

Mercredi 1 juin 2016 – Wednesday, June 1st, 2016

	8h30	9h30-10h30	11h-12h30		14h-15h30	16h-17h30	17h45-18h45
Jour 1 S1			What is avant-garde ? <i>Salle S202</i>	REPAS	Décevoir l'enquête pour concevoir la quête <i>Salle S202</i>	Décevoir l'enquête pour concevoir la quête <i>Salle S202</i>	
Jour 1 S2			Le <i>connoisseurship</i> : l'art et l'enquête <i>Salle S203</i>	LUNCH	Inquiéter le réel, le modernisme américain au prisme des pratiques artistiques contemporaines <i>Salle S203</i>	Inquiéter le réel, le modernisme américain au prisme des pratiques artistiques contemporaines <i>Salle S203</i>	
Jour 1 S3		Conférence plénière / Keynote Speech	Modernism and weird media <i>Salle S204</i>	REPAS	Eugene Jolas in Transition : Quest for a New Logos and a New Mythos <i>Salle S204</i>	Eugene Jolas in Transition : Quest for a New Logos and a New Mythos <i>Salle S204</i>	
Jour 1 S4	Accueil / Welcoming Hall S	Jean-Yves Tadié « Le club des formalistes » Amphi S1	Searching for new avant-garde positions in the nordic countries after 1975 [...] <i>Salle S205</i>	LUNCH	Motif Displacement and its Role in the Composition of Works of Art in the 20th Century : examples from Greece <i>Salle S205</i>	Motif Displacement and its Role in the Composition of Works of Art in the 20th Century : examples from Greece <i>Salle S205</i>	La Voix d'un Texte Amphi S1
Jour 1 S5			The Magazines of Lajos Kassák <i>Salle S206</i>	REPAS	Modernité d'un genre photolittéraire : portraits de pays en quête d'identité <i>Salle S206</i>	Photopoetry and the avant-garde <i>Salle S206</i>	
Jour 1 S6			Ultraism and the transatlantic avant-garde <i>Salle G01</i>	LUNCH	Searching for Virginia Woolf <i>Salle G01</i>	Portrait and autobiography <i>Salle G01</i>	
Jour 1 S7			The modernist legacy of the peripheries: primitivism and the counter-cultural in the contemporary art museum <i>Salle G02</i>	REPAS	Plastic quest <i>Salle G02</i>	Avant-Gardes in Motion: Travel as Quest in Experimental Literature and Drama <i>Salle G02</i>	

Jeudi 2 juin 2016 – Thursday, June 2nd, 2016

	9h-10h30	11h-12h30		14h-15h30	16h-17h30	x
Jour 2 S1		Modernism's physiological aesthetics <i>Salle S202</i>	REPAS	Expressionist Prints : Investigating Artistic Techniques and the Creative Process <i>Salle S202</i>	Expressionist Prints : Investigating Artistic Techniques and the Creative Process <i>Salle S202</i>	x
Jour 2 S2		Quest and investigation in avant- garde research and pedagogy <i>Salle S203</i>	LUNCH	Avant-garde and Sport <i>Salle S203</i>	Avant-garde and Sport <i>Salle S203</i>	x
Jour 2 S3	Conférence plénière / Keynote Speech	Poetry as the Work of Sound <i>Salle S204</i>	REPAS	Concrete and Visual poetry <i>Salle S204</i>	Concrete and Visual poetry <i>Salle S204</i>	x
Jour 2 S4	Natalia Smolianskaia « Quête d'espace et investigations graphiques dans les avant-gardes russes »	Laboratory. Model. Experiment. Scientification and its Dialectical Matrix in the Avant-garde Art <i>Salle S205</i>	LUNCH	The Matter of language <i>Salle S205</i>	The Matter of language <i>Salle S205</i>	x
Jour 2 S5	Günter Berghaus « Marinetti's Quest for an Art Inspired by Science »	Interruptions to Narrative / Modernist interruptions <i>Salle S206</i>	REPAS	Dada in all its forms <i>Salle S206</i>	Georgian Modernism <i>Salle S206</i>	x
Jour 2 S6	Amphi S1	Démarche collaborative et partage de la page au sein du Livre surréaliste <i>Salle G01</i>	LUNCH	Modernism and tradition <i>Salle G01</i>	x	x
Jour 2 S7		What was a medium ? <i>Salle G02</i>	REPAS	In quest of Music <i>Salle G02</i>	Mediatic experiences of the avant-garde <i>Salle G02</i>	x
Jour 2 S8		Avant-histoire <i>Salle G05</i>	LUNCH	En los bastidores de la vanguardia, revelamiento poético y autojustificación <i>Salle G05</i>	x	x

Vendredi 3 juin 2016 – Friday, June 3rd, 2016

	9h-10h30	11h-12h30		14h-15h30	16h-17h	17h-17h30
Jour 3 S1	"Let us follow Buddha's advice: freedom means leaving the house" – Investigation of Central European avant-garde artists' negotiations with Asia <i>Salle S202</i>	Enquêter le passé pour renouveler l'art <i>Salle S202</i>	REPAS	Enquêter le passé pour renouveler l'art <i>Salle S202</i>		
Jour 3 S2	The Futurist Fusion of Artistic and Scientific Inquiry <i>Salle S203</i>	The Futurist Fusion of Artistic and Scientific Inquiry <i>Salle S203</i>	LUNCH	The Futurist Fusion of Artistic and Scientific Inquiry <i>Salle S203</i>		
Jour 3 S3	The subversive screen <i>Salle S204</i>	The subversive screen <i>Salle S204</i>	REPAS	Modernist occultism and the occultation of the avant-garde <i>Salle S204</i>	Conférence plénière / Keynote Speech	
Jour 3 S4	Large-Scale Digitization Projects in Greece: Challenges and New Perspectives <i>Salle S205</i>	Wholeness and Fragmentation <i>Salle S205</i>	LUNCH	A feminist historiography of surrealism <i>Salle S205</i>		Michel-Charles Guérin « Le nouveau et l'inédit » Amphi S1
Jour 3 S5	From modern to postmodern novel <i>Salle S206</i>	Novel as investigation <i>Salle S206</i>	REPAS	Architectural Field <i>Salle S206</i>		
Jour 3 S6	x	Composite productions <i>Salle G01</i>	LUNCH	ArTchaïsm <i>Salle G01</i>		
Jour 3 S7	The Moebius Inquestigation <i>Salle G02</i>	Aesthetics and Politics of form <i>Salle G02</i>	REPAS	Art versus Science, Art with Science <i>Salle G02</i>		
Jour 3 S8	x	x	LUNCH	Quest/investigation in the context of Italian Modernism and Avant-Garde <i>Salle G05</i>		

JOUR 1 / DAY 1 – mercredi 1 juin

9h30-10h30, Keynote speaker : Jean-Yves Tadié, « Le Club des formalistes » - Amphithéâtre S1

Session 1

11h-12h30

What is avant-garde ? Modération : Jean-François Candoni (Université Rennes 2) – S202

Catherine Dufour (Université Paris VIII Vincennes-Saint Denis), « Enquête sur le mot *avant-garde*, de quelle quête est-il le nom ? »

Je propose une enquête sur le mot *avant-garde*, un panorama de quelques contradictions dans l'emploi de ce terme, des définitions officielles aux approches polémiques. De quoi ce mot est-il la quête ? J'essaierai de faire apparaître les contradictions idéologiques sous-jacentes, d'acception marxiste ou au contraire idéaliste notamment. De quoi ce mot est-il l'enjeu dans les débats sur la postmodernité ? Les débats autour de la postmodernité se sont emparés des avant-gardes de différentes façons, soit pour en analyser la dimension mythique, pour parler d'une « fin des avant-gardes », pour signaler sa collusion mortifère avec le « tout design » et les institutions culturelles, soit au contraire pour valider l'existence d'une authentique néo-avant-garde.

Eva Werth (Université Paris-Est Marne-la-Vallée), « Wilhelm Bölsche und Hermann Bahr. Popularisierung zeitgenössischer Strömungen der Berliner und Wiener Moderne. Zum Begriffspaar Suche/Untersuchung »

Die Zeitgenossen Wilhelm Bölsche (1861-1939), Biologe, Schriftsteller und Ästhetikforscher in den Bereichen der Natur- und Kulturwissenschaft und Hermann Bahr (1863-1934), Kunst- und Kulturschriftsteller, Literaturkritiker und Dramatiker sind wichtige Vertreter und Vermittler der Berliner und Wiener Moderne. In ihren unzähligen Aufsätzen und Abhandlungen propagiert jeder unabhängig vom anderen, aber durchaus im Wissen um den anderen, zeitgenössische Strömungen und erklärt sie damit einem breiten Publikum. Diese Untersuchungen berufen sich auf verschiedene Formen der Moderne, die durch ihre Schnelllebigkeit zu Beginn des 20. Jahrhunderts wechselnder Begrifflichkeit ausgesetzt sind und eine ständige Suche nach dem Neuen verlangen. Die so ineinandergreifenden Begrifflichkeiten reiben sich dialektisch und dynamisch aneinander. Analysiert wird der metadiskursive Impetus der Schriften Bölsches und Bahrs im Wechselspiel kultureller städteübergreifender Wahrnehmungsstrategien topographisch ästhetischer Elemente.

Alexandra Chiriac (University of St Andrew), « "A woman's place" : to be or not to be avant-garde »

In the visual arts the notion of avant-garde concerns primarily the formal qualities of an artist's oeuvre. In this context, the Romanian artist Cecilia Cutescu-Storck, whose works remained steeped in fin-de-siècle symbolism well into the first decades of the twentieth century, cannot be placed

alongside her friend Constantin Brancusi. This paper challenges such an assumption, positing that Cutescu-Storck's archaic style allowed her to be avant-garde in another sense, permanently engaging in a quest to advance the position of women artists. The complex fresco cycle she undertook in her own home in 1915 has been often been classed as rear-guard symbolism, instead of being acknowledged as a means to enhance the artist's status and respectability and an appropriation of the domestic space for professional and public advancement.

Simone Korff Sausse (Université Denis Diderot – Paris 7), « La genèse psychique de la création artistique. Les notions d'avant-garde et d'arrière-garde vues par la psychanalyse »

Quelles sont les origines psychiques de la créativité ? Quelles sont les modalités processuelles mises en œuvre chez les artistes ? La psychanalyse offre des outils pour éclairer les enjeux, conscients et surtout inconscients, de la créativité. La notion d'inconscient, qui selon Freud ne connaît pas le temps, nous amène à revoir les catégories du passé, du présent et du futur. L'avant-garde peut vite devenir arrière-garde, comme on peut le voir dans l'art contemporain et l'art brut. Se proclamer contre les normes produit de nouvelles normes, comme le montre Andy Warhol, aussi bien dans ses œuvres que dans ses écrits. Inversement, ceux qui semblent à l'arrière-garde, comme les artistes d'art brut, constituent parfois une avant-garde, comme cela se produit actuellement avec leur reconnaissance récente dans le monde de l'art.

14h-15h30

Décevoir l'enquête pour concevoir la quête. Modération : Gaëlle Debeaux (Université Rennes 2) – S202

Quentin Montagne (Université Rennes 2), « Quêtes de mondes engloutis : l'Atlantide aujourd'hui »

Fruit d'une tradition orale ancestrale, citée pour la première fois par Platon mais relevée dans nombre de récits mythologiques, l'Atlantide reste un emblème de la catastrophe surnaturelle ou du châtement divin. Comme l'observe Céleste Olalquiaga (*Royaume de l'Artifice*, Paris, Fage, 2008), après avoir longtemps été oubliée ou seulement connue de quelques érudits, la légende se dote au tournant de la modernité d'une signification nouvelle qui s'est perpétuée jusqu'à nos jours. Alors que l'industrialisation s'impose, l'Atlantide devient un symbole de la perte du monde traditionnel, dont le kitsch et la marchandise véhiculent le souvenir. Le mythe suscite ainsi une pléthore de productions, romans, nouvelles, bandes dessinées ou films au sein desquels la découverte de la cité prend souvent l'allure d'une véritable enquête. Suite aux progrès scientifiques et technologiques de l'époque, notamment dans les disciplines de l'océanologie et de la géologie, l'Atlantide ne se confine cependant pas aux domaines de l'imaginaire. Au contraire, comme en témoignent les travaux que mènent les chercheurs depuis plus d'un siècle, la fable de Platon n'a jamais cessé de vouloir prendre place dans la réalité. Loin de s'exclure l'un de l'autre, ces deux types d'investigation présentent paradoxalement de grandes similitudes. A travers plusieurs œuvres de fictions et documents archéologiques, notamment les archives de la revue *Kadath*, nous tenterons d'établir la structure sous-tendant les différentes quêtes de l'Atlantide. Cette étude nous permettra alors de mieux saisir la signification actuelle et les raisons persistantes de l'engouement pour cet archétype du monde englouti.

Barbara Servant (Université Rennes 2), « Enquête et quête dans les romans d'Iris Murdoch »

La notion d'enquête est centrale dans nombre romans d'Iris Murdoch. On y retrouve en effet plusieurs clichés du roman policier ou du film noir et, souvent, ses narrateurs personnages se font enquêteurs voire invitent le lecteur à le devenir. Néanmoins ces références sont toujours parodiques. A

partir de ce constat, on aimerait examiner deux fonctions possibles de l'enquête dans les romans de Murdoch. Dans un premier temps, les enquêtes semblent être, pour les personnages, une manière d'essayer d'ordonner le réel, mais, parce qu'elles sont vaines, elles nous amènent à mesurer combien notre désir de comprendre le réel est toujours frustré. De ce fait, dans un second temps, cette fausse enquête cache une vraie quête spirituelle des personnages.

Charline Pluvinet (Université Rennes 2), « Les détectives incertains de la littérature »

Nous étudierons trois enquêtes sur des écrivains disparus – motif qui hante la littérature romanesque de la fin du XXe siècle – dans les romans de D. del Giudice (*Le Stade de Wimbledon*, 1983) et de R. Bolaño (*Les Détectives Sauvages*, 1998) ainsi que dans l'œuvre plastique de l'artiste Patrick Corillon qui, à partir de 1988, collecte les traces d'Oskar Serti. Ces œuvres remontent le fil du temps pour s'intéresser à des auteurs modernistes, animés par une vision exigeante de la littérature qui les a conduits au retrait puis à l'effacement. Par le mystère qui les entoure, ces écrivains invitent à une enquête sur laquelle se construit le récit. Mais celle-ci se détourne en quête spéculaire pour les « détectives » de la littérature que présentent les œuvres (très proches des auteurs réels), à la recherche d'un sens esthétique : le récit se défait progressivement de sa finalité de découverte de l'autre pour se doubler d'une autre quête intime, nébuleuse, « sauvage » ou encore teintée d'une mélancolique ironie.

16h-17h30

Decevoir l'enquête pour concevoir la quête. Modération : Gaëlle Debeaux (Université Rennes 2) – S202

Yannick Kernech (Université Rennes 2), « La quête de soi dans deux séries de Chris Carter : *X Files* et *Millennium* »

Il est coutume d'isoler dans les deux créations sérielles des années 90 de Chris Carter, *X Files* et *Millennium* deux régimes de récit distincts, c'est-à-dire les épisodes de type « *loners* » d'une part, sans rapport à l'intrigue principale, et d'autre part les épisodes relatifs à la mythologie de la série, qui permettent de structurer et de conférer une continuité à l'ensemble. Si les *loners* constituent des enquêtes policières particulières qui se singularisent de l'architecture mythologique du show, et que les autres déployant les grands-arcs narratifs forment les quêtes poursuivies de ces deux séries, nous pensons qu'il est possible de déterminer un troisième type de régime narratif qui concernerait la quête de soi au travers d'une véritable introspection à laquelle se livrent les protagonistes principaux, qui ne serait pas, loin s'en faut, entièrement consubstantielle à la mythologie primaire du show mais qui pourtant la soutiendrait intégralement. Nous voulons ainsi rendre compte des spécificités de ce motif introspectif, liées par exemple à la déceptivité généralisée de la sphère mythologique – la quête extérieure.

Caroline Thiéblemont (Université Sorbonne Nouvelle – Paris 3), « Enquête sur la représentation / quête de sens dans le théâtre post-dramatique : forme et enjeux »

La relation qui unit quête et enquête trouve un écho dans deux conceptions qui ont façonné l'esthétique théâtrale, la quête relevant d'un théâtre métaphysique, empreint de spiritualité, l'enquête s'inscrivant dans une conception du théâtre plus politique. Pourtant ce clivage semble devenir caduc. La complémentarité des deux approches s'est en effet imposée à de nombreux praticiens de la scène. Le temps délimité de la représentation devient le point de départ d'une quête que seule la mort arrête. La temporalité longue propre à la quête répond ainsi à l'éphémère du théâtre et,

peut-être, à l'éphémère de la vie : si l'enquête est une recherche dont seul le résultat final importe, la quête apparaît comme un processus qui consiste à perdre de vue le but initial pour se trouver grâce au cheminement emprunté.

Session 2

11h-12h30

Le connoisseurship : l'art et l'enquête. Modération : Érika Wicky (Université de Liège) et Patricia Plaud-Dilhuit (Université Rennes 2) – S203

Annamaria Ducci (Scuola Normale Superiore, Pisa), « De l'enquête à la quête : remarques sur la *connoisseurship* chez Bernard Berenson »

Dès 1894 Bernard Berenson prônait pour une *connoisseurship* « constructive » : tout en assumant la morphologie systématique de Giovanni Morelli, ciblée sur les « formes particulières » d'un maître, l'américain comprenait les limites d'une enquête au même temps empirique et abstraite. Dans ses *Rudiments of Connoisseurship*, Berenson soulignait l'exigence d'une compréhension plus profonde de l'artiste, de sa « qualité », de sa potentialité expressive et empathique. Dans son *Préface aux Three essays in method* (1927) Berenson parlera d'une *connoisseurship* « post-scientifique », en décrivant une analyse associant l'observation des formes à la psychologie perceptive, à la philologie et à l'histoire documentaire. Mon intervention vise à mettre en lumière ce passage d'une enquête sur les manières formelles des maîtres, à une véritable quête sur les styles, phénomènes dynamiques et historiques.

Catherine Blais (Université de Montréal), « Le *connoisseurship* au service des faussaires »

À l'époque où Paul Bourget rédige *La Dame qui a perdu son peintre* (1910), le nom de Giovanni Morelli n'est plus étranger à la critique d'art : sa méthode systématique a depuis la fin du XIX^e siècle influencé un grand nombre de disciples légitimes, mais également de multiples imitateurs, qui utilisent pour leur part le *connoisseurship* sans véritable rigueur. Afin de rendre compte de ce phénomène, Paul Bourget met en scène l'un de ces « iconoclastes » de la critique d'art dans son roman : au prisme du regard de George Courmannel, présenté comme un élève de Morelli, les chefs-d'œuvre sont taxés d'imposture alors que les « croûtes » acquièrent leurs lettres de noblesse. La présente communication se propose ainsi d'étudier la manière dont, chez Bourget, le *connoisseurship* est détourné de sa fonction première, l'authentification et l'attribution de tableaux, pour servir les faussaires.

Maud Halgenstein (Université de Liège), « Identifier des voies de migration pour les formes artistiques : Aby Warburg et la naissance de l'iconologie »

Warburg étudie la résurgence de motifs artistiques dans l'histoire de la culture occidentale. Ces motifs artistiques sont essentiellement ce qu'il appelle des "Pathosformeln", des formules du pathos, c'est-à-dire des gestes liés à l'expression d'affects puissants. Par exemple : lever les bras au ciel dans l'épreuve du deuil, etc. Empruntés à des œuvres antiques (sarcophages, groupes statuaire, etc.), ces motifs circulent dans l'histoire et se retrouvent à des époques ultérieures (Renaissance), évidemment transformés par le contexte nouveau dans lequel ils s'insèrent. Dans un texte inaugural et

programmatische de 1912, Warburg explique que la tâche de l'iconologie sera désormais de pister ces motifs, d'identifier les "voies migratoires" par lesquelles ils circulent, et de décrire les couches de transformation successives dont ils font l'objet.

Erica Wicky (Université de Liège), « L'œil et le flair du connaisseur »

La littérature artistique de la seconde moitié du XIX^e siècle renouvelle la figure du connaisseur en lui prêtant les qualités d'un enquêteur. Si le connaisseur moderne partage avec le détective un regard aguerré, ils ont aussi en commun leur flair. En effet, le second empire fait entrer l'olfaction dans le domaine de l'enquête, notamment à travers l'usage métaphorique de termes tels que « flair » ou « limier ». C'est ainsi que se construit une figure du connaisseur en art dont les compétences relèvent à la fois de la connaissance objective que l'on prêtait alors au domaine du visuel et de l'intuition, évoquée à travers la mention de l'odorat. Il s'agira d'étudier l'articulation de ces deux modalités sensorielles de l'enquête et d'en dégager les enjeux quant aux conceptions d'un savoir sur les arts.

14h-15h30

Inquiéter le réel, le modernisme américain au prisme des pratiques artistiques contemporaines. Modération : Nicole Terrien (Université Rennes 2) – S203

Trajet n°1 : Quand les arts basculent dans le réel

Cyril Crignon (Ecole Supérieure d'Art de Tourcoing-Dunkerque), « De l'interactionnisme considéré comme l'un des Beaux-Arts. Kaprow et Goffman »

Benjamin Thomas (Faculté des Arts de l'Université de Strasbourg), « Morris Engels et Ruth Orkin : désordonner l'ordinaire »

Wilfried Laforge (Faculté des Arts de l'Université de Strasbourg), « Le basculement du pictural dans le réel : l'héritage hofmannien d'Allan Kaprow »

16h-17h30

Inquiéter le réel, le modernisme américain au prisme des pratiques artistiques contemporaines. Modération : Nicole Terrien (Université Rennes 2) – S203

Trajet n°2 : L'épiphanie du réel dans l'œuvre d'art

Sophie Lécole-Solnychkine (Université Toulouse Jean Jaurès), « *Enquêter, inquiéter* : l'expérience esthétique du paysage sonore »

Laury-Nuria André (Institut Catholique de Toulouse et École supérieure LDLC, Lyon), « De Carleton Watkins à Ansel Adams. Pour une lecture épique de la modernité paysagère »

Thibault Honoré (Faculté des Arts de l'Université de Strasbourg), « Entre quête des origines et origination du cinéma : la sculpture au prisme du réel dans *Le Regard d'Ulysse* de Theo Angelopoulos »

Session 3

11h-12h30

Modernism and weird media. Modération : Harri Veivo (University of Caen) – S204

Rodrigo Martini (Rice University), « A Foray Into the World of Imaginary Animals (And Humans): “Reverse Mimesis” in Jarry and Wells »

Alfred Jarry’s essay on the “Shuttlecock” and H. G. Wells’s “Triumphs of a Taxidermist” feature imaginary animals that change how we think about representation of the inhuman. Reverting the process of a scientific investigation, both stories feature a quest for creating nature instead of imitating it. This inverted quest can better be described in Jarry’s own term, “reverse mimesis”: while we believe science imitates life, in these works it actually creates the life it seeks to imitate. This reveals the essays to be not only about the invented animals, but rather about the process of writing and classifying animals. This presentation compares Wells’s and Jarry’s invented animals analyzing how they are both reflecting on the act of writing about life and expanding the ways we can frame life.

Michael Miller (Rice University), « Science is Fiction is Science is Fiction: The Films of Jean Painlevé »

Jean Painlevé’s film collection *Science is Fiction* captures the poetic and miraculous in a wide array of underwater fauna while also complicating basic methods of scientific inquiry. In much the same way as Vilém Flusser’s *Vampyroteuthis Infernalis* uses the vampire squid as mediator between the human and nonhuman, Painlevé’s nature films suggest that human imagination will always fail to grasp the sheer weirdness of the world. My paper examines Painlevé’s films, Flusser’s vampire squid, and Alfred Jarry’s ‘pataphysical musings on “reverse mimesis,” wherein the mechanical is understood via the basic operations of organic beings. These weird underwater creatures operate as weird media: they mediate and regulate the limits of scientific method and highlight how inadequate “the natural” really is when compared to the poetic and mysterious.

Alanna Beroiza (Rice University), « Investigating *Cliteracy*: Sophia Wallace’s Pleasure Text »

This paper considers Sophia Wallace’s project *Cliteracy* both as it relates to the work of some of its twentieth-century feminist predecessors, and for its efficacy as a mode of investigating female sexuality in the hyper-ocularcentric context of the twenty-first-century media sphere. *Cliteracy* endeavors to unravel “the global obsession with sexualizing female bodies in a world that is illiterate when it comes to female sexuality.” This responds to the dearth of information and inquiry in global medical, educational, and cultural contexts on the clitoris. In a world oversaturated with images of the female body, *Cliteracy* turns to text as a medium that is not beleaguered with illusions of objectivity that perpetually reduce the clitoris to a tiny piece of flesh unworthy of further thought.

Aaron Jaffe (University of Louisville), « Cunning, Scale, and Vision of Xenomodernism: Naomi Mitchison’s Wager »

Laboria Cuboniks’s Xenofeminist manifesto makes a “wager on the long game of history, demanding imagination, dexterity and persistence.” Xenofeminism provides a departure from big-talking nerdcore conversations about matter and being and invites a backward glance on the writings of Naomi Mitchison (1897-1999). *Memoirs of a Spacewoman* (1962) features weird fixations with becoming minimal and inhuman, where scale of access predisposes particular affordances about alien life. According to the spacewoman, the “disciplines of life ... biology and communication ... are most congenial to ... women.” The spacewoman’s only caveat is that the woman-child must be afforded a right-sized education and exposed to “amiable

fauna [...] within reach of normal affection." My paper connects Mitchison's project with the survival of prolonged modernist efforts to operationalize alienation into portable laboratories of cultural techniques.

14h-15h30

Eugene Jolas in Transition: Quest for a New Logos and a New Mythos. Modération : Vladimir Feshchenko (Russian Academy of Science, Moscow / Novosibirsk State University, Russia) – S204

Cathryn Setz (University of Oxford), « Eugene Jolas: Learning and Unlearning Modernism »

Vladimir Feshchenko (Russian Academy of Science, Moscow / Novosibirsk State University, Russia), « Revolution of language and Eugene Jolas »

Olga Sokolova (Russian Academy of Science, Moscow), « "The crisis of the communicative functions of language is a crisis of a new universe": Eugene Jolas' *vertigral communicative strategy* »

16h-17h30

Eugene Jolas in Transition: Quest for a New Logos and a New Mythos. Modération : Vladimir Feshchenko (Russian Academy of Science, Moscow / Novosibirsk State University, Russia) – S204

Eugenia Kelbert (University of Passau, Germany), « The Modernist Poets Project »

Jason Parks (Anderson University), « He Do the Press in Different Voices: Eugene Jolas' "Higher Journalism" »

This paper analyzes transition's diverse set of responses to the popular press, mass culture, and commercial publishing. A significant portion of transition's content contends with the ubiquity of journalism as a degrading influence on literature and everyday life. Daily newspapers, opportunistic "cub reporters," and poet-journalists appear all over its pages. In part, transition's derision of the popular press and its scathing attacks on reporters demonstrates a drive to be identified as both an adversary and curative to the vacuities of the popular press—and commercial publishing. Yet, transition's longevity was also rooted in multiple facets (practices, genres, and material designs) of mass journalism. Without the journalistic heritage of its one-time popular press editors, especially Eugene Jolas, transition's pluralist-nationalist, "mantic" vision would have never taken such a remarkable form.

Rachel Stella (independent scholar, art journalist, Paris), « Don't say, show : illustrating the quest for a new mythos »

Although the covers of the first 12 issues of transition are not illustrated, visual art becomes a significant presence as the magazine develops. My paper will address this editorial change and how it accompanies the development and transmission of modernist values in transition. Issues 14 through 27 are printed in a larger format and feature covers designed by artists such as Hans Arp, Marcel Duchamp, Vassily Kandinsky, Paul Klee, Fernand Léger, Pablo Picasso, Joan Miró, or Yves Tanguy. In addition to cover art, transition published reproductions of paintings, drawings and sculptures and other visual material including movie stills, musical scores, architectural blueprints, and images by such important avant garde photographers as Francis Bruguière, László Moholy-Nagy and Man Ray. I explain that Jolas' defense of the pre-eminence of poetry meant 'poetry' in the larger sense

of artistic creation. His commitment to the advancement of experimental writing should be seen in the context of a modernist ideal in which language and artistic creation interact. The study of the visual material in transition adds to our understanding of a coextensive development across the arts.

Session 4

11h-12h30

Searching for new avant-garde positions in the Nordic countries before and after 1975 : from Individual and Collective Bodies to Identity as an Open Source. Modération : Marja Härmänmaa (University of Helsinki) – S205

Is avant-garde a useful notion when it comes to contemporary art practices? The panel will discuss this in relation to a number of Danish artworks and practices, focusing on investigations of the body of the artist. The feminist slogan “the personal is political” blurs the line between the individual and the collective body of women. One paper explores women video artists who use their own bodies in often understated, humorous ways, another addresses the artist’s book *64* (2008), by Kirsten Justesen, combining conceptual strategies, political content and traditional gender construction. The last paper investigates artist Nielsen’s (alias Das Beckwerk) plastic notion of identity that enables him to intervene in situations of political crisis, in for instance Iraq or Afghanistan, challenging fixed categories in art and identity/politics across borders and bodies.

Camilla Skovbjerg Paldam (Aarhus University, Denmark), « Explorations of new feminist avant-garde »

Tania Ørum (University of Copenhagen, Denmark), « Are Bodies Individual ? Is Cultural History Avant-Garde ? »

Laura Schultz (University of Copenhagen, Denmark), « Identity as Open Source: Nielsen and Das Beckwerk across Borders and Bodies »

Inge Lise Mogensen Bech (Aarhus University, Denmark), « Choosing research contexts for early Danish modernist painting »

14h-15h30

Motif Displacement and its Role in the Composition of Works of Art in the 20th Century : examples from Greece. Modération : Youli Rapti (National, Technical University of Athens, Assistant Professor of Philosophy) – S205

This panel deals with an aesthetic approach to repetition through displacement and dismemberment of an original motif or theme. Initiated by the *avant-garde* through the technique of collage/montage, repetition understood in this way liberates form from the authority of the concept in philosophical terms and opens up new relations. Discussion of examples from the Greek context of the arts follows, with particular reference to architecture, visual arts, literature, photography, filmmaking and music.

Konstantina Drakopoulou (National and Kapodistrian University of Athens), « “Requiem for the 20th Century (1994) by Maria Klonaris (1950-2014) and Katherina Thomadakis: The conjunction of sexual and historical politics through experimental video-art practice” »

Dimitra Mermigki (National Technical University of Athens), « “ The Investigation of Leitmotifs: Deciphering the meaning of ornament (dia-kosmos) in the *Travel Works* (1937-1941) by Nikos Kazantzakis (1883-1957)” »

Io Paschou (Technological Educational Institute of Athens), « “A New Approach to the Influence of Criminal Documents in Greek Photography and Cinematography of the 20th Century” »

Venia Pastaka (University of Crete), « “Two Unpublished Drawings (1930, 1934) by the Greek Sculptor Yiannoulis Chalepas (1851–1938)” »

16h-17h30

Motif Displacement and its Role in the Composition of Works of Art in the 20th Century : examples from Greece. Modération : Youli Rapti (National, Technical University of Athens, Assistant Professor of Philosophy) – S205

Filippos Peristeris (National Technical University of Athens), « “Mikis Theodorakis (1925-): Homeotropic cultural motif elements under a common creation” »

Youli Rapti (National Technical University of Athens), « “The Investigation of Motif Displacement in the Work of the Greek Surrealist Painter Nikos Engonopoulos (1907-1985)” »

Thomas Symeonidis (Athens School of Fine Arts, ENSA-Paris Val de Seine), « “Transfigurations of the Greek Temple: The cases of the *Athens Conservatory* (1969) and the *New Acropolis Museum* (2009)” »

Helen Tatla (Technological Educational Institute of Athens), « “Repetition as Displacement and Dismemberment: A philosophical inquiry with reference to the Archeological museum of Athens” »

Session 5

11h-12h30

The Magazines of Lajos Kassák – An Investigation of the various definitions of "New Art" and its changing Contexts in the Hungarian Avant-Garde (1915–1927). Modération : Edit Sasvári (University of Pécs) – S206

The research group of the Kassák Museum addresses the avant-garde magazines of Lajos Kassák, published between 1915 and 1927 from an interdisciplinary perspective. The papers analyse the notions of quest and investigation through the changing definitions of ‘New Art’ in the Hungarian avant-garde. Kassák’s magazines that were arguably the most important medium of communication for progressive literature and visual arts in the Hungarian avant-garde could be examined as a discursive space of the avant-garde and as a historical document – mapping the struggle for an own artistic as well as social program in differing contexts. The panel reflects on social- and micro-historical aspects of Kassák’s magazines using the methods of periodical studies, of the *histoire des intellectuels* and of the cultural transfers for the description the various networks and debates that took shape within these magazines.

Edit Sasvári (University of Pécs, Director of the Kassák Museum), « How can a museum present the "chaotic" aspect of the avant-garde ? »

Eszter Balázs (Kodolányi János University of Applied Arts), « Quest or Investigation, Quest and Investigation: Search for an Artistic Program in the Hungarian Avant-Garde Movement during WWI »

Merse Pál Szeredi (Eötvös Loránd University), « Experimentation and quest towards "New Art": Lajos Kassák and MA in Vienna (1920-1925) »

Gábor Dobó (Eötvös Loránd University), « "Artistic research" or "Incomprehensible metaphysical poetics" ? Debates about Lajos Kassák's Budapest-based Magazine, *Dokumentum* (1926–1927) »

14h-15h30

Modernité d'un genre photolittéraire : portraits de pays en quête d'identité. Modération : Jean-Pierre Montier (Université Rennes 2) – S206

Jean-Pierre Montier (Université Rennes 2), « Le profil de la France, de l'enquête photolittéraire à la quête d'un visage fictif »

La France de profil, qui parut à La Guilde du Livre (Lausanne) en 1952, est aujourd'hui considéré comme l'un des fleurons des ouvrages réalisés en collaboration entre un photographe et un écrivain. On visera tout d'abord à reconstituer la genèse du projet autour duquel Strand et Roy se sont associés, puis à expliciter comment la légende identitaire créée par *La France de profil* sera reprise par Michel Boujut, sous la forme d'une enquête plus de trente ans plus tard, dans *Le jeune homme en colère*. L'articulation de ces deux ouvrages mènera à la formulation d'une quête identitaire tournant autour du « profil » de la France, de sa représentation sur le mode photolittéraire.

Servanne Monjour (Université de Montréal), « Les mémoires vives de Google Earth : une poétique du vertige dans *Programme sensible* d'Anne-Marie Garat »

Cette communication envisagera la dualité qui se tisse entre la *quête identitaire* et l'*enquête généalogique* à travers les notions de *territoire* et de *mémoire*. Si le territoire vient désigner une réalité concrète, géographique et cartographique (un outil à l'appui de l'enquête), il n'existe cependant que parce qu'il est traversé par une histoire et une mémoire singulières, devenant de fait un enjeu essentiel à toute quête de soi. On questionnera ce paradoxe à travers le prisme des nouveaux outils de visualisation du territoire : Google Earth ou Street View, ces logiciels cartographiques désormais combinés à la photographie pour assurer une maîtrise en apparence absolue de l'espace, une représentation qui se veut exhaustive et objective du territoire. Dans *Programme sensible* d'Anne-Marie Garat, le héros Jason utilise pourtant ces logiciels comme des embrayeurs de mémoire, démontrant par la même occasion qu'ils se prêtent tout autant à la contemplation. Déraciné, Jason revisite les paysages estoniens de son enfance afin de résoudre le mystère entourant le massacre de sa famille. Garat explore ainsi le potentiel poétique des outils numériques de représentation du territoire, finalement contaminés par les paradoxes du fait photographique, en termes de temps et de mémoire.

Anne Reverseau (FWO / KU Leuven), « L'impossible « portrait de pays » : la quête du vrai dans trois livres photo-illustrés des années 1960 »

Dans les livres illustrés portant sur les pays qui fleurissent dans l'espace francophone depuis le début des années 1950, une question revient sans cesse : comment rendre compte d'un pays, donner à voir ses réalités, son authenticité et sa spécificité ? Comment faire le vrai portrait d'un pays ? Trois ouvrages publiés dans les années 1960 permettent d'analyser cette quête, qui peut prendre la forme d'une enquête, dans une démarche

photolittéraire : *Liban* d'Andrée Chédid (Seuil, « Petite planète », 1969), *Les Pays-Bas* de Pierre Mac Orlan (Albin Michel, « Itinéraire historique et contemporain » 1965) et *Le Japon* de Nicolas Bouvier (éditions Rencontre, « L'Atlas des Voyages », 1967).

Gyöngyi Pal (independant scholar), « Quête d'une identité floue et changeante dans les œuvres photolittéraires de Károly Gink »

Auteur de plusieurs dizaines d'album de photos présentant des villes ou des pays dans le monde, Károly Gink, est également co-auteur de livres photolittéraires réalisés avec des écrivains et poètes hongrois. Trois de ces livres questionnent indirectement l'identité et la possibilité de représenter un lieu dans sa complexité historique et géographique. Saisir l'essence d'un lieu que ce soit à des fins de guide touristique ou à dessein poétique passe par la captation de la réalité environnante, par des scènes de rue, de paysages et de monuments historiques pour se transformer au sein du livre en un parcours tâtonnant, une quête laissant des questions sans réponses. Dans la communication nous examinerons comment la recherche identitaire hongroise se définit-elle par rapport à l'identité européenne et la quête de l'universel et de l'humain.

16h-17h30

Photopoetry and the avant-garde. Modération : Andrea Oberhuber (Université de Montréal) – S206

The inclusion of photography in books became a standard practice in the second half of the nineteenth century, but it was essentially the avant-garde that started using photography in conjunction with fiction and poetry. The extraordinary junction between poetry and photography and photomontage—defined as photopoetry—flourished in avant-garde books and journals throughout Europe in the 1920s and 1930s. Focusing on different examples of avant-garde photopoetry across Europe, this panel aims to address the following questions: What does it mean if a poem or an entire poetry collection is illustrated by photography or photomontage? Where is the meaning-generating mechanism of the photo-poem thus created? How does photopoetry differ from the ways in which both poetry and visual arts have traditionally been understood to “define” or produce culture in the past?

Jindrich Toman (University of Michigan), « Photopoetry »

Irina Denishchenko (Columbia University), « Czech Poetism and the Photographic Index »

Aleksandar Boskovic (Columbia University), « The Bioscopic Book »

Pierre Taminiaux (Georgetown University), « Crime scene : evil without traces in photography »

In my paper, I will analyze a personal art project based on a set of digital photographs. It is entitled Crime Scene and stems from my experience of a trial in Washington DC, as a participant in a jury for a first-degree murder case. After completing my jury duty, I went to the scene of the crime in order to take pictures. Obviously, there was no evidence left of this crime. I was facing instead the banal representation of a street intersection. Photography searches here for symbolic traces of the crime beyond their actual physical disappearance. Therefore, the notion of ‘trace’ leads to a quest for the memory of the event regardless of its visual absence.

Session 6

11h-12h30

Ultraism and the transatlantic avant-garde. Modération : Esther Sánchez-Pardo (Universidad Complutense de Madrid, Professor of English) et Melania Stancu (University of Bucharest, Assistant Professor) – G01

Melania Stancu (University of Bucharest), « “On the fringe of modernist aesthetics”: Jorge Luis Borges’ ultraist itinerary »

In this paper we shall approach the “three fundamental pillars” (T. Barrera, *Las vanguardias hispanoamericanas*, 2006) of the avant-garde dissemination which J.L.Borges took part in: the magazines, the books and the anthologies. It will let us see the role that the Argentinian writer played in the development of the Spanish ultraism and in the emancipation of the Buenos Aires literary life of the twenties. We shall focus on how Borges’ manifestoes in the Argentinian magazines *Prisma* and *Proa* turn out to have a radical, polemical and normative stand. We’ll also take into account his anthologies of German expressionist poetry and his first literary works where he included several programmatic texts, i.e. *Fervor de Buenos Aires – 1923*, *Luna de enfrente – 1925* and *Inquisiciones – 1925*.

Ilinca Ilian (University of the West, Timișoara, România), « Disputing mimetic approaches in Vicente Huidobro’s *Altazor* »

In this paper we shall focus on the double-strand “realism” of Vicente Huidobro’s *Altazor* (1919-1930), taking as a starting point François Rastier’s works, and analysing how the Chilean poet is forced to go beyond his creationist poetics that was based on a ruinous ontological confusion, i.e. the illusion of poetically emulating the primitive magic. His creationist artistic belief is encompassed in the following verses from 1916: “Why do you sing the rose, oh Poets! /Make it blossom in the poem”. In *Altazor* this ambition is humorously challenged. With creationism we can talk about a conflictive co-presence of the empirical and the transcendental realist approaches. As we shall argue, Huidobro’s solution is to imagine a word that cannot be reduced to a mental image nor does it come out of the limits of representation.

Esther Sánchez-Pardo (Universidad Complutense de Madrid), « Huidobro-Williams: Creation, Imagination and the peripheral avant-garde »

This paper will explore the work of Huidobro and Williams as “dissenters” from the genealogies of both northern and southern hemispheric American Modernisms, by reacting against the establishment of Rubén Darío and T.S. Eliot. From Williams’ well-known dictum, “no ideas but in things”, and Huidobro’s “Why do you sing the rose, O poets? /Make it flower in the poem./ Only for you / Do all things live under the Sun.” we will approach the singularities of their poetic projects as countertraditions to the logic of modernity in an open discussion of Huidobro’s Manifestos, his 1921 lecture “On Poetry” and in his early volumes, and of Williams’ collections *Spring and All* (1923) and *In the American Grain* (1925).

Jordi Larios (University of St Andrews), « Luis Cernuda vis-à-vis La deshumanización del arte »

In his *Historia de las literaturas de vanguardia* (1965), Guillermo de Torre points out that Ultraísmo was short lived as an avant-garde movement and yet it had a considerable impact on the work of a number of prominent Spanish writers who cannot be categorized as ultraístas, Federico García Lorca’s *Romancero gitano* (1928) being a prime example. Guillermo de Torre suggests that the final verdict on Ultraísmo may have been provided by

José Ortega y Gasset in his seminal essay on avant-garde aesthetics, *La deshumanización del arte* (1925). Although *Historia de las literaturas de vanguardia* makes no mention of Luis Cernuda's poetry in connection with Ultraísmo, it could be argued that there are traces of Ultraísmo in Cernuda's first collection of poems, *Perfil del aire* (1927), which he later incorporated into the various editions of *La realidad y el deseo* as 'Primeras poesías'. The purpose of this paper is to identify whatever traces of Ultraísmo Cernuda's early poetry may contain, and to examine Cernuda's poetics — his belief that poetry is a quest for a reality hidden beyond the world of appearances — in the light of his reaction to Ortega's *La deshumanización del arte*, which was consistently hostile for decades.

14h-15h30

Searching for Virginia Woolf. Modération : David Ayers (University of Kent) – G01

Lucrecia Radyk (Universidad Nacional de Córdoba), « Quest as style in Virginia Woolf's short fiction »

Questions abound in Virginia Woolf's work, be those about style, reality, or the truth of representation in art. Scholars—Jane Goldman and Diane Gillespie, amongst others— have examined the influence that the visual arts have had in Woolf's literature, from contemporary formalism, impressionism and post-impressionism to the proliferation of images that constitute her novels and short stories. This paper shall investigate the incessant quest as it appears in Woolf's short stories in connection with interartistic relations and the visual aspect in them. The “sister art” assists the writer with her quest.

Xavier Le Brun (Université Paul Valéry - Montpellier III), « Investigation into quest: knowing others in Virginia Woolf's fiction »

In various short stories and novels, from *Jacob's Room* to “The Shooting Party”, as well as in some of her essays – most notably “Mr Bennett and Mrs Brown” – Virginia Woolf dramatises the struggle of an exterior perceiver grasping at the enigma of alterity, her fascination with another conscience whose mystery and radical otherness she is unable to subdue. I will argue that these different narratives can be read as examples of a distinctively Woolfian genre, whose main characteristic lies in the subversion of the investigation: the very possibilities of it are undermined, so that the questioning about otherness is turned into a quest, an imaginary reconstruction of alterity, which for Woolf serves as an effective epistemological instrument.

16h-17h30

Portrait and autobiography. Modération : Françoise Nicol (Université de Nantes) – G01

Tanja Malycheva (Westfälische Wilhelms Universität Münster), « Investigating the Self. Serov's Portraits between Formalistic Concept and Mimetic Reflection »

A continuous synthesis of formalistic concept and mimetic reflection, old and modern was one of the major characteristics of Valentin Serov's portraiture. In each portrait he paid particular attention to iconography and technique, adjusting them in accordance with his sitter's personality and at the same time transforming his works into complex dialogues between a classical past and a modernistic present. His black on black *Mikhail Morozov* (1902) reveals the influence of the rulers portraits, *Henrietta Hirschman* (1907) shows connection to Velázquez as well as to Ingres and Manet, whereas *Ida Rubinstein* (1909) was apparently influenced by Asian banner paintings. At the same time, in each work Serov focused on the sitter's individuality, grasping for the metaphysics of soul.

Maria Silina (UQAM), « Quest for Portrait in the Age of Portrait's Death : Case Study of the Early Soviet Aesthetics in the 1920s »

Eddis Miller (Pace University), « "Pour éclaircir cette brume insensée" : Quest, Investigation, and Play in Georges Perec »

Session 7

11h-12h30

The modernist legacy of the peripheries : primitivism and the counter-cultural in the contemporary art museum. Modération : Ann Stephen (University Art Gallery / University of Sydney) and Andrew McNamara (Queensland University of Technology, Brisbane) – G02

Transnational and transcultural approaches attend to both the local and the global, while negotiating the modernist legacy. This allows for a rethinking of themes such as primitivism. However, primitivism today is no longer inspired by ideas of timelessness, immediacy and an uncontaminated, holistic aesthetic vision. Instead, today a “tribal” artist must consider his or her practice and tradition alongside the modern state, ‘Christianity, anthropologists, the tribal art market, the museum world, expatriate kin’, etc. (Peter Brunt, APT7 catalogue). Whereas non-tribal artists in peripheral cultures were already assumed to be distanced from European cultural centers and not far from the primitive. This session will re-evaluate a critically taboo term in order to chart how the periphery is rewriting art history and how the contemporary art museum is responding to this challenge.

Ann Stephen (University Art Gallery / University of Sydney)

Andrew McNamara (Queensland University of Technology, Brisbane)

Paul Woods (The Open University)

Anna Brus (Universität Siegen)

14h-15h30

Plastic quest. Modération : Barrett Watten (Wayne State University) – G02

Rahma Khazam (independent scholar), « Clement Greenberg's Modernism : Unmaking the New »

"We have never been modern" claimed Bruno Latour in 1991, on the grounds that modernity's distinction between nature and culture was never as watertight as it was thought to be. Can the same be said of the modernist imperative to 'make it new' ? I will explore this question in relation to Clement Greenberg's modernism. Greenberg's unremitting quest for purity sits uneasily alongside the demand for constant change, while his investigative, quasi-scientific methodology is predicated on exclusion rather than heterogeneity and variation: his stipulation that visual art should confine itself only to what is given in visual experience finds its justification in the claim that scientific questions must be presented in the same terms as those in which they are resolved. Like nature and culture, novelty and sameness are intertwined.

Anna Markowska (University of Wroclaw), « Origin of new art: artistic protocols in Wroclaw's avant-garde of the 70's »

16h-17h30

Avant-Gardes in Motion: Travel as Quest in Experimental Literature and Drama. Modération : Nathalie Aubert (Oxford Brookes University) – G02

This panel discusses how avant-gardes used the experience of travel as a quest for new knowledge and aesthetic forms. Claire Warden's paper "Performing the soul of Russia" explores how the journeys of the MAT Prague Group and Le Chauve-Souris theatre groups acted as a catalyst for British performance, leading to innovative productions in their image. Nathalie Aubert's paper "Myth and anthropology in André Breton's late works" examines Breton's encounter with Hopi Indian societies, which informed his vision of an ideal cultural order. Finally, Eric White's paper investigates how the Black Arts Movement's engagements with the seemingly mundane experience of rail travel stimulated aesthetically-charged, politically-motivated texts (and actions). Although geographically disparate, this panel shows how the avant-gardes it explores connected travel with metaphysical, aesthetic, and political quests in analogous ways.

Claire Warden (De Montfort University), « Performing the "Soul of Russia" : incarnations of the Moscow Art Theatre in London »

Nathalie Aubert (Oxford Brookes University), « Myth and Anthropology in André Breton's late works »

Eric White (Oxford Brookes University), « Broken tracks : rail technology and marginal spaces in the Black Arts Movement »

David Barnes (University of Oxford), « "Or would you say we were in Europe ?" Ambiguity and the Transatlantic Voyage in American Modernist Fiction »

JOUR 2 / DAY 2 – jeudi 2 juin 2016

9h-10h30, Keynote speakers – Amphithéâtre S1

- Natalia Smolianskaia, « Quête d'espace et investigations graphiques dans les avant-gardes russes »
- Günter Berghaus, « Marinetti's Quest for an Art Inspired by Science »

Session 1

11h- 12h30

Modernism's physiological aesthetics. Modération : Robert Brain – S202

From the 1860s until the 1920s, scientists examined how line, color, sound, and perception of movement produced neuromuscular responses in the beholder's body, stimulating either kinesthetic empathy or neurasthenic revulsion. Their protocols for measuring sensorimotor response established new understandings of visual experience. These "physiological aesthetics," contributed to the subjective artistic practices and discourse now recognized as modernism. The speakers are Robert Brain on the appropriation of scientific physiological graphical recording instruments by poets and painters as means of making art an experimental endeavor; Laura Marcus on the concept of rhythm, taken from experimental aesthetics, in the work of Blaise Cendrars; Margarete Vöhringer, on institutional cooperation between early Soviet avant-garde artists with psycho-physiologists; and Robin Veder on introspective psychology and agency in the Barnes Foundation's art appreciation program.

Robert Brain (University of British Columbia), « The "Hidden Strata" of Modernism : Rythm and Regeneration Between Laboratory, Café Concert, and Catholic Liturgy »

Laura Marcus (University of Oxford), « "The Ubiquity of Everything which Beats" : Rythm, Modernity and the Avant-Garde »

Margarete Vöhringer, « Practices in Arts and Sciences – another History of the Russian Avant-Garde »

In 1926 a new teaching program was introduced at the VChUTEMAS (the Higher Artistic and Technical Studios) in Moscow. It was developed at the "Psycho-technical laboratory for Architecture". In order to study the visual perception of his students the Architect Nikolai Ladovski constructed experimental set-ups and installed a group of instruments in a room painted completely black. With these so called "eye-meters" he measured the perception of lines, angles and space. Schedules to the experiments carried measurement parameters like "attention", "memory", "perception", "spatial and motoric abilities" – thus physiological as well as psychological criteria. The talk will try to show how a closer look at artistic practices changes not only the history of the Russian Avant-Garde but also allows for new conceptions of the relations of arts and sciences.

Robin Veder (Pennsylvania State University), « Introspection and Empathy at the Barnes Foundation »

In early twentieth-century United States, modern art was frequently described as harming or healing the viewer's body through neuromuscular stimulation, a concept taken from German physiological aesthetics. While defining the Barnes Foundation's formalist approach, Albert Barnes, Leo Stein, and John Dewey debated physiological aesthetics, in particular the automatism of kinesthetic empathy (*Einfühlung*). In opposition to an earlier generation who wanted art to "comfort" and lessen neurasthenic degeneration, they sought art that strengthened the viewer's nervous system and expanded the viewer's tolerance of discomfort, a solution informed by the Alexander Technique of sensory re-education. This paper demonstrates how, by awakening and embracing discomfort, viewers of the Barnes Collection could, like Alexander's patients, claim agency.

14h-15h30

Expressionist Prints : Investigating Artistic Techniques and the Creative Process. Modération : Isabel Wünsche (Jacobs University, Bremen, Germany) – S202

Expressionism in literature, the visual arts, theatre, and film has fundamentally shaped European cultural identity throughout the first half of the twentieth century and been identified with German artistic and intellectual culture in other European regions. However, within avant-garde studies Expressionism has often received less attention than Cubism, Futurism, and Constructivism because of its stylistically less unified artistic idioms and its more subjective-individual and supposedly less radical stance. This panel on Expressionist prints seeks to investigate the cultural energies released by Expressionist forces throughout greater Europe in the first half of the twentieth century. Discussion will center on the revival and adaptation of graphic printing techniques such as, for example, woodcut and lithography by Expressionist artists, and their exploration as a means for revealing heightened psychophysiological states of human being, which was often discussed in relation to new scientific discoveries in the emerging field of psychophysiological studies.

Robien Reisenfeld (New York), « German Identity, Anselm Kiefer and Ernst Ludwig Kirchner's Psycho-physiological Woodcut Portraits »

Erwin Kessler (Institute of Philosophy, Bucharest), « Publicizing Expressionism: Pros and Cons of a New Cultural Ethos of the German Community in Romania after World War I »

Irina Genova (Bulgarian Academy of Sciences / New Bulgarian University), « Expressionism – Abroad, at Home, and Imported: Bulgarian Graphic Art until the mid-1920s »

16h-17h30

Expressionist Prints : Investigating Artistic Techniques and the Creative Process. Modération : Isabel Wünsche (Jacobs University, Bremen, Germany) – S202

Christian Weikop (University of Edinburgh), « "Rough and brutal, surgery of the senses...": The Turbulent British Reception of German Expressionist Prints »

Nicola Shearman (The Courtauld Institute of Art, London), « The German Woodcut after 1918: A Case of Perceptually Explicit Art ? »

Michel Arouimi (Université du Littoral), « *IchsehIchseh* : avatar cinématographique de l'expressionnisme »

Session 2

11h-12h30

Quest and investigation in avant-garde research and pedagogy. Modération : Rea Wallden (Aristotle University of Thessaloniki) – S203

Felicity Gee (University of Exeter), « Curating the marvellous : Avant-garde practice and philosophical exploration in *Foto-Auge [Photo-Eye]* and the Stuttgart *Film und Foto* Exhibition »

Donna Roberts (University of Helsinki), « Roger Caillois's "Diagonal Science" : surrealist method as a model of interdisciplinarity »

Barnaby Dicker (Royal College of Art, London), « Pierre Mac Orlan's "fantastique social", animation, and the tension between drawing and photography »

Elnara Taidre (Estonian Academy of Arts), « Theoretical Charts as Pedagogical and Ontological Tools. Kazimir Malevich, Joseph Beuys and Tõnis Vint creating an Atlas of Their Own »

My paper brings together practices of three artists – Kazimir Malevich, developing Suprematist project in (Soviet) Russia in 1910–1930-s; Joseph Beuys, introducing his extended conception of art in Germany and Western world in 1960–1980-s; and Tõnis Vint, carrying on artistic research in the Estonian SSR and Re-independent Estonia in 1960–2000-s. Despite different epochs, places and contexts, there is one common feature for all of them: theoretical charts as a tool in developing a conception of art. Those charts suggest an idea of universalist diagrams striving to embody total knowledge that would embrace art, society and the world. I would like to approach theoretical charts of Malevich, Beuys and Vint through the conception of atlas – with reference to Aby Warburg and Georges Didi-Huberman – discussing their formal and conceptual parallels.

14h-15h30

Avant-garde and Sport. Modération : Andreas Kramer (Goldsmiths, University of London) et Przemyslaw Strozek (Polish Academy of Sciences, Warsaw) – S203

The panel aims to explore the little-studied relationship between the European avant-garde and modern sport. Combining formal and genetic approaches, the papers will identify representations of modern sport in a broad range of avant-garde activity. Consistent with the conference's overarching approach, the panel will explore how the visual and textual rhetoric of sport provided the avant-garde with an important impetus for its own radical 'quest' for a new art and society, and how it stimulated its 'investigation' into the creation of a new, enhanced humanity. The early decades of the twentieth century saw sport become an increasingly popular mass culture. Moreover, the emergence of professional sports and the establishment of large-scale international sporting events such as the modern Olympics, the football world cup or the Spartakiad gave sport a fundamentally new cultural, social and political significance. From the Italian Futurists to the Russian Constructivists, avant-garde writers, artists, photographers and film-makers responded enthusiastically to those changes, regarding sport as an important barometer of cultural modernity. Representations of modern sport can be found in avant-garde writing (creative or critical), painting, photography, photomontage or film. Such work typically focuses on the human body as a source of primary energy and vitality, while also exploring how the human body may become perfect, strong and efficient, sometimes with mechanical help. Sport-related avant-garde work also presents sporting contests as forms of aggressive struggle and visual spectacles, negotiating participant and spectator perspectives, and individual and collective ambitions. Sharing the enthusiasm generated by new sporting records or by victories of the national team, the avant-garde's interest in sport might further reflect the enthusiasm of a dynamically developing state or society, and reinforce the concept of the 'New Man' as a sporting man (or woman) which unfolded particularly strongly after the First World War.

Sami Sjöberg (University of Helsinki), « Alfred Jarry's Machine of Trans-Port »

The paper discusses Alfred Jarry's *idée fixe* regarding velocipedes first and foremost as an early instance of literary transhumanism. In contrast to strictly utilitarian purposes, Jarry's fascination with bicycles extends well beyond the realm of transport to utopian areas bordering science, such as time travel. Furthermore, his post-Nietzschean ideas concerning the superhuman give rise to a technologically supplemented human. Especially in Jarry's review article of the *Cyclo-guide Miran illustré*, the corporeal, geometric and kinetic aspects of the imaginary human-machine coalesce. As the

bicycle becomes a means of extending the corporeal human, a new 'evolutionary' sense of sport arises, which includes the aspects of both competitiveness and playfulness.

Mike O'Mahony (University of Bristol), « Perfectly Choreographed : Staging Sport at the Ballets Russes from *Jeu* (1913) to *Le train bleu* (1924) »

The close relationship between the physical movements involved in sport and dance have often resulted in choreographers explicitly referencing the former in modern productions. This has been particularly true of two relatively under-explored productions staged by that most avant-garde of production companies, Sergei Diaghilev's Ballets Russes. Accordingly, this paper will examine two productions that drew heavily on sporting themes: *Jeux* (1913) and *Le train bleu* (1924). Written, choreographed and performed either side of the First World War, these productions warrant closer attention with regard to the open dialogue between sporting and artistic practices. It will consider how the emergence and international dissemination of sport as both a leisure and, increasingly, professional activity impacted on artistic production at these crucial moments in the early twentieth century.

Andreas Kramer (Goldsmiths, University of London), « The Muscular Muse : Expressionism and Sport »

The paper will offer some ideas on how to frame and understand the relationship between German Expressionism and contemporary sport. Taking a range of sport-related work by writers such as Johannes Becher and Kasimir Edschmid, and visual artists associated with Walden's *Sturmkreis* such as William Wauer and Hermann Haller, it will explore how the textual and visual rhetoric of sport speaks to, on the one hand, well-known ideas about strength, youth and regeneration, and on the other, ideas about artistic creativity and aesthetic form. The paper will argue that sport complicates the cultural dichotomy of body and mind that is often regarded as characteristic of this specific period of the German avant-garde.

16h-17h30

Avant-garde and Sport. Modération : Andreas Kramer (Goldsmiths, University of London) et Przemyslaw Strozek (Polish Academy of Sciences, Warsaw) – S203

Benedikt Hjartarson (University of Iceland, Reykjavik), « The Will to Sport : Avantgarde, Body Culture and the New Objectivity »

The important role of body culture in the Weimar Republic is traditionally described as the result of a reactionary turn, as notions of discipline, asceticism and social order came to shape the cultural agenda. Accordingly, the interest in sport in the artistic field is linked to the shift from avant-garde aesthetics to Neue Sachlichkeit. The paper will contest this view and aims to describe the continuity in the role of sport from Expressionism to the New Objectivity. Of specific interest is Kasimir Edschmid's *Sport um Gagaly* from 1928, a key work of the sport novel that emerges as a popular genre in this period. In its depiction of the self-creation of the new man by means of will power, Edschmid's novel reveals curious affinities with his earlier expressionist writings.

Sonia de Puineuf (Université de Bretagne Occidentale : « "Active woman" : sport and fashion in the Avant-Garde's concept of modern woman »

This paper will deal with the image of modern woman, such as it was constructed by Avant-Garde artists. The starting point is the book *Civilised Woman* designed by Zdeněk Rossmann in 1929 which opens with a photograph of « active woman » showing a young woman wearing sport dress.

This photograph can be put into perspective with several other pictures and artifacts produced by modern European artists between two World Wars, but also with those one can easily find in Avant-Garde magazines. Moreover, the concept of modern woman is constructed not only through pictures but also through performances in which the connection between sport, fashion and art is clearly shown. It is supported by texts explaining why and how women should change their way of life in the Modern World.

Przemyslaw Strozek (Institute of Art, Polish Academy of Sciences, Warsaw) : « The World Cup of 1934. Politics, Art and Physical Culture in Fascist Italy »

Soccer – or *calcio* in Italian – constituted a truly significant phenomenon in Italian cultural life of 1930s. It was far from accidental that visual references to football found a prominent position in the propaganda art of the time, when the phenomenon of popular culture, together with political ideologies, essentially transformed the approach to artistic practice. In my paper I will illustrate the myriad ways in which Italian visual artists of the 1930s mobilized soccer in their work. Indeed, by 1934 painters, sculptors and new media artists—of almost all regions in Italy, from Lombardy to Sicily—tackled the subject. These artists, I will outline, were involved in propaganda and expressed a strong interest in unification of different areas of the country by glorifying the victories of the national team, contributing to early celebrity culture, and paying homage to national football heroes, such as Giuseppe Meazza.

Session 3

11h-12h30

Poetry as the Work of Sound. Modération : Dimitri Kerdiles (Université Rennes 2) – S204

Charles Altieri (UC Berkeley), « The Work of Sound »

I am fascinated by Doug Hall's very recent work setting to music parts of Wittgenstein's *Tractatus*. How does the music modify the text by producing affective tones for the text, and how much do those affective tones capture tonalities present in the text but only recognized through the music? These questions are especially important for texts like Wittgenstein's that are abstract but refuse typical disciplinary expectations in order to rethink the place of logic in human experience. How does music bring out where the text addresses those terms of experience?

Mia You (UC Berkeley), « Disquiet, Dissent »

Sarah Posman (Universiteit Gent)

Samuel Vriezen (poet, translator and composer)

14h-15h30

Concrete and Visual poetry. Modération : Benoît Conort (Université Rennes 2) – S204

Riikka Aka-Hakula (University of Jyväskylä), « Henri Michaux's asemic writing representing the dynamism of the inner self »

Harri Veivo (University of Caen), « Quest for Nonessential Spaces in Christian Dotremont's Work »

Christian Dotremont developed a profound reflection of the relationship between space, travel and artistic practices. This entailed practical and discursive engagements with different kinds of foreign spaces, both physical, textual and symbolic; travelling in trains and buses, reading and writing in different languages, interpretation and explanation, organisation of shows and meetings, etc. He created connexions that went beyond national limits and patterns of centre/periphery, seeking to configure the geography of European avant-garde in a utopian egalitarian way. The continuity in these engagements suggests that travelling was for Dotremont a quest for nonessential spaces that would be undetermined by hegemonic power structures, yet also a means to creatively shape his own identity as poet and artists.

Marianne Ølholm (University of Copenhagen), « The Alphabet as World Picture – Ron Silliman's *The Alphabet* and Inger Christensen's *alfabet* »

The American language poet Ron Silliman's *the Alphabet* (2008) and the Danish poet Inger Christensen's *alfabet* (1981) share not only their almost identical titles but also their main compositional principle. In both works the alphabet supplies the structural framework around an investigation of the world in language, and there is a tension between the schematic compositions and the diversity and complexity of the material and perspectives included in the works. The two works operate in very different contexts and although they have very striking formal and thematic similarities they are also very different in other respects. In my paper I shall focus on the choice of the alphabet as compositional principle and as a metaphor for the investigative approach of the two works.

Tiit Hennoste (University of Tartu), « Words and alphabet in interaction. Linguistic investigations in Estonian neo-avant-garde poetry »

16h-17h30

Concrete and Visual poetry. Modération : Benoît Conort (Université Rennes 2) – S204

Lisa Schmidt (University of Gothenburg), « On punctuation poetry: The remains of writing in Erasure poetry »

In 1960 the poetry collection *Prix Nobel* by Carl Fredrik Reuterswärd was published. This work exclusively contains punctuation marks and became the initial spark for a "Poetry of Punctuation", followed by several works consisting of what Saussure possibly regarded as "The accessories of writing", i.e. punctuation marks. The contemporary projects in this field fall under the category "Erasure Poetry", they are the result of erasures of all words in existing literary works, for example Goldsmith's *Gertrude Stein on Punctuation* which is an appropriation of Stein's essay "Poetry and Grammar". This essay, as well as Adorno's "Punctuation marks" can be regarded as important sources of inspiration for poets working with punctuations. I will discuss aspects of visual iconicity, intertextuality and transmediality in this poetical genre in relation to Steins and Adorno's theoretical approaches.

Arianna Consuelo Marcon (University of Helsinki), « Visuality in the poetry of Pentti Saarikoski (1937- 1983) »

Pentti Saarikoski (1937- 1983), one of the last Finnish modernists and a pioneer of the postmodernist stream in the country, often combined his poems (and prose) with pictures (by times his own drawings). Visual arts, as well as music, are primary inspiration for the poet. Pentti Saarikoski's poetry is

concrete, visual (thought not to the extreme) but not figurative. The author exploits the sounds and the typographic features of vocals and syllables to build a set, which only recalls the themes of the poems but does not reflect it figuratively. In Saarikoski's works, especially his final works (1979-83), is evident how the different levels of the poem cooperate to maximize the achievement of openness. The semantic, syntactical, semiotic and graphical levels are strictly tight and recall each other creating new ambiguous reading paths and keys. Graphical expedients and grammatical divergences influence how the reader will be interpreting the images and the figures of speech. A confusing visual typesetting, etymological and quasi-etymological wordplays and the use of the enjambment amplify the openness in the poem.

Per Bäckström (Karlstad University), « The Potentiality of Art. Öyvind Fahlström's Concrete Poetry »

In 1953 the Swedish concrete poet and internationally renowned artist Öyvind Fahlström wrote the world's probably first manifesto for concrete poetry. The poetical techniques proposed in this manifesto laid the ground for Fahlström's later production in different arts, from concrete poetry to radio plays. I will focus Fahlström's concrete poetry, and discuss how he investigates the rules from the manifesto in his concrete poetry from the 1950s. From his poetics I will continue to discuss the processual and performative aspects of his concrete poetry, focusing Öyvind Fahlström's concrete poem "The large and the small". In my discussion I will argue that the printed book of poems should be seen as one actualization only of the potentiality of concrete poetry, in line with Giorgio Agamben's use of the notions of "potentiality", "actuality" and "the inoperative".

Solveig Daugaard (Linköping University), « The investigation of reading as a cultural technique in Gertrude Stein's *To Do. A Book of Alphabets and Birthdays* »

This paper investigates the way reading as a cultural technique existing prior to or independent of alphabetical notation is demonstrated and dissected in Gertrude Stein's controversial 1941-attempt at a children's ABC. By letting the alphabetic structure of the book undermine through puns, homonymes and sonorous ambiguities with violent consequences for the story's characters, Stein demonstrates the material violence inherent in the our conceptualization of cultural techniques generally assumed to be neutral and even immaterial. In this gesture, Stein's work fronts the intermingling of aspects of investigation and quest in reading and writing as processes that are both intuitive and rationalized.

Session 4

11h-12h30

Laboratory. Model. Experiment. Scientification and its Dialectical Matrix in the Avant-garde Art. Modération : Irmeli Hautamäki (University of Helsinki) – S205

Translations of scientific concepts into art frequently manifest in the 20th century's avant-garde art. Associated to both an open-ended innovation process and the idea of providing a scientific basis for a socio-political agenda, they reflect the dialectics of autonomy not only by escaping from conventional art vocabulary, but also by claiming a counter-aesthetic position. This panel examines the consequences of such translations for the rhetorics and methods of artistic practices, for the medial or material status of their outcome: The objects and drawings of Laboratory Constructivism in Early Soviet Russia act as 'models' for art being transferred into the realm of industrial production. For the Video Communities around *Radical*

Software art – a laboratory for social change – fuses with the technologized universe that has to be researched through the video and for Allan Kaprow the term ‘experiment’ is a mean to get rid of all predeterminations by the frameworks of art.

Stefanie Kitzberger (University of Applied Arts Vienna / IFK – International Research Center for Cultural Studies, Vienna), « Constructivist Models »

Katharina Jesberger (University of Applied Arts Vienna), « The Universe as Laboratory. Research and techno-mythic belief in the video collectives around *Radical Software* »

Anna Spohn (University of Applied Arts Vienna), « Becoming fluid ? Allan Kaprow’s "experimental art" between fixed scopes and open processes »

14h-15h30

The Matter of language. Modération : Essi Syren (University of Turku) – S205

Ioana-Eliza Deac (Babeş-Bolyai University, Romania), « Modernist Ways of Looking at a Rose: Investigations into the Nature of Language »

The theme of the rose is one of the most recurrent motifs in literature and one of the most heavily laden with symbolic meanings connoting a mystical quest. It is against this background that certain modernist poetic experiments stand out. Gertrude Stein's variations on “Rose is a rose is a rose”, William Carlos Williams' *The Rose*, Hilda Doolittle's *Sea Rose*, Pound's “rose in the steel dust” in *Canto LXXIV* or Wittgenstein's philosophical investigations use this image as a means of distancing themselves from past views. This paper will analyse such examples in order to show how the rose becomes the emblem of the critical examination of the (poetic) language, which may finally represent another stage in the long-standing and unfulfilled quest for a perfect language.

Essi Syren (University of Turku), « Destruktion der Sprache: Hugo Ball und Walter Benjamin »

Natalia Azarova (Russian Academy of Sciences, Moscow), « House of Verse and the Architectural Reconstruction of Malevich's Poems »

Robin Fuller (Trinity College, Dublin), « The Language (and Business) of Vision: The New Bauhaus and General Semantics »

16h-17h30

The Matter of language. Modération : Essi Syren (University of Turku) – S205

Elena Galtsova (Académie des Sciences de Russie, Université d’Etat de Moscou Lomonossov), « Le Training poétique et spirituel dans les Carnets d’Elena Gouro »

Nous projetons d’analyser les carnets d’Elena Gouro (1877-1913), une des premières futuristes russes, poète et artiste, conservés aux Archives RGALI (Moscou). Ces carnets sont repartis en trois dossiers dont certains fragments sont déjà publiés, mais la plupart reste inédits. On peut y percevoir les traces du travail de Gouro sur ses œuvres littéraires et picturales pleine de rêveries concernant l’invention de l’esthétique nouvelle, mais on y distingue aussi un certain dialogue que Gouro mène avec elle-même, qui n’est que le processus d’apprentissage, sorte d’exercices spirituels. Nous projetons d’y analyser toutes traces de ce dialogue avec soi que mène Elena Gouro, qui se révèle être tout un training artistique et aussi spirituel où l’on peut

percevoir les influences de la pensée philosophique et religieuse de l'époque, la philosophie du romantisme etc. Ses carnets démontrent comment est « construite » la prétendue « folie » d'Elena Gouro, obsédée d'idées et images.

Serge Tchougounnikov (Dijon, France), « Le formalisme russe comme « théorie futuriste » : le phonème, la « langue transmental » et la peinture de l'avant-garde russe »

Oksana Bulgakowa (Johannes Gutenberg University in Mayans), « Russian futurists and the early sound film »

Session 5

11h-12h30

Interruptions to Narrative / Modernist interruptions. Modération : Frances Guerin (University of Kent) – S206

This panel addresses a fundamental contradiction of modernism as it is most articulately realized through the development of moving image technologies. Modernist cinema has characteristically been described as a cinema of interruption, of *mise-en-scène* over narrative continuity, of self-conscious stylistic experimentation over entertainment. In addition, historically, modernist cinema has been most inventive when the interruptions, inconsistencies and impossibilities are underlined by the film image. In turn, these moments have been most pronounced with the introduction of technological innovation : pre-cinema apparatuses, multiple shot edited narratives, new lighting technologies, the transition to sound, Technicolor, to name a few examples. Our panel will demonstrate that if, in cinematic modernism, the image is constantly being reinvented as a response to interruption, so there is a movement across narrative and history alike that reveals the interruptions as the necessary confrontation with the ongoing unfinishedness of modernity.

Frances Guerin (University of Kent)

Dore Bowen (San Jose State University), « Between the mirror and the lamp : The 1825 Paris Diorama »

By painting both sides of a large opaque screen, which was illuminated front and back in a viewing rotunda, and rotating the audience between two such *trompe l'oeil* tableaux, Daguerre and Bouton created the diorama's celebrated effect. Pushing media archeology beyond this sort of technical analysis, this paper argues that while the diorama employed reflected and projected light the content of its *trompe l'oeil* imagery drew upon cultural narratives on this topic to create the diorama's uncanny sense of change. A case study of the 1825 diorama (using the program notes, opera libretti, literature, etc.) proves that it participated in what Christophe Longbois-Canil calls the pre-modern dialectic of realism and illusionism to produce a complex but split visual story about the emerging optical revolution it was a part of.

Irina Leimbacher (Kenne State College)

Elise Domenach (Ecole Normale Supérieure de Lyon)

14h-15h30

Dada in all its forms. Modération : Agathe Mareuge (Universität Zürich / Université Paris-Sorbonne) – S206

Agathe Mareuge (Universität Zürich / Université Paris-Sorbonne), « "Ainsi une Histoire de DADA est permise...". L'historiographie paradoxale des dadaïstes vieillissants: entre production de savoir(s) et mystification persistante »

Les années cinquante marquent pour les dadaïstes l'heure du paradoxe : ceux-là même qui rejetaient toute théorie, toute perspective historique et toute canonisation initient après la Seconde Guerre mondiale un processus global de réflexion sur ce que fut Dada et en deviennent – parfois à leur corps défendant – les premiers historiographes. Cette communication s'efforcera de mettre en relief la fraternité d'esprit mais aussi les divergences et singularités individuelles qui caractérisent les différents projets d'écriture d'une histoire (plurielle) de Dada. Si ces formes mixtes et hétérogènes s'inscrivent toujours en faux contre la conception classique de l'œuvre (poursuivant ainsi Dada) et n'hésitent pas à mystifier le lecteur, elles ne s'en affirment pas moins comme quête *a posteriori* d'un sens. Nous restituerons également les discours successifs et les débats auxquels ces phénomènes ont donné lieu.

Elizabeth Benjamin (Independent Scholar), « A Hundred Times Nothing: Investigating Dada's Somethingness through Its Own Quest for Nothingness »

Despite Dada's implosive end, the movement's aesthetic, ethical and theoretical influence persisted posthumously; Dada's desire to be forgotten is belied by its persistent manipulation of accounts, paradoxically revealing a covert taste for permanence. Upon its centenary, academia continually affords Dada a place of intellectual, theoretical and philosophical value. How can we explain the motivation behind this? Where do we stand in writing about (writing about) Dada? This paper will investigate the metacognitive selection process behind the preservation of Dada's cultural memory to posit Dada's historical footprint as an anti-quest that led to its anti-destruction, and moreover, to an enduring international legacy. Is Dada's greatest mark precisely its absence, leaving traces of somethingness through nothingness in a suspension of creation and destruction that has gained immortality through its own systematic suicide?

Livia Plehwe (Université Paris Sorbonne / Université Européenne de la Viadrina à Francfort sur l'Oder), « "G-Material zur elementaren Gestaltung": une revue au croisement des discours et des médias d'avant-garde sous la République de Weimar »

Cette communication analyse, notamment à travers l'articulation des notions de quête et d'enquête, la dialectique entre une modernité affirmée et l'héritage de paradigmes anciens dans la revue G. Il s'agit de montrer comment G dépasse l'apparente contradiction entre la démarche constructiviste et les aspirations dadaïstes et surréalistes, et en quoi elle reconfigure ainsi les notions de tradition et de modernité, d'avant-garde et d'arrière-garde. Dans cette perspective, il s'agit aussi de voir en quoi cette dialectique discursive se double d'une dialectique au niveau de la forme de la revue elle-même qui, en tant que réalisation graphique à part entière, obéit à une logique interne, tout en développant, en tant que dispositif « multimédia », de nouvelles techniques de communication avec le lecteur/spectateur.

Tamar Paichadze (Tbilisi State University), « Dada - Futurism Inspiration in Georgian Literary Discourse (The historical and formal accents) »

Modern researches discuss whether or not Dadaism, as avant-gardist worldview has had influence on the art of following period (stage) and if yes, how extensive such influence has been. One of the illustrations of the Dadaistic history of literature was Dada in Georgia in 1922-1923. In Georgian Realism, Dada was registered as a mere artistic-creative method, i.e. literature of method and unlike Europe, it has never acquired political character and has never had any claims to change social values. Therefore, Dadaism in Georgian literature is considered as the eastern (Caucasian) version of its development. Classical scheme Futurism - Dadaism appeared in Georgia type of conversely: Dada-Futurism. Georgian Futurism was not the classical form of Russian-Italian analogue; by theoretical-formal expression it looked more like the synthesis of constructivism, Dadaism and Futurism.

16h-17h30

Georgian Modernism. Modération : Isabelle Ruiz (Université Rennes 2) – S206

Bela Tshipuria (Ilia State University), « The Quest and the Investigation in Georgian Modernist Novels »

The coupling of the notions of quest and investigation in Georgian modernist novels is another demonstration of general cultural logic of modernism, and the belonging of Georgian texts to the wider cultural context of modernism. In the 1920s two most influential Georgian writers produced their novels, where the search – for God, for purport of life, for personal and national authenticity – is the main theme. Konstantine Gamsakhurdia's *The Smile of Dionysus* (1925) and Grigol Robakidze's *The Snake's Skin* (1926) both depict, in true modernist spirit, main heroes in a journey for search of metaphysical truth and inner self. Although the novels share the motifs and forms, Gamsakhurdia suggests the process as a quest, and Robakidze transforms it into an investigation, with the clear conclusion, which can be seen as writer's response to the threat of Sovietisation.

Atinati Mamatsashvili-Kobakhidze (Université Paris-Sorbonne / Tbilisi State University), « La quête et l'enquête dans la poésie géorgienne – entre *se remémorer* et *dénoncer* »

Le mouvement symboliste géorgien, créé en 1916 et influencé par le symbolisme français et belge, marque le passage crucial vers le modernisme. Le groupe symboliste subsiste jusqu'à la deuxième moitié des années vingt, avant qu'il soit persécuté par le régime bolchevique. Nous proposons d'examiner, dans quelle mesure le motif de la *quête* est articulé dans la poésie moderniste géorgienne. Même s'il s'agit souvent de la quête du passé, de la résurrection des images sacralisées, ce n'est pas sans rapport avec le politique. Seront étudiées, en parallèle, les œuvres des écrivains géorgiens ayant fui le régime soviétique et exilés en France. À l'encontre des symbolistes, on peut parler ici non pas de la *quête*, mais plutôt de l'*enquête*, car ils veulent dénoncer, par leurs écrits, le régime soviétique et totalitaire.

Tamar Sharabidze (Tbilisi State University), « For An Avant-garde World Outlook Genesis in the Georgian Literature »

The centuries-old Georgian literature of its own development in the literature direction was determined in 19th century. This was due in part to the political process – Georgia became under the Russian mentality space, in this area it was acquainted with European culture and fully involved in the process of the world literature; The influence of the literary process the Georgian poetry at the beginning of 20th century shared avant-garde trends of a small dose _ mostly avant-garde idea expression method: 1) anagram; 2) palindrome; 3) pentagram; 4) Multiple repetition of the word get a new word; 5) different reading by moving the consonants. Avant-garde also established new forms: for poetry the highly musical content and minimal.

Nino Mindiashvili (Sokhumi State University), « Issue of Genetics in Georgian Modernist Texts »

In Georgia, introduction of literature modernism was not a spontaneous phenomenon. Georgian modernism is unique for European literature, not its epigonal addition. It creates original invariants of European modernism by expanding it, universalizing tropologic paradigms, mythical narrative, purely national problematic by means of mythological-tropologic comprehension of Georgian reality, introduction of new cultural and landscape spaces and creation of unique values, diversifying European modernism. Genetic approach to the subject of study, conception and development of Georgian modernism for understanding genetic paradigms, has revealed that Georgian modernism is unique phenomenon in European modernism, fully comprehending with anthropological, existential and ontological problematic, using original creative rhetoric and creative-tropologic paradigms. Esthetics of Georgian modernism is universal phenomenon making its research permanently acute for literature studies and culturology.

Session 6

11h-12h30

Démarche collaborative et partage de la page au sein du Livre surréaliste. Modération : Andrea Oberhuber (Université de Montréal) – G01

Alexandra Arvisais (Université de Montréal / Lille 3), « Etrangeté *photolittéraire* : *Le Cœur de Pic* de Lise Deharme et Claude Cahun »

Doris Eibl (Université d'Innsbruck), « Esthétique du partage et du *diabolon* : la collaboration interartistique de Paul Colinet et Suzanne van Damme dans *Les Naturels de l'esprit* »

Laurence Perrigault (Université de Nantes), « La poésie de l'avenir : *Grand bal du printemps, Charmes de Londres*, d'Izid et Prévert »

Andrea Oberhuber (Université de Montréal), « Les anagrammes-dessins consignés au sein du livre : *Hexentexte* et *Oracles et spectacles* d'Unica Zürn »

14h-15h30

Modernism and tradition. Modération : Quentin Montagne (Université Rennes 2) – G01

Andrea Kollnitz (Stockholm University), « Looking for Eternal Beauty. Theories of Anti-Fashion in the Visual Universe of Gustav Klimt and the Wiener Werkstätte »

Lisa Marie Anderson (Hunter College, City University of New York), « The Quest for Salvation in the Age (and Aftermath) of German Expressionism »

Drawing on poetry, drama, and journalism from the 1910s and early 1920s, this paper argues that German Expressionism is made up of ecstatic articulations of a messianic quest, with Expressionist writers and artists cast as prophets and martyrs whose innovations represent the redemption of humanity. It then reads the "Expressionism Debate", about the movement's role in the rise of German fascism, through the lens of the Expressionists' messianic fervor; considers different, more aporetic models of messianic thinking, including that of Walter Benjamin; and asks why some contemporaries, such as Max Weber or Franz Kafka, remained altogether outside the sway of such messianic thinking.

Sólveig Guðmundsdóttir (Graduate School Practices of Literature, WWU Münster), « Manifesting the body: the Vienna Actionist project *Die Blutorgel* »

This paper addresses the state of the aesthetic project between quest and investigation in the Manifesto *Die Blutorgel* (*The Bloodorgan*, 1962). The Vienna Actionists see the body as material for creation and a place of intense investigation regarding its own (bodily) functions as well as its meaning and regulation in society. For them the body can also be a vehicle for a spiritual experience, with the intent to transform the perception of reality of the artist and the audience. The quest for such a transformation is therefore deeply rooted within material reality as well as having spiritual connotations. The main objective is to illuminate the complex discursive interrelation between the ostensibly different perspectives of a spiritual quest and a material investigation.

Andreea Apostu (Université de Bucarest), « Entre quête subjective et enquête objective : le double visage du Néo-traditionnisme »

Pour les Nabis ou les néo-traditionnistes, précurseurs des avant-gardes du XX^e siècle, la peinture supposait une déformation visionnaire du monde à travers le filtre de la personnalité. Parfois excessive, cette liberté devait être contrôlée par la déformation *objective*, sensible aux « lois techniques et esthétiques, propres à l'œuvre d'art ». L'imagination travaillait ainsi de près avec la raison pour créer un équilibre entre le droit illimité de tout oser et les principes ordinateurs de l'art, transposition du couple de la quête spirituelle permanente et de l'enquête systématique des moyens techniques. Notre propos sera d'analyser en profondeur cette dialectique entre la quête de la subjectivité et l'enquête scientifique dans les écrits et les œuvres des Nabis, plus particulièrement de ses deux représentants et théoriciens essentiels, Maurice Denis et Paul Sérusier.

16h-17h30

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Session 7

11h-12h30

What was a medium ? Modération : Juliet Bellow (New York University) – G02

Studies of modernism in the visual arts have largely abandoned an insistence upon medium-specificity, yet more work remains to fully explore the ways in which modernist artists tested, theorized, combined, invented and reinvented media. Employing the “genetic approach,” this panel frames modernist experimentations with medium as forms of both metaphysical quest and quasi-scientific investigation. The three papers explore the migration of modernist abstraction across the media of dance, film, and painting, examining how artists performed intellectual and somatic investigations of trans-disciplinary modernist ideals; analyze the exclusion of the spatial, haptic media of dance and sculpture from modernist theoretical frameworks; and raise the question of whether international exhibitions of modern art can be considered media, and what such exhibitions may teach us about modernist medium-specificity.

Nell Andrew (University of Georgia), « Abstraction as Medium, 1890-1913 »

Juliet Bellow (New York University), « Towards a Newer Laocoön ? Modernism and the Spatial Arts »

Jenny Anger (Grinnell College), « Exhibition as Medium : The *Erster Deutscher Herbstsalon* of 1913 »

14h-15h30

In quest of Music. Modération : Joseph Delaplace (Université Rennes 2) – G02

Aakanksha Virkar-Yates (University of Brighton), « A quest for the absolute : Beethoven, Schopenhauer and Eliot's Four quartets »

Eliot's Four Quartets can be seen to follow Schopenhauer in understanding music as an image or analogy of the universal will. According to the philosopher, both music and the universal will may be connected with a kind of abstract, universal emotion that is removed from the realm of the personal or individual. Following Schopenhauer, the music of the Quartets similarly articulates a metaphysical quest: a quest for the universal will and for the impersonal emotion so central to Eliot's modernist poetics. In bringing together the music of Beethoven with the philosophy of Schopenhauer, Eliot notably follows Wagner's centenary essay 'Beethoven' (1870). For Eliot as for Wagner, the formal investigation of Beethoven's late string quartets is a means to enact the metaphysical quest that Schopenhauer's musical aesthetics embodies.

Baptiste Lemoine (Université Rennes 2), « La quête spirituelle et artistique de Webern comme source de malentendus pour la musicologie du XX^e siècle »

Notre propos se déroulera en trois parties. Dans la première, intitulée « Webern et sa postérité », nous montrerons l'importance de la figure de ce dernier pour les compositeurs de la génération d'après-guerre et cela à travers leurs écrits. Dans une seconde partie, « Musique et quête spirituelle : imitation de la Nature », nous nous appuyerons sur les écrits de Webern afin de dégager ce qui semble constituer les fondements de son esthétique. Enfin la dernière partie, « Le sérialisme des oeuvres tardives », sera l'occasion de mettre en évidence ces éléments à travers le travail des séries dans la *Symphonie* op. 21 et les *Variations* op. 27.

Adam Potts (Newcastle University), « Deep Noise: The Frozen Time of Primordial Sound »

This paper will draw on various ideas found in Blanchot's literature and critical essays as a way rethinking the language and practice of Japanese noise music. The concept of 'deep noise' will be developed from Blanchot's interpretation of the *il y a* as a way of elucidating the paradox of the quest and investigation. Deep noise will allow a different understanding of noise as one outside of linear lived time; it will be argued that Japanese noise music is conditioned by this non-linear time, what will be referred to as frozen time – a condition which makes any claim made about Japanese noise music, either through phenomenology or conceptuality, impossible.

16h-17h30

Mediatic experiences of the avant-garde. Modération : Sarah Posman (Universiteit Gent) – G02

Emilia David (Université de Pise), « La "quête" comme mot d'ordre de l'avant-garde roumaine, examinée à travers ses textes théoriques. Réponses roumaines à l'Enquête internationale du vers libre de la revue futuriste *Poesia* »

Le concept de la "quête", vue comme objectif fondamental visant le renouvellement de la littérature roumaine d'avant-garde sous le signe de l'expérimentation et de l'exploration, sera analysé à travers les textes théoriques et les manifestes, publiés dans les revues du mouvement. En ce qui concerne le concept "enquête", nous fournirons et commenterons les réponses envoyés par trois personnalités culturelles d'origine roumaine – des femmes écrivains fréquemment présentes en France, en tant que conférencières et porte-parole de la culture roumaine à l'étranger –, qui ont participé à l'*Enquête internationale du vers libre*, organisée en 1905 par la revue *Poesia* (Milan). L'intervention portera un éclaircissement au sujet des biographies personnelles et intellectuelles de ces collaboratrices de *Poesia*, Hélène Văcărescu, Anna de Noailles et Smara. Notre contribution sera complétée par la présentation des tendances littéraires que chacune de ces artistes a exprimées dans ses oeuvres – post-symbolistes ou bien plus traditionnelles –, les premières mentionnées étant également déterminantes à définir le profil de certains poètes italiens, eux-mêmes collaborateurs de *Poesia*, au début de leur activité. Ainsi se dégagera l'importance attachée au débat sur le vers libre, juste avant la fondation du futurisme.

Jordis Lau (Hamburg University), « Phantoms of the Avant-Garde. Literary Modernism into Media Art »

By the example of British artist Mark Aerial Waller's video sculpture *Phantom Avantgarde* (2010), my paper sets out to investigate adaptations of literary Modernism in media art. I want to propose that by borrowing lines from French author Louis-Ferdinand Céline's novel *Voyage au bout de la nuit* (1932), *Phantom Avantgarde* bears elements of both quest – Céline's *voyage* – and investigation. Thus, literary precursor and video adaptation enter into a dialogue, which results in a productive exchange between both media agents. By quest, or *voyage*, I refer to the aesthetic devices of the novel that *Phantom Avantgarde* appropriates. I propose that the video not only employs lines from the novel for its narration via subtitles, but that its aesthetic density resembles that of *Voyage au bout de la nuit*. Following the notion of *ostrannenie* by Russian Formalist Viktor Shklovsky, I claim that novel and video share a strategy of opacity; Céline's novel through a *poetics of the antipoetic* and Waller's video by foregrounding the materiality of the artwork through noise aesthetics. Moreover, this opacity becomes the device of investigation in *Phantom Avantgarde*. Again and again, the image pauses to explore the setting featuring cardboard figures depicting Parisian intellectuals from the mid-1960s. The subtitles claim to meticulously describe what handheld camera movements depict. These images collide with scenes from Marcel Carné's film *Le jour se lève* (1939). *Phantom Avantgarde* can be regarded as an intermedial collage of literature, film, and video that reassembles elements from different cultural contexts to reflect on them. In so doing, it opens up a dialogue between past and present culture, repurposing elements of modernism while reinterpreting modernism at the same time. My paper oscillates between a formal approach and an approach in terms of reception: While I focus on shared aesthetics of literary modernism and media art, I understand the process of adaptation as a dynamic continuation of the work that resists closure.

Sebastian Mühl (HfG Offenbach), « Artistic Research as a neo-avantgardist tendency in the arts »

The discussion on new epistemologies and alternative forms of knowledge production has become a central issue in the arts. Artistic research not only challenges scientific methodologies, it also testifies a new avant-garde movement. Its apologists insist on the progressive qualities of experimental testing and new methodologies, and on the subversive potentials as a form of science criticism. But sceptics doubt whether artistic research is research in the straight sense. They doubt whether artistic artefacts can easily be translated into discursive knowledge based on arguments. I will engage with the assumption that many artistic research practices do not account for knowledge. Instead, they adopt strategies of dissociation from all discursive

readability and offer an experience to be made aesthetically. They call on indeterminacy and an openness of all art which is incommensurate with science.

Julian Hanna (Polo Científico e Tecnológico da Madeira), « Post-Media Marinetti : The 21st Century Avant-Garde Manifesto »

This paper asks: A century on from Italian Futurism, what is the state of the manifesto? The twenty-first century has so far witnessed a flood of new activity in a genre that was long considered moribund – too political, too polemical, too overbearing. Today the manifesto is reborn: in a new era of political engagement, movements, slogans and memes, an era that sees the daily arrival of new platforms and new means of circulation and dissemination. There is a return to the spirit of invention and exploration, underpinned by the same seriousness that defined the isms of the historical avant-garde. Using a formal approach and citing dozens of examples, this paper will trace and characterize the re-emergence of the manifesto as a vital genre.

Session 8

11h-12h30

Avant-histoire. Modération : Barrett Watten (Wayne State University) – G05

Taking up the call for epistemological or meta-discursive approaches to the avant-garde, this session addresses the relationship between forms of experimental writing and history, but not in the usual framework of contextual explanation. Rather, each paper looks at the immanent structuring of what will become historical in selected works of the avant-garde, chosen at specific historical moments. At the intersection of a futural quest, anticipating history as coming into being, and a presentist investigation, interrogating the language, situatedness, experience, and facticity of the present, the avant-garde makes history happen by means of a formal construction that is futurally productive. This productivity of its language, forms, and materials makes the “radical particularity” of the avant-garde the locus for envisaging an as-yet-unrealized, totality of meaning or event to come.

Kathryn Kent (Willimas College), « Stein and the politics of surface reading : the example of *Tender Buttons* »

Carrie Noland (University of California, Irvine), « Formalism in a time of war »

Barrett Watten (Wayne State University), « Light of the image @ Four Corners : Breton's *Ode to Charles Fourier* »

14h-15h30

En los bastidores de la vanguardia, revelamiento poético y autojustificación. Modération : Claude Le Bigot (Université Rennes 2) – G05

La aportación teórica de los manifiestos, entrevistas y ensayos ha sido sumamente reveladora a la hora de entender cómo se configura una poética. No obstante ello, ¿puede decirse que siga siendo el caso? Intentaremos responder a esta pregunta considerando dos ejemplos. Una primera propuesta (R. Pujante) se interesará por la obra del poeta Antonio Gamoneda para comprender cómo su propensión al autoconocimiento tiende a mostrar al

lector pautas de revelamiento poético, que llegan a convertirse en líneas canónicas de interpretación. Paralelamente, la segunda propuesta (C. Le Bigot) se apoyará en las conversaciones mantenidas por otro poeta español, Fernando Millán, reunidas bajo el título *Vanguardias, vanguardismos ante el siglo XXI*, las cuales han permitido replantear los marcadores epistemológicos de las vanguardias, como las nociones de cosmopolitismo, babelización, hibridación, transgenericidad, transculturalidad, etc.

Ruben Pujante Corbalan (Université Rennes 2 / Universidad de Murcia), « Conceptos de vanguardia en Antonio Gamoneda: la entrevista y el ensayo como formas de autoconocimiento poético »

¿Puede la poesía de Antonio Gamoneda calificarse de modernista? Conceptos del arte de vanguardia, como expresionismo, surrealismo e irracionalismo poético, han estado vinculados al pensamiento de Antonio Gamoneda desde las primeras tentativas críticas que abordaron la caracterización de su poesía, especialmente a través del ensayo y la entrevista como formas de desvelamiento poético.

Claude Le Bigot (Université Rennes 2), « El gusto de la experimentación en Fernando Millán (1975-1997): propuestas para el siglo XXI »

Apoyándonos en las conversaciones que el poeta Fernando Millán (nacido en Jaén en 1944) mantuvo con Chema de Francisco entre el 15 y 20 de agosto 1997 y publicadas posteriormente bajo el título *Vanguardias, vanguardismos ante el siglo XXI* que hemos de cotejar con la producción del autor en los años 70, intentaremos poner de relieve que la noción de vanguardia sigue siendo hoy una fuerza de propuesta.

JOUR 3 / DAY 3 – vendredi 3 juin 2016

Session 1

9h-10h30

“Let us follow Buddha's advice: freedom means leaving the house” – Investigation of Central European avant-garde artists' negotiations with Asia. Modération : Helena Čapková (Waseda University, Japan) – S202

This interdisciplinary panel will investigate the network and dynamics of exchanges between artists from Central Europe and the impact of Asian, or specifically Chinese and Japanese, ideas on their works. One of the methodological approaches will be the recently re-defined term of Japonisme that was reconsidered by the artists in the 1920s and served again as a generator of new inspirations. Another methodological structure will constitute the concept devised by Piotr Piotrowski, in which he rejected the “Western” method in order to highlight the local production of art, described as

horizontal and polyphonic, and re-conceptualized the meaning and implications of a centre-and-periphery relationship. This panel will use the transnational contacts with Asia/Japan to identify an alternative interpretation to some Central European avant-garde creations.

Helena Čapková (Waseda University, Japan), « Buddha's Friends - Czechoslovak avant-garde architects negotiating Asia »

Abe Kenichi (Rikkyo University, Japan), « Inspirations of East – Czech Surrealism, Le Grand Jeu and Asia »

11h-12h30

Enquêter le passé pour renouveler l'art. Modération : Mathilde Dumontet (Université Rennes 2) et Dimitri Kerdiles (Université Rennes 2) – S202

Ce panel propose d'interroger les interactions possibles entre la dimension rétrospective de l'enquête et la dimension prospective de la quête. Nous nous demanderons comment et pourquoi à certains moments de la modernité, des artistes se tournent vers une enquête de mouvements du passé pour comprendre, interroger ou renouveler leurs pratiques artistiques et leur rapport au monde. L'enquête qui porte un regard rétrospectif sur le passé pour tenter de le comprendre ou de le reconstituer devient alors le ressort d'une quête plus prospective tournée vers un avenir à construire.

Nadège Frohard (Toulouse 2), « Pour un art dionysiaque au tournant du siècle : une quête de la modernité »

La période comprise entre la fin du XIX^e siècle et le début du XX^e siècle voit naître et se perfectionner plusieurs disciplines s'attachant à approfondir la connaissance de l'homme et de ses origines (archéologie, mythologie comparée, sociologie, psychanalyse, théorie darwiniste...). De cette recherche, des notions telles que le sauvage, l'animal, le pulsionnel ou l'instinctif vont être réévaluées dans la définition de la nature humaine, lorsque le siècle des Lumières avait privilégié les principes apolliniens de mesure, de maîtrise, de morale ou d'ordre. Cette communication se propose de présenter comment cette quête du dionysiaque a pu être le terrain de la constitution d'un art résolument moderne, avec l'exemple de la figure du faune, personnalisation des pulsions animales présentes en l'homme, où de la danse comme expres, « sion artistique primordiale et universelle.

Brigitte Prost (Université Rennes 2), « "Le théâtre est oriental", une assertion entre retour aux sources et rêve de régénération de la scène contemporaine »

Dans cette communication, je me propose de revenir sur cette assertion énoncée par Antonin Artaud et reprise à loisir par Ariane Mnouchkine, « le théâtre est oriental », en menant une double réflexion : nous reviendrons en effet sur ce que fut le théâtre grec et sur sa façon d'associer plusieurs formes artistiques, mais aussi sur ce phénomène de morcellement des arts en domaines spécialisés (chant, musique, danse, théâtre dialogué...), au XVII^e siècle, la notion de « privilège » façonnant alors progressivement notre théâtre occidental. Dans un second temps, nous observerons comment, d'Antonin Artaud à Ariane Mnouchkine en passant notamment par Eugenio Barba, des retrouvailles ont pu avoir lieu avec un théâtre total grâce à une enquête au plateau passant par des formes spectaculaires anciennes comme le Wayang Topeng, le Kathakali ou le Nô, permettant de retrouver ce que nous avons dans l'Antiquité et que nous avons perdu : un art du corps où le chant, la musique et la chorégraphie sont pensés comme un tout, pour un théâtre régénéré.

Simon Daniellou (Université Rennes 2), « Vues cinématographiques en quête d'auteur : recherche d'un nouveau rapport au monde dans *Il est mort après la guerre de Nagisa shima* »

Réalisé au moment où la jeunesse japonaise s'interroge sur les suites à donner aux actions révolutionnaires secouant Tokyo, *Il est mort après la guerre* (1970) suit le parcours d'un militant cherchant à reproduire sept énigmatiques « vues cinématographiques » du paysage urbain afin d'en identifier l'auteur. Mais à mesure qu'il substitue aux images originelles celles en tout point identiques qu'il enregistre lui-même, le jeune homme semble devenir celui qu'il recherche. À travers cette enquête identitaire qui se fait quête de sens face à la banalité du quotidien, le seul acte de monstration d'un monde modelé par le pouvoir étatique s'affirme alors comme un geste de modernité cinématographique se détachant des nécessités narratives classiques pour en revenir à un « cinéma des premiers temps » dont il questionne l'essence même.

14h-15h30

Enquêter le passé pour renouveler l'art. Modération : Mathilde Dumontet (Université Rennes 2) et Dimitri Kerdiles (Université Rennes 2) – S202

Kévin Gohon (Université Rennes 2), « L'œuvre d'art musicale en quête de sa réalisation : conséquences de l'apport des technologies numériques dans les musiques électroacoustiques »

L'avènement des musiques électroacoustiques consécutif aux avant-gardes musicales des années 1980 a mis à disposition des compositeurs un outil leur permettant de repenser l'intégralité de leur art, du matériau le plus simple à l'objet le plus complexe (l'œuvre d'art elle-même). Il s'agira, à partir de Répons de Pierre Boulez, de comprendre comment les moyens technologiques mis en œuvre par les pionniers de la musique électroacoustique ont permis de définir un nouveau mode d'expression de l'œuvre d'art véritablement en quête de sa réalisation, en plaçant l'exécutant au cœur même de celle-ci, nécessitant de sa part une véritable enquête sur les technologies de son époque et sur les précédentes réalisations de l'œuvre. L'enquête, conséquence de la quête, deviendrait alors un critère d'une « bonne interprétation » de l'œuvre.

Jérôme Allain (archiviste), « *La Vie commence demain* (1949) de Nicole Vedrès, une enquête falsifiée sur le statut des archives du présent ou une quête diachronique de la fiabilité des archives en art »

Pour l'auteure et réalisatrice française Nicole Vedrès, le réemploi de documents ou de pièces d'archives (matériau à la fois contemporain et moderne) permettrait en tant qu'outil de remettre en question le discours porté par le cinéaste et l'acte de création en lui-même. C'est ainsi qu'elle réalise *La Vie commence demain* (1949). Une « double enquête » nous montrant les déambulations d'un touriste et d'un journaliste à la recherche de l'homme de demain, et ce afin de mettre en avant une dimension prospective du réemploi des archives qui questionne à la fois l'usage de la forme des archives et la légitimité de leur statut.

Marie Cléren (Université Paris Sorbonne – Paris IV), « L'abstraction face au réel : enquête sur la possibilité de réaliser la quête spirituelle de Kandinsky au théâtre »

Quand il arrive au Bauhaus, Kandinsky a déjà écrit plusieurs de ses « Compositions pour la scène » ; dans sa volonté de théoriser sa pratique de l'abstraction, il rédige une préface qui en explique les principaux axes, ainsi que deux notices qui accompagnent son travail scénique, tout comme *Du Spirituel dans l'art*, et dans la peinture en particulier, approfondissait sa recherche picturale. Les « Compositions scéniques » de Kandinsky reflètent la recherche de la « nécessité intérieure » de l'artiste qui semble entrer en contradiction avec les principes tangibles du théâtre. Une lecture attentive

de ces œuvres singulières nous montre que son attention est portée essentiellement sur la mise en scène et qu'il rêve même d'une architecture apte à réaliser ses productions. Cette enquête trop concrète est-elle en mesure de réaliser la quête spirituelle du peintre ?

Session 2

9h-10h30

The Futurist Fusion of Artistic and Scientific Inquiry. Modération : Günter Berghaus – S203

Julia Nelsen (UC Berkeley), « Radio-Activity as Sensory Experience in Luciano Folgore's *Ponti sull'oceano* »

This paper argues for a new understanding of futurism's "wireless imagination" through the lens of lesser-studied poet Luciano Folgore, whose 1914 collection *Ponti sull'oceano* demonstrates a marked interest in emergent scientific discourses of electromagnetism and radiation. Departing from more familiar representations of futurist technophilia (as seen for instance in Marinetti's mechanized *marconista*), Folgore's hypersensitive poet-medium acts as a human antenna able to channel the stirrings of matter into a tactile, affective response. This embodied mode of what I call "radio-activity" provides an alternative to the militant futurist rhetoric of dissolution and self-annihilation, emphasizing wirelessness as a sensory experience of shared vibrations between poet, reader, and material world.

Matteo D'Ambrosio (University of Naples), "Marinetti, Gnosticism and the Occultist Society in Milan"

Domenico Pietropaolo (University of Toronto), « Marinetti, Aesthetics and the Lyricism of Electrochemical Romance »

11h-12h30

The Futurist Fusion of Artistic and Scientific Inquiry. Modération : Günter Berghaus – S203

Maria Elena Versari (Carnegie Mellon University), « Boccioni and science: a reassessment »

Ekaterina Lazareva (State Institute of Art Studies (SIAS), Moscow), « The Futurist Concept of "Man extended by machines" »

The Futurist Extended Body and Meyerhold's Biomechanics reveal a strong influence of industrial production methods and scientific organization of labour. Futurist performance practices as well as Russian avant-garde theatre offer many examples of a new, mechanical understanding of the human body. In this paper, I shall address a number of examples from Italian and Russian performance history including "dehumanisation" of body suggested by Marinetti's manifesto "Dynamic, Multichanneled Recitation" and "Futurist Mechanic Ballet" by Paladini and Pannaggi as well as so called Meyerhold's "taylorisation of theatre" and the practice of Nikritin's Projection Theatre in the context of Gastev's Central Institute of labour.

Beatrice Sica (University College London), « Zoopraxography, Chronophotography, and Futurist Art »

This paper illustrates the impact of Eadweard Muybridge's zoopraxography and Étienne-Jules Marey's chronophotography on Futurist art. Looking at Muybridge's discoveries about human and animal motion and Marey's techniques that captured multiple images of a moving object on a single photographic surface, this paper examines the ways in which Futurist artists, such as Giacomo Balla, Umberto Boccioni, and Gino Severini, incorporated the results of Muybridge's and Marey's work into their art. Their aim was not to produce paintings as realistic as photography, but to give birth to a new kind of art that, being in line with the latest scientific discoveries, would no longer reproduce on canvas, as they stated in their manifesto, "a fixed moment in universal dynamism," but "the dynamic sensation itself."

14h-15h30

The Futurist Fusion of Artistic and Scientific Inquiry. Modération : Günter Berghaus – S203

Gabriella Imposti (University of Bologna), « Khlebnikov and science »

Khlebnikov grew up in an environment in which natural sciences were given a particular importance. His father was an ornithologist. Lobachevsky's non-Euclidian geometry became almost an obsession for him from an early age. He was aware of the theory of Relativity and had read Florensky's theoretical mathematical works. The works of H.G. Wells also deeply influenced his vision of the future. His research into the Laws of Time foreshadows Kondratiev's theories on economic cycles and Buchard Brentjes's research into the cycles of migrations. Many of Khlebnikov's Utopian visions anticipate the developments of the modern mass media, even the internet. Science acquires an aesthetic and a visionary significance in his works. This paper will examine some of the most representative of Khlebnikov's texts in this context.

Maria Engström (Dalarna University, Falun), « Technologies of Immortality: Russian Cosmism and Contemporary Transhumanism »

Bojan Jović (Institute for Literature and Art, Belgrade), « Chronotope, fourth dimension and time-machines »

Presentation gives a description of chronotope theories of H. Minkowski, A. Einstein and A.A. Ukhtomsky, with some examples of interrelations of several types of time (meta/physical; psychological; biological; and historical) as analytical context for Italian and International Futurist Ideas. Different attempts to add temporal "4th dimension" to writing and artistic creation, painting as well as sculpture, are discussed (U. Boccioni, R. Petrović, M. Larionov, N. Goncharova, K. Malevich, V. Khlebnikov, V. Mayakovski et al.), ending in diverse interpretations of spatiotemporal movement as a means of obtaining the ultimate dynamism. Presentation ends with an account of usages of "time-machines" - mechanical devices related to (changing of) the time flow (camera, airplane, time-machine) as vectors of introducing various time-distortions (speeding up or slowing down, /re/winding or breaking up the time sequence /simultaneism/).

Session 3

9h-10h30

The subversive screen. Modération : Eric Thouvenel (Université Rennes 2) – S204

Hervé Picherit (Université du Texas), « Anachronisme, anarchie et avant-garde : La réécriture politique des *Vampires* de Louis Feuillade »

Une étude attentive des inserts journalistiques du film à épisodes *Les Vampires* (1915-1916) de Louis Feuillade révèle que le texte à la périphérie de ses articles fictifs évoque continûment l'affaire Almereyda ayant ébranlé la presse anarchiste à la suite des mutineries de 1917—soit, un an après la parution du film. La teneur idéologique de ces écrits anachroniques doit donc influencer notre perception des rapports des *Vampires* avec le cinéma d'avant-garde. En particulier, ces inserts journalistiques indiquent que l'esthétique avant-garde de ce film découle avant tout de la politique réactionnaire de Feuillade. Représentant ainsi l'inversion—plutôt que la continuation—de l'esprit conservateur du cinéaste, l'engouement surréaliste pour *Les Vampires* marque l'approbation par Breton et les siens d'une sensibilité anarchiste et avant-garde que Feuillade avait tenté de condamner dans ses films.

Cosana Eram (University of the Pacific, Stockton), « Isidore Isou, la "pornographie" comme critique sociale »

La liberté de produire des ouvrages à teneur pornographique a suscité des débats en ce qui concerne l'avant-garde. Une des illustrations à cette entreprise vient de la part d'Isidore Isou, le créateur du Lettrisme. Dans mon essai, je montre que, sur les traces des surréalistes, Isou conteste également la censure de la liberté d'expression. Mais où se trouve-t-il Isou par rapport aux surréalistes? L'analyse s'articule en deux axes: d'une part, une comparaison avec l'érotisme surréaliste et, d'autre part, une analyse conceptuelle de la démarche d'Isou. Afin de mieux situer l'approche d'Isidore Isou, mon essai est donc à la fois une généalogie abrégée des catégories érotiques au sein de l'avant-garde (le corps, le désir, l'acte) et une mise au point sur quelques ressorts profonds de son oeuvre encore insuffisamment étudiée.

Rea Wallden (Aristotle University of Thessaloniki), « "Peiramatikos": The Politics of Experiment and Experience in Greek Avant-Garde Cinema »

11h-12h30

The subversive screen. Modération : Eric Thouvenel (Université Rennes 2) – S204

Des O'Rawe (Queen's University, Belfast), « Montage-Reportage: Jean-Luc Godard and the Bosnian War »

The cinema of Jean-Luc Godard looms large in any study of the relations between modernism and political filmmaking. Interestingly, what has made his work important in this context is less his commitment to specific political causes than his ability to subvert dominant perceptions of reality by distorting, fragmenting – desecrating – familiar structures of meaning before they begin to cohere into graspable narrative forms, or recognizable genres. This paper focuses on Godard's artistic responses to the Bosnian War, and how films such as *For Ever Mozart* (1996) and *Notre Musique* (2004) dismantle the representational regime established by the mass media, photojournalism, and mainstream cinema. It also considers the expressive and citational montage techniques used in his more recent, *Le Pont des Soupîrs/Bridge of Sighs* (2014).

Erin McClenathan, (University of Georgia), « Kinesthetic Conjuring in Maya Deren's *Witch's Cradle* »

In Maya Deren's unfinished film *Witch's Cradle* (1943), she engages viewers in the study of mutable physicality that she pursued throughout her career. As we attempt to cohere the floating fragments of the Art of This Century gallery that Deren reframes on screen, our grasping extends the immersive installations in Peggy Guggenheim's space—aligning the filmmaker's experiments with self-proclaimed surrealists working in New York

during WWII (despite her resistance to the label). Direct comparisons between *Witch's Cradle* and the spatial puzzles that Marcel Duchamp curated in the years just prior to his appearance in the film as well as with the opportunities for manual manipulation that readers encounter in the journal *VVV* (1942-44) suggest an entangled network that invokes surrealist practice through the kinesthetic participation of makers and viewers alike.

14h-15h30

Modernist occultism and the occultation of the avant-garde. Modération : Per Stounbjerg (Aarhus University) – S204

Henrik Johnsson (Aarhus University), « Creating a New Man. The Occult Anthropology of the Avant-Gardes »

The presentation examines the impact of occultism on the avant-garde concept of a “new man” of the future, conceived as a representative of a more highly developed version of humanity. The discursive transfer between occultism and the avant-gardes, especially prominent during the early 20th century, is focused on the “cultivation” of one’s self, the aim being to attain a higher state of consciousness and to perceive other dimensions of reality. The avant-gardes, in particular Futurism and Surrealism, appropriate occult discourse on the perfectability of mankind when formulating their critique of contemporary (bourgeois) society. The presentation explores the significance of this interweaving of occult and avant-garde discourse, arguing that occultism should be taken into account when examining the development of avant-garde culture.

Per Stounbjerg (Aarhus University), « "The Zola of Occultism". August Strindberg, Scientific Occultism and the Ontological Roots of Early Modernism »

Victoria Ferrentinou (University of Ioannina), « The Quest for the Marvellous as a Spiritual Journey. Surrealism, Alchemy and Carl G. Jung »

Elza Adamowicz (Queen Mary University of London), « Unmasking Surrealism : between poetry and ethnography »

Surrealism claimed to be from the start both a quest for a liberated poetic thought untouched by logic and a scientific investigation of mental processes ("Si les profondeurs de notre esprit recèlent d'étranges forces capables d'augmenter celles de la surface, ou de lutter victorieusement contre elles, il y a tout intérêt à les capter, à les capter d'abord, pour les soumettre ensuite, s'il y a lieu, au contrôle de notre raison", Breton, *Manifeste du surréalisme*). In the light of this double objective the proposed paper will explore an important aspect of the surrealists' activity, their fascination for "primitive" objects. The Surrealists were not only collectors of Oceanic, African and native American art (Tzara, Breton, Eluard, Paalen), they also wrote texts on the subject. These are situated between poetry's subjectivity and ethnography's "savantes glosses" (Breton). In a letter to Claude Levi-Strauss Breton refers to two "temptations" in relation to his approach to the art work : the quest for *jouissance* ; the need for knowledge. The paper will explore these two tendencies and their intersections, linking them to contemporary debates on the dialogue, tensions or divergences between ethnographic and poetic readings of tribal objects, by Rivière (*Cahiers d'art* 1926), Leiris (*Documents* 1930) or Paalen (*Dyn* 1942).

Session 4

9h-10h30

Large-Scale Digitization Projects in Greece: Challenges and New Perspectives. Modération : Konstantina Drakopoulou (National and Kapodistrian University of Athens, Byzantine Literature and Folklore Department) – S205

Over the last decade in Greece, many university departments, state agencies and private foundations relating to cultural heritage have been working towards developing large-scale digital collections. Our goals in this panel, relating mostly to certain digitized archives of painting, photographs and art historical documents, revolve around four axes: First, to make viable a continual reusability of source material, that is, to build layers of interpretation upon databases. Second, to avoid predicting target communities, and instead to take into consideration unexpected user communities which may enact as creators of more diverse interpretations of digitized art-historical content. Third, to offer the possibility of a content interactively organized and updated. Fourth, to achieve movement of information between databases by using a set of categories or metadata elements and so designing a common structure for fielded formats in databases (digital convergence).

Konstantina Drakopoulou (National and Kapodistrian University of Athens), « A New Example of the Application of Ervin Panofsky's Iconological Approach to the Formation of Graffiti Photographs Digital Archive (2010-onwards) »

Socrates Loupas (Hellenic Folklore Research Centre of the Academy of Athens), « Digitizing Copies of Cultural Heritage: The Byzantine and Folklore Art Replicas in the Collection of the Athens School of Fine Arts »

George Mylonas (Huffington Post (Greek edition)), « The Digitization of Painting Works in the Lampakis Family Archives »

Christina Papageorgiou (Chamber of Fine Arts, Greece), « The Digitalization of the Archive of the Chamber of Fine Arts of Greece: The Historical Documents »

11h-12h30

Wholeness and Fragmentation. Modération : Massimiliano Tortora (University of Perugia) – S205

Talia Trainin et Julian Mintz (HUJI), « The Quest for Wholeness and its Travesty: Thomas Mann's *Death in Venice* and Gustav Mahler's Songs and Symphonies »

Following a formal interdisciplinary approach, we identify a main thrust for wholeness and trace its travesty in the works of Mann and Mahler—prophets of modernity—in light of Freudian and Kohutian interpretations, through a comparative study of the child imagery and “the devil's laughter.” Gustave Aschenbach's quest for the ambiguous ideal embodied in Tadzio leads, through the burlesque, the grotesque and the banal, to a godforsaken death—the fulfillment of the symbolic orphan's death-wish in a Freudian reading, or a fulfillment of the martyr hero's artistic quest in a Kohutian interpretation. Mahler's search for wholeness, crystallized in the notions of childhood and innocence, is plagued with infernal motifs—musical, hermeneutical, and biographical. Both faced the crisis of faith in God, art and humanity, and foresaw the menace that threatened Europe with self-annihilation. Thomas Mann in *Death in Venice* and Gustav Mahler in his oeuvre poignantly represent the crisis of the quest in the modern era.

Massimiliano Tortora (University of Perugia), « Myth of Pan in Italian (and European) Modernist Poetry: an example of quest and investigation at the same time »

In Italian culture, the opposition between investigation and quest – which was pivotal in 19th century (Positivism and novel vs. Aestheticism and poetry) – ended at the beginning of 20th century. Italian modernist novelists refused the scientific rationality, while Poetry became more materialistic and prosaic. Put differently, Italian poets didn't believe anymore that Poetry could allow to achieve a metaphysical condition. So that, its attitude to quest had to find a sort of compromise with investigation (investigation of the subject and of the world in its concrete and epistemological elements). This compromise is well represented by the surprising recourse to myth, that one can see in Italian and European 20th century poetry.

Cedric Van Dijck (Ghent University), « Unfinished Business: Reading the Army Magazines of the First World War »

The army magazines of WWI, while featuring original work by Conrad, Nevinson, Musil, Appolinaire and others, have not been read in relation to modernism. I will argue that these magazines, created in trenches and front hospitals, are the product of their historical moment in more than one way. They were set up as open-ended ventures, were fragmentary in form, appeared irregularly, and often remained unfinished. I will link these meta-textual elements to a thematic insistence on the present and the immediacy of experience within the pages of a number of magazines. My paper ultimately suggests that the notion of quest – its concern with the now, its absence of an end or conclusion – offers a productive way to understand the typically modernist temporal dimension of this genre of war writing.

14h-15h30

A feminist historiography of surrealism. Modération : Anna Watz (Linköping University, Sweden) – S205

This session brings together three papers that all challenge what might be termed a 'conventional' historiography of surrealism – a narrative of the avant-garde project as predominantly male-oriented. The papers map the notions of investigation/quest onto three sites of resistance to such a narrative: recent para-fictional accounts of women surrealists (with special reference to Kate Braverman's *The Incantation of Frida K* and Elena Poniatowska's *Leonora*); the exhibition as a site and forum that can interrogate the perpetuation of marginal categories, and reposition the curatorial commitment to a feminist avant-garde; and the link between surrealism and certain strands of 1970s avant-garde feminism (with special reference to Xavière Gauthier's *Surréalisme et sexualité*). By doing so, this session aims to contribute to an alternative, feminist historiography of surrealism – and of the avant-garde more broadly.

Patricia Allmer (University of Edinburgh, UK), « Para-Fictional Histories: Reimagining Women Surrealists »

Catriona McAra (Leeds College of Art, UK), « Pandora's Complex: Curatorial Quests for a Feminist Surrealism »

Anna Watz (Linköping University, Sweden), « The Quest for an *Écriture féminine* : Xavière Gauthier's *Surréalisme et sexualité* »

Session 5

9h-10h30

From modern to postmodern novel. Modération : Helène Aji (Université Paris X Nanterre) – S206

Heather Fielding (Purdue University North Central), « Evolution as quest : the modernist novel and human adaptation from Rebecca West to Bernard Stiegler »

Rebecca West has generally been imagined as an organicist critic invested in art's continuity with nature. But in *The Strange Necessity* (1928), she surprisingly argues that the novel belongs to the field of science and technology. West situates the novel in a collective, prosthetic mind she calls the "super-cortex," which stores knowledge. Humanity then uses the super-cortex to adapt to the world through nongenetic evolution. West's theory prefigures philosopher Bernard Stiegler's definition of technics as the field in which man self-consciously adapts to his environment without relying on the genetic biology he cannot control. West emerges as an unexpected philosopher of technology who makes a specific contribution to contemporary debates by theorizing the novel's significant and essential role in technics.

Mark David Kaufman (Alvernia University), « Le Morte d'Arthur: Allegory and Ideology in Graham Greene's *The Human Factor* »

Heroic spy novels tend to present an unproblematic—even harmonious—relationship between the traditional quest narrative and the modern thriller. In the darker, more critical tradition of spy stories, however, the quest is often negated, revealed to be a kind of children's crusade in modern trappings. In Graham Greene's late masterpiece, *The Human Factor* (1978), the medieval quest—in this case, the discourse of Arthurian romance—becomes a source of ironic contrast, a counterpoint to the novel's decidedly unromantic treatment of Cold War espionage. Adopting a formal approach, this paper will discuss how the quest—ripped from its medieval context and plugged haphazardly into the world of modern politics—reveals the way national and political ideologies function and ultimately founder as allegorical modes.

Aurélien Matheron (The Pennsylvania State University), « "Denied Access": the New Technologies of Investigation and Quest in Thomas Pynchon's *Bleeding Edge* »

Thomas Pynchon's fiction constructs narratives whereby quest and investigation expand the character's critical awareness of the socio-political machinations surrounding him. Scholars have often considered Pynchon's counter-ideological spaces and explored the apparent blurring of the characters' personal investigation of the world and his quest for the self. Yet, little has been written about his post 9/11 fiction and its preoccupation with the effects of the Internet upon individual subjectivity within the framework of quest and investigation. In *Bleeding Edge* (2013), Pynchon problematizes and complicates the notions of quest and investigation more profoundly than in his previous works. Contrary to the main character's assumption that "hackers have nothing to do with metaphysics", the formal development of *Bleeding Edge* suggests that new technologies engender a virtual world that might bear an unexpected source for metaphysical considerations, confronting the world's finitude to the Web's ever-growing expansion.

11h-12h30

Novel as investigation. Modération : Emmanuel Bouju (Université Rennes 2) – S206

Zuzana Říhová (University of Oxford), « Novel as Investigation : Czech Modernism and Milada Součková »

Milada Součková (1898-1983) emphasized in her novels the necessity of changing the old novel's form to match modern conceptions of reality. Součková approached the form of the novel as a research project. Through the form of the novel, she investigated modern reality and expressed the urgent need for a formal reconstruction of the novel to allow this investigation. In my paper, I will identify forms of investigation in Součková's novels (namely in the novels *Amor a Psyché*, *Odkaz*; *Zakladatelé* and *Neznámý člověk*) and her unique writing methods, such as communication with readers, guidelines explaining how to read the text, the use of (self) explanation and commentaries within these texts etc. Součková novels embody a conflict with set literary forms and she, in all of her writing, argued with the idea that art is life.

Dimitri Tokarev (IEA Nantes / Académie des Sciences de Russie), « Ilia Zdanevitch (Iliazd): le roman en tant qu'(en)quête »

La communication sera consacrée à trois romans écrits par le futuriste russe Iliazd dans les années 1920 à Paris. Le premier d'entre eux – *Les Parigots*, écrit en 1923 en pleine période d'activité poétique dadaïste, a toutes les apparences d'un antiroman et porte de plein droit le sous-titre « inventaire ». C'est une enquête sur les possibilités du roman dont l'action se passe entre 11 heures 51 du matin et 14 heures 11 de l'après-midi dans un Paris mi-réel mi-onirique. Le déclin de Dada a amené Zdanevitch à retravailler sa poétique qui évolue vers un roman plus traditionnel, dans lequel Zdanevitch cherche à réconcilier son héritage futuriste avec son intérêt pour l'ésotérisme et le mysticisme. De cet intérêt naissent *Le Ravissement* (1928) et *La Philosophie* (1930), deux romans qui mêlent la description la plus méticuleuse de ses régions ottomanes à des divagations d'inspiration symboliste et mystique, contées dans des mots polysémiques, ambigus, parfois à moitié inventés.

Iva Dimovska (Central European University), « In Quest of Lost Time : Queering the Modernist Novel »

Ivanne Rialland (CNRS / Université Paris-Sorbonne), « Le motif de la filature dans les récits surréalistes »

La récurrence de la filature dans les récits surréalistes invite à interroger son rôle. En superposant un motif de roman policier à un motif de récit initiatique, la filature permet d'abord d'intégrer la quête du surréel au décor urbain de la modernité. Elle est parfois le moyen du questionnement de cette quête, en nouant la fascination du novice au scepticisme du policier. De façon bien plus large, le motif peut être traité dans une perspective à la fois narratologique et existentielle comme un comportement rompant avec l'incertitude. Bien des romans surréalistes sont avant tout des romans de l'ennui : embrayeur narratologique, la filature aimante l'errance ou la promenade et modifie le regard du narrateur — et à sa suite du lecteur — en le rendant scrutateur.

14h-15h30

Architectural Field. Modération : Hélène Jeannière (Université Rennes 2) – S206

Elke Depreter (Vrije Universiteit Brussel), « Eroticism, Science and Architecture. Georges Bataille and Albert Bontridder »

Georges Bataille's theories are often informed both by research on mystical experiences and the sacrificial, and by studies in the exact sciences, in particular quantum physics (Parkinson 2008, 121). Somewhere in between a mathematical arrangement and – according to Bataille – a location of real and of symbolic 'expenditure', lies architecture. At the beginning of the 1950's in Belgium, the architect and poet Albert Bontridder acknowledged that the French surrealist's theories would for some time remain of great importance for his poetic practice. I investigate if Bataille's ideas on eroticism,

science and architecture can shed some light on the sometimes obscure associations in Bontridder's poems, and I look at the way in which the formal interplay between these ideas leads to the destruction of language's 'architectural' structure, and creates ruins in a Batailleian sense instead.

Michael Chapman (University of Newcastle), « Respondent Architectures: theories of reception in contemporary design culture »

Session 6

9h-10h30

X

11h-12h30

Composite productions. Modération : Ruben Pujante Corbalan (Université Rennes 2 / Universidad de Murcia) – G01

Maaheen Ahmed (Ghent University), « Negation of the Quest for Logic and Sanity in Early Comics »

Using formal and, to a lesser extent, genetic approaches to look at a select set of *Krazy Kat* and *Little Nemo* strips and drawing out their links to one of the pioneering American comic strips, *The Yellow Kid*, this paper argues that such early comics appear to negate the quest to overcome the problems of modern life, its deindividualization, over-systematization, and regularization, all of which is either directly mocked by the content or paradoxically reflected - and to a certain extent subverted - by the seriality and framing that lies at the core of the medium of comics. With their animal or child protagonists implicated in the very familiar, universally human, situation of loneliness, disappointments and thwarted desires, these early comic strips can be seen as inadvertent investigations into modern anxieties.

Yiyi López Gándara (Universidad de Sevilla), « Literature between Quest and Investigation : A Genetic Approach to Literary Collage in the European Avant-Garde »

This paper seeks to engage with the fascinating genesis of three collage novels of the European Avant-Garde: Louis Aragon's *Les aventures de Télémaque* (1922), Agustín Espinosa's *Crimen* (1934) and Hugh Sykes Davies's *Petron* (1935). Through an analysis of the generative process underlying these novels and of the materials they make use of, it sheds light on the ways collage grapples the initial paradox whereby the fixity and rigidity of investigation (which implies a conscientious process of researching, digging up and collating old material that results in the production of a seemingly finished product) is counteracted by the boundlessness of the quest (made visible by the persistence of multiplicity and fragmentation: discordant voices, discourses and traditions; spatial and temporal dislocation; material displacement; narrative disruption; overflowing concatenations and arrested resolutions).

Imre József Balazs (Babeş-Bolyai University Cluj), « Stages of Initiation : preparing the contributions for the exhibition Le Surréalisme en 1947 in postwar Hungary and Romania »

The international Surrealist exhibition from 1947 in Galerie Maeght, Paris brought together artists from all over Europe and America, all of whom insisted upon the need for creative rebirth after the war. André Breton and his Surrealist friends conceived the exhibition as a number of stages of a spiritual rebirth, while the thirty-eight essays of the accompanying catalogue created an unusually rich theoretical context for the project. The paper analyses the concepts of the involved Hungarian and Romanian Surrealist authors (Victor Brauner, Gherasim Luca, Árpád Mezei, Béla Bán, Endre Bálint etc.), based on their correspondence with each other and the organizers, written in French, Romanian and Hungarian, but also on their actual final contributions to the exhibition, and reconstructs their interpretative framework where initiation and investigation are key concepts.

Caroline Sverdrup Ugelstad (University of Oslo), « The Prose of the World : Everyday Life in the Situationist International and Fluxus »

The paper analyses the concept of “everyday life” in relation to the theories and practices of the group of social revolutionaries, the Situationist International (SI), and the international network of artists, designers and composers, called Fluxus. To both the SI and Fluxus “everyday life” is essential. It figures as a theoretical concept, as the central locus of their sociocultural inquiries and is at the foundation for their artistic practices. The paper reads the SI and Fluxus against the historiography of them and against their own articulations in order to investigate how “everyday life” has been understood in the scholarship, and how it can be understood. I want to show that while “everyday life” is often taken for granted in the historiographies, it is a particularly challenging concept that puts scientific assumptions and understandings at stake.

14h-15h30

ArTchaïsm. Modération : Eva Werth (Université Paris-Est Marne-la-Vallée) – G01

Andreas Michel (Rose-Hulman Institute of Technology), « Archaik und Moderne in Carl Einsteins *Georges Braque* »

Der deutsche Literat, Kunst- und Kulturkritiker Carl Einstein, Autor von *Bebuquin* (1912) und *Negerplastik* (1915), verbindet in seinem 1934 erschienenen Werk *Georges Braque* rationale Gesellschaftskritik mit einer ästhetisch-mystischen Suche nach einer politischen Alternative aus dem >>stahlharten Gehäuse<< der Moderne. In *Georges Braque* entwickelt Einstein eine Theorie der Aktivierung von archaischen Schichten des Unbewussten, welche, in halluzinative Bilder übersetzt, in die Welt geworfen werden sollen. Den Rahmen für diese Erörterungen bildet die Diskussion um die >>Dialektik von Moderne und Antimoderne<<. Zu welchem Grade nämlich ist die Aktivierung archaischer Schichten der Gefahr eines Rückfalls in den Primitivismus ausgesetzt? Einstein steht an der Grenze zwischen Moderne und Antimoderne, Avant- und Arrieregarde. Sein früher Text *Negerplastik* ist in dieser Hinsicht zur Genüge untersucht worden. Eine genaue Prüfung von *Georges Braque* soll hier geleistet werden.

Elena Hamalidi (Ionian University), « Homo Faber vs Homo Sapiens and the Quest for Communication with the Public »

Session 7

9h-10h30

The Moebius Inquestigation. Modération : Judith Roof (Rice University) – G02

Thomas Byers (University of Louisville), « Inquestigation: A Deconstructive Reading of the Quest/Investigation Binary in Two Classics of US Postmodernism »

Using as “proof-texts” two classics of US postmodernism, *Pynchon’s Crying of Lot 49* and Kingston’s *Woman Warrior*, this paper argues that the relation between quest and investigation should be understood neither as simple binary nor as coupling or co-articulation or even dialectic, but rather as deconstructive and deconstructed. It demonstrates that what appears to be a difference *between* two coherent opposing terms is instead a difference *within* each of the two, so that both their opposition to one another and indeed their very coherence are deeply problematized. Hence the title of this paper, “Inquestigation,” embeds quest in investigation, while also suggesting that investigation is subject to an “inquest”—an investigation of its own death.

Judith Roof (Rice University), « Time Wraps »

Joseph Heller’s *Catch-22* enacts the achronological dislocation played out by Yossarian and Orr on their World War II Italian island. Narrative achronology plays with causal and grammatical disorders to engineer the novel’s sense of dislocation, alienation, and loss of center characterizing both the war and a post-war sense of meaninglessness in meaning and meaning in meaninglessness. *Catch-22*’s narrative enactments presage the theatrical performatives of the Woman’s search for time/space continuity in Samuel Beckett’s short 1981 play, *Rockaby*, in which temporality is simultaneously both loss and experience within the illuminated rocking of a verbal quest. Both novel and play perform their quests for location as rehearsals of dislocation, so that enactments of the searches comprise both art and ontology in a perpetual moebius of presence/absence.

Melissa Bailar (Rice University), « Georges Perec’s Lipogram : The Hyper-Present Absence of the Vowel »

Carmen M. Méndez-García (Universidad Complutense de Madrid), « Archive and quest in Alison Bechdel’s *Fun Home* and *Are You My Mother ?* »

Bechdel’s 2006 and 2013 graphic novels can be read as memoir companion pieces combining internal quest and archival investigation. Both entail the discovery of realities that were already there, obscured by memory and not accessible. Drawing her own past and obsessively re-arranging information thus become the tools for a quest into clarity. For Bechdel, imposing order on her past entails painful analytic/archival work where patterns are textual/graphic evidence, part of an investigation that requires both intellectual and visual structuring. In spite of their obsession with methodic structure, neither of the texts offers a resolution. The questions that Bechdel asks (to herself, to other texts, to others) are inquiries that cannot be fully answered, neither by memories, living people, nor by her act of archival research. However, there is a tenuous undercurrent of optimism that defies the need for absolute closure and affirms the validity of her investigation and quest.

11h-12h30

Aesthetics and Politics of form. Modération : Károly Kókai (University of Vienna) – G02

The panel *Aesthetics and Politics of Form* analyzes critically and with a wide geo-cultural range how formal criteria of the avant-garde influences its political positioning, and the other way around, mutually. The individual papers will focus on the avant-gardes of the 1960s and 1970s while opening up an interdisciplinary dialogue involving the fields of literary studies, art history, performance and media studies. Starting point of the papers is the following proposition: Avant-gardes generated specific forms, which were on the one hand aesthetic manifestations of single avant-gardist groupings

and movements; on the other hand they had implied political meaning. With the presentations the referees intend to reflect on the social and cultural influence of the avant-garde through possible political intention, and positioning.

Katalin Cseh-Varga (University of Vienna), « Photography/Photographic Documentation as Art Practice in the Hungarian Neo-Avant-Garde Scene »

While a written, manipulative and mechanic language dominated the bureaucratic regime of late socialist Hungary, the intention of the neo-avant-garde art scene was to *look for* and to *find* a different, often subverted form of expression in order to break with the dominance of a ruling sign system. The language of clandestine art circles was mostly a visual one that opposed the official expectations of Hungarian cultural politics in the 1960s and 1970s. In my talk I would like to approach the medium of photography, as a mode of production and documentation, in its role of *seeking for* an alternative visual language that compared to the cultural/art project of actually existing communism was mostly understood as de-constructive.

Károly Kókai (University of Vienna), « Text as Artwork and Text as Document »

The Neo-Avant-Gardes of the 1960s and 1970s in Central Europe developed artistic and literary forms interacting with their political environment and resulting in innovative and experimental aesthetic solutions. Thus it is not sufficient to try to understand these works by only considering the context of their formation. It has to be taken into consideration that artists and writers interacted with their context politically, and this mostly asymmetric nevertheless almost always mutual interference is what resulted in the specific aesthetics of the works. Despite all apparent differences - the resultant aesthetic solutions range from direct provocations to almost invisible interactions - this was the case on both sides of the Iron Curtain. The lecture will illustrate the above hypotheses with examples from the literature of both Hungary and Austria.

Cristian Nae (Universitatea de Arte George Enescu din Iași), « Exhibiting Mail Art: Informal Networks and the "Second Public Sphere" in the Romanian Neo-Avant-Garde »

The presentation focuses on the mail-art exhibition that took place at Orizont Gallery in Bucharest in 1986, as an opportunity of international exchange in times of cultural and political isolation. It made visible art practices marginally existing since the 70's, which concurred to shape a "second public sphere" in Romanian art during communism. Informed by social history of art, the communication advances a broader interpretation of mail art, not only as a new artistic medium, but also as a politically charged art form. Its structure proclaimed true sociability, collaboration and freedom of speech, advanced a decentered model of subjectivity and suggested an imaginary transnational community, sharing cosmopolitan ideals; of equal importance is its capacity to circumvent existing institutional structures and received formats of exhibition and reception.

14h-15h30

Art versus Science, Art with Science. Modération : Andrew McNamara (Queensland University of Technology, Brisbane) – G02

Irmeli Hautamäki (University of Helsinki), « Duchamp's Large Glass between Science and Poetry »

My paper addresses the relationship of art and science in Duchamp's *Large Glass*. Several interpreters have attempted to solve whether the meaning of the work is scientific (Adcock, Molderings) or rather poetic (Breton, de Duve). In my mind neither of these interpretations is accurate. I want to show that the dilemma stems from the *aporetic* nature of classical aesthetics, which hierarchically separated discursive thought from intuition. I

propose that we should consider that Duchamp systematically challenged such classical distinctions and attempted to develop a new, alternative aesthetics. In this advanced aesthetics the discursiveness and intuitiveness do not exclude each other. The structure of the *Large Glass* is understandable in terms of modern science, and simultaneously, the same structure expresses the disquieting experience of the intrusion of technology to human life.

Jacob Derkert-Rosenberg (Stockholm University), « Aesthetical versus Scientific formalism – The introduction of an anti-aesthetical poetics in the American Art music of the 1950's and 60's »

Session 8

9h-10h30

X

11h-12h30

X

14h-15h30

Quest/investigation in the context of Italian Modernism and Avant-Garde. Modération : Marja Härmänmaa (University of Helsinki) – G05

Serge Lorenzo Milan (Université Nice Sophia Antipolis), « De la philosophie des avant-gardes : après le Futurisme »

A partir d'une série d'œuvres plastiques et littéraires représentatives des liens entre le Futurisme et les avant-gardes successives, notamment le Surréalisme et l'Internationale Situationniste, nous nous proposons de revenir sur l'évolution des concepts et de l'idéologie mis en œuvre par ces mouvements artistiques aux ambitions démiurgiques. L'étude des thématiques ou des formes invariantes récurrentes de la première à la dernière des avant-gardes pluridisciplinaires – parmi d'autres la lutte, la nouveauté, le rapport nature/artifice, l'humour, l'hybridation – nous permettra de revenir sur l'interprétation globale du phénomène avant-gardiste.

Paola Sica (Connecticut College), « The Wonders of the Brain: Ginna, Cerebralism and Futurism »

Arnaldo Ginanni Corradini, in art Ginna, is usually mentioned in recent criticism for being one among the major animators of the journal *L'Italia futurista* in Florence (1916-1918). He is also recalled for his interest in the occult and his incessant experimentalism in music, art, cinema and literature. This paper wants to explore the genealogical roots of Ginna's major Futurist directives through an analysis of this author's early texts. In doing so, it will consider Ginna's early influences, especially his readings and interactions with his closest peers: his brother Bruno Ginanni Corradini and Emilio Settimelli.

Barbara Meazzi (Université Nice Sophia Antipolis), « "Et Ultra" : Palazzeschi and Theosophy »

In the chapter "Visita a Sorella Mariannina Fonte" of *Codice di Perelà*, Palazzeschi introduces Perelà as "the smoking man", the "general inspector of the State [...]" with "full executive, material and spiritual powers... *et ultra*". Many scholars have extensively studied this novel published by Palazzeschi in 1911 for the Edizioni Futuriste of *Poesia*, but none of them has linked that expression "*et ultra*" with Ultra, Rivista teosofica di Roma. In the past Simona Cigliana has explored the relationship between occultism and futurism in various studies, yet there is still need to conduct additional research in that field of inquiry. Through a formal approach, this paper will explain what led Palazzeschi to theosophy, and how he then used the theosophical element in his work.

Marja Härmänmaa (University of Helsinki), « Anxious Apollo, Leda and the end of Cronus – Mythology in Ungaretti's *Sentimento del Tempo* »

Ungaretti wrote the poems included in *Sentimento del Tempo* between 1919 and 1939. In these poems of his mature period the central theme, as indicated by the title of the collection, is the idea of time : of past, present and future. This paper will explore Giuseppe Ungaretti's allegorical use of mythology as a form of quest in *Sentimento del Tempo*.

16h-17h, Keynote speaker : Michel-Charles Guérin, « Le nouveau et l'inédit » - Amphithéâtre S1

17h-17h30, discours de clôture / Closing Speech – Amphithéâtre S1