

Three-day interdisciplinary symposium
THE EUROPEAN ARTISTIC
AVANT-GARDE C. 1910-30:
FORMATIONS, NETWORKS
AND TRANS-NATIONAL
STRATEGIES

Key-notes: Prof. David Cottington, Kingston University, London,
Prof. Piotr Piotrowski, Adam Mickiewicz University, Poznan

Södertörn University
Stockholm
11-13 September 2013

Organized by Dep. of Art History
Sites: Auditorium MB 503 and Moderna Museet



södertörns
högskola
SÖDERTÖRN UNIVERSITY

Symposium *The European artistic avant-garde c. 1910-30: formations, networks and trans-national strategies*, 2013

INTRODUCTION

The European artistic avant-garde c. 1910-30: formations, networks and trans-national strategies, 2013 is an inter-disciplinary symposium on the groupings and trans-national strategies of the burgeoning formation of the artistic avant-garde of Europe c1910-1930, and their relation to other cultural avant-gardes, to be held at Södertörn University, Stockholm. Attention will be given to the avant-gardes of this period across Europe, with a certain focus on those of the Nordic Countries, central and Eastern Europe, and their orientation to the Parisian avant-garde. Keynote speakers are Professor David Cottington, Kingston University London, and Professor Piotr Piotrowski, Adam Mickiewicz University, Poznan. The symposium is arranged by the Department of Art History, School of Culture and Education, Södertörn University and funded by Riksbankens Jubileumsfond (RJ), a Swedish independent foundation with the goal of promoting and supporting research in the Humanities and Social Sciences.

The cultural energies released in central Europe by the collapse of the Soviet Union have, over the succeeding two decades, driven the recovery and exploration of the profound and complex histories of avant-garde activities and artistic modernisms across this continent. Moreover, the recent development of archival resources towards new, open access strategies through digital media has facilitated the potential production of new knowledge and renewed questioning of modernist art history. As a result, many features of the art-historical landscape of the first third of the twentieth century are changing. Perhaps foremost among these changes is the recognition that the paradigm of Paris—both as capital of modernism and headquarters of the artistic avant-garde—that was until recently taken as unquestioned in its influence during this period, has yielded to an awareness of differences between national-cultural discourses of modernism, and between the artistic groupings of cities across Europe that sprang up, in the years either side of the first world war. More broadly and fundamentally, the very concept of ‘influence’ on which the acceptance of this Parisian paradigm traded has been contested, perhaps overturned, by the recognition that it fundamentally misrepresents the dynamic of the dissemination of cultural initiatives and energies. In consequence, not only has the history of European modernism and the avant-garde become more complex and exciting as a field of study, but recent work in cultural history has presented contemporary scholars with a less familiar landscape, whose principal features need to be more adequately mapped.

What is now urgently needed is an exploration of new (and a re-assessment of existing) theoretical tools for the study of the early avant-garde and its transnational strategies, as well as a mapping of the research within the field that is now developing

in different parts of Europe. The questions of what drew groups of artists, writers and other cultural avant-gardists to Paris from elsewhere in Europe, what cultural dispositions and artistic preconceptions they brought with them from their home cities, how these related to what they discovered in Paris, what lessons and innovations they took back with them if and when they returned home, and how these were deployed there, are questions to which there are as yet very few specific answers. In consequence, the very character and dynamic of the network(s) of the European avant-garde are inadequately understood. There is an urgent need for research and new theoretical tools (and the pooling of these) into the different 'nodes' of this network, with a focus on the above questions. This symposium is intended as a starting-point for such a collective project.

The call for paper for this symposium received a qualified and overwhelmingly large response. We are very proud to present the following programme for visiting scholars and the audience, and are looking forward to joint discussions at Södertörn University in September!

June 2013

Professor David Cottington, Kingston University

Dr. Annika Öhrner, Senior Lecturer, Södertörn University

Dr. Lidia Gluchowska, ass. Prof., University of Zielona Gora and Lecturer, University of Bamberg

www.sh.se/euroavantgarde2013

I. PROGRAMME

Wednesday, September 11th, Södertörn University, auditorium MB503

10.00 Welcome by Professor Dan Karlholm, Södertörn University.
Introduction by Dr. Annika Öhrner, Södertörn university.

10.15 - 11.15 Key-Note, David Cottington:
Mapping and Modelling the Formation of the Historical Avant-Garde
Chair: Annika Öhrner

11.30. Session 1. Eva Forgacs and Benedikt Hjartarson
Chair session 1-3: David Cottington.

12.30 Lunch

2.00 Session 2. Nina Gurianova and Michal Wenderski

3.00 Session 3. Lars Kleberg and Lidia Gluchowska

4.00 Coffee

4.30 Session 4. Erwin Kessler and Irina Genova

5.30 Round-up.
Chair, as for session 4: Piotr Piotrowski

Thursday, September 12th, Södertörn University, auditorium MB503

9.30 Session 5. Joana Cunha Leal and Emilio Quintana
Chair session 5-6: Lidia Gluchowska

10.30 Session 6. Aija Braslina and Laura Gutman

11.30 Coffee

11.45 Key-Note. Piotr Piotrowski:
European peripheries facing the post-colonial condition
Chair: Charlotte Bydler, CBEES (Centre for Baltic and East European Studies)

12.45 Lunch

2.00 Session 7. Maria Bogren and Stefan Nygård
Chair Session 7-8: Tania Ørum, Copenhagen University

3.00 Session 8. Kari Brandtzæg and Andrea Kollnitz

4.15 Coffee

4.30 -5.30 Session 9. Vojtěch Lahoda and Nicholas Sawicki.
Chair: Naomi Hume, Seattle University

Friday, September 13th, Moderna Museet, Pontus Hultén's Study Gallery

14.00 David Cottington, *How to Speak Correct French: the Dialects of Cubism.*

Cubism was initiated as a painting style, a movement and a cultural idiom first in Paris, within an avant-garde community whose complexity and dynamism shaped its elaboration in all three respects. It subsequently spread across European avant-garde network whose growth it did much to enable. This talk will explore that history, and discuss the visual complexities of Cubist art in the context of the pan-European formation of the avant-garde.

3. ABSTRACTS

Key-notes:

David Cottington, Professor of Modern Art History at Kingston University, London

Mapping and Modelling the Formation of the Historical Avant-Garde

Given the waning of the paradigmatic status of Peter Bürger's model of the artistic avant-garde c1910-1930, and in light of recent scholarship on the emergence and consolidation of the Parisian formation, how might we otherwise understand that 'historical avant-garde', and conceive of the relations between art centres across Europe that brought together the proliferating groups and isms of its network? This paper will offer a summary of current thinking, and will consider the case of the relations between Paris and London in the decade before the first world war, two cities that were arguably the two dominant centres in Europe at that time, the one in cultural, and the other in political and economic, terms. What was the relation between these respective hegemonies, and what are the implications of such a relation for re-thinking the structure and dynamics of the European avant-garde network as a whole?

Piotr Piotrowski, Professor Ordinarius at Art History Department, Adam Mickiewicz University, Poznan

European Peripheries Facing the Post-colonial Condition.

For post-colonial scholars "Europe" is the negative point of reference, however, for scholars dealing with European studies, the concept of "Europe" is definitely more complicated and heterogeneous. Obviously in Europe peripheries in relation to the centres are not "real others;" they are at least the so called "close others" functioning along with the same episteme as the self, i.e. the centres themselves. Consequently, it makes a big difference between post-colonial studies on the one hand, and studies on European peripheries, on the other. The paper I would like to present at the conference will aim at such methodological questions, i.e. at drawing a prospect for art historical studies on European peripheries, distinguished from those dealing with the "real others," i.e. non-European peripheries.

Papers:

Session 1.

Eva Forgacs, Art Center College of Design, Pasadena; IWM, Vienna

Tracing Transfers of Visual and Discursive Models

Various "isms" of the avant-garde between 1910-1930 migrated from one "node" to another; from one culture to another, and underwent serious modifications in the process. Since scholarship uses, in most cases, the same terminology for the various incarnations of these tendencies, their differences and specific local significances remain hidden, and researching them promises interesting results. For example, Cubism, Futurism, or Constructivism occupied very different cultural space in the Central European cultures than in their respective countries of origin, because these concepts landed in very different historical, political and cultural contexts. Our terminology is not nuanced enough to indicate such alterations, but they deserve closer inquiry. I would like to discuss the Hungarian versions of Cubism, or, more exactly, Cubism-inspired art as a case in point in the context it first appeared in around 1910. Some of the painters of the group called "The Seekers" used the formal language of Cubism but with characteristic differences that reflected the position of radical innovation in the Hungarian culture. The way this art was imbedded in the vibrant pre-World War I context when it was strongly supported and theorized by the pre-communist young Georg Lukács and was paralleled with the literary work of Béla Balázs, helps understand the later, post World War I Hungarian avant-garde's version of Constructivism. It differs from both the Russian and the Western model: in the absence of both the social transformation that was underway in Russia and the technical modernization developing in Western Europe, Constructivism morphed into a redemptive principle for its Hungarian followers, Lajos Kassák, Sándor Bortnyik, and others. I would like to offer a close reading of both the art works and their contemporary interpretations in an attempt to trace the process of cultural transfer: how different cultures "read" and translate others.

Benedikt Hjartarson, University of Iceland

Toward an a National Culture: Esperantism and the European Avant-garde 1909-1938

In 1927 the journal *Iðunn* published the first prose text of Icelandic literature that was explicitly presented as a manifestation of the new European 'isms'. The text, which carried the title "Mannsbarn" (Manchild) and was presented as an example of literary 'expressionism', was written in Esperanto by the Estonian author Henrik Allari in 1925 and translated into Icelandic by Þórbergur Þórðarson and Hallbjörn Halldórsson.

The paper will take this publication as a point of departure for exploring the links between Esperantism and the activities of the avant-garde in the early 20th century from a double perspective. Firstly it will describe how both Esperanto and the avant-garde represented a radical response against the growing impulse of nationalist ideology in Europe and aimed, in different terms, at the creation of a new universal or 'anational' language. Secondly, the paper aims at a historical reconstruction of the connections between the transnational networks of Esperanto and the historical avant-garde, by focusing on publications of avant-garde texts in journals and anthologies in Esperanto and publications of texts in Esperanto in avant-garde journals in the early 20th century, as well as original experimental poetry written in Esperanto in the period. Publications in Esperanto in the early 20th century are of special interest for an analysis of the links between the centres and peripheries of the European avant-garde, insofar as they served as forums in which works and ideas were picked up from the centres and then circulated along the periphery. Publications in Esperanto thus served as important sources of information for authors and artists working in the linguistic and cultural periphery.

Session 2.

Nina Gurianova, Northwestern University, US

Visualizing Radicalism: The Ideological Paradigms from Cubofuturism to Constructivism

My paper focuses on the most innovative and experimental forms of avant-garde visual and literary narratives (from book design, and political posters, to poetry and manifestoes) and their interactions with the most radical political ideologies of 1910-1920s. This project investigates the ways the images have been used as carriers of cultural value and ideological meaning, exploring such issues as word and image, gender and nationality, aesthetics and psychology, politics and propaganda. The framework of this study brings together the most visually arresting works and the most influential narratives to come out of Russia in the wide ranging context of European art world. These diverse works embodied a radicalism of ideas in the radicalism of form. What was the impact of radical thought on early 20th century art? What were the most important concepts successfully implanted from the social and political domains into aesthetics, and how did they help cement the transformation from politics to culture? To illustrate my argument, I concentrate mainly on the artist books and printed graphics of the period. It played a double role in this development: first, it served as political tool, as a medium to disseminate radical artistic ideas and to

attract a larger democratic audience, and second, it became an experimental laboratory for further formal innovations. Both Russian, East European and Western art worlds in the first half of the twentieth century were forged in a crucible of intense political and cultural interaction. A truly interdisciplinary, cross-cultural analysis allows us to project the major theoretical and critical issues of avant-garde against the background of radical political movements.

Michal Wenderski, Adam Mickiewicz University, Poznan

Western Style Eastern Blok. Mutual patterns within the Constructivist network.

Unlike many other movements and currents, which are seen as stemming from a particular country or region, constructivism was a movement of various origins which identified itself as inter- or even supranational. It is often assumed in the historiography of modernism and also in the case of constructivism, that East ran behind West, even though Eastern/Central European artists frequently belonged to the forefront of the avant-garde, e.g. in the Bauhaus and Paris. Viewpoints, works and ideas were constantly exchanged and then circulated between different nodes of the constructivist network – groups, journals and galleries. Mutual relations and patterns between East and West, exemplified by a look at the contacts between constructivists from Poland and the Low Countries as well as at the similarities and differences in their programmatic and artistic practices, will be explored in this paper. The analysis of the traces of mutual relations reflected in Low Countries and Polish avant-garde journals like *De Stijl*, *Het Overzicht*, *Blok* and *Praesens* will shed new light on the impact of Eastern-/Central-European artists on constructivism in Western Europe as crucial players in the constructivist network.

Session 3.

Lars Kleberg, Södertörn University

Early Russian Reception of Cubism

The paper will present and discuss early Russian reactions to Cubism, especially the critic and poet Ivan Aksenov's (1884–1935) pioneering but soon forgotten essay on Picasso (published in Russian 1917). The aim of the presentation is to contextualize Aksenov's work, his visit to Paris in 1914 and his collaboration with Russian artists, especially Aleksandra Ekster and Lyubov Popova.

Lidia Gluchowska, University of Zielona Góra; University of Bamberg

In the Shadow of the Official Discourse: Austrian, Czech, German and Local Impulses Contributing to the Polish Idiom of Cubism

The History of Cubism the directed influences of French art on the development of this style in other countries are mostly overestimated. In fact, also other traditions contributed to the establishing of local idioms of this style.

In the Polish (and thus also in the international) art history the dominating position, as far as Cubism is concerned, is given to the Cracow group *Formisci*. It is generally believed, that it adapted mostly inspirations from France and Italy, in opposition to other groups of the first phase of the avant-garde, such as *Bunt* (Revolt) and *Young Yiddish*. In their oeuvre, according to the simplified descriptions, the impulses from Germany were the decisive ones, so they were described as Expressionist ones.

The international historiography of art mostly omits the Cubist tendencies not only in the oeuvre of these both groups, but also in the aesthetic practice of the artists who later became well known constructivists, such as Szczuka or Strzeminski.

Also the systematic presentations of the Cubist tendencies in the oeuvre of the later representatives of the *École de Paris* or the influences coming from Prague, which can be observed e.g. in the architecture of Cracow or in the Polish version of Art Déco, are mostly missing in the traditional overviews. The last ones resulted from the existence of the older network in the Austro-Hungarian-Empire, including *Wiener Werkstätte*, *Cracow Workshops* and the *Prague Artel*, introducing protocubist and protoconstructivist tendencies in Europe.

This paper presents less known aspects of Cubism in Poland in the field of both aesthetic practice and theory, staying in the shadow of the mainstream presented in the canonical art history. This way it contributes to the revision of the narrow view of the artistic processes and to the remapping of the traces of exchange in the Central Europe and “European margins”.

Session 4.

Erwin Kessler, Institute of Philosophy, Bucharest

Birth of a Hobby-horse. Tristan Tzara in Bucharest, 1912-1915

Samuel Rosenstock (Tristan Tzara) started his literary career at the age of 16, with the Bucharest magazine *Simbolul* (The Symbol). He co-founded it in 1912, together with two College-classmates, future pillars of the Romanian avant-garde: Ion Vinea and Marcel Iancu (Janco). *Birth of a Hobby-horse. Tristan Tzara in Bucharest, 1912-1915* traces the motif of the hobby-horse (“dada”, in French) in the literary manuscripts of Tristan Tzara from 1912-1915. It also reconstructs the political, poetic, aesthetic and historical background of Tzara’s choice of illustrating twice the magazine *Chemarea* (“The Call”, founded by him and Ion Vinea in 1915) with drawings of a hobby-horse. Tristan Tzara was the only artist at Cabaret Voltaire who dealt with the hobby-horse prior to the emergence of Dadaism. *Birth of a Hobby-horse* points to the collision between the Bucharest and the Zurich semiotic layers of Tzara’s specific poetic/visual implement. It unveils how the cultural, local Romanian genealogy and properties of the hobby-horse have boosted the formation of some basic structures of the avant-garde. With the help of pre-Dada and post-Dada archived correspondence between Tzara and both Ion Vinea and Marcel Janco, *Birth of a Hobby-horse* will also investigate the claims of his two former companions at being early contributors to the (not yet invented) Dadaism, during Tzara’s artistic formation years in Bucharest. Thus, it will outline how the depleted Symbolism professed by the three artistic figures between 1912-1915 (un)consciously verged unto (proto)avant-garde. It will explore how some major, early cultural misreading (mainly of Futurism and Cubism), and mystifications from their part of the political involvement (in WWI), succeeded to modulate theirs (and especially Tzara’s) peculiar commitment that eventually blasted out in Dadaism.

Irina Genova, New Bulgarian University, Sofia

The traffic” of images in the Avant-garde magazines: the participation of Bulgarian magazines from the 1920’s

The avant-garde magazines in Bulgaria, as well as elsewhere, were in the centre of the artistic manifestations. In the short period between the end of World War One and 1925, *Vezni* (1919-1922) and *Plamuk* (1923-1925) magazines, just like the ephemeral *Crescendo* (1922), participated in the large exchange network, created among the numerous long-lived and short-lived avant-garde magazines in different European countries. The translations of literary works – short stories, poems and dramaturgy, critical reviews as well as the reproduced art images and photographs of equal merit

serve as evidence of the intensive contacts between the Bulgarian magazines and their editors, among whom Geo Milev, and the international art milieus. The image aspect of the avant-garde magazines, their overall outlook and the reproductions on their pages, are the focal point of this presentation. Since the second decade of the last century, the magazines and books of the avant-garde milieus in Europe had become a new and powerful means of quick dissemination of images. For the first time those editions made possible the wide circulation and propaganda of images created in the contemporaneity. In order to follow the routes of the image exchange I intend to focus on several specific cases from the Bulgarian milieu. One of them is the traffic of postcards as a practice of the avant-garde. Typography and the “travelling images” of the European avant-gardes, assimilated in Bulgarian magazines, disseminated new, different ideas and artistic views. Certain artistic solutions were perceived and turned into banality in the field of mass culture – advertisements, posters, etc. Thus, typography, similar to the Internet medium today, became the most successful mediator of the avant-gardes and their aim – the change of the artistic and, more generally, cultural predispositions.

Session 5.

Joana Cunha Leal, Art History Institute - Universidade Nova de Lisboa

French connections and local strategies of Portuguese and Spanish avant-gardes

This paper aims at discussing the tensions and correspondences between local and international-scale strategies during the First World War in Portugal and Spain. It considers the importance of autochthonous avant-gardes, typically gathered around literary and artistic journals with nationally bounded cultural policy strategies and focus of action, while also pondering on the arrival to Lisbon, Madrid and Barcelona of the Parisian émigrés led by the war to participate in those putative “peripheral” scenarios. These émigrés gathered Portuguese and Spanish-born artists and poets established in Paris, as well as foreigner renowned protagonists of the avant-garde. Different agendas, layers of interests and perspectives were mingled in these encounters, particularly in those involving the presence of Sonia and Robert Delaunay in Lisbon and Barcelona (which will be my particular cases of study). I want to consider the overlaps, contrasts, paradoxes, common projects and networking between local actors and the Delaunays through a critical perspective irrespective of common binary oppositions as center/periphery or leading artist/second hand follower. Moreover, I will revisit the trans-national dialogues and strategies associated with Robert and Sonia Delaunay, taking into consideration the figurative work they produced in Portugal between 1915 and 1916 and decided not to show in Barcelona in 1918 (or a year before in the pages of the *Vell i Nou* journal).

Emilio Quintana, Instituto Cervantes, Stockholm

The European Nodes of Ultraism, the first Spanish avant-garde Network (1919-1924)

One of the fundamental characteristics of the historical avant-garde movements is the trans-national relations between them, through the creation of a network of nodes, working as a distributed feedback polysystem.

I intend to summarize my research about the connections between the first Spanish avant-garde (Ultraism, 1919-1924) and Europe (avant-garde movements in Poland, Sweden, Portugal, Belgium, Yugoslavia, France, Italy, Hungary, etc.). I will put the focus on several strategies and tools: journals, letters, lectures, publications, travels, etc..

The symposium is centered on Paris and Cubism, so I will consider Paris as a hub, and Creationism (the name of the Spanish Cubism, and the most important of the Spanish "isms") as the "lingua franca" of this trans-national interchange. One example can be the trip of the Cubist poet Vicente Huidobro from Paris (where he was living because a hub) to Stockholm in 1924, in order to give lectures and spread creationist ideas within the Nordic avant-garde field.

There is not so much evidence of a direct relation between Spanish and Swedish avant-garde movements. Paris was the meeting point, as we can see when Yngve Berg went to Spain (cf. his book *Spanskt*, 1915). Picasso, Huidobro, Juan Gris and other artists ("Escuela de París") were living in Paris at the time. But we try to explore other peripheral nodes in the network such as Mallorca, one of the provincial branches of the Ultraist movement, where we find a young Jorge Luis Borges and his sister Norah in contact with Sven Westman, a Swedish painter living there.

Session 6.

Aija Braslina, Latvian National Museum of Art, Riga

In the International Network of European Avant-garde: The Rise of Latvian Modernism in the 1920s

In accordance with the revision of universal Western canon, which has inspired a turn towards the so-called "horizontal" art history, highlighting the problematic of 'periphery', the Latvian contribution has been repeatedly addressed in a broader context, which encompasses the history of modern art "outside of canon". The first half of the 1920s –the heyday of local modernism –is characterized by an ambivalence of international and national efforts and a promotion of personal contacts in artistic communication. The de jure recognition of Latvia opened its borders, allowing artists from the new national state to go abroad. The most important routes

lead to the centres of Western avant-garde –Paris and Berlin, where direct connections and newly acquired experiences made Latvians part of a wide international network, that brought together creators and supporters of the “new art”, and promoted the intensive exchange of topical artistic ideas. The Riga Artists Group (Rīgas mākslinieku grupa) –the most radical promoters of the “new art”–at the time mainly favoured rational, constructive, architectonic, clear geometrical forms in their innovative artistic practice, which coincided with the aesthetics of “mechanical art” and the general *rappel à l’ordre* (“call to order”) atmosphere. Sources of inspiration were found in Cubism, Purism, Constructivism, and “second wave” Futurism. A conventional model of Western art history cannot be applied to describing Latvian Modernism, because the local situation is characterized neither by a consecutive change of modernistic “isms” in a linear chronology, nor by their existence or adaptation in pure form. The originality of Latvian modernists is demonstrated by their creative interpretation and synthesis of European impressions, that have given rise to stylistic heterogeneity and syncretism, the simultaneous coexistence and interaction of various influences, creating new modifications.

Laura Gutman, independent curator, Helsinki

A modern reaction against modernity: Finnish artists in the footsteps of Maurice Denis in the early 20th century

In 1908, three years after the birth of Fauvism in Paris Salon d’Automne, a Finnish art exhibition was held at the same premises. The result was highly disappointing for Finnish artists, who were provincialized by French art critics. The urgent need to adapt to recent changes in the international art scene was at stake. Nevertheless, the model Finnish artists chose for themselves was not the avant-garde Fauve artist Henri Matisse but his fierce opponent Maurice Denis. Acquisitions made for the Finnish national collections were in line with Maurice Denis’ *Theories*, drawing a line from Puvis de Chavannes, Paul Gauguin and Cézanne towards Maurice Denis and the Nabis. On the opposite of Swedes who enrolled at Matisse’s art school in numbers, Finnish painter Juho Rissanen was taught by Paul Sérusier and Maurice Denis at Académie Ranson. He, and later Yrjö Ollila, moved to Saint-Germain-en-Laye, in the neighbourhood of Maurice Denis and got acquainted with his circle, including Aurélien Ligné-Poe, director of Théâtre de L’Oeuvre. This strategic choice resulted in the development of an anti modern artistic movement, which has been discussed in 2013 in an exhibition held in Helsinki at Amos Anderson Art Museum *Art Deco and the Arts. France-Finlande 1905-1935*. This paper intends to question the Finnish rejection of Fauvism by a generation of artists. Long disregarded by art history, this choice of another path can be qualified as a modern reaction against modernity.

Session 7.

Marika Bogren, Department of Art History, Uppsala University

Artist roles, gender roles and networks in Europe. A case study through the artist and designer Tyra Lundgren (1897-1979)

The Swedish female artist and designer, Tyra Lundgren (1897-1979), is the case study for my presentation. She is also the subject in my coming dissertation, which deals with three different perspectives: The artist roles on the European avant-garde scene, her gender role, and her network. Being a painter, a sculptor, a ceramist, a glass- and textile designer as well as an art critic and writer, she navigated in different networks in the art field. She had her career in four countries - Sweden, Finland, France and Italy - constantly working, travelling and networking. She was a progressive member of the modernist collective, but also a spokesman for tradition. Her networks contain the most influential artists, art dealers, culture personalities, politicians and art critics at the time, and it is obvious how she managed to use different positions to her own advantage. She held many powerful positions, i.e. the artistic leadership in the ceramic company Arabia in Helsinki. She was an early, professional entrepreneur living in Paris 1920-1939 and in Rome 1926-1930. She was one of few women in the network around the journal and artist group Valori Plastici and had a friendship with Gio Ponti, who started the art journal *Domus*. I have mapped her contacts very carefully, using Actor Network Theory as one of my theories and Social Network Analysis as one of the methods (i.e. Bruno Latour). The empirical evidence I have is based on thousands of archive documents, photos and art works. I use various methods and theories, and try to investigate different gate keepers that either provide her or hold her back. Was she, in fact, herself, one of these gate keepers?

Stefan Nygård, European University Institute and University of Helsinki

The Finnish cultural avant-gardes between national debates and international arenas. A comparison over time

Georg Brandes' mobilisation in the 1870s and beyond of international symbolic capital in local struggles, while he simultaneously acted as a cultural ambassador for Denmark and Scandinavia abroad, was paradigmatic for his generation of cultural radicals. Cosmopolitanism served to strengthen a radical position in the local context, and on international arenas nationality mattered a great deal. To what extent did this logic change, if we compare the Brandesian type of internationalism of the late 19th century with the networks and transnational references of the inter-war avant-gardes?

In exploring this question, my contribution seeks to highlight specific questions arising from studying the international circulation of art and ideas from the viewpoint of Europe's peripheries, such as strategies for dealing with cultural asymmetry. The Finnish context, which I am most familiar with, will be the starting point of my discussion: from the "Europeanising" position of Hjalmar Neiglick or the journal *Valvoja* in the 1880s, to the cosmopolitanism of the journals *Quosego* and *Tulenkantajat* in the 1920s. In Finland the interplay between nationality and internationality was further complicated by the fact that the cultural field was divided into rivalling factions around the language question (Finnish and Swedish), each with their own way of conceptualising the relationship between national and international culture, as well as the role of Scandinavia as an intermediate space between Finland and "Europe".

Session 8.

Kari Brandtzæg, University of Oslo

Unionalen - The emergence of an ambulant Scandinavian exhibition platform

In this paper I will explore how experiences and networks from Paris in the early 20th century formed the basis of the Unionalen exhibitions in Scandinavia. The academy "Maison Watteau" in Paris had become an important meeting place both for Scandinavian and international avant-garde artist after WW1. When the Parisian art market collapsed in the late 1920's several Scandinavian artists decided to return to their respective countries. However, they wanted to hold on to the "Parisian experiences". Hence, the Unionalen was invented to be an ambulant Scandinavian substitute to the Paris node. In an interview (2.11.1931) Per Krohg tells that the idea behind Unionalen was initiated during a gathering in Henrik Sørensen's studio in Paris in 1926. The main idea was to establish a continuation of the artist community and network in Paris through more or less casual events. Nils Dardel designed the flag of Unionalen with yellow, red and blue dices on white background to be hoisted in front of the entrance on each venue. The first show opened in Stockholm 1927, the next in Oslo 1928 in a dismantled bank building, and the last and most successful at Charlottenburg in Copenhagen in 1931, with more than 20 000 visitors. The artists behind the drive insisted on an international and open attitude and hoped also to produce an event in Paris. This became impossible because of political reasons. The paper will argue how the Parisian avant-garde experience formed the initiatives, present a historical analysis of the three shows and finally discuss how Scandinavian and trans national-cultural factors also came to influence the role of the Unionalen in the art historical landscapes of Scandinavian modernisms.

Andrea Kollnitz, Stockholm University & Södertörn University

Trying to Change the (Art) World. Otto G. Carlsund and the Stockholm Exhibition 1930

This paper will combine a case-study on the national Swedish reception of the internationalist avant-garde artist Otto G. Carlsund (1897-1948) with an analysis of the discourse around the paradigmatic Stockholm exhibition held in 1930. Both cases are relevant when looking at the construction of Swedish national identity in relationship to modernisation and transnational radical art movements. Carlsund's attempt to promote new and ground-breaking artistic styles, as post-cubism, surrealism and art concret, by presenting a group of international and Swedish radical modernists at the Stockholm exhibition was generally regarded as a fiasco and it is my aim to investigate the exact narrative of this "fiasco" by taking a closer look at contemporary press reactions. The case of Carlsund and his "failure" will furthermore be interpreted in relationship to the national and international significance of the Stockholm exhibition as a whole, not least with regards to its significant role in the formation of the Swedish "folkhem" (welfare state) politics. The exhibition can be interpreted as an attempt to manifest and constitute a Swedish national aesthetic identity based on conformism, functionalism and tasteful moderation where avant-gardistic individualism took the role of deviation and a figure like Carlsund was made the "Other" of Swedish common sense. Thus the proposed study will offer perspectives on the role of the transnationally active avant-garde artist in a national art discourse as well as discuss the relevance of art exhibitions as manifestations of national identity while at the same time highlighting the specificity of avant-garde discourses in the cultural hemisphere of Sweden during the early 1930s.

Session 9.

Vojtěch Lahoda, Institute of Art History of the Academy of Sciences of the Czech Republic, Prague; Charles University, Prague

Cubism as a world view: Emil Filla's appropriation of Picasso

Cubism is not only a style, a specific -ism. Cubism is a discursive field that has less to do with formal characteristics of the style and more with the socio-political and cultural contexts. Cubism in this non-art context is a product of literary institutional practices and political events. According to J. Willette (2013), to re-read Cubism within its field of critical production is to re-define Cubism from art to strategy. In this sense, cubism as world view or philosophy is the project of modernity rather than an expression of distinctive -ism. In this way Cubism understood the Czech painter

Emil Filla as well as art historian Vincenc Kramář. Filla appropriated Picasso's Cubist works thanks to the knowledge of his paintings from the collection of Vincenc Kramář and from the photos purchased mostly from D. H. Kahnweiler and A. Vollard. Such understanding of Cubism follows Max Dvořák's idea of the artwork as a worldview. In 1913, Dvořák announced: "Works of art are not only artistic formation, but also world views, explorations of the relationship between man and nature, man and faith, man and science." I will monitor Filla's relationship to Picasso on the basis of distribution of photographic reproductions of Picasso's works, as well as of its publication in Czech journals. Filla's translation of Picasso's cubism meant perhaps the closest and most intimate relationship with Picasso, comparable to Picasso-Braque in 1910-1912. Filla translated Picasso's cubism as the general concept of modernity or "new art" into the Czech "dialect". From this perspective, Filla transmission of Picasso's Cubism is conceptual construct. It is more about the "idea", about the worldview or about the philosophy of life than about specific -ism.

Nicholas Sawicki, Lehigh University

From Cézanne to Cubism: A Prague Tale, 1908

Few artistic practices circulated as widely across early-20th-century Europe as cubism, and in few other cities besides Prague did artists have such extensive connections to the movement's Parisian circle of origin. In the scholarly literature on cubism's international proliferation, the parallels and contact between cubist artists in Prague and Paris have long been a subject of interest--particularly the link between Czech artists and Pablo Picasso and Georges Braque, both of whom had a strong following in Prague beginning in 1910. This paper offers another, different account of Czech cubism and its Parisian affinities, from an earlier date that precedes the first encounters of Prague artists with the art of Picasso and his circle. It examines how three leading Czech cubist painters, Bohumil Kubista, Vincenc Benes and Emil Filla, working in Prague in 1908, developed proto-cubist practices in their paintings by engaging with the late work of Paul Cézanne. The idea that a lineage ran from Cézanne's late paintings to cubism, a mainstay of scholarship on Parisian cubism, has not been widely considered in relation to Czech art. The aim of my paper is not to simply conform Kubista, Benes, and Filla to this modernist genealogy, but to show that for these Prague artists, just as for the founding figures of cubism in Paris, the line leading from Cézanne to cubism was neither uncomplicated nor seamless. As I show, the engagement of Kubista, Benes, and Filla with Cézanne's art, like their transition to cubism, was not an act of merely absorbing and naturalizing artistic influences, or a straightforward manifestation of 'Cézannism'. It constituted a form of active and critical confrontation, characterized by a series of highly selective artistic adaptations, reconfigurations, even resistance, which can be traced in the work and writing of the artists.

4. Short CVs

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Art historian, doctoral student, Dep Art History, Uppsala University and curator / art educator in Nationalmuseum, Stockholm. Project leader for a touring exhibition with Tyra Lundgren 2011-2013. The exhibition was shown in four museums in Sweden: Mjellby konstmuseum, Norrköpings konstmuseum, Gotlands konstmuseum and Gustavsbergs Porslinsmuseum. It focused on various parts of her production and each museum had their own profile and themes. The exhibition is based on my research and we are planning for a tour to Paris, Helsinki and Rome. At the same time I published the first biography on her, which is now sold out, *Tyra Lundgren: målare, tecknare, keramiker, skulptör, glaskonstnär, textilformgivare, grafiker, konstkritiker, författare*, Stockholm: Carlsson, 2011.

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Kari J. Brandtzæg is currently a PhD candidate at the University of Oslo with a project on international orientations among Norwegian social engaged artists in the 1920s and 30s in an avant-garde perspective. She has published numerous articles in periodicals, exhibition catalogues and books and was an art critic for the daily newspaper *Dagbladet* 2008-2009. From 2002 -2006 curator for several shows on modern and contemporary art for The National Museum in Oslo, Norway. In 2001-2002 she was a research fellow for the exhibition and book project *Norway-Russia: Neighbours for a thousand years*, Scandinavian Academic Press, 2004. Recent publications; "Kunst på barrikadene. Henrik Sørensen og Willi Midelfart som representanter for en norsk avantgarde i mellomkrigstiden", Per Bäckström & Bodil Børset (ed.) *Norsk Avantgarde*, Oslo: Novus forlag, 2011, "The Past through the Eyes of the Present", exh.catalogue *Nordic Art Today: Conceptual Debts, Broken Dreams, New Horizons*, Loft Projeet Etagi, St. Petersburg 2011, "Art, war and pacifism in light of Susan Sontag's Regarding the Pain of Others", *Agora*, 1/2012, Aschehoug, "Morten Krohg and art's oppositional role" Tania Ørum(ed) *A Cultural History of the Avant-garde in the Nordic Countries* vol. III, Amsterdam-New York: Rodopi B.V. 2013.

Aija Braslina, Latvian National Museum of Art, Riga

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Aija Braslina, (b. 1962) art historian, Head of Collections and Research Department (Eighteenth to First Half of the Twentieth Century) at the Latvian National Museum of Art, Riga, Latvia (since 2002), lecturer in Latvian art history at the Art History Department at the Latvian Academy of Art (1997). Education: MA (1996), doctoral student (2010) at the Latvian Academy of Art, Riga, Latvia. Selected publications: *Laikmeta iesauktie. Aculiecinieki un radītāji = Conscripts of the Age. Eyewitnesses and Creators // No de facto līdz de iure: Latvijai topot. Māksla un laikmets = From de facto to de iure: The Birth of Latvia. Art and the Age*, ed. by Aija Brasliņa. Riga: LNMM; Neputns, 2008.. *Latvian Modernists in Berlin and Rome in the 1920s: Encounters with secondo futurismo // International Yearbook of Futurism Studies. Volume 1 (2011): Special Issue: Futurism in Eastern and Central Europe / ed. by Günter Berghaus. Berlin; Boston: De Gruyter, 2011. Latvian Modernists in Berlin in the Early 1920s: Impulses and Resonance // Centropa: A Journal of Central European Architecture and Related Arts. Vol. 12, no. 3 (September 2012). Selected papers: Niklāvs Strunke in the Shifting Paradigms of Latvian Art and Art History // (Un)blocked Memory: Writing art history in Baltic countries. 2nd conference of Baltic art historians. Vytautas Magnus University, Kaunas, 2011. Latvian Modernists in Paris, Berlin, Rome in the 1920s: Links to the European Avant-garde // Seminar The Era of Geometrical Man in Art. Kumu Art Museum, Tallinn, 2012. *Following the Steps of the New Typography: The Art of Latvian Book Design // International conference Principles of the New Art. From Symbolism to Avant-garde. Art Museum Riga Bourse, Riga, 2013. Curated exhibitions at the Latvian National Museum of Art: Berlin Impulses: 80 Years of the Art Magazine *Laikmets* (2003), From de facto to de iure (2008), Bathers (2010), Ģederts Eliass (1887), *Paintings (2012), etc., permanent displays (Baltic Art: Late 18th Century–Late 19th Century, Latvian Art: Late 19th Century–Mid 20th Century).***

**David Cottington, Kingston University,
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David Cottington is Professor of Modern Art History at Kingston University, London. He is an expert on cubism and has published several books on this subject. He has also recently published *The Avant-Garde: A Very Short Introduction*, a volume in the 'Very Short Introductions' published by the Oxford University Press (January 2013). His other publications have included *Cubism in the Shadow of War: The Avant-Garde and Politics in Paris, 1905-1914* (Yale, 1998), *Cubism* (Tate, 1998), *Cubism and its Histories* (Manchester, 2004) and *Modern Art: A Very Short Introduction* (Oxford, 2005). Among many articles he has written, the most recent is 'The Formation of the Avant-Garde in Paris and London, c1880-1915', in *Art History*, June 2012. David Cottington has become increasingly interested in the artistic 'avant-garde', both as a concept and

as a historical formation. He is currently working on a book for Yale University Press, entitled *A Tale of Two Cities; the Formations of the Avant-Garde in Paris and London, c1895-1915*, it will explore the differences, and relations, between the discourses and institutional developments that shaped the emergence and consolidation of these formations. This project is preliminary to a proposed international collaborative project, 'mapping' this emergence and consolidation, on a European (and ultimately global) scale. This will identify a number of key typologies of the avant-garde groupings that appeared in the capital cities of Europe (and North and South America) in the pre-First World war period.

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Joana Cunha Leal (1969) was awarded her MSc (1997) and PhD (2006) from Universidade Nova de Lisboa (UNL). She is Assistant Professor at the Art History Department of Faculdade de Ciências Sociais e Humanas at the same University. She teaches courses at graduate and post-graduate levels on art theory, 19th century art and architecture, art history's theory and methodologies of and urban studies (also as an invited lecturer in the Universitat de Barcelona, Spain). Other data: • Fulbright Research Fellowship (Visiting Scholar at the School of the Art Institute of Chicago, Spring Semester 2011). • Fellow of the Stone Summer Theory Institute 2010 and 2011 – “Beyond the Aesthetic and the Anti-Aesthetic” and “Farewell to visual studies” (Chicago, July 2010 and 2011) • Vice-director of the Art History Institute of Universidade Nova de Lisboa and head of its research line on theory and disciplinary practices of art history. Associated Researcher at the POLIS Research Centre- Art, City, Society. Universitat de Barcelona. Editor of the Art History Institute's journal on practices of theory (N.10), currently being prepared. Researcher for the project “The Popular Architecture in Portugal”. A Critical Look, coordinated by Pedro Vieira de Almeida. Researcher for the project Virtual Museum: Public Art and Urban Design for all. Universitat de Barcelona • Author of several articles and co-editor of *Arte & Paisagem (Art & Landscape)* and *Arte & Poder (Art & Power)*, published in 2006 and 2008.

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Current Position: Adjunct Professor, Dept. of Humanities and Sciences, Art Center College of Design, Pasadena, since 1994 Former positions: Visiting Prof. UCLA, Dept. of Art History; UCLA Dept. of Architecture and Urban Design; Senior Lecturer at OTIS College of Art and Design, Los Angeles; Associate Professor of Art History, Graduate Studies, at the László Moholy-Nagy University, and at the Eötvös Loránd

University, Budapest, Dept. of Esthetics Education: Ph. D. in Art History, Hungarian Academy of Sciences, 1992 Thesis: Bauhaus 1919-1933 M.A. Eötvös Loránd University, Budapest: English and French Literature and Linguistics 1970, Art History 1971 Honors and grants: EURIAS Senior Fellow at IWM Vienna, Sept. 2012-July 2013; Research Grant of the Geisteswissenschaftliches Zentrum Geschichte und Kultur Ostmitteleuropas an der Universität Leipzig, 2011; Research Grant of the Malevich Society, Summer 2009; Faculty Enrichment Grant, Art Center College of Design, 2008, 2003, and 2000; Research Grant, Collegium Budapest, Center of Advanced Studies, Fall 2006; Fellow at CRCEES (Center for Russian and East European Studies) at Rutgers University, 1997-98; Ferenczy Noemi Prize of the Hungarian Ministry of Culture for distinction in art criticism, 1994; Special Prize of IRAT Foundation, for Bauhaus 1919-1933, Budapest 1992; Nivo Prize of the Hungarian Ministry of Culture for Art under Dangerous Constellation, Budapest, 1981. Professional activities: Advisory Board Member, EAM (European Avant-Garde and Modernism Network); Curator of *Creating Freedom: From Post-Revolutionary to Post-Communist Art in Hungary*, Sherman Gallery at Boston University, Boston, 2009; Consultant for the exhibition *Exchange and Transformation: Central-European Art 1910-1930*, Los Angeles County Museum of Art, 2002; Book-review editor of *Centropa*, a scholarly periodical of the art and architecture of Central Europe; Curator (with Nancy Perloff) of “Monuments of the Future: Designs by El Lissitzky”, Getty Research Institute, 1998; Serving as Secretary of the society of Historians of German and Central-European Art and Architecture.

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Irina Genova is an art historian, art critic and curator from Sofia, Bulgaria. She is a Full Professor at the Department of Modern and Contemporary Art, at the Institute of Art Studies of Bulgarian Academy of arts and Sciences, and a Full Professor at the Department of Art Studies and History of Culture at the New Bulgarian University in Sofia. Her publications focus on different manifestations of Modernism in Bulgaria and in neighbouring countries, as well as on contemporary artistic practices. Her books from the last years include: *Historicizing Modern Art in Bulgaria / Possibilities for Aftermodern Narratives*. 2011, Sofia. Ed. New Bulgarian University, 320 pages, and the bilingual, English / Bulgarian volumes: *Tempus fugit. On Contemporary Art and the Visual Image*. 2007, Sofia. Ed. Altera, 350 pages, and *Modernism and Modernity. Difficulties for historicizing. Art of Bulgaria and artistic exchanges with the Balkans during the first half of XX c.* 2004, Sofia. Ed. IDA – Krasimir Gandev, 230 pages. She was recipient of grants from the Paul Getty Foundation (1995, 1998), the New Europe College in Bucharest (2004), the National Institute of Art History (INHA) in Paris (2005), and others. She participated in numerous international conferences in Europe and the USA, such as: European Network for Avant-Garde and Modernism Studies (EAM) Conference. University of Poznan “Adam Mickiewicz”,

September 2010; International Conference “New Histories of Modern Art: The Eastern European Avant-Gardes”. University of Chicago, 5-7 February 2010; 200 Jahre Akademie der Bildenden Künste München“ Internationales Symposium, München, 11.-13. Juni 2008; *EUROPA ! EUROPA ? European Network for Avant-Garde and Modernism Studies* (EAM) Conference. Ghent University 29-31 May, 2008, and others. She curated a number of exhibitions in Bulgaria and abroad.

Lidia Gluchowska, Institute of Fine Arts of the University of Zielona Góra and University of Bamberg

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Lidia Gluchowska is Adjunct/Assistant Professor at the Institute of Fine Arts of the University of Zielona Góra and a lecturer at the University of Bamberg, preparing there her postdoctoral thesis *Stanislaw Przybyszewski, Edvard Munch und Gustav Vigeland. Transmedial cultural Exchange from Scandinavia to the Balkans at the Turn of the 19th und 20th Centuries*. In 2011/2012 she was an Yggdrasil guest researcher at the Department of Philosophy, Classics, History of Art and Ideas, University of Oslo, and has been associated collaborator of the Munch Research Project. Currently she is a fellow of the Oslo Kommune Munch and Vigeland Grant. She is specialised in the history and theory of Central European Avant-Garde and Modernism, especially the Yiddish Avant-Garde, Polish-German and Central European-Scandinavian artistic relations as well as correspondances between word and image. She has curated several exhibitions on the Modernism and Avant-Garde in Berlin, Krzyżowa, Wrocław and Stanisławów, and coordinated several international cultural projects and conferences. Her book publications *Stanislaw Kubicki – Kunst und Theorie* (Berlin 2001, 2003) and *Avantgarde und Liebe. Margarete und Stanislaw Kubicki 1910-1945* (Berlin 2007) were awarded with prizes from the Association of Polish Art Historians. Recently she edited the special issue of the art magazine *Centropa . A Journal of Central European Architecture and Related Arts* (Los Angeles): *Berlin as a Center of International Modernism and Turnstile of the Avant-garde* (Sept. 2012). She is also co-editor of the anthology *Transnationality, Internationalism and Nationhood. European Avant-Garde in the First Half of the Twentieth Century* (Leuven/Paris/Walpole, MA 2013).

Nina Gurianova, Northwestern University, US

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Nina Gurianova (Gourianova) is an Associate Professor and Director of Graduate Studies at Northwestern University. Her scholarship in the fields of literature and art history encompasses both Russian and European modernist and avant-garde movements, with a specific emphasis on the interrelation and mutual influence of aesthetics and politics. Gurianova served as the primary curatorial consultant to the

Museum of Modern Art (MOMA) on the exhibition of Russian Futurist and Constructivist books in 2002, and participated in the organization of many exhibitions, including *Amazons of the Avant-garde* and *Kazimir Malevich* at the Solomon R. Guggenheim Museum in New York. She published extensively in Europe, the United States and Russia. Her most recent book, *The Aesthetics of Anarchy* (Berkeley: University of California Press, 1912), explores the question of art and ideology in the pre-revolutionary Russian avant-garde movements in visual art, poetry, and performance.

Laura Gutman, independent curator, Helsinki

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French art historian Laura Gutman (born Paris, 1969) has specialized in European art at the turn of the 19th century. Living in Finland, she has contributed to research on cultural transfers of Nordic artists living in Paris at the turn of the 19th century: Albert Edelfelt (Turku Art Museum, 2001), Ville Vallgren (Helsinki City Art Museum, 2008), Pekka Halonen (Ateneum Art Museum, 2008), Carl Dørnberger (The Gallen-Kallela-Museum, 2013). She has published several essays on the Finnish artist Akseli Gallen-Kallela (*L'Horizon inconnu*, Strasbourg-Lille, 1999; *Traces du sacré*, Centre Georges Pompidou, 2008; *Fill Your Soul!* The Gallen-Kallela Museum, 2011; Akseli Gallen-Kallela, Tennispalatsi, Musée d'Orsay, Museum Kunstopalats 2012. Laura Gutman has curated exhibitions on Finnish Symbolism (*Music and Silence*, Ateneum, 2007), on the correspondence between a French artist and his Nordic friends (*Mon cher ami*, count Henry de Vallombreuse, the Parisian friend, the Gallen-Kallela Museum, 2008), and the rediscovery of the influence of Maurice Denis on Finnish artists (*Art Deco and the Arts, France-Finlande 1905-1935*, Amos Anderson Art Museum, 2013).

Benedikt Hjartarson, University of Iceland

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Dr. Benedikt Hjartarson is an adjunct lecturer in Comparative Literature and Cultural Studies at the Faculty of Icelandic and Comparative Cultural Studies, University of Iceland. He finished a doctoral degree from the Faculty of Arts at the University of Groningen in 2012. He has been a member of the steering committee and publication commission of EAM (European Network for Avant-garde and Modernism Studies) since its foundation in 2007. He was a member of the steering committee of the *Nordic Network of Avant-garde studies* from 2003 to 2009 and he is a member of the editorial board of a four volume *Cultural History of the Avant-garde in the Nordic Countries* published by Rodopi. He is the author of a number of articles on the European avant-garde, which have been published in Icelandic, German, Danish,

English and Swedish. Among his recent publications are: *Visionen des Neuen. Eine diskurshistorische Analyse des frühen avantgardistischen Manifests*. Heidelberg: Winter, 2013; Hubert van den Berg, Irmeli Hautamäki, Benedikt Hjartarson, Torben Jelsbak, Rikard Schönström, Per Stounbjerg, Tania Ørum and Dorthe Aagesen (eds.). *A Cultural History of the Avant-garde in the Nordic Countries 1900-1925*. Amsterdam, New York: Rodopi, 2012; Sascha Bru, Laurence van Nuijs, Benedikt Hjartarson, Peter Nicholls, Tania Ørum and Hubert van den Berg (eds.). *Regarding the Popular. Modernism, the Avant-garde and High and Low Culture*. Berlin: De Gruyter, 2011.

Erwin Kessler, Institute of Philosophy, Bucharest

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Erwin Kessler (1967), studied Philosophy and Art History in Bucharest, Prague, Paris, and Maastricht. Scientific researcher with the Institute of Philosophy, Bucharest, and chief curator of the Visual Arts Department of the Romanian Cultural Institute, associate professor of Art History and Aesthetics with CESI, the post-graduate Center of Excellence in the Study of the Image (Bucharest University), and art critic columnist for “Revista 22”, Bucharest. Main area of expertise: the history and theory of Romanian modern and contemporary art. Recent books: *I Colori delle Avanguardie. Arte in Romania 1910-1950*, Gangemi Editore, Rome, 2011, Rostopasca, NOI Mediaprint Publishers, Bucharest 2011, *The Self-punishing One*. Stefan Bertalan, Florin Mitroi, Ion Grigorescu, the Art and Romania in the 80s-90s, The Romanian Cultural Institute, Bucharest, 2010. Forthcoming: *x20. An x-ray of Romanian Art after 1989*, Vellant Publishers, Bucharest 2013. Recent collective books: *Picture it Painted, in East of Eden. Photorealism: Versions of Reality*, Nikolett Eross, editor, Ludwig Museum -Contemporary Art Museum, Budapest, 2012, “Tristan Tzara in Samyro Times. The Pre-avant-garde Bucharest Group around Simbolul and Chemarea Magazines”, in *Centropa*, Anna Brzyski, editor, New York, 2011, *Zidaru – das Werk*, monograph, Klartext Verlag, Essen, 2011, *Shaping the Hero: the Nationally-specific Art in Inter-war Romania*, in Irena Kossowska, editor, *Reinterpreting the Past: Traditionalist Artistic Trends in Central and Eastern Europe of the 1920s and 1930s*, Warsaw 2010. Forthcoming: *On Propagande*, in Jerome Bazin, Pascal Dubourg Glatigny and Piotr Piotrowski (ed), *Art beyond borders. Artistic exchanges in communist Europe (1945-1989)*, Budapest, Central European University Press, 2013. Curator of exhibitions of modern and contemporary Romanian art in museums such as Narodni Galerie, Prague, Bunkier Sztuki, Cracow, Museo Vittoriano, Rome, Museo do Chiado, Lisbon, Musée d'Art moderne de Saint-Etienne etc. Conferences and seminars of art history in Romania, Austria, Hungary, Germany, France, The Netherlands, Israel, Poland (Warsaw University, Cracow University, Poznan University), Belgium, United Kingdom (Manchester University, King's College, London), Italy, U.S.A. (Stanford)

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Professor em. of Russian at Södertörn University. General editor of the Internet Swedish Translators' Dictionary www.oversattarlexikon.se (2009-) Professor of Russian at Södertörn University 2001–2009. Director of the research project "Cultures in Dialogue" at Södertörn University 1997–2001. Cultural councillor at the Swedish Embassy in Moscow 1990–1994. Associate professor of Slavic languages and literatures at Stockholm University 1978–1998. PhD in Slavic literatures 1977. Organizer of numerous scholarly conferences and head of several research projects. Publications include books (some of them translated into several languages) and more than 100 articles on Russian and Polish literature, film, theatre, and art, and on problems of literary translation.

Andrea Kollnitz, Stockholm University & Södertörn University

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Andrea Kollnitz gained her PhD in art history at Stockholm University in 2008. Her dissertation *The National Identity of Art. On German and Austrian Modernism in Swedish Art-Criticism 1908-1934* focus on the nationalist rhetoric in art-critical reactions to the international avant-garde. Further research projects and publications concern questions of (national) identity related to museums, the avant-garde artist's role and fashion images. Currently Kollnitz is positioned as an assistant professor at the Centre for Fashion Studies /Department of Media Studies, Stockholm University. She is the co-editor of an anthology on fashion and modernism as well as on volume 2 of *A Cultural History of the Avant-Garde in the Nordic Countries*.

Vojtěch Lahoda, Institute of Art History of the Academy of Sciences of the Czech Republic, Prague

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Director of The Institute of Art History of The Academy of Sciences of The Czech Republic, Prague, since 2012; professor of art history at Charles University, Prague; he was the director of The Institute of Art History of The Academy of Sciences of The Czech Republic during the years 1993 –2001. His research is focused on Czech and Central European Modernism and Avant-Garde. He presented lectures and papers in Europe, Israel and in the USA. Author and co-author of number of books and exhibition catalogues on Czech modern art, e.g. *Cubisti Cubismo* (Skira: Milano 2013, in Italian), *Black Suns. The Dark Side of Modernity 1927-1945* (Ostrava 2012, in Czech), *Emil Filla Archive* (GASK Kutná Hora, 2010, in Czech and English), *Jan*

Autengruber (Arbor Vitae Praha 2009, in Czech), Emil Filla (Praha Academia 2007, in Czech), *Czech Cubism 1909-1925* (Prague: Modernista & I3 CZ , 2006, in English), *The History of Czech Fine Art 1890-1938* Vol. IV. (Praha Academia 1998, editor and author of several chapters, in Czech). He published essays in art historical periodicals (Umění, Centropa) and publications in The Czech Republic and abroad (recently in the exhibition catalogue *Geometrical Man: The Group of Estonian Artists and Art Innovation in the 1920s and 1930s*, Kumu Art Museum, Tallinn, 2012, as well as in *Picasso Peace and Freedom*, Tate Liverpool 2010, Albertina Vienna, 2011). He received many awards, e.g. Fondation Maison des sciences de l'homme, Paris (2006), The Royal Society of Edinburgh (2001), Czech Academy of Sciences Prize (1999), NIAS Fellowship, Wassenaar, Netherlands (1995), The Getty Grant Program, USA (1994 –1995), Soros Senior Fellowship, CASVA, National Gallery of Art, Washington, D.C. (1991).

Stefan Nygård, European university institute & Univ. of Helsinki

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I am an intellectual and cultural historian at the University of Helsinki (funded by the Academy of Finland) and currently as Max Weber fellow at the European university institute in Florence. I defended my PhD in 2009 on the reception of the philosophy of Henri Bergson in Finland, in philosophical, cultural and ideological debate (published version in Swedish 2011). Methodologically the thesis combines perspectives from the discussions on cultural transfers and bourdieusian sociology of intellectuals. These are important also in my current research on the sociocultural history of Finnish and Nordic intellectuals (late 19th and early 20th centuries) and their transnational strategies. I have edited a volume (with Julia Tidigs, special issue of *Historiska och litteraturhistoriska studier*, Helsingfors 2011) and written articles on the topic (e.g. in *Humaniora i kunskapssamhället. En nordisk debattbok om humanistisk kunskap mellan vetenskap, instrumentalism och bildning*, eds. Jesper Eckhart Larsen & Martin Wiklund, NSU Press 2012). I have participated in the Nordic network for avant-garde studies and contributed to the first volume of the network's cultural history of the Nordic avant-gardes.

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Piotr Piotrowski is Professor ordinarius at Art History Department, Adam Mickiewicz University, Poznan, Poland, which he has been chairing between 1999-2008. He also was the co-editor of the annual journal *Artium Quaestiones* (1994-2009), Director of the National Museum in Warsaw, 2009-2010, and Senior Curator of Contemporary Art at the National Museum in Poznan, 1992-1997. Visiting Professor at Humboldt University (2011-2012), Warsaw University (2011, 2012-2013), the Center for Curatorial Studies, Bard College USA (2001), Hebrew University in Jerusalem (2003), and Central European University, Budapest (2002, 2009). He was a fellow – among others – at the Center for Advanced Studies in the Visual Arts, Washington D.C. (1989-1990), Columbia University (1994), the Institute for Advanced Study, Princeton NJ (2000), Collegium Budapest (2005-2006), and the Clark Art Institute, Williamstown, MA (2009). He is the author of a dozen books including: *Meanings of Modernism* (1999, 2011), *In the Shadow of Yalta. Art and the Avant-garde in Eastern Europe*, (2005, English 2009, Croatian 2011), *Art after Politics* (2007), *Art and Democracy in Post-Communist Europe* (2010, English 2012), and *Critical Museum* (2011). For his scholarly achievements Piotrowski received among others Jan Dlugosz Award Krakow 2006, and Igor Zabel Award for Culture and Theory, Barcelona 2010.

Emilio Quintana, Instituto Cervantes, Stockholm

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