

**TRANSFERTS, APPROPRIATIONS ET FONCTIONS DE L'AVANT-
GARDE DANS L'EUROPE INTERMEDIAIRE ET DU NORD, 1909-1989**

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**TRANSFERS, APPROPRIATIONS AND FUNCTIONS OF AVANT-GARDE
IN CENTRAL AND NORTHERN EUROPE, 1909-1989**

Colloque international organise par / International colloquium organised by
Centre Interuniversitaire d'Études Hongroises et Finlandaises (CIEH&CIEFi – Paris 3)
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Paris

Septembre / September 23-24, 2011

Programme provisoire / Provisional programme
Lieux / Venues
Résumés / Abstracts

Programme provisoire / Provisional programme

Jeudi le 22 septembre

- 18.00-18.30 Registration (Institut Finlandais de Paris)
- 18.30-19.30 Réunion de planning pour un projet de recherche / Research project planning meeting (Institut Finlandais de Paris)

Vendredi le 23 septembre

- 8.45-9.15 Registration (Institut Finlandais de Paris)
- 9.15-9.30 Ouverture du colloque / Opening of the colloquium (Institut Finlandais de Paris)
- 9.30-10.30 Conférence plénière / Plenary lecture : Krisztina Passuth : *Les moyens de « transfert » des idées d'avant-garde en Europe Centrale: revues, expositions, rencontres internationales des années vingt* (Institut Finlandais de Paris)
- 10.45-12.15 2 sessions parallèles / 2 parallel sessions (Institut du monde anglophone)
- 12.15-14.00 Pause / Break
- 14.00-15.30 2 sessions parallèles / 2 parallel sessions (Institut du monde anglophone)
- 15.30-16.15 Pause-café / Coffee break (Institut Finlandais de Paris)
- 16.15-18.15 2 sessions parallèles / 2 parallel sessions (Institut du monde anglophone)
- 18.30 Cocktail (Institut Finlandais de Paris)

Samedi le 24 septembre

- 9.30-11.00 2 sessions parallèles / 2 parallel sessions (Maison de la recherche)
- 11.00-11.30 Pause-café / Coffee break (Maison de la recherche)
- 11.30-12.30 2 sessions parallèles / 2 parallel sessions (Maison de la recherche)
- 12.30-14.00 Déjeuner / Lunch
- 14.00-15.30 2 sessions parallèles / 2 parallel sessions (Maison de la recherche)
- 15.30-16.00 Pause-café / Coffee break (Maison de la recherche)
- 16.00-17.30 2 sessions parallèles / 2 parallel sessions (Maison de la recherche)
- 18.00-19.00 Conférence plénière / Plenary lecture: Tom Sandqvist : *Synthetism Vs. Stylistic Purity. Jewish Cultural Influences on Central and Eastern European Modernism and Avant-Garde before 1939* (Institut Finlandais de Paris)
- 19.00 Conclusions / Closing statements (Institut Finlandais de Paris)

Lieux / Venues

Institut Finlandais de Paris, 60, rue des écoles, 75005 Paris

Institut du monde anglophone, 5, rue de l'école de médecine, 75006 Paris

Maison de la recherche, 4, rue des Irlandais, 75005 Paris

Jean Arrouye
Université de Provence
France

**La photographie polonaise d'avant-garde
ou
Une photographie contre nature**

Les artistes d'avant-garde polonais œuvrant durant l'entre deux guerres, fortement marqués par les réalisations des constructivistes et suprématises russes, élaborèrent une conception novatrice de l'œuvre picturale qui voulait qu'elle fut plane (renonçant à toute suggestion de profondeur) et sans rapport avec le monde extérieur (non figurative). Aussi bien Wladyslaw Strzeminski, le plus constant animateur de l'avant-garde, dans son traité *L'unisme en peinture*, conçu en 1924 et publié en 1928, que Henryk Berlewi dans son manifeste *Mechano-Fabrika*, de 1924, expriment ces exigences, qui s'accompagnent, chez Strzeminski et d'autres, d'une théorie de l'économie de l'œuvre d'art qui se réfère aux principes de gestion de l'organisation du travail dans les usines automobiles de Détroit, considérée comme emblématique du monde moderne.

Cette double appropriation de pratiques propres à des domaines étrangers l'un à l'autre, artistique et industriel, et le transfert des secondes à la création artistique, résulte en la constitution d'une esthétique, qui est aussi une prise de position idéologique, qui se veut celle d'un art nouveau qu'elle détermine aussi bien dans ses formes que dans ses fonctions.

Aussi quand des artistes, se détournant du pictorialisme alors dominant, voulurent faire de la photographie également un art d'avant-garde, non plus de reproduction du réel mais de production d'œuvres originales, ils feront leur ces exigences. Ils seront ainsi amenés à faire des photographies contre nature — doublement, parce qu'elles ne cherchent pas à redoubler l'apparence familière de la nature et qu'elles utilisent l'instrumentation photographique *a contrario* de sa nature qui est de produire des images illusoirement tridimensionnelles —, remplissant une autre fonction que celle qui leur était habituellement dévolue. et à développer de nouvelles pratiques, le photomontage, le photogramme (habituellement appelé "rayogramme" en français) et l'héliographie, dans lesquelles ils transfèrent aussi des modes d'expression et des préoccupations venues d'autres horizons, le Bauhaus et le surréalisme notamment.

La communication présentera le contexte historique et théorique de cette transformation et analysera précisément des œuvres qui en sont le fruit.

Mots-clés : Pologne, Avant-garde, Photographie, Fonctionnalité, Planéité

Per Bäckström
Karlstad university
Sweden

The Nordic Neo-avant-garde in the 1950–60s – transfer and appropriation of ideas as means to express the unique

In this paper I will present an on-going project dealing with the nature of the avant-garde in general, and more specifically the history of the Nordic avant-garde. While Modernism has developed continuously since its emergence in the 19th century, the existence of the avant-garde has been delimited to certain periods, roughly 1905–1930, 1950–1975, and eventually from the middle of the 1990s until today. The history of the avant-garde therefore can best be described in terms of transitions and re-emergings, where the avant-garde functions as a reaction against tradition, at the same time as – with regard to the two later periods – the foregoing avant-garde is the tradition. Thus, later avant-gardes react upon the historicity of their precursors, in a process that the art historian Hal Foster has described with the concept *Nachträglichkeit*. This means that the earlier avant-gardes cannot be fully understood until interpreted through the reaction of the ones following them. In addition, the "work of art" of the avant-garde can be best described as a processual and performative *Allkunstwerk*, which means that the scholar needs to search the archives for sketches and notes, in addition to the study of more conventional works of art. Since the avant-garde put much effort in the creative act, it is necessary to investigate their ideas and actions as appropriations and functional changes of international ideas, in the charting of the history of the avant-garde. All this makes the study of the avant-garde a special discipline, inviting consideration of the historicity of the various movements commonly assembled under this label. I will use examples from the Nordic countries, to illustrate how the rhizome of the avant-garde comes to being, and how a transfer and appropriation of ideas is necessary for the function of the specific movements.

Keywords: avant-garde, Nordic avant-garde, *Nachträglichkeit*, processuality, performativity

Zuzana Bartošová
Institut de l'Histoire de l'Art de l'Académie Slovaque des Sciences
République slovaque

Košice des années 1920 – un centre artistique international

Cette communication sera consacrée au phénomène unique de la vie des arts plastiques dans la ville de Košice (Slovaquie Orientale) dans les années 1920, une période de l'essor culturel de la ville. La communication s'appuyera sur une interprétation *cartographique* de la problématique étudiée et se concentrera sur le *transfert des idées et des programmes artistiques d'avant-garde* et sur leur *appropriation* dans ce milieu particulier, où ils avaient été inconnus auparavant.

Dans les années 1920, la ville de Košice était d'une part habitée par quelques artistes importants, ayant fait leurs études encore avant la guerre à Budapest et étant passés par la colonie des arts plastiques à Nagybánya. D'autre part, après la chute de la République des Conseils de Hongrie, plusieurs artistes d'avant-garde hongroise, menacés par les persécutions politiques pour avoir pris part au mouvement révolutionnaire, s'y sont installés. Alors que les auteurs locaux créaient sous l'influence d'une variante tardive du symbolisme (p. ex. A. Jaszusch), les peintures, les dessins et les gravures des immigrés s'inspiraient du constructivisme d'avant-garde. Dans la période d'après-guerre, les immigrés ont donné à ce constructivisme une forme néo-classique, liée à la tendance vers la nouvelle objectivité. Cependant, l'engagement social leur toujours était propre, ce qui se manifestait dans la sélection des thèmes, comme par exemple dans les cas d'Alexander Bortnyik ayant vécu à Košice pendant presque deux ans après son retour de Weimar ou de Gejza Schiller. Or l'œuvre du peintre d'origine tchèque, František Foltýn, qui a également vécu et créé à Košice, a connu un développement différent: il ne s'est éloigné du civilisme de la nouvelle objectivité vers l'abstraction que plus tard – pendant son séjour parisien.

Josef Polák, régisseur et ensuite directeur du Musée de la Slovaquie Orientale, est devenu un élément intégrant des artistes différents, de leurs activités et de la présentation de leur œuvre. Il était d'origine pragoise et a travaillé à Košice entre 1919 et 1938. Polák a organisé la vie artistique autour du musée d'une manière dynamique. Les expositions des auteurs slovaques et tchèques, provenant de Košice ou y résidant temporairement, étaient suivies des expositions de l'art européen moderne et d'avant-garde, présentant les disciplines et les formats plus modestes, surtout la gravure. Sous l'égide du musée, Polák a organisé des cours de peinture. Ils étaient animés par Eugen Króna, qui, lui aussi, a trouvé son domicile temporaire à Košice, après avoir émigré de Budapest. Il y a eu aussi un nombre considérable de conférences: deux soirées « activistes » ont p. ex. été organisées par Lajoss Kassák. D'autres conférences ont été préparées par le critique de théâtre János Mácza et par Odön Mihályi: les deux travaillaient à Košice à cette époque-là.

Dans les années 1920, la ville de Košice faisait partie de la Tchécoslovaquie politiquement libérale et démocratique. Ce contexte politique a donné cadre aux activités artistiques individuelles, ainsi qu'aux activités liées à l'organisation des expositions, ce qui a facilité le transfert des idées d'avant-garde dans un milieu particulier, où elles étaient inconnues auparavant. C'étaient les artistes et les intellectuels locaux, ainsi que ceux qui y ont trouvé leur domicile temporaire et un endroit pour réaliser leurs activités professionnelles, qui ont participé à la formation de cet environnement. Le fait que leurs appartenances linguistique, politique et confessionnelle étaient plurales souligne l'importance de la tolérance, caractérisant l'esprit du lieu de Košice de l'époque. C'était cette tolérance qui devint un élément formateur dans l'appropriation des idées et des programmes d'avant-garde dans le domaine de la vie artistique, culturelle et sociale de la ville.

Mots-clés : Košice, les années 20, cartographie, transferts

Aleksic Branko
Musée de l'Orangerie
France

Les taches aveugles slaves dans « la montée au zénith de gloire du grand soleil futuriste »

Après la fin de la Première guerre mondiale, dans l'intermède de l'engagement fasciste de Marinetti, a lieu un rapprochement entre les avant-gardes italiennes et yougoslaves, par le truchement de la revue internationale et du mouvement zénithiste qui avec la proclamation du « Barbaro-Génie » veut sortir de la minorité d'une culture périphérique (Zagreb – Belgrade, 1920-1926). Au cours de sa conférence parisienne à la Sorbonne de 1924, Le Futurisme mondial, Marinetti a intégré les deux noms de frères-poètes : L. Mitzich (alias Ljubomir Micic) et « Polijanski » (alias Vergilius Poljanski), et leurs deux localités yougoslaves : « BELGRADE et ZAGABRIA » (c'est-à-dire Zagreb), parmi « les autres capitales de l'univers » qui « apportent leur contribution » au mouvement futuriste. Ensuite, dans le tract Idéologie du Futurisme et des mouvements qui en découlent, toujours en 1924, Marinetti explicite le lien des mouvements Zénithiste / Futuriste sur une liste qui se réclame des mouvements aussi différents que l'Orphisme, le Cubisme littéraire, le Dadaïsme, le Simultanéisme, le Créationnisme, le Purisme et le Surréalisme français, le Vorticisme et l'Imagisme anglophones, l'Expressionnisme allemand, le Constructivisme, le Rayonnisme ou Cubofuturisme et le Suprematisme russes, et l'Ultraïsme espagnol.

Il est intéressant de confronter ici d'emblée ces allégations d'engendrement des avant-gardes par le Futurisme, avec les diverses réponses que les protagonistes du Dadaïsme - Tzara et Hausmann, de l'imagisme - Pound, de vorticisme – W. H. Lewis et C. R. W. Nevinson, ou du Surréalisme – Aragon, Breton, Thirion, Ristic -, ont donné, tour à tour, dans leurs textes de l'époque ou rétrospectivement, dans les mémoires.

Quant au zénithisme, nous répondrons à la question : à quelle mesure l'utopie anti-européenne du Zénithisme répond à l'antihumanisme du Futurisme, et qu'est-ce qui peut porter un nouvel aspect des choses dans le Réel ou « la vie courante » ?

Les contrastes idéologiques et politiques entre le Futurisme et le Zénithisme se montreront autant insurmontables que caractéristiques pour une prise de corps avec le Réel dans l'histoire. Par une sorte de l'épilogue à l'amalgame du Fascisme de Mussolini avec le Futurisme de Marinetti, les surréalistes français et yougoslaves évoqueront ce désaccord dans les années 1930-1932.

Mots clés : Avant-garde yougoslave, Barbaro-Génie, Zénithisme, Ljubomir Micic, Vergilius Poljanski.

Sylvain Briens
Université Paris IV –Sorbonne
France

« De la décadence de la littérature moderne, de la vitalité de l'art moderne. »
***Littérature et art* de Pär Lagerkvist, un manifeste au centre de s transferts culturels franco-scandinaves de l'avant-garde**

Plusieurs écrivains scandinaves comme Cora Sandel, Pär Lagerkvist, Paul la Cour, Eyvind Johnson ou Halldor Laxness, séjournent pour des périodes plus ou moins longues à Paris dans les années 1910 et 1920 et fréquentent les cercles de l'avant-garde artistique parisienne. Que nous indiquent ces séjours d'écrivains scandinaves à Paris ? Contrairement à ce qui se passe dans le domaine des beaux-arts (on compte en permanence à cette époque plus d'une centaine d'artistes nordiques à Paris dont les plus célèbres sont Johannes C. Bjerg, Axel Salto, Isaac Grünewald, Sigrid Hjertén, Jón Stefánsson, Otto G. Carslund, Gösta Adrian Nilsson ou encore Erik Olson), il s'agit davantage de trajectoires individuelles en quête d'une inspiration esthétique que d'une délocalisation du champ littéraire scandinave à Paris, comme ce fut le cas à la fin du XIX^e siècle. Pär Lagerkvist (futur prix Nobel de littérature) séjourne à Paris en 1913 et s'enthousiasme pour l'avant-garde artistique dont la découverte sera essentielle dans sa conception de l'esthétique littéraire. Il rédige à Paris d'un exposé programmatique, *Ordkonst och bildkonst* [littérature et art] dans lequel il propose une réflexion sur l'art et la littérature moderne. Le sous-titre, *Om modärn skönlitteraturs dekadans, om den modärna konstens vitalitet* [de la décadence de la littérature moderne, de la vitalité de l'art moderne], révèle le sens de sa critique esthétique : il reproche à la littérature moderne de ne pas avoir su rénover son regard sur le monde. Il remarque que l'art moderne a, en revanche, fait cet effort de changer de filtre pour appréhender le réel. Il prend pour exemple le cubisme et suggère aux écrivains modernes de s'inspirer de l'impulsion donnée par ce mouvement.

Nous proposons d'étudier ce manifeste sous l'angle des transferts culturels entre la France et la Scandinavie : l'avant-garde parisienne a-t-elle inspiré un mouvement cubiste nordique ? Nous intéresserons également à un autre enjeu de transfert concernant les liens entre littérature et art : les écrivains scandinaves ont-ils suivi les indications esthétiques de Lagerkvist et appliqué les principes du cubisme pictural à la littérature ?

Mot clés : littérature scandinave, modernisme, transfert franco-scandinave.

Frank Claustrat
Université Paul Valéry – Montpellier III
France

Les liens du geste. Michel Fokine -Jean Börlin-Edith von Bonsdorff, pionniers de la danse performative

Au début du XXe siècle, le réseau polycentrique de l'avant-garde internationale, particulièrement dynamique dans le milieu chorégraphique, bénéficia à trois pionniers « nordiques » de la danse expérimentale, dès 1913 à Stockholm, puis à Copenhague : le Russe Michel Fokine (membre de la compagnie dirigée par Serge Diaghilev), le Suédois Jean Börlin (l'élève préféré de Fokine et le premier danseur des Ballets Suédois) et la Finlandaise Edith von Bonsdorff (l'une des partenaires de Jean Börlin et l'introductrice de la danse moderne dans son pays). Leurs travaux de danseur et de chorégraphe s'inscrivent d'emblée dans un mouvement artistique pluridisciplinaire (danse, arts plastiques, littérature et poésie, musique, cinéma, music-hall...) qui revendique le rôle « d'art engagé ». Par un langage gestuel symbolique, tous les trois participent, à des degrés divers, au progrès social et politique, et s'affichent clairement en tant que vecteurs réflexifs, critiques, « indisciplinaires », voire même destructeurs au sein de la modernisation de leur art.

Dans le « ballet » *Relâche* (1924) par exemple, Jean Börlin et Edith von Bonsdorff bouleversent de manière drastique la danse « classique » pour franchir une étape décisive, celle de l'« anti-danse ». L'analyse de *Ciné-Sketch* (1924) confortera, elle, l'idée que le spectacle des années 1920 correspond à une période essentielle, celle de la transformation radicale des formes esthétiques et celles des essais techniques les plus risqués. En cela, les œuvres expérimentales qui seront étudiées sont représentatives d'une œuvre d'art dite « d'avant-garde ». Complémentaires dans la définition de la danse moderne, ces manifestations insolites expriment l'approche théorique et prospective d'un mode d'expression complexe que l'on propose de présenter comme relevant déjà de la danse libre ou de la danse performative, celle-là même qui annonce, sur bien des points, la danse post-moderne et la danse plasticienne.

Car avec Jean Börlin et Edith von Bonsdorff notamment, ce n'est pas seulement le corps physique (libéré des codes esthétiques et des normes relevant de la virtuosité pure) qui est à l'œuvre, mais le corps comme élément métaphorique et relationnel (naturel, décomplexé et citoyen). Inscrits dans une quête de questionnements et d'innovations propre au concept d'avant-garde, Fokine, Börlin et Bonsdorff, au-delà de leur origine, inventent dans un rapport quasi filial un art libératoire, une esthétique de l'instinct et de la suggestion caractérisée par une multitude de gestes, de mouvements, d'attitudes qui n'a, finalement, rien à envier à celle de la danse la plus progressiste du XXIe siècle. Au contraire, et contre toute attente, leur art fait preuve, avec ses approches spéculative et auto-réflexive, à maints égards, d'exemplarité.

Mots-clés : performance chorégraphique, Europe du Nord, œuvre d'art totale, émancipation, démocratisation.

David Cottingham,
Kingston University London
England

The Formation(s) of the First Avant-Garde: Professionalism, Position-Taking and Models of Modernism

It is now a commonplace that Peter Bürger's *Theory of the Avant-Garde* is no longer the indispensable starting-point that it was once taken to be for understanding the historical development of the phenomenon of the artistic avant-garde. Marked indelibly by the vectors of its originary moment, that of 1968, which were themselves overlaid by those of 1989, its assumptions of the historical necessity, ideological homogeneity and monolithic character of that formation—signalled by the nominal singularity of its title—are now understood as inadequate to the complex and heterogeneous historical realities of the network of radical artists' groupings that first sprang up across the continent of Europe in the five years before 1914, like mushrooms in a box overnight, in every city with any contemporary cultural dynamism. Yet to date, no more satisfactory model has emerged to replace it, and in consequence, present understanding of one of the governing concepts in the historiography - not to speak of the politics - of modern culture continues to be based on myth rather than history. The *historical* questions therefore remain: who *were* the 'historical avant-garde'? How and why were they so? If Paris was the first of those cities to produce an artistic avant-garde, did it also provide a model for the set of conditions necessary for the emergence and consolidation of similar formations elsewhere? If not, what alternative models and patterns can be discerned, for example in Prussia, or Prague, or Poland?

This paper will suggest some answers to these questions, taking as the vehicle for their consideration a re-examination of the ways in which, and the purposes for which, the formal innovations of Parisian cubism, arguably the paradigmatic style and movement for modernist culture, were taken up and adapted in some of the cities of central and eastern Europe. Rejecting the notion of 'influence' as both prejudicial and impoverished, yet acknowledging the gravitational pull of Parisian modernism and the ways in which it was at once accommodated and resisted, it will propose an understanding of the avant-gardes' dialectic between internationalism and localism for which the concept of an 'alternative professionalism'—a sense of collective yet individualist identity, parallel to, yet independent of, that of the liberal beaux-arts/secessionist profession—was fundamental, if experienced and developed in a variety of ways.

Keywords: art, avant-garde, modernism, professionalisation, networks

Emilia David
Université de Turin
Italie

**Des avant-gardes historiques aux post-avant-gardes roumaines et européennes.
La contestation du lavage des cerveaux à Est et à l'Ouest à travers l'intertexte postmoderne**

Les stratégies de contestation découvertes par l'avant-garde historique roumaine à travers ses contacts permanents avec les avant-gardes européennes, grâce principalement au rôle d'intermédiaire joué par Tristan Tzara entre les milieux artistiques de son pays d'origine et les capitales des avant-gardes continentales (1924-1947), ont donné lieu en Roumanie à d'importantes transferts transmis par l'avant-gardisme qui s'est manifesté avant la chute du totalitarisme (1989) avec des fonctions en partie similaires dans la littérature roumaine postmoderne, c'est-à-dire dans la production littéraire de la « Génération '80 ». L'ironie, le goût destructeur et critique, la déshumanisation de l'individu sont les transferts et les appropriations à analyser dans la littérature de la dernière décennie communiste en Roumanie. Il ne faut pas perdre de vue que les post-avant-gardes européennes du théâtre se sont inspirées aux mêmes sources.

Ma contribution présentera dans une perspective comparative les modalités littéraires et artistiques à travers lesquelles les intertextes de l'avant-garde (certains attitudes esthétiques et mécanismes textuels) ont nourri la littérature de la « Génération '80 », qui a réussi à développer une culture de la résistance civile contre la dictature et la représentation de la réalité accréditée par la littérature officielle : leur poétique de la vie quotidienne, ironique et provocatrice, s'est opposée avec force aux principes dogmatiques du réalisme socialiste.

La communication concernera surtout le profil de l'un des représentants de ce milieu intellectuel, Matéi Visniec, qui s'affirme en Roumanie avec sa poésie allusive qui, par rapport à son théâtre sarcastique et subversif, parvient à contourner les filtres de la censure.

En septembre 1987, après avoir écrit plus de vingt pièces systématiquement censurées par le régime, Visniec a demandé asile politique en France. Ses pièces sont publiées par Acte-sud-papier, Lansman, Crater, l'Harmattan, etc., et depuis 1992 il est devenu l'un des auteurs les plus joués au Festival d'Avignon.

Son œuvre explore l'identité aliénée de l'individu, marquée par les horreurs de l'histoire et des dictatures, mais aussi par la consommation frénétique d'aujourd'hui, qui conduit à l'aplatissement de la pensée critique à l'Est et à l'Ouest: au *lavage des cerveaux* (Visniec). L'écrivain professe encore une véritable « résistance culturelle » contre ces nouvelles stratégies de manipulation des masses, incarnées par l'information, la publicité, le marché du sexe et du pouvoir, par la panique.

La polyphonie de ce théâtre novateur renvoie aux motifs surréalistes (aux métamorphoses fantastiques des règnes humain et végétal) et instaure des dialogues intertextuels surprenants avec certains techniques propres aux avant-gardes artistiques, à travers l'appropriation de la poétique du théâtre de l'absurde, que Visniec renouvelle en décomposant les mécanismes et en les adaptant aux thématiques contemporaines.

Mots-clés : avant-garde historique roumaine, avant-gardes européennes, littérature roumaine postmoderne, post-avant-gardes européennes du théâtre, ironie, déshumanisation, intertextualité.

Thomas Eder
University of Vienna
Austria

Karl Kraus and the Avant-Garde in Vienna 1920/30 – Booster or Obstructor?

A large number of the so called Vienna Avant-Gardists left Vienna (and emigrated mostly to Berlin) after the failed attempt to establish the Republic of Councils in Austria at the end of 1919. In the beginning of 1920, numerous Hungarian intellectuals and “new artists” migrated to Vienna, as a consequence of the aborted erection of a Hungarian Republic of Councils. Most of them stayed in Vienna until 1926. During this period the Avant-Gardists were engaged in quite remarkable artistic activities in Vienna, which were observed, appreciated and to some degree developed into mutually productive relationships by their contemporaries both in the German-speaking world (primarily in Berlin) and in Central Europe (Prague, Bratislava, Košice, Zagreb, Belgrade etc.) and in other centres of the Avant-Garde. The works of leading figures of the European Avant-gardes were published in the Hungarian art and literary journal *Ma*, which was published in Vienna by the Circle around Lajos Kassák from 1920 to 1925. In contrast to the widely held view that there did not exist any avant-garde networks in Vienna before 1950, the abundance of accomplishments of Austrian and Hungarian Avant-Gardists allows to position Vienna as an important spot on the map of the European Avant-Garde between World War I and II.

I will concentrate on the role of Karl Kraus for the Avant-Gardes in Vienna. Being the most influential critic and writer of these times, Kraus's stance towards the Avant-Garde might be characterised as lack of interest, rejection and occasional polemic reactions. Comments made by Karl Kraus on Dadaism, Constructivism and Futurism – in the *Fackel* will be presented and critically evaluated in my talk. Especially Kraus's relation to Georg Kulka whom he accused for being a plagiarist will serve as a starting point for my considerations. Kraus' view of "a pre-established harmony of language and of spheres" (Kraus: *Die Fackel*, issue 546, 1920, p. 50) should be confronted with the Avant-Garde literature around this time. This view is one of the main reasons why Kraus *can not* do justice to the poetic Avant-Garde of his time. Nevertheless, Kraus opens yet crucial insights into the deficiencies of the Avant-Garde with his critical judgments (cf. Franz Josef Czernin: *Karl Kraus und die lyrische Dichtung*. In: *Sechs tote Dichter*, 1992, p. 78-115). My contribution will make a new assessment (acceptance or rejection) of this Czerninian assumption. I will also try to present some hypotheses, mainly dealing with the questions, whether Kraus's entire critique of the Avant-Garde was a single, effective blockade or whether this critique also considerably spurred on the Hungarian/Viennese Avant-Garde of this time.

Keywords: Karl Kraus and the avant-garde, journal “Ma”, Hungarian avant-garde in Vienna (1920-1926), deficiencies of “avant-garde”, Vienna in the period between the world wars

Lidia Gluchowska
University of Zielona Gora
Poland

**The transfer of the Avant-Garde ideas in the “new world” and the “new states”
The utopia of the international universe, the conceptions of the “national modernism” in
the “new Europe” after 1918 and its echoes in the postnational and postcolonial
historiography of culture after 1989**

The Avant-Garde created its myth of the transborder “new world” of culture, looking for the universal codes, communicating via such channels of communication like small revues, exhibitions, congresses and smaller, mostly informal artistic events and personal engagement of the “nomadic modernists” (T.O. Benson). The network of the Avant-Garde used to be visualised as an international universe, e.g. at the cover of the Polish constructivist revue *Blok*. However, this vision was partly merely a kind of utopia, realised only in the “archipelago of the future perfect” – Zlin, Dessau, Lodz. The avant-garde ideas were officially marginalised in several “new states” of Central Europe (re)created after 1918. But also the transfer of its ideas and artistic patterns influenced effectively so called “nationalised modernism” (P. Piotrowski). And – paradoxically – on the other hand – the national ideas became the intertext of the Avant-Garde. How was it possible? What were the various transformations of the idealised canonical model of the “international art”?

After 1989 the historiography the Avant-Garde has been trying to integrate more strongly the heritage of the “new states” (re)created after 1918/1989 into its focus – but sometimes in a simplified way. The “Europe of the locals” or “of small languages” is still marginally treated in the idealised canonical model, as addition to the old narratives. But what were the strategies of the emulation of the Western patterns in the local modernisation concepts? How do the national revivals after 1918/1998 fit into it? And what are the methodological efforts of (re)writing and (re)mapping of the universal history of culture in the last twenty years? How do the appropriation of the Avant-Garde and modernist heritage of the “new states” from the Central Europe differ from those like e.g. Finland (or e.g. Ireland and Spain)? And what are the main differences in the (re)interpretation of the Avant-Garde paradigm (transfers, functions and appropriations) in the Central and Northern Europe after 1918 and after 1989?

Keywords: “new states”, Avant-Garde universe, postnational historiography

Elena Hamalidi, Ionian University, Greece
Maria Nikolopoulou, Hellenic Open University, Greece
Rea Walldén, Aristotle University of Thessaloniki, Greece

**Situating the Greek Avant-Garde:
An epistemological mapping of an idiosyncratic case of European periphery
(double paper)**

This paper attempts a double mapping: on the one hand, an investigation of the changes of the function and significance of avant-garde art for Greek society during the 20th century; on the other, an examination of the position of the Greek avant-garde on the international map.

Throughout the 20th century, despite multiple changes, Greek cultural ideology has been structured by two conflicting canons: a rightwing canon, closely related to the search for national identity, and a leftwing canon. The hypothesis to be tested is the major role played by the socio-political conditions and ideology in respect to the function and significance of the avant-garde in Greece.

Three observations form our preliminary leading questions: (a) The avant-garde was often perceived as non-Greek; why was this the case and which were the relations of the Greek avant-garde to the international scene? (b) Dominant Greek aesthetic canons show a complete disregard for form, which is downplayed by an insistence on content, representation and narration; why? (c) The avant-garde strategies and techniques have provided tools for criticising and resisting dominant aesthetic and political canons; what was the degree of their effectiveness?

On the one hand, the paper consists in a periodisation of the Greek cultural history from 1909 to 1989 and its relation to the avant-garde, focusing on the important turning-points. Our investigation covers different arts (literature, visual arts, cinema) and is interested in the common denominators as well as the differences between them. An initial fact is that there is no first avant-garde in the country. With the exception of some isolated cases in literature, the Greek avant-garde is born in the mid- '60s.

On the other hand, the paper investigates the relation of the Greek case to its international context. It compares both historico-political conditions and cultural ideologies, and attempts to draw connections between them. Greek cultural ideology and art has been in many ways defined by a complex net of transfers and appropriations: from the domination of German idealism which suffocated early Greek modernism to the debts of the Greek avant-gardes of the '60s and '70s to the European neo-avant-gardes; from the problematic of social realism to the quasi-imitation of the Scandinavian model in the '80s. Our research traces the channels of communication between countries and cultures, such as the universities, the political parties, the political and art periodicals, the foreign institutions, and the many artists and intellectuals who studied abroad. It is our belief that the study of this idiosyncratic case of European periphery is of theoretical interest for one researching the functions of avant-garde in general.

Our paper delimits the contours of a research that has just begun. It uses a semiotically-inspired methodology. The presentation in the colloquium will be based on cultural analysis and not on close reading of particular texts, although of course many examples will be given. It can only be a sketch – but sketches often afford overall views and hopefully may lead to interesting insights.

Keywords: Greece, avant-garde, literature, visual arts, cinema.

Tiit Hennoste
University of Tartu
Estonia

Language of violence and religion in manifestos of Estonian Avant-Garde

The topic of my presentation is language of manifestos (and commands and slogans) of Estonian literary Avant-Garde.

The predecessor of Estonian Avant-Garde manifestos was “(Combat) Order of the Day of Momentists”, published in 1914 by Moment-group (written by Henrik Visnapuu). This manifesto could be connected loosely with Russian Cubo-Futurism.

There have been two eras of Avant-Garde manifestos in the history of Estonian literature. Those were periods when revolutionary changes took place in Estonian society, periods of formation and restoration of independent Estonian Republic.

The first era was in 1919-1921. In 1919 ten “Orders of the Day” by Futurists of younger generation (Erni Hiir and Albert Kivikas) were presented. In 1920 “A Brand New Moment” (Visnapuu) and “Down with Lyrical Chocolate!” (Kivikas) were published. In 1921 Tarapita-group published a manifesto “Tarapita!” (Johannes Semper). The ideas of the manifestos are connected with Russian and Italian Futurism and German Late (Social) Expressionism

The second era of manifestos was in 1990-1993. In 1990 “Manifesto of Clotted Blood”, “Ideals of Ethno-Futurism”, “Methodological Notes” and “No to the Republic of Estonia” were published. In 1991 “Our Struggle” and in 1993 “Manifesto of Estonian Academic Society of friends of Gustav Adolf Hitler” came out. Those texts were written mainly by Ethno-Futurists and their friends (main authors Sven Kivisildnik and Franco Ilm (Lauris Kaplinski)). Those manifestos could be connected with different Avant-Garde movements (mainly with Futurism) and with Post-Modernism.

The language of manifestos is full of words, terms, names, metaphors and linguistic constructions which come from the semantic field of war and violence: *order of the day, we command, dictator, slavery, destruction, tribunal, war, death, battleaxe, sword, traitor, killing, struggle, blood, terror, cannibalism, assassin, pogroms, human sacrifice, liquidation, Hitler* etc. The second important field is Christianity (mainly Old Testament), Estonian pagan religion and in the second era Islam: *god, sacrifice, judge, spirit, damnation, curse (execration), martyr, Moses, Ten Commandments, Eternal Passion, Islamic revolution, Muhammad, Tarapita* etc.

In my presentation I will analyze more deeply the reasons and goals for using those two fields of vocabulary, the similarities and differences between two eras. Main keywords of my analysis are: authority, truth, power, institutions, canon, play, carnival, parody, pulp, marginal, stigmatization, provocation, anti-Christianity, anarchism, anti-nationalism, cosmopolitanism, nativism.

Keywords: manifestos, Estonia, language, Futurism, Expressionism

Gunilla Hermansson
University of Gothenburg
Sweden

Making expressionism work
Early Nordic modernist fiction between aestheticism and revolution

It is well known that the early modernist literature in the Nordic countries 1910-30 owes very much of its energy, visions and critical language to the three dominating European avant-garde and/or modernist art movements: futurism, cubism and expressionism. But it has also been contested that the Nordic literary adaptations were avant-garde at all, that is aiming at radical political and cultural changes (e.g. Luthersson 2001, several works on Bønnelycke and Kristensen). In the paper I should like to nuance the latter view by looking at different understandings of an expressionist and cubist aesthetics in the critique and fiction of Pär Lagerkvist, Anna Lenah Elgström, Emil Bønnelycke, Tom Kristensen and Hagar Olsson. The main question would not be *to what extent* they succeed in adapting the European 'isms', but *how* they redefine and make them work for their own purposes. 'Making work' in this context also means taking precautions, or exhibiting scepticism, anxiety and ambivalent attitudes.

The problems concerning the complex tie between modernist aesthetics and political or ideological engagement is of course something that the authors themselves were quite aware of. Bønnelycke, Kristensen and Olsson particularly used the novel to analyze and question the possibilities as well as the effects of adapting expressionism, cubism, futurism and/or a revolutionary agenda. The results are obviously not only coloured by a notion of being in a geographical and cultural periphery but are also intertwined with gender questions. I shall try the hypothesis that this may also be a key to understanding Elgström's position in the field of early Nordic modernism. In her fiction she navigates in a similar complex, but she shows no interest in positioning herself in the same terms as her colleagues, quite the opposite. Whereas especially Lagerkvist, Bønnelycke and Kristensen each in their manner use the energy and innovations of modernist pictorial art in order to define and realise a decidedly modernist art of fiction, Elgström provides a counter voice in the critical debate by rejecting the common references to modernist art. She regards it as merely a new variant of aestheticism as well as barbarism. The rejection might be understood as a reaction to the gendered rhetoric involved in the fiction and critique of some of her colleagues, as well as a demand for engaged (religious) art.

Keywords: Nordic modernist fiction 1910-30, expressionism, cubism, ideology, revolution, gender

Mirjam Hinrikus

Under and Tuglas Literature Centre of the Estonian Academy of Science
Estonia

**Transition-consciousness:
The representation of the parvenu in Estonian and Finnish literary modernism**

Estonian theatre theoretician Jaak Rähesoo has claimed, “Nowhere else in Europe (except the nations of the eastern Baltic, namely the Estonians, Finns, Latvian, and Lithuanians) have people rushed directly from folklore to modernity, the only narrow bridge between these distant worlds being a Bible translation and a handful of purely practical or edifying tracts.” This accelerated tempo had an additional consequence: many of the first interpretations of modernity (first and foremost drawn from western European countries, particularly Germany, Russian and France, but also from Finland) were borrowed and appropriated ones. In the representation of the Estonian experience of urbanization and the problematic of gender, there was an appeal to European theoreticians. In literature, however, Finnish influence was stronger because of similarity in language and culture. This Finnish orientation was intensified also by the fact that after the 1905 revolution, the majority of Estonian modernists, who had been politically active, were forced to seek asylum in their neighboring nation. Most of the members of the Young Estonia movements did, however, realize that a certain disjunction prevailed between theory and life experience. In 1915, Friedebert Tuglas was forced to admit: “Since we have no great cities, we have actually acquired the cultural moods of the world at large too theoretically and indirectly. [---] We are theoretical Europeans.” The examples of theoretical Europeanness can be found in the most concentrated form from the first two decades of the 20th century.

By the notion of the “parvenu” I do not primarily mean a universal scheme of masculinity/femininity, but rather a specific social type characteristic in a transitional society - the rootless urban intellectual. The “parvenu” is a type that falls between class categories, whom education has affected in the directions both of progress and degeneration, a type that grew out of the insoluble conflict between tradition and environment.

The designation “parvenu” takes root in the Finnish writer L. Onerva’s novella collection “Nousukkaita” (Tõusikud, 1911). In Onerva’s works, the figure of the *parvenu* belongs to a larger set of problematic than the peasant who has sought civilization. The parvenu is also bound up with women who withdraw from their traditional roles and strive from their “kept” position to economic independence and living on their own. In Estonian literature the thematic of the “parvenu intellectual” becomes more and more dominant beginning in the second decade of the 20th century, that is, at the time that it flourishes most intensely in Finnish literature. In my paper I will focus on the representation of the parvenu through examples drawn from Finnish literature (L. Onerva), the Finnish-Estonian writer A. Kallas, and Estonian writers F. Tuglas and A. H. Tammsaare.

Key-words: representations of urbanization, “parvenu”, discourse of decadence in Estonian and Finnish literature

Benedikt Hjartarson
University of Iceland
Iceland

Rethinking the Avant-Garde in the European Periphery On the Early Nordic Avant-garde and Its Missing Manifestoes

The Nordic avant-garde is often seen as a characteristic example of the historical avant-garde in the European periphery. Among the symptoms often referred to as characteristic of the avant-garde in the periphery is the rather moderate character of the aesthetic experiments undertaken by the respective artists and authors, the predominance of more traditional notions of art and a critical appraisal of avant-garde aesthetics in the cultural field, and the lack of an active avant-garde milieu, which manifests itself in the lack of collective programs, proclamations and manifestoes. All of these characteristics may be found – at least to some extent – in the early Nordic avant-garde. Yet, the question remains whether these characteristics are indeed symptomatic of the periphery, or whether they present a more general trend of the European avant-garde. Of special interest is the definition of the manifesto as a constitutive element of the avant-garde project. Whereas the early Nordic avant-garde can be claimed to be characterized by the absence of manifestoes and a profound skepticism towards the new genre, this fact can be seen as typical of a broader trend, the Nordic avant-garde not being all that different from the avant-garde in countries like, for example, Spain, England, Russia or Germany (with the notable exception of Berlin Dada). The skepticism towards the forms of aesthetic activism embodied in the manifesto should not be seen exclusively as the expression of a more traditional view of art, stressing the importance of aesthetic autonomy. A more fruitful approach is to regard this skepticism as the search for an alternative model of the avant-garde project, aiming at the refunctionalization of the aesthetic in modern society by other means. In order to explore these aspects, the paper will discuss some of the key programmatic texts of the Nordic avant-garde, such as Gösta Adrian-Nilsson's *The Divine Geometry*, Otto Gelsted's *Ekspressionisme*, Ivan Aguéris *L'Art pur* and Pär Lagerkvist's *Verbal Art and Pictorial Art*. The discussion will not only focus on the rhetorical aspects of these texts, but also on the models of cultural renewal, political revolution and spiritual regeneration presented by the authors. The paper aims at describing the complex interrelationship of political ideas, vitalist paradigms and occult theories in these texts, in order to gain a closer understanding of the models of the avant-garde project launched in the Nordic context and to locate them in the European context.

Keywords: Manifesto, European avant-garde, Nordic art, centre-periphery, aesthetic activism

Ágnes Horváth
Université ELTE Budapest
Hongrie

Un penseur artiste et un artiste penseur
Lajos Szabó et Lajos Vajda – deux figures de proue de l'avant-garde hongroise

Tout commence avec Kassák, le troisième Lajos, moteur du progrès hongrois. De simple ouvrier, organisateur de grèves, il se fait rédacteur en chef, écrivain, poète, peintre constructiviste et frayer inlassable de nouvelles voies destinées à fertiliser cette « jachère hongroise » tant déplorée par le poète Endre Ady. Aussi se dessine, autour de sa personnalité et sa revue MUNKÁ (Travail, 1928–1939) un cercle qui fonctionne comme un creuset de pensées politique et artistiques, d'activités musicales, de photographie sociale.

La Terreur naissante en Union Soviétique fait quitter le cercle à Lajos Szabó, penseur déjà mûr et intransigeant. Il réunit rapidement les radicaux « d'esprit » qui formeront, eux aussi intransigeants, une éternelle opposition. Les discussions et l'apprentissage auprès de Karl Korsch fait naître des livres dont le *Plaidoyer contre l'Esprit* (Szabó – Tábor, Vádirat a szellem ellen, 1936, 1991). Cette oeuvre écrite en collaboration avec Béla Tábor propose un aperçu critique des principales tendances intellectuelles de l'époque : marxisme, freudisme, bolchévisme. Face à ces tendances, les auteurs optent pour les penseurs dialogiques : Martin Buber, Ferdinand Ebner, Franz Rosenzweig. Szabó, après l'expérience d'Auschwitz, réunit autour de lui un petit cercle devant lequel il parle de psychologie, d'économie, de mathématiques. Ses pensées, quelques années plus tard, trouveront leur expression dans ses calligraphies qui évoluent de ses notes marginales (Horváth, Ágnes, *Lélekjelenlét-képek*, 2011).

Une amitié particulière le lie à cette autre figure emblématique de l'époque qu'était le peintre Vajda, partisan du même Kassák. Leur amitié se renforce à Paris où Vajda, aussi intransigeant que son ami, s'interdit de vendre à quiconque son talent de dessinateur. Vajda visite les musées, s'achète des journaux pour découvrir l'avant-garde européenne dans le Paris international des années trente. De retour en Hongrie, il rédige un programme, dit de Szentendre, visant à métisser les deux Europes : occidentale et orientale, cultures française et russe en les imprégnant de (son) judaïsme. Ainsi s'inspire son art du cinéma russe, des oeuvres de Kandinsky, de Klee, de Picasso et de la musique de Bartók et Kodály. Cette idée servira de base pour la future École Européenne.

Le trait commun des oeuvres graphiques de Szabó et de Vajda est la ligne tracée, le dessin comme parole dessinée. Szabó a nommé les fusains de Vajda cosmogrammes, un graphisme embrassant et exprimant l'univers entier.

Mots-clés pour : opposition politique, critique spirituelle de la philosophie, art avant-gardiste (coexistence de ces trois), mouvement intellectuel, mouvement en tant que mode d'existence

Magdolna Jákfalvi
Université du Théâtre et du Cinéma Budapest
Hongrie

**La surveillance au théâtre et l'évènement avant-garde.
Les femmes de théâtre dans le mouvement avant-garde en Hongrie**

Pour comprendre, pour redéfinir l'avant-garde du présent, j'étudie notre passé en l'occurrence la très riche mais secret et non-dit histoire des pratiques scéniques vers la fin de la période communiste, dans les années 80. Dans l'histoire de notre théâtre en Hongrie nous distinguons deux sortes de scène publiques: la première est celle qui est visible dans les media officielles, qui se conserve dans les bibliothèques publiques. La deuxième est celle qui est invisible et qui ne se conserve que dans la mémoire, dans la légende et dans les archives fermées. C'est la seconde scène publique, qui est cachée, qui est féminine. C'est la seconde scène publique où la féminité théâtrale avant-garde en Hongrie s'est formée.

La féminité théâtrale a dû affirmer sa légitimité, donc elle a quitté la dramatisation scénique et la littérature pour s'allier aux formes théâtrales immédiates. Il s'agit spécifiquement un *showing doing*, des manifestations culturelles spectaculaires, des actions performatives.

J'ai choisi trois femmes : un cadre, un performer et une metteur en scène. Une dramaturge et écrivain communiste des années 60. Puis une Icône de cette seconde scène publique, une actrice, qui a changé radicalement le style de jeu, l'expression corporelle scénique aussi même que la notion publique de la féminité dans les années 70. La troisième une femme de théâtre, qui redéfinit et intègre de nouveau la scène intime et publique dans les années 80. Leurs histoires formées en légende nous proposent la reconstruction de la techné, mais surtout de l'épistémé des techniques théâtrales.

Ces trois femmes avant-garde semblent illustrer séparément la pratique et la tradition du théâtre du texte, celui du geste et de la politique, mais leurs travaux archéologiques, l'historicisation, la pratique signifiante, la mise en pièce, le retour au mythe reforment la conception de l'avant-garde en Hongrie.

Mots-clés : showing doing, performance néoavantgarde, la seconde scène publique, histoire non-dit, femmes avant-garde,

Petra James
Université Paris-Sorbonne – Paris IV
France

L'avant-garde après 1945 et ses nouveaux enjeux dans le contexte tchèque, français et américain

L'intervention étudiera la problématique de l'avant-garde et de son développement après la Seconde Guerre mondiale dans trois espaces géopolitiques différents : la France, la Tchécoslovaquie et les États-Unis. En effet, les héritiers des avant-gardes ont évolué dans des contextes socioculturels considérablement différents. En Tchécoslovaquie, l'avant-garde – accusée de formalisme (accusation d'une extrême gravité au début des années 1950) – est mise à l'index après 1948. Aussi les successeurs des poétiques avant-gardistes travaillent-ils au sein de la culture alternative, voire clandestine. C'est le cas de Bohumil Hrabal (1914-1997) au début de sa carrière littéraire. En France, le rôle de nouvelle avant-garde entre 1950 et 1970 est incarné par les écrivains liés au Nouveau Roman qui se positionnent dans leurs débuts contre le modèle de littérature engagée prônée par Jean-Paul Sartre. La nouvelle avant-garde, ce sont aussi les artistes proches de la poésie expérimentale qui entretiennent d'étroites relations avec le mouvement des *beatniks* américains séjournant fréquemment à Paris.

Ces trois foyers de l'avant-garde après la Seconde Guerre mondiale seraient au cœur de l'analyse construite autour des pratiques du collage et du montage. Dans le champ français, c'est l'œuvre de Claude Simon (1913-2005) qui est ici abordée sous l'angle de son rapport à la mémoire et à l'histoire, enjeux également cruciaux dans l'œuvre de Hrabal. La comparaison s'impose également par l'appartenance des deux écrivains à la même génération, ce qui conditionne leur rapport au modernisme et à l'avant-garde : trop jeunes pour participer directement aux premiers mouvements de l'avant-garde historique, ils entretiennent avec eux un rapport critique qui contribue au développement de leurs esthétiques originales, enrichies par de nouveaux enjeux. Or, la remise en cause de la mimésis classique à l'œuvre dans le collage atteint son acmé dans la pratique du *cut-up* déployée par Brion Gysin (1916-1986) et William S. Burroughs (1914-1997). Cette pratique collective, qui prolonge les revendications esthétiques des avant-gardes historiques tout en révélant une proximité avec les démarches de la poésie expérimentale, est analysée dans le contexte plus large de la poésie expérimentale, française et tchèque en particulier.

Mots-clés : post-avant-garde, néo-avant-garde, collage, montage, mémoire culturelle

Gabriele Jutz
University of Applied Arts Vienna
Austria

**Against all "attempts at disavowing the factual"
László Moholy-Nagy Meets Dada**

The focus of my paper revolves around the function of “facticity” in Dada. It is inspired by Wieland Herzfelde who wrote in 1920: ‘Since the invention of photography all art movements can be characterized as having, despite their differences, a common tendency to emancipate themselves from reality. Dada is the reaction to all these attempts at disavowing the factual [...]’.

Manifestations of Dada, such as live performance, collage, photomontage and last but not least the photogram, demonstrated a totally new understanding of realism in art. All of these practices testify to the notion that one can cleave to the principles of realism while at the same time adhering to an ‘anti-mimetic concept of realism’ (as Thomas Elsaesser says). Within the medium of film, this material literalism or “facticity” can be achieved in at least two ways: One method concerns the production process, the other concerns reception. Man Ray’s *Le retour à la raison* (1923), the first film with his famous photograms, tricks the camera by introducing a tactile relationship with its represented objects and therefore lays claim to a certain physicality of the *cameraless* production process. On the other hand, Marcel Duchamp’s *Anémic Cinéma* (1926), with its disquieting rotoreliefs, creates the impression of seeing male and female protruberances in endless motion. More than pure optical spectacle, it is a “haptic” experience that involves the bodies of the audience by “[hitting] the spectator like a bullet” (as Walter Benjamin put it, having in mind the tactile aspect of Dadaist art in general).

In this regard then, it should be challenging to reconsider László Moholy-Nagy’s 1922 article “Produktion – Reproduktion” in the light of Dadaism’s claim for facticity. Mainly interpreted as a call for a new way of art education, its revolutionary technical implications have long been overlooked. It was already before the first Dada film appeared that Moholy-Nagy made clear that recording instruments like the gramophone or the camera are capable not merely of recording preexisting sounds and images, but also of producing new synthetic auditory and visual sensations through *direct manipulation* of the mediums themselves: scratching directly on to gramophone wax plates, making photograms, or drawing on film – in other words, to introduce facticity into a technical medium of reproduction. Though Moholy-Nagy would only realize a minor part of the possibilities he outlined in his text, echoes of his concepts can be traced not only in Dadaist film, but even to today’s media art.

Keywords: Dadaism, media theory, Moholy-Nagy, film

Károly Kókai
University of Vienna
Austria

The impact of migration on the Hungarian Avant-garde

Two productive periods can be isolated in the history of the Hungarian Avant-garde. First the classical Avant-garde in the 1910s and 1920s, second the development of the Neo-avantgarde during the last three decades of the state socialism in Central Europe.

Based on two specific historical cases, this paper will shed light on a certain aspect of these Avant-gardes, namely the role of migration and migrants respectively. Regarding the classical Avant-garde, the paper will deal with the period between 1919 and 1926, when the Hungarian avant-gardists who had migrated to Vienna continued their activities – this would have been impossible during the established Horthy regime in Hungary – and further developed and unfolded them. In the case of the Neo-avantgarde, I will discuss the mediating role of the Hungarian migrants living in Austria between the mid-1960s and mid-1980s, more precisely the role of Alpár Bujdosó, who, from 1964 on, worked for the Magyar Műhely (Hungarian studio), which has been released in Paris. Furthermore, between 1975 and 1987, together with Zsuzsanna Vizi he had been organising biennial meetings of the circle of the journal in Hadersdorf, in the outskirts of Vienna, with several participants from Hungary.

In this paper, the impact of migration on the Hungarian Avant-garde will be discussed by means of the three concepts transfer, appropriation and function.

Transfer: Migration played a mediating role between the international and the Hungarian Avant-garde. Regarding the classical Avant-garde in the first half of the 1920s this went to such lengths that the development of the Hungarian Avant-garde even took place abroad and only the achievements have been mediated to Hungary, e.g. by the smuggling of individual copies of the journal *Ma* – produced in Vienna – to Hungary.

Appropriation: Both the classical and the Neo-avantgarde in Hungary can be described in their own terms. Nevertheless, if regarded from the perspective of appropriation, several central phenomena of these Avant-gardes (e.g. Lajos Kassák's constructivism or Miklós Erdély's art performances) can be analysed in a differentiated way and positioned in the international history of art – a task that still cannot be regarded as fulfilled.

Function: The role of migration in the Hungarian Avant-gardes cannot be reduced to its mediating function, since several important works and Oeuvres were created abroad. Therefore, this paper finally poses the question, to what extent works which were produced outside Hungarian national territory form an integral part of Hungarian cultural history and why the integration of these works in the aforementioned cultural history is still encountering difficulties.

Keywords: Avant-garde, Neo-avantgarde, migration, Hungary, Austria

Andrea Kollnitz
Stockholm University
Sweden

**Paris Revisited.
The Construction of Paris as Art and Fashion Capital
in Swedish Artist Biographies 1880-1920**

In his biographical travel account the Swedish modernist artist Georg Pauli describes his overwhelming experiences from “Paris - The Source of New Art”. Like him many other Swedish artists from the late 19th century – the so called Paris-Swedes – and modernist artists from the early 20th century have created enthusiastic narratives of Paris, its inspirational energy, its overall charisma and its invigorating, even life changing impact on their artistic creativity and style. Not only was Paris experience a legitimizing feature and an evidence of being a modern artist but it even played an important part in finally strengthening Swedish art identity. French influences were supposed to turn into manifestations of national art. The modern avant-garde artist promoted him- or herself as both cosmopolitan and nationally rooted.

My paper aims to problematize the hitherto rarely disputed role of Paris as an inspirational centre by closely investigating the biographical travel accounts of Swedish artists in relation to Swedish art history writing. Swedish art historians have traditionally emphasized the dependence of Swedish art on French influences and neglected other inspirational areas as Germany and Italy. My paper though wants to question not only the supposed centrality of Paris but even the concept of *influence* itself by putting it into the context of nationalist and internationalist ideas which strongly marked the art discourse and its rhetoric during this period. Finally stylistic influences from Paris are an important trope even in fashion discourse and I will complete my analysis of narratives on Paris as art capital with discussing Paris as the capital of fashion especially through its presence in contemporary Swedish fashion caricatures. While being an important model for Swedish fashion designers (e.g. Siri Derkert) and fashion production French and Parisian fashion and life-style were also linked to dangerous decadent developments. An ambivalence between adoring and imitating the outlandish model and striving for integrity and national genuineness can thus be sensed in modernist art as well as fashion discourse.

Keywords: modernism, transnationalism, art discourse, fashion discourse, artist's role

Martyna Maria Lemanczyk
Adam Mickiewicz University in Poznan
Poland

**A Subjective Objectivity:
The Idea of Cubism in Polish and Czech Literary Works at the Beginning of 20th Century.**

Cubism, one of the most individual and hermetic among aesthetic movements, is nowadays being regarded as just one of many other ‘isms’ that emerged at the beginning of 20th century. However, the role it played in shaping artistic vision has had a revolutionary meaning for almost every subsequent development in the visual arts. Cubism has been a turning point: a change in presenting spatial relations and in the way of seeing and expressing the connections of objects into tangible reality. This revolution, we argue, has had as much an impact on literature as it obviously has had in the visual arts.

After Paris, its spiritual centre, the second most important place for the development of cubist ideas at first decades of the 20th century was Prague, where cubism was widely received and acknowledged by Czech artists: painters, sculptors and architects. Among them Josef Capek, a painter and graphic artist, as well as writer and publicist, has been offering a very personal reinterpretation of major cubist tendencies throughout both his fields of expression.

In Polish art, on the other hand, one doesn’t witness a simple and immediate transfer of cubist ideas and trends. Cubist inspirations in Poland bore fruit with a few years’ delay; they certainly got assimilated, yet mostly as an element (often anonymously) included in theoretical discussions or artistic practice among the local avant-garde movements. Of those one the most prominent was probably formism, with Tytus Czyzewski as its main representative, who like Capek was both painter and poet.

Our aim is to demonstrate how reinterpretations and transformations of the cubist approach may have been in fact essential to the development of the polish Avant-Garde. Comparing manifestations of cubism in Polish and Czech poetry and prose, we recognize a similar fascination for this aesthetic trend, yet different experiences and consequences in the course of its development in literature and culture of both nations, immediately preceding World War I and in the following decade.

The author would also postulate the existence of a genuine “cubist eye”, possessed by Capek and Czyzewski, inherently connected with their artistic activity and expressing itself in their literary work as well.

Keywords: Cubism, Polish Early Avant-garde, Czech Early Avant-Garde, Intermediality, Relations Between Literature and Art

Yordan Lyutskanov
Bulgarian Academy of Sciences
Bulgaria

Notes on How Does Avant-Garde Recall Non-Modernity on a European Periphery

In my talk I will employ the notion that avant-garde has counter-modern intentions. I will take into account not only its subversive policy toward the institutions of modernity, but also its compatibility (imagined or not) with non-modernity. I depart from the understanding of modernity as a secular replica of Christian universalism and therefore I regard de-secularisation and particularism as constitutive for the avant-garde (though they might look contradicting to each other). Avant-garde re-assesses pre-modern phenomena and recognises non-European cultures. It abandons several 'unities of time, space and action', one of them being the unity withheld by Eurocentrism. From this point of view Spengler is not less avant-garde than Kandinsky. We can assume that this recognition and reassessment includes an expanding of artistic sensibility. E.g., a perceptive and aesthetical culture trained in expressionistic painting could access East Christian monumental and book decoration employing aesthetical criteria which do not impose upon it oversimplifying and debasing dichotomies like realistic – non-realistic etc.

I will explore the circulation of avant-garde works and ideas attending Bulgarian art-history, philosophy of culture, literary criticism and artistic texts from the 1920s. I will inquire the capability of Bulgarian 'high' culture to adopt them. I will try to check the statement that it sustains moderate, 'semi-academic' versions only. I will try to compare its perceptibility regarding avant-garde works of art with its perceptibility regarding avant-garde works of ideology. I will try to acknowledge whether the national provenance of a given work or idea matters. Avant-garde works imply a relation between expression and depiction, expression and telling a story of their own; I will try to point out instances of reception in which the specificity of this relation was ignored.

Therefore I will focus on two telling cases. The first one refers to the Bulgarian reception of Nikolay Trubetskoy's "Europe and the Mankind" and the second – to some instances in the reception of medieval art (esp. by the archaeologist Bogdan Filov).

I will attend also the counter-avantgarde stance attained by the totalitarian culture in Bulgaria: in interpretive appropriating of works of medieval art it classicized them.

In approaching the phenomenon of aesthetical avant-garde vis-à-vis its Bulgarian specifics, I will consult predominantly two books – Dimiter Avramov, *A Dialogue between Two Arts*, 1993, and Vladimir Yanev, *The Bulgarian Literary Avantgardism*, 2002.

Keywords: Bulgaria, philosophy of culture, avant-garde, counter-modernism, centre–periphery

Carole Ksiazenicer-Matheron
Université de la Sorbonne Nouvelle – Paris 3
France

Modernisme et avant-garde dans la littérature yiddish du XXe siècle

La littérature yiddish moderne est née de l'entrecroisement de séries distinctes : influences verticales acheminant l'intertextualité et les problématiques juives dans leur rapport à une tradition scripturaire sacralisée, une mémoire ritualisée et une histoire ancienne et multiple ; mais aussi influences horizontales liées à l'histoire contemporaine, à l'insertion minoritaire, aux formes d'existence diasporiques et cosmopolites, au multilinguisme interne et externe. Il n'est donc pas surprenant de voir se développer au début du XXe siècle de puissants courants de modernisation et de consonance avec les avant-garde européennes, dans le contexte transnational qui préside au fonctionnement spécifique de cette littérature. Dans la continuité avec l'expressionnisme allemand, le futurisme russe mais aussi les divers mouvements de rénovation culturelle qui s'expriment à l'Est de façon générale, la littérature yiddish se réinvente, entre tradition et modernité, continuité sémantique et transgressions thématiques, linguistiques, formelles et finalement artistiques. A travers quelques exemples de mouvements, de revues et d'œuvres littéraires caractéristiques, nous tenterons de dégager l'originalité et les continuités des avant-gardes yiddish en contexte centre et est-européen.

Les divers courants d'avant-garde créent des circulations inédites en yiddish, entre des pôles multiples au plan géographique, culturel, idéologique, et restent unifiés par l'usage de la langue yiddish et la citation de références communes. La rupture avec une vision utilitaire du message littéraire est commune aux différents modernismes et passe par l'affirmation de l'autonomie du geste artistique, contre les imputations sociales et le réalisme critique de la littérature. La scission avec l'univers traditionnel est généralement une étape obligée, mais les énoncés de la modernité, s'ils s'ouvrent aux espaces profanes, n'en continuent pas moins de faire fonctionner les matrices archétypales de la tradition religieuse, que ce soit dans un geste d'affirmation culturelle ou au contraire de négation blasphématoire. L'histoire agitée du début du XXe siècle, avec ses mouvements de violence convulsive et de bouleversements révolutionnaires se traduit également à travers le langage novateur des différents groupes d'avant-garde, d'abord aux Etats-Unis, dès avant la première guerre mondiale, mais aussi en Europe, dans les différents centres de la créativité ashkénaze, que ce soit en Pologne, en Russie soviétique, en Lituanie... Nous nous intéresserons après un bref survol de ces caractéristiques communes à l'exemple de la revue *Khaliashtra* et aux parcours d'écrivains qui lui sont associés, en particulier le romancier Israël Joshua Singer, dont la carrière littéraire a débuté par de remarquables nouvelles modernistes, avant l'écriture de ses grandes fresques historiques des années trente pour lesquelles il est surtout connu.

Mots-clés : littérature yiddish, modernisme, avant-garde, revue *Khaliashtra*, Israël Joshua Singer

Anneli Mihkelev
Tallinn University
Under and Tuglas Literature Centre of the Estonian Academy of Sciences
Estonia

The Traces of European Avant-Garde in Estonian poetry

Such avant-garde styles as futurism, expressionism and constructivism came to Estonian literature in the 1920s. It was a time when Estonian poets experimented with different modernist styles, and they were influenced by French literature (the organisation Clarté and the poets Guillame Appollinaire, Blaise Cendrars, Fernand Divoire *et al*), German expressionist poetry and Russian akhmeism (Anna Akhmatova, Nikolai Gumiljov and Ossip Mandelštam).

Estonian poetry was both experimental and imitative at this time, and the poets also interpreted the material substrata (towns, cities and the environment) through the ideology of technical progress, which was widespread in Europe and America. It was also a paradoxical situation because there are no big cities like Paris in Estonia, and our poets tried to modernise the provincial and rural Estonian poetry.

This paper analyses Johannes Barbarus's (1890 – 1946) experimental poetry from the second and third decades of the 20th century. Barbarus experimented with expressionism, cubism and constructivism, and the imitative aspect was very strong in his poetry. He cultivated the urban experience in Estonian poetry at a time when most other Estonian poets stressed ruralism. The language of his poems contains words and terms from technology, medicine, business, science *etc*. He used geometric figures and constructive forms and language in his poetry to describe the buildings, streets and squares of the city (Paris) and the feeling of the contemporary world. Pictorial and graphic images are important in his work, as is the interaction between verbal and pictorial figures.

The avant-garde movement surrealism came to Estonian literature in the 1940s. The first surrealist poetry book was Ilmar Laaban's (1941 – 2000) *The End of the Anchor Chain is the Beginning of Songs* (1946), published in Sweden. Laaban was the first innovative Estonian poet in exile. The influence of his poetry was also very strong in the homeland because its surrealist liberty brought metaphor and freedom to poetic language. Although there are several intertextual connections with French surrealism in his poetry, Laaban's surrealism is not the same as the French surrealism of the 1920s. Laaban did not make full use of automatic writing: reality and social context are always present in his poetry. This paper analyses Laaban's poetry in the context of European surrealism.

Keywords: experimental poetry, imitation, intertextuality, urban experience, surrealism

Stefan Nygård
University of Helsinki, Finland
European University Institute, Italy

**The local cosmopolitanism of small country avant-gardes
The case of early 20th century Finland**

My contribution deals with the transnational strategies of the avant-gardes of peripheral regions in the European intellectual space. I will focus on two generations of Finnish radical intellectuals and avant-garde groups (broadly understood). These groups, brought together in the journal *Euterpe* (1902–1905) and the journals *Ultra* and *Quosego* in the 1920s, will be discussed with particular attention given to their attempts at establishing a position in the local cultural field through internationalization: by means of cultural import, forming transnational alliances with the avant-gardes of other countries, adopting a position of provocative cosmopolitanism against the national imperative in Finnish political and intellectual life, and by mobilizing recognition abroad in local struggles.

My perspective is thus centered on the *recourse to internationality* as a positional strategy, which is arguably particularly relevant for small newcomer nations, marked by a close proximity of intellectual life and politics as well as limited possibilities of specialization. I will address the tension that existed between the proclaimed internationalism of the examined groups on the one hand, the national frame that nevertheless to a considerable extent demarcated intellectual and artistic debate on the other. Despite their self-image as de-nationalised free-floating intellectuals, these groups for the most part remained firmly anchored in Finnish debates. Those that aimed at an international audience were faced with all the familiar obstacles of peripheral intellectuals functioning in the transnational intellectual space, which in my presentation will be exemplified by the contacts between the Finnish expressionist poet Elmer Diktonius of the *Ultra*-group and Parisian Clarté-intellectuals. The asymmetrical nature of these cultural transfers needs to be taken into consideration, without neglecting the attempts to overcome hierarchical structures in international intellectual and artistic life, or the attempts of small country artists and intellectuals to turn their peripheral predicament into a creative resource.

Keywords: local cosmopolitanism, asymmetrical transfers, peripheral intellectual fields

Julia Nyikos-Miszlay
Ecole Nationale Supérieure d'Architecture de Paris – La Villette
Université de la Sorbonne Nouvelle – Paris III
France

L'actualité des mythes urbains avant-garde

Les mouvements avant-garde ont contribué à définir et à développer le mythe des grandes villes et capitales européennes. Ils ont profondément modifié notre appréhension de l'espace urbain et de sa lisibilité. Dans notre intervention, l'objectif sera double : étudier les mécanismes de création littéraires de mythes urbains et leur actualité contemporaine. Les investigations vont se baser principalement sur un corpus romanesque hongrois et français, en privilégiant les textes portant sur les problématiques du territoire et de l'espace citadin.

Il est intéressant d'examiner quelle est l'actualité aujourd'hui des travaux artistiques et du regard avant-garde consacrés à la ville, et plus particulièrement à Paris. Cette question se révèle fort complexe car les auteurs contemporains consacrent de nombreux romans à la ville, de surcroît, l'espace urbain devient ou redevient souvent le « protagoniste » du récit au point que l'histoire, l'intrigue lui cèdent souvent la place.

Se pose la question de savoir si la ville comme atelier, comme objet d'étude pour les écrivains joue un rôle similaire dans les différentes parties de l'Europe et plus particulièrement en France et en Hongrie. Le mythe de la capitale, de la grande ville peut-il être transféré à des pays qui ne disposent pas aujourd'hui de métropoles ou de ville internationalement connue et reconnue ? Quelles sont les facteurs, les aspects, les composants urbains qui figurent dans la plupart des discours avant-garde, indépendamment des villes étudiées et des cultures abordées ?

Quelle est la part de l'héritage avant-garde dans les investigations contemporaines concernant la banlieue, les endroits marginaux, les rencontres urbaines et les espaces insolites en dehors des centres-villes historiques ? Est-il possible de considérer les interprétations littéraires des cités en difficulté, des strates urbaines chargées d'histoire et des lieux de mémoire comme des moyens de revisiter les initiatives surréalistes ?

Est-ce que le mythe de Paris ou de la métropole et sa lisibilité reste un paradigme approprié dans la littérature contemporaine ou au contraire, c'est l'anti-mythe surréaliste que les auteurs sont en train de réaliser ?

Mots- clés : ville, espace urbain, lisibilité, mythe, Paris

Annika Öhrner
Uppsala University
Sweden

Siri Derkert and the Cubisms. Avant-garde Spaces in Pre -War Paris

During the years before World War I, young artists in Sweden as in so many other countries were transgressing national and social boundaries by leaving for Paris and the *Académies Libres*. This was not least the case for female artists, which lead to the peculiar circumstance that the Royal Academy of Art in Stockholm had *no* women enrolled during the Academic Year of 1913-14. The years around 1900 had presented a gender balance among students at the same academy.

In my paper I would like discuss the *diversity* of the avant-garde-spaces available for young Nordic artists when arriving in Paris and Montparnasse before the war, taking as departure point the artist Siri Derkert (1888-1973) and her work. She developed an important modernist painterly work as well as fashion design during the period 1913-1920. It is proposed by art history that her encounter with the Montparnasse bohemia and the *Académies libres* was the *cause* of the interesting modernist developments in her art. The picture gets more complex however, when taking into consideration the diversity of cubism produced in Paris by the time as well as the diversity of its consumption, i.e. the market on the one hand, and the networks and the working conditions, i.e. the *social space* that Derkert and her mates were constructing for themselves while in Paris and while traveling around in Europe (and even to North Africa), on the other.

I read this complex situation through the archival study not only of her left work, but also of photographic images from Derkert's archive. These small black-and-white images not only present the artist in different social and gendered spaces, but they also present a lost (or at least today unknown) body of work which raises new perspective on her Paris encounters.

To many of the Nordic artists the experiences from the avant-garde-milieues in Paris were also a transnational cultural capital, that they could transfer into their artistic careers upon their return and later to some of them, into discursive positions in the art history. In the case of Derkert, this was possible only with a delay of fifty years. After decades in isolation from the art world, she was included in the construction of a neo-avant-garde around Moderna Museet in Stockholm after its opening in 1958. She was the first Swedish artist exhibiting in the brand new Nordic Pavilion at the Venice Biennale in 1962.

My paper was developed during the research for a retrospective of Siri Derkert at Moderna Museet, Stockholm, May 28th- September 4th, 2011, which I curated.

Key words: early avantgarde, cubism, feminism, historiography, cultural capital.

Marianne Ølholm
University of Copenhagen
Denmark

Representations of the Nordic Welfare State as Local Marker in Contemporary Scandinavian Poetry

The subject of my paper is two examples of contemporary Scandinavian poetry which reflect two distinct moments in the process of the dismantling of the Nordic welfare state since 1980. In the early 1980's Denmark experienced a literary revival of expressionist poetry which coincided with the installation of a government under conservative leadership in line with e.g. Thatcherism in the UK. This poetic revival drew on several sources of inspiration such as early modernism, youth culture, especially rock music and punk, but also avant-garde practices such as surrealism played an important part in for instance Michael Strunge's *Nigger I* (1982) and *Nigger II* (1983). In these two works Strunge applies a radical writing practice which places the works in a transnational literary perspective.

In a more contemporary context the Swedish poet Johan Jönson has portrayed the remnants of the Nordic welfare state from a quite different angle in *Efter arbetsschema* (2008). Among other things Jönson draws on a tradition of realist depictions of the workplace and the book offers an inside view of the machinery of institutionalized care. These observations are interlaced with reflections on art and experimental writing. The identity of the speaking subject as an employee of the welfare state conflicts with his identity as an artist who is compelled to create a space for himself. The position of the artist appears as marginalized in relation to the assigned roles of citizen, worker, parent etc.

In spite of their obvious differences the two examples share a critical approach and as poetic works they become part of a still more marginalized counter-discourse. Both works contain autobiographical elements and represent different artistic practices which also appear as life practices developed in response to aspects of life in the declining Nordic welfare state. The focus of the paper will be on the artistic idiom of the two works and its relation to the avant-garde tradition as it is actualized in the specific historical context of the Scandinavian model in an era where it is challenged by neoliberalism. The representation and negotiating of the concept of the welfare state remains an important local marker in Scandinavian poetry as the perception of place is transformed by a growing internationalisation and globalisation.

Keywords: Scandinavia, the Nordic welfare state, contemporary poetry, Michael Strunge, Johan Jönson

Jesper Olsson
Linköping University
Sweden

The Glocality of the Sound Poem: Technology, Transnationalism, and Avant-Garde Art

This paper will address the surge of sound poetic experimentation in the Nordic countries (and especially in Sweden) during the 1960s, and how it became part of a transnational network of avant-garde activities by the end of the decade, manifested, not least, in the international Text-Sound Composition-Festivals arranged by Fylkingen in Stockholm from 1968 and onward. The starting point is the intermedial character of sound poetry – its fused identity of music and poetry, language and sound – and its ensuing potential for migrating across different cultural and linguistic territories. As a branch of the global movement of concrete poetry during the postwar decades – partly fueled by the ambition of Eugen Gomringer, a key practitioner on the field, to find a globally valid poetic form – sound poetry would emerge in a number of places, in Austria, Brazil, Canada, England, France, Germany, Japan, and – the Nordic countries. Through the new technological capacities of tape recording, this genre, with roots in the early avant-garde, was both rejuvenated and transformed. And through internationally oriented organizations and journals, such as *OU*, lead by French poet Henri Chopin, but also Fylkingen in Stockholm, a transnational aesthetic network took shape, which sometimes overshadowed the national affiliations among poets, composers, and artists. This was, one could argue, the case in Sweden, where some sound poets, such as Sten Hanson, seemed to have a wider and more varied reception internationally than in his home country. In this paper I will trace and discuss the contours of this network, focusing especially on the activity around the Fylkingen festivals. If sound recording technology played a crucial role in the formation of the genre's postwar identity and in its transnational dissemination and reception, one will also find distinct, local variations in the poetic practice as well as in the poetry being produced. Even if sound poetry (and text-sound compositions) definitely approach poetry's famous upper limit music (or sound), there is still a minimal amount of language in operation, which anchors the work in a specific cultural context. It is, then, this "glocality" of the sound poem that I want to uncover and analyze, which might also shed some light on the transfers of an avant-garde aesthetics (and politics) within and without the Nordic countries during the decades after World War II.

Keywords: sound poetry, text-sound composition, avant-garde, media technology, recording, transnationalism

Suna-Marija Önder
University of Helsinki
Finland

Tradition, Avant-garde, and Turkish Poetry. İkinci Yeni Poetry in the 1950's

In my presentation, I uncover the different ways the group of second-generation Turkish modernists, called İkinci Yeni (the Second New Movement), established the fast-moving and vigorous period of innovation and change in Turkish literary history. This informal avantgardistic movement flourished from the 1950's and was active throughout the 50's, 60's and 70's primarily in Istanbul and in Ankara.

I search answers to three main questions. First I want to reveal the relation the Second New Movement had with Surrealism. I ask how the influence, drawn from Surrealism, was transferred from France to the cultural environment of Turkey. Second, on the national level I discuss how İkinci Yeni distinguished itself from the poetical aims of the first-generation Turkish modernists, called Birinci Yeni (the First New Movement). İkinci Yeni had a critical attitude towards Birinci Yeni's social and political stresses and their poetry's brevity and simplicity. Third, as a conclusion, I extend the question of tradition and compare the destructive elements of İkinci Yeni with some aspects of Surrealism, where it broke with tradition. Hence, referring to the description the colloquium in question gives to avant-garde, in my presentation, İkinci Yeni's avant-garde is understood more as a reflective, critical and destructive element within modernisation than promoting a political or social progress.

The most central poets of İkinci Yeni – Ece Ayhan, İlhan Berk, Edip Cansever, Cemal Süreya and Turgut Uyar, all born in 20' or 30' – shared some stylistic similarities (transmitting the subjective feelings with the methods of poetry, the unconscious effect of art and the role of the individual), as well as an interest in surrealism and in other contemporary European avant-garde movements. In my presentation, I illustrate the question of the transfer and the change mainly through Berk's seven-part long poem "Saint-Antoine'in Güvercinleri" ("Saint-Antoine's Pigeons"), which came out in 1953, first published in the literary monthly *Yenilik* ("Innovation"). The poem distinguished itself from the former published modernist poetry of Turkey and questions both identities and authorities as well as the history and the language. It can be seen as the forerunner to the change Turkish poetry had from the 1950's onward.

Keywords: Tradition, Surrealism, Turkish poetry, İkinci Yeni / The Second New, İlhan Berk

Tania Ørum
University of Copenhagen
Denmark

Beyond Nation-Based Frameworks

In his study of Robert Rauschenberg and the Global Rise of American Art (Ikegami, *The Great Migrator*, 2010) Hiroko Ikegami argues that "it is necessary to go beyond the nation-based framework" and "beyond the binary of the global and the local" and look at postwar art "in a wider, transnational and multinational scope that enables us to talk across cultures" (14). This does not imply that we have to abolish national art history, but that we have to see local and global art scenes, institutions and histories as heterogeneous and conflictual, and to adopt a broader, comparative perspective.

This is a relevant perspective on what goes on in and among the Nordic countries in the postwar period. Ikegami notes that "Moderna Museet played a crucial role in the global rise of American art", and by circulating shows to other museums (in Amsterdam, Basel, Humlebæk) "had a significant impact on the European art scene as a whole." (105) In a Nordic context this is indeed true not only as regards American art, or even visual art, since Moderna Museet played a crucial role in promoting modernism and the avant-garde in the Nordic countries. It is thus no coincidence that the first concrete poet in Denmark, Vagn Steen, was inspired by Swedish artists and art historians connected to Moderna Museet. Other more temporary or permanent Nordic institutions were for instance the summer schools at Hindsgavl Slot, various little magazines and small presses, and Biskops Arnö where generations of young poets from the Nordic countries met. Due to networks established here Leif Nylén and Torsten Ekblom at the instigation of Hans-Jørgen Nielsen travelled to Stuttgart and made contact with Max Bense and the mail network of global concrete poetry. By then the *fluxus* group had already held one of their first concerts in Copenhagen, thanks to the German artist and gallerist Arthur Köpcke living there who had relations to the Nouveau Réalisme group in Paris.

Ikegami suggests that Moderna Museet loses its central position and relapses into a provincial status when the link to New York is lost, thus highlighting the unequal power balance and shifting relations between centre and periphery. My paper will trace the multiple interrelations among the Nordic countries, Europe and America in the postwar period and suggest concepts to map these cross-cultural, hybrid and conflicted relations.

Keywords: Beyond national frameworks, Nordic postwar avant-garde, Moderna Museet, cross-cultural networks, centre and periphery

Alan Prohm
Aalto University Helsinki, Finland
Estonian Academy of Arts, Estonia

Free Transfer of the Poetic among all Fields of Media, dank the Avant-Garde

In this talk I will aim to make visible the path of transmission poetry in the 20th Century takes in its (ongoing) migration beyond the confines of verbal language; a transmission first accomplished within the larger mediatic project of the historical avant-gardes.

Visual poetry, emerging out of radicalizing literary enterprises (Mallarmé, Futurism, Dada), both feeds and feeds on the parallel development of *visual language* (out of abstraction, Suprematism and Constructivism) as a field of meaning resources progressively formalized and instrumentalized to serve the new industries of mass communication. But beyond its role in genre innovation and the rise of new media, visual poetry has a profounder implication for aesthetic theory and cultural production, one which dawns only slowly in the general consciousness of Euro-American experimentalism.

Experimentations in visual textuality, conducted by poets, challenge us to comprehend poetry and the poetic in relation to a visuality which had traditionally been defined as categorically distinct from these. The redefinition of poetry that ensues displaces its identity claims from the terrain of verbal linguistics terminology, where it was born, to a cognitive plane of description focused on analogues in mental processing between how texts are read and how scenes and images are viewed; a cognitive plane of description where the crucial values and terms are relatively medium-independent.

This shift does more than just accommodate a marginal genre by expanding the definition radius of poetry. It opens the door for an understanding and a practice of poetry or the poetic as something that can happen outside of verbal language, and indeed the 20th Century is populated with the many migratory presences of poetry in other media territories. So sound poetry, collage, object poetry, cinematic poetry, action poetry, architecture – these all become viable possible and actual fields of poetic endeavor, once the essential wall of definition is breached and the poetic is released to advance in free rotation among all fields of media.

I will trace this transfer of the poetic beyond language and into a wider field of means. I will link it to avant-gardist priorities of radicalizing the means of presentation for greater cultural engagement. And I will describe the continuity it reveals between impulses in the 1910's and vital strivings in contemporary fields of cultural action, among actors claiming or deserving the label 'avant-garde'.

Keywords: poetics, visual poetry, intermedia, visual language, cognitive poetics

Veijo Pulkkinen
University of Oulu
Finland

Reflections on an Icy Mirror
Appropriation of Avant-Garde in Aaro Hellaakoski's *Jääpeili*

Aaro Hellaakoski's (1893–1952) poetical work *Jääpeili* (1928, translates as Ice Mirror) is said to be the most important work of Finnish literature in the 1920s, and the only one written in Finnish that could be compared to the Finnish Swedish modernist movement of the same period. Hellaakoski was ahead of his time, and if only he would have had followers would the face of Finnish literature be completely different. He was familiar with international modernist movements like futurism and cubism, and in *Jääpeili* Hellaakoski mixes modernist influences with traditional poetical expression. The use of free verse, visual poetry, typographical experimentation and colloquial language was something that did not reappear in Finnish literature until the 1960s. (Satu Grünthal, "Vapautuva runokieli". Lea Rojola (ed.) *Suomen kirjallisuushistoria 2. Järkiuskosta vaistojen kapinaan*, 1999: 208; Kai Laitinen, *Suomen kirjallisuuden historia*, 1997: 389.)

In my paper I will examine how Hellaakoski appropriated avant-garde in *Jääpeili*, especially in the two most experimental poems "Sade" (translates as Rain) and "Dolce far niente". I am interested in the influence of the avant-garde visual poetry, especially Guillaume Apollinaire's *Calligrammes* (1918), to these two poems. "Sade", for instance, shows already with its title clear resemblances to Apollinaire's poem "Il Pleut". The rest of the poems in *Jääpeili* are more traditional in their visual appearance as the typographic experimentation is restricted to the unconventional use of several typefaces. What is the relationship between the two visual poems to the rest of the work? Is there a more or less systematic typographical language in the work that could be deciphered with these two poems? Or, are the other poems, perhaps, a key to the interpretation of the two?

Keywords: Finnish literature, intertextuality, modernism, typography, visual poetry

Antti Salminen
University of Tampere
Finland

Ethnofuturistic Experimentalism: Challenge to European Avant-Garde?

The concept of 'ethnofuturism' was formulated in 1989 by the young Estonian poet, Karl Martin Sinijärv (b. 1971), the grandson of the futurist poet, Erni Hiir. Ethnofuturism is an interdisciplinary artistic movement which looks at Finno-Ugric identities and archaic Uralic philosophy as a practicable reality, not as an ethnographic topic for research (Heie Treier, "Ethnofuturism, Politics at the Grass Roots Level", 2003). Ethnofuturism was at first applied to poetry and fiction, and then extended to cover regional and international political aspirations and aesthetics, with an emphasis on poetics of nature and mythical undercurrents, mixed with the experience of contemporary society. Quite surprisingly there are no scholarly articles covering ethnofuturism in transitional relation to historical avant-garde.

My paper addresses following questions: how ethnofuturism articulates and challenges avant-garde ethos in its framework? How this articulation can serve emancipatory tendencies and experimental poetics?

Whereas many avant-garde artist of the historical period referred to ancient folk cultures as overtly primitivist and engaged with an exotic other to serve ethnocentric needs of the West, as Hal Foster has pointed out (Foster, "The Primitive Unconscious of Modern Art", 1985), ethnofuturistic movement based their experimental poetics and politics to their ethnic, local heritage and Finno-Ugric languages.

Etymologically, the concept ethnofuturism relates to *ethnos* – to minority peoples and cultures, whose ethnic existence is at stake. The aim of ethnofuturism is not just to save cultural traditions: Above all it seeks to revitalize ethnic culture and ways of sustainable life. According to Heie Treier, the mission of ethnofuturism sought to return power, future and self-confidence to those who had been dominated (Treier, "Ethnofuturism, Politics at the Grass Roots Level", 2003). When this emancipation is done in the name of experimental folk culture, ethnofuturistic avant-garde amounts to democratization and radical (re)localization of the legacy of the European avant-garde(s).

For these reasons avant-garde heritage of the ethnofuturism is interestingly complicated, even troubled, for its ethos challenges both legacy of European avant-garde and present-day Western popular culture in order to open up a third path for local experimentalism with an emancipatory twist. Thus the genealogy of ethnofuturism acts as a kind of counter-avant-garde on the brink of both folk and avant-garde traditions.

Keywords: Ethnofuturism, Finno-Ugric, Uralic Philosophy, Ethnic Emancipation, European Avant-Garde.

Traian Sandu
Université de la Sorbonne Nouvelle – Paris III
France

Criterion, avant-gardisme spiritualiste avorté ou révolution fasciste moderniste dans la Roumanie de l'entre-deux-guerres ?

L'existence éphémère du groupe, et surtout de la revue, *Criterion*, est ressentie comme l'échec de la « génération de 1927 » (Émile Cioran, Mircea Eliade, Eugène Ionesco, Mihai Sebastian, l'ensemble influencé par Nae Ionescu) à maintenir la ligne esthétique d'opposition spirituelle aux courants philosophiques et sociaux de la génération « occidentaliste » précédente de l'unification nationale sous l'égide des puissances libérales de l'Entente, essentiellement de la France.

Le basculement d'une partie d'entre eux, à la suite de Nae Ionescu, dans le compagnonnage de route du mouvement fasciste de la Légion de l'Archange Michel/ Garde de Fer (A. Laignel-Lavastine, F. Turcanu, M. Petreu) apparaît comme une rupture dans l'unité d'un groupe qui se réclamait d'une révolution anti-individualiste et antimatérialiste, hostile aux philosophies positivistes qui dominaient la génération des vainqueurs, censée doter la Roumanie nouvelle d'un supplément d'âme et d'une philosophie moderne en prise avec son temps.

Pourtant, si l'on subsume le fascisme roumain aux définitions génériques de cette idéologie (R. Griffin), le choix s'éclaire davantage. Loin des images marxistes d'une simple pointe avancée de la bourgeoisie en crise ou libérales d'une toute aussi simple parenthèse totalitaire monstrueuse dans l'évolution vers une société moderne et individualiste harmonieuse, le fascisme apparaît comme un mouvement révolutionnaire collectiviste, ouvrant la voie à un monde nouveau obtenu à travers la révolution anthropologique (E. Gentile), mené par une élite politique et intellectuelle visionnaire et moderniste guidée par le souci de la mobilisation des masses. L'approche actuelle du fascisme roumain (C. Iordachi, M. Chioveanu, T. Sandu, V. Sandulescu, Fl. Müller) est sensible à cette tendance, qui réintègre un mouvement politique radical prétendument traditionaliste et religieux au *mainstream* du fascisme générique.

Cette intervention se propose de démontrer, tout en évitant le piège finaliste, les valences, les linéaments et à terme les convergences entre les membres orthodoxes fondamentalistes et radicaux modernisateurs de *Criterion* d'une part, et la Garde de Fer d'autre part. Finalement, en s'alignant sur les fascistes, certains avant-gardistes ne sont-ils pas simplement devenus eux-mêmes ?

Mots-clés : Avant-garde, génération, radicalité, fascisme, spiritualité, entre-deux-guerres.

Alexandra Schwetsoff
Université Paris-Sorbonne
France

Le *stiljaga-štatnik* russe
Un modèle d'appropriation de la culture américaine dans la culture du Dégel
ou les débuts de l'underground soviétique

Portant un nom intraduisible en français, le *stiljaga-štatnik* russe, soit le dandy soit le zazou russo-soviétique est un jeune homme qui s'habille de façon bizarre et « bigarrée », aimant la mode, le jazz, la littérature et la culture américains. Apparus dès 1949 en U.R.S.S., ces jeunes gens ont littéralement copié leur style vestimentaire, leurs démarches et leurs gestes des films américains rapportés en tant que trophées de guerre et montrés comme tels dans les cinémas russes. Ainsi, tout ce qu'ils voyaient dans les films des années 30-40 étaient reproduits : les mots anglais, les vêtements et les accessoires, les coiffures et surtout les mimiques, les gestes et les gesticulations. Cet assemblage hétéroclite a formé l'identité du *stiljaga* qui se promenait ainsi dans la rue Gorki à Moscou qui devenait Broadway, le temps d'une promenade, et qui provoquait soit l'admiration des autres *stiljagi*, soit la colère et la désapprobation des autres. Le but de ces dandys soviétiques était de ressembler aux Américains et de se créer non seulement un style vestimentaire mais aussi un comportement basé sur l'épatage. Evidemment, leurs costumes n'ont jamais ressemblé de près ou de loin à ce que portaient les véritables américains mais le fait de porter de vêtements qui faisaient fi de la grisaille ambiante et de la mode soviétique et qui ne ressemblait à rien de ce que l'on avait vu auparavant, constituait à lui seul d'abord un acte de rébellion (problème générationnel), puis un acte de bravoure et en fin un acte de dissidence puisque le mouvement dura jusque dans les années 70. A la fin des années 50 et au début des années 60, le mouvement se « radicalise » et entre en dissidence dès lors que le *stiljaga* se définit comme étant *štatnik*, c'est-à-dire un habitant des Etats-Unis. Tout ce qui vient des Etats-Unis participe à la fascination et à l'engouement du *stiljaga* pour l'Amérique, que ce soient les jeans, Count Basie ou Hemingway. Ces objets, livres, cigarettes, disques, etc. sont à tel point recherchés qu'ils en deviennent fétichisés comme le signalait l'écrivain Vassili Axionov.

Dans ce papier, je me propose d'analyser le phénomène des jeunes dandys soviétiques pour voir comment ils se sont approprié certaines sphères de la culture américaine et comment ils les ont utilisées pour se forger une identité « underground » pour entrer en dissidence contre le régime soviétique.

Mots-clés: *stiljaga*, *štatnik*, dandy soviétique, U.R.S.S., jazz

Tanja Tiekso
University of Helsinki
Finland

The idea of ecology in the media arts in Finland from 1967 to 1972

In the end of the 1960s, the consciousness of the environment was quickly increasing via information technology. Suddenly, the whole Planet Earth entered into people's own living rooms, also in Finland, far from the global centres. Local issues were replaced by global problems.

At the same time, the underground movement was at its most vivid in Finland. All limits were questioned and art became a way to parse the world and to influence it. The idea of art as separated from the surrounding reality and society was no longer valid.

The theme of ecology, by which I mean a certain awareness of the environment and also environmental conservation, was one of the central new global themes of the time. The theme was present in the Finnish underground and media art works of the time period. In 1968 graphic designer Tapio Vapaasalo described the task of an artist "in the age of technology" in an underground magazine *Iiris* as follows: "The only reason why contemporary art is seen significant is that the technology that predominates us has progressed much faster than our ability to change and settle into our new environment. We still love specializing, individuality and even fading away from our environment. For the society, the most important tasks [of an artist] are to educate people to understand the environment which is now technical, and to settle into the change."

In media arts the idea of technology was interwoven with the theme of ecology. The still unknown technology of the future was seen as a possible solver of serious global problems, like overpopulation, environmental issues, famine and inequality between people. Just nobody knew when and how these problems were to be solved. The nature and the means of the becoming technology were still unknown, and the idea of this unknown contained also mystification and fears.

In my presentation I will give examples of how the themes of ecology and technology were presented both in the art discussion in media (magazines, television and radio programmes) and in media arts in Finland. I will also tentatively consider how the theme of ecology came to Finland and to the field of arts. My examples of art works include underground films, electronic music, installations and radio plays made by artists connected to both the underground movement and the field of media art, for example Erkki Kurenniemi (films, electronic instruments and electronic music), Erkki Salmenhaara (electronic music for films and installations), Eino Ruutsalo (films and installations) and Otto Donner (electronic music and radio plays). The research materials are mainly unpublished and placed in several archives in Helsinki (eg., Finnish Broadcasting Company, Finnish Music Information Centre, Helsinki Design Museum and National Audiovisual Archive).

Keywords: Finland, 1960s, media art, underground culture, ecology, technology

Bela Tsipuria
Ilia State University
Georgia

Transferring Avant-garde to Georgia / Transferring Georgia to Avant-garde

Transfer of avant-garde from Europe to Georgia is the process reflecting aesthetical, as well as political tendencies and controversies of the 20th century Georgian-Russian history. In 1910s avant-garde movement was introduced to Georgia by Georgian writers as a pure aesthetical novelty, and on the other hand, as the engine for state/societal renovation. Through this function avant-garde was accepted in 1918-1921, in the time of free Democratic Republic of Georgia, when modernist/avant-garde activities were seen as a way of Georgia's inclusion into European cultural and political context. In 1917-1920 Georgian modernists were hosting their Russian colleagues escaping from Russian Bolshevik revolution and civil war. Avant-garde aestheticism was widely appropriated here, and Tbilisi was transformed into true multicultural/multiethnic avant-garde city. We can also observe how the part of Russian avant-garde was relocated from Russian cultural centers to Tbilisi, formal periphery. (See Luigi Magarotto, Marzio Marzaduri, and Giovanna Pagani in *L'avanguardia a Tiflis : Studi, ricerche, cronache, testimonianze, documenti*, 1982; Tatiana Nikolskaia, *Fantasticheskii gorod": Russkaia kul'turnaia zhizn' v Tbilisi (1917–1921)*, 2000)

The function of avant-gardism was associated with Westernization and liberation of the country – on cultural, societal, as well as political levels, while Georgia was facing postcolonial challenges after one century spent as a Russian colony.

In 1920s, the first decade of establishing Soviet rule in Georgia, similar to Russian avant-garde artists, Georgian Futurists believed that while the social progress would be achieved by Bolsheviks, the new vision of the world would be created through avant-garde revitalization of individual and society (See Georgian Futurist's literary journals: *H2SO4*, Tbilisi, 1924; *Memartskheneoba*, 1-2, 1927, 1928).

Already in 1930s, with the strengthening of Soviet cultural policy, avant-garde was announced by the Soviet centre as worthless formalist art with no function or mission, and thus inappropriate to Soviet country. Georgian modernist/avant-garde writers and artists had to go through the painful process of re-transformation and adaptation to the new Soviet reality. In Stalin Totalitarian times avant-garde activities in Georgia were forcibly suspended, and this whole experience was erased from cultural memory. Even after the cultural Thaw avant-garde culture was not fully restored, the memory of Georgian Avant-garde experience and the knowledge of Western Avant-garde was shared only in small circles of culture recipients, and practiced by very few individual artists and writers, thus accepted as the way of cultural resistance to Soviet regime.

In post-Soviet/postcolonial Georgia evocation of memory of Georgian historical avant-garde experience, and re-familiarization with modern Western culture is seen as a way country's new transfer into European cultural and political community.

Keywords: historical avant-garde, Tbilisi multicultural modernism, cultural shifts, transfer and transformation

Adrian Tudurachi
Université Babes-Bolyai, Cluj-Napoca
Roumanie

**Importer l'avant-garde, exporter la littérature nationale:
Enjeux nationalistes dans l'appropriation de l'avant-garde en Roumanie.
Etude de cas: le virage vers l'avant-garde de la revue « Contimporanul » (1922-1924)**

La première revue qui avait accueilli l'avant-garde en Roumanie, «Contimporanul» (Le Contemporain) n'avait pas été conçue initialement comme une publication d'avant-garde: par son nom, qui rappelait celui d'une publication socialiste parue entre 1881 et 1891, elle s'était engagée à la défense d'une critique sociale radicale, marquée à la fois par sa posture marginale par rapport à la vie politique roumaine (se revendiquant, explicitement, d'une tradition internationaliste juive), et par la mobilisation d'un militantisme apparenté à l'anarchisme. Par rapport à ce programme, l'importation de l'avant-garde avait entraîné une rupture qui s'est scannée en deux pas. L'histoire littéraire préfère en retenir l'épisode le plus spectaculaire, la déclaration violemment avant-gardiste intitulée *Manifeste activiste adressé à la jeunesse* parue en mai 1924 dans le numéro 46 de la revue. On méconnaît pourtant le fait qu'avant cette adhésion décisive à l'avant-garde, la revue avait opéré un virage plus subtil: entre mars et juin 1923 elle avait fait aveu de sa volonté d'entamer des rapports directs avec les groupements d'avant-garde européens. Avant de mettre en page la rhétorique propre à l'avant-garde, avant d'exhiber les enjeux de l'inventivité formelle de la littérature nouvelle, cette appropriation précoce proposait l'intégration dans un réseau d'« amitiés ». Une pratique sociale devançait l'adhésion explicite à un programme. Cette mise en scène prématurée de l'avant-garde avait déterminé un sens singulier de l'action, reflété dans l'infléchissement de la politique éditoriale, dans l'altération de l'idéologie et dans le ré-positionnement de la revue dans le champ culturel. Il faut en noter au moins deux repères. Premièrement, il s'agit de *l'inversion du vecteur de circulation entre le centre et la périphérie*. Le modèle du réseau d'amitiés, par la représentation (utopique) qu'il donne de la communication, brouille le sens univoque de l'importation. Pour « Contimporanul » il sera ainsi possible d'envisager un parcours à rebours du «réseau», non pas pour localiser l'avant-garde, mais pour faire connaître la littérature nationale à l'étranger. D'où le deuxième repère de cette action: *la représentativité nationale*. Une présence du pluriel à vocation ethnique, une identité en mouvement (l'effacement progressif de la judéité affichée par la revue) et surtout l'attribution - au nom de la Roumanie - d'une mission civilisatrice dans les Balkans attestent l'émergence paradoxale d'une revendication nationaliste, engagée notamment par cette appropriation décalée de l'avant-garde.

Mots-clés: avant-garde roumaine, judéité (son rôle dans l'appropriation de l'avant-garde), réseaux d'amitiés (dans les avant-gardes), transmission, nationalisme.

Harri Veivo

Université de la Sorbonne Nouvelle – Paris III

Ismes à la charnière entre le national et l'international dans la poésie finlandaise des années 60

Le recueil des essais *Nykyaikaa etsimässä* (*À la recherche du contemporain*, 1929) d'Olavi Paavolainen et quelques poèmes de Gunnar Björling, Rabbe Enckell et Aaro Hellaakoski mis à part, la littérature finlandaise n'a pas suivi l'expérimentation des grands mouvements d'avant-garde de l'entre-deux-guerres. Par contre, les années 60 voient naître un nouvel intérêt pour le dada et le surréalisme, ainsi que pour les mouvements contemporains comme la poésie concrète et l'art pop. Cet intérêt témoigne de l'internationalisation de la poésie et de la société finlandaises, mais il est également motivé par un jeu de positionnement à l'intérieur du champ littéraire national.

En Finlande, la génération des années 50, « la deuxième vague du modernisme » (après celle de la fin des années 20), a cherché à renouveler le discours poétique par l'épuration des archaïsmes et des structures métriques jugées artificielles et par l'utilisation privilégiée des images. Les poètes qui ont marqué « la nouvelle poésie des années 60 » ont continué dans cette voie, mais tout en cherchant à renouer le contact entre la poésie et la société, qui était en train de connaître une série de mutations profondes (urbanisation, hausse de revenus et de consommation, arrivée de la télévision, montée de la culture des jeunes). C'est cette recherche d'engagement social et politique qui a motivé l'expérimentation poétique avec par exemple le collage et le montage, la citation, les inventaires et les systèmes de classification, la typographie et la mise en page – l'expérimentation qui était, d'autre part, inspirée par les mouvements d'avant-garde historiques et contemporains.

Dans ma communication, je chercherai à comprendre les discussions des années 60 sur les mouvements internationaux d'avant-garde – et avant tout le surréalisme et le dada – comme un travail d'explication, d'interprétation et d'adaptation situé à la charnière entre le national et l'international où l'utilisation de sources étrangères ne peut pas être séparée des motivations et conditions déterminés par le champ littéraire finlandais.

Mots-clés : poésie finlandaise des années 60, mouvements internationaux, champ littéraire national, interprétation, adaptation