverse historical and disciplinary perspectives.

This panel offers an overview of the project's scope and structure: the rationale behind its four-volume format; the temporal division of the volumes; and the evolving terminology used to name and conceptualize "Eastern and Central Europe." Participants will address how the project rethinks geographical frameworks by approaching the region not as a fixed periphery but as a dynamic field of intersecting cultural trajectories, broadly understood as the space between Germany and Russia yet shaped by mobility, translation, and transnational exchange. While grounded in art-historical inquiry, the handbook adopts an explicitly interdisciplinary orientation and integrates objects, practices, and analytical approaches that have often remained marginal within canonical narratives of the avant-garde.

Rather than organizing the volumes around movements or national traditions, the project foregrounds conceptual and methodological problematics that cut across media, disciplines, and political contexts. This structure reflects a commitment to methodological experimentation, encouraging alternative narratives and opening the field to questions that challenge inherited taxonomies of modernism. This roundtable also offers means of reflecting on the broader conditions under which such a project is produced today. It invites discussion on the practical, epistemological, and ethical dimensions of writing a transregional avant-garde history, and on how collaborative, self-reflexive scholarship might itself constitute an avant-garde gesture within contemporary art history.

Alexandra Chiriac is an art historian specialising in histories of twentieth-century modernism, with a focus on performance and design. She is currently an Alexander von Humboldt research fellow at the Leibniz Institute for the History and Culture of Eastern Europe (GWZO) in Leipzig. Previously, she has held fellowships from the Leonard A. Lauder Research Centre for Modern Art at the Metropolitan Museum of Art and the Hedda Sterne Foundation. She holds a PhD from the University of St Andrews and an MA from the Courtauld Institute of Art. Her first monograph, *Performing Modernism: A Jewish Avant-Garde in Bucharest* (De Gruyter), was published open access in 2022. She has been an invited speaker at numerous institutions across Europe and the United States, including Bibliotheca Hertziana, Masaryk University, the Romanian National Museum of Art, and the Harriman Institute at Columbia University.

Petra James is Professor in the Department of Languages and Letters at the Université libre de Bruxelles, where she has held the Chair of Czech Studies since 2011. She received her PhD in Comparative Literature and Slavic Studies from Paris-Sorbonne University and Masaryk University in 2009. Her research focuses on comparative histories of modernism and the avant-garde. Her monograph *Bohumil Hrabal: Composing a Wounding World* (Les Classiques Garnier, 2012) examines Czech post-avant-garde literature in a transnational perspective. She is co-editor-in-chief of the ongoing *Cultural History of Central European Avant-Gardes* (Brill/Rodopi). Former Head of Department (2021–2023), she founded the MODERNITAS research center at ULB in 2022. She has led major international research projects, supervised six PhD candidates, and held visiting positions at UNC Chapel Hill, UC Berkeley, and the University of Oxford.

Molly Pucci is a historian of East-Central Europe at Trinity College Dublin. Her first book was a comparative history of the communist secret police in Czechoslovakia, Poland, and East Germany after the Second World War. Her second book, *Marxism and the Interpretation of Dreams*, is a history of communism in interwar Czechoslovakia between the world wars as a Central European project, with a focus on visual culture, legal activism, and the artistic avant-garde. She is currently working on a new book project focused on the history of communism in the interwar United States and its many connections to Central Europe.

Prof. Marie Rakušanová, Ph.D. is a full professor in the Department of Art History at Charles University in Prague. Her scholarly work focuses on European modern and avant-garde art, photography, and the methodologies of art history. She was appointed full professor in 2023, following her habilitation in 2011 and the completion of her Ph.D. in art history in 2006, all at Charles University. As part of her doctoral training, she conducted research at the University of Dresden (2004–2005). Between 2002 and 2009, she worked as a curator of modern art at the Prague City Gallery. In 2001, she also undertook academic study at the University of Dortmund. Throughout her career, Prof. Rakušanová has published extensively in both Czech and international contexts, authoring numerous monographs and peer-reviewed articles. She has curated a number of exhibitions and has participated in several international research initiatives. Her recent publications include the books Through the *Eyes of Franz Kafka: Between Image and Language* (2024) and *Degrees of Separation: Bohumil Kubišta and the European Avant-Garde* (2021), as well as the articles "Mezi impériem a regionem. Počátky instituce muzea moderního umění ve středovýchodní Evropě" (*Bulletin Národní galerie v Praze*, 2025) and "Writing on the History of Modern Art: From Particularism to a New Universalism" (*Umění / Art,* 2021).

Barbora Svobodová studied Czech literature and art history at Masaryk University in Brno. She completed her PhD in Czech literature there with a dissertation on the role of literature within the Baťa industrial enterprise in interwar Czechoslovakia. Her research interests include twentieth-century Czech literature and visual culture, book culture, graphic design, reception studies, and the relationship between literature and industry. Currently, she works as a postdoctoral researcher at the MODERNITAS Research Centre at the Free University of Brussels (Université libre de Bruxelles). In 2025, she was awarded a Marie Skłodowska-Curie European Postdoctoral Fellowship for the project Literature – Industry – Society between Colonialism and Globalisation: The Role of Literature and the Corporate Press in the Global Activities of the Baťa Concern.

Merse Pál Szeredi is an art historian, director of the Kassák Museum, Budapest, and curator at the Kassák Foundation (ProletGard ERC-project). His research focuses on interwar Hungarian modernist and avant-garde literature and visual arts, with an emphasis on international networks. His papers are published in Hungarian and international periodicals, edited volumes and exhibition catalogues. He curated and co-curated several exhibitions at the Kassák Museum, the Petőfi Literary Museum, and the Virág Judit Gallery. Currently, he is working on a digital critical edition of Kassák and Jolán Simon's correspondence between 1908 and 1928 at the Kassák Museum (with Sára Bagdi and Gábor Dobó). Most recently, he co-edited the volume *Cannibalizing the Canon: Dada Techniques in East-Central Europe* (with Oliver A. I. Botar, Irina Denischenko and Gábor Dobó, Brill, 2024).

Thursday, 3 September, 14:00-15:30

51 - Stitching Alternative Modernisms: European Women Artists and Textile Practices in Latin America

Panel convenor: Sol Izquierdo de la Viña (New York University/Spanish National Research Council)
Venue: Aula Magna, Polstjärnan

Textiles, Exile, and Alternative Modernisms: Manuela Ballester, Victorina Durán, and Transatlantic Engagements with Popular Dress

Carmen Gaitán Salinas (Spanish National Research Council / Centro de Ciencias Humanas y Sociales, Madrid)

This paper explores the work of Manuela Ballester (1908, Spain–1994, Germany) through the lenses of exile, gender, and transatlantic artistic exchange, focusing on her sustained engagement with Mexican popular dress after her forced migration from Spain in 1939. Rather than approaching indigenous and popular clothing as an exotic or idealised motif, Ballester developed a long-term project consisting of twenty watercolours accompanied by numerous preparatory colour-pencil studies and spontaneous sketches made during travels and field visits. These works often include written annotations on textile techniques, stitches, and modes of production, revealing an approach grounded in close observation and material specificity.

The paper examines how such practices invite a reconsideration of dominant narratives of European modern art and the historical avant-gardes. While acknowledging the importance of institutional contexts such as the Bauhaus—where women artists played a key role in revaluing textiles and craft—this contribution focuses on forms of modern artistic practice developed outside these frameworks. It asks how exile enabled alternative engagements with popular and material cultures, and how displaced women artists articulated modernity through sustained encounters with local traditions rather than through formalist avant-garde languages.

Although conceived in Mexico, Ballester's project circulated primarily through print culture and partial reproductions rather than through exhibitions during her years of exile. This mode of circulation highlights the role of illustrated publications and editorial networks as transnational vectors for migrant artistic practices.

Finally, the paper places Ballester's work in dialogue with that of Victorina Durán, who, after her exile to Argentina in 1937, produced the series Trajes populares de América, published in Montevideo in the 1950s. Their comparison, together with references to other European women artists exiled to Latin America, complicates assumptions about colonial gazes, textile practices, and modernity, inviting a reassessment of women's contributions to modern art beyond canonical avant-garde narratives.

Carmen Gaitán Salinas is a Tenured Researcher in the Department of Art History and Heritage at the Institute of History of the Spanish National Research Council (CSIC). Her research focuses on modern and contemporary art, gender studies, Republican exile, and transatlantic artistic networks between Europe and Latin America. She holds a PhD in Contemporary History, and her doctoral thesis was published as *Las artistas del exilio republicano español. El refugio latinoamericano* (Cátedra, 2019). She currently leads the research project *Women as Cultural Producers: Artistic Transatlantic Connections and Exchanges in the 20th Century* and directs the permanent research seminar *Culture, Art, and Gender*, devoted to alternative and non-canonical art histories. Her curatorial work includes *Manuela Ballester. Pintar frente a todo* (Centre Cultural La Nau, Universitat de València) and the co-curated exhibition *Al bies. Las artistas y el diseño en la vanguardia española* (Museo Nacional de Artes Decorativas). Gaitán Salinas is the editor of the critical edition of *Mis días en México. Diarios (1939–1953)* by Manuela Ballester and has co-edited publications on Victorina Durán. She has held research residencies and visiting appointments at institutions such as New York University, the National Gallery of Art (USA), and El Colegio de México, and has published widely in international journals and edited volumes. She serves on several editorial boards and expert committees in art history and gender studies.

Brokers of Craft: Ruth Deutsch Lechuga, Barbara Brändli, and the Photographic Mediation of Textile Traditions in Mexico and Venezuela

Michel Otayek (Leibniz Universität Hannover)

This paper offers a comparative analysis of distinct models of popular arts promotion developed by European women photographers active in postwar Latin America: Ruth Deutsch Lechuga in Mexico and Barbara Brändli in Venezuela. Deeply embedded in the art worlds of Mexico City and Caracas, both photographers sought to

leverage their access to institutions, agencies, and networks to support the preservation of local craft traditions, though they pursued this aim through divergent strategies and with markedly differing outcomes. Focusing on textile traditions, I underscore photography's role as a relational tool that empowered women practitioners as cultural brokers within and beyond established modernist circuits. In highlighting their contrasting experiences, I consider how debates around the status of popular craft traditions within the modern art landscapes of each country shaped the possibilities and limitations of these initiatives.

An Austrian Jewish exile who arrived in Mexico in 1939, Ruth Deutsch Lechuga (1920, Austria–2004, Mexico) became involved in mid-century efforts to document and preserve regional craft amid rapid social and economic transformation. I focus on her investment in the concurso model—an itinerant system of craft competitions she helped organize, designed to identify exemplary objects within specific traditions and acquire them for an expanding institutional collection. These circuits operated simultaneously as preservation mechanisms and as market-generating platforms, producing structured encounters between the photographer, her collaborators, and the rural communities whose work they assessed.

By contrast, Swiss-born photographer Barbara Brändli (1932, Switzerland–2011, Venezuela), who arrived in Venezuela in 1958, encountered limited institutional backing for her engagement with popular crafts. Her model of preservation relied instead on long-term, intimate relationships with Andean rural communities. Over many years, she commissioned women to produce woven blankets and pursued photobook projects on Andean practices, efforts that remained largely unsupported and ultimately reflected the restricted institutional avenues available for safeguarding popular craft traditions in Venezuela.

Michel Otayek is an art historian specializing in photography and print culture in Ibero-America. He holds an MA in Art History from Hunter College and a PhD from New York University. He is currently a researcher at the University of Hannover as part of the *TransExile project: Negotiations of Aesthetics and Community in Post-Revolutionary Mexico*, funded by the German Research Foundation (DFG). Dr. Otayek's research focuses on the production and print circulation of images, emphasizing questions of gender, mobility, and cultural exchange. Among his main lines of inquiry is the presence of Central European women photographers in Ibero-America during the 20th century, with particular attention to the role of the illustrated press in expanding professional and creative opportunities for women. Otayek is the author of numerous publications about photography. His forthcoming monographs include *Culture Brokers: Ethnographic Photography by European Women in Latin America*, currently in preparation, and *Vamos a ver. Federico Tell: An Exiled Photographer in 1940s Cuba*, co-authored with Rahel Melis and forthcoming from Kerber Verlag in Berlin. His curatorial experience includes *Told and Untold: The Photo Stories of Kati Horna in the Illustrated Press* (Americas Society, 2016), the first U.S. exhibition dedicated to the Hungarian-born Mexican photographer, and *Una Luz: Photography Under Confinement in Venezuela* (UT Austin Visual Arts Center, 2024), among other exhibitions.

Weaving Shelter in Exile: Olga Fisch and the Making of Transcultural Textile Modernism in Ecuador

Sol Izquierdo de la Viña (New York University/Spanish National Research Council)

This paper explores how the exile of European women artists to the Americas contributed to the modern aesthetic renewal of textile arts, using Olga Fisch's work as a starting point. Fisch (1901, Hungary–1990, Ecuador) fled Nazi Europe and arrived in Ecuador in 1939. There, she became deeply interested in local traditions and played a crucial role by documenting and collecting popular and indigenous art objects. This directly impacted her own artistic practice, as she developed textile designs incorporating motifs and techniques from indigenous handicrafts, archaeological objects, and popular art. In the early 1940s, Fisch received international recognition when the Museum of Modern Art in New York acquired one of her rugs. Thereafter, she served as a pivotal cultural liaison between Ecuador and the United States, participating in diplomatic exchanges and disseminating traditional crafts.

This paper focuses on her creative dialogue with local communities during her exile in Ecuador, drawing on long overlooked documentation at the Fondo Olga Fisch in Quito. A comparative analysis of Fisch's work alongside that of other exiled women artists who drew inspiration from Andean textiles–including the renowned Bauhaus artist Anni Albers (1899, Germany–1994, USA) and the lesser-known Lene Schneider-Kainer (1898, Austria–1971, Bolivia)–illuminates how weaving served as an intermediary during their gendered experiences in exile and interwove them with their host cultures.

In accordance with recent scholarship that emphasizes the crucial role of textiles in modern aesthetic renewal, this paper examines how these artists positioned indigenous crafts and popular arts within modernism. In the process, they appropriated local techniques and motifs while preserving and promoting long-discredited aesthetic practices. Placing their work within the context of transcultural modernism allows us to critically

examine the complexities and tensions of the exchange processes between exiled European artists and indigenous peoples in the Americas.

Sol Izquierdo de la Viña is a Marie Skłodowska-Curie Global Postdoctoral Fellow at the Institute of History of the Spanish National Research Council (CSIC) and at New York University. She specializes in transcultural and postcolonial approaches to modern art history, with particular attention to mobility processes such as travel, tourism, and exile, as well as the circulation and reception of images and material culture. Her current research project, *Transcultural Weaving: Exiled Jewish Women Artists in the 20th-Century Americas* (TransCultWom), examines how exiled Central European women artists engaged with indigenous textile techniques and motifs in Latin America. More broadly, her work integrates critical intersectional and gender studies to reassess modern art practices within global and colonial contexts. Sol Izquierdo de la Viña holds a PhD in Art History from the Complutense University of Madrid and an MA in Art History in the Global Context from Freie Universität Berlin. Her doctoral research, awarded the Enrique Fuentes Quintana Prize for the best humanities dissertation, offered a postcolonial analysis of the reception of Indian art and culture in the work of Ernst Ludwig Kirchner and resulted in the co-curation of the exhibition *Whose Expression? The Brücke Artists and Colonialism* at the Brücke Museum in Berlin. She has held postdoctoral positions at the Technical University of Berlin and the Universidad Autónoma de Madrid, participated in several competitive research projects, and received fellowships from institutions such as the DAAD and the Alexander von Humboldt Foundation. She is author of several book chapters and articles in academic journals, and has been actively involved in curatorial projects, workshops, and academic conferences.

Thursday, 3 September, 14:00-15:30

52 - Intermediality

Chair: Julia Gerdner (Stockholm University)
Venue: Aula Magna, Spelbomskan

In Motion: Dancing and Sculpting the Avant-Garde — Rita Sacchetto and August Zamoyski in Poznań (1918–19)

Adela Kobelska (University of Warsaw)

This paper approaches the Poznań-based groups *Bunt* and *Zdrój* through the lens of migration, understood not only as the movement of artists and ideas, but also as the refraction of concepts and embodied practices. This involves crossing boundaries between spheres of life and migrating across various forms of artistic expression, including dance, sculpture, literature, painting, printmaking, typography, and graphic design. The paper explores the circles of *Bunt* and *Zdrój* as a unique local avant-garde constellation by underlining its broader cultural and biographical context, and, above all, by emphasizing the role played in this emergent group by the dancer Rita Sacchetto and the sculptor August Zamoyski. Their practices exemplify how concepts of modern movement culture migrated across national borders as well as artistic media and disciplines.

Approaching modern Poznań's artistic circles from this perspective reveals an experimental milieu fascinated with kinesthetic experience, understood as a universal core of human cognition and expression. This is precisely what Irina Sirotkina (Sirotkina, 2014; Sirotkina & Smith, 2017) calls "the sixth sense of the avant-garde." Exploring its manifestation in the works and actions of those operating within the orbit of Poznań's *Bunt* and *Zdrój* at the turn of the 1910s and 1920s invites a rewriting of local history, while also reshaping the image of the Polish and European avant-garde — challenge us to remain in motion.

Adela Kobelska, PhD, is an Assistant Professor in the Institute of Polish Literature at the University of Warsaw. Her research focuses on the cultural history of Polish literary studies and intellectual culture in Central and Eastern Europe in the nineteenth and twentieth centuries, including the history of knowledge, urban studies, modernism studies, as well as the anthropology and the sociology of science. She is the author of the monograph *Miasto. Uniwersytet. Literaturoznawstwo. Poznań lat dwudziestych i trzydziestych XX wieku jako przestrzeń działania członków Koła Polonistów* (2016) [*City, University, and Literary Studies: Poznań in the 1920s and 1930s as a Space of Activity of the Members of the Polonists' Circle*] and a co-author of the monumental interdisciplinary study edited by Danuta Ulicka *Wiek teorii. Sto lat nowoczesnego literaturoznawstwa polskiego* (2020), a three-volume project that maps the evolution and the cultural history of modern literary theory in Poland over the long twentieth century.

Beckett and Giacometti: Migration, Friendship and Interdisciplinary Exchange

Fraser Cattini (University of Liverpool)

Around late 1947, the relatively unknown Irish writer Samuel Beckett began to associate with the Swiss sculptor Alberto Giacometti. The forging of their friendship, which took place in Paris, emerged from the geographical circumstance of each individual's self-imposed exile. In Beckett's case, the French capital was the destination for a teaching post he was to take up at the École Normale Supérieure whilst, for Giacometti, Paris promised a city that would match his ambitions of becoming a notable member of the avant-garde. Through an interdisciplinary approach, the paper proposed for presentation at the tenth EAM Conference wishes to discuss the interrelationship between the literature of Beckett and the visual art of Giacometti – utilising the cultural contexts of Ireland and Switzerland. As Giacometti's biographer James Lord states, 'the pair could hardly have been better made to appreciate and respect each other, and it seems inevitable that they should become friends'. Yet this friendship was artistically productive, culminating in Giacometti designing a tree for Beckett's 1961 production of *En Attendant Godot*. The pair also shared a plethora of commonalities in the motifs of their work: Giacometti's 'Three Men Walking' closely resemble the silent walking men on the geometric set of Beckett's later play *Quad*; Giacometti's portrayals of the isolated head as the primary subject of sculpture align with the isolated heads in Beckett's Play and L'Innomable; the pair also portray physical injury in many of their works. The paper argues that it is not through chance that they shared such similar preoccupations in their work, but instead through the informational exchange facilitated by friendship. Sharing a temporal and geographical proximity in mid-century Paris, as well as a textual proximity through the publication of their work in X Magazine, Beckett and Giacometti's friendship demands more adequate scholarly attention.

Fraser Cattini is a PhD candidate at the University of Liverpool. His work uses an interdisciplinary approach to investigate the impact of the visual arts on modernist writing. Specifically, he is interested in the exposure of Irish writers to European avant-garde movements. Currently, he is writing his thesis on *Avant-Garde Ireland*, which explores James Joyce's exposure to Dada; Samuel Beckett's friendship with Alberto Giacometti; and Elizabeth Bowen's Cubist influences. His article 'Cooker and Cuckoo: Human and Avian Communication in the Writing of Samuel Beckett' has been accepted for publication in the *Journal of Beckett Studies*' Autumn 2026 issue. He is a recipient of the Friends of the Zurich James Joyce Foundation Scholarship 2026.

In Transit: Genre and Media Migration in Jiří Kolář's Post-War Writing

Jakub Říha (Czech Academy of Sciences)

This paper proposes migration as a key analytical category for understanding genre hybridity in the writing of Jiří Kolář, with particular focus on *Prometheus's Liver* (1950). Rather than treating hybridity as the coexistence of multiple genres within a single work, the paper conceptualizes Kolář's poetics as a field of genre migration, characterized by constant movement, displacement, and the crossing of formal borders. Genres in *Prometheus's Liver* do not simply combine; they travel, lose their original coordinates, and reappear in altered, provisional forms.

The text stages a continuous transit between poetry and prose, diary and manifesto, lyrical meditation and documentary notation. These forms are uprooted from their conventional functions and exposed to processes of fragmentation, contamination, and recontextualization. As a result, *Prometheus's Liver* resists stabilization into any recognizable generic identity, remaining suspended in a state of formal liminality. The paper argues that this migratory condition is not accidental but structurally central to Kolář's understanding of writing as an open, mobile practice.

Genre migration is read in relation to the historical and political context of postwar Central Europe, where experiences of censorship, ideological control, and cultural rupture rendered stable frameworks of meaning increasingly untenable. In this context, formal border-crossing becomes an ethical gesture. By refusing generic closure and linear development, Kolář disrupts authoritative modes of narration and creates a space for multiplicity, contradiction, and the persistence of singular experience. The migratory movement of genres thus mirrors broader processes of displacement and exile, even when physical migration remains implicit or deferred.

Drawing on genre theory, concepts of liminality, and intermedial approaches, the paper situates *Prometheus's Liver* within avant-garde traditions that conceive literature as a zone of transit rather than a bounded territory. Ultimately, it argues that Kolář's genre migration anticipates his later visual and collage-based practices and constitutes a radical rethinking of authorship, textual identity, and readerly engagement under conditions of historical pressure.

Mgr. Jakub Říha, Ph.D. is a member of the Editorial and Textological Department of the Institute for Czech Literature at the Czech Academy of Sciences and since 2025 he is a head of Research of Modernist Manuscripts Team. He has long been focused on literary oeuvre of Czech modernist poet and visual artist Jiří Kolář (1914–2002). In 2006 he defended his thesis *Nový don Quijote Jiřího Koláře* (*Jiří Kolář's New Don Quixote*) and since 2010 has published text-critical and literary-historical studies focused on Kolář's work. He is the co-author of the editorial guide *Editologie: od náčrtu ke knize* (*Editology: From Draft to Book*) (2018) and independently or in cooperation has worked on a large number of editions, e.g., *Jiří Kolář: Prometheova játra – Trilogie* (*Jiří Kolář: Prometheus's Liver – A Trilogy*) (with P. Šrámek; 2016). As a member of the Versification research group at the Institute for Czech Literature at the Czech Academy of Sciences he focuses on the theory and history of Czech verse. He is the author of the monograph *Nerudův verš* (*Neruda's Verse*) (2019) and is co-author of the monograph *Úvod do teorie verše* (*An Introduction to the Theory of Verse*) (2013).

Thursday, 3 September, 14:00-15:30

53 - Disalienation, Refunctioning, and New Sensibilities after Fanon

Panel convenors: Kylie Gilchrist (University of Copenhagen) and Frida Sandström (Kunsthistoriches Institut in Florence – Max Planck Institut)
Venue: Södra husen, D207

The Situationists on the Algerian Revolution and Anticolonial Struggles in Africa

Mikkel Bolt Rasmussen (University of Copenhagen)

The presentation proposes an analysis of the Situationist International's stance on anti-colonial struggles in the 1960's, with a special focus on how they sought to articulate an explicitly anti-national perspective all the while being affirmative towards national liberation struggles.

From the founding of the small anti-artistic avant-garde group the Situationist International (SI) in 1957 to the dissolution of the vanguard in 1972 the SI had a continuous engagement in anti-colonial struggles in former European colonies, including Algeria and Congo. The back cover of the very first issue of the group's French language journal, *Internationale situationniste*, featured a text titled "Une guerre civile en France" analyzing the Algerian War and the dramatic circumstances in which general de Gaulle had been capable of becoming president in France. While the Situationists were all in favour of FLN's struggle, they sought to establish a position that was both dismissive of French colonialism as well as critical of the *tiermondialist* discourse that proposed state-led modernization projects in the former colonies.

Striving for the abolition of class society, they were skeptical towards national liberation projects that did not take the form of an abolition of the founding categories of capitalist society, including money and the state form. Between 1957 and 1962, when Algeria gained independence, the SI did however not explicitly engage in criticism of the Algerian liberation struggle supporting Algerian insurgents and defending French anti-colonialist sent to prison. This shifted in 1962, when the group started explicitly critiquing the new government in Algeria and its political dispositions. By going back to the council communist experiments from the first proletarian revolutionary offensive from 1917 to 1921 the Situationists sought to envisage an aesthetic form of self-management where workers became artists and active creators of their own lives, not ruled by a new cadre of Leninist revolutionaries.

Mikkel Bolt Rasmussen is Professor of Political Aesthetics at the Department of Arts and Cultural Studies, University of Copenhagen. His research centers on the interrelations between the anti-artistic avant-gardes and the revolutionary tradition. He is the author of *After the Great Refusal* (Zero 2018); *Trump's Counter-Revolution* (Zero 2019); *Late Capitalist Fascism* (Polity 2022) and *The Refusalist International: A Theory of the New Protest Cycle* (Polity 2025) as well as a number of books in Danish, most recently *Dialog med de døde* (Antipyrine 2024). He has edited and co-edited a number of volumes, most recently *Aesthetic Protest Cultures* (Minor Compositions 2024). He has published in journals such as *New Formations*, *Oxford Art Journal*, *Rethinking Marxism*, *Social Justice*, *South Atlantic Quarterly* and *Third Text*.

The Artist as Ethnographer: Neo-Productivist Techniques in Nil Yalter's 'Ethno-Critical' Art

Kylie Gilchrist (University of Copenhagen)

Hal Foster's 1995 essay "The Artist as Ethnographer" identifies contemporary art's concern with subaltern experience as a reprisal of Soviet productivism, as discussed in Walter Benjamin's 1934 "Author as Producer," that shifts the subject of an "operative" practice from proletarian labor to cultural alterity. Productivism and its neo-avant-gardist recovery identify with the proletarianized or racialized and gendered "other," Foster proposes, as locus of truth and political transformation, seeking to transcend ideological capture in the bourgeois (art) institution yet also risking a false identification that results in "patronage," as Benjamin warned, subsequently recoded as primitivizing exotification.

This paper examines the "ethno-critical" practice of Nil Yalter in 1970s Paris as an opportunity to reframe the political stakes and problematics of neo-productivism's anthropological turn as established by Foster's influential theorization. Situating Yalter's works within contemporaneous discourses of French ethnology and, specifically, the technical anthropology of the field's major proponent André Leroi-Gourhan, it examines Yalter's layering of emergent video technology with oral testimony and drawing as techniques for recording the

experiences of incarcerated women and migrant workers—works made from her situated position as a Turkish emigré in Paris and an explicitly Marxist-feminist politics. By theorizing Yalter's intermedial practice with Leroi-Gourhan's concepts of gesture as material action and operational sequences as chains of signification embedded through generational transfer, this paper shows how her work revived the productivist conception of language as material and semiotic process of constructing collective experience. Refocusing productivism's legacy around techniques of intervening in chains of signification that organize shared reality, rather than an ambivalent concern with the "other," Yalter's work thus offers a potent model for a contemporary field in which neo-productivist and anthropological strategies are employed to confront an increasingly reactionary context of accumulation and authoritarian control.

Kylie Gilchrist is a postdoctoral fellow at the University of Copenhagen. Her research examines how kinetic and post-constructivist artistic networks in 1960–70s Europe incorporated the epistemological revolutions of modern physics to decentre hegemonic frameworks of knowledge. She previously completed a PhD at the University of Manchester comprising a monographic study of Karachi-born, London-based artist Rasheed Araeen's practice between the 1950s and 1970s, which she is developing as a book project. She has taught art history and theory at institutions including the Faculty of Arts and Sciences, Aga Khan University Karachi, University of the Arts London, and University of Manchester; and her writing has appeared in publications including *Art Margins*, *New German Critique*, and *e-flux criticism*.

"Autonomy From Culture." Frantz Fanon's, Carla Lonzi's and Guy Hocquenghem's Anti-Colonial 'Situations' 1950-1970

Frida Sandström (Kunsthistoriches Institut in Florence – Max Planck Institut)

In 2025, Emma Heaney described cis gender as the "racial order of sex." Her analysis builds on the 1970s feminist and gay/lesbian analyses of the colonial mechanisms of gender as such, introduced by central figures in the early 1970s movement for sexual liberation, such as Carla Lonzi and Guy Hocquenghem. In 1970, Lonzi refused to understand the feminized sexualities as a synonymous to the proletariat and rather described gendered oppression as a form of colonization in the first place. She argued that the liberal-democratic integration of women was forcefully imposed on these hitherto unrepresented subjects, just like Western cultural paradigms were imposed on colonized peoples and—as French-Caribbean psychiatrist and political thinker Franz Fanon suggests, masked them as "white." In the context of French gay left militancy, homosexuality was described by Guy Hocquenghem as "anti-colonial." He saw white gay French men's homoerotic attraction to Algerian gays as the point of departure for solidarity across minority groups in France and its (former) colonies.

In his borrowing of a situationist discourse, Hocquenghem describes homosexual desire as a wish to be "detourné" *erotically*. At the same time in Italy, Lonzi and Rivolta articulated a historical separatism and called for "a feminist situation." Rather than striving for the abolition of culture, Fanon, Lonzi and Hocquenghem mobilized sexual and cultural difference against the dialectics of liberation and alienation, what I propose (with Fanon) to call *deculturalization*. Thus, not adhering to the period's conflictual crisis of the dialectics of aesthetic and political autonomy, the "autonomy from culture" called for by Lonzi in 1970 manifests the inherent abandonment of the Western liberal concept of subjective freedom. I want to emphasize a divergence from the Western avantgarde discourse on culture and alienation, where anti-colonial thinking thus influenced the emergence of a decultural critique of the "racial order of sex."

Frida Sandström is a researcher and critic based in Copenhagen. She has recently completed her PhD degree at the University of Copenhagen (2025) and is currently a research fellow at the Kunsthistorisches Institut in Florence – Max Planck Institute, part of the research group Ethico-Aesthetics of the Visual, led by Hana Gründler. Sandström's research has been published by *De Gruyter*, *Nordic Journal of Aesthetics*, *Kultur & Klasse*, *Brill*, *Afterall*, and *Philosophy of Photography*. Her art criticism and essays are published in journals including *Artforum, Frieze, Art Agenda, e-flux, Camera Austria, Art-Papers* and *Critic d'Art*. Sandström is a contributing editor of the Swedish art journal *Paletten* since 2015 and she has been a research fellow at CRMEP (Center for Research in Modern Philosophy), Kingston University, London (Fall 2021) at Bibliotheca Hertziana – Max Planck Institute for Art History (Dec 2023-Feb 2024); at DFK Paris – German Centre for Art History (Sept-Nov 2024). She frequently teaches and lectures in art theory and critical theory at Scandinavian universities and art academies.

Thursday, 3 September, 14:00-15:30

54 - Dada and Migration

Panel convenor: Timothy Shipe (University of Iowa Libraries)
Venue: Södra husen, D307

Alberto Spaini, an Italian Migrant in the Zurich Dada Circle

Günter Berghaus (University of Bristol)

Dada – probably more than any other avant-garde movement – was the result of migration. Although founded in Zurich, it had hardly any native artists as participants. Most of its leading figures had arrived from various European cities, and after its short-lived existence in Switzerland, Dadaism migrated to other countries. The protagonists of Dada arrived in their place of exile with a baggage full of artistic ideas that drew on various predecessors. One of them was Italian Futurism, which Ball, Huelsenbeck and Tzara had studied and absorbed from 1912 onwards. What is little known is that also an Italian national contributed to the performances at the Galerie Dada: Alberto Spaini (1892-1975).

Spaini was a bilingual writer from Trieste who, as a collaborator of La voce, had close links to the Futurists. He lived in Berlin from 1912 to 1914, joined the Sturm circle and made the acquaintance of later members of the Dada movement. Spaini was instrumental in introducing the Italian public to German Expressionism. When, in 1917, he moved to Zurich, he could use his knowledge of Futurism and his personal links to its protagonists to inform the Dadaists about the artistic revolution that had been unleashed in Italy.

Alberto Spaini was an important go-between in German and Italian artistic circles, conveying to each other the great achievements of Futurism and Expressionism. Dada, as we know, inherited both traditions and produced something new from it. Spaini was an important catalyst in this process but, unfortunately, we possess very few written documents that offer insight into his networking activity. For this reason, Spaini has largely been ignored in books on Zurich Dada, or has been assigned roles he possibly never fulfilled. This paper reconstructs Spaini's personal history and critically assesses existing scholarship on his involvement with the Zurich Dada community, separating unverified assumptions, educated guesses and evidence-based knowledge.

Günter Berghaus studied art history, theatre and German philology in Cologne and Berlin, where he also took his PhD (1978) and Habilitation (1989). He taught at the University of London, the State University of Rio de Janeiro, and Brown University in Providence, RI. He is a Senior Research Fellow at Bristol University and has published some 30 books on various aspects of theatre and avant-garde performance, art history, and cultural politics. As a theatre director he produced numerous plays from the classical and modern repertoire and devised many performances of an experimental nature. Since 2011, he functions as General Editor of the *International Yearbook of Futurism Studies*, which serves as an interdisciplinary medium of communication amongst a global community of Futurism scholars. He is the author of over 120 academic essays on Futurism and his books include, amongst others, *The Genesis of Futurism* (1995), *Futurism and Politics* (1996), *Italian Futurist Theatre* (1998), *International Futurism in the Arts and Literature* (2000), *F. T. Marinetti: Selected Writings* (2006), *Futurism and the Technological Imagination* (2009), *Futurism in Eastern and Central Europe* (2011), *Iberian Futurisms* (2013), *Women Artists and Futurism* (2015), *Handbook of International Futurism* (2019), and *Futurism and Primitivism* (2025). His writings have been translated into Chinese, Croatian, French, Georgian, German, Hungarian, Italian, Japanese, Polish, Portuguese, Russian, and Spanish.

A Home as an Archive for Migrant Dada: Iancu, Taeuber-Arp, Van Doesburg

Anca Roncea (Washington University, Saint Louis)

My paper will take a creative approach to looking at archiving Dada through the exploration of the architectural work of Marcel Iancu and Sophie Taeuber-Arp. By taking a deconstructive approach to architecture in the avant-garde and the poetics of space I will explore the possibility of the domestic space as archive and its potentials to hold the memory of the avant-garde by drawing from theoretical sources such as Virginia Woolf's essay *A Room of One's Own*, Derrida's *Archive Fever*, and Gaston Bachelard's *Poetics of Space*. Sophie Taeuber-Arp's work moves her exploration of rhythm and geometry from dance, to puppetry, tapestries, and visual art through to interior design and architecture, posing numerous challenges to being archived in a way that shows the full breadth of her work. My paper will look at these many dimensions of her work in her time at Meudon and the building of a house with Hans Arp that still holds their archives. Within a 5-minute walk from the Arp house in Meudon is the Van Doesburg house built by Theo and Nelly Van Doesburg with the similar purpose of being a repository for art, a studio, and a home. Like the Arps, Marcel Iancu (Janco) left Zurich after

WWI and returned to Bucharest where he worked as an architect and wrote essays for the journal *Contimporanul* on the avant-garde and architecture, arguing for new ways of building space as the revolution in art at the core of Dada. They were all artists constantly moving their lives and their art across Europe. Rethinking the idea of archives can help find spaces for interdisciplinary, ephemeral, and non-professionalized work of this movement in its totality. As Derrida argues that the archive is before anything else a house, the question then becomes how does the avant-garde resist being housed while also needing a space of its own to be known and carried on?

Anca Roncea is a Romanian-American poet and translator, a graduate of the Iowa Writers' Workshop and the University of Iowa's MFA in Literary Translation, and is currently a PhD student in Comparative Literature (International Writers' Track) at Washington University in Saint Louis. Anca's poetry has been published in the *Berkeley Poetry Review*, *Beecher's Magazine*, *Omniverse*, the *Bare Life Review*, *Asymptote*, *Dada/Surrealism*, *Lana Turner*. Her translation from Romanian of the poetry collection *Tribar* by Andra Rotaru was published in 2022 by Saturnalia. She is also the recipient of a Fulbright grant and a Pen/Heim Translation grant. She is currently working on experimental translations and speculative archives on the work and presence of women artists in the Dada Movement.

Migration as Translation: Kurt Schwitters and El Lissitzky

Berit Hummel (University of Münster)

Russian constructivist El Lissitzky and Kurt Schwitters of the Hanover Dada branch cooperated for the NASCI-issue (8/9, 1924) of Schwitters's *Merz* magazine, in which Lissitzky's graphics portfolio "Die plastische Gestaltung der elektro-mechanischen Schau 'Sieg über die Sonne'" (1923) was advertised. Taking this collaboration of the artists as a case study for a migration of forms and concepts in the historical avant-garde, I will analyze the practices of translation becoming apparent in these publications. Featuring a lexicon-style definition for the term "nasci" in the manner of Dada language games on the cover, the introductory text to the NASCI-issue positions artistic practice as a process of becoming in which form, language, and medium are continuously displaced under a naturemachine-paradigm. The following pages of the publication evoke a continuous and unstable translation process across forms, media, and languages. The opera *Pobeda nad solnzem* (*Victory over the Sun*, Michail Matyushin, Alexei Kruchenykh, Kazimir Malevich, 1913), was performed only twice in the autumn of 1913 at the St. Petersburg theater Luna Park, before the 1917 revolutions. Lissitzky's portfolio, a diagrammatic translation of the opera into spatial mechanics, originated in sketches done in post Russian Civil War-Moscow in 1920/21, as a text-flyleaf accompanying the portfolio states. Lissitzky's graphics here extend the logic of an ultimate provisionality and instability of the artwork by translating theatrical action and human figures into electro-mechanical, modular forms registering movement and function. Lissitzky's works often oscillate between their aim of social transformation through collective, technological address and a formally self-contained system, while Schwitters, distanced from the political stance of Berlin Dada, insists on an aesthetic autonomy of the artwork. Read against the aesthetic horizon of Dada, Lissitzky's translation of *Victory over the Sun* and his collaboration with Schwitters in the NASCI-issue of MERZ propose migration as a nonteleological mode of translation in which nature, machine, and artistic form are continuously displaced. Here, the artwork functions as a temporary stabilization of becoming, foregrounding translation itself as a mode of artistic knowledge.

Berit Hummel studied Art History, Psychology, and Fine Arts at the Free University of Berlin, the University of the Arts Berlin, and the Academy of Visual Arts Leipzig. She received a PhD in Art History from the University of Münster with the dissertation *Transitional Spaces: Cinematic Practices and Urban Change in New York, 1959–1966* (Dissertation Award 2022, University of Münster). Collaboration in interdisciplinary research contexts: 2012–16 in the Research Training Group 1705 "The World in the City" (Institute for Art History and Historical Urban Studies, Center for Metropolitan Studies, TU Berlin), and 2018–19 at the Collaborative Research Center 1265 "Refiguration of Spaces" (TU Berlin). Teaching experience as a research associate at the Institute of Architecture at TU Berlin (2016–22) and guest lectures at TU Berlin and FU Berlin. Several years of extra-academic work in Berlin cultural institutions, including the KW Institute for Contemporary Art and the Berlin Biennale for Contemporary Art. Occasional curatorial and freelance projects. Substitute professorship (50% for Prof. Dr. Ursula Frohne) at the Institute of Art History, University of Münster, since fall 2023.

Thursday, 3 September, 14:00-15:30

55 - Historiography in Motion

Chair: Arianna Desideri (Sapienza University of Rome)
Venue: Södra husen, D315

The Making of Italian Modernism: Debates, Asymmetries, and the Question of Migration
Alessandro Combina (University College Dublin)

Since the early 2000s, the category of Italian modernism has come into critical debate as a way of rethinking, beyond the traditional label of Decadentism, Italian literary production between the late nineteenth and the early decades of the twentieth century. Recent Italian scholarship has both developed and consolidated this category, particularly defining its scope, periodization, and critical function. This paper offers a critical survey of the Italian debate on the category of 'Italian modernism'. It analyses its intellectual genealogy, internal tension, and scholarly implications. It also foregrounds the areas that have remained marginal or underexplored as the term 'Italian modernism' has become standardised in critical discourse.

After an initial phase marked by broad and inclusive definitions, the concept of Italian modernism has gradually narrowed, giving rise to a model of a national 'high modernism' centred primarily on a limited canon of prose and poetic authors. While this process has led to greater historical and formal precision, it has also produced a relatively closed critical field, one that remains only partially receptive to the developments that have reshaped modernist studies in Anglo-American and European contexts.

The contribution therefore places the Italian debate in dialogue with international transformations in modernist studies, highlighting methodological and theoretical asymmetries, particularly regarding issues of gender, transnationality, the Mediterranean, coloniality, and canon formation. Special attention will also be devoted to the conference's central theme of migration, which represents a significant gap in the Italian critical debate, yet constitutes a relevant element in defining the nature of modernism and the avant-garde in Italy (as exemplified by figures such as Marinetti, Ungaretti, Pea, and Cialente, whose lives and works were all shaped by deep connections with Egypt). In conclusion, the contribution outlines possible new lines of inquiry aimed at rethinking Italian modernism from a more comparative and plural perspective, one which considers Italian modernism more openly in relation to the transnationalist impulses of recent scolarship in modernist studies.

Alessandro Combina is a PhD candidate at University College Dublin. His work focuses on Italian Modernism and examines the critical construction of the category, the formation of its canon, the formal and aesthetic features through which it has been defined, and the ideological assumptions underlying processes of inclusion and exclusion. Before joining UCD, Alessandro studied at the University of Turin and the University of Pittsburgh, where he also taught Italian language and culture as a teaching fellow. He has presented his research at conferences in the USA, Canada, and Europe.

*Reframing the past: Cultural Heritage, Migration and the Avant-Garde's Critical Af**terlives***
Elisa Vivaldi (University of Edinburgh)

The paper addresses the role of cultural heritage within avant-garde practices by framing heritage itself as a migratory field, continuously reinterpreted, displaced and transformed. Challenging the popular notion that frames the avant-garde, and specifically Italian Futurismo, as purely iconoclastic, the paper addresses avant-garde's intervention in heritage discourse and analyses how these movements actively engaged with inherited cultural forms, tracing genealogies and adopting strategies of distortion and recontextualization.

Focusing on the Florentine avant-garde led by Giovanni Papini, Giuseppe Prezzolini and Ardengo SoVici, the study explores their contentious relationship with both Marinetti-lead Futurismo and the Parisian avant-garde scene. It investigates how artists and writers negotiated the tension between modernist rupture and historically sedimented cultural identities defined by monumental pasts. This is pursued through the exploration of the entanglements between these movements in European periodicals published between 1903 and 1918, with Florence positioned as a site of friction where the incendiary claims of a new generation of intellectuals confronted a highly canonised heritage tradition. Avant-garde engagements and polemics with Renaissance art, classical antiquity and canonised culture are thus analysed as acts of cultural translation, through which

heritage migrates across temporal and ideological borders. Such an approach reveals how the avant-garde reframed heritage not as a static element to be preserved or destroyed, but as the battleground for philosophical, aesthetic and socio-political critique.

By situating heritage within this context, the paper underscores the relevance of historical avant-garde research by addressing the inherent connection between art and politics. It argues that examining how the avant-garde reimagined the past provides critical tools for addressing present-day conflicts over memory, belonging and cultural authority, thus aVirming the enduring role of the humanities in navigating cultural and political transformation.

Elisa Vivaldi is a funded PhD candidate and tutor in Italian at the University of Edinburgh, co- supervised with KU Leuven within the Una-Her-Doc programme endorsed by the Una Europa consortium (co-supervised by Prof. Federica Pedrialy, UoE and prof. Sascha Bru, KU Leuven). Her research explores the ways in which cultural heritage shapes processes of identity construction and political imagination, with a focus on avant-garde. She serves as PGR representative for the Society for Italian Studies and is a member of the MDRN Research Lab at KU Leuven. She presented internationally and published on Avant-Garde, Critical Theory, Modernism, and Women's Writing.

Diasporic Communities and Transcultural Aesthetics in Rome during the 1990s
Arianna Desideri (Sapienza University of Rome)

In 1993, Achille Bonito Oliva curated the exhibition Do All Roads Lead to Rome? at the Palazzo delle Esposizioni, inserting a question mark into a proverbial maxim that had long legitimized Rome's cultural predominance. This discursive gesture signals a crisis in the spatial hierarchies of Western modernity and anticipates the decentering of artistic geographies in the context of globalization.

Within this framework, Rome no longer operates as a hegemonic center but rather as a residual and relational space that nonetheless continues to attract artists from the Mediterranean and Western Asia, owing to its archaeological and historical legacy as well as to the presence of institutions such as the Fine Arts Academy. It is in this context that three artists – the Iraqi Ali Assaf, the Egyptian Fathi Hassan, and the Algerian Ali Kichou – met in 1991 and organized a group exhibition at Sala 1, a non-profit space that would become a key site for diasporic artistic communities.

Drawing on previously unpublished archival materials, this paper examines the transcultural poetics developed by these artists and the strategies through which they resist assimilation, instead reappropriating and re-signifying the formal and discursive repertoires of the Italian and European neo-avant-gardes. Working across conceptual, verbo-visual, neo-expressionist, and performative practices, Assaf, Hassan, and Kichou hybridize these W estern aesthetic vocabularies with elements drawn from their respective cultural roots (Arab, Nubian, Amazigh), mobilizing art as a space for negotiating migration, displacement, and identity. Rome, despite its colonial past, through its newly articulated marginality, emerges as a site of postcolonial enunciation in which a "third space" (Bhabha 1994) of diasporic poetics takes shape.

Arianna Desideri is a PhD candidate in Art History at Sapienza University of Rome. Her research project, entitled Rome in the Age of Globalization: Diasporas and Cultural Negotiations (1989–2002), examines how Rome's artistic field engaged with issues of identity, cultural difference, multiculturalism, and anti-racism. She is affiliated with the Sapienza-based research unit From Third-W orldism to Postcolonialism: Visual Imaginaries of Otherness in Italy (1979–2009) and contributed to the development of the SPRIAC database (Postcolonial Perspectives on Italian Contemporary Art Journals). She has participated in several international conferences, including Art, Mobility and Border Politics between Italy and North Africa: 1869–1993 at the Bibliotheca Hertziana – Max Planck Institute for Art History in Rome. In March 2025, she was a visiting student at the Institut du Monde Arabe in Paris.

Thursday, 3 September, 14:00-15:30

56 - Defamiliarization Beyond the Avant-Garde: Migratory Conditions in Soviet and Post-Soviet Art

Panel convenor: Hyewon Yoon (Seoul National University)
Venue: Södra husen, D320

The Oblique Angle in Migration: From Aleksandr Rodchenko to Alexey Brodovitch

Hyewon Yoon (Seoul National University)

This paper establishes the historical and theoretical parameters of defamiliarization as both a formal and ideological operation, tracing its revolutionary promise as well as its migration beyond the paradigms of the Soviet avant-garde into postwar American mass culture.

The first part examines a series of portraits of Varvara Stepanova (1894–1958) made by her partner in life and work, Aleksandr Rodchenko (1891–1956), during a family vacation in 1927. Through the use of oblique angles, Rodchenko transforms Stepanova's face and body into strange, exaggerated—at times almost childlike—forms. These photographs enact Viktor Shklovsky's concept of *ostranenie* (defamiliarization), a key principle associated with Rodchenko's practice. Yet rather than treating defamiliarization as an affirmative avant-garde device, this paper reads the Stepanova portraits as revealing the technique's internal contradiction. The oblique angle disrupts bourgeois portraiture as a strategy of perceptual revolution, while simultaneously exposing a destructive and regressive unconscious that the Soviet avant-garde sought to repress beneath its aspiration to construct a rational socialist subject. Defamiliarization thus emerges as an ambivalent operation that pushes the revolutionary subject out of sync with the Soviet avant-garde's temporal and ideological claims.

The second part turns to the postwar American mass market, where defamiliarization persists not as political rupture but as visual "shock" within the culture industry. It focuses on the Russian émigré Alexey Brodovitch (1898–1971), art director of *Harper's Bazaar* (1934–1958), whose work helped define mid-century American graphic design and photography. Examining his cultivation of perceptual "shock effects," this paper argues that defamiliarization is recoded as a technique of agitation in the service of universal mass communication. Avant-garde strategies for animating the static surface into speed, movement, and sensory intensity are preserved, but their political horizon is displaced: what once aimed to revolutionize perception becomes an instrument that stimulates and regulates attention within the postwar American visual economy.

Taken together, these two case studies show how the avant-garde strategy of defamiliarization migrated across ideological regimes—from revolutionary technique to commercial instrument—while retaining a structurally ambivalent relation to modernity, temporality, and the subject.

Hyewon Yoon is an Assistant Professor in the Department of Painting at Seoul National University's College of Fine Arts, where she also serves as an Adjunct Professor in the interdisciplinary Art Management Program. Her scholarship examines how European émigré artists traced the afterlives of the historical avant-garde and negotiated new possibilities for art within the rise of postwar popular culture. Her research has appeared in journals including *October* and *Fotogeschichte*. She is currently working on the concept of temporality in avant-garde film and photography, particularly in relation to representations of labor during socialist reconstruction in the 1950s–60s.

Accents: The Migratory Aesthetics of Defamiliarization in Soviet Visual Culture

Adrienn Kácsor (Bauhaus-Universität Weimar)

This paper conceptualizes foreign accents not only as audible, tangible, and material markers of alterity but also as agents of identities, politics, and aesthetics that migrants produce as they move across countries and languages. Specifically, I study the accented aesthetic production of Hungarian communist artists and theorists who migrated to the Soviet Union in the 1920s and 1930s. As committed Bolshevik revolutionaries, they wanted to be a part of Soviet revolutionary culture. Yet as foreigners marked by their accents, they always remained somewhat outsiders, even as they eventually acquired Soviet citizenship. Their aesthetic production often diverged from the aesthetic and political norms of Soviet culture in the first half of the twentieth century, not as a result of consciously adopted strategies of dissent, but because of the mundane, persistent condition

of their linguistic otherness. Operating outside the binary paradigms of critical and affirmative aesthetics, their accents mark a linguistic, social, political, and aesthetic estrangement that may be unwilling and sometimes even unconscious, and thus, as my work proposes, requires its own theorization.

In particular, my paper will look at two distinct bodies of works by Hungarian artist Béla Uitz (1887-1972), who immigrated to the Soviet Union in 1926 after c. 6 years of living in exile in Austria and France following the fall of the Hungarian Bolshevik regime in August 1919. First, I will analyze how Uitz's accented German operates in his 1923 series of etchings titled *The Luddites*, which featured in Moscow in 1926 as a masterpiece of communist internationalism. Second, I will examine how Uitz's accented Russian participated in the 1930s in the making of a Soviet monumental style in the Central Asian Kyrgyz Socialist Republic and how his accent complicated the artistic principle of "socialist in content and national in form."

Adrienn Kácsor is a Humboldt Postdoctoral Fellow at the Bauhaus-Universität Weimar (2024-2026), where she is working on a research project on migrant art histories. She is interested in migration, multilingualism, accents, and internationalism throughout the 20th century. She is completing her book manuscript, titled *Revolutionary Accents: Hungarian Artists in the Service of Soviet Internationalism, 1919-1956*. She has published in the *Getty Research Journal*, *Art History*, and *View*.

Switched On: The UNOVIS Collective and the Ambivalence of Automatism

Sam Johnson (Syracuse University in Syracuse, New York)

The UNOVIS collective was formed in Vitebsk in 1919, when a group of students and instructors at the Vitebsk People's Art School aspired to transform Kazimir Malevich's Suprematist painting into an impersonal system of expression in all the arts. A key protagonist in this group, the Russian-Jewish architect El Lissitzky, traveled to Germany in winter 1921-22 and founded the tri-lingual journal *Veshch' Objet Gegenstand* with the writer Ilya Ehrenburg. Of the journal, he wrote to Malevich, "If it does not become a crystallic UNOVIS, then I'll go it alone." After an intensive 18 months of artworld organizing, Lissitzky admitted that national loyalties still prevailed among his German and Dutch comrades. He retreated to Switzerland for medical treatment in late 1923, spending the next year as a remote participant in the artistic life of Europe and the USSR.

Lissitzky's trajectory in Europe is normally viewed as an opportunistic embrace of UNOVIS's rivals, the constructivists, whose praise for engineering and industry he dismissed as simplistic. This paper argues instead that UNOVIS's affirmation of automatism predicted Lissitzky's activities abroad. In an attempt to supersede Viktor Shklovsky's operative binaries of estrangement/automatism, seeing/recognition, poetry/prose, UNOVIS sought to unite the prosaic and poetic aspects of creation by embracing economy as an organizing concept. This expansive notion of economy conflated the exchange of equivalents with the conservation of energy, enabling a distinct constructivist ideology to grow in Europe.

Lissitzky's success in promoting these ideas was also a source of frustration. At the end of his time abroad he wrote to Malevich of "an inflation of the square" that caused its devaluation. This paper will show how Lissitzky's realistic appraisal of the economy of art consumption was based upon the melancholy form of estranged "seeing" that UNOVIS purportedly rejected.

Samuel Johnson is Associate professor of Art History at Syracuse University in Syracuse, New York. He is the author of *El Lissitzky on Paper: Print Culture, Architecture, Politics, 1919-1933* (University of Chicago Press). His articles and essays have appeared in numerous books, exhibition catalogues, and scholarly journals, including *Art Journal*, *Technology | Architecture + Design,* and *The Getty Research Journal*.

Thursday, 3 September, 16:00-17:15

Keynote address

Venue: Aula Magna, Auditorium (left)

Restitution, the (postcolonial) museum, and Art History

Chika Okeke-Agulu (Princeton University)

In this lecture, I consider a problem that has vexed me, and possibly many, for some time: the inability of global-encyclopedic museums to truly decolonize their work as educational and cultural institutions supposedly in the service of humanity, beyond the colonial ideologies on which they were founded. Just a few years ago, catalyzed by the Black Lives Matter Movement, renewed and reinvigorated anticolonial debates about repatriation and restitution also called for a fundamental rethinking of art historical canons produced and normalized by Euroamerican encyclopedic museums, especially through their permanent installations. In the academy, these developments inspired new questions about the fate of art history, which, on the one hand, is wedded to a parochial, Eurocentric view of art and visual cultures across time and cultures, and on the other, resists fundamental reimagining of its methods, values, and mandates at the risk of its own obsolescence. While political events of the past few years, particularly the emergence of new nationalisms in the West, have led to a retrenchment from these debates, I argue that museums and art history in an inescapably changing world must test and adopt new strategies of survival. How might the resources of comparative art literature and new internationalism help in this work of unyoking the encyclopedic museum and art history from their founding and sustaining colonial ideologies?

Chika Okeke-Agulu, an artist, critic, and art historian, is the Robert Schirmer Professor of Art & Archaeology and African American Studies, and Director of Africa World Initiative, Princeton University. He is co-editor of *Nka: Journal of Contemporary African Art*. His recent books include *El Anatsui: The Reinvention of Sculpture (2022), Yusuf Grillo: Painting. Lagos. Life* (2020), and *Obiora Udechukwu: Line, Image, Text* (2016). His articles have appeared in *African Arts, Meridians: Feminism, Race, Internationalism, Artforum, Parkett, South Atlantic Quarterly,* and *October*.

Okeke-Agulu, is a member of the Board of Trustees of Global Studies University, Sharjah, UAE, and is on the advisory board of the Museum of West African Art, Benin City, Nigeria. In 2024, he served on the International Jury, 60th Venice Biennale, and in 2023 chaired the International Jury for Decolonial Memorial Commission, Berlin, Germany (2023).

His many awards and prizes include The Arnold Rubin Outstanding Publication (triennial) Award (Arts Council of African Studies Association, 2024); Frank Jewett Mather Award for Distinction in Art Criticism (CAA, 2016), and The Melville J. Herskovits Prize for the most important scholarly work in African studies published in English during the preceding year (African Studies Association, 2016). He was Slade Professor of Fine Art, University of Oxford (2022-23), and is a fellow of The British Academy.

Friday, 4 September, 09:00-10:30

57 - Waves of Russian Migration

Chair: Aleksandr Prigozhin (Utrecht University / Södertörn University)
Venue: Aula Magna, Bergsmannen

Avant-garde and the Two Waves/Two Types of Russian Migration in Georgia
Bela Tsipuria (Ilia State University, Tbilisi)

Georgia has hosted at least two waves of Russian migrants since the 1910s. In both cases, the migration is related to wars and turmoil in Russia, forcing its own citizens to flee to safer places: the October Revolution and the civil war in 1917-1921, and the Russo-Ukrainian War since 2022. These migrations, in addition to geopolitical aspects, have cultural and socio-cultural dimensions. The degrees of cultural interaction between hosts and migrants differ significantly in the two cases, and this is related to political and socio-cultural realities.

1917-1921 was a unique Avant-garde cultural momentum in the capital of free democratic Georgia, Tbilisi, to which Georgian artists, as well as those in exile from Russia, jointly contributed. While Tbilisi had already begun to embrace the aesthetics of modernism, as cultivated by the poets of the Georgian group *Blue Horns*, Russian artists brought the radicalism of Avant-garde experimentation to Tbilisi's cultural milieu. The role of exiled Russian artists was essential in creating a diverse urban cultural community and intercultural aesthetic dialogue. Literary production was multicultural and, in some cases, multilingual. As a result, various literary journals and avant-garde books were published in Georgian and Russian; the poetic language of *Zaum* was maintained under the leadership of Aleksey Kruchenych; joint poetic soirees were held in newly opened artistic cafes; the Russo-Georgian literary group *41°* was established.

The most recent Russian migration to Georgia started in 2022 and is mostly concentrated in Tbilisi and Batumi. The new wave of migration differs from that century-old experience in its reserved spirit and the distance kept by the majority of migrants from the Georgians and local urban cultural activities. The members of the migrant community are mostly remote workers in IT or finance. However, they still need cultural events, which are maintained by the Russian entrepreneurs, bringing Russian performers to Tbilisi for concerts or theatre performances attended solely by Russian migrants.

The geopolitical reality creates barriers between the communities of locals and migrants, as the political and cultural aspirations of Georgians and Russians differ. The migrants bring the spirit of postindustrial society and relevant forms of cultural consumption. The latter forms are less attractive to Georgians, as they are involved in prolonged protests against the pro-Russian, anti-democratic government. It's also significant that the artistic language of Georgian protest is related to Avant-garde aestheticism. Only a few Russians share the spirit of the protest and contribute to its aestheticism and socio-cultural context.

Bela Tsipuria is a professor of comparative literature and Georgian literature, and director of the Institute of Comparative Literature at Ilia State University, Tbilisi, Georgia. She earned her PhD in Georgian literature from Tbilisi State University, where she also worked as an associate professor. She was Deputy Minister of Education and Science of Georgia from 2004–08. She has been a visiting scholar at Lund University, Sweden and at Pennsylvania State University, US; was a Thesaurus Poloniae fellow at the ICC, Krakow, Poland and a Weiser Fellow, University of Michigan, US. She is a specialist in 20th-century Georgian literature and comparative literature, focusing on intercultural contacts, symbolism and futurism in Georgian literature, modernist, and postmodernist tendencies; Soviet ideological influences and postcolonialism. She has been a member of EAM since 2010.

Displacement as Method: A Comparison of Two Generations of Migrant Art
Vlada Müller (Independent scholar, Dresden)

This paper examines how forced and self-imposed migration reshapes artistic language by comparing two distinct waves of artistic emigration from Russia and the former Soviet Union. The first wave includes nonconformist and dissident artists who left the USSR between the 1960s and 1980s due to ideological repression and institutional exclusion. The second wave consists of artists who left Russia after the beginning of the war against Ukraine in 2022, motivated by ethical refusal, political dissent, or the impossibility of continuing artistic practice under the new conditions.

Rather than equating these two historical situations, the paper proposes a comparative framework focused on the transformation of artistic language—its media, tone, address, and relationship to the concept of the avant-garde. Migration is understood not merely as a biographical rupture, but as a "translation shock" that forces artists to renegotiate their formal vocabulary, symbolic systems, and intended audiences.

The first wave of dissident artists developed a coded, metaphorical, and often inward-oriented artistic language shaped by censorship, isolation, and the absence of public institutions. Following emigration, many of these artists shifted toward conceptual practices, irony, and large-scale installations, as Western institutional contexts provided new spaces and discursive frameworks for articulation.

By contrast, post-2022 migrant artists frequently operate within an ethical avant-garde. Their work is marked by documentary strategies, testimony, archival practices, performative statements, and digital media. Here, the primary transformation concerns not stylistic liberation but a reorientation toward visibility, accountability, and public discourse in a globalized art system.

The paper argues that while the Soviet dissident avant-garde positioned itself primarily as aesthetic and ideological opposition, contemporary migrant artists increasingly frame avant-garde practice as an ethical stance. Through selected case studies from both periods, the paper highlights how migration operates as a catalyst for reconfiguring artistic language, revealing shifts in the very function of avant-garde art under conditions of displacement.

Vlada Müller is a freelance art writer focused on contemporary art. She lives in Dresden and holds a Master degree in Philosophy from Moscow State Lomonossov University, Russia and a Master degree in Art

The Rurality of Formalism: Viktor Shklovsky's Peripheral (Self-)Exile

Aleksandr Prigozhin (Utrecht University / Södertörn University)

Russian Formalism is often understood as an urban phenomenon. Just as the Futurism that forms its immediate background, it appears in the Russian Empire's two capitals, and most strongly in St. Petersburg. This urbanity is not without complications; scholars have long recognized that Italian and Russian futurism alike were products of belated and lagging development in largely rural and impoverished countries, which were industrializing rapidly but unevenly and incompletely (Ram 2015). And yet, the study of futurism as a movement tends to favor what Harsha Ram calls the centripetal movement of artists toward the capitals. Viktor Shklovsky, the born and raised Petersburgian, lycée student, and armored car instructor, might seem at first glance to embody the metropolitan origins of Formalism. But if we take a closer look at his memoirs and critical articles from the late 1910s and early 1920s, we find ourselves returning time and again to the countryside: to twisted, unpaved, uneven roads; to dancing behind the plough (*Theory of Prose*); to "fields of other promises" (*Third Factory*), to the necessity of tilling one's fields even under bullets (*A Sentimental Journey*). More recent scholarship has begun to explore the tole of imperial peripheries in Shklovsky's writings (Dwyer 2016), but it has yet to approach the surprising pervasiveness of rurality in the works of this metropolitan avant-gardist. My presentation foregrounds the paradoxical place of rurality in Shklovsky's theory and practice, examining his essays and memoirs written in the period 1916-1926. It argues that the relationship between the two is best understood as emerging from Shklovsky's practice of self-exile. The countryside formed a key internal periphery to the czarist regime, as to the later Bolshevik structures of power. Shklovsky's complex identifications with it form an important pivot for his career-long project of (self-)estrangement.

Aleksandr Prigozhin is the author of *Modernism, Media, and the Politics of Common Life* (Johns Hopkins UP 2025). His work has appeared or is forthcoming in *NOVEL*, *Twentieth-Century Literature* and *Modern Fiction Studies*. He has taught English and Comparative Literature at the University of Denver and at Utrecht University, where he is currently an Affiliated Scholar at the Institute for Cultural Inquiry (ICON). From June 2026, he will be the principal investigator on the project "Strange Futures: Radical Agrarian Futurities in Early Soviet Literature and Culture" at Södertörn University, supported by a grant from the Baltic Sea Foundation (Sweden).

Friday, 4 September, 09:00-10:30

58 - Transnational Networks / Networked Practices 1/2

Chair: Birte Bruchmüller (Prins Eugens Waldemarsudde, Stockholm)
Venue: Aula Magna, Kungstenen

Latvian Modernists on the Move: Artistic Mobility and Network Formation in Paris, 1900-1914
Aija Zandersone (Latvian National Museum of Art, Riga)

This paper examines the mobility of Latvian artists in Paris between 1900 and 1914, focusing on how travel, temporary residence, and everyday social contacts shaped transnational artistic networks in the early modernist period. The paper considers artistic mobility as a common professional practice and a key condition for exchange before the First World War.

Latvian artists such as Gustavs Šķilters, Kārlis Brencēns and Jāzeps Grosvalds, through shared contacts, academies, studios, cafes and personal relationships, formed networks not only among themselves but also with artists from other European contexts (Spain, Germany, Greece etc.) These encounters created informal yet durable connections that influenced artistic practice, personal histories, and professional orientation.

Drawing on correspondence, autobiographical writing, photographs, artworks, and other archival sources, the paper reconstructs these transnational networks and examines how mobility shaped artistic practice, self-fashioning, and reception. Particular attention is paid to Grosvald's autobiographical documents, which offer detailed insight into how mobility was experienced, narrated, and reflected upon by the artist himself. At the same time, the study addresses the uneven archival visibility of these connections. Latvian archives preserve extensive personal documentation, while related materials in other national contexts are often fragmentary or absent, shaping how these connections have been interpreted.

By highlighting Latvian artists as mobile actors within a wider European artistic landscape, this paper examines the role of informal networks and personal contacts in this period in art history. It suggests that attention to such everyday forms of mobility allows for a more nuanced understanding of how transnational artistic connections were formed and sustained.

Aija Zandersone (Mg. art.) is a curator of collections at the Latvian National Museum of Art, where she works with early 20th century art and archival collections. Her research focuses on artistic mobility, transnational networks, and the use of personal documents (diaries, correspondence, photographs) in reconstructing modernist art histories. She has curated and contributed to exhibitions exploring cross-cultural artistic exchange, including examining Latvian artists in international contexts. Her current work includes an ongoing project on the diaries of Jāzeps Grosvalds, examining self-writing, artistic mobility, and the construction of artistic identity.

The Parisian avant-garde networks of Nils Dardel in the 1910s and 1920s and the construction of his artist identity
Birte Bruchmüller (Prins Eugens Waldemarsudde, Stockholm)

Throughout the 1910s and 1920s, the Swedish artist Nils Dardel was a central member of the international Parisian avant-garde community. Arriving in Paris as a Matisse-student in 1910, a wide range of Scandinavian, French, and expatriate artists, writers, and actors etc. such as Jules Pascin, Amedeo Modigliani, Georges Papazoff, Moïse Kisling, Lucy Krohg, Tristan Tzara and Thora Klinckowström, whom he married in 1921, soon belonged to his social network.

This comprehensive avant-garde network was in many ways crucial for his artistic development and establishment as well as his identity as an artist. By staging himself as a fashionable dandy in both art and life and living a queer and bohemian lifestyle, he transgressed contemporary socio-cultural, gender and class norms in many ways, and received a controversial reputation in Sweden.

By counting the Swedish art collector Rolf de Maré as well as the German art dealers of the avant-garde Wilhelm Uhde and Alfred Flechtheim among his close companions, Dardel also soon began to function as an art mediator and purchaser for de Maré's private art collection, operating between these different parts. Dardel

contributed not only to establishing Parisian avant-garde art in Sweden and Swedish art collections but also linked the Parisian-based *Ballets Suédois* (1920-25), established by de Maré, with Parisian avant-garde artists for several collaborations.

In the light of this, the aim of this paper is to explore the importance of the Parisian international artist community for Nils Dardel's artist life and identity. Thereby, it also considers the importance of Nils Dardel for the introduction and circulation of Parisian avant-garde art in Sweden in the 1910s and 1920s. A large amount of archival material will be taken into consideration such as Thora Dardel's photographs from Dardels' social gatherings, including those taken in their artists' studio at 108 Rue Lepic.

Birte Bruchmüller holds a PhD in Art History and works as Head of Collections/Curator at Prins Eugens Waldemarsudde in Stockholm. She is currently developing a research-based exhibition on the Swedish artist Nils Dardel, focusing on his artistic networks, artistic themes, and significance for avant-garde art in both Sweden and France. Her research and exhibition projects centre on Nordic art around the turn of the twentieth century and the early 1900s. She has a particular interest in the intersections of art and esotericism, modernist women artists, and international European artist communities. Bruchmüller obtained her PhD in 2022 from the University of Gothenburg with a dissertation on Swedish and Finnish contributions to a transnational Symbolist movement, closely connected to the *Salons de la Rose+Croix* in Paris (1892–1897) and their occult and androgynous artistic programme.

A European Avantgarde Network At Work: El Lissitzky as a cultural and political emissary of the Soviet Union (1920 – 1925)

Willem Jan Renders (Independent scholar)

After teaching at the revolutionary Vitebsk Art School together with Kazimir Malevich, the Russian artist El Lissitzky went to Moscow as an emissary of the newly founded art collective Unovis in 1920. There, teaching at Vkhutemas, the Higher Art and Technical Studios, he got acquainted with Constructivism.

Soon after, Lissitzky planned to go to the western part of Europe, not only to spread the news of new art movements in the young Soviet Union, but also to promote communism. One of his first networks there was the 'Konstruktivistische Internationale'. In the following years, his cultural and political journey led Lissitzky to Germany and Holland, meeting many colleague cultural workers – painters, architects, photographers, filmers, designers, writers and critics. With a keen eye for the newest art movements in the West, Lissitzky built up a vast network. And after the long period of mutual cultural isolation in Europe (1914 – 1922), there was also much interest in the new Soviet art. Lissitzky gave several lectures on this topic.

When, at the end of 1923, Lissitzky was diagnosed with tuberculosis, his friends and colleagues in Hanover made it possible for him to recover in Switzerland. It is this period of isolation that permits us to reconstruct his vast network in the avantgarde of the time in detail. With his limited action radius and very few visitors on the one hand and a feverish boiling of creative ideas on the other, Lissitzky was forced to address his colleagues and friends by post and to realize his projects by mail. The many letters he wrote and received, make it possible to follow his undertakings step by step.

In his lecture, Willem Jan Renders will follow El Lissitzky on his European tour and focus on his stay in Switzerland. He will trace the development of different projects that Lissitzky realized from his sickbed: 'Nasci', 'Wolkenbügel', 'Prouns' and several photographic and design projects. This will enable us to unravel the different creative networks involved. Looking at artistic exchange, special attention will be paid to the publication of 'Kunst-Ismen' (1925), a concise canon of avant-garde art of East and West.

*This lecture is one of the results of a research partly financed by the Malevich Society in New York to study the projects realized by Lissitzky in Switzerland.

Willem Jan Renders (1955) studied art history in the Netherlands and in Italy. After his graduation at the University of Utrecht, he worked in Museum Boijmans Van Beuningen in Rotterdam and in the Kunsthal Rotterdam. From 1996 on he worked in the Van Abbemuseum in Eindhoven, first as head of Communications and then as head of Education. From 2012 to mid 2021 he worked there as curator of Russian Art. Together with Charles Esche he curated the exhibition 'Lissitzky – Kabakov : Utopia and Reality' that was shown in the Van Abbemuseum in Eindhoven in 2012 and after that in the State Hermitage in St. Petersburg, the Multimedia Art Museum in Moscow and in Kunsthaus Graz. Together with Angela Lampe he curated the exhibition 'Chagall, Lissitzky, Malevich - The Vitebsk Art School and Unovis 1918 - 1923' which opened in March 2018 in Centre Pompidou. Since 2021, Willem Jan Renders works as an independent researcher and curator in the field of modern Russian and Soviet art.

Friday, 4 September, 09:00-10:30

59 - (Un)belonging

Chair: Kate Kangaslahti (KU Leuven)
Venue: Aula Magna, Mimer

Unbelonging Across Borders: Modernist Apatrides in Conversation with Contemporary Postnational Thinking
Juliana Lopoukhine (Sorbonne University, Paris)

Despite the Universal Declaration of Human Rights' assertion that "everyone has the right to a nationality," UNHCR statistics reported 4.4 million stateless people worldwide as of June 2025. These numbers are likely to rise in the coming decades due to climate change mismanagement and the resulting displacement of populations. This paper seeks to trace contemporary statelessness back to the modernist era, situating it alongside the rise of *apatrides* as a mass phenomenon and the introduction of the Nansen passport in 1922. Perhaps because of an overemphasis on cosmopolitanism in Modernist studies, and the relatively few instances of Modernist writers or artists who actually experienced legal statelessness – such as Stefan Zweig, Marc Chagall, or Igor Stravinsky – the significance of statelessness for Modernism has often been overlooked. I argue that Modernists' preoccupations with transnational unbelonging – for example, Virginia Woolf's declaration that, "as a woman" she "has, and wants, no country," Jean Rhys's assertion that "I don't belong anywhere," James Joyce's or Katherine Mansfield's sense of colonial estrangement in Europe, and Ezra Pound's explicit disdain for passports – were in fact closely tied to a *zeitgeist* that coincided with the emergence of statelessness as a recognised category under international law. Our contemporary challenges invite us to reread this "statelessness of the mind" as a forerunner to contempory postnational thinking. Examples include Lucy and Jorge Orta's 2025 installation, *Antarctic Village – No Borders*, which envisions a transnational settlement in Antarctica, and the sociologists Robin Cohen and Nicholas Van Hear's 2020 speculative project, *Refugia*, imagining a utopian transnational entity. Both works propose modes of utopian unbelonging, transforming *apatrides* from the marginalised figures portrayed in current migration policies into visionary models of inhabiting a globalised world.

Juliana Lopoukhine is a lecturer in English literature at Sorbonne University (France) and co-editor-in-chief of the journal *Sillages critiques*. Her research focuses on Modernist and postcolonial literatures, with particular attention to questions of migration. She has co-edited two collective volumes on the Anglo-Caribbean writer Jean Rhys (Bloomsbury, 2020; Routledge, 2023) and has published numerous articles and book chapters on literature and migration in the twentieth and twenty-first centuries. She is currently on research leave as a temporary member of the MIGRINTER research unit in Poitiers and a researcher-in-residence at the National Museum of the History of Immigration in Paris.

Art, Migration, and the Politics of Belonging: Challenging National Narratives in Intersectional Contexts
Æsa Sigurjónsdóttir (University of Iceland)

This paper focuses on disruption, displacements and transgressions in contemporary art. It investigates the evolving role of contemporary artists, particularly within Nordic contexts, as critical agents of "dangerous knowledge" that challenge entrenched national narratives. While sociological scholarship has long examined the experiences of female migrant workers, the art world has historically been slower to engage with these issues. However, a new generation of artists and curators is advocating for comprehensive institutional reforms that promote inclusion and diversity.

To contextualize this shift, I focus on Iceland's rapidly transforming demographic landscape. Once predominantly a country of emigration, Iceland has transitioned into a destination for immigrants, with the foreign-born population increasing from approximately 2% in the late 1990s to over 20% today, primarily from Eastern Europe, Latin America, and Asia. This demographic change has prompted new conversations around art and identity, belonging, and representation.

Building on this context, I argue that artists serve as vital catalysts of "dangerous knowledge"—practitioners who actively destabilize dominant national narratives through their creative interventions. Employing an intersectional framework, I analyze recent exhibitions and public art projects in Iceland that address migration, identity, and resistance. The practices of Iranian, American, Filipino, and Korean artists who have settled in

Iceland exemplify how art can interrogate normative notions of belonging, emphasizing themes of visibility, memory, and intersectionality. Their work shows art's transformative potential as a tool for critique and imagining more inclusive futures—where marginalized voices are amplified and societal narratives are reconfigured.

Ultimately, this study highlights the capacity of contemporary art to foster eventual social change, positioning artists as pivotal contributors to institutional reform and the reshaping of national identities in an increasingly diverse society.

Æsa Sigurjónsdóttir is a professor of art history, art theory, and curatorial studies at the University of Iceland. Her academic work, focused on historiography, art theory, and photography, is complemented by a leading institutional engagement. Appointed by the Ministry of Culture to the Council of Visual Arts (Myndlistarráð), she actively contributes to the development of national arts policies. She also serves as the president of the University of Iceland's art collection, overseeing the conservation and promotion of this institutional heritage. Her international expertise is demonstrated through rigorous exhibition curation (Bozar, Rencontres d'Arles, Curated by_Vienna) and significant scholarly output. Her publications with publishers such as Brill, De Gruyter, and Hatje Cantz explore critical themes such as artistic genealogies, radical feminism, and the construction of national identities. Recognized as a leading researcher, she has participated in numerous transnational projects, strengthening links between the Nordic art scene and international academic and cultural networks.

Ways of Belonging: Bouchra Khalili's Mapping Journey Project

Christine Poggi (New York University)

Bouchra Kahlili's eight-channel video installation, *Mapping Journey Project* (2008 to 2011), opens with a disembodied close-up of a young Algerian fisherman's hand, seen against a colorful map of the Mediterranean. As the fisherman tells the story of his emigration to Europe, he traces an irregular path on the map with a permanent marker. His travels took him from the coastal town of Annaba to Sardinia by boat, and then to Naples, where he took trains to arrive in Rome, and Milan, Nice, Paris, and Marseilles. Although the fisherman recounts his story as a first-person narrative in accented French, he frequently uses the pronoun "we" to refer to the group of friends who made the decision to leave Algeria for Italy, or to those he met along the way. As reported, the story is simple, condensed into a few minutes, but it offers key moments and details: having little or no money, being removed by the authorities for riding the trains illegally, difficulties in finding work. The map, with French nomenclature, hints at the issue of citizenship, of the precarity of emigrating without papers or money. Yet the video also points toward new forms of collective belonging, forged by individuals who are members of larger social systems, and whose identity cannot be contained by countries of origin or possession of documents.

This paper traces the contours of Khalili's *Mapping Journey Project* that collaborates with eight individuals who undertook very different journeys, some as minors, some lasting years. I focus on the collective "we" that moves in concert with the first-person narratives, to illuminate the social dimension of emigration, as well as the processes that Khalili, a Moroccan-French artist, employed to carry out her project. These involved weeks of conversation with her protagonists, working to align each story with a cartographic ground, and the eight silkscreens that recast the maps as constellations, patterns created by connected lines drawn in a borderless, open sky.

Christine Poggi is John L. Loeb Professor at the Institute of Fine Arts, NYU, where she teaches courses on modern and contemporary art. From 2017 to 2024, she served as Judy and Michael Steinhardt Director of the Institute of Fine Arts. Previously, she was Professor of the History of Art at the University of Pennsylvania. Her books include: *In Defiance of Painting: The Invention and Early Practice of Collage* (Yale, 1993) and *Inventing Futurism: The Art and Politics of Artificial Optimism* (Princeton, 2008). Currently, she is working on a book that addresses issues of migration, exile, labor, and belonging in contemporary art.

Friday, 4 September, 09:00-10:30

60 - Embodied Experiences

Chair: Erin Cory (Malmö University)
Venue: Aula Magna, Polstjärnan

Belonging Without Closure: Tactile Participation and the Aesthetic Negotiation of Migration
Xiangying Chen (University of the Arts, London)

This paper contributes to current discussions on avant-garde aesthetics and migration by examining how tactile and participatory art practices create temporary spaces for negotiating belonging in contemporary transnational life. It focuses on young adults who have voluntarily and legally relocated from the Global South to the Global North but who, at least for now, do not yet hold the stability of citizenship. A group I describe as "Wind People." The paper shifts attention away from narrative or symbolic representations of migration and instead emphasizes touch, ephemerality, and incomplete material forms as crucial sites where cultural negotiations take place.

The contribution lies in the concept of "lending, not gifting," which rethinks participation, belonging, and relationality. Through interviews and co-created tactile encounters, participants engage with artworks that can be held, balanced, wrapped, rearranged, or left unresolved. These works do not seek resolution. Instead, they keep belonging open, provisional, and continually negotiated, reflecting the lived reality of moving across borders.

The paper contributes in two main ways. Conceptually, it argues thatparticipatory art does not simply reflect migration experiences, but actively produces the sensory and relational conditions through which belonging is negotiated and reimagined. Methodologically, it demonstrates how tactility and ephemerality can function as research tools, not only as artistic strategies. By situating these practices within debates on avant-garde legacies and global mobility, the paper offers a materially grounded account of how migration is aesthetically and affectively lived, without closure and without fixed possession.

Xiangying Chen is a PhD candidate in Fine Art at Chelsea College of Arts, University of the Arts London. Her practice-based research explores how participatory and tactile artworks create temporary spaces of cultural negotiation for young adults living transnational lives. Working through the concept of "lending, not gifting," her work emphasizes touch, ephemerality, material agency, and the unsettled nature of belonging. Her artworks have been exhibited in the UK and internationally, including at Hypha Studios in London, COP_ART26 during the UN Climate Change Conference, and 87 Gallery's *Times VII: Shelter*. Her research contributes to contemporary debates on migration, participatory practice, and sensory aesthetics.

Migrating Bodies as Media: Corporeality from Yugoslav Avant-Garde to Contemporary Bioart
Kristina Pranjić (Research Centre of the Slovenian Academy of Sciences and Arts) and Peter Purg (University of Nova Gorica)

This co-authored paper approaches migration as a formative condition of avant-garde practices in the Yugoslav and post-Yugoslav space, focusing on the body as a site through which artistic languages, media, and epistemic frameworks shift and transform. Across historical avant-garde, neo-avant-garde, and contemporary bioart practices, the body emerges as a key medium of aesthetic and political contestation.

The paper foregrounds women's artistic practices in response to the long-standing marginalisation of women's experiences within avant-garde historiography, where men have largely remained positioned as the protagonists and agents of historical movements. From feminist and post-socialist perspectives, corporeality appears as a particularly sensitive register of exposure, regulation, vulnerability, and displacement, shaped by intersecting aesthetic, political, and material conditions.

In the historical avant-garde, the body primarily appears as pose, surface, and performative signal, rather than as an autonomous expressive medium. Embedded in intermedial practices, public manifestations, and transnational networks, corporeality functions as a marker of affiliation, shock, and de-automatization,

particularly within dadaist strategies of crisis and negation. The body is thus relational and situational, shaped by circulation, marginality, and mobility rather than by interiority or biological materiality.

In the neo-avant-garde of the 1960s and 1970s, this relation shifts as poetic language, sound, and expression are increasingly inscribed onto the body itself. Performance practices by Vlasta Delimar and Katalin Ladik foreground voice, breath, and endurance as primary modes of meaning production.

Contemporary bioart introduces another displacement: the body appears as biological, technological, and ecological matter. Drawing on Slovenian bioart practices, including the work of Maja Smrekar, the paper traces corporeal migration across species, systems, and epistemic regimes shaped by laboratory processes, sensing technologies, and speculative techno-biological interfaces. Within these practices, care, vulnerability, and interdependence emerge through material procedures and experimental arrangements that resonate with materialist feminist and posthuman perspectives.

Kristina Pranjić holds a PhD in Slavic Studies from the University of Ljubljana. She is a research fellow at the Research Centre of the Slovenian Academy of Sciences and Arts (ZRC SAZU), where she leads the project *ADRIATIC AVANT-GARDE: Eco-Transversal Remapping of Northern Adriatic Avant-Gardes* in collaboration with the University of Graz. She is also an associate professor of Literary Studies at the University of Nova Gorica, and a member of the *Historical Interpretations of the 20th Century* research programme group. Her research focuses on literary and art theory, avant-garde studies, intermedia art, cultural critique, and ecocriticism. She is the author of the monograph *Jugoslovanska avantgarda in metropolitanska dada* (Sophia, Ljubljana, 2024), which examines Yugoslav avant-garde practices within the framework of global art history.

Peter Purg is a professor, researcher, curator and artist with a long-standing international track record in artistic research, academic leadership and cultural innovation. Until recently he served as Dean of the School of Humanities at the University of Nova Gorica (Slovenia), where he leads the New Media module in the graduate/postgraduate Digital/Media Arts and Practices program at the School of Arts. His scientific work includes international publications on artistic research, art-sci-tech, (contemporary) neo-avant-garde art, participatory practices, innovation in art education and cross-sectoral collaboration. He is a member of the *Historical Interpretations of the 20th Century* research programme group. He led the curatorial board of the 26th Pixxelpoint festival of contemporary art (2025) and is principal investigator of the bilateral research programme *Investigative and Community Art as Ecological Avantgarde* with Cornell University (2024–2026).

Written on the Body: Tattoo Studios and the Aesthetics of Postmigrant Encounters

Erin Cory (Malmö University)

This paper presents the initial conceptual stage of an ongoing ethnographic project on tattoo art practices in contemporary European postmigration contexts. Building on theories of participatory art (Bishop 2012; Jackson 2011) and postmigration (Petersen & Schramm 2017; Foroutan 2019), it proposes tattoo studios as overlooked sites of everyday avant-garde practice, where artistic, social, and political functions traditionally associated with institutional art migrate into intimate, embodied encounters.

While recent scholarship on postmigration aesthetics has focused primarily on theatre, literature, and public art (Schramm 2024; Hallensleben & Schramm 2023), everyday participatory practices such as tattooing remain under-theorised. Yet tattooing operates through collaboration, experimentation, and the transgression of boundaries between art and life, artist and audience, private body and public meaning (Barron 2017; McDade 2022). In postmigration Europe, tattoo studios function as dynamic spaces of encounter (Leitner 2012) in which artists and clients, both with and without migration backgrounds, negotiate belonging and alienation through permanent bodily inscription.

The paper argues that tattooing performs a form of aesthetic and social "migration": it transfers artistic agency, authorship, and meaning-making away from institutional art worlds and into vernacular, relational micro-spaces shaped by contemporary migration routes and postmigrant conditions. In this sense, tattoo studios may be understood as micro-avant-garde formations enacting an "aesthetics of transformation" grounded in collaboration, risk, and embodied experience (Hallensleben & Schramm 2023).

Drawing on preliminary field engagement and theoretical analysis, this contribution outlines a framework for reading tattoo practices as postmigrant avant-garde techniques that challenge binary logics of migrant/non-migrant, art/life, and centre/periphery. It positions tattooing as a key site for understanding how aesthetic experimentation and social transformation migrate into the textures of ordinary life in contemporary Europe.

Erin Cory is a Senior Lecturer in Media & Communication at Malmö University whose work explores migration, participatory art, and everyday aesthetics in post-migrant contexts. Trained as an ethnographer and artistic researcher, her research and collaborative projects span the U.S./Mexico borderlands, Europe, Southwest Asia & North Africa, and East Africa, with recent publications on tattoo art, podcasting, and participatory media practices. She co-leads Malmö University's transdisciplinary Medea Lab, where researchers and artists experiment with creative methods for social transformation.

Friday, 4 September, 09:00-10:30

61 - Avant-Garde Poetics of the Zone, 1/2

Panel convenor: Barrett Watten (Wayne State University)
Venue: Aula Magna, Spelbomskan

The Revenant—from Marcel Iancu to Marcel Janco and Back: The International and National Avant-Garde Networking of a Dada Grounder
Erwin Kessler (National Museum of Art, Bucharest)

The contribution is dedicated to the lesser-known Dada grounder, Marcel Janco, and his career spanning from the 1910s until 1980s, from Bucharest to Zurich, then to France and Germany, and back to Romania, which he left for Israel in 1941. His trajectory is exemplary for the circuitous avant-garde innovators during the first half of the 20th century.

The main focus is on the uncovering of the practical and theoretical reasons and the historical circumstances under which Janco's collaboration with Tristan Tzara started in Bucharest, then developed and reached a peak in Zurich Dada and afterwards stalled and reached the end, with Janco's coming back to Bucharest in 1921. There he co-founded the Romanian avant-garde movement in late 1924, alongside older friend Ion Vinea and the new collaborator, Max Herman Maxy.

My paper will present the biographical, aesthetic, ideological and political split between Tzara and Janco as a case study of avant-garde changes, displacements, discontinuities and implosion after First World War. The pressure of ideological, aesthetic and geopolitical changes made Tzara to emigrate to Paris and contribute to the emergence of Paris Dada and later Surrealist movement, while Janco went back home, in Bucharest, where his artistic, curatorial, theoretical and architectural contributions to the emergence of the Romanian avant-garde circle imprinted on it an opposite, constructivist mark. The two opposing transpositions and translations of their initially unique, Dada avant-garde mother-tongue into distinct and conflicting idioms is relevant of the crisis post–WWI crisis of identity of the ever-expanding, inter-connected but in-fighting, avant-garde networks.

Erwin Kessler is an art historian, curator and philosopher, art critic; scientific researcher at the Institute of Philosophy, Romanian Academy (since 1990); founding director of MARe/Museum of Recent Art (2015-2024); general director of MNAR, The National Museum of Art, Bucharest (since 2025). Among recent publications: "Seeing American Art and Feeling European Influence," *Hot Art, Cold War: Supplements, Extensions, Alternative Narratives* (Routledge, 2025); *The Syncretic Avant-garde in Romania, 1922–1927: Futurism and Integralism*, in Gunter Berghaus, ed., *International Yearbook of Futurism Studies*, vol. 14 (De Gruyter, 2024); and "The Picasso Effect," Vellant (Bucharest, 2023).

'You are now leaving the Soviet Zone': Experimental Russian Poets in Emigration
Barrett Watten (Wayne State University)

This paper surveys the work of poets originating from the post-Soviet Union, seen as a no-longer-functioning "zone," under conditions of the Ukraine War and its human and cultural catastrophe. The title imagines a boundary sign in occupied Berlin, analogous to the familiar sign on leaving the "American Zone"—even as apparently no such marker existed. The political and geographical form of the former Soviet Union likewise has no clear boundaries, and those that are maintained tend to be violated immediately. Out of this continuing devolution of the Soviet state, far beyond its official terminus in 1991, numerous avant-garde poets were able to make their way into emigration (initially enabled by contacts with the West, particularly the 1989 avant-garde "Summer School" held in then-Leningrad). From the 1990s, poets such as Aleksei Parshchikov, Ilya Kutik, and later Matvei Yankelevich and Eugene Ostashevsky worked in emigration. This paper will begin with the example of Parshchikov's epic ode *I Lived at the Battle of Poltava*, seen through its history in emigration and translation, as comparative "baseline" for the formal innovation and émigré positionality of women writers who exited later, with the consolidation of Putinism and the Ukraine War. Examples will be taken the following: Lida Yusupova (Canada), Ekaterina Zakharkiv (Israel), Inna Krasnoper (Germany), Galina Rimbu (Ukraine); and Ekaterina Derysheva (US). Each poet works in distinctive forms: documentary (Yusupova); lyric/Language poetry (Zakharkiv, Derysheva; public speech (Rimbu); and multi-language performance (Krasnoper). The paper will

ask: how does the form of the work interpret the displacement of emigration as a new form of solidarity in unlikeness, a "Zone" of poetics that flourishes outside boundaries?

Translingual poetry from Berlin
Izabela Rakar (Ljubljana)

Post-1990 Berlin inherited different literary traditions, including those of the historical and postwar avant-gardes, while continuing to serve as a point of convergence for artistic traditions shaped by migration, exile, and transnational exchange. It continued to develop into an international literary scene, attracting writers working across languages and cultural contexts. This paper focuses on contemporary translingual poetics emerging from Berlin. It explores the dynamic zone of the poems, shaped by connections created through sound, as well as gaps and shifts in meaning, and their political and cultural implications, while revealing the specific possibilities inherent in individual languages. The paper will include poems that move between German and English as well as poems that incorporate several languages. Through readings of poems by Uljana Wolf, Cia Rinne, and Ann Cotten, the paper will focus on different approaches to multilingualism, positioning poetic practice as a dialogue across languages, literary traditions, and cultural boundaries rather than within a single national canon.

Izabela Rakar received her PhD from the University of Oxford in 2020. Her thesis about Thomas Kling's influence on German poetry was published in 2025 by Brill. From 2017 to 2018, she worked on a research project about poetry and sound as part of an Alexander von Humboldt Fellowship.

Friday, 4 September, 09:00-10:30

62 - Cosmopolitanism

Chair: Nina Reid (Radboud University Nijmegen)
Venue: Södra husen, D207

A yellow brick road towards the Mexicanization of Cubism. Diego Rivera in Madrid
Joana Cunha Leal (Universidade NOVA de Lisboa)

This paper discusses some of the artworks exhibited in Madrid, in 1915, by the Mexican artist Diego Rivera (1886-1957). Focusing Rivera's paintings produced in Spain and displayed in the famous Los Pintores Íntegros exhibition curated by Ramón Gómez de la Serna (1888-1963), will allow me to address an example of a migrating artist in the context of the recent debacle of the Spanish colonial empire. Bearing in mind Patricia Leighten's insights into how an "anticolonial crisis" can be associated with the praise of African art, and the concurrent pluralisation of the political, historical and aesthetic implications in modernist uses of primitivism arising from this paradigm, I will contendthat Rivera's madrilene production leads that crisis into a new world of subtle anticolonial expressions. My argument privileges Rivera's fusion of local and popular references with his high cosmopolitan cubist compositions as it appears, for instance, in his 1915 Spanish Still Life (also known as Still Life with Demijohn). In this canvas Rivera represents a molinillo, the small wooden whisk used to make the traditional chocolate drink of Mexican origin, which was subsequently adopted in Spain as a national beverage as a result of colonisation. I will argue that Rivera's cognizance of the kind of ambivalence introduced by the complete absorption into Spanish popular culture of the Mexican molinillo for making chocolate manifested in this (and reinforced by other) examples, is induced by his migrating condition. Moreover, I will argue that the anticolonial awareness that Rivera starts to reveal in Madrid will be key in reinforcing the turn towards an "Anáhuac Cubism" , a formulation put forward on the account of the New York exhibition curated by the Mexican caricaturist Marius de Zayas (1880-1961) a year later, in 1916.

Joana Cunha Leal teaches at the Art History Department of the School of Social Sciences and Humanities of the Universidade NOVA de Lisboa (NOVA FCSH). Her work privileges the study of Iberian modernisms and the avant-garde circulations. She was PI for two research projects funded by the Portuguese Foundation for Science and Technology: "Southern Modernisms" (2014-2015), and "Iberian Modernisms and the Primitivist Imaginary" (2018-2022). She was also the director of the NOVA FCSH Art History Institute (IHA) between 2016 and 2022. She is a member of the board of RIHA and of the Scientific Councils of the INHA and NOVA FCSH. She co-edited with Mariana Pinto dos Santos the open access book The Primitivist Imaginary in Iberian and Transatlantic Modernisms (Routledge, 2024). Her current project focuses the Iberian and Transatlantic modern art colonies in Paris (1900-1930).

Cosmopolitan Prints: Ideological Mobility in the Etching Revival
Nina Reid (Radboud University Nijmegen)

During the *fin-de-siècle*, etchings became some of the art world's most active avant-garde cultural migrants. The so-called etching revival, which flourished in the 1880s and 1890s, was inherently transnational. Primarily spearheaded by artists' societies comprising etchers, dealers and critics, etchings' reproducibility and portability enabled vanguard artworks and ideas to permeate cultural borders with a mobility unmatched by painting. Across these contexts, certain ideological tenets persisted: etching was framed by its proponents as inherently modern, an intimate and highly individual medium, linked to notions of artistic authenticity and expression. Concepts such as the elevation of the artisanal modern artist circulated widely, yet were selectively reframed within local narratives of heritage and identity.

This paper examines the late-nineteenth-century etching revival through the lens of "migration," exploring how artistic ideologies and aesthetic models travelled between Britain, the United States, and the Netherlands. It traces the ideological interplay among three vanguard artistic societies, the New York Etching Club, the Nederlandsche Etsclub, and the Royal Society of Painter-Etchers, to reveal a dynamic transnational circulation of creative authority. Networks of artists, publications, exhibitions, and even the circulation of the prints themselves catalysed the transfer and transformation of etching's ideological foundations, exemplifying the *fin-de-siècle* tension between the national and the cosmopolitan.

As a more specific example, this paper focuses on the avant-garde aspirations and international orientation of the founders of the Nederlandsche Etsclub. It considers how ideological claims and their accompanying

stylistic preferences migrated, mutated, and evolved across national contexts. These artworks functioned as both carriers and translators of meaning, demonstrating how ideas travelled more fluidly than artists themselves.

By foregrounding the movement of avant-garde ideology rather than the movement of individuals, this paper argues that ongoing negotiations between transnational ideals and national identity narratives shaped the etching revival. It situates the etching revival as an explicitly mobile, cosmopolitan phenomenon whose ideological migration reveals broader patterns in the circulation of artistic authority and the international avant-garde around 1900.

Nina Reid is a PhD candidate in art history at Radboud University Nijmegen. She specialises in the graphic arts during the fin-de-siècle. Her dissertation project looks at the international relations between artists in the context of etching societies during the 'etching revival' of the late 19th and early 20th century. She also works as a collection researcher at the Van Gogh Museum she is a literary critic at Dutch national newspaper NRC. Previously, she has worked as a curator and researcher for several museums, including the Dordrechts Museum, Museum Gouda and the National Galleries of Scotland.

Karol Szymanowski and Alexandra Exter – Parallel Artistic Trajectories
Monika Kopcik (University of Warsaw)

This paper examines the shared artistic trajectories of Karol Szymanowski (1882–1937), the most prominent composer of Polish musical modernism, and Alexandra Exter (1882–1949), a painter and stage designer recognized as one of the central figures of the Eastern European avant-garde. Shaped by migration, unstable geopolitical contexts, and sustained movement across the East–West border, both artists challenge fixed models of artistic identity and point instead to cosmopolitanism as a historically produced condition.

Rather than reconstructing direct influence, the paper proposes a parallel reading of Szymanowski's and Exter's artistic biographies in order to trace little-known ideological resonances and relational proximities between the two figures. These connections are situated within a shared social and artistic milieu, including overlapping circles of acquaintances—most notably Natalia Davydova, secretary of the Supremus group. Particular attention is given to the 1916 Moscow production of Thamira Khytharedes at the Kamerny Theatre, for which Exter designed the costumes and stage sets. Szymanowski followed this production closely, commenting in his letters on contemporary reviews and explicitly referring to Exter's work. Read against his later operatic projects, these remarks point to a shared horizon of classical reference, theatricality, and cosmopolitan affiliation rather than narrowly national idioms.

Methodologically, the paper draws on traditions of conjectural history inspired by Carlo Ginzburg. Using deep mapping (Roberts 2024; Springett 2015, 2019), it treats letters and fragmentary traces not as transparent evidence but as clues for reconstructing informal networks and shared imaginaries (Edelstein et al. 2017). By reading Exter's transnational circuits through materials centered on the less canonized Szymanowski, the paper addresses asymmetries of visibility in avant-garde historiography and reflects on how Eastern European artists became cosmopolitan through mobility and contingent encounters

Monika Kopcik is a doctoral student at the University of Warsaw, where her research focuses on poststructuralist genre theory and East-Central European modernism. Her dissertation examines cultural mobility as documented in the correspondence of the Polish composer Karol Szymanowski (1882–1937), with particular attention to letters as sites of artistic transfer and transnational exchange. She explores how epistolary practices register trajectories of cultural movement that contributed to processes of identity formation in modern nation-states. In 2024–2025,she was a visiting graduate student at the University of Toronto.

Friday, 4 September, 09:00-10:30

63 - Postcolonial Perspectives

Chair: Erica O'Neill (University of Glasgow)
Venue: Södra husen, D307

Destiny Deacon's Uncanny Photographs
Erica O'Neill (University of Glasgow)

This paper investigates the surrealist concept of the uncanny in the work of First Nations Australian artist and activist, Destiny Deacon. It explores the notions of migration and displacement as conceptual rather than physical; the ways in which ideas unconsciously manifest in disparate practices that are separated by temporal and geographical localities. Specifically, it reassesses the historical relationship between the early twentieth-century European avant-garde and the arts of Oceania. Focussing on Deacon's photographic practice, this paper determines how western European avant-garde artistic expressions are repurposed for postcolonial critique.

André Breton recognised that both the European avant-garde and the Aboriginal art movements shared recourse to and reaction against the experience of modernity (1965). Surrealism was born out of the violence of the First World War and aimed to critique colonial expansionism; the Aboriginal art movement responded to invasion, displacement, and suppression and by the late twentieth century had developed into a postcolonial movement of contemporary artists that continues today. In a career spanning three decades, Deacon cultivated a photographic method that involves capturing quotidian objects reconfigured into humorous and unsettling narratives. Her compositions showcase her collection of black dolls staged in scenarios that perform racial relations. Removed from their habitual use function, Deacon's dolls conjure the uncanny (Freud, 1919) and recall the 'dark toys' (Hopkins, 2021) of surrealist imagination.

In my exploration of the relationship between Surrealism and Deacon, I apply Karen Barad's notion of entanglement, which explains how objects, people, and things intra-act across spatial and temporal distances (2007). Entanglement allows for things to be in dialogue without the diminishing factors of authenticity and predetermined agency, enabling meaning making to travel both ways: we can learn about Surrealism by looking to Deacon's art and we can reflect on the potency of First Nations arts activism by considering the surrealist politic.

Erica O'Neill is an art historian specialising in modern and contemporary visual and performing arts with a focus on avant-garde practices. She gained her PhD in History of Art from the University of Glasgow in 2021. Following fixed-term lecturing positions in the School of Culture and Creative Arts, she is currently Research Associate on the European Research Council project, 'Art and Policy in the Global Contemporary' (POLART). POLART examines the relationship between art and policy through a double focus: an investigation of how the arts shape, steer, and reform public policy, and how, conversely, policy issues alter the artistic canon and forms of engagement. In her practiced-based work, Erica leads workshops on Dadaist performance techniques and actively contributes to the practice of avant-garde theatre to explore how experimental artistic methods can intervene in present day cultural and political conditions.

Zadie Smith and Yinka Shonibare: Migration, identity and otherness across literature and art
Dominika Buchowska-Greaves (Adam Mickiewicz University, Poznań)

This paper examines how migration operates both as a socio-political reality and as a metaphor for aesthetic and conceptual displacement in the work of Zadie Smith and Yinka Shonibare CBE. Although neither figure belongs to the historical avant-garde, the paper argues that their practices mobilise an avant-garde impulse by challenging dominant narratives of nation, culture, and modernity within a postcolonial British framework.

Through a close reading of Zadie Smith's short story *"Two Men Arrive in a Village,"* the paper considers migration as a disruptive moment that destabilises communal self-understanding. Rather than centring migrant subjectivity, Smith's parabolic narrative foregrounds the reactions of the host community, exposing the affective economies of fear, projection, and moral evasion that structure encounters with perceived outsiders. The story's formal restraint and abstraction produce a mode of estrangement that recalls avant-garde strategies of defamiliarisation.

In parallel, Yinka Shonibare's art enacts a migration across media, histories, and cultural stereotypes. His use of Dutch wax textiles within Victorian iconography stages the transnational circulation of forms and materials shaped by colonial trade, unsettling fixed notions of British identity and European modernity.

Read together, Smith and Shonibare illuminate migration as a critical method as much as a theme: a means of crossing genres and media, reframing aesthetic categories, and confronting the unresolved colonial foundations of contemporary Europe. Their work thus suggests a postcolonial rearticulation of avant-garde concerns, in which migration functions as both subject matter and formal strategy.

Dominika Buchowska-Greaves is an assistant professor at the Department of English and Irish Literature and Literary Linguistics at the School of Languages and Literatures at Adam Mickiewicz University, Poznań.

Beyond Authenticity: AfroNordic Perspectives on the Kjersmeier Collection
Nina Cramer (University of Copenhagen)

This paper contributes to the revision of art history through the lens of AfroNordic studies by examining the Kjersmeier collection of African art. Between 1918 and 1961, white Danish collectors Carl and Amalie Kjersmeier acquired 1400 artworks from the African continent, mainly via the colonized territories French West Africa and Belgian Congo. Displayed in the Kjersmeiers' Copenhagen apartment, the collection was celebrated in the 1930s and 40s by artists including Linien, Cobra, Man Ray, and William H. Johnson. Currently owned by the National Museum of Denmark, the collection is often interpreted through the collectors' biographies, with particular emphasis on Carl Kjersmeier's pursuit of "authenticity."

This paper employs an AfroNordic art historical methodology to move beyond this emphasis on authenticity to instead consider the cross-temporal resonances of works in the Kjersmeier collection. In particular, the paper frames the collection's 150 Kuba weavings as migratory objects that inspired Copenhagen-based avant-garde artists, such as Ernest and Sonja Ferlov Mancoba, and thus shifts the analytical perspective from a focus on the impact on African sculpture on the avant-garde to the reception of African textiles. In this way, the paper addresses the modernity of the Kuba weavings, countering the Kjersmeiers' framing of them as "premodern." Further, the paper turns to contemporary Kinshasa-born, Copenhagen-based artist Barly Tshibos Lhirba's use of Kuba weaving techniques, which he enacts by receiving instructions through long-distance calls with family members. A former asylum seeker in Denmark, Lhirba's work interrogates European border regimes as well as neocolonial resource extraction in the DR Congo. The paper explores how the Kuba textiles in the Kjersmeier collection, the avant-garde textiles they inspired, and the textile works produced by Lhirba be interpreted in relation to one another.

Nina Cramer is a PhD researcher at the University of Copenhagen specializing in 20th- and 21st-century African diaspora aesthetics in the Nordic region. She is expected to defend her PhD dissertation titled "Bodies of Work: Black Artistic Practices in Denmark and the Politics of Embodiment, 1980s–2020s" in April 2026. Cramer is Director and Curator at the independent exhibition space Astrid Noacks Atelier in Copenhagen and a co-founder of G/HOSTING, a curatorial platform that promotes critical and reparative approaches to ongoing colonial histories. She is also the co-editor of several publications, including a book of Danish translations of texts by Sara Ahmed, *Et ulydigt arkiv* (2020), the anthology *black monument* (2026), as well as issues of the art history journal *Periskop* on "Sorthed" (2021) and "Faroese Art History Today" (2024), as well as the decolonial feminist journal *Marronage* (2017).

Friday, 4 September, 09:00-10:30

64 - Aesthetic Responses to Forced Migration

Chair: Asiya Bulatova (Södertörn University, Stockholm)
Venue: Södra husen, D315

Viktor Shklovsky's Involuntary Modernism: From Forced Migration to Journeying Inwards
Asiya Bulatova (Södertörn University, Stockholm)

In mid-March 1922, Viktor Shklovsky left the Soviet Union, where he had become a target for arrest and execution. Wrapped in a baggy white robe intended to shield him from border guards' gunfire, he crossed illegally into neighbouring Finland by walking from Petrograd across the thawing ice of the Baltic waters. During the two weeks of a mandatory quarantine in Kellomäki he secured, as required by the Finnish authorities, written references vouching that he was not a Bolshevik. He then spent two months with his uncle in Raivola, struggling to obtain a travel permit and a German visa.

This talk shows how Shklovsky's experience of restricted mobility during his forced migration into exile triggered a mimetic shift in his writing. The books he produced during his exile in Finland and Berlin stage an interplay between, on the one hand, travel, physical movement and activity and, on the other hand, restriction and inactivity. I argue that, once freedom of movement is curbed, the narrative focus shifts towards the invisible motions of the body's interior – a domain early physiologists termed interoception: the capacity to sense internal bodily processes, from heartbeat and respiration to digestion and other physiological functions.

Paradoxically, finding himself in Berlin, a hub of European avant-garde, prompts Shklovsky to stress that this international way of life is not guaranteed, and freedom of movement is revocable, subject to political control. Shklovsky's reluctant immersion in European modernist culture resulted in writings preoccupied with the possibilities and limits of bodily autonomy and self-regulation in the face of increasing state control over individuals and their actions. My aim is to reveal the subversive logic of what I term Shklovsky's 'involuntary modernism' – an avant-garde gesture that recasts bodily control from a physiological concern to a site of literary experimentation and political resistance.

Asiya Bulatova is a Stockholm-based researcher working on early-Soviet and Anglo-American literatures in their cultural, scientific and biomedical contexts. Her project "Revolutionary Diets: Famine, Science, and Literature in Early Soviet Russia" is funded by the Swedish Research Council. In 2025, she started work on her project "Experimental Animals: Non-Human Agency in Early-Soviet Film, Literature and Theory" supported by a three-year grant from the Baltic Sea Foundation. Most recently, her research group has received funding from the Kone Foundation for the project "Nature's Agency in Times of Transformation: Political Ecologies in Soviet Modernity and After". Her book *Viktor Shklovsky's Involuntary Modernism: Writing and Other Bodily Functions* is coming out with Bloomsbury Academic later in 2026.

Portable Aesthetics of Riga Workers' Theatre: Forced Migration, Circulation of Avant-Garde Theatre Forms
Sanita Duka (Art Academy of Latvia)

This paper examines forced migration not merely as a biographical or social condition, but as a generative aesthetic principle, arguing that avant-garde theatre developed through the circulation of forms enabled by the displacement of people. Focusing on Riga—a city marked by repeated population loss and return between 1914 and 1945—the paper traces migration on social, political, and aesthetic levels to demonstrate how theatrical practices were shaped under conditions of rupture and instability. The refugee crisis during World War I, the return of displaced populations after the Latvian War of Independence in 1920, mass deportations under the Soviet regime, and renewed flight after World War II—by boat to Sweden or into displaced persons camps across Europe—created conditions in which theatre functioned as a laboratory of adaptation. These movements produced shifting refugee communities and migrating theatre networks, including Latvian theatres in Moscow, Petrograd, Harkiv, and Valka, many of which were renamed Workers' Theatres after the October Revolution, as well as workers' theatres established during the pro-Bolshevik puppet government in Latvia. Through a case study of the Riga Workers' Theatre (1926–1934), the paper traces the circulation of avant-garde theatrical forms—montage, constructivist staging, plastic dance, choral speech, and collective protagonists—across German, Russian, Soviet, Baltic, and Central and Eastern European contexts. These forms functioned as portable and reproducible practices, suited to unstable institutional conditions and migrant publics.

Methodologically, the paper combines archival theatre research, transnational network analysis, and comparative formal analysis, expanding the geography of avant-garde theatre to include the Baltic region as an active transmitter and transformer of modernist forms.

Sanita Duka, Mg. art., is a doctoral student in the academic PhD programme at the Art Academy of Latvia. Her research focuses on the Riga Workers' Theatre (1926–1934) and develops work begun during her Master's studies, which resulted in the exhibition *Stories from the Collection: The Riga Workers' Theatre* at the Latvian Museum of Literature and Music. Integrating research and practice, she has curated the participatory performance *Peers* for young audiences. She is currently involved in the project *Walking Through Time: Flânerie and Modernity in Latvian Interwar Culture* (ILFA, University of Latvia). Her work combines theatre history, performance practice, and curatorial research.

Creativity Grounded in Exile: Aesthetic Strategies of Czech Avant-Garde

Zuzana Říhová (Institute of Czech Literature, Prague)

This paper proposes a comparative analysis of Jiří Kolář and Milada Součková as figures of exile and transnational avant-garde whose work emerged from sustained experiences of displacement, censorship, and cross-border cultural exchange. It argues that both artists developed aesthetic strategies—Kolář through visual and textual collage, fragmentation, and appropriation, and Součková through multilingual modernist prose, mythopoetics, and narrative dislocation—that respond directly to the condition of their forced exile. By situating their work between Czech, French, and Anglo-American cultural spheres, the paper demonstrates how their practices challenge nationally bounded literary and artistic histories. The paper further suggests that Kolář's and Součková's experiments anticipate contemporary debates on cultural hybridity by modelling forms of creativity grounded in exile.

Zuzana Říhová is an acclaimed scholar of avant-garde and modernism and a writer. She is a member of the Institute of Czech Literature of the Czech Academy of Sciences and the Dean of Humanities and Social Sciences at Anglo-American University. In 2014, she became Head of Czech at Oxford University, and she was a visiting scholar at Columbia University (2018–19). Her research centre on the Czech avant-garde and modernism in a wider European context; her monograph, In the Midst of the Crowd, deals with Czech avant-garde fiction. She consistently publishes in foreign academic journals (eg. Central Europe, Journal of Modern Literature, and collective monographs (Avantgarden im Zentraleuropa). Andere Räume, andere Bühnen (2023), A Cambridge History of World War One Poetry (2022). As a fiction writer, her novel Playing Wolf was shortlisted for the top Czech fiction prize in 2022 and translated into several languages. Latest book: Zuzana Říhová: From Laughter to Forgetting. A Sourcebook of Czech Avant-Garde Discourses (Karolinum, 2023).

Friday, 4 September, 09:00-10:30

65 - Forms in Migration

Chair: Agnieszka Waligóra (Adam Mickiewicz University in Poznań)
Venue: Södra husen, D320

From the Periphery to the "Primitive": Alienation and Regeneration in Canto da Maya's Sculpture
Joana Brites (University of Coimbra)

This paper examines alienation as a key experience of avant-garde practice, analysing the Portuguese sculptor Ernesto Canto da Maya (1890–1981) through his 'primitivist impulse'. Research conducted at the Carlos Machado Museum in Ponta Delgada (Azores) draws upon both his oeuvre and personal correspondence to demonstrate the relationship between migration, alienation, and an innovative break from stale Western traditions.

Canto da Maya's voluntary emigration to Paris early in his career constituted a geographic displacement eagerly pursued, but also a source of alienation. Born in the peripheral Azores archipelago of a colonial nation, he encountered and constructed "the Other" at the epicentre of Paris, between ballets and soirées. Despite his upper-class Azorean origins and sense of superiority towards island compatriots, he deliberately adopted a spartan existence, living years without electricity, telephone, or motor vehicle. He saw himself as a perpetual outsider, notwithstanding his integration within Parisian artistic circles. Homeland itself became as much a source of otherness as the distant cultures his work addressed. His admiration for Latin American artists intertwined fascination with discrimination. Maya embodied multiplicity whilst essentialising the Other: a seeming contradiction that reveals ambivalence as constitutive rather than paradoxical.

For Maya, the quest for the 'primitive' offered both social and artistic regeneration, counteracting alienation through transcendental reconnection. Art, he believed, had become saturated with rationality. Eve's prominence in his oeuvre signals this palingenetic drive. His predilection for terracotta —obviating mediation between artist and material— reinforced this regenerative impulse. In examining the relatively uncommon plurality of temporal and spatial references evident in this artist's primitivism, I elucidate how time and space are experienced through a primitivist lens, relating the vagueness of geographic and chronological allusions in his sculpture to the imperial definitions operative at the period, and foregrounding processes of transfer, circulation, and interaction of interests and visual stimuli.

Joana Brites is an Associate Professor of Romanticism, Modernism, and Art History Theory in the Department of History, European Studies, Archaeology and Arts at the Faculty of Arts and Humanities, University of Coimbra (UC), where she coordinates the Art History PhD programme. Holding a Master's degree and a PhD in Art History from UC, she has undertaken teaching mobility assignments across Spain, Italy, and Romania, and served as a visiting researcher at Brown University, USA, in April 2019. She is an Integrated Researcher at the Centre for Interdisciplinary Studies (CEIS20-UC), and her current research encompasses Portuguese sculpture of the nineteenth and twentieth centuries, modernism and fascism, and the intersections between modern architecture and colonialism.

Tracing Lines, Shifting Borders: Wyndham Lewis, Vorticism and Measuring Up to the Continent
Bernard Vere (Sotheby's Institute of Art, London)

In the *Autobiography of Alice B Toklas*, Gertrude Stein tells a revealing story about Wyndham Lewis on a visit to her Parisian collection: 'Wyndham Lewis, tall and thin, looked rather like a young frenchman on the rise, perhaps because his feet were very french, or at least his shoes. He used to come and sit and measure pictures. I can not say that he actually measured with a measuring rod but he gave all the effect of being in the act of taking very careful measurement of the canvas, the lines within the canvas and everything that might be of use.'

Of course, establishing that the artists in Stein's collection, principally Pablo Picasso, had some influence on Lewis' production from about 1911 is hardly news, even if Stein's observation is rarely given prominence in the literature on Lewis. Neither should its transnationalism surprise us. An Englishman looking at the works of a Spaniard in the French residence of an American is a graphic illustration of migration, one made funnier by the migratory nature of Lewis' feet, but not so unusual. But the migratory aspect of Lewis' work goes further. The

influence of Picasso's work is not simply general but allows a major Vorticist work to be linked in its compositional form to a specific canvas by Picasso, hopefully for the first time. Moreover, basing a composition on a continental avant-garde picture was not restricted to Lewis. If Lewis had to go to Paris to see cubism, in 1912 the works of the Italian Futurists came to London. Two works in the exhibition, one by Umberto Boccioni and the other by Gino Severini, served as the compositional bases for works by Edward Wadsworth and Charles Ginner. This paper not only reveals these models, but begins to think how and why this occurred in an English context.

Bernard Vere gained his PhD at the London Consortium writing about the avant-garde in England and has since published articles in this field in journals such as *Modernism/ modernity, British Art Studies* and *Textual Practice*, alongside his writing on sport and modern art. He is currently Global Program Director of the MA in Historic Art and Design at Sotheby's Institute of Art.

When will the avant-garde take effect? On migrating influences in contemporary Polish poetry
Agnieszka Waligóra (Adam Mickiewicz University in Poznań)

The proposed presentation would address the question of what determines the acceptance of given "migrating" inspirations in a specific place and time. What political, social, and artistic conditions must be met for ideas and styles to take root outside the borders of their origin? What or who legitimizes their acceptance?

I would like to answer this question by presenting two examples of the migration of avant-garde ideas into Polish poetry. The first would be the fascination with the work of the American neo-avant-garde in the late 1980s and 1990s. It was a time of enormous political and economic changes, which were associated with the abandonment of the model of socially engaged poetry in favor of one focused on the experiences of the "self". John Ashbery's and Frank O'Hara's works gained enormous popularity and recognition among Polish poets then, even though their texts reached Poland with a delay of almost thirty years.

Another example would be today's inspiration from the writings of Slovenian poet Tomaz Salamun, who has been active since the 1960s. Translations of his works have been available in Poland since the late 1970s, but it is only recently that there has been talk of the emergence of a "Salamunism" in literature, which is also linked to a renewed interest in surrealist ideas and a simultaneous quietening of the anti-capitalist trend in contemporary poetry.

The proposed presentation would develop these issues, expanding the contexts of the discussed exchange of inspiration and poetics, placing them in specific historical and social conditions, and thus attempting to answer the question: what makes (avant-garde) migration possible in the first place?

Agnieszka Waligóra PhD, is a literary scholar, literary critic and translator. She graduated in Polish philology and philosophy. Her research interests focus on modern poetry (deliberating its philosophical, theoretical and political contexts), issues of modernity and the avant-garde, methodology of literary studies and continental philosophy. Winner of the Polish Ministry of Science and Higher Education Diamond Grant for 2018-2022, she is the author of the book *Nowy autotematyzm? Metarefleksja w poezji polskiej po roku 1989* [*New Autothematicism? Metareflection in Polish poetry after 1989*]. She has published, among others, in "Forum of Poetics", "Comparis", "Przekładaniec. A Journal of Translation Studies", "Polylogue" and "Spaces in Theory". Waligóra (co)translated texts by Elaine Showalter, Emily Apter, Rebecca L. Walkowitz and Rita Felski into Polish, took part in many international conferences in Poland and Europe (including 9th EAM conference "The Avant-Garde and War") and conducted queries in Cambridge (GB) and New York (USA).

Friday, 4 September, 11:00-13:00

66 - Displacement and Exile 1/2

Chair: Diana Kaur Vonna-Michell (Stockholm University)
Venue: Aula Magna, Bergsmannen

Immigrants and the Rise of the 'International Artist'
Eva Forgacs (Art Center College of Design in Pasadena / László Moholy-Nagy University, Budapest)

This paper examines the immigration of artists in the 20th century from the point of view of their reception, and traces the emergence of the new status of 'international artist', marking their original cultural home as a point of origin but not indicating a new, achieved citizenship, or national identity.

Cases in point are the Bauhaus or the Ecole de Paris. (Exception is the Russian immigrants in Berlin, in the early 1920, who formed and linguistic and cultural island in Berlin before they wandered further to the West or back to Russia.) The Weimar establishment took many steps against the Bauhaus, requiring a German art school with German faculty, German students, and German spirit, chasing the immigrants-loaded Bauhaus eventually out of the town for its internationality and modernity; and the French were hostile against the Ecole de Paris, whose art was seen as fundamentally foreign from French tradition.

A few individual artists emerged from the turmoil of migrations throughout the twentieth century – such as Laszlo Moholy-Nagy, Vassily Kandinsky, or Mies van der Rohe – who achieved the historically theretofore non-existent status 'international artist', over-writing their original nationality. This new category leads to further questions beyond, but related to, the acceptance of artists within their own country and culture: who was considered insider or outsider depended on belonging to or rejecting the assumed traditions and identity-image of the given cultural establishment, the fault line often running between city and countryside. Modernist movements like dada, constructivism, abstract expressionism and others were tied to cities, included many immigrants and operated in international rather than local networks.

Moholy-Nagy, Mies and Kandinsky represented ideas that overwrote their immigrant status in exceptional circumstances before and during World War II, which circumstances this paper will discuss in detail.

Eva Forgacs is art historian, adjunct Professor of Art History at Art Center College of Design in Pasadena, and Professor Emerita of the László Moholy-Nagy University, Budapest. She is one of the editors-in-chief of the *Journal of Avant-Garde Studies*; was awarded an IFK (Institute of Cultural Research, Linz/Vienna) fellowship in 2023/24; an EURIAS fellowship at the Institut für die Wissenschaften vom Menschen in Vienna 2012-13. Her books include the edited volume *Between Point Zero and the Iron Curtain. International Cooperation at the Poswar Moment, 1945-1948*, Brill, 2024; her *Malevich and Interwar Modernism. Russian Art and the International of the Square,* Bloomsbury 2022; *Hungarian Art. Confrontation and Revival in the Modern Movement*, Los Angeles, DoppelHouse Press, 2016; *The Bauhaus Idea and Bauhaus Politics*, Oxford, Budapest: CEU Press 1995, the co-edited volume *Between Worlds: A Sourcebook of Central European Avant-Gardes* (The MIT Press, 2002). She published many essays, book reviews and art reviews and actively participated (as president, board member) in the work of the CAA-affiliated societies SHERA and HGSCEA.

From Morioka and Siberia to New York: Sawada Tetsurō and the Topology of Artistic Survival
Kimihiko Nakamura (University of Osaka)

Sawada Tetsurō (1919–1986), born in Morioka, Iwate Prefecture, moved to Tokyo after completing middle school to pursue a career as a painter and soon emerged through his regular participation in the anti-establishment Second Section Exhibition (*Nika-ten*). His career was abruptly interrupted in 1945, when he was conscripted near the end of the Second World War and subsequently interned in Siberia as a prisoner of war until 1947. Following forced labor at the Belukha camp in Chita Oblast under Soviet authority, Sawada returned to Japan and began producing works that drew directly on his memories of internment.

Sawada's postwar career unfolded within the context of the U.S. Occupation of Japan. Through interactions with American officers and art collectors, his work increasingly shifted toward abstraction. In 1960 he held a solo exhibition at the Meltzer Gallery in New York; although he did not travel to the U.S. at that time, the exhibition was a commercial success, with all works sold. From 1963 onward, Sawada frequently stayed in New York and continued to present solo exhibitions there.

As the first scholarly study of Sawada in English, this paper reconsiders his artistic trajectory by foregrounding his experience of Siberian internment, thereby challenging the conventional Japanese art historiography that marks 1945 as a clear beginning of the "postwar" period. Moreover, by shifting attention away from Kazuki Yasuo (1911–1974), who has long dominated discussions of Siberian internment in Japanese art, and toward Sawada, this study seeks to broaden and complicate the visual narratives of Siberian ordeal. As an artist who experienced two entirely different forms of mobility—forced displacement and internment, followed by self-imposed displacement to the U.S. in the postwar period—Sawada offers a rare and illuminating case. Through a close reading of works produced in these distinct phases, this paper examines how artistic practice functioned as a strategy of survival under contrasting historical conditions.

Kimihiko Nakamura is a doctoral candidate in Art History, The University of Osaka, Japan. He researches modern Japanese art and Asian diasporic/Asian American art. His recent publications include: 'Painting World Powers across the Transwar Period: Okada Kenzō and Kawabata Minoru under the Japanese Empire and Pax Americana', *Review of Japanese Culture and Society* 36 (2024); and 'Shinoda Tōkō: Ink, Abstraction, and Radical Individualism', *Woman's Art Journal* 43, no. 1 (Spring/Summer 2022)

Crnjanski and Mendieta: Displaced Person

Lev Kreft (University of Ljubljana)

The paper will focus on artistic presentation of two migration by two exiled authors, both refugees from the socialist revolution in their countries (Russia and Cuba) in first and in second half of the 20th Century respectively. Miloš Crnjanski (1893 – 1977) was at first an avant-garde artist who after the first world invented *sumatraism*. Its optimal projection embraced primal living force, searched for solution of the conflict between civilization and nature, and believed in new beginning after the war's disaster. His first great novel was *Migrations* (1929) about Serbian departure from Turkish occupation to Austrian rule in Hungary. Much later he published a second book - *Migrations, Second Part* (1962) about Serbs leaving Hungary for Russia. Both migrations resulted in loss of national identity. In between these two books author, being political opponent of the socialist regime, exiled himself and returned to Yugoslavia home 20 years later (1965). As such, he still felt as exiled person in its own country. In 1971 his last great *Novel of London* appeared, introducing Russian emigrant in London.

Ana Mendieta (1948 – 1985) was neo-avantgarde artist which was involved in Operation Peter Pan (1961) which exiled children of wealthy families from Cuba until their parents could join them. She lived in foster family until late. Her art was angry and aggressive performance using blood and fire. *Silhuettes* project (*Silueta* Series, 1973 – 1985) is as much a body art as earthwork: she used her body to impress natural environment (water) so that her silhouette disappeared after she left.

They are so different and so similar, Crnjanski and Mendieta. They reveal that integration and struggle to adopt new or combine hybrid identity are not what pacifies exiled being. Leaving identity behind allows for some peace and freedom.

Lev Kreft (1951), professor of Aesthetics at University of Ljubljana (retired), Currently lecturing philosophy of art at the Academy of Visual Arts and history of aesthetics at the Department of Art History at the Faculty of Arts of Ljubljana university. Research areas: historical avant-garde, contemporary art and artivism, struggles of the artistic left, Marxist aesthetics, Critical Theory, totalitarian art and aesthetics, post-modern and post-socialist art and culture; philosophy of sport. Member of EAM, ex-president of Slovenian Society of Aesthetics, member of the International Association for Aesthetics and ex-member of its Executive Committee; founding member and ex-President of European Association for Philosophy of Sport (2008-2014). Member of Editorial Board of the Journal of Philosophy of Sport and of Sport, Ethics and Philosophy at Routledge. Political career: Member of the Slovenian Parliament during two terms (1990 – 1996), Deputy Speaker of the Slovenian Parliament (1993 – 1996).

'In the Great Swedish Silence' – The Double Positioning of Migrant Avant-Garde Artists in Sweden

Diana K. Vonna-Michell (Stockholm University)

Borrowing its title from a poem by Carl-Erik Ström, this paper examines the double positioning of avant-garde artists who migrated to Sweden as adults and developed creative practices between Swedish and transnational artistic contexts. Focusing on curator and gallerist Jean Sellem (1941, France), composer Roberta Settels (1929, USA–2014, Sweden), and photographer and poet Carl-Erik Ström (1938, Finland), it addresses the underexamined relationship between migration, institutional marginalisation, and radical avant-garde practices in Sweden from the 1970s onward. Through close readings of selected interdisciplinary and

intermedia works – including Sellem's exhibition *Sweden Today – A Thousand and One (Black) Nights*, Settels' LP-record *Isolation! Meinhof in memoriam* and Ström's photographic and text-works – the paper analyses how aesthetic strategies function as forms of resistance to political, social, cultural, and ecological structures of control. The analysis situates these practices within wider avant-garde histories while examining how Sweden, as a chosen place of artistic and personal belonging, shaped their perspectives and modes of engagement.

The three artists reveal distinct but interconnected forms of marginalisation: the precarity of cultural production and local cultural politics in Sellem's exhibition practice; the silencing of Settels' alternative narratives of isolation as a political tool; and the disruption of Swedish nature away from traditional national-romantic frameworks in Ström's photography. Despite their different strategies, media, and concerns, all three artists challenge dominant perceptions of reality and negotiate belonging from positions simultaneously inside and outside the national community. The paper argues that this double positioning constitutes a form of *migratory aesthetics* (Bal & Hernández-Navarro, 2011): an aesthetic engagement through which urgent social, political, and ecological concerns are articulated whilst also being artistically relevant. Ultimately, these practices demonstrate how art can create alternative forms of visibility and resistance within a nonconsensual society, making the Swedish contexts integral to, rather than incidental to, the artistic work.

Diana Kaur Vonna-Michell is an art historian, curator and publisher. She works as a lecturer at Stockholm University. Her doctoral dissertation, *The Making of Ways of Being an Artist – The Ethopoetics of J.O. Mallander's Conceptual Art,* was published in December 2024 at Uppsala University. Since 2010, she has co-run the curatorial publishing agency and analogue studio Mount Analogue in Stockholm.

Friday, 4 September, 11:00-13:00

67 - Transnational Networks / Networked Practices 2/2

Chair: Birte Bruchmüller (Prins Eugens Waldemarsudde, Stockholm)
Venue: Aula Magna, Kungstenen

Transnational Trajectories of the Avant-Garde: Ferdo Delak and Networks of Artistic Migration in the Interwar Period

Gašper Troha (University of Ljubljana)

The contribution examines the international artistic activity and transnational networks of Ferdo Delak, Slovenian director and a prominent member of the avant-garde movement, as a case study through which broader questions of migration and avant-garde mobility in the interwar period can be explored. Delak's education at the Mozarteum in Salzburg and his subsequent artistic engagements in Berlin, Vienna, Paris, Ljubljana, Gorizia, and different parts of Yugoslavia position him as a paradigmatic migrant cultural actor whose movements were shaped by both artistic aspiration and the shifting geopolitical realities of the early twentieth century.

The proposal focuses on Delak's role within international avant-garde currents of the 1920s and 1930s, addressing how demographic and intellectual migration influenced his artistic strategies, collaborations, and ideological orientations. Special attention is paid to Delak's written legacy, particularly his correspondence, which reveals connections with foreign artists, intellectuals, and institutions. Slovenian Theatre Institute preserves the personal archive of Ferdo Delak, which will be the primary source of my research. Through this material, the contribution investigates the mechanisms through which avant-garde ideas, practices, and political commitments circulated across borders and were adapted to different cultural environments.

Beyond migration in the literal sense, the paper also considers migration as a metaphor for aesthetic and conceptual movement. Delak's work demonstrates how avant-garde concepts "travelled" between national contexts, media, and artistic disciplines, undergoing transformation in the process. His activities illustrate the permeability of boundaries between theatre, performance, music, and political engagement, characteristic of avant-garde experimentation.

The research combines archival analysis of unpublished correspondence with historical contextualisation and network analysis. Primary sources are examined alongside secondary literature on interwar avant-garde movements, transnational cultural exchange, and migration studies, allowing for an interdisciplinary approach that integrates art history, cultural history, and political theory.

Gašper Troha holds a PhD from the Department of Comparative Literature and Literary Theory, Faculty of Arts, University of Ljubljana. His research interests include the sociology of literature, especially contemporary world and Slovenian drama and theatre. He is a researcher at the Academy of Theatre, Radio, Film and Television of the University of Ljubljana and a CEO of the Slovenian Theatre Institute. He has published in numerous national and international scientific journals. He edited/co-edited and co-authored several books: *History and its Literary Genres* (Cambridge Scholars Publishing, 2008), Literarni modernizem v svinčenih letih (*Literary Modernism in the "Leaden" Years,* Student Publishing House, 2008), *The Twenty-First-Century Slovenian Theatre and Drama and Its International Context* (Cambridge Scholars Press, 2025). He has written two monographs on the history of Slovenian drama, *Ujetniki svobode* (Prisoners of Freedom, Aristej, 2015) and *Slovenska dramatika in tuji vplivi po letu 2000* (Slovenian Drama and Foreign Influences after 2000, Beletrina, 2025).

Exile as Method: Kassák and Transnational Avant-Garde Networks

Gábor Bednanics (Eszterházy Károly Catholic University, Eger)

This paper examines the interplay between geopolitical migration and metaphorical border-crossing regarding avant-garde cultural production in Central Europe after World War I, focusing on the figure of Lajos Kassák. The post-imperial remapping of borders following the peace treaties radically transformed the region's cultural geography: cities, infrastructure, and long-standing multicultural contact zones were relocated to newly founded nation-states, producing intellectual displacement and ruptures within artistic communities. Revolutionary disruptions and the consolidation of new political regimes accelerated the immigration of artists and writers. Kassák, among those compelled into exile, settled in Vienna, where he reconfigured his editorial and artistic work within a transnational environment.

The paper argues that Kassák's editorial and artistic practice can be read as an experiment in "exile as method." In Vienna, he forged connections between Hungarian-language production and international avant-garde milieus, showing how linguistic minoritization within exile can paradoxically heighten transnational circulation. Although Kassák continued to publish in Hungarian, his journals operated as migratory platforms—sites where texts, images, and ideas crossed borders even when individuals could not. In Vienna, he developed editorial networks that connected Central European, German-speaking, and broader international artistic circles. Kassák's practice thus exemplifies how avant-garde actors negotiated the tensions between exile, linguistic identity, and participation in broader modernist movements.

By situating Kassák's work within the broader historical landscape of interwar migrations and transnational artistic exchange, the study highlights how avant-garde actors responded to geopolitical turmoil not merely by adapting to displacement but by transforming it into a productive strategy. Kassák's case illuminates how migration catalyzes new cultural formations, offering a model for understanding the avant-garde as a set of mobile, networked practices with renewed relevance for contemporary debates on global displacement and cultural politics.

Gábor Bednanics is a professor at Eszterházy Károly Catholic University, Eger, Hungary. He was born in 1976 in Budapest, received his PhD at Eötvös Loránd University, Budapest, in 2007, habilitated at the University of Debrecen, 2013, and received his higher doctoral promotion from the Hungarian Academy of Sciences, Budapest, in 2024. He is interested in turn-of-the-century poetry, modernism, and connections between literature and philosophy. Among his many papers, he published four books on Modernism, the last in 2016: *Modern Myths and the Possibilities of Rewriting*.

Traveling through the international mail art network, stopping in Portugal

Margarida Cafede Moura (Universidade NOVA de Lisboa)

The practice of mail art grew and expanded globally throughout the 1960s and 1970s, shaped by different forms of migration, namely the circulation of correspondence. This not only allowed for objects and letters to travel internationally, but was also a way for their senders to travel beyond their geographical, social and financial limitations – their presence materialized abroad through their works, and the physical traces left in the sticking of stamps, the imprint of personalized rubberstamps, the writing of addresses, or the decoration of envelopes. In the 1980s and 1990s migration took on a more literal meaning within the international mail art network, as practitioners emphasized more than ever the importance of global communication as mail art's main goal. This feeling, along with a shared growing desire to discuss the movement, its legacy and future, led to the advent of "Tourism" and the organization of two global mail art congresses. Artists were encouraged to travel to meet their long-time correspondents in different countries and to gather to work and debate, which led to many in person collaborations and actions. This presentation will look at how Portuguese mail artists César Figueiredo and José Oliveira participated in the global mail art congresses and the local initiatives they organized, as well as at the foreign artists they both met or hosted in Portugal, and the collaborations born from those encounters throughout these decades. Until now absent from Portuguese art historiography, the work they – and other Portuguese artists – developed through the practice of mail art, their international correspondence and collaborations, represents a valuable opportunity to look at Portuguese art in the latter years of the 20th century through a new lens, and to see how it was enriched by the circulation of works, ideas, and people.

Margarida Cafede Moura (IHA/IN2PAST, Universidade NOVA de Lisboa) is a PhD Candidate in Contemporary Art History, currently researching the history of mail art practices in Portugal in the second half of the 20th century. She has presented her research in conferences since 2021, and in 2023 authored a book chapter on the mail art activities of Portuguese artist Ernesto de Sousa. In 2024 she was the curatorial assistant for the exhibition *Troubles with Primitivism – a view from Portugal*, held at CIAJG (Guimarães, Portugal).

Networks and Agency: Mail Art as Mediator of Global Art Networks

Esther T Thyssen (Independent Scholar)

The twentieth-century avant-garde may be understood as a network that reproduced itself through communicative acts that circulated ideas, objects, and people across borders. Within this networked formation, Mail Art enabled the exchange. Anticipating the logic of the network society Mail Art functioned as a flexible infrastructure for translocal artistic interaction. In Hungary during the Cold War, Mail Art offered a means of accessing artistic agency within the international art system. Gábor Attalai (1934–2011), Endre Tót

(b. 1937), and Géza Perneczky (1934–2022) turned to Mail Art strategically as medium and formal practice. Through it, they could participate in global art networks while circumventing political limitations.

Attalai, lauded for his woven textiles in the home country, sought entry into conceptual art networks through drawings, diagrams, collaged maps, and artist's books distributed via the postal service. These works emphasized relational and irrational structures, visualized connections, flows, and systems. His Mail Art practice thus functioned as a method to insert his art within the global art system through circulation.

Tót's "Zero" works, "Joy" pieces, postcards, telegrams, and street actions operated as minimal, and accessible communicative units. Their use of repetition, humor, and logic foregrounded the contingency of meaning and authority. Circulating widely across Europe and the United States, these works embedded Tót within international conceptual exchanges.

Perneczky, who settled in Cologne in 1970, occupied a nodal position. As a historian, artist, and teacher, he became an influential mediator linking artists in Hungary to international avant-garde networks on both sides of the Iron Curtain. His sustained engagement with Mail Art fostered the circulation of conceptual art from Hungary within global networks during periods of political restrictions, and plied the avant-gardes into a networked project. Perneczky's collecting and cataloguing efforts concurrent with 20th century practices of Mail Art are a significant contribution to current understandings of the networked avant-gardes.

Esther T. Thyssen graduated from Lake Forest College in Illinois with a BA and earned a PhD in art history from Yale University in 1999. She taught the history of world art and visual culture beginning in 1995 and retired from the Rhode Island School of Design in 2023. In 2006, she served as Fulbright Guest Professor of American Studies at the University of Debrecen in Hungary, and in 2018 I received a second Fulbright grant to teach the history of American visual culture at the University of Bucharest. These opportunities refocused her research on the history of art and culture in East and Central Europe and connections to American and global art movements. Her research in Romania centered on the role of artist residency programs and ethnic Hungarian artists in Transylvania, examining how such programs foster local and international exchanges of artistic practices and ideas and facilitate dialogue among artists with differing identity politics. Her published work ranges from studies of the connoisseurship of drawings and prints to entries on American artists in *The Routledge Encyclopaedia of Modernism*.

Friday, 4 September, 11:00-13:00

68 - Avant-garde Pages: Photography, Photomontage, and Beyond

Panel convenor: Aleksandar Bošković (Columbia University)
Venue: Aula Magna, Mimer

Beyond Photomontage: The Spread of Double-page Spreads

Jindřich Toman (University of Michigan)

The paper draws attention to the underappreciated phenomenon of double-page spreads, typical of modern photo-illustrated magazines of the 1920s and 1930s. On the descriptive level, an analysis of this genre enriches our knowledge of photomontage-like techniques of the period, but more importantly, it supports an interpretation of modernist visuality as one aiming at "active literature" that offers active participation and perception of seemingly limited visual fields. Migration of motifs, remediation, and thematic diversity are documented on the basis of French, German, Polish, and Soviet sources.

Jindřich Toman is a professor of Slavic Languages and Literatures and of Judaic studies at the University of Michigan, Ann Arbor. Trained in Czechoslovakia, Germany and USA, he has been following an academic path defined by languages and cultures of Central and Eastern Europe. In the 1980s and 1990s he focused on linguistics, with special emphasis on Czech and German, as well as on the history of this discipline (*The Magic of a Common Language: Mathesius, Jakobson, Trubetzkoy and the Prague Linguistic Circle*, 1995). His subsequent research has been situated at interfaces of cultural history and visual culture, topics including modernist book design (*Czech Cubism and the Book*, 2004) and history of photomontage (*Photomontage in Print*, 2009). He also co-curated several exhibitions, including *Jindřich Heisler: Surrealism Under Pressure* (Art Institute of Chicago, 2012). His Judaic research is reflected by the monograph *Bohemia's Jews and their Nineteenth Century* (2023). Academic awards include A. von Humboldt Research Prize (2010/11).

Photomechanical Internationalism: Social Photography and the Illustrated Worker Press in Interwar Czechoslovakia

Fedora Parkmann (Institute of Art History, Czech Academy of Sciences, Prague)

For the illustrated worker press that emerged in Czechoslovakia and elsewhere in Europe during the interwar period, the photomechanically reproduced photograph became a pivotal means of conveying a revolutionary message. Photographs were used to stage an opposition to the bourgeois press, whose images were understood as instrumentalized in the service of the dominant economic and political system. This ambition fostered new, class-conscious photographic approaches to the social world among members of the worker and social photography movement, who were encouraged to serve as photo-correspondents for the worker press. It also gave rise to new forms of page design and photomontage intended to reveal previously concealed social realities and expose the perceived falsehoods and manipulations of the bourgeois press. The project was transnational in scope, reflecting the worker magazines' participation in the Communist International.

Alongside the already well-documented German and French examples, the Czechoslovak case offers a particularly illuminating illustration of this internationalism. During the 1930s, Czechoslovakia became a major platform for leftist activism, owing to its dynamic social photography movement, vibrant leftist press, and influx of Communist émigrés from other countries, particularly Germany. This paper explores how internationalism was constructed through the photomechanical circulation of images in Czechoslovak worker magazines. It considers both the circulation and the republication of images from abroad and the conception of photography as a universal language capable of addressing viewers across national boundaries. In doing so, it argues that photomechanical reproduction was not merely a technical means of disseminating political imagery, but a central mechanism through which the worker press sought to enlist an international community of readers and viewers in its cause.

Fedora Parkmann is the principal investigator of the five-year grant project The Matrix of Photomechanical Reproductions: Histories of Remote Access to Art. She studied art history at Sorbonne University (M.A. in 2011 and Ph.D. in 2017) and École du Louvre in Paris. She worked as a post-doctoral researcher at the Institute of Art History of the Czech Academy of Sciences (2019-2021) and at the French Research Center in Humanities and Social Sciences in Prague (CEFRES) in 2022. Her research interests include the history and theory of photography, art in the 20th century, and transnational approaches in art history. Her postdoctoral research examined interwar Czech social photography from a transnational perspective. Her current project focuses on photomechanical reproductions of art in art journals in Czechoslovakia, France, Germany, and Russia from 1900 to 1950. She is specifically interested in their role as vehicles of artistic exchange. Her latest articles on transnational exchange in Czech photography have appeared in *History of photography and Revue des études slaves*.

Periodicals as Weapons: Circulation, Struggle, and the Counter-Cultural Use of Avant-Garde and Socialist (Photo) Journals in East-Central Europe
Gábor Dobó (Kassák Foundation, Budapest)

Photography and photomontage were often described as weapons in the class struggle in and around the German magazine *Der Arbeiter-Fotograf*. I argue that the same applies to periodicals: avant-garde and socialist press were conceived, used, and perceived as weapons – not only in Weimar Germany but also across East-Central Europe, closely connected to Germany during the interwar period. While avant-garde press has been studied as a discursive site or through the lens of photo history, my presentation goes beyond content. Through case studies, I outline a typology of how avant-garde and socialist (photo) periodicals acted materially and performatively as weapons in the transnational/international class struggle. How did "living journals" – press outlets embodied by amateur performers – interact on East-Central European workers' stages? How were photomontages collectively read in Austrian social democratic public newspaper boxes? How did smuggling left-wing periodicals shape the identities of those engaged in illegal work and provoke state authorities, who described these materials as politically "explosive"? How did periodicals appear in demonstrations, theater performances, or events, acting as banners or shields for workers' movements from New York City's diasporas to Košice? Why were social democratic headquarters from Budapest to Vienna fortified, including the party press with editorial, production, and distribution departments, and how were these metaphorical and physical "fortresses" attacked and defended during armed uprisings? This presentation proposes a research agenda for the social history and everyday use of avant-garde and socialist (photo) press with a special focus on journal circulation, knowledge transfer across national borders, and migration of key figures of this scene.

Gábor Dobó is a literary historian focusing on East-Central European avant-garde culture and the Principal Investigator of the ERC Starting Grant project *The Cultural Vanguard of Workers' Movements: A Social History of East-Central European Avant-Garde between the Two Wars* (ProletGard) at the Kassák Foundation, Budapest. His work bridges workers' movements, everyday cultural praxis, and experimental print cultures. He is a research fellow at the Kassák Museum–PIM–MNMKK, serves on the committee of the European Society for Periodical Research (ESPRit), and is the editor of the digital critical edition of the correspondence between avant-garde artists Lajos Kassák and Jolán Simon, as well as co-editor of *Cannibalizing the Canon: Dada Techniques in East-Central Europe* (Brill, 2024). A former Fulbright Visiting Scholar at Columbia University's Harriman Institute, he has studied in Budapest, Florence, and Angers.

Toward a Politics and Poetics of Avant-Garde Cinépoetry
Aleksandar Bošković (Columbia University)

This paper examines Slavic avant-garde cinépoetry books from the 1920s to 1940s as a distinct visual-verbal technology that reconfigures the relationship between aesthetics, politics, and subject formation. Focusing on Soviet constructivist agit-cinépoetry, Polish constructivist-expressionist works, Yugoslav zenithism, Czech poetism, and Yugoslav (Serbian) and Czech surrealism, the paper argues that these books function as ciné-dispositives: intermedial apparatuses that transform the printed page into a cinematic, sequential, and affective machine. While constructivist cinépoetry organizes perception toward collective mobilization and future-oriented utopia, surrealist cinépoetry deploys similar formal tools—montage, photomontage, typophoto, and mise-en-page—to disorganize vision, foregrounding indeterminacy, spectrality, and psychic rupture.

Aleksandar Bošković is a Senior Lecturer in Bosnian-Croatian-Serbian at the Department of Slavic Languages and Literatures at Columbia University. Bošković is a scholar of Russian and East European modernism, Yugoslav, post-Yugoslav and Balkan Studies, with a strong background in comparative literature, critical theory, and visual studies. He specializes in avant-garde literature and experimental art practices explored through the lenses of comparative media. He is the author of *The Poetic Humor in Vasko Popa's Oeuvre* (in Serbian, 2008) and co-editor of *The Fine Feats of the Five Cockerels Gang* (2022), *Zenithism 1921–1927: Yugoslav Avant-Garde Anthology* (2023), and the exhibition catalogue *Ništa / Nothing* (2025).

Friday, 4 September, 11:00-13:00

69 - Border-Crossing Actors 1/2

Chair: Sólveig Guðmundsdóttir (University of Iceland)
Venue: Aula Magna, Polstjärnan

Karl Schmidt-Rottluff in Lithuania during World War One: Russian or Lithuanian Cultural Influence?
Laima Laučkaitė-Surgailienė (Lithuanian Culture Research Institute, Vilnius)

The paper examines a case of avant-garde migration under the specific conditions of military conflict, focusing on Karl Schmidt-Rottluff's stay in Lithuania during World War I while serving in the German army in *Ober Ost*. An artist of German Expressionism and a member of the *Brücke* group, Schmidt-Rottluff lived in Lithuania from 1915 until the end of 1918—initially as a soldier and later as a courier at the German Military Press Department in Kaunas. This period proved to be psychologically challenging for the artist and marked a significant shift in his views, from initial support for the war to pacifism and condemnation of war. Despite the harsh circumstances, he was highly productive in Kaunas, where he explored new media (such as sculpture and mural painting), expanded his artistic practices (illustrated the book), and developed new thematic interests (religiously themed woodcut series).

The paper highlights his encounter with the local environment, his fascination with traditional folk art and pagan Lithuanian culture, and the impact of these experiences on Schmidt-Rottluff's artistic development. It also addresses his realization that "primitive" and "uncivilized" local culture resonated closely with the aesthetic principles of Expressionism. Finally, the paper challenges the interpretation—still prevalent in German art-historical scholarship—of the works of this phase of Schmidt-Rottluff as being shaped by "Russian" influence, an interpretation marked by the perspective of colonialism.

Laima Laučkaitė-Surgailienė, art historian, art critic, curator of exhibitions. Lives in Vilnius, currently leading researcher at the Lithuanian Culture Research Institute, Department of Art History and Visual Studies. Educated at Vilnius Art Institute (MA, 1979), the University of Moscow (PhD, 1988), and the Zentralinstitut für Kunstgeschichte, Munich (postdoctoral scholarship, 1992). She got Lithuanian Government Award for Culture and Arts in 2015. The sphere of research interests is the art in the early 20th century, multicultural art scene and emerging of modernism and avant-guard in Lithuania. She is an author of the books: *M. K. Čiurlionis and Lithuanian art at the beginning of the 20th century*, 2007 (also in German, Italian, French, Polish), *Art in Vilnius 1900-1915*, 2008 (Book Prize 2008-2009 from the Association for the Advancement of Baltic Studies, USA); *Expressionist Rider Marianne Werefkin* (2007, in Lithuanian), *Rafael Chwoles: the Search for Jerusalem* (2012, in Lithuanian, English, French), *Art in Vilnius during the Great War* (2018, in Lithuanian), *Leopoldas Surgailis. Tapyba. Painting* (2022), *Aspazija. Ethno-Modernism* (2025) and others.

Poröse Konstellationen: Die politästhetischen Interventionen von Asja Lācis
Benjamin Trilling (Ruhr Universität, Dortmund)

Mein Beitrag soll herausarbeiten, inwiefern die lettische Konstruktivistin Asja Lācis als avantgardistische Akteurin erstens eine Vermittlungsrolle, eine „Übersetzungskultur" (Paškevica, 2006) zwischen den europäischen, linken Intellektuellenzirkeln verkörperte, und, zweitens, den „anti-monolingualen Charakter" (Ingram, 2015) ihrer politästhetischen Praxis herausstreichen. Davon ausgehend soll mein Beitrag evaluieren, inwiefern Lācis die nationalstaatliche Territorialisierung als eine homogene, monosprachliche Einheit subvertierte, und in ihrer ästhetischen Praxis die politökonomischen Asynchronitäten gegenüber strukturell schwächeren Regionen sowie ihren BewohnerInnen berücksichtigte. Adressiert werden sollen damit Konferenzthemen wie vor allem die Fragestellung, welche Rolle migrierende, im Exil lebende oder geflüchtete KünstlerInnen und Intellektuelle und ihre Werke in der (Kultur-)Politik verschiedener nationaler und ethnischer Gemeinschaften gespielt haben. In meinem Beitrag soll dies zunächst anhand der werkbiografischen Etappen von Lācis kontextualisiert werden: von den avantgardistischen Prämissen (Kommissarschewski, Meyerhold, Evreinov) ihrer ästhetischen Erziehung von Straßen- und Waisenkindern in der frühen Sowjetunion, über ihr Theater der Illegalität in Riga mit Leo Paegle und Linard Laicens, (zwei Dichter aus dem linken, lettischen Migrantenmilieu) bis zu ihrer Zusammenkunft mit Walter Benjamin auf Capri, damals Zufluchtsort des „intellektuellen Wanderproletariats" (Benjamin) vor der Hyperinflation in der ‚Weimarer Republik'. Der Schwerpunkt meines Beitrages soll auf dem Konzept der Porosität liegen, ein Begriff, den Lācis und Benjamin 1926 mit ihrem Neapel-Aufsatz lancierten, und der kurz darauf von weiteren Intellektuellen der ‚Frankfurter Schule' (Kracauer, Sohn-Rethel, Bloch) aufgegriffen wurde. Die Porosität bzw. poröse Konstellation verweisen

auf eine Abwesenheit fixer Grenzziehungen – Grenzen, die in der bürgerlichen Gesellschaft vorherrschend sind –, und eröffnen als permanente Permeabilität eine Durchlässigkeit oppositioneller Kategorien wie privat vs. öffentlich, sakral vs. profan. Darüber hinaus soll der Beitrag evaluieren, inwiefern die auf Edward Said (und James Clifford) zurückgehende „Traveling Theory" Anknüpfungspunkte an die Porosität bietet, dergestalt, dass beiden Konzepten eine reziproke Permeabilität zwischenden ‚Ideen der Migranten' und den vorherrschenden Kulturen des beherbergenden Landes zugrunde liegen. (Smith, 2021)

Benjamin Trilling (geb. 1988) studierte Germanistik, Philosophie und Theaterwissenschaft an der Ruhr Universität Bochum. Seit 2014 war er bei verschiedenen Zeitschriften (taz, WAZ, m&R, nd etc.) in den Bereichen Theater- und Literaturkritik als freier Autor und Redakteur tätig. Seit 2024 promoviert Trilling an der Ruhr Universität über Asja Lacis' und Walter Benjamins proletarisches Kindertheater unter dem Titel „Subalterne Kinder hören. Asja Lācis' Modell einer ästhetischen Erziehung und der frühsowjetische Diskurs des Neuen Menschen".

Freedom volunteers - from Poland to Madrid. Spanish Civil War and avant-garde circles in Second Polish Republic

Juliusz Mazur-Machowski (University of Warsaw)

Despite the extensive presence of this topic in studies of Western European art as well as the growing importance of research on the political history of migration and refuge in the context of the Spanish Civil War (J. Rodrigo, D. A. Lorenz, 2022), the reactions to and direct involvement of Polish artists associated with avant-garde circles in this conflict have not yet been the subject of in-depth scholarly investigation.

The paper will focus on issues related to one of the Polish avant-garde visual artists, Kazimierz Gede (1909–1937), who, alongside producing illustrations for Polish-language periodicals such as *Ochotnik Wolności* and *Dąbrowszczak*, travelled to Spain to fight on the Republican side, where he was killed in action. The Spanish Civil War was also a recurring theme in numerous caricatures by Franciszek Parecki (1913–1941), which have not yet been analysed within this context, as well as in polemical texts published in political and cultural periodicals.

Within the context of Central and Eastern Europe, this subject acquires particular significance in light of the forms of historical politics that emerged in the 1990s and were characterised by a radical disassociation from the communist past. In Poland, this process manifested itself, among other ways, in attempts to remove commemorations of members of the International Brigades from public space. An examination of avant-garde visual culture produced in response to the Spanish Civil War—incorporating the experience of political migration and its consequences and grounded in newly discovered archival materials—may significantly reshape narratives of the social history of the Polish interwar avant-garde when approached through the lens of political migration.

Juliusz Mazur-Machowski is a PhD student at the Doctoral School of Humanities, University of Warsaw where he works on the thesis „Art and Reality". Political left and artistic avant-garde circles in the II Polish Republic (1918-1939)".

Nomads between the First and Second Modernity: Czechoslovak Avant-Garde Artists beyond Czechoslovakia after 1948

Eva Skopalová (National Gallery Prague)

In my paper, I focus on the first wave of emigration from Czechoslovakia after the communist takeover in 1948, specifically on artists of the prewar avant-garde such as Toyen, Terry Haass, Ladislav Sutnar, Jan Zach, and Bocian. Within Czech art historiography, these figures are typically, if acknowledged at all, petrified in the period of their activity in Czechoslovakia; their work in exile tends to remain marginal or is treated as a detached episode without substantial relevance to the domestic context. Such an approach reinforces the notion of a profound rupture between the "first" and "second" modernities. As Gilles Deleuze and Félix Guattari have argued, history is usually written by the sedentary; we need instead a *nomadology*. In this spirit, I approach avant-garde artists as "nomads" whose movement across geographical, linguistic, and institutional borders cannot be reduced to a single act of departure. Although the Second World War undoubtedly marked a major historical rupture, it did not entirely sever the continuities of artistic strategies, networks, and imaginaries. Methodologically, the paper draws on network analysis, examining infrastructures of communication: correspondence, exhibition platforms, publishing initiatives, and informal contacts, that enabled artists to maintain ties to the Czechoslovak context while simultaneously engaging with new cultural environments. The avant-garde in exile thus operated within a "third space," neither fully anchored in the homeland nor wholly

assimilated into the host culture, but constituted through relations, exchanges, and translation. I argue that this transitional and relational sphere represents a missing link in the history of modern art and challenges established narratives of rupture and discontinuity. By foregrounding these migratory constellations, the paper also speaks to contemporary debates on mobility and belonging, echoing the 2024 Venice Biennale's title, *Stranieri Ovunque* ("Foreigners Everywhere").

Eva Skopalová, Ph.D., Mgr. et Mgr., has been a curator in the Collection of Art after 1945 at the National Gallery Prague since 2021. She contributed as both author and curator to the permanent exhibition *1939–2021: The End of the Black-and-White Era* at the Trade Fair Palace, where she was responsible for the period 1939–1963. Her research engages with the so-called *histoire des sensibilités* approaching affect as an integral component in interpreting past events and artworks. Methodologically, she focuses on affect theory in art history and on the problem of nonlinear temporality. Her research has been supported by academic residencies at the École des Hautes Études en Sciences Sociales in Paris and by a Fulbright Fellowship at New York University's Institute of Fine Arts. In 2025, she completed her Ph.D. at Charles University with a dissertation examining nonlinear temporality within Czech art-historical thought from the 1930s to the early 1950s. She has applied these methodological approaches in several exhibition projects, including *Formosa deformitas: On the Peculiar Affinity of Baroque and Cubism 1911–1914* (Aleš South Bohemian Gallery, 2020) and *Heptameron: Surrealisms and Dream of the Renaissance* (Aleš South Bohemian Gallery, 2024). Her current research explores the concept of discontinuous space in relation to nonlinear time. She recently curated the project *Silent Spring: Art and Nature 1930–1970* (National Gallery Prague, 2025). She is currently working on the research project *Czechoslovak Artists beyond Czechoslovakia, 1948–1989*, which will culminate in an exhibition and an accompanying book publication in 2027.

Friday, 4 September, 11:00-13:00

70 - Avant-Garde Poetics of the Zone, 2/2

Panel convenor: Barrett Watten (Wayne State University)
Venue: Aula Magna, Spelbomskan

Traveling Light?: Zones of Extremity, Conflict, and Ekstasis in the Poetics of Leslie Scalapino
Malgorzata Myk (University of Łodz),

My paper discusses what American avant-garde poet Leslie Scalapino referred to as "a logic of dis-placement by which [she] lived in writing." Such works as *Zither & Autobiography*, *Dahlia's Iris: Secret Autobiography and Fiction*, *Seamless Antilandscape*, or *It's go in / quiet illumined grass / land* show the poet's conceptual experimentation with the dynamic of public space that Mary Louise Pratt referred to as the "contact zone."

In *Autobiography*, Scalapino wrote: "My sense of 'traveling' is only motions—in a real infinite space and time that is anyone, as it is exterior *at once*." Foregrounding movement between remote locations where one travels occasionally and public spaces one frequents daily, both of which entail motions enacted externally and internally, Scalapino zeroed in on figuring contact as occurring in a conflict-fraught terrain of "light extremity," where one is "constantly in a violent hair-pin formation that's a motion as interior." "Light extremity" could be perhaps described as one's recurrent yet continually displaced confrontation with the shock-inducing, fast-paced present unfolding in a disjunctive and opaque rather than a coherent and transparent manner. The process of tracing hierarchical definition of the self in the public world figured along the lines of irreducible extremity is central to Scalapino's poetics. Her entire body of work emerges as experimentation in mind formation, bypassing social formation, and *ekstasis* (i.e., standing outside oneself).

Małgorzata Myk is the author of Upping the Ante of the Real: Speculative Poetics of Leslie Scalapino (2019) and co-editor of the Literary and Visual Extremities special issue of the journal Text Matters (2023). Her awards include a Senior Fulbright (2024–25) at the University of Utah and a Kosciuszko Foundation Fellowship (2017) at UCSD. Her translations into Polish include the writing of Leslie Scalapino, Divya Victor, and E. Tracy Grinnell. Pogoda, her translation of Lisa Robertson's The Weather (Lokator) was published in 2024. She is an Associate Professor in the Department of American Literature and Culture at the University of Łodz, Poland.

African American poets in Sweden: Allen Polite and George Jones
Joel Duncan (Independent scholar, Gothenburg)

After the Second World War, many African Americans were attracted to Sweden because of its image as a supporter of civil rights, which Swedish Social Democrats had fostered. There was a small but important community of African American writers and artists active in Sweden during the 1960s and 1970s, including the poets Allen Polite (1932-1993) and George Arthur Jones (1935-2010). Polite was a prominent figure in the arts scene in Greenwich Village in the mid-1950s and followed his painter friend Harvey Cropper to Stockholm in 1963 and then organized the 1964 exhibition "10 American Negro Artists Living and Working in Europe" at Den Frie, the largest gallery in Copenhagen. He was also part of the Black Panther Solidarity Committee formed in 1969 and wrote for their bi-weekly newspaper *The Lumpen Proletariat*, which was based in Malmö. Yet Polite refused to publish any books of poetry during his time in Sweden and aside from a self-published assessment by his widow, Helene Polite, there exists only one scholarly article on Polite. George Jones, who came to Sweden in 1970, is an even more neglected figure than Polite, in part because of the tragic turn his life took, as he lived in squalor in a flat without electricity in Lund, a situation that was reported in the Swedish press without mention of his poetic output. In contrast to Polite, Jones published three books in his lifetime, beginning with *Collections from Sweden* (1971). His books are only available in a few Swedish libraries, though, and have not received any scholarly attention. This paper will seek to recover the poetry of these two figures and consider it in relation to their experience as immigrants to Sweden. It will also explore how their experience as Black immigrants to Sweden contributed to their marginalization, both in life and in literature.

Joel Duncan is currently an independent scholar living in Gothenburg, Sweden. He earned his PhD in English at the University of Notre Dame (USA) and has taught at universities in Sweden and Germany. He is the author of the book *Poetic Drive: American Poetry in the Age of Automobility*, published by the University of Virginia Press in 2025.

We can't breathe: Ronald Fair and Allen Polite in Northern Europe

Lauri Scheyer (California State University; Hunan Normal University)

Substantial attention has been paid to African American poetry that was produced in the cultural and geographical confines of the United States, as well as Black diasporic artistic centers in London and Paris. But far less attention has been paid to poets who chose to spend extended time as intentional exiles in Northern Europe and the communities that enabled them to artistically flourish. Two contemporary African American poets, Allen Polite and Ronald Fair, inhabited “zones of creativity” in Sweden and Finland, respectively, that enabled them to explore innovative terrain in visual arts and literature. This presentation will address the factors that drove both writers from America and supported their highly individualistic practices in sociocultural, linguistic, and political communities whose foreignness felt more like home.

Lauri Scheyer is Professor Emeritus of English and founding director of the Center for Contemporary Poetry & Poetics at California State University, Los Angeles. She is the author or editor of books including A History of African American Poetry (Cambridge UP), Theatres of War (Bloomsbury), Slave Songs and the Birth of African American Poetry (Palgrave Macmillan), and Between the Night and Its Music: New and Selected Poems by A.B. Spellman, which won a 2025 American Book Award.

Friday, 4 September, 11:00-13:00

71 - Décentrer/décentraliser. Migrations surréalistes après la Seconde Guerre mondiale

Panel convenor: Iveta Slavkova (Américan Univérsity of Paris)
Venue: Södra husen, D207

Migrations géographiques et spirituelles : l'exil du surréalisme au prisme de l'inconscient collectif
Emmanuel Bauchard (Université Paris 1 Panthéon Sorbonne)

Dans les années 1930, l'ouverture du surréalisme à d'autres domaines du savoir, à travers la revue *Minotaure*, s'accompagne d'une redéfinition de l'inconscient. Tandis que les balbutiements de l'anthropologie ouvrent à la question du mythe comme structure de la civilisation, la volonté de définir un Homme nouveau à l'aube d'un second conflit mondial entraîne la réappropriation par le surréalisme de la notion universelle d'inconscient collectif.

La réception difficile de Carl Gustav Jung, dont on doutait à l'époque de l'engagement auprès du régime nazi, justifie son invisibilisation bien que l'inconscient collectif soit directement cité, notamment dans *Le Miroir du merveilleux* de Pierre Mabille. Cet ouvrage accompagne les premiers moments de l'exil des surréalistes au moment de la Second Guerre mondiale, proposant de trouver dans un corpus transculturel les traces d'un « merveilleux collectif » sur lequel fonder l'avenir de l'homme. A New York, Breton concrétise la formulation du « mythe collectif » des Grands Transparents, tandis qu'au Mexique, en Haïti et en Martinique, les surréalistes se rapprochent de l'ethnographie pour trouver dans les altérités culturelles américaines les sources du merveilleux.

Les migrations physiques et théoriques du surréalisme posent cependant la question de son intégration au tissu avant-gardiste local. L'isolement de la diaspora mexicaine et le rejet progressif du merveilleux collectif au profit du « réel merveilleux » laissent envisager que le projet universalisant du surréalisme portait par son déterminisme occidental les raisons de son dépassement. Vécu dans l'après-guerre comme une forme d'ingérence post-coloniale, la migration du surréalisme se confrontera à l'héritage colonial de l'Europe qui compliquera la réalité matérielle de l'exil et son implantation durable sur le continent américain.

De ses expériences dans le domaine ethnographique, le surréalisme gardera toutefois dans l'après-guerre la volonté de s'approprier depuis la France « l'agence » des objets rituels extra-occidentaux, transmutant les créations plastiques en « technologies de l'enchantements » du monde contemporain, selon la terminologie d'Alfred Gell.

Emmanuel Bauchard est doctorant en histoire de l'art à l'université Paris 1 Panthéon Sorbonne. Ses recherches se tournent d'abord vers le peintre Esteban Francés avant de s'orienter vers Pierre Mabille sur lequel il écrit actuellement une thèse, sous la direction de Pascal Rousseau. Il y réfléchit et revalorise l'apport de l'écrivain aux évolutions du mouvement, du point de vue de la diversification de ses sources intellectuelles et de son expansion internationale. Actuellement chargé de cours, il a assuré en 2024 la republication critique du *Miroir du merveilleux* de Pierre Mabille chez Fages, et co-réalisé avec Fabrice Flahutez l'anthologie critique *Pierre Mabille et le surréalisme* chez Hermann.

Déplacements régionaux du surréalisme (1960-1970). Propositions pour une décentralisation de l'avant-garde
Corentin Bouquet (Univérsité Sorbonné Nouvéllé-Paris 3)

Bien que la critique insiste aujourd'hui sur la composante internationale du surréalisme, elle tend à négliger ses émanations à une échelle locale sur le territoire français. L'avant-garde est souvent réduite au groupe parisien qui, malgré la présence croissante d'acteurs régionaux depuis la Seconde Guerre Mondiale (Blanchard, Rodanski…), demeure le cœur de l'activité surréaliste. Cette centralisation est toutefois de plus en plus disputée dans les années 1960, à mesure que se développent dans plusieurs villes françaises des groupes surréalistes irréductibles, du moins en partie, aux dynamiques parisiennes. Le déplacement géographique du surréalisme, structuré autour de revues et d'expositions locales, permet dès lors d'interroger la place et la survivance du mouvement français à l'heure où celui-ci est hanté par le spectre de l'achèvement.

À partir d'une première cartographie des groupes surréalistes français de cette période – parmi lesquels *L'Ekart* lyonnais, le *Parapluycha* bordelais, le groupe de Caen ou l'initiative picarde d'Ivar Ch'vavar – il s'agira de mettre en relief les différents canaux de communication que ces derniers mobilisent. Si Paris occupe au début de la décennie le rôle de centre historique du mouvement, il perd progressivement de son pouvoir fédérateur avant de s'inscrire dans une constellation française du surréalisme plus large. Les rapprochements entre les différents pôles peuvent alors s'opérer sans l'intermédiaire de la capitale, favorisant aussi bien les « migrations » temporaires entre villes, notamment à l'occasion d'expositions, que les échanges avec d'autres groupes européens.

Plusieurs facteurs expliquent cette recomposition. Le décès d'André Breton en 1966, l'interprétation de mai 1968 comme accomplissement du surréalisme et les dissensions autour de son prolongement fragilisent l'unité parisienne, sans affecter durablement la cohésion des groupes locaux. Au contraire, ces tensions stimulent les initiatives régionales, en particulier dans le *Bulletin de liaison surréaliste* développé par Vincent Bounoure, ainsi que dans les relations entretenues avec le mouvement Phases. Ces différents paramètres, invitant au pas de côté, ouvre sur une histoire décentralisée du surréalisme, attentive à ses déplacements, à ses centres-marges actifs et à ses formes de persistance.

Corentin Bouquet est doctorant en littératures française et francophone à l'université Sorbonne Nouvelle – Paris 3, sous la direction d'Olivier Penot-Lacassagne. Son travail de thèse porte sur la figure du poète-voyant dans le groupe du Grand Jeu (Roger Gilbert-Lecomte, René Daumal) et au sein d'un courant surréaliste des années 1945-1959 (Jean-Pierre Duprey, Stanislas Rodanski). Auteur de plusieurs articles consacrés aux spectres et à la vision poétique, ses travaux recoupent la question de la marge dans les avant-gardes rémoises et lyonnaises.

Des corporéités surréalistes contre le corps fasciste. Migrations conceptuelles et politiques

Fabrice Flahutez (Univérsité Saint-Etiénné- IUF)

Dès son émergence, le surréalisme se définit comme un projet de subversion des régimes de représentation dominants, visant une remise en cause radicale des normes esthétiques, des formes de légitimation du goût et des conceptions du corps. Cette démarche s'inscrit dans le contexte de la crise des valeurs humanistes consécutive à la Première Guerre mondiale, perçue comme le symptôme de l'épuisement d'une civilisation fondée sur la raison, l'ordre et la hiérarchie. Les canons hérités de cette culture apparaissent aux surréalistes comme des constructions normatives obsolètes, incapables de rendre compte de la complexité du vivant et de l'inconscient. L'écriture automatique inaugure cette contestation en court-circuitant les mécanismes de contrôle du langage et en libérant la création de toute autorité esthétique ou idéologique. Dans les arts plastiques, le cadavre exquis radicalise cette logique en dissolvant l'auctorialité individuelle au profit d'un processus collectif fondé sur l'aléatoire.

Cette pratique fragmente et recompose le corps, produisant des figures hybrides et dissonantes qui échappent aux normes biologiques, aux assignations de genre et aux identités stabilisées. S'opère ainsi un déplacement majeur, du corps unifié, normé et fonctionnel vers un corps pluriel, instable et indéfinissable. Ce corps surréaliste, que l'on pourrait qualifier aujourd'hui de *queer*, accueille l'incongru, le chimérique et le grotesque, tout en ouvrant un espace de réhabilitation des marges, de l'altérité et d'autres formes de désir. Le cadavre exquis s'oppose alors frontalement à l'idéologie du corps unique et discipliné qui s'impose dans les années 1930, notamment à travers le modèle fasciste du corps sain, productif et normé. Face à cette instrumentalisation, les surréalistes affirment un corps sans finalité utilitaire, inclusif et non totalisable. Cette migration du corps archétypal vers le corps hybride dépasse le champ esthétique pour constituer une prise de position politique contre toute idéologie de la pureté, de l'homogénéité et de l'unicité, ce que confirmera la condamnation du surréalisme comme « art dégénéré » par les régimes autoritaires.

Fabrice Flahutez est professeur des universités en histoire de l'art à l'Université de Lyon–Saint-Étienne et membre de l'Institut universitaire de France (IUF). Spécialiste du surréalisme et de l'art du XXe siècle d'après-guerre, il a publié de nombreux travaux à l'échelle internationale, parmi lesquels *Nouveau Monde et nouveau mythe* (Les presses du réel, 2007) ; Il a codirigé *Networking Surrealism in the United States : Artists, Agents, and the Market*, vol. I, et *Le surréalisme et l'argent*, vol. II (DFK, 2019-2021). Membre du comité scientifique de l'exposition *Surrealism Beyond Borders* au Metropolitan Museum of Art de New York et à la Tate Modern de Londres, il a également été commissaire de l'une des expositions les plus marquantes en France, *Surréalice*, organisée avec Barbara Forest au Musée d'Art moderne et contemporain de Strasbourg (2022 – 2023), labellisée « Exposition d'intérêt national ». Il a également publié *Matta. Morphology of Desire* (Kunstforum Wien, 2024). Enfin, il a coorganisé à Paris l'ISSS 2024, la conférence annuelle internationale sur les études surréalistes.

Migrations du corps dans la peinture de Jacques Audiberti

Iveta Slavkova (Américan Univérsity of Paris)

Jacques Audiberti est connu avant tout comme dramaturge et écrivain. Il est l'auteur de plusieurs pièces de théâtre à succès comme le *Mal court* (1947) ainsi que des romans, tels *Carnage* (1942) ou *Marie Dubois* (1952), qui sont des jalons de la littérature française d'après-guerre. Comme beaucoup d'autres écrivains – notamment Victor Hugo qu'il admire – Audiberti a une intense activité picturale qui demeure à ce jour inexplorée. Résultant de mon travail intense dans les archives de l'écrivain à l'IMEC (Caen), cette communication présentera une sélection d'œuvres autour de la problématique de la multiplicité du corps et du sujet. En effet, les « migrations » identitaire des êtres, d'un règne à l'autre, d'un genre à l'autre, est une constante dans les peintures et gouaches d'Audiberti. On y rencontre des femmes-tortues, des humains-chats, des serpents-hommes, toute sortes de créatures hybrides qui éclatent leurs limites corporelles et mentales et débordent des classifications connues.

Ces êtres multiples font écho aux personnages qui évoluent dans les ouvrages littéraires d'Audiberti ; j'établirai quelques correspondances. De même, ils reflètent les principes de sa philosophie abhumaniste, conçue en 1946 et développée à Paris avec quelques complices tel le peintre/poète Camille Bryen. L'abhumanisme audibertien prolonge le doute de la viabilité du paradigme humaniste initié par certaines avant-gardes comme Dada et le surréalisme après la Première Guerre mondiale. Il propose une révision onto-écologique de la place de l'homme dans l'univers, invite à la déflation de l'ego démesuré de l'homme occidental civilisé dont la capacité (auto)destructrice a frappé le monde de plein fouet avec les deux conflits mondiaux récents.

Même si Audiberti n'adhère pas au surréalisme, il rencontre occasionnellement André Breton chez Gallimard et il compte des surréalistes parmi ses amis (Benjamin Péret, par exemple). Il rencontre le surréalisme sur la nécessité de décloîtrer le corps et l'esprit d'une unité téléologique imposée par l'humanisme. Comme Breton, il tient pour urgente la conception d'un nouveau mythe où l'homme n'est pas au centre de l'univers, mais un point de connectivité où circulent les énergies du monde. Son œuvre plastique illustre sa pensée.

Iveta Slavkova est Associate Professeur à AUP (American University of Paris). Ses recherches portent sur la crise de l'humanisme en Europe, l'avant-garde et les deux guerres mondiales. Elle prépare actuellement un ouvrage sur l'abhumanisme et Jacques Audiberti dans le contexte culturel parisien après la Second Guerre mondiale, dans le cadre d'une Habilitation à diriger des recherches à l'Université Saint-Etienne. Elle est l'auteure d'une monographie *Réparer l'homme. La crise de l'humanisme et l'Homme nouveau des avant-gardes autour de la Grande Guerre* (Presses du réel, 2020). Elle a récemment codirigé *Crisis*, volume 7 EAM (De Gruyter, 2022) et *Surrealism and Ecology* (Vernon Press, 2025).

Friday, 4 September, 11:00-13:00

72 - Transatlantic Exchanges, US-Europe 1/2

Chair: Katarina Wadstein MacLeod (Stockholm University)
Venue: Södra husen, D307

William H. Johnson: The Harlem Renaissance In and Through Scandinavia

Anna Vestergaard Jørgensen (SMK – The National Gallery of Denmark, Copenhagen)

"Harlem is everywhere" states writer and critic Jessica Lynne in her podcast series for the exhibition *Harlem Renaissance and Transatlantic Modernism* (Metropolitan Museum of Art, 2024). How is the Harlem Renaissance considered a movement that transcended national borders and generated a transatlantic circulation of aesthetics, political thought, and cultural ambition? This paper will explore the presence of the Harlem Renaissance in Scandinavia by focusing on the works of the African American painter William H. Johnson (1901–1970).

Johnson is one of the most celebrated artists of the Harlem Renaissance. In 1930, he married the white Danish weaver Holcha Krake (1885–1944), and they settled in the picturesque fishing village of Kerteminde in the Danish countryside. Throughout their marriage, the couple collaborated artistically. They exhibited together (in Scandinavia and in New York) until Krake's death in 1944, and they also traveled extensively in search of a sense of origin—in fishermen's life in Kerteminde, in ceramic traditions of Tunisia, and in Norwegian weavings. After their study trip to Tunisia in 1932, they began collaborating on ceramics.

This paper will address how Johnson's migration from the US to Denmark (and Scandinavia) influenced his works. Although he engaged in the painterly traditions of the local artists, by painting the surrounding landscape, village, and fishermen, Johnson retained his own style and approach to the motifs. How, then, are we to understand his 1930s works as a form of transatlantic modernism that merges influences from both Nordic modernism and the Harlem Renaissance? Furthermore, this paper will address Krake and Johnson's joint exhibitions and how their a juxtaposition of artistic expressions constituted a form of transatlantic modernism.

Anna Vestergaard Jørgensen has studied the entanglements of art history and colonial history with special attention to museums and collections. She has studied the role of national galleries in the Nordic and North Atlantic regions (Aarhus University and SMK, 2022–25), and in 2022, she defended her PhD thesis *The Museum of Discomfort* (University of Copenhagen and SMK). In her current project, she examines the African American artist William H. Johnson's time in Denmark. AVJ co-curated the exhibition *Kirchner and Nolde: Expressionism. Colonialism* (SMK, Stedelijk Museum Amsterdam, and Brücke-Museum Berlin, 2021–22). She is co-editor of special issues such as *Faroese Art History Today* (*Periskop*, 2024), *The Art of Nordic Colonialism* (*Journal of Art History*, 2023), and *Blackness* (*Periskop* 2021).

International Frank O'Hara

Piotr Gwiazda (University of Pittsburgh)

How does a poet become an international figure? The process is never straightforward or predictable, but it always requires the involvement of dedicated individuals. Translators, scholars, critics, reviewers, editors, publishers, booksellers, teachers, and others help to expand audiences beyond the poet's home country. Poets themselves tend to be highly effective agents of international transmission by adopting foreign models and, as often happens, acting in the above-listed capacities; reputations, after all, are largely formed through word of mouth. American poet Frank O'Hara's reputation in Britain and Poland owes much to such networks of enthusiastic individuals. My paper briefly considers these two cases of poetic "migration," paying attention to similarities and differences in the way they unfolded. As a MoMA curator responsible for circulating exhibitions, O'Hara occasionally traveled Europe, but his poetry did not start to have an impact until after his death in 1966. My paper therefore reflects on "migration" as a metaphorical concept, focusing on the dynamics of literary transmission during the Cold War and on the importance of translation to global literary exchange.

Piotr Gwiazda is the author of two critical studies, *US Poetry in the Age of Empire, 1979-2012* (2014) and *James Merrill and W.H. Auden: Homosexuality and Poetic Influence* (2007), both from Palgrave Macmillan. His essays and reviews have appeared in many journals,

including *American Poetry Review*, *Asymptote, Chicago Review*, *Contemporary Literature*, *Delos, Jacket2*, *Journal of European Studies*, *Modernism/Modernity*, *PN Review*, and the *TLS*. He is a Professor of English at the University of Pittsburgh, USA.

Exiled Avant-garde in Washington: The Arkánum Circle and the Debates about the Avant-Garde in Hungarian Literature

Imre József Balázs (Babeș-Bolyai University, Cluj / Lucian Blaga University of Sibiu)

Arkánum (1981-1996) was an avant-garde journal founded in Washington by Hungarian exile authors Sándor András, József Bakucz, László Kemenes Géfin and György Vitéz, based at that time in the USA and Canada, as a consequence of the 1956 Hungarian anticommunist revolution. The journal's name suggests a connection to the literary traditions of Surrealism (Breton's *Arcane 17*) and Ezra Pound's modernism. The programmatic text about the avant-garde, published in the first issue by Sándor András, suggests that the exiled position of the artists may have contributed to the theoretical positions adopted in the manifesto. The text became an important reference in discussing the avant-garde and neo-avant-garde in Hungarian literature. My presentation analyses and contextualises this approach in the framework of diasporic avant-gardes of the Cold War era, situating Arkánum's literary output as a transgressive effort that connects cultures, literary traditions and modes of expression. The Arkánum circle reflected its exiled situation in multiple ways. Although their basic language for writing literature remained Hungarian, many of them became multilingual authors. Furthermore, they addressed the exile situation also thematically, in fiction and in poetry. While the presentation generally focuses on Sándor András's interpretations of the avant-garde and of the exile situation, most of his theoretical reflections, formulated as an artist but also as a scholar affiliated to universities like Berkeley or Howard University, can be extended to the whole group activity of the Arkánum circle.

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

Exhibition as a Mediator of New Art. The International Theatre Exposition in New York, 1926

Judit Galácz (Central European Research Institute for Art History, Budapest)

Theatre art experiments held great significance for avant-garde artists, as the stage — understood as a complex and interdisciplinary medium – offered unique possibilities for the exploration of new artistic forms and spatial concepts. In recent years, art historical scholarship has increasingly turned its attention to avant-garde theatre, emphasizing its aesthetic innovations as well as its social and cultural dimensions. This lecture examines a specific context within this history: the 1926 International Theatre Exposition in New York. Organized and initiated by Jane Heap, co-editor of the modernist magazine *The Little Review*, the exhibition emerged from her encounters with stage designs and artworks at the 1925 Paris World Fair. She invited stage designer Frederick Kiesler, whom she met in Paris, to curate an exhibition in New York presenting contemporary theatrical developments from Europe, the Soviet Union, and the United States. The event became expanded upon Kiesler's earlier curatorial project, the *Internationale Ausstellung neuer Theatertechnik*, held in Vienna in 1924. This paper argues that the 1926 International Theatre Exposition functioned as more than a self-contained event; it formed part of a broader transatlantic circulation of progressive European art in the United States. It highlights the crucial role of periodicals and exhibitions in facilitating transatlantic artistic exchange and in introducing modernist and avant-garde ideas to American audiences. To support this argument, the lecture examines shortly the exposition's main organizers, its historical context and its broader significance. Focusing in particular on the Hungarian artists included in the New York show, the paper foregrounds issues of artistic networks, cultural diplomacy, and transnationalism. Drawing on methodologies from periodical studies, it analyzes artists' correspondences and contemporary press coverage to situate these figures within the international avant-garde and the modernist media landscape.

Judit Galácz completed her MA in Art History at Eötvös Loránd University, Budapest in 2011, with a thesis on the Hungarian-born artist László (Ladislas) Medgyes. In 2013-2014, she completed a one-year MA programme in Comparative History at the Central European University, Budapest. From 2014 until 2021, she was a staff member for popular education at the Hungarian Theatre Museum and Institute – Gizi Bajor Actors' Museum. In 2017, she curated an exhibition on the theatrical work of Lajos Kassák and the journal *MA* at the Gizi Bajor Actors' Museum. Her PhD research focuses on the history of Hungarian avant-garde theatre, with a special emphasis on the work of the Hungarian aesthete, János Mácza and his contributions to theatre theory. Since February 2020, she has been a staff member of the Central

European Research Institute for Art History, Archive and Documentation Center (KEMKI - ADK). Her research interests include avant-garde theatrical experiments of the interwar period, their art-theoretical foundations, and their international connections.

Friday, 4 September, 11:00-13:00

73 - Performance in Migration 1/2

Chair: Jonas Vanderschueren (KU Leuven)
Venue: Södra husen, D315

Queer artistic labour migration and transnational Polish theatre production: the case of Szymon Adamczak's An Ongoing Song (DAS Theatre, Amsterdam)

Jonas Vanderschueren (KU Leuven)

This article examines artistic labour migration as a critical yet under-theorized dimension of contemporary East–West European mobility, focusing on Polish cultural workers in dance and performance who relocated to Western European cities after Poland's 2004 accession to the European Union. While establishing practices in centres such as London, Berlin, Amsterdam, and Brussels, these artists maintain strong professional ties to the Polish performing arts field. Situating this movement within Theatre and Performance Studies, Migration Studies, Queer Studies, and postcolonial theory, the article proposes a new conceptual framework for understanding transnational artistic mobility. Central to the analysis is the concept of (queer) artistic labour migration, which captures the hybrid class position of Polish artists whose economic conditions remain precarious despite high levels of cultural capital. Positioned between traditional labour migrants and elite artistic exiles, these cultural workers benefit from freedom of movement and Western European funding structures while facing constraints imposed by Poland's rigid, drama-theatre-dominated institutional system. The article argues that this migration reflects a broader shift in the drivers of transnational mobility, foregrounding aesthetic production as a key motivating force. Challenging assumptions of a unified European theatre field, it demonstrates how artistic circulation is structured by unequal distributions of symbolic, cultural, and economic capital. Rather than treating art as a universally legible language, the article introduces the notion of mutual legibility and illegibility, emphasizing how aesthetic reception is shaped by the positionality of both artists and audiences. This intervention contributes to Polish postcolonial debates by moving beyond nationalist, trauma-focused paradigms toward analyses attentive to stratification and inequality. The article further explores how this positionality shapes queer artistic production. These migrant artists, emblematic of the transnational "projectariat," rely on short-term funding, festival circuits, and open calls, yet remain marginalized within Western European cultural fields due to informal exclusion, linguistic barriers, and racialization. In response, artists develop adaptive strategies such as transnational collectives, notably In Pursuit of Otherwise Possibilities (IPOP). In this context, the article will critically analyse the impact of IPOP on the production of the recent theatre performance An Ongoing Song by Polish theatre maker Szymon Adamczak. In this performance, Adamczak centres his Polish-born HIV-positive body in an attempt to refamiliarise the spectator with a physical presence that was supposed to be excised, in the process making it belong to a space that sought to make it foreign.

Jonas Vanderschueren (they/them) is a Postdoctoral Researcher and Lecturer at Cultural Studies KU Leuven. They specialize in contemporary Polish culture, theatre, and politics, but also research and lecture on the broader CEE region and Chinese cinemas. Currently they are coordinating the transnational research project "Attuning Bodies. Revisiting the uncanny in the tech, bio, and geosphere in the 21st century", a collaboration between KU Leuven, Jagiellonian University, and the University of Tartu. Previously they were associated with the Polish Academy of Sciences – Institute of the Arts (PAN – IS) and the Department of Eastern European Cultures and Languages at Ghent University. Their latest monograph, Queering Polishness in Polish Theatre since 2005: Dissenting Bodies, was published with Palgrave Macmillan in September 2024.

Lea Bergstein's Choreographic Work: Central European Dance Modernity and the Creation of a New Hebrew Dance in Modern Pre-State Israel

Lukas Bengough (University of Salzburg / Tel Aviv University)

Lea Bergstein (1902–1989) and her artistic work as dancer-choreographer was central for the development of a Hebrew dance in modern pre-state Israel. Particularly her choreographies for holidays in kibbutz communities throughout the 1920s, 1930s and 1940s were landmarks for the emergence of a performative culture which, within the context of Jewish national recreation, aspired to promote a distinctly local physical culture. However, Bergstein's dance creations are aesthetically, ideologically and culturally complex performative phenomena as this contribution foregrounds against the background of her migrant biography and artistic roots in the avantgarde movement of European dance modernity.

Born in Bołszowce (today: Ukraine) in 1902, Bergstein completed her studies as kindergarten teacher and trained as dancer in Vienna, where her family had resettled in the course of WWI and fleeing from pogroms. While she became exposed to the body of thought of cultural Zionism and reform pedagogy through her pedagogical education, her training as dancer placed her amidst the vanguards of early European modern dance; a socio-cultural and political combination that laid the path for Bergstein's artistic career as well as fostered and shaped the characteristics of her creative practice following her emigration to British Mandatory Palestine in 1925.

Based on archival documents this contribution portrays the culturally transgressive work of Bergstein, explores modes of transfer, adaptation and integration of ideas, aesthetic conceptions and working practices whilst focusing especially on the performing body as agent and archive of embodied cultural knowledge. It thus contributes to an understanding of the avantgarde movement of dance modernity as socio-culturally and politically multifaceted endeavour with blurred (geographic) borders and strengthen the notion of human cultural production and society as structurally heterogenous. This in opposition to nationally engrossed discourses and simplified historical narratives which gain strength both in Europe and Israel with drastic implications for democratic societies.

Lukas Ascher Bengough is a Ph.D. Candidate at University of Salzburg and Tel Aviv University where he carried out his dissertation in the field of theatre and dance research and within the framework of a Cotutelle de these. He holds a bachelor's degree in Theatre, Film, and Media Studies from University of Vienna and a M.F.A in Theatre Directing as well as a M.A. in Theatre Studies from Tel Aviv University. Lukas Bengough participated in numerous theatre productions in Europe and Israel, lectured at Tel Aviv University, Zurich University of the Arts, and Beit Zvi School of Theatre Arts. He was a resident at The Research Center for Contemporary Dance (CCD) at University for Music and Dance and The German Dance Archive, Cologne (2021). In 2022–2025, Bengough was accepted as Junior Fellow and subsequently as Associate Researcher at ifk International Research Center for Cultural Studies | University of Art and Design Linz in Vienna with prolonged research stays in Vienna, at Waseda University of Tokyo and The Institute of Daily and Holiday Manners at Kibbutz Ramat Yohanan, Israel. Lukas Bengough grew up in Vienna and since 2011 lives both in Vienna and Tel Aviv where he conducts research on cultural history and performance arts as well as works as freelance translator and editor.

Datíng and the Precarities of Arrival: Reading the Avant-Garde through Migratory Aesthetics and Post-Colonial Affect

Pristine L. de Leon (Ateneo de Manila University / University of the Philippines Diliman)

Performance art arises from an avant-garde lineage of interrogating institutions and activating the body as a site of exhibition. This paper reconsiders the tensions between institution and body by theorizing *datíng* as a category of post-colonial migratory affect. The Filipino word *dating* denotes "arrival" but its vernacular connotation, "appeal," suggests a dynamic of aesthetic impact and social potency. *Datíng* suggests a body arriving in a world with a latent tactical capacity to affect spatial and temporal contours through the jolt of its presence.

The paper takes as its case study the performances of Abang-guard, a project that reads avant-garde history by occupying the body of the labor immigrant. A play on avant-garde, Abang-guard is a project by Filipino immigrants Jevijoe Vitug and Maureen Catbagan, two artists who work as security guards at the Metropolitan Museum in New York. Invoked in their performance art projects is the body of Filipino agricultural laborers who have migrated to the United States in the 1920s.

Taking from Sara Ahmed's writings on inter-embodiment and post-colonial affect,1 and Geeta Kapur's claim that "the avant-garde is not a moral or academic but historical force,"2 the paper probes how the works of artist-migrants intersect with labor migrants' affective ecologies marked by racial hierarchies. Post-colonial migration provokes internal disruptions that produce historical readings.

The paper argues that such projects reveal not a turning away from institution through the body but using the institution to re-orient *datíng*, the body's aesthetic impact surfacing the precarities of arrival. By utilizing affect as its primary device of critique, how do such performance art projects reassess the avant-garde's desire to break away from institutions, when these projects consider the laboring bodies that dwell on geopolitical margins?

Pristine L. de Leon is an art critic, scholar, and educator based in Manila, Philippines. She is a lecturer at the Fine Arts Department of the Ateneo de Manila University, where she initiated the interdisciplinary course *Art and Migration*. Her research interests revolve around

participatory, relational, and site-specific modalities. She is currently finishing her Masters in Art Studies: Art Theory and Criticism at the University of the Philippines. Her thesis delves into an assemblagic historiography of art, affect, and labor migration; shifting the focus from identity politics, it foregrounds the body-as-medium, staking the centrality of affect in migratory aesthetics. In 2025, her research on the Filipino artist Roberto Villanueva, which frames the artist-shaman as an anomalous figure of post-colonial modernity, and which responds to avant-garde discourse within Southeast Asian post-colonial contexts, was published in the Museum of Modern Art New York's *post* platform. With her interest in performance modalities, she recently participated in the Non-Conforming Criticisms Lab, organized by performingborders (UK, Portugal), an online program focused on experimental and politically engaged writing in response to performance. In 2020, she was the recipient of the Emerging Writers Fellowship organized by the journal *Southeast of Now: Directions in Contemporary and Modern Art in Asia*, which published her research on collaboration and public art. In 2018, she took part in the Curatorial Development Workshop organized by the Philippine Contemporary Art Network, the Japan Foundation and the Vargas Museum, from which she received a grant to curate an exhibition on spatial politics, drawing connections between artistic practice, activism, and ethnography. She has worked in between media and the academe in order to sustain a public culture of criticism in the Philippines.

From Harlem to Rio: Race, modernity and modernism in Black revue theater in the United States and Brazil in the 1920s

João Victor Silva (University of Wisconsin-Madison)

This paper examines Black revues in the 1920s as part of a transatlantic performance circuit in which imaginaries of the avant-garde were negotiated and challenged. It focuses on Black revues on Broadway in the 1920s, notably *Lew Leslie's Blackbirds* series, which premiered in New York in 1926 and later toured Paris and London, alongside revues by Brazilian Black companies, especially the Companhia Negra de Revistas in Rio de Janeiro, whose revue *Tudo Preto* (1926) was deeply influenced by the Parisian theatrical scene in the 1920s and marked the emergence of Black theater in Brazil. It argues that this subgenre of revue theater functioned as a site for experimenting with and producing cultural modernity, enabling both cosmopolitan affiliation and the rearticulation of racial identity in the United States and Brazil, albeit in distinct ways. During the Harlem Renaissance, race emerged as an insignia of modernity through which primitivism and "modernism" were actively negotiated, and the syncopation, rapid movement, and minstrel tropes that characterized Broadway's Black "speed shows" articulated the paradox between ancestralism and cosmopolitanism. In Rio, similar performance practices were appropriated and reworked by Black and mixed-race artists to negotiate Brazil's ambivalent racial ideology, oscillating between myths of racial harmony and persistent exclusion, in a postcolonial society that aspired to modernity yet remained constrained by provincialism. In both cases, the migratory circulation of theatrical forms and the cross-border intercultural encounters it generated blurred boundaries between vernacular authenticity and global modernisms, while paradoxically reinforcing a center–periphery dichotomy. By situating Black revue theater within this transatlantic performance circuit, this paper reframes theatrical modernity in the 1920s as a complex and prismatic process at the intersection of performance, politics, and racial imagination.

João Victor Silva is a PhD candidate in Languages and Literature (Portuguese–English) at the University of São Paulo. He is currently a visiting researcher in the Department of Spanish and Portuguese at the University of Wisconsin–Madison. Author of the book "Cia. da Revista – 25 Anos" (2025), published by Editora Ercolano, his research examines the intersections between U.S. musical theatre and Brazilian *teatro de revista* in the early twentieth century. He is an actor and director, and a member of Cia. da Revista, in São Paulo.

Friday, 4 September, 11:00-13:00

74 - Border Crossings of the Russian Avant-Garde: Media, Memory, and European Exchange

Panel convenor: Alexandra Smith (University of Edinburgh)
Venue: Södra husen, D320

The Tragedy of Emigration: Marina Tsvetaeva's Late Prose
Adam Fergus (University of Sheffield)

This paper will discuss tragic perception in Marina Tsvetaeva's late prose. It will show that this perception is not only a response to the aporias of emigration but also an abiding concern of Tsvetaeva's poetics, which makes a distinctive contribution to literary aesthetics even as she eschewed association with any established school of poetics or thought.

Early in her literary career, Tsvetaeva came to view an extreme form of attention to essence as fundamental to poetry – so extreme that it threatens the integrity of the poet's very being. This intense, liminal existence is central to her major verse works; from the late 1920s onwards, she discusses it in her prose writings. But it is their taut, agile, rigorous prose that is most revealing: for Joseph Brodsky, the tragic consciousness begins with the 'discarding of the superfluous' – and Tsvetaeva went farther than anyone in Russian and, it would seem, world literature.'

This paper sets these qualities of Tsvetaeva's late prose writing in the context of the discussions of tragedy of two contemporaries: Ol'ga Freidenberg, the distinguished classicist, and Lev Shestov, the existential philosopher. Tsvetaeva's concern with the origins and nature of poetic perception for the individual poet bear strong parallels with Freidenberg's presentation of the origins of Ancient Greek literature, according to her, the first literature to be aesthetically identifiable as such. Tsvetaeva's paring of things down to their essence while also identifying their specific existence entails a rejection of analytic argument in favour of a no less precise analogic discourse – which this paper treats as a highly original response to Shestov's challenge to rationalism.

Though fundamentally tragic, this paper shows Tsvetaeva's late prose also to be an exhilarating and enriching exploration of how a thought becomes a thing; of what happens between the moment of perception and the moment of identification.

Adam Fergus completed his doctorate at New College, Oxford in 2014 on the literary connections of the Eurasianist movement in the inter-war Russian emigration. Since 2008 he has been University Tutor in Russian Language and Literature at the University of Sheffield, where nineteenth- and early twentieth-century Russian literature has been the centre of his teaching. He is starting a new project on Russian literary essays of the early twentieth century.

Marina Tsvetaeva's Criticism of Readers of Newspapers in the 1930s as an Attack on Mass Culture
Alexandra Smith (University of Edinburgh)

The paper will discuss Marina Tsvetaeva's powerful condemnation of newspapers in her poem "Readers of Newspapers" (1935) and in her autobiographical story "Mother and Music" (1934). It will be argued that her strong aversion to newspapers stands close to the criticism of newspapers in the 1910s produced by several modernists such as Richard Aldington and Virginia Woolf who saw newspapers as utilitarian mode of reading which "spoils the sense of poetry" (Aldington). Similarly, Virginia Woolf's story "The Mark on the Wall" (1917) advocates the advantage of developing a special poetic vision of everyday life as an important part of personal development in modern times.

It will be shown that Tsvetaeva's perception of everyday life is rooted in Impressionism. Her search for a new language depicting everyday life in the 1930s reveals her affective and aesthetic orientations toward everyday objects which she represents in her prose and poetry as thresholds of intersubjectivity and metonymic projections of her embodied poetic self. Tsvetaeva's artistic transfiguration enables her to turn many objects found in her everyday life into intimate witnesses of her quotidian struggles. She presents the creative way of reading and experiencing reality in terms which are to Viktor Shklovsky's concept of "defamiliarization"

discussed in his essay "Art as Device" (1917). In contrast, she criticises newspapers for depriving readers of the creative engagement with objects of everyday life through the discovery of their religious or spiritual dimensions.

Alexandra Smith (PhD, SSEES, University College London) is Reader in Russian Studies at the University of Edinburgh. She authored several books and numerous articles on Russian 19th, 20th and 21st -c. literature and culture as well as on intermediality. She is recipient of Alexander Nove BASEES 2020 prize for the book Poetic Canons, Cultural Memory and Russian National Identity after 1991 (co-authored with Katharine Hodgson), Oxford: Peter Lang 2020 [520 pp.]; editor of and contributor to Film Adaptations of Russian Classics: Dialogue and Authorship (co- edited with O. Sobolev), Edinburgh: University of Edinburgh Press, 2023 (251 pp); editor of and contributor to Joseph Brodsky and Modern Russian Culture, Leiden and Boston: Brill, 2024 (co-edited with Joe Andrew, Robert Read and Katharine Hodgson).

Reclaiming and/or redeeming history: The Nose or the Conspiracy of Mavericks

Olga Sobolev (London School of Economics and Political Science)

Andrei Khrzhanovsky's *The Nose, or the Conspiracy of Mavericks* (2020) is a feature-length animated film inspired by Nikolai Gogol's proto-surrealist novella *The Nose* and Dmitri Shostakovich's opera of the same name. Conceived as the second instalment in the director's trilogy of 'memory films', the work functions as a cinematic act of cultural reclamation, paying homage to modernist avant-garde artists persecuted and silenced by the Soviet regime. By focusing on the film's polystylistic formal features (vertical montage, collage aesthetics, and radical stylistic shifts), this paper analyses *The Nose* as an attempt to reorganise dissonant chronological events into a multilayered intertextual narrative whole, in which past and present coexist within a shared artistic chronotope. This formal strategy, arguably, achieves multiple artistic and conceptual objectives. By collapsing boundaries between media, genres, and historical periods, the film foregrounds art's self-reflexive capacity to expose its own processes of citation and reassembly. At the same time, an attempt is made to reveal archetypal, rather than merely cyclical, patterns of historical progression, collective consciousness, and the complex, often contentious, interaction between individuals and their cultural and socio-political contexts. Ultimately, the film proposes an alternative mode of historical understanding, whereby the reconfigured legacies of the past are reawakened and redeemed in the present.

Olga Sobolev (PhD, University of Sussex) is Director of the Language, Culture and Society Programme at the London School of Economics and Political Science. Her research interests lie in comparative studies and concern nineteenth- and twentieth-century Russian and European culture. She published extensively in the field of comparative literature, including the recent books and chapters in the edited volumes: *Film Adaptations of Russian Classic* (edited with A. Smith, 2024), 'Vekhi - the Russian Intelligentsia at a Crossroads' (2025) 'Joseph Brodsky, A Room and a Half – the Art of Poetic Cinema' (2024); 'Alfred, Lord Tennyson and an Imperial Russian Gift' (2023); *From Orientalism to Cultural Capital: The Myth of Russia in British Literature* (authored with A. Wrenn, 2017), *George Bernard Shaw and Russia* (authored with A. Wrenn, 2008).

Friday, 4 September, 14:30-16:30

75 - Displacement and Exile 2/2

Chair: Diana Kaur Vonna-Michell (Stockholm University)
Venue: Aula Magna, Bergsmannen

Between Avant-Garde and Periphery: Stanisław Ostoja-Kotkowski and the Eastern European Avant-Garde in Postwar Australia

Magdalena Anna Nowak (National Museum in Warsaw)

This paper examines the impact of Eastern European migrant artists on the development of modernism in Australia in the decades following the Second World War, focusing on the Polish Australian artist Stanisław Ostoja-Kotkowski (1922–1994). His career exemplifies the complexities of cultural mobility and artistic transfer between European avant-garde traditions and Australia's relatively peripheral postwar art scene.

Born in Poland in 1922, Ostoja-Kotkowski received his formative training at the Kunstakademie Düsseldorf between 1946 and 1949, where he encountered German Expressionism, abstraction, and selected Bauhaus principles. His artistic development was further shaped by exposure to major touring exhibitions of European and American modern art—such as *La peinture française moderne* (1947), *Zeitgenössische britische Malerei* (1948), and *Gegenstandslose Malerei in Amerika* (1949)—which formed part of a broader effort to dismantle Nazi cultural legacies and reintegrate modernism into postwar German art discourse. The expressive intensity of Expressionism, combined with Bauhaus concepts of interdisciplinarity and synesthetic experimentation associated with figures such as Kandinsky and Klee, became central to Ostoja-Kotkowski's later engagement with technology-based art.

Following his emigration to Australia in 1949, Ostoja-Kotkowski joined a wider cohort of Central and Eastern European émigré artists who significantly reshaped the Australian artistic landscape. In South Australia, he became associated with a dynamic émigré milieu often described as "Slav Space-Age artists," noted for introducing avant-garde practices into local art contexts. His pioneering work in electronic art, kinetic light environments, and laser installations reflects both his European training and his sustained response to Australia's distinctive light conditions and natural environment.

Despite his substantial contributions across multiple artistic and technological fields, Ostoja-Kotkowski remains marginal within dominant narratives of Australian art history. Drawing on his private archive, held in the State Library of South Australia and the National Museum in Warsaw, this paper argues that his practice reveals the broader paradox faced by postwar immigrant artists from Central and Eastern Europe: while their influence on the development of modernism was widely acknowledged, they were frequently excluded from the construction of official art-historical narratives of the period.

Magdalena Anna Nowak is an art historian, curator, and researcher with a Doctorate in Art Studies (2024) from the Institute of Art History, University of Warsaw. She graduated from the Interfaculty Individual Studies in the Humanities program at the University of Warsaw in 2010. Since 2012, she has been curator in the Contemporary Art Collection at the National Museum in Warsaw, where she has been in charge of the New Media Collection. A fellow of the *Linking Art Worlds: American Art and Eastern Europe from the Cold War to the Present* travelling seminar since 2022, she also lectures in the Postgraduate Museum Studies program at the University of Warsaw (since 2016). Her research focuses on postwar American and Polish art, Cold War studies, new media, video art, and archival curatorial practices.

A Romanian in Paris: Displacement, Adaptation, and the "Brâncuşi Effect" in the Art of Andrei Cădere and Mircea Cantor

Cristian Nae (George Enescu National University of the Arts, Iasi)

This paper examines how Andrei Cădere and Mircea Cantor— internationally succesful Romanian artists who emigrated to France in different historical moments, in the 1970s and after 1990 respectively—mobilized their experiences of maladjustment, displacement, and uprooting to produce disruptive and creative artistic interventions. Emerging from distinct socio-political contexts, both artists developed practices grounded in strategies of cultural „transposition", through which they adapted, innovated, and conceptually refined the artistic vocabulary of the historical avant-gardes. Despite generational and contextual differences, Cădere and

Cantor engage, in distinct ways, with the biographical model, the logic of cultural adaptation, and the language of sculptural abstraction articulated by Constantin Brâncuși during the period of the historical avant-gardes.

Positioned at the intersection of migration studies and reception theory, the paper proposes a comparative reading of these two artistic trajectories in order to foreground how migration functions not merely as a biographical condition, but also as an epistemic and aesthetic operator. The analysis is structured around a double objective. First, it identifies Brâncușian elements in the work of Cădere and Cantor, tracing genealogies of influence as well as the ways in which each artist reactivates and transforms the historical legacy of the avant-gardes within different temporal regimes, in which migration is differently valorized and politicized. Their artistic practices thus become symptomatic of the shifting cultural meanings of migration from an Eastern European country and the process of decentralization Paris has undergone since the early 20th century.

Second, through a close analysis of Brâncuși-related references and citations in the work of Cădere and Cantor, the paper introduces the notion of a "Brâncuși effect." Drawing on Michael Baxandall's reinterpretation of influence, as well as on the more recent notion of transposition employed in artistic research by scholars like Michael Schwab, this concept foregrounds influence not as a passive transmission from precursor to successor, but as an active, strategic intervention performed retrospectively by later artists upon their forebears. From this perspective, Brâncuși's oeuvre is continually re-signified through migratory, temporal, and conceptual displacements, revealing how the avant-garde itself is reconstituted through acts of reception conditioned by migration.

Cristian Nae is professor of aesthetics and contemporary art history at George Enescu National University of the Arts in Iasi, Romania, where he also leads the Institute for Multidisciplinary Research in the Arts. His research focuses on comparative exhibition histories, critical art practices in Eastern and Central Europe after 1945, as well as on the critical historiography of art. He was a Fulbright Visiting Scholar at the University of California at Santa Barbara (2023). He has received research grants and fellowships from: the Erste Foundation; CNCS-UEFISCDI (Romanian National Research Council); the CAA-Getty International Program; the Getty Foundation and the New Europe College Institute for Advanced Studies, Bucharest. He was senior advisor in the project "Periodisation in the History of Art and its Conundrums. How to tackle them in East-Central Europe" supported by the Getty Foundation as part of its Connecting Art Histories initiative (2019-2022). He participated in conferences organized by College Arts Association (2015, 2017, 2020, 2021, 2022), Association for Art History (2018), Association for Slavic, East European, and Eurasian Studies (2019, 2025), European Avant-Garde and Modernism Studies (2016, 2018, 2022, 2024), University Paris 1-Sorbonne and Columbia University, New York (2017), University of Helsinki (2023), Zentralinstitut für Kunstgeschichte München (2017), Kunsthistorishes Institut Florence (2025) etc. His recent studies were published in journals such as *Third Text* or *Artmargins* (MIT Press) and included in publications like *Curating Socialism* (forthcoming, University of Toronto Press, 2026), *Globalizing the Avant-Garde* (De Gruyter/Brill, 2025), *Plural and Multiple Geographies of Modern and Contemporary Art in East-Central Europe* (Routledge, 2024), *State Construction and Art in East Central Europe 1918-2018* (Routledge, 2022), *Art History in a Global Context: Methods, Themes and Approaches* (Wiley Blackwell, 2020); *Realisms of the Avant-Garde* (De Gruyter, 2020); and *Performance Art in the Second Public Sphere: Event-based Art in Late Socialist Europe* (Routledge, 2018).

Experience of Exile in Swedish Estonian refugee Avantgarde: Kalju Lepik

Tiit Hennoste (University of Tartu)

The topic of my presentation is the expression of the experience of exile in the poetry of the post-World War II Swedish Estonian refugee poet, Kalju Lepik (1920–1999). In 1940, Estonia was occupied by the Soviet Union and incorporated into it. In 1941, World War II reached Estonia, and the country was occupied by German troops. In 1943 and 1944, about 80,000 people fled Estonia before the new Soviet occupation. Sweden became the main place of residence for these refugees, where Estonian-language exile literature developed including post-war Estonian neo-modernism and neo-avant-garde.

The core of refugee literature was formed by authors who debuted in exile immediately after the war, such as Kalju Lepik, who published his first collection in 1945. The central themes of his poetry became nationalism, homesickness, and the expression of the experience of exile. In his poetry, modernism, avant-garde and nationalism combined to form a unique national refugee modernism.

In this presentation, I will focus on Lepik's poetry of the mid-1960s, when the collections *Kollased nõmmed* (*Yellow Heaths*, 1965) and *Marmorpagulane* (*Marble Refugee*, 1968) were published. During this period, Lepik's poems dealing with the experience of exile become depressive, ironic, bitter, and even aggressive. The reasons for this development can be summarized in two points: the national ideals of Estonian refugees had been exchanged for "good life", and the struggle of the refugee community had been replaced by empty ceremonial speeches. Lepik defines himself as an "impasse refugee" and summarizes his depression by paraphrasing John and Isaiah: "I shouted, my voice remained a cry in the handcuffs of ceremonials."

In my presentation, I will demonstrate how depression pushes Lepik's poetry toward radical avant-garde, where poems and language begin to collapse, at the end of which is a black rectangle as a sign of the black depression.

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

A Fluxus Give and Take: Nam June Paik and Fluxus, 1962-1965

Peter van der Meijden (University of Copenhagen)

Nam June Paik has been described as a *Kulturnomade*, a "culture nomad" (for example in the title of Edith Decker's edited volume of Paik's writings from 1992). At first glance, this seems to be a useful way to position a Korean artist who had the first part of his career in Europe and most of the rest of it in the US. However, "networker" and "creator of opportunities" would serve equally well. Not only was Paik highly mobile, he was also a stable factor in the lives of others, creating possibilities where he could. As he wrote to George Maciunas in late summer or early autumn 1964, "I think it is my duty to introduce all my friends to all my friends, [so] that everyone can find [the] one he likes the most". This paper explores this part of his persona as an artist by looking at his early years in Germany, especially at the opportunities he created for Fluxus by turning solo performances into Fluxus evenings and his apparent preference for collective performances. If Fluxus made its mark on the careers of artists such as Tomas Schmit, Wolf Vostell and Joseph Beuys, this was partly due to Paik – and the same goes for lesser known figures such as theatre director Carlheinz Caspari, who featured in several early Fluxus events in Germany and mime artist, gallery owner and later editor and story teller Willem de Ridder, who ended up as Fluxus representative via his early contact with Paik.

Peter van der Meijden is a teaching associate professor of Art History at the University of Copenhagen. His research interests lie with the fields of (neo-)avantgarde studies, especially ephemeral art forms from the 1960s until today, museology and cultural heritage. Among his recent publications are a chapter on the Dutch happening and Provo scene in the anthology 'Art and Street Politics in the Global 1960s: Yoshio Nakajima and the Global Avant-Garde' and a monograph on Danish artist Bjørn Nørgaard's ephemeral works, co-written with Magnus Thorø Clausen.

Friday, 4 September, 14:30-16:30

76 - Contemporary modernisms: Geopolitics, migrations, temporalities

Panel convenor: John Greaney (University College Dublin
Venue: Aula Magna, Kungstenen

Contemporaneity, Unexpected Consequences, and the Avant-Garde
Ruth Alison Clemens (Vrije Universiteit Brussel)

In Paris in 1926, George Antheil premiered his composition 'Ballet Mécanique.' Originally envisioned as a score for a Dadaist film of the same name, Antheil's orchestration included piano roll parts for synchronised player-pianos which were impossible for humans to play. Across the Atlantic, fifteen years later, in Washington, DC, the US Patent Office granted a patent for a secret communication technology for use during wartime. The patent was jointly filed by Antheil and Austrian refugee-turned-Hollywood star Hedy Lamarr, and the design involved synchronised player-piano mechanisms and hole-punched piano rolls. Here, the particular technological affordances of the player-piano, though seen as a deeply bourgeois technology at the time, create novel modes of communication through the instrument's potential to defamiliarize and dissolve categories such as the performer, the instrument, and the singular human body. The case study presented in this paper traces the migration of avant-garde techniques, approaches, and imaginaries from the creative arts into dominant infrastructures and institutions of the necropolitical. This has important consequences for wider legacies of the interwar avant-garde and the role of the now-obsolete technology of the player-piano in global modes of communication today.

Ruth Alison Clemens, an NWO-funded postdoctoral researcher at Leiden University, works in the area of sound studies, technology, critical theory, and modernism. Her work has been published in *Comparative Critical Studies*, *Modernist Cultures*, and *Feminist Modernist Studies*. She is currently developing a research project on emancipatory politics in contemporary rewrites of modernist literature.

On the contemporaneity of modernism in Europe
John Greaney (University College Dublin

This paper considers how 'modernism' has re-emerged as a cultural descriptor in the twenty-first century. Specifically, it explores how, alongside the widespread Americanisation and internationalisation of the term, an unacknowledged counter movement in Europe has reconceived and institutionalised modernism as a form of national memory. The resulting paradox, whereby historically exilic and experimental literatures serve as forms of cultural nationalism, establishes the basis for an investigation into the importance of modernist literature to the evolution of the European imaginary.

Particularly, this paper examines how modernism, once an expatriate avant-garde movement, has been institutionalised as a mode of soft nationalism in post-war Europe, such that exiles like James Joyce, D. H. Lawrence, Rainer Maria Rilke and Tristan Tzara have become national, regional and European heritage figures. Today, Joyce is a major Irish heritage icon; Lawrence is a symbol of Nottingham's cultural history; Rilke is celebrated as an Austrian poet; and Tzara is remembered a Romanian writer.

By extension, this paper considers how modernism, as a term of cultural distinction, has become a means for Europe to consolidate its difference from the non-European world: for example, Albert Camus, who was Algerian-born and France-domiciled, is today seen as a French modernist; while Assia Djebar, who was Algerian-born and France-domiciled, is regarded as an Algerian writer and not considered a modernist.
Ultimately, then, this paper investigates how the cultural memory of modernism has paradoxically become foundational to a European identity that is both inclusive and exclusive.

John Greaney is a Research Ireland Pathway Fellow at University College Dublin. He is the author of *The Distance of Irish Modernism: Memory, Narrative, Representation* (2022) and co-editor of *Irish Modernisms: Gaps, Conjectures, Possibilities* (2021). He has published work in *Textual Practice*, *Irish Studies Review* and *Derrida Today*, amongst other venues.

Migrating modernism in the Pacific
Maebh Long (University of Otago)

Migration in modernism is usually understood in terms of the individual or set who have migrated, with scholarship mapping their experiences of exile and dislocation. In my talk I consider the impact of those who migrated on the culture they relocate too. In this instance, this culture is the Pacific, a site long considered by European and American writers to be a place removed from the west not only by great distances, but by time, as to travel to the Pacific was considered by the likes of D. H. Lawrence to have travelled back to a prehistoric past. A counterpoint to these visitors and migrants came in the mid twentieth century, when western migrants flush with anticolonial and independence ideologies moved to the Pacific, congregating around the newly formed universities of the University of Papua New Guinea and the University of the South Pacific.

In response to the early twentieth century western migrants who wrote about the Pacific as a world removed, and in reply to a new wave of mid-century western migrants whose anticolonial ideologies still involved centring themselves, Pacific Islanders in the 1960s and 1970s started a literary movement. This movement repurposed modernism to unpack independence and identity in the Pacific. In this talk I examine the intersections of migrations, modernism and resistance, tracing the ways in which the movement of writers to a region can galvanise a literary uprising.

Maebh Long is the Eamon Cleary Chair of Irish Studies at the University of Otago. She is the author of *Assembling Flann O'Brien* (2014), editor of *The Collected Letters of Flann O'Brien* (2018) and co-editor of *The Parish Review: Journal of Flann O'Brien Studies*. She is president of the Irish Studies Association of Australia and New Zealand and president of the International Flann O'Brien Society. Her work on Pacific literature includes *New Oceania: Modernisms and Modernities in the Pacific* (2019) and *The Rise of Pacific Literature: Decolonization, Radical Campuses and Modernism* (2024), both with Matthew Hayward. *The Rise of Pacific Literature* just won the Modernist Studies Association book prize 2025. Long also has strong investments in the medical humanities. In addition to various articles on modernism and the microbial, as well as on pandemics in literature and on social media, Maebh is currently leading a Marsden project which examines the ways 'immunity' became a contagious metaphor for modernist writers.

The modernist sentence as commemorative device

Barry Sheils (Durham University)

For Roland Barthes, the Flaubertian sentence (being both dynamic and lapidary) is the major object of modern writing. It also comprises a new disciplinary object. 'Linguistics stops at the sentence' he writes in 'Structural Analysis of Narrative'; and discourse is just 'a long sentence'. The style sentence resists contextual explanation and severs the link between speech and writing; it also encourages a mode of structural analysis which can be applied more broadly to narrative or to society. The modernist adherence to this established practice of connecting the sentence to individual ethics, on the one hand, and to broad structures of power, on the other, is easily evidenced. Ernest Hemingway's self-counsel for overcoming writer's block is well known: 'all you have to do is write one true sentence. Write the truest sentence that you know.' While Pound and Fenellosa elevate the sentence over the poetic line, conceiving it, most simply, as the 'transference of power.': 'it consists of three necessary words; the first denoting the agent or subject from which the act starts; the second embodying the very stroke of the act; the third pointing to the object, the receiver of the impact.' This paper considers both this modernist valorisation of the sentence and its fate in an age of internet key-word searches and AI paraphrase. By reading contemporary Australian author Gerald Murnane, whose self-delighting sentences correspond to a self-imposed exile from new technologies and infrastructures, I hope to argue for a more general re-evaluation of the sentence in modern literature.

Barry Sheils is Professor of English Literature at Durham University. He is the author of *W. B. Yeats and World Literature: The Subject of Poetry* (2015). He is co-editor of *Narcissism, Melancholia and the Subject of Community* (2017) and *Shame and Modern Writing* (2018). His work has been published in *Modernism/modernity*, *New Literary History* and *Textual Practice*, amongst other venues.

Friday, 4 September, 14:30-16:30

77 - Artists on the road: the diplomacy of art exhibitions

Panel convenor: Paula Ribeiro Lobo
Venue: Aula Magna, Mimer

Art exhibitions and cultural diplomacy over the longue durée: a global history (19th-21st centuries)

Ludovic Tournès (University of Geneva)

This paper examines the role of art exhibitions in cultural diplomacy throughout the world from the 19th century to the present day. It shows how, since the mid-19th century, art exhibitions were been used by nation states to promote their culture on the international arena. This was the case for old nations such as France and Great Britain, but also for newcomers such as unified Italy and Germany, as well as nations eager to be recognized by European powers as "civilized", such as Japan. World's fairs thus became a major venue for cultural diplomacy. From 1855 onwards, art exhibitions were organized, to which states sent paintings considered representative of their national cultures. As national cultural diplomacies became institutionalized from the beginning of the 20th century onwards, governments incorporated art exhibitions into their repertoire. They organized and financed exhibitions abroad, in museums and galleries, but also as part of international events such as world's fairs and the Olympic Games. After World War II and up to the present day, two important phenomena could be observed. The first was the mobilization of paintings in the ideological struggle during the Cold War, particularly between the United States and the USSR, which circulated art exhibitions in their allied countries. The second was the use of fine arts by emerging cultural diplomacies, whether in recently decolonized states (Senegal, South Korea) or older states that then started to use art exhibitions as an instrument of cultural diplomacy (Brazil, Switzerland, Portugal, Mexico).

Ludovic Tournès is professor of global history at the University of Geneva. He has published numerous books and articles on cultural and scientific transnational circulations and transfers, among which: *New Orleans sur Seine. Histoire du jazz en France* (Fayard, 1999); *L'Argent de l'influence Les fondations américaines et leurs réseaux européens* (Autrement, 2010); *Global Exchanges: Scholarships and Transnational Circulations in the Contemporary World (19-21st centuries)* (Berghahn Books, 2017, in cooperation with Giles Scott-Smith); *Américanisation. Une histoire mondiale (XVIIIe-XXIe siècles)* (Paris, Fayard, 2020); and *Philanthropic Foundations at the League of Nations: An Americanized League?* (Routledge, 2022). He has co-coordinated the SNSF funded collective research project entitled "Rockefeller fellows as heralds of globalization: the circulation of knowledge, elites and practices of modernization (1920s-1970s)", between 2018 and 2023. His last book is entitled *Histoire de la diplomatie culturelle dans le monde. Les Etats entre promotion nationale et propagande* (Armand Colin, 2025).

(Re)positioning Portugal in the 1970s: art exhibitions and diplomacy after the Revolution

Paula Ribeiro Lobo (Universidade NOVA de Lisboa)

As part of a strategy aimed at repositioning Portugal within the international arena following the fall of the dictatorship, in 1976 the Portuguese government organised a travelling exhibition of contemporary art, conceived as both a flagship of the new democratic regime and as a diplomatic icebreaker. Prepared amid a turbulent phase of the democratisation process and initially intended to circulate on both sides of the Iron Curtain, though ultimately presented only in Italy and France, *Arte Portoghese Contemporanea/Art Portugaise Contemporaine* operated as a 'soft power' vehicle, contributing to the symbolic reconfiguration of the country's external image.

Inaugurated two years after the Carnation Revolution and just months before Portugal's application to join the European Economic Community, this exhibition illustrates how contemporary art was mobilised as a tool of cultural diplomacy at a critical moment of geopolitical reorientation. While it also engaged with the expectations of Portuguese emigrant communities seeking to counter entrenched prejudices abroad, it generated controversy among national artists — including leading voices of the avant-garde with international training and prior involvement in opposition movements or in official representations under the dictatorship — who publicly contested its perceived political dirigisme. To what extent did curatorial choices articulate underlying political intentions? Did the ensuing controversy intersect with broader artistic and societal issues of the 1970s? And what parallels, if any, can be identified with contemporary debates?

This paper takes the aforementioned exhibition as a case study to explore post-revolutionary tensions between artistic practices, curatorial discourses, and political strategies within a transnational framework, outlining a critical reflection on the use of art as an instrument of foreign policy. Theoretically grounded at the intersection of art history, contemporary history, and international relations, the analysis draws on preliminary findings from an ongoing research project on Portuguese art diplomacy in Europe.

Paula Ribeiro Lobo is Deputy Director of Instituto de História da Arte, member of the institute's research group CASt-Contemporary Art Studies and of IN2PAST Associate Laboratory, and Invited Assistant Professor at the Department of Art History of Universidade NOVA de Lisboa. She has co-edited, with Fernando Ribeiro and Dalila Cerejo, the book *Arte pel'Emoção — Aspectos Propedêuticos* (Edições Húmus, 2026), guest-edited two issues of *Archivo Papers Journal* (2022), and authored journal articles, book chapters and catalogue essays. In parallel with her teaching and supervision activities, she has participated in the co-organisation of scientific events and integrated research teams of competitively funded projects, the most recent of which "Mural in Motion" (2023.11110.PEX, 2025–26). Her research focuses on national identity representations, the interplay of art and power in dictatorships, contemporary art interactions with memory and history, and transnational articulations of art and politics. She was awarded an FCT senior researcher contract (2024.09587.CEECIND) to develop her project "Road2EU - All roads lead to Europe: Portugal and art diplomacy 1974–1994", running from 2026 to 2029.

Portugal and Venice - Artistic Mobility and Cultural Exchange from the Middle Ages to Modernism

Francisco Teles da Gama (University of Lisbon)

This paper examines the extended historical trajectory of Portuguese artistic mobility in relation to Venice, from the Middle Ages to the early 20th century, tracing how cultural and diplomatic exchanges shaped the formation of Portuguese artistic identity. Drawing on theories of artistic circulation, cultural transfer, and transnational networks, it explores how diplomatic alliances, commercial ties, and itinerant artists facilitated the movement of objects, aesthetic models, and visual practices between these two cultural centers.

Focusing on the early twentieth century, when Portuguese modernist artists, including Aurélia de Sousa, Adriano Sousa Lopes, and Maria Helena Vieira da Silva, traveled to Venice to cultivate and advance their artistic practices, as well as participate in European artistic circles, in the decades of 1900s and the 1920s. These journeys - from Paris and Rome to Venice - demonstrate that mobility operated as a structural mechanism, enabling Portuguese artists to engage with broader transnational circuits, contribute to the modernization of national artistic practice, and produce artworks attesting to Venice's formative influence.

In the medieval period, Portuguese engagement with Venice was structured by trade, military support, and diplomatic missions. This is exemplified by the official visit of D. Pedro Afonso, poet and chronicler, in 1304, and a later visit by Prince D. Pedro in 1428, to whom Doge Francesco Foscari presented a copy of Marco Polo's Travels, the first edition in Portugal. These early exchanges facilitated the circulation of manuscripts, iconography, and artistic knowledge, laying the groundwork for enduring forms of mobility.

By positioning Venice as a historical and symbolic hub of European and Mediterranean artistic circulation, this paper argues that Portuguese-Venetian exchanges demonstrate the long-term significance of mobility in shaping national visual culture. It further contributes to debates on transnational art history, mechanisms of cultural transfer, and the formation of modernist identity in peripheral artistic contexts.

Francisco Teles da Gama holds a degree in History, a Master's in Medieval History, and is pursuing a PhD in Art History at the School of Arts and Humanities - University of Lisbon, with a scholarship from the Foundation for Science and Technology (2024-2028, ref: 2024.04844.BD). He is a researcher at ARTIS - Institute of Art History at University of Lisbon. He has conducted archival work, research, and educational services at multiple museums and monuments, such as the Peggy Guggenheim Collection, the Bordalo Pinheiro Museum, and the Lisbon Museum, among others. He was a member of the committee for Leiria's candidacy to become European Capital of Culture 2027. Teles da Gama was scientific coordinator of conferences dedicated to historical and artistic heritage. He is the founder and director of FITA - Friends In The Arts and editor of the international arts and culture publication FITA Magazine, under the High Patronage of the President of the Portuguese Republic. The volume *FITA Magazine - Floating Waters* represented the Portugal Pavilion at Expo 2025 Osaka. He coordinated the International FITA Awards of Literature, which gave rise to the publication *Portrait of the Artist As A Writer* (2022). His artwork *The Banquet of Eternity* was on display at the Croatian Pavilion, Venice Biennale 2024. Recently, Francisco published the novel *Cantiga para Poeta em Águas-Furtadas* (Song for a Poet in Attic) (Book Cover, 2024).

Portugal in Motion: Migration, Cultural Diplomacy, and Transnational Artistic Practices at the Venice Biennale (2013-2024)

Francisca Gigante (Universidade NOVA de Lisboa)

This paper examines Portugal's participation in the International Art Exhibition of the Venice Biennale, a presence inaugurated in 1950, sustained intermittently until 1997, and resumed in the 21st century. It situates the Biennale as a platform where migration, cultural diplomacy, and transnational artistic practices intersect to reconfigure notions of national identity and representation.

Through four case studies: *Trafaria Praia* by Joana Vasconcelos (2013), *I Will Be Your Mirror* by João Louro (2015), *Vampires in Space* by Pedro Neves Marques (2022), and *Greenhouse* by Mónica de Miranda (2024), the paper argues that transnationality and migration operate as thematic concerns but also as structural conditions shaping Portugal's cultural diplomacy at the Biennale.

Historically grounded in a nation-based exhibition model, the Biennale functions as a paradigmatic arena of cultural diplomacy, where states negotiate visibility, legitimacy, and symbolic capital. Within this context, the selected Portuguese participations reveal a progressive shift from symbolic circulation and historical transnational exchange toward engagements with migration, hybridity, collective memory, and postcolonial mobility.

Vasconcelos (2013) foregrounded historical, cultural and symbolic circulations between Portugal and Italy through a site-specific installation. Louro's collaboration with María de Corral (2015) exemplified Iberian transnational curatorial practices, showing how national representation is co-produced through cross-border institutional networks. Neves Marques (2022) introduced questions of hybrid identities shaped by transatlantic mobility between Portugal and the United States, while de Miranda (2024) addressed migration through ecological and postcolonial metaphors, presenting non-native plant species as markers of African diasporic histories and forced displacement within a European exhibition context.

Through comparative analysis, the paper demonstrates how Portuguese artistic practices increasingly mobilize migration and transnationality as strategies for renegotiating national representation. By situating the Portugal Pavilion within debates on migration and cultural diplomacy, it contributes to discussions on the afterlives of avant-garde strategies and the role of nation-based exhibitions in contemporary art.

Francisca Gigante is a PhD Candidate in Art History at Universidade NOVA de Lisboa with a research scholarship awarded by the Foundation for Science and Technology, I.P. (2022-2026, ref: UI/BD/153695/2022). She is a Member of the Institute of Art History Research Group in Contemporary Art Studies (CASt) IHA NOVA FCSH / IN2PAST Associate Laboratory. She was Visiting Researcher at University Ca' Foscari, Venice and Historical Archives La Biennale di Venezia (2023-2024); and University of Kassel and documenta archiv (2024-2025). She holds a MA in Art Business from Sotheby's Institute of Art in New York (2015-2017), after completing Contemporary Art Histories in London (2016). Prior to that, Francisca earned a BA in Communication from the Catholic University of Portugal (2012-2015). In the past 10 years, Gigante worked at the Peggy Guggenheim Collection, the Foundation La Biennale di Venezia, and MAAT - Museum of Art, Architecture and Technology, among other cultural institutions where she curated contemporary art exhibitions, published book chapters and art catalogues. She is the Founder and Director of FITA – Friends In The Arts, and Editor of FITA Magazine, honored with the High Patronage of the President of Portugal and commissioned to represent Portugal at EXPO 2025 Osaka, Japan.

Friday, 4 September, 14:30-16:30

78 - Border-Crossing Actors 2/2

Chair: Sólveig Guðmundsdóttir (University of Iceland)
Venue: Aula Magna, Polstjärnan

"a perpetual rebellion in living poetry and politics": Róska's artistic practice across borders

Sólveig Guðmundsdóttir (University of Iceland)

The Icelandic visual artist and film director Róska (Ragnhildur Óskarsdóttir, 1940-1996) drew on myriad of radical thought for her art and activism. Living in Italy for periods of her life, as well as spending time in Paris and Prag, Róska took part in different European artistic and political activities. This included student protest and actions in Italy and involvement with the revolutionary journal *Lotta Continua*. Her own movement across Europe introduced her to various political and artistic concepts and strategies, which she imported back to Iceland. Yet, Róska's position was always revolution on a global scale: all struggle of the prolitaritat against capital and oppression is intertwined. Responding to geopolitical situations, she protested the Vietnam war, NATO and the presence of American army in Iceland, and informed Icelanders of the actions of the students movements in France and Italy. Hers was a steadfast anti-war, anti-fascist and anti-imperialist stance, seeking liberatory politics and art. In the seventies another element came into the foreground of Róska's works, which would impact her artistic and radical practice till the end of her life: surrealism. The text "Revolution and Surrealism" (1978) and the film Sóley (The Hidden people of Shadowy Rocks, 1982) are prime examples of how she intergrated surrealist thought into her works. In this paper I will examine how these migrating radical and artistic ideas manifest in her writings and art, analyzing the fusions, tensions and transcultural exchanges visible there.

Sólveig Guðmundsdóttir is an art historian and a postdoctoral researcher at the University of Iceland. She was awarded a postdoctoral fellowship grant from the Icelandic Research Fund (IRF) for her project on post-war Surrealism in Iceland. Guðmundsdóttir is the author of 'Subversive Esotericism and Aesthetic Radicalism: The Myths and Rituals of Viennese Actionism' (Palgrave Macmillan 2024).

Agency and Withdrawal: Rethinking Two Practices of Migration in the CEE Neo-Avant-Garde

Lucia Gregorová Stach (Slovak Academy of Sciences / Academy of Arts, Banská Bystrica)

Migration has been a constitutive condition of twentieth-century avant-garde and modernist practices, encompassing not only the physical movement of artists across borders but also the displacement of aesthetic concepts, forms of agency, and modes of belonging. Within the context of the Central and Eastern European neo-avant-garde, migration can be understood as a differentiated artistic strategy that exceeds geographical relocation and operates across ontological, institutional, and epistemic registers. Under late-socialist and postsocialist conditions, migration functioned as a means of reconfiguring artistic subjectivity in response to political pressure, ideological exhaustion, and the limits of institutional representation.

The proposed talk develops this expanded notion of migration through two paradigmatic practices drawn from sustained research into the neo-avant-garde in Central and Eastern Europe. The emigration of Stano Filko (1937 – 2015) to Germany and the United States (1981–1990) is examined alongside his parallel "inner migration" into the spiritually and cosmologically structured System SF. This dual movement is approached as a strategy of self-musealization and achronic reorientation, in which painting and colour operate not only as media but as ontological tools for reorganising reality beyond linear history and institutional narratives. In contrast, the practice of Peter Bartoš (1938) articulates migration as an emigration from the authorship and (national, artistic, personal) identity itself. His long-term engagement with the natural co-authorship in the 1960s, Zoo environment in the 1970s and 1980s, and above all his *Nomad Art* project (1992–1998), constitutes a deliberate withdrawal from national, professional, and anthropocentric identification, producing a centreless, postnational position grounded in care, duration, and affective forms of non-human relationality.

Methodologically informed by archival research, critical museology, and actor–network theory, the talk conceptualizes migration as a reassembly of artistic agency rather than a movement toward new centres. By juxtaposing real emigration with ontological emigration to no-identity, it argues that the CEE neo-avant-garde transformed migration into a strategy of survival and critique, contributing to contemporary debates on

migrating avant-gardes, transnational modernisms, and the redefinition of artistic agency beyond nation, institution, and human-centered authorship.

Dr. Lucia Gregorová Stach is a curator and an art historian focusing on late modern and contemporary art, art institutions, and post-socialist contexts in Central and Eastern Europe. She previously served as Chief Curator of Modern and Contemporary Collections at the Slovak National Gallery and curated the Slovak Pavilion at the 57th Venice Biennale (2017). She is currently a researcher at the Institute of Art History of the Slovak Academy of Sciences and teaches at the Academy of Arts in Banská Bystrica.

Karel Teige: A Mediator of the New Typography from Germany to the Francophone World

Sonia de Puineuf (Université de Bretagne Occidentale, Brest)

The New Typography emerged in Central Europe during the interwar period and was more specifically defined in Germany, where it found its greatest theorist in the person of Jan Tschichold. From as early as 1925, through his numerous writings and lectures, this typographer disseminated the principles of what we might today call modern graphic design. For several years, France remained resistant to this avant-garde aesthetic which, against a backdrop of political tension, seemed to convey a Germanic concept alien to 'French taste'.

A study of the professional journals of the time reveals that, whilst the French-speaking world was slow to give Tschichold a platform, the New Typography – though not explicitly named – was making its way into France and Switzerland via a sort of geographical detour. Indeed, even before modern German graphic design was introduced, references to other countries – such as the Netherlands but above all Czechoslovakia – and in particular the name of Karel Teige, were appearing in the pages of these journals.

Teige's fragmentary archives, which include copies of French-language journals (from France and Belgium), prompt us to investigate his role in the initial recognition of the New Typography in French-speaking countries, presenting this movement not as German but as transnational. Teige, a polyglot with a way with words, worked directly or indirectly abroad to raise awareness, which could only have benefited Tschichold. It is therefore not surprising that when Tschichold published his first article in France (in *Arts et Métiers Graphiques*, 1930), he concluded with a lengthy passage borrowed from his Czech colleague, who was likely already known to French-speaking professionals through other French and Swiss journals.

This paper forms part of the bilateral collaborative research project 'The Reception of the New Typography in Francophone Graphic Design Circles: Rejections, Adoptions, Renegotiations (1925–1979)', supported by the ANR and the FNS and jointly led by the University of Paris 8 (UR AIAC) and ECAL/HES-SO.

Sonia de Puineuf is a research fellow within the 'Magazines' research strand of this project. Born in the former Czechoslovakia, she holds a PhD in Art History from the University of Paris IV–Sorbonne (2006). She teaches at the UBO (Université de Bretagne occidentale in Brest) and as an independent researcher she is an associate member of the HCTI laboratory – Heritage & Creation in Text and Image (UR 4249). She collaborates with art schools in France and abroad. She has translated the writings of Karel Teige into French (*Liquidation de l'art*, Paris: Allia, 2009). She contributes to the activities and publications of the Slovak Design Museum in Bratislava (*ŠUR. Škola umeleckých remesiel v Bratislave 1928–1939*, Bratislava: SCD / Slovart, 2021). Her research focuses on the art of the historical avant-garde and visual culture in Central Europe between the two world wars (*Télégraphes de l'Utopie. L'art des avant-gardes en Europe centrale, 19018-1939*, Paris: Empire, 2025). She has taken part in the EAM network's conferences (2008, 2016, 2020 and 2022).

Vladimír Ossif et son histoire

Zuzana Bartošová (Fondation des beaux-arts slovaques contemporains, Bratislava)

Je dédie mon article au destin et à l'œuvre de Vladimír Ossif (*1954). Il débute sa carrière artistique à Paris, où il émigre de Tchécoslovaquie en 1982 après avoir été diplômé de l'Académie des Beaux-Arts de Bratislava. Ce qui a conduit les étudiants à accepter le réalisme descriptif. Ossif aspirait à la liberté de création.

Après l'émigration, il vit d'abord dans une vraie pauvreté aux portes de Paris. Il obtient rapidement une bourse et complète ses études à l'Ecole nationale supérieure des arts décoratifs (1983-85), réussissant également une audition et obtenant un studio à la Cité internationale des arts. Durant cette période, il se cherche artistiquement, abandonnant progressivement la figuration pour passer à l'abstraction. Les critiques d'art s'intéressent à son travail. Parmi les premières se trouvait la jeune Geneviève Bénamou, qui avait auparavant effectué un séjour d'études en Tchécoslovaquie. Elle a inclus les œuvres d'Ossif dans la publication Sensibilitées contemporaines. 70 artistes d´origine tchèque et slovaque hors Tchécoslovaquie (Paris, 1985).

L'artiste commence à exposer dans des salons prestigieux du circuit parisien et d'autres critiques d'art s'intéressent à lui. Parallèlement, il bénéficie d'une résidence à la Casa Vélasquez à Madrid. Après son retour, il vécut dans le sud de la France, puis à Paris et New York, actuellement entre Paris, Bratislava et La Havane. Il a libéré son expression picturale explosive sous l'influence de la trans-avant-garde. Plus tard, il a trouvé son propre style, répondant de manière créative au génie loci de l'environnement dans lequel il vit actuellement. En arrière-plan de son récit émergent les spécificités d'une situation géopolitique et culturelle spécifique, envisagée à travers le destin individuel d'un artiste du bloc de l'Est évoluant dans un contexte euro-américain. La publication Vladimir Ossif : Toucher l'Andalousie (Revue K/Philippe et David Martin, Paris 2025), à laquelle j'ai contribué, est la preuve de l'acceptation de l'artiste dans le milieu international.

Mgr. Zuzana Bartošová, Ph.D., est une Experte des beaux-arts du XX-e siècle. Elle a étudié l'histoire de l'art à la Faculté de philosophie de l'Université Comenius de Bratislava (1964-1969), elle a obtenu La bourse du gouvernement français en 1976. Elle a soutenu sa thèse dans la scène artistique slovaque non officielle des années 1970 et 1980 à l'Université Palacký d'Olomouc (2005). A partir de 1970, elle a travaillé à la Galerie nationale slovaque (conservatrice de la collection de sculptures du XX-e siècle). En dehors de son travail à la Galerie nationale slovaque, elle s'est concentrée sur le travail d'artistes contemporains qui avaient été relégués au second plan par la politique culturelle officielle avant 1989. Elle a organisé plusieurs expositions monographiques et de groupe et publié plusieurs articles sur les artistes dans les catalogues samizdat. Directrice de la Galerie nationale slovaque (1990-1992), elle a été la première présidente (fondatrice) de la section slovaque de l'AICA (1993-2000). Elle a enseigné à l'Université de Trnava (1992-2003), elle a travaillé comme chercheuse à l´Institut d'histoire de l'art du Centre des sciences de l'art de l'Académie slovaque des sciences, Bratislava, Slovaquie (2003-2025), actuellement elle est responsable de la Fondation des beaux-arts slovaques contemporains à Bratislava.

Friday, 4 September, 14:30-16:30

79 - The Avant-Garde and India

Chair: tba
Venue: Aula Magna, Spelbomskan

Dung is gold / and gold is dung': Srečko Kosovel's avant-gardism in the light of his reading of Rabindranath Tagore

Ana Jelnikar (Slovenian Academy of Sciences and Arts)

Starting out as a poet in a more or less traditional vein, Srečko Kosovel (1904-1926) seized the 'internationalist moment' towards radical reform of poetic expression and became Slovenia's foremost modernist and avant-garde voice of the interwar years. While the shift in Kosovel's style is widely regarded as the result of his engagement with European avant-gardes (German, Italian, Russian, French and Yugoslav), a closer examination of his impressive body of work reveals a significant connection between his interpretation of Rabindranath Tagore – at the height of the Indian poet's Central European acclaim at that time – and the young poet's artistic innovations. Common Western perceptions of Tagore as a 'mystic' and a 'romantic' set up a framework in which the avant-gardes and the Indian 'seer' were seen as mutually exclusive. However, Kosovel's intellectual and aesthetic engagement with Tagore's works tells a different story. Despite the vast cultural distance between them, Kosovel identified with Tagore through their shared anti-imperialist and universalist ideals, which went against the then dominant global political trends. He transcended simple artistic experimentation, embracing instead an avant-garde stance with profound ethical implications. By examining some of Kosovel's best poems, I will highlight a distinct creative response to Tagore and India from within Europe, in the process advocating a more flexible approach to the so-called peripheral modernisms and avant-gardes.

Ana Jelnikar received her PhD at the School of Oriental and African Studies in London in the field of South Asian and post-colonial studies and is the author of *Universalist Hopes in India and Europe; The Worlds of Rabindranath Tagore and Srečko Kosovel* (Oxford University Press, Delhi, 2016), and *A Passage to India: Two Missionary Travelogues, Contexts and Analyses* (Koper: Annales, 2021, co-authored in Slovene with Helena Motoh). She is also a literary translator with a number of publications to her name including *Look Back, Look Ahead: Selected Poems of Srečko Kosovel* (co-translated with Barbara Siegel Carlson, New York: Ugly Duckling Press, 2010).

Flight out of Time? Myth, Migration, and Avant-Garde in Alfred Döblin's epic poem Manas (1927)

Andreas Kramer (Goldsmiths, University of London)

Döblin's book-length epic poem *Manas* (1927) is a significant example of interactions between Weimar Germany's avant-garde and Indian culture. Döblin, recently dubbed the 'epic modernist' (David Midgley, 2025), had been at the forefront of literary experimentation in German Expressionism and in *Manas* continued utilising non-European textual traditions as he had done in *Die drei Sprünge des Wang-lun* (1915) and *Berge, Meere und Giganten* (1924). *Manas* stages, enacts or speaks to a number of 'myths' and 'migrations' on the levels of text, ideas and forms: (1) the travelling idea of reincarnation, or 'Seelenwanderung' in German, literally 'migration of the soul', which Döblin adapts from his sources, chiefly an episode from the Mahâbhârata; (2) leading to semantic migration as Döblin offers a radically different perspective on the mythical struggle between Manas and Shiva, man and God, casting Manas as a deeply traumatised warrior - a proto-Franz Biberkopf - whose compulsive desire to return to the site of battle sees him die, before he is re-born through Savitri's loyalty; (3) aesthetic migration, on the level of form and communication, as Döblin's hybrid epic verse, whose rich prosody includes metric forms, free rhythm, and prose, producing newly sensory language and requiring an affect-centred reader response. In looking at (4) cross-cultural, non-orientalising 'migration' across geospace and mythical times, I will explore the extent to which the combination of Indian mythology, cultural memory, and seemingly anachronistic epic form that we have in *Manas*, may constitute an aesthetic practice designed to close the gap between 'work' and audience, re-insert art into the praxis of life, and re-animate an avant-garde outlook built on the global aesthetic community's 'tätiges Dasein' (Döblin's phrase), or *vita activa*.

Andreas Kramer is Professor Emeritus, having taught German and Comparative Literature at Goldsmiths, University of London for three decades. He has written extensively on 20th-century German-language literature in its international and interdisciplinary contexts, with a particular emphasis on Expressionism, Dada, the European avant-garde, literature and film. He has co-edited, with Przemysław Strożek,

Sport and the European Avant-Garde, 1900-1945 (Brill, 2022). Recent work includes essays on Carl Einstein, Yvan Goll, Gertrud Kolmar, Kurt Schwitters's Merz theatre, and August Stramm.

Metaphors of Mobility and Fluidity: Children's Vitality and Empire in Mulk Raj Anand

Beau Serrus (Vrije Universiteit Brussel)

This paper situates Anglophone modernist Mulk Raj Anand's emphasis on children's fluid, processual, and affective experiences within a broader transnational modernist context. It argues that Anand drew on progressive educational ideas to restore vitality, presentness and mobility to the depiction of childhood and challenge systems that sought to categorise children's futures in advance under colonial rule.
Contrary to the colonial education system imposed by British rule which emphasised rote learning and the assimilation of children into colonial subjects, Anand believed education should cultivate and allow the free expression of a child's vitality, creativity, and curiosity for active and individual self-discovery. In his essay *On Education* (1947), he for instance praises national and international thinkers such as Rabindranath Tagore and Maria Montessori for incorporating artistic practices into the curriculum, as these allow children to acquire knowledge and experience through self-expression.

Building on ideas of progressive education in the first half of the 20th century, affect theory and postcolonial studies, this paper explores the concept of "education" in Anand's novels *Untouchable* (1935) and *Seven Summers* (1951). It argues that Anand used children's affective experiences to challenge nationalist and imperialist ideologies grounded in linear progress and divisionary politics. Rather than representing children as safeguards of the nation's future, Anand's novels depict them as figures of the present, whose vitality and urge for movement lead them to explore, question, or cross the (metaphorical) borders imposed by British rule. For instance, in *Seven Summers*, Anand's autobiographical novel based on his childhood in colonial India, the young protagonist Krishan is repeatedly drawn to liminal spaces such as roads and rivers, which are imagined as sites of constant sensory change and movement, offering permeability and possibility within the rigid framework of colonial rule and education.

By using metaphors of mobility and fluidity, Anand opens up an imaginary space where creativity, rhythm, and movement become forms of resistance breaking down imposed barriers. Building on this, my paper suggests that in modernist texts, children's drive to explore often outweighs their fear of the unknown, enabling them to loosen preset categories and engage freely with what is unfamiliar or alienated.

Beau Serrus is currently undertaking a PhD at Vrije Universiteit Brussel (VUB) with a dissertation provisionally titled "Far from Innocent: Modernism, Children and the British Empire (1897–1960)". She holds a BA and MA in French and English Linguistics and Literary Studies from Ghent University, as well as an Advanced Master's in Literary Studies from KU Leuven.

Friday, 4 September, 14:30-16:30

80 - Shifting Paradigms: Avant-Garde Practices Across Imperial, Soviet, and Post-Soviet Mobility

Panel convenor: Giulia Gelmi (Ca' Foscari University of Venice)
Venue: Södra husen, D207

Bound by Borders: Mikhail Larionov's Paris Years Across 'Russian' and French Avant-Gardes
Mira Kozhanova (University of Bamberg)

The turbulent and restrictive cultural politics of late imperial Russia were among the driving forces that prompted many artists to seek more favourable conditions elsewhere. Paris, the supposed 'capital of modernity,' attracted these artists with its perceived freedoms and opportunities. By World War I, it had emerged as a major hub for migrant artists from the Russian Empire–predominantly its western borderlands–, encompassing a diverse range of ethnic, national, religious, and cultural backgrounds.

Depending on whether a migrant artist had already established themselves within the imperial Russian art context before their relocation or first gained recognition in the destination country, they may have become part of different avant-garde narratives: in the first case, they could be considered part of the "Great Experiment" of modernist art, later labelled as the 'Russian Avant-Garde'; in the second case, they were considered an integral part of the Parisian art scene, often subsumed under the (pejorative) label 'École de Paris'. However, both labels are fundamentally problematic due to their lack of clear definition. Instead of reflecting stylistic or conceptual commonalities, they function primarily as geographically oriented categories. How, then, can the mobility of the actors involved be accounted for within such categories?

Focusing on Mikhail Larionov's Parisian period, this paper addresses broader questions concerning the avant-garde and transnational migration, such as: How are the concepts of samobytnost' and autonomy of the 'Russian Avant-Garde' transformed when engaged by artists away from the origins of their inspiration? What happens to a programmatic futuristic approach, intended as a "slap in the face of public taste," when it encounters a new audience shaped by different norms? More broadly, how does the Western public's expectation of exoticism, rather than recognition of imperial Russian artists as equal avant-gardists, shape their artistic practice and, ultimately, their art-historical categorisation and canonisation?

Mira Kozhanova is completing her PhD project at the University of Bamberg on the topic of migrant artists from the Russian Empire and their Parisian networks between 1900 and 1917. Her dissertation pays particular attention to the ethnocultural, linguistic and religious diversity of these artists through their professional and private networks, exhibition practice and publications. From 2014 to 2016, she worked at the German Centre for Art History in Paris and later became an associate researcher of this institute. She received research fellowships from both the DFK Paris and the University of Bamberg. She participated in numerous international conferences and actively organised several scientific projects, including study trips and workshops. Most recently, she co-organised the conference "Artists on the Move: Transnational and Transcultural Perspectives on Migration from the (former) Russian Empire" (2024).

From the "Great Experiment" to the "Great Utopia": Cold War Pathways of Naming 'Russian Avant-Garde'
Olga Olkheft (Bielefeld University)

This paper traces the Cold War shifts in terminology through which early twentieth-century Russian modernism was gradually reclassified – moving from the language of 'futurism,' 'experimental art,' 'revolutionary art,' via Soviet ideological framings, toward the label 'Russian Avant-Garde.' Rather than treating terms as interchangeable descriptors, I approach them as competing frameworks that structured what could be exhibited, discussed, and ultimately canonised. Drawing on Reinhart Koselleck's *Begriffsgeschichte*, I unpack the conceptual evolution and political usages of the term 'Russian Avant-Garde,' and reconstruct the semantic corridor through which it gained its position in the art field.

A key threshold is the early 1960s, when 'experiment' still functioned as an intermediary vocabulary, capable of reopening a heterogeneous field without fixing it under a single label. Within the Soviet Union, the same artistic constellation was long condemned as "formalist" and "bourgeois," before being gradually recorded into a framework of 'revolutionary art.' I show that Western artistic discourse and contested claims for the

revolutionary artistic history of the USSR provoked a notable shift in the Soviet official cultural agenda and a radical transformation of visual representations of the 1917 Revolution, as avant-garde names and works were first introduced cautiously and then with growing visibility.

I argue that this shift created a conceptual bridge: it enabled selective inclusion while maintaining an ideologically manageable horizon. Comparing these framings, I show how 'revolutionary art' often served as an intermediary, ideologically legible bridge, while 'Russian Avant-Garde' increasingly functioned as a Western Cold War category – useful precisely as the conceptual counter-image to Socialist Realism and as a way to claim an alternative genealogy of Soviet modernity. By the early 1990s – crystallised in The Great Utopia – the easing of Cold War antagonism enabled a re-evaluation in which the earlier coupling of the avant-garde to revolutionary teleology could be revised, and 'Russian Avant-Garde' stabilised as a broadly shared category.

Olga Olkheft (Kaukhchan) is a PhD candidate in History at Bielefeld University. Her dissertation, *Inventing the Russian Avant-Garde in the Cold War*, investigates the intellectual and cultural history of this category within the Cultural Cold War, tracing how early twentieth-century experimental art was rediscovered and gradually reframed as the 'Russian Avant-Garde' through transnational interactions between the Soviet Union, Europe, and the United States. Combining social and intellectual history with transnational and entangled approaches, she focuses on cultural transfer, museum politics, cultural diplomacy, and individual mediators across the Iron Curtain. She also works as a Student Assistant at the Public History Unit in the EU-funded project *lexi.eco - Concepts in Context*.

Reframing the Avant-Garde in Contemporary Russian-Speaking Forced Migration

Giulia Gelmi (Ca' Foscari University of Venice)

Drawing on the research project Mapping Diaspora (2022–ongoing), this paper reconsiders the terms 'Russian' and 'avant-garde' in the context of contemporary forced migration. It argues that the post-2022 relocation of artists, intellectuals, and cultural workers from the Russian Federation – shaped by the full-scale war in Ukraine and escalating repression – cannot be adequately understood through paradigms of national culture or cohesive diaspora formations.

The Russian-speaking diaspora is thus approached not as a unified community but as a heterogeneous transnational field shaped by overlapping migration histories, linguistic plurality, uneven mobility regimes, and unresolved post-imperial legacies. Within this field, the post-2022 exodus marks a qualitative rupture: unprecedented in scale, digitally mediated, and charged with ethical and political urgency. Rather than forming a singular oppositional bloc, this displacement has produced fragmented cultural constellations marked by ambivalence, disidentification, and contested claims to artistic and political legitimacy, alongside activist practices functioning as anti-war intervention, public testimony, and resistance to state violence.

In this context, the avant-garde is redefined not as a formal or stylistic category or a heroic narrative of rupture, but as a transnational, processual, and ethically charged mode of cultural practice shaped by displacement. It takes form through experimental and critical strategies – such as fragmentary autobiographical writing, marginalised yet generative archival aesthetics, linguistic erosion and hybridity, and counter-institutional gestures – through which diasporic artists claim space for reflection and agency, articulate political positioning, refuse representational authority, and unsettle inherited imperial epistemologies.

Methodologically, the paper draws on transnational mobility studies, decolonial theory, and post-imperial critique, engaging the work of Svetlana Boym and Madina Tlostanova to map dispersed artistic practices across relocation hubs and digital platforms. It argues that under conditions of war and migration, the avant-garde re-emerges less as an aesthetic program than as an ethical and epistemic stance, framing cultural practice as a site of historical reckoning and political responsibility rather than national representation.

Giulia Gelmi holds a PhD in the History of the Arts and is a researcher at Ca' Foscari University of Venice. Her research focuses on the aesthetics of the late nineteenth-century Russian Empire, with a particular emphasis on the history of ornament, as well as the dynamics of contemporary Russophone artistic and cultural diasporas. She has presented her work at international conferences and workshops, published scholarly articles, and contributed to the organization of exhibitions and editorial projects. In addition to her academic pursuits, she works as an independent curator and is a member of the Centre for Studies on Russian, Central Asian and Caucasian Art (CSAR), ICOM, and SHERA.

Friday, 4 September, 14:30-16:30

81 - Transatlantic Exchanges, US-Europe 2/2

Chair: Joel Duncan (Independent scholar, Gothenburg)
Venue: Södra husen, D307

Öyvind Fahlström and Barbro Östlihn in New York. The Importance of Migration for the Avant-Garde

Per Bäckström (Karlstad University)

In 1961, the Swedish concrete poet and painter Öyvind Fahlström and his wife, the painter Barbro Östlihn, moved to New York. They quickly became involved with the local avant-garde and took over Robert Rauschenberg's downtown studio, where they worked and lived together. In Sweden, Fahlström had been a key figure in the Concrete Poetry movement, which he initiated with his famous 1953 manifesto, Häntila Ragulpr på Fåtskliaben (the world's first manifesto for concrete poetry), which gained widespread recognition in the late 1950s, sparking the movement in Sweden. She was an artist who was becoming renowned in Sweden, while he created smaller-scale paintings in watercolour or gouache. In New York, he developed his art in dialogue with the avant-garde, taking part in the organisation of one of the most significant events in performance art: '9 Evenings: Theatre and Engineering in 1966, in which artists met engineers from the Bell Laboratories. He also played an active role in the avant-garde exchange between New York and Sweden, resulting in significant contributions to the Nordic art world. For a few years, New York and Stockholm were the world's main centres of avant-garde development, not least because of the important role played by Fahlström and the director of Moderna Museet in Stockholm, for example: Pontus Hultén. This demonstrates the significant impact of migration on an artist's development, and how the migrating artist, in turn, acts as a feedback loop to the 'periphery' from which they came.

Per Bäckström was full professor of Comparative Literature, Karlstad University, previously Associate Professor, University of Tromsø 1996–2010. He was co-funder of the European Network for Avant-Garde and Modernism Studies (EAM) 2007–2011. Books: *Aska, Tomhet & Eld. Outsiderproblematiken hos Bruno K. Öijer* (2003); *Enhet i mångfalden. Henri Michaux och det groteska* (2005); *Le Grotesque dans l'œuvre d'Henri Michaux. Qui cache son fou, meurt sans voix* (l'Harmattan 2007); *Vårt brokigas ochellericke! Om experimentell poesi* (2010); *Allt kan bli aktiverat och skapande liv: Öyvind Fahlströms processuella estetik* (2023). He has published several studies of Mikhail Bakhtin, intermediality, avant-garde and neo-avant-garde.

Spatial Contingency and Fleeting Celebrity: The Migrations of Frances Simpson Stevens and the Memory of Modernism

Lilean Buhl (Leibniz University, Hannover)

My paper will investigate the ramifications of the transatlantic and transcultural migrations of America's only Futurist: Frances Simpson Stevens (1894-1976). Stevens's participation in Florence's Futurist movement in 1913/14 gave her a singular status in the historical avant-garde, but her contributions to modern art have largely been lost and her extraordinary life forgotten. In 1914, Stevens left Italy and arrived in New York City. Similar to the arrival of other European artists such as Francis Picabia, Dada Baroness Elsa von Freytag-Loringhoven, or Mina Loy, her transatlantic movement brought to bear the ideas of the European avant-garde upon the city's sensibilities for modernist expression, which had been sharpened by mass press coverage of modern art fairs like the Armory Show. In my paper, I examine how the American press appropriated the anecdotes, convictions, and credentials of the young artist for a mass readership. In her 1919 marriage to a Siberian prince, Stevens then rescinded her American citizenship and afterwards embarked on another global journey, seen off by nationally syndicated society reports, which contributed to her erstwhile celebrity, but obscured her achievements as an artist. In this paper, I investigate how her ensuing migrations (lasting for at least 30 years) were defined by an initial struggle to reconcile celebrity and modern artistry, and practically by her enduringly unstable, migratory status, leading Stevens to experience spatial contingencies whose abstract notions she had thematized in her own Futurist paintings. My source material – scraps from little magazines and mass-oriented dailies, anecdotes, and scattered remaining works – will also give occasion to reflect on modernism's politics of remembering that have determined Stevens's ephemerality in cultural history. I position her migration between the antifeminist atmospheres of Italian Futurism and the sensationalizing public discourse around avantgarde art in New York City at the center of this larger problematic of the modernist canon.

Lilean Buhl is a postdoctoral researcher at the American Studies department at Leibniz University Hannover, Germany. He completed his PhD thesis, titled "Little Magazine Dialogism. Constellations, Circulations, and Submersions of Modernism," in 2024. The project traced the dialogical workings of the modernist little magazine, showing how these smaller periodicals were used to establish modernist forms and ways of thinking in the public sphere and how modernist media performed crucial, subcultural interventions in wider, emancipatory discourses. Currently, he is preparing his second book. His research interests include periodical culture, avant-garde aesthetics, and modernist poetry as well as the philosophy of modernity, semiotics, and the writings of Ludwig Wittgenstein.

Nancy Wilson Ross: Transatlantic Trajectories of Modernist Art and Criticism
Veronica Bremer (Leuphana University, Lüneburg)

This paper examines American novelist Nancy Wilson Ross (1905-1986) as a multifaceted figure whose engagement with modernist art reveals overlooked dimensions of transatlantic cultural exchange in the twentieth century. While Ross is recognized for her contributions to literature and writings on Eastern philosophy, her sustained practice as a visual artist and art critic remains largely unexamined in existing scholarship. This study analyzes Ross's creative and critical work within the context of migration: her physical movement between Europe and America, the circulation of modernist aesthetics across national boundaries, and her own movement across disciplinary boundaries between literature and visual art. Drawing on extensive archival materials at the Harry Ransom Center, this study examines Ross's sketches in pencil, ink, and watercolor, her critical writings including essays on Paul Klee, and her documentation of modernist exhibitions and art movements. The archive reveals a woman who both produced visual art and actively participated in critical discourse surrounding European modernism's reception in American contexts. Her studies in Europe in the early 1930s initiated an intellectual trajectory that shaped her subsequent engagement with contemporary art scenes in both the United States and Europe. By situating Ross within feminist art historiography, this research recovers a female creative whose work across multiple media and roles as artist, critic, and novelist has been fragmented. Her practice embodies the interdisciplinary and transnational nature of avant-garde culture, demonstrating how individual actors facilitated the movement of modernist ideas and aesthetics across geographic and disciplinary borders. Through examining how Ross navigated and connected different artistic milieus, this paper explores how modernist culture migrated and transformed through individual creative and critical practices across the twentieth century, contributing to scholarship on American modernism, transatlantic cultural exchange, and the intersection of literature and visual art.

Veronica Bremer is a post-doctoral research associate, lecturer, and advisor at Studium Individuale, a liberal arts Bachelor's program at Leuphana University in Lüneburg, Germany. Her post-doctoral work explores the photography of Mariana Yampolsky and the sculpture of Elizabeth Catlett as part of the German Research Foundation (Deutsche Forschungsgemeinschaft (DFG)) project „TransExil. Negotiations of Aesthetics and Community in Post-Revolutionary Mexico." Her work also explores visual culture and transformative pedagogy through visual and experiential learning and the didactics of art history. Her research has been funded by the German Academic Exchange Service (DAAD), Australian Research Council (ARC), Harry Ransom Center at the University of Texas at Austin, Paul Mellon Centre for Studies in British Art Research, Klassik Stiftung Weimar, and Claussen Simon Stiftung.

Between New York and Belgium: The Transnational Activism of Jean Toche
Margaux Van Uytvanck (Université libre de Bruxelles)

This paper proposes an original contribution to the EAM conference "Avant-Garde and Migration" by focusing on the work and career of Belgian American artist Jean Toche (1932-2018). Born in Bruges, Toche originally trained as an abstract painter before moving to New York in 1965. He quickly joined the city's avant-garde scene, befriending artists such as Al Hansen, Faith Ringgold, Charlotte Moorman and Jon Hendricks. In New York, he pivoted to creating art objects, sensory environments and happenings.

Toche was a politically engaged artist. He was a member of the Art Workers' Coalition which advocated for, among other things, better representation of minorities in museums. The Coalition included many foreign-born artists who, like Toche, got involved in the (cultural) politics of their country of adoption. Toche later launched a more radical group, the Guerrilla Art Action Group, with Jon Hendricks. The two artists organised spectacular happenings at New York museums to denounce the museums' lack of response to the Vietnam War, as well as the outsize power and questionable ethics of museum donors and trustees – a theme that is still very relevant today, as Nan Goldin has shown.

Interestingly, Toche didn't engage only with American politics: he also kept up with the news and politics from his home country. He was particularly critical of the Belgian government. He sent many letters and manifestos

to his Belgian contacts to protest the unlawful arrests of artists or to support doctors and professors who were being censored. He also included many references to Belgium in his American activities, even going as far as creating a government in exile, the *Republic of Federal Socialist States of Belgium*. The goal of this contribution is to explore Toche's transnational political activism as well as his role as liaison between the avant-garde groups of New York and Belgium.

Margaux Van Uytvanck holds a PhD in History, Art History and Archaeology from the Université libre de Bruxelles (2023). In 2024-2025, she was a Postdoctoral Researcher at New York University as a Belgian American Educational Foundation fellow. She currently works as a project coordinator and researcher at the Belgian Fund for Scientific Research (F.R.S.-FNRS). She is affiliated with the research centre Mondes modernes et contemporains at the Université libre de Bruxelles.

Friday, 4 September, 14:30-16:30

82 - Performance in Migration 2/2

Chair: Jonas Vanderschueren (KU Leuven)
Venue: Södra husen, D315

Berlin Dada Performance in Czechoslovakia: Negotiating Identities in the New Successor State
Lucy Byford (Constructor University, Bremen)

In 1920, the Berlin Dadaists went on tour in Czechoslovakia, performing sell-out shows to packed auditoria. Aside from an intervention by Ludvík Kundera in 1996, critical engagements with these live appearances and their reception are scant, and attempts to reconstruct the performances are all but non-existent. According to Jindřich Chalupecký, the issue was that the Berlin Dada tour of 1920 'did not penetrate beyond the enclosure of the Prague German community', an assessment reiterated by František Šmejkal in 1986 and Karel Srp in 2002. More recently, however, the wider topic of German Dada's early reception in Czechoslovakia, and particularly in Prague, has been subject to reappraisals by Lenka Kerdová, Louis Armand, and David Vichnar. They caution against discursive frameworks that view cultural development along strict linguistic fronts, as these risk downplaying the importance of Prague as a point of confluence for a global and highly migratory avant-garde.

By turning to overlooked reports in contemporary newspapers, this paper illustrates how the Berlin Dadaists' live appearances in Bohemia, while adhering to a traditional German touring circuit in part, simultaneously cultivated a media profile that surpassed linguistic and ethnic bounds. These findings will be considered alongside the cultural histories of the Dadaists' chosen performance venues, as these areas point to substantial scholarly lacunae relating to the German-speaking avant-garde active in Prague at the time. In turn, the paper argues that Czech leg of the Dada tour posed a fundamental challenge to the Berlin Dadaists' central critique, exposing the weaknesses of their performed anti-Germanism. Finally, the paper contrasts this initial incursion by the group with their later return visits to the Czech lands, noting how the Berlin Dadaists frequently adopted mercurial strategies of 'national ambivalence' (Tara Zahra) to respond to the period's shifting imperial and national faultlines.

Lucy Byford is an Alexander von Humboldt postdoctoral fellow based at Constructor University in Bremen, where she is writing a monograph on Berlin Dada performance. Her thesis examined carnivalesque aesthetics in the print culture and performances of the Berlin Dadaists, and she has previously published on the topics of epic theatre set design by John Heartfield, the public interventions of Johannes Baader, and depictions of neurosis in the drawings of Raoul Hausmann. This year, she is the primary organiser of a workshop at the Bremen Kunsthalle on strategies for scrutinising German colonial history through decolonial artist research. She also contributed a chapter for the Dada exhibition currently on display at the Center for Persecuted Arts in Solingen, Germany. Before receiving a PhD in Art History at the University of Edinburgh in 2024, she worked for the Commission for Looted Art in Europe, tracing the provenance of Nazi-looted art in the imperial archives in Berlin.

Performing Collectivity in Transit: The Polish Szopka as a Migratory Dramaturgical Model
Magda Nabiałek-Przytuła (University of Warsaw)

Avant-garde aesthetics are commonly framed through rupture and innovation, yet such narratives often overlook the extent to which avant-garde practices depend on the survival and reconfiguration of peripheral forms whose instability allows them to move across aesthetic, social, and political regimes. This paper approaches migration not as a thematic motif, but as a formal and perceptual principle that actively structures dramaturgical models designed to remain in motion.

The Polish *szopka*, historically related to the nativity play, is examined not merely as a case study but as a model form in transit, through which the mechanisms of such migration become particularly legible. Emerging from religious ritual and popular performance and later refunctioned within early twentieth-century avant-garde theatre, the *szopka* shifts peripheral ritual and popular aesthetics into the center of cultural visibility. Crucially, this shift does not imply cultural elevation or stable inclusion. Rather, it temporarily reorganizes the conditions under which visibility itself is produced.

The paper argues that the political force of the *szopka* lies in its capacity to reconfigure regimes of spectatorship. By destabilizing yet never abolishing the distinction between viewer and viewed, observer and performer, the *szopka* produces a continuous oscillation of perceptual positions. As a mobile and modular form – often literally carried from place to place – it generates moments of encounter rather than fixed representational frameworks, operating between mystery and satire, religious seriousness and political parody.

Through this oscillation, collective subjects do not become represented as stable identities but emerge performatively, gaining temporary visibility within a field that remains structurally unsettled. By theorizing the *szopka* as a migratory dramaturgical model, this paper proposes migration as a constitutive condition of avant-garde aesthetics: not something staged or depicted, but something that organizes how forms, subjects, and modes of seeing come into being.

Magda Nabiałek-Przytuła, PhD, is a researcher of drama and theatre whose work focuses on the transfer of ludic, performative, and spectacle-based forms into dramaturgy. Her current research examines interwar drama and theatre, with particular emphasis on how popular and ritual forms are refunctioned within modern and avant-garde theatrical practices.

Migrating Bodies, Travelling Images. Bauhaus Adaptations in Contemporary Choreography
Alina Gabriela Mihalache (University of Bucharest)

As intermedial artistic forms, the dance and the dance-theatre (as called by Pina Bausch, back in the 1970s) have been continuously adapting and reconfiguring their own languages. From the ”classic” narrativity of mimetic choreography to the representation of corporeality as a stage sign and presence (see *The Rite of Spring* by Pina Bausch) from the ”canonic” ballet to its reshaping in the post-humanist discourse (see *The Swan Lake* in various productions), the choreographic performance engaged a series of conceptual dislocations associated with the body, identity and identification, in the last decades.

In constructing a new discourse of movement, the (theatre-)dance accommodated more than a few ”travelling” images, in its endeavour to archive the history of the modern body in motion. One of the most significant such ”travelling” images is the Bauhausian dancing body, derived from Oscar Schlemmer's *Triadic Ballet* (1922). "Quoted" in the context of contemporary choreography, as a sign of the historical avant-garde, this image represents a cultural leverage for reconstructing and re-signifying corporeality in post-postmodern times.

Taking into account the two meanings of performativity, the one generated within gender studies (Judith Butler, Donna Haraway, etc.) and the other generated within the theatre-dance aesthetics (Vida Midgelaw), this paper aims to analyze how contemporary dance has recycled avant-garde motifs, in particular those created within the Bauhaus movement, in order to outline a new discourse of the body within the posthumanist paradigm.

Alina Gabriela Mihalache is a graduate of the Faculty of Letters at the University of Bucharest, holding a doctorate in Philology. She is the author of the volumes *Eugen Ionescu / Eugène Ionesco: From Surrealist Theatre to Postdramatic Theatre* (2016) and *Al. Davila: Theatrical Essays* (2022). Currently, she serves as a lecturer at the Centre of Excellence in Image Studies within the Faculty of Letters at the University of Bucharest, where she teaches a series of courses focused on the history and theory of performance. She has participated in numerous national and international conferences, colloquia, and workshops, presenting various papers concerning performance and performativity within the context of posthuman theories. Dr Mihalache has published works in several academic journals and collective volumes. Additionally, she has written reviews, literary critiques, and dramatic commentaries for Romanian cultural magazines, as well as scholarly studies with international visibility, published in journals such as *Studia Dramatica*, *Romania Orientală*, and the *American Journal (Posthumanism in Fantastic Fction)*, *Echinox Journal*, among others.

Performance-lecture: *Tristan Tzara as Exile: Performance, Drama and Otherness*
Isabella E. Drăghici (Independent scholar, Bucharest)

One of the primary figures of the Dadaist movement was the poet-performer of Romanian origin Tristan Tzara (1896 – 1963), who was exiled in Zürich during the First World War, then in Paris, and, after the German invasion of France during the Second World War, in the South of France. This life journey is strongly reflected in his literature, performances, and plays, which have made a major contribution to avant-garde theatre and later theories and practices such as surrealism, the theatre of the absurd, performance art, epic theatre, or postdramatic theatre, among others. The paper focuses on the Dadaist period in Zürich (1916 – 1919) and Paris (1919 – 1924) and explores how Tzara’s exilic status influenced his work as a performing artist and

playwright, strengthening his revolutionary approach to word, art, and the stage. Exile, associated with the concept of otherness, is further unveiled in his theatrical works, with a focus on *The Gas Heart* (1921), emphasising its role in a new worldview: from physical displacement to the displacement of meaning, a radical mutation in the imaging of the Other and in the methods of creating art: the anti-art. The fragmentation of logic or the absurd, nonsense, mockery, the improvisation of text, movement, and vocal sounds, the methods of sound poetry, cut-off, spontaneity, audience provocation or chaos are just several aspects of his anti-art and anti-theatre. Drawing on Hans-Thiels Lehmann's theory of postdramatic theatre (1999), the paper sheds light on how Tzara's shows and plays are forerunners of postdramatic performances, reinventing the roles of the Other and the Self amid the challenges of global changes and exile. Tzara's theatrical works fertilised avant-garde theatre through a severance with tradition and, to this day, offered a model of a radical shift in response to the political global crises of war, displacement and conflict.

Isabella Drăghici is an independent scholar who holds a PhD degree in Philosophy from the University of Bucharest, Romania (2023). Her research focuses on the intersection between theatre, philosophy and politics. She was awarded funding for several research projects, published papers in national and international academic journals, and participated in multiple national and international theatre conferences. She is a member of the International Federation for Theatre Research, an actress, poet, and writer, and a recipient of several national literary prizes.

Friday, 4 September, 14:30-16:30

83 - Avant-garde in Baltic poetry: migration of people and ideas

Panel convenor: Kārlis Vērdiņš (Institute of Literature, Folklore, and Art, Riga)
Venue: Södra husen, D320

Berlin Experience in Latvian Interwar Poetry and the Political Aesthetics of Speed
Artis Ostups (University of Latvia / University of Tartu)

During the interwar period, several Latvian writers and artists were drawn to and inspired by Berlin's dynamic cultural and political environment. In the early 1920s, Linards Laicens (1883–1937), an exceptionally active leftist poet and essayist, visited the city and became fascinated by its pace while disturbed by the social inequality between the working class and the bourgeoisie. In the poetry collection that captures his experience in Berlin's streets, Laicens appears both as an observer and an agitator, eventually adapting the form of his poems in the collection *Berlin* (1924) to the metropolitan pace and calling for revolution. In the late 1920s, another Latvian leftist poet, Arnolds Grants (1906–1942), traveling from Moscow, came to Berlin and, as his poems in *Plakātains vējš* (Slogan Wind, 1933) suggest, not only wandered the streets but also participated in demonstrations. More radical than Laicens, he wrote energetic poems full of slogans about communist ideals, including the view that literary form should mirror the hectic nature of urban and industrial reality. Already in Laicens' poetry, one notices how the everyday experience of speed can be transformed into an aesthetic and political force, but this phenomenon is even stronger in Grants's expressive verse. The paper will offer a comparative analysis of how speed, in their works, is both thematized and embodied, with the ultimate goal of creating a dynamic political aesthetic. More broadly, the paper will examine a particular episode in peripheral avant-garde and modernist literature, often disregarded for its politically uncomfortable and at times inherently contradictory meanings and uneven aesthetic realization.

Artis Ostups is a researcher at the Institute of Literature, Folklore, and Art of the University of Latvia and a doctoral candidate at the University of Tartu. His dissertation examines structures of historical time in contemporary Latvian and Eastern European fiction. Ostups has published articles and book chapters on modern and contemporary Latvian fiction and poetry and has also edited a prize-winning anthology of art manifestoes.

The Migration and Transformation of Avant-Garde Themes in Early 20th-Century Lithuanian Avant-Garde
Gitana Vanagaitė (Institute of Lithuanian Literature and Folklore, Vilnius)

At the beginning of the 20th century, the European avant-garde rejected cultural traditions and sought to create a new aesthetic and a new relationship with the world and the human being. This shift was shaped by scientific advances and technological inventions. A new worldview emerged, marked by dynamism, the primacy of biological instincts, and, in many cases, aggression. In his *Technical Manifesto of Futurist Literature* (1912), Filippo Tommaso Marinetti proposed eliminating the "I" in literature and denied the need to reveal human psychology: "Man, completely corrupted by libraries and museums, submissive to logic and wisdom, no longer has any meaning whatsoever." The avant-garde's quest to create a "future human being," no longer defined by the psychologized, "old" image of humanity, can be seen as a key theme of the early 20th-century avant-garde as it migrated from one country to another. Via German Expressionism, this theme reached the poetry of the group *Keturi vėjai* (Four Winds, 1921–1928), often regarded as the first wave of the Lithuanian avant-garde. This presentation examines how these ideas are articulated in *Keturi vėjai* poetry and how they take on a distinctly Lithuanian form, shaped by the everyday realities of a newly restored state that remained economically and technologically underdeveloped. The analysis focuses on two themes: the achievements of civilization (the city, technology, speed) and the construction of a new human type. In *Keturi vėjai* texts, the human being is frequently portrayed as a biological creature alien to "cultivated feelings," especially in the works of Salys Šemerys, Antanas Rimydis, Juozas Žengė, and Teofilis Tilvytis. The idealized Romantic concept of love is rejected in favor of physiological desire. Yet the motif of the city and civilization undergoes a notable transformation: the rhetoric of speed and machinery is often reimagined through images of natural phenomena, revealing how European avant-garde models are transformed within the Lithuanian context.

Gitana Vanagaitė is a senior researcher at the Department of Modern Literature at the Institute of Lithuanian Literature and Folklore. She is also an associate professor at Vytautas Magnus University. She is the author of two monographs and numerous scholarly articles. Her research interests include autobiography, modern literature, the avant-garde, hermeneutics, and narrative theory.

Folkloristic surrealism in Latvian exile poetry: the Hell's Kitchen group
Kārlis Vērdiņš (Institute of Literature, Folklore, and Art, Riga)

To date, the concept of surrealism has been used little as an analytical tool in the study of Latvian poetry. This paper makes it a central category in the innovative experiments of Latvian exile poetry of the 20th century. After World War II, Baltic literature split into two parts: writers who remained in their homeland were compelled to adhere to the dogmas of socialist realism, while those who went into exile in Western countries, along with their traumatic historical experiences and nostalgia for their lost homeland, came into contact with 20th-century avant-garde literature. The most significant group in Latvian exile poetry was based in New York's *Hell's Kitchen* during the second half of the 1950s and early 1960s. Its main representatives, Gunars Saliņš (1924–2010) and Linards Tauns (1922–1963), were open to Western avant-garde and modernist authors (Guillaume Apollinaire, T. S. Eliot, Dylan Thomas, etc.) and employed their writing techniques (abandonment of strict meter and punctuation, poetry based on free associations), while maintaining a reflection on the situation of Latvian exiles in the conditions of the Cold War. As recent scholarship has revealed, the third author, Mudīte Austriņa (1924–1991), should be added to the two canonized poets as a crucial fellow writer and influence who cherished the poetics of surrealism and wrote short avant-garde prose pieces she classified as "ballets". Those pieces, published in the literary magazine *Jaunā Gaita* from 1959 to 1961, are among the most impressive Latvian responses to international surrealism, alongside *Laulības ar pilsētu* (Marriage with City, 1964) by Tauns and *Melnā saule* (Black Sun, 1967) by Saliņš. By combining images and cultural references that readers recognized as profoundly Latvian with a fragmented, irrational avant-garde idiom borrowed from surrealism, these authors revitalized Latvian poetry in exile.

Kārlis Vērdiņš has a PhD in Comparative Literature from Washington University in St. Louis. He is a senior researcher at the Institute of Literature, Folklore and Art at the University of Latvia. His scholarly interests include Baltic Literature, Modernist Studies, Gender and Sexuality Studies, and poetry. He is the author of *The Social and Political Dimensions of the Latvian Prose Poem* (2010) and co-editor of *Queer Stories of Europe* (2016).

The paradoxical avant-garde in Soviet-era Lithuanian literature
Dalia Satkauskytė (Institute of Lithuanan Literature and Folklore, Vilnius)

In post-revolutionary Russia, avant-garde art, including literature, served as a voice of protest against bourgeois aesthetics and values within the Soviet cultural project. However, with the establishment of socialist realism in the Soviet Union in the 1930s, this rebellious aesthetic gave way to a pseudo-classical poetics, with elements of folkloric romanticism, easily comprehensible to the "ordinary" reader. However, as socialist realism was described, the new progressive artistic method retained some elements of the avant-garde: a progressive worldview, the pathos of conquering nature associated with the Soviet industrialization program, and elements of monumental artistic imagery. During the Thaw, formal experiments could come to the fore, provided that the form did not fundamentally contradict the "socialist" content. In Lithuanian literature, an example of such avant-garde adapted to socialist realism is the poetry of Lenin Prize winner Eduardas Mieželaitis, or the so-called internal monologue prose. Although this type of literature legitimized formal experiments, ideologically it functioned as a simulacrum of progressiveness, lacking any potential for resistance. On the contrary, the role of the cultural avant-garde was played by literature that may appear conservative in the light of Soviet "progressive" rhetoric: literature whose imagination was nourished by national history and mythology (Sigitas Geda, Marcelijus Martinaitis), lyrical poetry that valued intimacy (Janina Degutytė), prose that poeticized the peasant way of life (Romualdas Granauskas), and epic poetry that used the resources of rough peasant language for poetic experiments (Albinas Žukauskas). This example shows that the avant-garde is a culturally and ideologically unstable phenomenon that cannot be defined solely by formal criteria.

Dalia Satkauskytė is the research director of the Institute of Lithuanian Literature and Folklore, a professor at Vilnius University, and a visiting professor at Limoges University (France, 2020). She was the winner of the 2020 Lithuanian Science Prize in the Humanities. She has published two monographs, authored over 60 articles in Lithuanian, English, Russian, French, Polish, and German, and edited or co-edited three books, including The Literary Field under Communist Rule (Academic Studies Press, 2019). Satkauskytė's research interests focus on Soviet-era literature, particularly the relationship between literature and ideology, the sociology of literature, general semiotics, and the semiotics of culture.