

Material Meanings

**Third Biannual conference of the European Network for Avant-Garde and Modernism Studies (EAM)
University of Kent, 7-9 September 2012**

DRAFT PROGRAMME

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Friday:

15.00-16.30 First parallel sessions
17.00-18.30 Welcome, Plenary
18.30-19.30 Reception
19.30 Dinner

Saturday:

9.00-10.30 Second Parallel Sessions
10.30-11.00 Coffee
11.00-12.30 Third Parallel Sessions
12.30-1.30 Lunch
13.30-15.00 Fourth Parallel Sessions
15.00-15.30 Coffee
15.30-17.00 Fifth parallel sessions
17.15-18.30 Plenary
19.30 Conference Banquet

Sunday:

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

Friday 15.00-16.30 First parallel sessions

Session Number	Session details
1	<p>Materialities of the ‘Trace’ in Post-Avant-Garde Art and Literature</p> <p>Barnaby Dicker (Chair) (UCA Farnham, Swansea Metropolitan University).</p> <p>Astrid Ensslin and Lyle Skains (Bangor University), “The Material Trace in Electronic Technotext.”</p> <p>Kim Knowles (Aberystwyth University), “Bodily Inscriptions in Contemporary Experimental Cinema: An Art of Resistance.”</p> <p>Kate Lawrence (Bangor University), “Quotidian acts: Public Participation in Film Documentation of Susanne Thomas’s <i>Trainstation</i> (1998).”</p> <p>Nina Parish (University of Bath), “In the Shadow of the <i>Livre d’artiste</i>? Contemporary Experimentation with New Technologies and Book Form in France.”</p>
2	<p>Reimagining Reality in Surrealist Art, Literature and Film</p> <p>Felicity Gee (chair) (Royal Holloway University of London), “Shadows of Forgotten Ancestors: theatrical hybridity, magical surreality and the avant-garde in the work of Sergei Parajanov.”</p> <p>Kimberley Marwood (University of Essex), “Gothic Avant-Gardism: Reading Surrealism’s Gothic Novels.”</p> <p>Catriona McAra (University of Huddersfield), “Surrealism and the (Anti) Fairy Tale.”</p> <p>Esra Plumer (Department of Art History, University of Nottingham), “Anagrams and Automatism: Exploring Alternative Realities in Unica Zürn’s Graphic Notebooks.”</p>
3	<p>Puppets and Machines</p>

	<p>Ulrike Küchler (Cambridge/Berlin), “Machines That Matter: The Artificial (Re)Production of Writing and reading.”</p> <p>Asiya Bulatova (University of Manchester, England), “‘The thing must move to be an engine’: Materiality of Genre in W.C. Williams’ ‘An Essay on Virginia’.”</p> <p>Dominika Buchowska (Adam Mickiewicz University, Poznan) “ Aesthetics of the Marionette in the Art of Wyndham Lewis, David Bomberg and Mark Gertler”</p>
4	<p>Poetics of Object/Language</p> <p>Konstantin Dudakov-Kashuro (Lomonosov Moscow State University), “The Materialization of Language in Italian Futurist Poetry.”</p> <p>Kate McLoughlin (Birkbeck, University of London), “Pound’s Stones: Quotation as Despoliation in Canto IX.”</p> <p>John Attridge (University of New South Wales), “Telephones, noise and contingency in <i>A la recherche du temps perdu</i>.”</p> <p>Laura Scuriatti (European College of Liberal Arts, Berlin), “Artists, Artworks, Marble and Rags: Mina Loy’s Poetic Objects.”</p>
5	<p>Text and Sound</p> <p>Beata Sniecikowska (Polish Academy of Sciences, Warsaw), “Sound Motion, Page Motion: The Role of Sound Texture and Typography in Creating Movement Impressions in European Avant-Garde Poetry.”</p> <p>Eva Lilja (University of Gothenburg), “A Theory of Rhythm: discussed in poems by Fahlström, Gomringer and Heaney.”</p> <p>Susan Reid (Northampton), “Shock and Oratorio: D.H. Lawrence and the Music of Schoenberg.”</p> <p>Eleni Loukopoulou (Kent), “Upon Hearing James Joyce: The <i>Anna Livia Plurabelle</i> gramophone disc (1929).”</p>
6	<p>Futurism/Dada</p>

	<p>Marja Härmänmaa (University of Helsinki), “Eating Artistically: Marinetti and the Futurist Cuisine as an Aesthetic Form of Socio-Political Criticism.”</p> <p>Maria Elena Versari (University of North Florida), “<i>Materia</i>: from Futurist Materiality to Dadaist Contamination.”</p> <p>Christiane Heibach (Staatliche Hochschule für Gestaltung, Karlsruhe), “Food-Media: Eat Art as Synthetic Epistemology of the Avant-Garde.”</p> <p>Ernest Schonfeld (University College London), “Refunctioning the Media in the World of John Heartfield.”</p> <p>Serge Milan (Université de Nice), “L'oeuvre-manifeste dans l'avant-garde futuriste.”</p>
7	<p>Technologies of Performance</p> <p>Adrian Curtin (University of Exeter), “The Spectacle of Phony Phonography in Jean Cocteau’s <i>The Eiffel Tower Wedding Party</i>.”</p> <p>Claire Warden (University of Lincoln), “ ‘SMASH THE BARS’: Incarceration and Emancipation in the Theatrical Cages of the Modernist Avant-Garde.”</p> <p>Ketevan Shavgulidze (Tbilisi State Academy of the Arts), “ ‘Hoopla, We are Alive!’ EXPANSION.”</p> <p>Magdolna Jákfalvi (University of Theatre and Film Arts Budapest), “The Gas Heart in the Cauldron: the Performativity of Avantgarde Dramatic texts” (en français)</p>
8	<p>Modernist Women (hosted by the British Association of Modernist Studies)</p> <p>Gerri Kimber (Northampton) (chair), “That Pole outside our door’: Floryan Sobieniowski and Katherine Mansfield.”</p> <p>Louise Kane (De Montfort University, UK), “ ‘a dainty bibelot’: Form and Function in <i>The Open Window</i> (1910-1911), <i>Rhythm</i> (1911-13), and <i>Form</i> (1916-22).”</p>

	Aimee Gasston (Birkbeck, University of London) “Modernist appetites: Katherine Mansfield and the art of consumption.”
9	<p>Literature and the extra-literary (hosted by the British Association of Modernist Studies)</p> <p>Rebecca Beasley (Oxford) (chair)</p> <p>Neal Ashley Conrad Thing (Ludvigsborg, Sweden), “The Force of Paradox: Interdisciplinary Approaches to Paradoxes in the Poetry and Gunnar Ekelh�f.”</p> <p>Mark Jackson (Birkbeck, London), “Bob Cobbing’s Soundtext Work as Modernist Residues of Sound and the Visual.”</p> <p>Edwin Hercock (University of Sussex, UK), “Materiality and Facticity: Early Oppen vs. Late.”</p>
10	<p>Modernist Appropriations (hosted by the British Association of Modernist Studies)</p> <p>Daniela Caselli (Manchester University) (chair)</p> <p>Sarah Lee (Goldsmiths College London), “Anglo-American Poetic Reactions towards the European Avant-garde, 1910-1915.”</p> <p>Merle Tank (Estonian Academy of Arts), “The Constructivist moment: a case-study of avant-garde movements in Estonia and in Slovenia.”</p> <p>Elizabeth Kate Switaj (Queen’s University, Belfast), “James Joyce’s Transfigurations of ‘Beerlitz in His Mathness’.”</p>

Saturday 9.00-10.30 Second Parallel Sessions

11	<p>Diagrams of Embodiment</p> <p>Dr Julian Henriques (Goldsmiths, University of London) “Sound, Movement and Auditory Space.”</p> <p>Cláudia Martinho (Goldsmiths, University of London), “Vibrational Fields.”</p> <p>Melina Scialom (University of Surrey, UK) and Paola Crespi (University of Surrey), “Rudolph Laban’s diagrammatic thought”</p> <p>Andrej Mircev, Free University Berlin “Icons as Diagrams of Incarnation”</p>
12	<p>The Materiality of Time in the Twentieth-Century Avant-Gardes</p> <p>Sascha Bru (co-chair) (mdrn, University of Leuven), “Chronaesthesia: Private and Public Temporalities in Modernism and the Avant-Gardes.”</p> <p>Tyrus Miller (co-chair) (University of California, Santa Cruz), “Situationist Times: Dehabitation, Play, and Utopia in Constant’s New Babylon.”</p> <p>Ina Blom (University of Oslo) “The Autobiography of Video: A Revisionist Approach to an Avant-garde Time Technology.”</p>
13	<p>Aesthetics of Material Estrangement in Central and Eastern European Avant-Gardes 1950 – 1980</p> <p>Dietmar Unterkofler (Novi Sad University, Serbia), “Language as Thing, Photography as Art – Paradigm Shifts in the Discourse of Media in the Yugoslavian Neo-Avantgarde.”</p> <p>Károly Kókai (chair) (Department of Finno-Ugristik, University of Vienna), “The Aesthetics of the Periodical <i>Magyar Műhely</i>.”</p> <p>Heide Kunzelmann (Director of the Ingeborg Bachmann Centre for Austrian Literature at the IGRS London, SAS, University of</p>

	London) “Degrees of Functionalisation: The <i>Wiener Gruppe</i> as an Example for a Received ‘Corporate’ Avantgardist Identity.”
14	<p>Sound Matters: Avant-Garde Radio, Modernism and Samuel Beckett</p> <p>Gaby Hartel (independent scholar, Berlin), “Out of the Dark or Heard From the Visual World? Beckett’s Use of the Radio Medium.”</p> <p>Adrienne Janus (Aberdeen University), “A Coincidence of Contraries: A Minimalist, A Maximalist and May ’68.”</p> <p>Lea Sinoimeri (chair) (University of Le Havre), “Poetics of Sound in Gertrude Stein, Djuna Barnes and Samuel Beckett.”</p> <p>Derval Tubridy (Goldsmiths, University of London), “Re-sounding Beckett in contemporary Irish sound art.”</p>
15	<p>The Unheard Avant-garde in Scandinavia: Experiments between systems design, performativity, and art (panel presentation)</p> <p>Ivan Dehn (Department for Innovation and Development, Danish Broadcast Company).</p> <p>Martin Luckmann (Danish Broadcast Company).</p> <p>Mogens Jacobsen (Media Artist, co-founder of Artnode.dk, Copenhagen).</p> <p>Morten Søndergaard (chair) (Interactive Media Art / Media Art Curator, Aalborg University Copenhagen).</p>
16	<p>La matière publicitaire en littérature</p> <p>Myriam Boucharenc, (l’Université Paris Ouest Nanterre), “La publicité transfigurée.”</p> <p>Gérard Farasse (l’Université du Littoral-Côte d’Opale), “Le texte prospectus : l’exemple de Ponge.”</p> <p>Myriam Boucharenc et Gérard Farasse (entretien), “Usages de la publicité.”</p>

17	<p>Zur Rekonfiguration des Stofflichen bei Raoul Hausmann</p> <p>Hubert van den Berg (Adam-Mickiewicz-Universität, Poznań) (Forumvorsitzender), “Zum 'Materialismus' von Raoul Hausmann.”</p> <p>Andreas Haus (Universität der Künste, Berlin), “Raoul Hausmanns fotografische Arbeiten : Die Suche nach einer allgemeinen Welt-Substanz.”</p> <p>Arndt Niebisch (University of North Carolina at Greensboro), “Hausmanns Grammophon und die Materialität der Medien.”</p> <p>Hélène Thiérard (Universität Osnabrück / Université ParisIII-Sorbonne Nouvelle), “Von der Fotomontage zum montierten Textmaterial : Zu Raoul Hausmanns Buch-Projekt <i>Hyle</i>.”</p>
18 (DOUBLE SESSION)	<p>Art, Theory and Text</p> <p>Imre József Balázs (Babeş-Bolyai University, Romania), “Transferring Surrealism: Árpád Mezei and the Theories of Hybridity.”</p> <p>Inge Arteel (Vrije Universiteit Brussel), “From Idol to Doll: Avant-Garde Appropriation of African Sculpture, Then and Now.”</p> <p>Vladimir Feshchenko (Russian Academy of Sciences, Moscow), “Bitextuality in Wassily Kandinsky’s Writings: The Verbal and the Pictorial.”</p> <p>Nicola Creighton (Queen’s University Belfast), “How to Write about Art? Carl Einstein’s non-totalizing Ekphrasis.”</p> <p>Paulina Ambroży (Adam Mickiewicz University, Poznań) and David Cottington (Kingston University, London), “The Interior Seen: Decoration and Psychology in Henry James and Edouard Vuillard.”</p> <p>Iveta Slavkova, (American University of Paris/ HAR Paris Ouest Nanterre), “Rethinking Camille Bryen's materiality within the framework of his own abhumanist theory.”</p> <p>Stuart Christie (Hong Kong Baptist University), Pliant Solids: Herbert Read’s Aesthetic Reversal in <i>The Green Child</i> and Selected Sculptures by Henry Moore.”</p>

<p>19</p>	<p>Feminism and the Neo-Avant-garde</p> <p>Annika Öhrner (Uppsala University), “HON - ”hon” ”she” ”elle” ”sie” ”lei””zij” (St Phalle, Ultvedt, Tinguely, Moderna Museet 1966). Collaborations, Interpretations.”</p> <p>Birgitte Anderberg (Statens Museum for Kunst, Copenhagen), “Feminism and Conceptual Art.”</p> <p>Agata Jakubowska (Adam Mickiewicz University, Poznań), “M/Paternal Meanings in the Neo-avant-garde.”</p>
<p>20</p>	<p>Visuality/Textuality</p> <p>Emma Wagstaff (University of Birmingham), “ ‘Le trait se brise sur la feuille’: Writing and Drawing with Seghers in <i>L’Éphémère</i>.”</p> <p>Cosana Eram (University of the Pacific, Stockton, California), “Isidore Isou: The Avant-Garde and After.”</p> <p>Patti Gaal-Holmes (Portsmouth), “Drawing the World into Cohesion: The World as Matter and Meaning.”</p>
<p>21 (DOUBLE SESSION)</p>	<p>Incarnations of textual materiality: from modernism to liberature</p> <p>Ariko Kato, (University of Tokyo, Japan), “Book as a New Genre: The Book Illustrations and Bookplates of Bruno Schulz.”</p> <p>Katarzyna Trzeciak (chair) (Jagiellonian University, Krakow), “Giacometti's fantasy: inside and beyond material experience.”</p> <p>Izabela Curyło-Klag (Jagiellonian University, Kraków, Poland) “Modernism in a Rear-view Mirror: McLuhan’s <i>Counterblast</i> of 1954 and 1969.”</p> <p>Katarzyna Bazarnik (Jagiellonian University, Kraków, Poland), “Modernist roots of liberature.”</p> <p>Emiliano Ranocchi (University of Udine, Italy), “Liberature and Anthropology.”</p> <p>Andrzej Zawadzki (Jagiellonian University, Krakow), “A Trace of Art, the Art of Trace.”</p>

	<p>Joanna Orska (chair) (University of Wrocław, Poland), “The Object in Translation.”</p> <p>Dorota Kozicka, (Jagiellonian University, Krakow, Poland) “Performative Quotation Marks.”</p>
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Saturday 11.00-12.30 Third Parallel Sessions

23	<p>The Poetics of the City</p> <p>Scott McCracken (chair) (Keele University)</p> <p>Chantal Delourme (Université Paris-Ouest Nanterre) Jean Rhys's <i>Good Morning Midnight</i>: forms of precarious life in the cosmopolitan thirties'</p> <p>Eveline Kilian (Humboldt-Universität zu Berlin) 'Liquid Modernity and the Concrete City'</p> <p>Juliana Lopoukhine (Université Paris Ouest, Nanterre), "The unreadable city in <i>Jacob's Room</i> by Virginia Woolf: time in a stranglehold."</p> <p>Andrew Thacker (De Montfort University, Leicester) "Views from Abroad: Modernism and the Urban Imaginary."</p>
24	<p>Concrete Signs & Traces of Matter: Challenging the Material Limits of Media in Post-war Avant-gardes</p> <p>Thomas Eder (University of Vienna), "Concrete Poetry and Matter: Exemplification and weak synaesthesia."</p> <p>Gabriele Jutz (chair) (University of Applied Arts, Wien) "Trace, Gesture, Relic: Echoes of the Index in Experimental Cinematic Practices."</p> <p>Wolfgang Müller-Funk (University of Vienna), "Quad, square and the salient point. Semiosis in the oeuvre of Friedrich Achleitner."</p> <p>Caroline Schopp (University of Chicago), "<i>fenster</i> as frame: the materiality and mediality of the Viennese avant-garde."</p>

<p>25</p>	<p>Seeing Through Primitivism: Material and Manipulated Meaning in the Art of Early 20th-century German-speaking Europe</p> <p>Sherwin Simmons (Department of Art History, University of Oregon), “Ernst Kirchner’s Still Lifes, 1912-13: Textile Space, Primitive Form, and the Expressive View of Things.”</p> <p>Aya Soika (European College of Liberal Arts, Berlin), “Pechstein and Palau: A Case Study in ‘Primitivism’.”</p> <p>Brett M. Van Hoesen (Department of Art, University of Nevada), “Primitivist and Postcolonial Discourses in the Photomontages of László Moholy-Nagy.”</p> <p>Eleanor Moseman (chair) (Department of Art, Colorado State University), “Coptic Catalyst: Primitivism, Abstraction, and Freedom in Kirchner’s Swiss Works.”</p>
<p>26</p>	<p>Cultural History of the Early Avant-garde in the Nordic Countries</p> <p>Andrea Kollnitz (Centre for Fashion Studies/ Art History Department at Stockholm University), “Promoting the Young. Interactions between the Avant-garde and the Swedish Art Market 1910-1925.”</p> <p>Torben Jelsbak (University of Copenhagen), “Nordic Expressionism(s)?!”</p> <p>Benedikt Hjartarson (University of Iceland), “Toward a Typology of the Avant-garde in the Periphery: The (Missing) Case of the Historical Avant-garde in Iceland.”</p> <p>Kari J. Brandtzæg, (University of Oslo/ Office for Contemporary Art), “The Role of the Political in Formulating a Cultural and Aesthetic Practice between Two World Wars.”</p>
<p>27</p>	<p>L'objet et le mot : évolution et diversité d'une relation ('1890 - '1960)</p> <p>Jennifer Beauloye (Université Libre de Bruxelles), “L’intérieur Fin de siècle, objets et littérature.”</p> <p>Clément Dessy (Oxford), “De l’objet à l’édifice, du texte à la trace dans l’œuvre symboliste de Fernand Khnopff.”</p>

	<p>Marie Godet (Université Libre de Bruxelles), “La pratique de l’objet des poètes surréalistes bruxellois après la Seconde Guerre mondiale.”</p> <p>Denis Laoureux (Université Libre de Bruxelles), “Marcel Broodthaers et le moule des mots.”</p>
18	DOUBLE SESSION CONTINUED
28	<p>Lives and Signs</p> <p>Lorella Bosco (Università degli Studi di Bari, Italy), “Medialität und Performance in Emmy Hennings‘ autobiographischen Texten”</p> <p>Anke Gilleir (KU Leuven), “Rosa Luxemburg oder das tote Mädchen: Politik als literarische Ikone.”</p> <p>Michael Grote (Bergen University, Norway), “ ‘und was mach ich jetzt?’: Autobiographische Praktiken in Konrad Bayers Romanfragment <i>der sechste sinn</i>.”</p>
29	<p>Architectural Avant-gardes</p> <p>Alexandra Brown (Griffith University Australia), “Inflatable Architectures of Postmodernism: Temporary, Transportable, Transparent.”</p> <p>Iva Ceraj (Croatian Academy of Sciences and Arts, Zagreb), “The Role of Architect Bernardo Bernardi and the Neo-avant-garde group <i>Exat 51</i> in establishment of Croatian design.”</p> <p>Katie Lloyd Thomas (Newcastle University, UK), “Material Products and Processes: Elisabeth Benjamin’s House at East Wall (1936-7).”</p>
30	Spaces of the Avant-Garde

	<p>Magdalena Holdar (Stockholm University), "Doing Things Together: Fluxus Collaborations as Curatorial Enterprise."</p> <p>Vibeke Petersen (Independent Researcher, Denmark), "Gunnar Aagaard Andersen: How an Artist Interfered and Questioned the Danish Art Field."</p> <p>Margardia Brito Alves (Universidade Nova de Lisboa, Portugal), "Constructions: From Art to Architecture and Back Again."</p> <p>Andrea Sakoparnig (Interart Studies, Berlin), "Convergence: The Hidden Intermediality of the Arts."</p>
21	DOUBLE SESSION CONTINUED

Saturday 13.30-15.00 Fourth Parallel Sessions

31	<p>Dematerializations</p> <p>Barrett Watten (Chair) (Wayne State University), “Radical Historicism: Counterfactual Aesthetics in W.G. Sebald’s <i>The Rings of Saturn</i>.”</p> <p>Jonathan Eburne (Pennsylvania State University), “Worlds in Collision: Velikovsky’s Avant-Garde”</p> <p>Kristine Danielson (Wayne State University), “Dialectics and Dematerialization in Conceptual Art of the 1960s.”</p>
32	<p>The Beat networks in Europe: circulation, translation and subversion</p> <p>Dorota Walczak (Université Libre de Bruxelles), “In the Beat of the Polish Road and the Beatnik’s Heroes.”</p> <p>Tiit Hennoste (Institute of Estonian and General Linguistics at the University of Tartu), “Howl on the Road. The traces of Beat movement in Estonian literature.”</p> <p>Petra James (joint chair) (Université Libre de Bruxelles) “Beat networks in Czechoslovakia.”</p> <p>Harri Veivo (joint chair) (University of New Sorbonne Paris 3 and University of Helsinki) “Testing and transgressing discourses, roles and media – Beat in the restless Finland of the 60s”.</p>
33	<p>Interrelations between Theory, Technology, and New Media in Avant-Garde Practices</p> <p>Kari J. Brandtzæg (University of Oslo/Office for Contemporary Art, Norway), “War and New Technology in Henrik Sørensen’s Painting <i>Field of Honour</i> (1931).”</p>

	<p>Isabel Wünsche (chair) (Jacobs University, Bremen, Germany), “Revolutionary Spirit and New Media in the Artistic Productions of the November Group.”</p> <p>Lidia Głuchowska (chair) (University of Zielona Góra, Poland), “From Abstract Film to Op Art and Kinetic Art: Henryk Berlewi’s Mechano-Facture as a Transmedial Adaptation of the Experimental Films by Viking Eggeling.”</p> <p>Przemysław Strożek (Institute of Art of the Polish Academy of Sciences, Warsaw, Poland), “In the beginning was MERZ”. An attempt to compare Kurt Schwitters <i>Merzbau</i> and Lee Scratch Perry’s <i>Black Ark Studio</i>.”</p>
34	<p>Paint, Pavilions, Performance, Poems and Posters: (Inter)Mediality and Postwar Modernism</p> <p>Natalie Adamson (chair) (University of St Andrews), “Imagination and Materiality in the Paintwork of Pierre Soulages.”</p> <p>Noit Banai (chair) (Tufts University/School of the Museum of Fine Arts), “A Synthesis of the Arts, a Dissonant Politics: <i>The Phillips Pavilion</i> and the Materialization of Europe.”</p> <p>Sophie Cras, (Paris I Panthéon-Sorbonne), “Materialist Fantasies: Questioning the Value of Art and Currency in the Era of the ‘New Franc’.”</p> <p>Victoria H. F. Scott (Emory University, Atlanta), “Mao-sur-Seine: The Chairman’s Influence on the French Posters of 1968.”</p>
35 (DOUBLE SESSION)	<p>Neo-avant-garde and the Soviet regime</p> <p>Tiit Hennoste (University of Tartu, Estonia), “Interaction and interference between Estonian avant-garde/modernist literature and rock music at the turn of the 1960s-1970s.”</p> <p>Sirje Helme (Art Museum of Estonia), “Avant-Garde of the 1960s in Estonia as subculture.”</p> <p>Luule Epner (University of Tallinn, Estonian Literary Museum), “Estonian avant-garde theatre in the Soviet context: expressive means and meanings.”</p>

	<p>Anu Allas (Graduate school 'InterArt Studies', Freie Universität Berlin), "Object in Action: The Material and the Symbolic in Neo-Avant-Garde Happenings in Estonia."</p> <p>Virve Sarapik (chair) (Institute of Art History, Estonian Academy of Arts / Estonian Literary Museum) "Neo-avant-garde, Soviet cultural semiotics and existentialism."</p> <p>Andres Kurg (Institute of Art History, Estonian Academy of Art) "Soviet design discourse and new avant-garde art in Tallinn in the early 1970s."</p> <p>Roosmarii Kurvits (University of Tartu, Estonia), "The Modernization of the Visual Form of Estonian Newspapers during the 1970s"</p>
36	<p>Transfiguration des matériaux : les avant-gardes historiques et le roman</p> <p>Monica Jansen (University of Utrecht) – Luca Somigli (University of Toronto), "<i>Le Monoplan du Pape</i>: Form and Ideology in an Early Futurist Novel."</p> <p>Isabelle Krzywkowski (Université Grenoble III), "Dématérialisation du roman."</p> <p>Barbara Meazzi (Chair) (Université de Savoie), "Marinetti et le roman futuriste : projets, stratégies, réalisations."</p>
37	<p>Destinies of the thing</p> <p>Katharina Weinstock (Staatliche Hochschule für Gestaltung, Karlsruhe), "Von ungewöhnliche Begegnungen mit gewöhnlichen Dingen: Das Fundobjekt als Modellfall 'materialer Bedeutung'."</p> <p>Johanne Mohs (Hochschule der Künste, Bern) "Zu An- und Ausschittnen Potential des Cut-up-Gedichts in frühen und späten Avantgarden."</p> <p>Martin Endres (Freie Universität Berlin), "Re/Signation: Eine Revision graphisch-materieller Scripturalität."</p>
38 (DOUBLE	<p>Art and Objects</p>

SESSION)	<p>Alison Kearney (Wits School of Education, Johannesburg), “The Framing of Objects in Penny Siopis’ Exhibition ‘Sympathetic Magic’.”</p> <p>Anne-Grit Becker (Freie Universität Berlin), “Words, Trucks and Culture: Robert Rauschenberg and the Everyday in Motion.”</p> <p>Irina Genova (New Bulgarian University, Sofia), “Virtuality of Classical Images and Materiality of the Meanings in Modern Art in two Contemporary Art Works: “The Raft of the Medusa / Le Radeau de la Méduse” by Nadezhda Lyahova and “Natural Modernism” by Kiril Prashkov.”</p> <p>Caroline Blinder (Goldsmiths, University of London), “Polaroid Paintings: Still Life Aesthetics in the Polaroid Photographs of Walker Evans and André Kertész.”</p> <p>Martin Hammer (Kent) “Doggy lives: photographic sources, poetic inspiration and the materiality of paint in Francis Bacon's dog paintings from 1952/3.”</p> <p>Angeliki Spiropoulou (University of the Peloponnese), “Pictures of Garbage ‘ : Art and ‘Waste’.”</p>
39 (DOUBLE SESSION)	<p>Film in/as avant-garde</p> <p>Irena Kossowska (Copernicus University, Torun / Polish Academy of Sciences, Warsaw), “Modernist Synesthesia and a Dialog with the Old Masters: Polish experimental Film and Photomontage of the 1930s.”</p> <p>Owen Evans (Edge Hill University, UK), “Set Patterns? Art, Cinema and the Dialogue of Design.”</p> <p>Jelena Rakin (University of Zürich), “Autonomous Presence: Materiality and Aesthetics of the Silent Film Colors.”</p> <p>Jed Rasula (University of Georgia, USA), “Visual Music: A Missing Link?”</p> <p>Daniel L. Selden (University of California, Santa Cruz), “Douglas Sirk and the Painting of the Avant-Garde.”</p>
40	

	<p>Museum and Memorial</p> <p>Ana Kršinić-Lozica (Croatian Academy of Sciences and Arts, Zagreb), “Museum Experience: Constructing the Imaginary.”</p> <p>Stéphanie Benzaquen (Erasmus University Rotterdam), “Plastic Concept? The Journey of ‘Traumatic Realism’ in Various Academic Disciplines and What it Says of Art, Modernity and Atrocity at the Turn of the Century.”</p> <p>Caroline Diezyn (University of Western Ontario), “Masculinity and the War Memorial: Art as Enforcer.”</p>
41 (DOUBLE SESSION)	<p>The Book</p> <p>Nana Kipiani (G. Chubinashvili Georgian Art Institute), “ ‘To Melnikova’: the Book as Artistic Space.”</p> <p>Elza Adamowicz (Queen Mary, University of London), “The Surrealist Artists Book: Collusion or Collision?”</p> <p>Ros Murray (University of Manchester), “Notation, Gesture and the Material Object : Antonin Artaud’s <i>Cahier 395</i>.”</p> <p>Johan Gardfors (University of Gothenburg), ”Beyond Writing: Materiality and Expression in Åke Hodell’s <i>Orderbuch</i> and <i>CA 36715</i>.”</p> <p>Lisa Otty (Edinburgh University), “Paris Printer: Nancy Cunard at the Hours Press.”</p> <p>Eliza Deac (Babeş-Bolyai University, Romania), “Material Meanings in Mallarmé’s Poem <i>Un coup de Dés</i>.”</p>

Saturday 15.30-17.00 Fifth Parallel Sessions

42	<p>The Materiality of the Signal as reflected in Video Art</p> <p>Ulla Angkjær Jørgensen (chair) (Norwegian University of Science and Technology), “VALIE EXPORT: the Body as Sign and the Body as Signal.”</p> <p>John Sundholm (University of Karlstad) , “The Archaeology of the Signal in Kinetics and Expanded Cinema: Contingency, Interference and Performance.”</p> <p>Bodil Marie Stavning Thomsen (University of Aarhus, Denmark) , “The Production of Feedback and Interfaces in Experimental Film- and Video Art analyzed as Enfoldments of the Outside (as Camera and Short Circuits).”</p>
43	<p>(Re)Materializing Modernist Reading</p> <p>Sascha Bru (chair) (KU Leuven)</p> <p>Ben De Bruyn (Universities of Leuven and Ghent, Belgium), “The Chair and the Lamp. The Furniture of Modernist Reading.”</p> <p>Tom Vandeveldel (KU Leuven), “Materializing Modernist Sound. Towards an Analytical Framework for the Study of Sound in Narrative.”</p> <p>Anne Reverseau (Paris-Sorbonne and KU Leuven) “Postcard Poems. Materializing Modernist Texts and Readers.”</p>
44	<p>Matters of Learning Material: Education through Art, Art through Education</p> <p>Jeremy Howard (chair) (School of Art History, University of St Andrews, Scotland), “Wellington Monuments: Interpreting and Contextualising Hubert Wellington’s Strategy for Permanent Art in Modern Schools in 1930s Edinburgh.”</p>

	<p>Catherine Burke (University of Cambridge), “Concealment and exposure: the story of the Barbara Mildred Jones mural, ‘Adam Naming the Animals’ (1959 –2009).”</p> <p>Peter Cunningham (Homerton College, University of Cambridge), “Art in the Curriculum and Art on the Walls: Primary Education in the 1950s.”</p>
45	<p>The Materiality of Art and the Art of Materiality</p> <p><i>The Materiality of a Contemporary Avant-Garde?</i></p> <p>Tania Ørum (chair) (University of Copenhagen), “Feminist avant-garde 1970-2008.”</p> <p>Jesper Olsson (Linköping University, Sweden), “Remediation and Repetition: A Poetic Avant-Garde 2000?”</p> <p>Camilla Skovbjerg Paldam (Aarhus University), “Surrealist legacies in contemporary collage.”</p>
35	<p>DOUBLE SESSION CONTINUED</p>
46	<p>Les Arts ‘bâtards’</p> <p>Gaëlle Théval (Université Paris 3 Sorbonne Nouvelle), “Les matérialités à l’œuvre dans la poésie élémentaire de Julien Blaine.”</p> <p>Christophe Génin (Université Paris 1 Panthéon-Sorbonne), “Street Art : un ‘art bâtard’ au croisement des expressions.”</p> <p>Marc Décimo ((Université d’Orléans), “De quelques rouages duchampiens.”</p>
47	<p>Trauma, Memory and the Matter of Text</p> <p>Luisa Banki, “Paranoid Materialism: Rilke, Benjamin and Sebald and the Question of Spectre.”</p>

	<p>Renée M. Silverman (Florida Interantional University), "Memory Matters/Poetic Material: Benjamin's 'On Some Motifs in Baudelaire'."</p> <p>Hanna Meretoja, (University of Turku, Finland), "Experimentation for it's Own Sake? Intertwinement of Material and meaning in the <i>Nouveau Roman</i>."</p> <p>Mariacristina Natalia Bartoli (University of Fribourg), "Anecdote of the Jar: Speaking Vessels and Animated Texts within the Tradition of Epigraphical Riddles."</p>
38	DOUBLE SESSION CONTINUED
39	DOUBLE SESSION CONTINUED
48	<p>Total Works of Art</p> <p>Mara Santi (Ghent University), "Mauro Covacich and <i>The Humiliation of the Stars</i>."</p> <p>Elnara Taidre (Estonian Academy of Arts, Tallinn), "The Project of Russian Avant-Garde: A Mythological Total Work of Art"</p> <p>Jean Lee (Bauhaus Dessau), "Tanztheater, Dance Theatre and Postdramatic Theatre - Philosophical Reflection".</p>
41	DOUBLE SESSION CONTINUED

Sunday 9.00-10.30 Sixth Parallel Sessions

49	<p>Museums and (im)material meanings: latitude and limitation in the articulation of art (panel presentation)</p> <p>Stuart Burch (Chair) (Nottingham Trent University).</p> <p>Margaret Tali (School of Cultural Analysis, University of Amsterdam and Sandberg Academy of Arts).</p> <p>Eva Fotiadi (University of Amsterdam and Gerrit Rietveld Academy of Arts).</p>
50	<p>Material Anxieties, Hopeful Becomings: Psychic Unrest, Labour and the Antinomies of the Modernist Artist</p> <p>Esther Sánchez-Pardo (chair) (U. Complutense de Madrid), “Crane and Siqueiros at Work: Anxiety, New Forms, and the Artist’s Gaze.”</p> <p>María Lozano (U. Autónoma de Madrid), “Contacting” William Carlos Williams. A nomadic reading of his prose.”</p> <p>Roberto del Valle (U. Alcalá de Henares), “The Exteriority of the War Machine: Labour and <i>Potentia</i> in John Steinbeck and Richard Wright.”</p>
51	<p>Transatlantic Negotiations and Material Transfigurations: Surrealism in Postwar America</p> <p>Caroline Blinder (Goldsmiths University) (chair)</p> <p>Alexander Howard (University of Sussex, UK), “Poems wanted NOW: Charles Henri Ford, Surrealism, Pop Art, and the Reconfiguration of Avant-Gardism in Postwar America.”</p> <p>Doug Haynes (University of Sussex, UK), “Louise Bourgeois: Turning on Surrealism.”</p>

	Stephen Ross (Oxford), "A fine and touching moment": Early Ashbery, Metaphysical Surrealism, and the New Criticism."
52	<p>Intermediality and Matter</p> <p>Marianne Ølholm (University of Copenhagen), "Materiality and Locality in Contemporary Nordic Poetry"</p> <p>Andreas Lombnæs (University of Agder), "Visual Wor(l)ds: Materiality and Meaning in G. Wærness' Graphic Poetry"</p> <p>Sandra Santana (Universidad de Zaragoza), "Literature in the Expanded Field"</p> <p>Per Bäckström (Karlstad University, Sweden), "Performativity and Materiality: The Nordic Avant-Garde in the 1950-60s."</p>
53 (DOUBLE SESSION)	<p>What matters about the art of the 60s and 70s?</p> <p>Ann Stephen (chair) (University of Sydney, Australia), "1969 NY<>Australia: The matter of Xerox Books and Six Negatives."</p> <p>Laurence Kimmel (University of Lille, France), "When sites become material."</p> <p>Susan Best (chair) (University of NSW, Australia), "The Lygia Clark, the Paris years: The body as medium and material."</p> <p>Luiza Nader (Warsaw University, Poland), "Conceptual affects. Zofia Kulik and Przemysław Kwiek (KwieKulik) A letter from Milano (1972) and Activities with Dobromierz (1972-1974)."</p> <p>Magdalena Radomska (Adam Mickiewicz University, Poland), "Dialectical Materialism in Polish Art of the 70s."</p> <p>Andrew McNamara (Queensland University of Technology, Australia), "Defining moments: when visual perception becomes the material of visual art."</p> <p>Paul Wood (Open University, UK), "Global Conceptualism': for and against."</p>
54	

	<p>Les elements d'art</p> <p>Muriel Joubert (Université Lumière Lyon), "Opacité et transparence dans la musique du XXe siècle : une nouvelle vision de la profondeur sonore."</p> <p>Hélène Campaignolle-Catel (Université Paris 3), "Un a/encrage : l'emploi de la lettre alphabétique comme <i>signe graphique</i> du romantisme aux avant-gardes littéraires et artistiques (1830-1938)."</p> <p>Rym Abdelhak (Université de Sousse, Tunisie), "René Crevel : la vêtue, ou le corps d'écriture."</p> <p>Michel Arouimi (Université du Littoral), "Combines of Rauschenberg."</p>
55	<p>Poetry and Visuality</p> <p>Bojan Jović (Institute for Art and Literature, Belgrade), "Avant-Garde 'Films on Paper'."</p> <p>Nils Olsson (University of Gothenburg), "The Art of Putting Text into Work: Text and Visual Matter in Literary Practices out of 'Literature'."</p> <p>Elena Gualtieri (University of Groningen, The Netherlands), "Kodak Modernism: Avantgarde Poetry as Photography."</p> <p>Richard Parker (University of Gaziantep, Turkey), "Louis Zukofsky's Ideogrammic Verse."</p>
56 (DOUBLE SESSION)	<p>Objects and Processes</p> <p>Tabea Schindler (University of Bern) "Plaster and the Spaces of Memory: Auguste Rodin and George Segal."</p> <p>Magdalena Nieslony (Goethe University Frankfurt), " '...an almost magical transformation': Conditionality of Painting in Ivan Puni's Avant-garde Oeuvre."</p> <p>Natalia Smolyanskaya (Russian State University for the Humanities/ Collège International de Philosophie), " 'Carré Noir': entre</p>

	<p>‘dispersion’ et incorporation du signe.”</p> <p>Irmeli Hautamäki (Helsinki University) “The Interference of Language and Objects in Duchamp.”</p> <p>Anna Jordan (Virginia Commonwealth University, USA), “Analog+Digital Synthesis: Using Physical Materials to Form and Inform Visual Communication.”</p> <p>Leah McLaughlin (Cardiff, Wales), “Interaction between Ceramicist and Material: An Investigation using the Moving Image.”</p>
57	<p>Montage, Collage and Intermediality</p> <p>András Kappanyos (Hungarian Academy Institute of Literary Studies, Budapest), “From Reel to Page: The Idea of Montage.”</p> <p>Ana Maria Dragu (Indiana University, Bloomington, USA), “Collage across the Arts in the Early Avant-Garde (1900-1930): An Intermedial Approach.”</p> <p>Yiyi López Gándara (Universidad de Sevilla), “What’s the Matter? Plagiarism, Intertextuality and Meaning in British Surrealism.”</p> <p>Axel Englund (Freeman Spogli Institute for International Studies, Stanford, California), “Meaning, Media, Materiality: Notes Towards and Intermedial Hermeneutics.”</p>
58 (DOUBLE SESSION)	<p>Avant-garde and the Everyday</p> <p>Martin Hammer (Chair)</p> <p>Francesca Hardy (Trinity Hall, Cambridge), “Avoid Contact with the Eyes and Skin, May Cause Irritation: Agnès Varda’s <i>La Pointe courte</i>.”</p> <p>Agnieszka Gryśka (Adam Mickiewicz University, Poznań), “Forming the Manifesto: Adolf Loos’s ‘Ornament and Crime’: From Public Lecture to Aesthetic Declaration.”</p> <p>Karolina Staszak (Adam Mickiewicz University, Poznań), “Material Full of Meanings: Family Photography as an Object of Artistic</p>

	<p>Interference.”</p> <p>Helle Brøns (University of Copenhagen), “How Matter Comes to Matter in Asger Jorn’s Artistic Practice.”</p> <p>Sarah Gould (Paris Diderot - Paris VII), “ ‘The Human Clay’: Unconventional <i>avant-gardisme</i> and the School of London painters.”</p> <p>Chrysi Papaioannou (University of Leeds), “ ‘Connected like a co-worker with human practice’: Everydayness, Life Praxis and the Re-humanisation of the Avant-garde Object.”</p> <p>Erik Sigge (KTH School of Architecture, Stockholm), “Plainly Speaking: Uno Åhrén and the Pragmatic Implementation of Swedish Modernism.”</p>
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Sunday 11.00-12.30 Seventh Parallel Sessions

59	<p>Real Lemons: Document, Object, and the Visual Arts in the New American Poetry</p> <p>David Herd (University of Kent), “Polis is This: Open Field Poetics and the Status of Documents.”</p> <p>Daniel Katz (Warwick University, UK), “‘Covered with a Cloud’: Jack Spicer and Collaborative Collage.”</p> <p>Daniel Kane (University of Sussex), “Whimsy, the Avant-Garde, and <i>The Apple</i>.”</p> <p>Olivier Brossard (Université Paris Est Marne-La-Vallée), “John Ashbery and Joe Brainard’s “anti-illustration enigmagram.”</p>
60	<p>Art Works and Their Many Perceptions: The Possibilities of Cultural Transfer</p> <p>Marina Dmitrieva (Centre for the History and Culture of Eastern- and Central Europe, GWZO, Leipzig), “László Moholy Nagy’s Book “Malerei, Fotografie, Film” and its Translations in Russia and Ukraine (1929).”</p> <p>Agnieszka Marczyk (Warsaw), “Humanist Futurism? Polish appropriations of Marinetti’s manifestos.”</p> <p>Dávid Fehér (Museum of Fine Arts, Budapest), “László Lakner’s <i>Rope/Identity</i> (1969) and the Many Incarnations of the Question of Identity in the Hungarian avant-garde.”</p> <p>Eva Forgacs (chair) (College of Design, Pasadena, US), “The Many Layers of Malevich’s Works and their Reception/Perception West of Russia.”</p>
61	<p>Elusive Avant-Garde. Materials, Practices, Connections in Post-War Romania</p> <p>Irina Cărăbaș (chair) (Institute for Art History and Department for Modern and Contemporary Art Bucharest), “The Wooden Avant-</p>

	<p>Garde and the Reception of Constantin Brancusi in Romania.”</p> <p>Mihaela-Smaranda Gherghescu (Centre de Recherches sur l’Art et le Langage, Ecole des Hautes Etudes en Sciences Sociales, Paris), “Lettrist Meca-aesthetics. Reflections on the expressive quality of the polyphonic text.”</p> <p>Magda Radu (curator and art historian, Bucharest), “Conceptual Art in Romania: A Question of Autonomy.”</p> <p>Adriana Oprea (National University of Arts in Bucharest), “Tableaus, Sculpture Symposia, and the Representation of the (New) Man in a New (Socialist) Art World.”</p>
52	DOUBLE SESSION CONTINUED
53	DOUBLE SESSION CONTINUED
62	<p>Art/texte</p> <p>Doris G. Eibl (Universität Innsbruck), “Ceci n’est pas une illustration: une relecture dialogique de <i>La Dame ovale</i> de Leonora Carrington.”</p> <p>Franck Dalmas (Stony Brook University, New York), “Les livres d’artistes de Pierre Reverdy avec Matisse, Picasso, Braque.”</p> <p>Fabien Arribert-Narce (University College London / University of Kent), “Les ‘Antéfixes’ (auto)biographiques de Denis Roche: de la matérialité (photo)graphique au ‘flash signifier limite.’”</p> <p>Olivier Belin (Université de Cergy-Pontoise), “André Bréton et le poème-objet: un medium en rêve.”</p>
63	<p>Body, Embodiment, and Death</p> <p>Marius Hentea (Ghent University), “Tristan Tzara’s Foreign Bodies.”</p>

	<p>Unni Langås (University of Agder, Kristiansand), “Death and Material Meanings in Jacques Roubaud and Jenny Holzer.”</p> <p>Kristina Toland (American University of Central Asia, Kyrgyz Republic), “Rozanov’s ‘Fallen Leaves’ Genre – Corpus or Cover-up?”</p>
56	DOUBLE SESSION CONTINUED
64	<p>Space and Matter</p> <p>Michael Chapman (University of Newcastle, Australia), “Negative Tactics: The Architectures of Dada and Surrealism.”</p> <p>Genevieve Hendricks (Institute of Fine Arts, New York), “Toward Transparency: Le Corbusier’s Painting and Architecture.”</p>
58	DOUBLE SESSION CONTINUED
65	<p>Writing a New Past: American Modernist Writing and The Crisis of Historicism</p> <p>Kelly Wagers (Penn State University), “Tremendously Occupied”: Stein’s American History of Occupied France.”</p> <p>Sarah Posman (chair) (Ghent University), “<i>In the American Grain</i>: Using and Abusing History.”</p> <p>Michael Boyden (Ghent University College & Ghent University), “Parodying Prufrock: Saul Bellow’s and Gwendolyn Brooks’ Reevaluation of T.S. Eliot’s Old World Modernism.”</p> <p>Hélène Aji (Université Paris Ouest Nanterre), “Zukofsky, Oppen, Reznikoff to Spinoza, Marx, Adorno: Towards an Ethics of Historiography.”</p>

Sunday 13.30-15.00 Eight Parallel Sessions

66	<p>Materiality in Meaning: Modernist Translations</p> <p>Daniela Caselli (Chair) (University of Manchester), “The child and the stone: meaning and materiality in Virginia Woolf.”</p> <p>Laura Salisbury (Birkbeck, London), “Aphasic Modernism: Language in <i>transition</i>.”</p> <p>Iain Bailey (University of Manchester), “<i>Schrift</i>, citation and intertextual materiality.”</p> <p>Mena Mitrano (‘Sapienza’ University of Rome), “ [T]he only reproduction of me which is always I’: On Picasso’s <i>Portrait of Gertrude Stein</i>.”</p>
67	<p>Matter-Reality in Avant-Garde Art</p> <p>Elena Hamalidi (Chair) (Ionian University, Corfu), “Translations of Materiality in the Center and Periphery of Europe.”</p> <p>Kostis Kornetis (Brown University), “Disaffected youth and the avant-garde in filmic representations of 1970s Greece.”</p> <p>Maria Nikolopoulou (Hellenic Open University), “The underground and the self-referential: a debate on the politics of materiality.”</p> <p>Rea Walldén (Athens School of Fine Art), “Reality and Materiality in Avant-Garde Cinema.”</p>
68	<p>Subliming the Material: Avant-Garde and Theory in the Soviet Union</p> <p>Patrick Flack (Chair) (Humboldt University Berlin), “From Zaum language to Phonology: the Cubo-Futurists, Opojaz and Jakobson.”</p> <p>Daniel Bird (Sheffield University, UK), “The Language of Art: Eisenstein, Joyce and Marr (1928 - 1929).”</p> <p>Emanuel Landolt (University of St-Gallen, Switzerland) “Painting as an Experience of Transcendence in the Russian Unofficial</p>

	Artistic Milieu.”
69	<p>Political Matter and the Manifesto</p> <p>Hanno Biber, “Transforming Meaningless into Meaningful by Means of Satire: Examples from Texts of ‘Die Fackel’ by Karl Kraus.”</p> <p>Rania Karoula (Edinburgh University), “From Expressionism to Abstract Expressionism: Materializing an American Vision of the Avant-Garde (or, how not to turn artistic creativity into emancipatory social practice).”</p> <p>Eric Schmaltz (Brock University, Ontario), “‘I want to tell you love’: Towards a Materialist Avant-Garde.”</p>
70	<p>Russian/Georgian dimensions</p> <p>Tamar Paichadze (Tbilisi State University), “The Genesis of Modernist Novels in Georgian ‘Creative Space’.”</p> <p>Bela Tshipuria (Ilia State University), “The Avant-Garde and the Transformations of its Social Meanings in Soviet Times.”</p> <p>Ken Hirschkop (University of Waterloo, Canada), “Language and Revolution: Grammar and the Avant-Garde.”</p> <p>Rebecca Beasley (Queen’s College, Oxford), “Reading Russian in Britain 1904-1932.”</p>
71	<p>Unexpected Angles</p> <p>Jim Drobnick (Ontario College of Art and Design, Toronto), “ ‘Look with your sense of smell’: Odor as Artistic Material.”</p> <p>Johan Alfredsson (Gothenburg University), “EVERY Word should do a Full Time Job – the Politics of Maximalism, DJ:ism and Lars-Miakes Raattamaa.”</p> <p>Peter Lemmens (Karel de Grote Hogeschool, Antwerp), “Amateurism.”</p>
72	

Radical Spaces of the 50s and 60s

Denis Poniz (University of Ljubljana, Slovenia), "Slovene Avant-Garde Performance and its Remake."

Ann Vickery (Deakin University, Australia), "Territory Side-Affects: Frank O'Hara, Joan Mitchell and Helen Frankenthaler."

Manus McGrogan (University of Portsmouth, UK), "Socialism, surrealism and situationism: innovation in the graphics of the French radical press after May '68."

Sunday 15.30-17.00 Ninth Parallel Sessions

73	<p>Material reconfigurations – avant-garde strategies in contemporary art</p> <p>Tania Orum (Chair) (Copenhagen)</p> <p>Sanne Krogh Groth (Roskilde University), “Provoking, disturbing, hacking. Avant-garde strategies and media archaeology in the works of Goodiepal.”</p> <p>Kristine Samson (Roskilde University), “Transformations of socio-material space in Tyler Ashley’s performance <i>Half Mythical, Half Legendary Americanism</i>.”</p> <p>Judith Schwarzbart (Roskilde University), “Tracing utopia in <i>Utopia Station</i>.”</p>
74	<p>Eyes listening, ears seeing: Discourse and sensory experience between music and the visual arts</p> <p>Vangelis Athanasopoulos (chair) (University Paris I Panthéon-Sorbonne), “Bodies of meaning. Vision, language and experience in contemporary performance.”</p> <p>Pavlos Antoniadis (Hochschule für Musik Carl Maria von Weber, Dresden), “<i>Corps, que me veux-tu?</i>: embodiment and visuality in post-1950 music.”</p> <p>Dimitris Exarchos (Centre for Contemporary Music Cultures, Goldsmiths, University of London), “Listening outside of time.”</p>
75	<p>Hope Mirlees</p> <p>Jurate Levina (University of York), “The Body of Topo-graphical Signification: The Semantics of Place in the Text of <i>Paris</i> by Hope Mirlees.”</p>

	<p>Nina Enemark (University of Glasgow), “Jane Harrison’s Ritual Theory and the Physicality of the Written Word in Hope Mirlees’ <i>Paris</i>.”</p> <p>Anna Stothers (Royal Holloway, University of London), “Avant-Garde Poetics and Everyday Fiction: Reading Hope Mirlees’ <i>Paris: A Poem</i> (1920).”</p>
76	<p>Entropy, Waste and Expression</p> <p>Gunilla Hermansson (University of Gothenburg), “Expressionist Prose: A Question of Intermediality.”</p> <p>Peter Jaeger (Roehampton University, UK), “John Cage, Robert Smithson, and Materialist Nature Writing.”</p> <p>Martin Glaz Serup (University of Copenhagen), “The debris of language: on post-productive strategies in contemporary conceptual poetry.”</p>
77	<p>Art and National Crisis</p> <p>Christina Britzolakis (Warwick University), “States of Exception: Geopolitics as Matter and Meaning in Modernism and the Avant-Garde.”</p> <p>Ivan Hristov (Bulgarian Academy of Sciences), “The Native Art Movement: Reconfigurations and Transformations in the Bulgarian Avant Garde.”</p> <p>Jordi Larios (Queen Mary, University of London), “<i>Noucentisme</i>’s ‘arbitrary’ nature in the work of Josep Pa and the early paintings of Joan Miró.”</p>
78	<p>Poetics/Politics</p> <p>Ellef Prestsæter (University of Oslo), “ ‘O Manifesto! What has happened to you?’: On Fernando Pessoa’s Futurism Effect.”</p>

	<p>Piet Devos (University of Groningen, Netherlands), “Benjamin Péret’s Grip on the World: Towards a Haptic Aesthetics of Poetry.”</p> <p>Florian Mahot Boudias (Université Paris Ouest Nanterre La Defense), “The Heritage of the Manifesto in 1930s European Political Poetry.”</p>
79	<p>Surrealism</p> <p>Anne Reynes-Delobel (Aix-Marseille Université), “ ‘Extension and intensity of the poetical intervention’: Claude Cahun’s Photographs of Surrealist Objects.”</p> <p>Timo Kaitaro (University of Helsinki), “Surrealist Automatism as Material Imagination.”</p> <p>Raymond Spiteri (Victoria University of Wellington, New Zealand), “The Chemistry of Intellect: Material Precipitates and the Place of Painting in Surrealism.”</p>