



Dada Techniques }
in East-Central Europe (1916–1930) }

13-15 OCTOBER 2016.
INTERNATIONAL CONFERENCE

INTRO

The conference of the Kassák Museum and the Institute for Literary Studies of the Hungarian Academy of Sciences marks the centenary of the beginning of Dada in Zurich. The conference concentrates on Dada phenomena in East-Central Europe, especially the Dada techniques that appeared in the Austro-Hungarian Empire and its successor states. The avant-garde artists of the East-Central European region felt the impact of Dada at the end of the First World War, when established economic, political and identity strategies were going through crisis and rearrangement. In these years, many borders became blurred: between centre and periphery, between politics and anti-politics, and among genders, artists' roles and forms of artistic expression.

A distinctive attitude of Dada was the crossing of borders, and this had a uniquely emancipating role: by suspending traditional social norms, it opened the way to artistic self-realization without borders. Dada dispensed with the questions of origin, religious background, women's role stereotypes or even formal artistic training. It removed the moral barriers to asking previously inconceivable and provocative questions concerning artistic creation and reception, institutions, society and public taste in general. Dada was a symptom of the decomposition of the old world. Its radical language had an impact even on artists who never called themselves 'Dadaists'.

What did avant-garde artists use Dada for in East-Central Europe during the 1910s and 1920s? Certainly to commit systematic border incursions. The borders were those between languages, majority and minority identities, politics and anti-politics. The sections of the conference discuss these artistic border incursions.

ORGANISERS

The conference was organized by the Petőfi Literary Museum – Kassák Museum (Edit Sasvári, Gábor Dobó, Merse Pál Szeredi) and the Institute for Literary Studies of the Hungarian Academy of Sciences (András Kappanyos, Györgyi Földes). The conference was supported by the First World War Centenary Memorial Committee.



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THURSDAY | 13 OCTOBER 2016

- 16.00-17.00 Registration
- 17.00-17.10 **Introductory Remarks**
Gábor Dobó and **Merse Pál Szeredi** (Kassák Museum, Budapest)
- 17.10-18.00 **Keynotes**
Krisztina Passuth (Eötvös Loránd University, Budapest)
Networks of Avant-Garde Movements Yesterday and Today (In French with English Summary)
András Kappanyos (Hungarian Academy of Sciences, Budapest)
Hungarian Dada – The Missing Link (via Skype)
- 18.00-19.00 **Panel 1.**
Aspects of Dada
6 Minute Position Papers by the Avant-Garde Research Group of the Kassák Museum
Gábor Dobó (Kassák Museum – Eötvös Loránd University, Budapest)
Writing Dada – Correspondence between Tristan Tzara and Lajos Kassák
Magdolna Gucsa (Eötvös Loránd University, Budapest)
Learning by Wandering – Crossing Borders as a Way of Life of Emil Szittya in the 1910s
Boglárka Kőrösi (Moholy-Nagy University, Budapest)
Merz – Container of Trash, Dada and Design
Krisztina Zsófia Csaba (Eötvös Loránd University, Budapest)
The Appearance of Dada in the Book of New Artists Edited by Lajos Kassák and László Moholy-Nagy, 1922

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Judit Galácz (Gizi Bajor Actors' Museum – Eötvös Loránd University, Budapest)
Green Donkey Theatre – An Experiment for Making a New Theatrical Language in Hungary with the Adaptation of Dada

Merse Pál Szeredi (Kassák Museum – Eötvös Loránd University, Budapest)
The New Adam (According to Sándor Bortnyik)

Sára Bagdi (Eötvös Loránd University, Budapest)
The First Chapter of Dada in Hungary: Iván Hevesy's Writings on Dada (via Skype)

Irina Denischenko (Columbia University, New York)
Much ado about Nothing – Da,da and the Russian Naysayers (via Skype)

FRIDAY | 14 OCTOBER 2016

9.00-10.00	Registration
10.00-10.10	Introductory Remarks
	Edit Sasvári (Kassák Museum, Budapest)
	Keynotes
10.10-11.00	Günter Berghaus (University of Bristol) The Genesis of Dada: Futurist Influences in Romania, Germany and at the Cabaret Voltaire
11.00-11.30	Coffee
11.30-13.30	Panel 2 Dada in National and Transnational Discourses
11.30-12.00	Jindřich Toman (University of Michigan, Ann Arbor) Dada in Prague – and Beyond
12.00-12.30	Jakub Kornhauser (Jagiellonian University, Krakow) Dada Poems – Towards a New Materiality
12.30-13.00	Carolín Binder (University of Regensburg) Czech Avant-Garde – Devětsil and the Influence of Dada

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13.00-13.30	Piotr Juskiewicz (Adam Mickiewicz University, Poznań) Philosophy of Buffoonery – Dadaist Impulses in Polish Art of the First Half of the 20th Century
13.30-15.00	Lunch
15.00-17.00	Panel 3. The Identity of the Dada Artist
15.00-15.30	Olga Zaslavskaya (Central European University, Budapest) Transbordeur Dada: Serge Charchoune's 'Volatile Leaflets' and Transnational Communities in Europe Between the World Wars
15.30-16.00	Jasna Jovanov (The Pavle Beljanski Memorial Collection, Novi Sad – EDUCONS University, Sremska Kamenica) Dada Art Critic Dragan Aleksić
16.00-16.30	Alexandru Bar (University of Leeds) The Double Identity of Tristan Tzara and Marcel Janco – The Archives of an Identity Issue
16.30-17.00	Adrian Sudhalter (Independent Researcher) 'Trouble with his Passport' – Tristan Tzara, Legal Restrictions, and Dada Principles
17.00-17.30	Coffee Guided Tours in the Permanent and Temporary Exhibitions of the Kassák Museum by Edit Sasvári, Gábor Dobó and Merse Pál Szeredi
19.00-20.00	Musical Performance by Spiritus Noister Katalin Ladik, Endre Szkárosi, Zsolt Sörös, László Lenkes

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SATURDAY | 15 OCTOBER 2016

- 10.00-11.00 **Keynote**
Hubert van den Berg (Palácky University, Olomouc)
Problems of East-Central European Dada
- 11.00-12.30 **Panel 4.**
The Dada Dandy
- 11.00-11.30 **Luca Guido** (IUAV-University, Iuav di Venezia)
Adolf Loos – Dandy, Dada, Dancer
- 11.30-12.00 **Györgyi Földes** (Hungarian Academy of Sciences, Budapest)
Cyborg, Android, Dandy, and Women in Decadent and Dada Imagination
- 12.00-12.30 **Dan Gulea** (Colegiul Național Mihai Viteazul Ploiești)
Dada, a Monocle Wor(l)d
- 12.30-13.00 Coffee
- 13.00-14.00 **Panel 5.**
Dada Journals
- 13.00-13.30 **Livia Plehwe** (Sorbonne University, Paris – European University Viadrina, Frankfurt an der Oder)
The Avant-Garde Magazine 'G-Material zur elementaren Gestaltung' (1923-1926) – Crossing Borders in Central and East Europe
- 13.30-14.00 **Imre József Balázs** (Babe -Bolyai University, Cluj)
Words, Sounds, Images, Theories: the Authors of the Magazine IS in the Context of Dadaism
- 14.00-15.00 Lunch
- 15.00-16.30 **Panel 6.**
The Dissemination of Dada
- 15.00-15.30 **Károly Kókai** (University of Vienna)
Dada as an Avant-Garde Movement and as Invective
- 15.30-16.00 **Ana Simona Zelenović** (University of Belgrade)
Zenitism and Dada

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16.00-16.30	György Kálmán C. (Hungarian Academy of Sciences, Budapest) Continuation, Resemblance or Structural Affinity? 'Dada' in the 1970s in Hungary
16.30-17.00	Coffee
17.00-18.00	Panel 7. East-Central European Dada? (In French with English Summaries)
17.00-17.30	Nicole Manucu (Independent Researcher) Luca Dada – The Romanian Case
17.30-18.00	Jenő Farkas (Eötvös Loránd University, Budapest) The Last Dadaist Action of Tristan Tzara
18.00	Closing Remarks

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Krisztina Passuth

Networks of Avant-Garde Movements Yesterday and Today

Avant-garde movements reached their peak during and after World War I. While before 1920 the centres of the Dada were mostly Zurich and New York, after this date new aspects of Dada invaded Central and East Central European cities, such as Prague, Brno, Zagreb, Beograd, Berlin, Vienna, Budapest, Krakow, Bucharest or Moscow. The research of both Dada the networks of the East-Central European avant-garde started during the 1970s and 1980s, shortly after the re-discovery of Russian avant-garde through the publications of Western and Russian researchers. New research was presented in the form of smaller exhibitions and catalogues, as well as international conferences. The keynote focuses on the aspects of research on East-Central European Dada from a personal and historiographical aspect.

Krisztina Passuth is a PhD art historian, Professor Emeritus at the Institute of Art History of the Eötvös Loránd University in Budapest. Formerly, she has been working in the Hungarian National Gallery and the Department for Modern Art in the Museum of Fine Arts in Budapest. In Paris she has been working on the exhibitions Paris-Berlin and Paris-Moscow in the Centre Georges Pompidou. In 1989 she curated the exhibition of František Kupka in the Musée d'art moderne de la Ville de Paris. In 2006, she curated the exhibition Hungarian Fauves with György Szűcs in the Hungarian National Gallery, later on view in three French museums as well. She has been publishing widely on the questions of Central-European avant-garde networks, her main publications include the monographic study on László Moholy-Nagy (Thames and Hudson, 1985), *Les avant-garde de l'Europe Centrale 1907-1927* (Flammarion, 1988) and the monograph of Étienne Beothy (2011).

András Kappanyos

Hungarian Dada: The Missing Link

It is a difficult task to locate and describe Hungarian Dada. International Dadaism can be easily defined as a brand, as an artistic style, or as a cultural movement that exceeds the barriers of artistic creation. Neither of these approaches is effective with the Hungarian scene, where hardly anyone used the actual Dada brand (declaring themselves part of Dada) and the pre-defined channels of political engagement didn't allow for the nonchalance of their Western counterparts. However, the prerequisites of Dada as an attitude were very much present, probably more so than anywhere else: the lost war, the two fallen revolutions, the loss of two-thirds of the country and the circumstances of a collective exile created a moral

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vacuum, a zero point of values which turned into a rich substrate for Dada, 'the virgin microbe'. The circle of involuntary Dadaists included Kassák and Moholy-Nagy, even if only for a few months, before they found their new, Constructivist selves. The paper tries to locate the traces of this involuntary Dadaism.

András Kappanyos is a senior research fellow and head of the Twentieth Century department of the Hungarian Academy's Research Centre for the Humanities, Institute of literary Studies, Budapest, also a professor of the Institute of Hungarian Linguistics and Literature at Miskolc University. He has published widely on the avant-garde (especially Dadaism), on English-American and Hungarian Modernism, and translation and interpretation studies.

Günter Berghaus

The Genesis of Dada: Futurist Influences in Romania, Germany and at the Cabaret Voltaire

This keynote address focusses on the work of four key Dada members: Hugo Ball, Richard Huelsenbeck, Emmy Hennings and Tristan Tzara. It examines how these figures came into contact with Futurism in their pre-Dada years, how they reacted to Marinetti's aesthetics and the press reports on the Futurist theatre performances in the years 1910-14, and how they took inspiration from the Italians for their own artistic production. In the second half of the talk I shall analyse the impact of Futurism on the Cabaret Voltaire, discuss the similarities and differences in Futurist and Dada poetry, and consider the question of whether the Futurist serata can be seen as a precursor of Dada performance.

Günter Berghaus is a Senior Research Fellow at the University of Bristol and has been Guest Professor at Brown University, Providence/RI and the State University of Rio de Janeiro. He has been principal organizer of several international conferences and has published over 20 books on various aspects of theatre and performance studies. He has also been a theatre director and has produced many plays from the classical repertoire and the historical avant-garde. He is a leading expert on Futurism, on which he published *The Genesis of Futurism: Marinetti's Early Career and Writings, 1899-1909* (1995), *Futurism and Politics* (1996), *Italian Futurist Theatre* (1998), *International Futurism in the Arts and Literature* (2000), *F. T. Marinetti: Selected Writings* (2006), *Futurism and the Technological Imagination* (2009), *Futurism in Eastern and Central Europe* (2011), *Iberian Futurisms* (2013), *Women Artists and Futurism* (2015). He currently serves as general editor of the *International Yearbook of Futurism Studies*, *Handbook of International Futurism*, and of *International Futurism 1945-2015: A Bibliographic Handbook*.

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Hubert van den Berg

Problems of East-Central European Dada

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A range of fundamental problems have to be tackled, if we would like to come to an adequate historiography of Dada in the region nowadays referred to as East-Central Europe. I will concentrate on two major issues: (1) how to come to a both workable and adequate (set of) definitions of Dada both as a historical movement in the 1910s and 1920s (next to other, sometimes quite similar, if not identical contemporary movements in the period) as well as as a tradition line recuperated (if not invented) in the period after the Second World War. And (2) how to locate Dada as a transnational historical movement on the European map, with its profoundly shifting (political/'national') borders in the 1910s and 1920s as well as tradition line in the period of the Cold War and after.

Hubert van den Berg is professor in literary studies at the Department of Dutch Studies of the Palácky University in Olomouc and has published several books and articles on Dada, the European avant-garde and modernism. Some previous publications: *Avantgarde und Anarchismus. Dada in Zürich und Berlin* (1999), *Metzler Lexikon Avantgarde* (2009, edited with Walter Fähnders), *Dada. Een geschiedenis* (2016).

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Imre József Balázs

Words, Sounds, Images and Theories: the Authors of the Magazine IS in the Context of Dadaism

The periodical IS, published in Budapest during 1924-1925 was often considered to have been an important exponent of Hungarian Dadaist art. Authors like György Gerő, Ágost Karly, György Kristóf, Árpád Mezei, and Imre Pán definitely crossed borders in Hungarian art – while Gerő conquered the dimensions of the visual, becoming one of the first experimental film directors in Hungary, Kristóf was an early representative of sound poetry in Hungarian literature. The works of Mezei and Pán can be interpreted along the analogy of the French transfer from Dada to Surrealism, Mezei and Pán becoming major promoters of Surrealism in Hungary during the next decade. The paper offers an interpretation of the major literary creations published in IS in the context of Dadaism and of the later developments in their authors' literary career.

Imre József Balázs holds a PhD in literary history from the Babeş-Bolyai University, Cluj (2004). He is editor of the cultural review Korunk since 1999 and chief editor between 2008-2012; associate professor at the Department of Hungarian Literature at Babeş-Bolyai University, and postdoctoral research fellow at Babeş-Bolyai University – Romanian Academy of Science (2011-2012). Participant of the 2012, 2014 and 2016 conferences of the European Network for Avant-Garde and Modernism Studies at the University of Kent, University of Helsinki and University of Rennes. Major publications include: *The Avant-garde in Transylvanian Hungarian Literature* (in Hungarian, 2006 and in Romanian, 2009), *Avant-garde and Representations of Communism in Hungarian Literature from Romania* (2009) and *The Non-Oedipal Android: Towards a Surrealist Utopia in Post war Romania* (in *Utopia*, De Gruyter, 2015.).

Alexandru Bar

The Double Identity of Tristan Tzara and Marcel Janco – The Archives of an Identity Issue

This paper is part of my interdisciplinary research, which seeks to illuminate through exploring Romanian avant-garde journals, correspondence with fellow avant-gardists and primary writings, the construction of artistic identity in the case of Tristan Tzara (Samuel Rosenstock) and Marcel Janco. It seeks to answer if their double identity (Romanian and Jewish) was a definitive factor in shaping their attitude and common criticism directed towards the nationalistic views – ethnically speaking – of the Romanian sphere in terms of art. Additionally it analyses the exile period of both artists, its cultural significance, while attempting to understand if there is a connection between their geo-

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graphical exile and the artistic one, is trying to pin the Romanian context onto their Dada practices. Concretely, this presentation considers Tzara's and Janco's early artistic period in relation to the existence of Judaism as their cultural identity, mostly unconscious in their thoughts, in light of the emergence of the Romanian avant-garde itself. It will argue that, with some exceptions, Jewish artists chose the avant-garde not only as a form of expressing their outrage and as a substitution for social-political difficulties, but also as a protective coating; a survival mechanism of their cultural identity through the universalism of the avant-garde – the 'biblical heredity' noticeable in their writings. This will be done by looking at the avant-garde journals published in Romania (1922-1932) and their circles as a starting point, analysing the various ways in which its main contributors define their own ethnic and cultural identity. Such an intervention is needed given that the question of the ethnic identity of the Romanian avant-garde has been neglected or insufficiently researched for several decades due to a series of reasons connected to the xenophobic or often too nationalistic climate.

Alexandru Bar is a PhD student in the School of Languages, Cultures and Societies, University of Leeds, (AHRC) Doctoral studentship with the Performing the Jewish Archives (PtJA). Originally from Romania, Alexandru graduated from Tel Aviv University, with a Master's of Arts in Political Science. His research interests include Romanian-Jews in avant-garde movements, Romanian-Jewish history and culture in the nineteenth and twentieth centuries, and Jewish identity in the context of the politics of national unification in Greater Romania. Within the PtJA project, Alexandru worked in collaboration with the Theatre Company Blah Blah Blah and the Holocaust Survivors' Friendship Association Leeds to create a series of interactive workshops in response to the consistent demand from schools for talks from Holocaust survivors. He is a Member of the Australian Association for Jewish Studies and of the European Association for Jewish Studies.

Carolyn Binder

Czech Avant-Garde: Devětsil and the Influence of Dada

The artists' association Devětsil, founded in 1920 in Prague, was soaking up – for a variety of reasons – many of the current art trends like Soviet Constructivism, French Purism and also Berlin Dada. Although none of the Czech artists describe themselves as 'Dadaists', there nevertheless is a significant impact of Dada in the developing art in Czechoslovakia, for instance the Bazar moderního umění (Bazar of modern art), which was the first organized appearance of Devětsil in 1923. This exhibition dealt with the extension of the art-term, as did the Erste Internationale Dada-Messe (First International Dada-Fair) in Berlin in 1920. The Bazar moderního umění was a mixture

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of paintings, architecture, photographs, posters and ready-mades. In my presentation I outline the expansion of the concept of art as a Dada-technique, which was subject of the art discourse in Czechoslovakia, too. Already in 1922, the Dada-technique of photomontage had become a popular means of artistic expression within the Devětsil group. A clear-cut comparison between Dada artists in Berlin and the Czechoslovakian artists shall reveal a metaphorical takeover of Dada – further encouraged by the stays of Raoul Hausmann, John Heartfield and especially Kurt Schwitters. But Devětsil was not a literal reproduction of Dada. From the dada-like photomontage they proceeded to Poetism in 1923 – a unique form of Dada in Czechoslovakia and once again an expansion of the art-term. In my presentation, I want to point out, that the Czech avant-garde was strongly influenced by the international network and cultural transfer on the one hand but it developed very specific strategies to distinguish itself from the other avant-garde directions on the other.

Carolyn Binder is a PhD candidate at the University of Regensburg, where she received her BA (2013) and MA (2015) in Art History, Russian philology and Czech studies. She is currently preparing her doctoral research project on Devětsil and Bauhaus. The reception of Bauhaus in Czechoslovakia. Her research focuses on East-West cultural transfer and the history and reception of the avant-gardes in Central and Eastern Europe. Her publications include *Ilja Repin und der Aufbruch in die neue russische Kunst (Junge Slavistik im Dialog IV, 2015)* and *WChUTEMAS - ein russisches Labor der Moderne: Architekturentwürfe 1920–1930 (Journal für Kunstgeschichte, 19, 2/2015)*.

Jenő Farkas

The Last Dadaist Action of Tristan Tzara

The objective of our study is to revisit documents of the Archives of Tzaras Fonds located in Bibliotheque Jacques Doucet (Sainte-Geneviève) of Paris, the Archives in Hungarian Ministry for Foreign Affairs and the reflections of Cristophe Tzara, son of the writer. Our aim is to emphasize the signification and the importance of an interview made with Tzara on 16th October 1956 about the revolutionary situation in Hungary. This courageous dadaist action was the first sign of a rupture within the elite of French Communist Party and within the French intelligentsia. Tzara have suffered for his action. He was totally rejected by the French artistic life which was widely influenced by Aragon. Our study presents some aspects of Tzaras work in the Cabaret Voltaire and also in Paris. We try to widen out the signification of Tzara's above mentioned interview and to interpret his individual action in social context and further as an adventure for conscience of Tristan Tzara.

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Jenő Farkas is a PhD literary historian, professor of the Institute of Romanian Philology at the Eötvös Loránd University. His research focuses on the Romanian literature of the 20th century, on the international avant-garde and on comparative French-Romanian-Hungarian literary history. His research topics also include the methodology of Romanian language teaching and Hungarian-Romanian comparative linguistics. He presented his research topics widely on international conferences, published eight books in Hungarian and Romanian and published more than a hundred articles and studies in Hungarian, Romanian and French journals, among others on the Hungarian relations of Tristan Tzara.

Györgyi Földes

Cyborg, Android, Dandy, and Women in Decadent and Dada Imagination

The paper focuses on two specific Dada figures, the 'cyborg' and the 'dandy', and on this occasion, from a gender perspective. The 'cyborg' – e.g. in New York Dada – embodies women's threatening masculinized erotism, fears of collapse of individualism, anxieties about a society of consumers rather than producers (linked to femininity), and the potential feminization of culture in a technological mass-produced age; a technological object that confounds the dichotomy between natural/artificial, self/other, offering feminism a way out of the sharp essentialist-constructivist opposition, and creating for cyber-feminist conceptions (Haraway, Braidotti) an ironic figure of hope and liberation (Alex Goody). The 'dandy' is the embodiment of elegance, coldness and detachment, unfathomability and of an attitude to make from our personality an artistic object; in the romantic and Decadent literature, the unnatural, artistic person, originally the opposition of natural and abject femininity, that e.g. Hannah Höch can subvert with her collage (Da-Dandy) and her 'garçonne' look. In the paper I examine several examples for these figures, finding their sources in the 19th century imagination (E. T. A. Hoffmann, Villiers de l'Isle-Adam, Baudelaire, Barbey d'Aureville etc.). These figures appear in Hungarian avant-garde as well, e.g. in Sándor Bortnyik's paintings (The New Adam and The New Eve, 1924), and in Alice Madzsar's choreographies: five versions for Mechanical Dance, performed at 'Cikk-cakk' (Zig-zag) and 'Prizma' (Prism) evenings.

Györgyi Földes is a research fellow at the Twentieth Century department of the Hungarian Academy's Research Centre for the Humanities, Institute of literary Studies and editor in chief of *Helikon*, *Rewiew of Literary Studies*. She teaches literature also at Pannon University in Veszprém. Her research interests include Hungarian and French literature, and Theory of Literature (decadence and symbolism, avant-garde, gender and body writing theories).

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Luca Guido

Adolf Loos: Dandy, Dada, Dancer

Adolf Loos was one of the main precursors and interpreters of modern European architecture. He frequented Austrian intellectuals and artists, such as Karl Kraus, Peter Altenberg, Arnold Schönberg and Oscar Kokoschka, who prepared him culturally for the lively, early decades of the last century. The concern for the 'Finis Austriae', which characterised German intellectuals of the period, showed itself in his contempt for petit bourgeois customs, clothes and illusions. His anti-conformist, dandyish and anti-artistic behaviour drew him to the innovative themes of Dadaism. Loos built a house for Tristan Tzara and his wife in Paris and was one of the first cosmopolitan architects during the 20th century. He frequented a famous dancer such as Josephine Baker and designed a provocative house to reflect her outgoing personality. His work is interesting for his polemical views on contemporary society. The paper aims to trace the relationship between Loos, Dada and modern theories on art and architecture, investigating his projects. Moreover, the paper aims to analyse Loos's work to underline the conditions for a new architectural and artistic vision came to light during the same social, political and economical crisis.

Luca Guido is an architect, critic and historian of contemporary architecture. His dissertation entitled Building the American Landscape examines the relationship between city, architecture and landscape in the U.S. from T. Jefferson to F.L. Wright. He is also interested in the developments of Italian architecture during post WWII years and participates in numerous conferences on theories faced by architects of the 20th century. His books include Surfing Complexity that focuses on his collaboration in professional practise, with a preface by Claude Parent, L'Architettura del Neoespressionismo tedesco, catalogue of the exhibition realized at Luav, Architettura come frammento: Franco Pedacchia, book on problems of contemporary architecture in restoration and conservation.

Dan Gulea

Dada, a Monocle Wor(l)d

An inoubliable appearance for Tzara is the monocle; without one, there is no Tzara. In his late years, Tzara took a pair of glasses to study the Villon anagrams and Medieval puns: untill then, the monocle as part of Tzara identity took a variety of forms and images. Various sides are intricate in a monocle: the obvious fashionable side, the mask, the gender, the religion or virtual reality. Is really effective or necessary a monocle? It is out fashioned? Or it marks a kind of 'independence' regarding the well-known glasses?

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The Iorgnon; the theatre glasses or the binocular. The history of an fashion object. The Avant-garde style in fashion: the look of the avant-garde artists.

The Tzara's monocle: arguments for a design or for a mask. The perpetuation of a modern ritual in apparences of Tzara's comilitons: Arp, Ball or Huelsenbeck. The aurist instrument; physics and physicians. Anemic cinema. Duchamp's veil and Rose Sélavy. Monalisa: gender and transgender. The monocle is the universal language of disguise. Pirating.

A glass eye is better than a monocle? Victor Brauner's life and vision or Dada meets Surrealism. Portraits of Tzara: Iancu, Delauney, Brauner.

Other eye occultations: Gellu Naum's Self -portrait; the camera's eye: Man Ray is regarding Tzara. The independence of the alternative worlds. The monocle as an ancestor of virtual reality.

Dan Gulea is teacher of Romanian literature at Mihai Viteazul High-school in Ploiești. Given his profession, he published the manuscript of the play *Titircă, Sotirescu & Cia* by I.L. Caragiale, as well as other works with educational purpose. In 2007, he completed a Ph.D. cum laude at University of Bucharest, about the evolution of Romanian avant-garde, published as *Gentlemen, Tovarishes, Comrades*. He is the author of *Pluviographies. A history of Romanian culture from Ploiești* (2012). He is constantly present on websites with articles about new book releases such as: literaturcoaz.blogspot.ro (personal page), voxpublica.realitatea.net (with opinions on the socio-political world), historia.ro. Member of Romanian Writer's Union.

Jasna Jovanov

Dada Art Critic Dragan Aleksić

Dragan Aleksić was a poet, movie director, art critic and the founder of Dada movement in Yugoslavia in 1920. He studied Slavic languages in Prague where he was introduced to the avant-garde movements as Dadaism. Still living in Prague he started with Dadaistic practice organizing happenings with other Yugoslav students, as Branko Ve Poljanski. On the road to Zagreb he met Lajos Kassák and published a poem in his magazine *Ma*. In Zagreb he became contributor in magazine *Zenit* whose editor was Ljubomir Micić. In 1921, he started to publish art critic using Dadaistic vocabulary, showing a great knowledge of actual art movements and important Dadaist and Constructivist artists. So he wrote essays on Kurt Schwitters and Vladimir Tatlin. In 1922, Dragan Aleksić published two Dada magazines: *Dada Tank* and *Dada Jazz*. In later he wrote about Alexander Archipenko's sculpture. At the end of 1922, he moved to Belgrade and continued to write about visual arts and also on literary subjects, using Dadaistic

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and Futuristic terminology. The paper shows the importance of Dragan Aleksić for the Yugoslavian Dada movement, especially for a phenomenon of Dadaistic art critic, and also the importance of his work for establishing Surrealistic movement in Serbia.

Jasna Jovanov is a professor of Art History at the Novi Sad Faculty of Sciences Department of Geography, Tourism and Hotel Management (since 2005) and at the Novi Sad EDUCONS University Academy of Classic Painting. Her research topics are within the area of Modern Art; she published her research in various monographs and papers, as well as in catalogues of the exhibitions: on Dadaism in Yugoslavia, about artists: Stevan Aleksić, Nadežda Petrović, Marko Murat, Vlaho Bukovac, Risto Stijović, Danica Jovanović. For her contribution in the field of promotion of modern art, she received The Spark of Culture Award (2003), and the ICOM National Committee Curator of the Year Award (2008, 2010, 2013, 2016).

Piotr Juskiewicz

Philosophy of Buffoonery – Dadaist Impulses in Polish Art of the First Half of the 20th Century

I propose to juxtapose the idea of modernism founded on the concept of freedom with a perspective where freedom, interpreted as a substance and the source of transformation in art, is replaced with the historical concept of regeneration. The principal modernist myth of regeneration perceived art as an instrument leading to the revival of spiritually, physically and socially degraded world of contemporary civilization. Such a historical perspective allows to more effectively intertwine a series of apparently incompatible aspects of modernism than the quintessentially understood freedom rebellion. These aspects include: aversion to technical civilization and its simultaneous unconditional approval; fascination with modern technology and multiple aspects of primitiveness, combining the social reform with the depreciation of humans, and finally the instinct of destruction with the enthusiasm to build. Thus, the Dadaist matrix of the proposed version reflects artistic response to the alleged degeneration of the world, the fall, oppression and sickness of its rationalist Enlightenment structure and limits of the Enlightenment idea of a subject.

The nature of the response is delineated by specific buffoonery in the face of disaster. However, my suggestion is to understand the buffoonery as a signal of valid anthropological issues, from among which I wish to remind of the trickster, who combines foolishness with higher wisdom, being a comedian with deep sense of reality, deceiving tricks with the miracle of transformation. Within this approach to modernism and in relation with the identification of Dadaist matrix, a trickster gains in importance because his presence

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as one of the oldest archetypes intensifies in the moments of breakthrough providing a sort of protection to the traditional reality 'against becoming aware of the need for radical change'.

Piotr Juszkievicz is an art historian and a professor at the Adam Mickiewicz University in Poznań, where he lectures at the Institute of Art History. His interests include 20th century art history, contemporary art and art criticism in the 18th-20th centuries. He has received grants and fellowships from Cambridge University, The Getty Grant Program, Rochester University and Edinburgh University and he is the author of several books: *Wolność i metafizyka. O tradycji artystycznej twórczości Marcela Duchampa* (Freedom and Metaphysics. On Artistic tradition of Marcel Duchamp's Art, 1995); *Od rozkoszy historiozofii do gry w nic. Polska krytyka artystyczna czasu odwilży* (From the Bliss of Historiosophy to the 'Game of Nothing'. Polish Art Criticism of the of the Post-Stalinist 'Thaw', 2005); *Cień modernizmu* (The Shadow of Modernism, 2013). Recently he is a leader of research project on Polish documentaries on art 1945-1989.

György Kálmán C.

Continuation, Resemblance or Structural Affinity? 'Dada' in the 1970s in Hungary

In the early 1970s, there appeared on the scene of Hungarian Neo-Avant-garde quite a number of provocative and interesting phenomena – performances, texts, musical productions etc. – which did not fit into the familiar (although half-legal, underground) overall picture of the age. Shocking and funny, 'unintelligible' and made up of incoherent parts, without any tangible ideological background or hidden message, there works resembled a lot to the days of the Dada: in their capricious structure, refusal of traditional genres and patterns and celebration of liberty. Although the artists must have known Dada, the connection is not so much historical or influential but rather structural: the early 70s has reinvented (or used) Dada, as a proper expression of artistic freedom. In this respect, this development is a typical Central European one, which must have been triggered by the oppressed, marginalized position of the Avant-Garde, and it did not quite accommodate into the processes of the European trends. The issue of the paper, then, whether these works could be labelled as (new or neo-) Dadaist products, what the structural (or contextual, receptional etc.) peculiarities would justify such a classification, or else they should be treated as a completely distinct trend altogether.

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György C. Kálmán is a senior researcher of the Institute for Literary Studies, Humanities Research Center, Hungarian Academy of Sciences, Budapest. His primary interests are literary theory, sociological and linguistic approaches to literature, interpretation and modern Hungarian literature. One of his books (2008) is on the beginnings of Hungarian Avant-garde. He is a practicing critic, and taught at the Pécs University for 15 years. He published studies and some books in literary theory and Hungarian literature, and he is also active in journalism.

Károly Kókai

Dada as an Avant-Garde Movement and as Invective

The avant-garde movement Dada emerged in the middle of the Great War in a neutral state and was created most notably by refugee artists fleeing the countries at war. Dada was a militantly anti-war artistic movement breaking as many of the aesthetic and cultural rules established by the societies responsible for the war as possible. The Hungarian avant-gardists around the magazine *Ma* adapted some of the artistic principles of Dada, using the elements of modernistic styles like Expressionism as well as features of other avant-garde movements such as Futurism or Constructivism. Despite the resultant stylistic pluralism and the specific versions of Dada developed by Sándor Barta or Tibor Déry, for instance, the label Dada was long held by critics from the 1920s onwards to disqualify the Hungarian avant-garde. The lecture *Dada as an Avant-Garde Movement and as Invective* inquires into the meaning of the term Dada by examining contemporary texts by Béla Balázs (1920), Tibor Déry (1921) and Iván Hevesy (1923).

Károly Kókai is lecturer at the Department of Finno-Ugrian Studies of the University of Vienna. His research interests include cultures of migration and avant-garde studies. His main publications include *Kassák and Constructivism 1920-1922 (in Text and Image in the 19-20th Century Art of Central Europe, 2010)*, *The Hungarian avant-garde in Vienna 1920-1926 and Kosice modernism, (in Kosice Modernism, 2010)*, *Das Wiener Exil der ungarischen Avantgarde (in Paradigmenwechsel, 2011)* and *Futurism and Austria (in: Oikos, 2014)*.

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Jakub Kornhauser

Dada Poems – Towards a New Materiality

The paper deals with the evolution of the Dada poem's structure and references from the early Optophonetic verse (of Kurt Schwitters), via Kassák's or Voronca and Brauner's Pictopoetry (collage etc.) to something like pre-surrealist pieces of Tzara in the 1920s. From this point of view, the notion of a 'poem-object' is considered not only a key concept of a revolutionary aesthetics of dada, but also as an announcement of the modern 'theories of things', notably in surrealism, and in modern anthropology, design and cultural studies. First of all, it appears as a sign without a denotation in the textual space (as a crucial part in the crisis of referentiality), second of all it obtains an autonomous essence, in which it takes control of the subject and reduces its identity. It can be seen as a particular set of research instruments prepared to examine not only the textual manifestations of objects, but also the vague and paradoxical relations between 'words-objects' (see: Barthes; Krauss; Didi-Hubermann) and material beings. My thesis is rather non-controversial, but I think it deserves to be underlined: the evolution of dada poems is strongly connected to the stricte avant-gardist material turn.

Jakub Kornhauser, is a PhD literary theoretician, critic and translator. He works at the Jagiellonian University, Krakow, Department of Romance Culture Studies and Faculty of Polish Studies. His research interests include Avant-garde literature and art, French, Romanian, and Polish experimental poetry, Central-European culture as well as the problems of cultural anthropology. He is co-author of *De la lettre aux belles-lettres* (2012), *Horyzonty wyobraźni. Fantazja i fantastyczność we współczesnej kulturze* (Horizons of Imagination. Fantasy and the Fantastic in Modern Culture, 2012), *Auteur, personnage, lecteur dans les lettres d'expression française* (2014). Collaborates with MOCAP Museum of Contemporary Art and International Cultural Centre, Krakow. Member of *Literatura na Świecie* (World Literature) editorial board and co-editor of the *awangarda/rewizje* series in the Jagiellonian University Press.

Nicole Manucu

Luca Dada – The Romanian Case

Rumanian modernism can probably be best described as a patchwork of paradox. Our study has focused on how the movement evolved, by paying close attention to the paradoxes that shaped its cultural and political development. Traditionally considered one of the 'small nations' and on the cultural fringes, Rumania nevertheless produced an impressive line-up of renowned and recognised avant-garde writers

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and artists in the two decades from 1920. In sculpture, Constantin Brancusi, and his vital contribution to a new, plastic form and Tristan Tzara, forever associated with Dadaism. Artists Marcel Janco, Victor Brauner and Jacques Herold would have to be included in this explosion of talent, as would Gherasim Luca, a poet whose verses still surprise through their originality. How could a country, which was relatively poor and backward, produce, albeit sometimes in a faltering and fragmented manner, such artistic energy, and its own modernism? Our detailed literary and historical investigation took in diverse, wide-ranging opinions, both 'moderate' and 'extreme', as well as a look back at the visual evidence. In the end, we were led to question the truth of the paradigm according to which, no matter where in the world and no matter when in history, every nation's cultural dynamism reflects its political importance. The amazing eruption of the Rumanian avant-garde on the international scene deserves to be reinterpreted in light of the country's abundant cultural tradition, which has always been able to absorb the best of foreign trends and styles, in many cases enriching them with own remarkable artistic contributions.

Nicole Manucu is an independent researcher and holds a Ph.D. in French and Comparative Literature. She is author of the book: *De Tristan Tzara Ghérasim Luca. Impulsions des modernités roumaines au sein de l'avant-garde européenne – From Tristan Tzara to Ghérasim Luca. Movements of Romanian modernities within the European avant-garde*, published by Honoré Champion in 2014. She has long been devoted to the study of European literary and artistic avant-gardes, and has numerous publications in Romanian and French including Tristan Tzara and Gherasim Luca.

Livia Plehwe

The Avant-Garde Magazine 'G-Material zur elementaren Gestaltung' (1923-1926) – Crossing Borders in Central and East Europe

This study addresses the avant-garde magazine G-Material zur elementaren Gestaltung (G-Material for Elemental Form-Creation), published by Hans Richter and Werner Gräff in Berlin between 1923 and 1926, from an interdisciplinary and international perspective. Inspired by international Dada, De Stijl in Holland and constructivism in Hungary, Czechoslovakia and Russia, G became a primary exhibition space, in which an international assemblage of artists, designers and architects published their works and confronted their opinions. The main objective of the study is to examine G as a discursive space of Central and East European avant-gardes and as flexible framework, in which Dada and Constructivism as well as Surrealism came together and complemented each other in the specific program of 'elemental form creation' (elementare Gestaltung). The paper shows

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that G adopted the Dada technique of crossing borders – between countries and languages, centres and peripheries, popular and elite culture, art and technique, politics and aesthetics – to develop and transmit a common project beyond the nation-states and beyond established norms.

The journal is analysed thematically, through its focus on art, architecture, photography and film, as well as graphically, through its specific layout. The paper reflects on social, cultural and micro-historical aspects of G using the methods of periodical studies and of cultural transfers for the description of the complex, ever-changing magazine network that structured Central and East European avant-gardes in the interwar period.

Livia Plehwe holds an MA in German Literature at the École Normale Supérieure de Lyon and Erasmus student at Humboldt University Berlin in 2013. PhD Student at Paris 4 Sorbonne University and at European University Viadrina in Frankfurt an der Oder (Cotutelle agreement) since 2015. Research on Hans Richter's avant-garde magazine G-Material zur elementaren Gestaltung (G-Material for elemental form creation) and on the international network of avant-garde movements and magazines in the Weimar Republic.

Adrian Sudhalter

'Trouble with his Passport' – Tristan Tzara, Legal Restrictions, and Dada Principles

In 1916, Tristan Tzara left his native Romania for Zurich where he co-founded Dada, but his goal and literary ambitions were firmly planted in Paris. He waited four years in Zurich, a city for which we had little love ('this provincial hole'), until 1920 when, as a condition for admission into the League of Nations, Romania was obliged to grant national citizenship to Jews born within its borders and he found himself free to establish himself in Paris. The legal conditions that restricted Tzara's personal movements during and after the First World War are inseparable from his artistic ambitions to transcend linguistic and geographical borders. Nowhere is Tzara's commitment to an ethos of self-definition and internationalism more clearly articulated than in his ambitious, though ultimately unrealized, 160-page book *Dadaglobe of 1920-1921*.

Highlighting new research undertaken for *Dadaglobe Reconstructed*, an exhibition currently on view at The Museum of Modern Art, New York that marks Dada's centennial, this paper focuses on the concrete conditions of Tzara's legal status in this period. The dissolution of the Austro-Hungarian Empire and the redrawing of European borders brought about both a promise of social and physical mobility and a backlash of nationalism that directly affected individuals: one's identity

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became strictly administered by the standardization of passports, visas, and border controls. The various means Tzara employed to bypass these roadblocks – copious correspondence, the circulation of print media, supra-national artistic and literary form – offered a powerful model for the emerging Central and Eastern European avant-gardes.

A specialist in European art between the two World Wars, **Adrian Sudhalter** is a New York-based art historian and curator. She has held curatorial positions at the Busch-Reisinger Museum, Harvard Art Museums and at The Museum of Modern Art, New York. She is co-editor of the scholarly catalogue *Dada in the Collection of The Museum of Modern Art* (2008). She presented the findings of her major research project, *Dadaglobe Reconstructed*, in the form of a landmark book and as an exhibition that was shown at the Kunsthaus Zürich and at The Museum of Modern Art, New York to mark Dada's centennial in 2016.

Jindřich Toman

Dada in Prague – and Beyond

The presentation focuses on paradoxes involved in the reception of Dadaism in Czechoslovakia. A chronology of responses to Dadaism can certainly be constructed, starting with the first reports in the German-language press in 1918, continuing with Dada in Prague cabarets and a small, but episodic Czech Dada group in the season of 1919/20, guest performances by Berlin Dadaists in Prague in 1920, and a bit more, but on the whole the reception is fragmentary and essentially ends in a principled manner with a summary by the leading avant-garde poet Vítězslav Nezval's, characterizing the Dadaists as wonderful furniture movers who destroyed the bourgeois living room – but now it was time to create a new order. Teige reacted in a similar way. These paradoxes and episodes give an opportunity to discuss mechanism of spread and response. It appears that Prague had several lines in which Dadaism was present – the Prague German line (Vischer, press reports, Dada dancing events), a Yugoslav line (Aleksić's Yugoslav Dada soirée), a Czech cabaret/entertainment line (Ferenc Futurista), and the mainstream (Teige) and 'side-stream' (Berák) avant-garde. The presentation will attempt to translate these episodes into a nuanced network that can account for simultaneous symmetries and asymmetries, multiple centers and multiple margins, decentered centers and centered margins, network intersections, and more. On that reading, Prague represents a simultaneity of nodes – a dual Czech and German node, not always intersecting; a site of a subversion of subversion (entertainment); some of them may even be empty and serve as loci of transmission (Aleksić). Taken together they

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all argue for a variety Dadaisms, ultimately reflecting the nature of Dada Bewegung / mouvement Dada as an enterprise that is in movement.

Jindřich Toman studied Germanic and Slavic Philology at the Universities of Freiburg and Köln, he is Professor of Slavic Languages and Literatures at the University of Michigan. In the 1980s and 1990s he focused on generative linguistics, with special emphasis on Czech and German, as well as on the history of linguistics. His recent research has been situated at the interfaces of cultural history and visual culture, with topics including modernist book design, his publications in this regards includes the books *Czech Cubism* and the *Book from 2004*; and *Photo/Montage in Print* from 2009. His forthcoming publications includes two monographs on Czech modernism entitled *Clean Books: Abstract and Functional Book Design in Interwar Czechoslovakia* and *Conditions of Inclusion: Bohemia's Jews and their Nineteenth Century*. He has also co-curated several exhibitions, including *Jindřich Heisler: Surrealism Under Pressure* held in 2012 at the Art Institute of Chicago.

Olga Zaslavskaya

Transbordeur Dada: Serge Charchoune's 'Volatile Leaflets' and Transnational Communities in Europe between the World Wars

The paper focuses on the activities of the Russian-French dadaist of Slovak origin Serge Charchoune (1888-1975) as a transnational project, where transnational pertains to the activities 'initiated and sustained by non-institutional actors, be they organized groups or networks of individuals across borders'. I got interested in his biography in connection with his publishing activities in the 1920-1930s, which René Guerra considered to be proto-samizdat. Paradoxically, Charchoune's return to Russia began with the publication of his novel *Dolgolikov* in the samizdat periodical *Mitin zhurnal* in 1987. Although he belonged to the 'old' Russian émigré he set up close contacts with the post-1917 Russian exile and introduced them to Dada movement. Emerged in Zurich in 1915 as a response to the trauma of the Great War, the movement soon spread worldwide. Ideas migrated from one Dada centre to another, transported by artists who travelled between countries and cities, as well as through the international distribution of avant-garde publications, exhibitions and other artistic projects. Charchoune's biography and his literary and artistic *uvre* provide valuable insights into the development of intellectual communities in Europe between two wars. He was involved in major Dada projects together with the artists from different countries (Francis Picabia, Tristan Tzara, Kurt Schwitters, Hans Arp, Man Ray, László Moholy-Nagy, Aleksei Kruchenykh, El Lissitzky, Mark Talov, among others) connecting dif-

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ferent groups of French and German dadaists and Russian futurists and constructivists. His self-published leaflets – or ‘volatile leaflets’ – served an idea of transnational networking in a very special – Dada-inspired – way. Starting from 1922, Charchoune published several types of sam-sebia-izdat leaflets: Perevoz-Dada (also under the title Transbordeur Dada), Pamiatnik (Monument), Klapan (Flap), V’iushka (this Russian word has actually three meanings), etc.

Olga Zaslavskaya is a director of the Alternative Culture Center (Budapest, Hungary) since 2007 and worked as Samizdat Archives curator at the Open Society Archives at Central European University. She organized several international projects, including such research and educational.

Currently she is working on the book on independent publishing activities in the 20th century. Her recent research interests also connected with the history of East European ‘lost generation’. Within this project the article From Fiume to Krasnaya Rechka: Reconstructing Myths of One’s Biography was published in 2015; and another article about artistic activities and fate of Nagy brothers is forthcoming. Her other publications include From Dispersed to Distributed Archives: The Past and the Present of Samizdat Material. Poetics Today; Mărturiile războiului rece: Arhivele samizdatului. (Testimonies of the Cold War: The Archives of the Samizdat). Arhivele Totalitarismului; Nepodtsenzurnaia pechat’ Vostochnoi Evropy (Uncensored Press of Eastern Europe). Acta Samizdatica (2015).

Ana Simona Zelenović

Zenitism and Dada

The subjects of this presentation will be avant-garde movements that appeared in Yugoslavia during the third decade of the twentieth century. There were two main movements that represented avant-garde artistic thought and practice: the first one is Zenitism – whose embodiment was the journal Zenit, created in 1921 by the poet, writer and critic Ljubomir Micić, largely supported by his brother the poet, actor and painter Branko Ve Poljanski, who also organized the art club Zenit in Prague, and the second one is Dadaism (so called Yugo-Dada) whose beginnings can be traced in the mentioned journal Zenit, but later fully expressed itself in journals Dada Tank and Dada Jazz, created by the writer, literary critic and painter Dragan Aleksić, after he quit in 1922 his collaboration with brothers Micić. As a reaction to this break up, Ve Poljanski published anti-dadaist journal Dada-Jok. As it is well known, journals played very important role in the avant-garde art, and were themselves form of artistic expression. I will present these four journals that were crucial to the Dadaism and Zenitism in Yugoslavia: Dada Tank, Dada Jazz, Dada-Jok, and Zenit, not

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because these journals supported and represented movements, as it was practice in Europe, but because they were almost the only space where these movements were manifested. The focus will be on ideas that were expressed in these journals and formal analyses of artworks published in them, as well as on the social aspects of these avant-gardes. I would also highlight the authenticity of these movements and differences between them and similar avant-gardes in Europe. Also, the artistic influences, cultural exchanges and political conditions that were necessary for the emergence of this kind of phenomenon, will be examined.

Ana Simona Zelenović is a MA candidate at the Art History department of the Faculty of Philosophy in Belgrade, currently working on thesis about the feminist aspects of performances of neo-avant-garde artist Katalin Ladik. This year, she organized, with her colleagues, regional student conference Literature and Art in Yugoslavia: (dis)continuities (1918–1992). Her bachelor's thesis was Death of Painting in Russian Avant-garde Theory and Practice. During studies volunteered at National Museum and Heritage House in Belgrade and worked at Graphic Collective Gallery in Belgrade. Her research interests include avant-garde and neo-avant-garde art, feminist art, performance and body art, conceptual art, and art in socialist Yugoslavia, as well as Serbian contemporary art.

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Sára Bagdi

The First Chapter of Dada in Hungary – Iván Hevesy's Writings on Dada

In my paper I focus on a short section of the early reception of Dada in Hungary. In 1922, the public could read the word 'Dada' for the first time in a Hungarian handbook of modern art. The author, Iván Hevesy was one of most important journalist dedicated to the interpretation of Hungarian avant-garde movements. He started his carrier as an art-critic in 1917 and soon joined Kassák and the avant-garde Ma-circle. He didn't emigrate to Vienna with Kassák as many other avant-garde artists and left-wing journalists did after the fall of the short lived Hungarian Soviet republic in 1919. Hevesy stayed at home, continued to work on his books and although he was always dedicated to progressivity and avant-garde movements, in 1922 he offended Kassák's Bildarchitektur manifest in several article for its l'art pour l'art and Dadaist character. Hevesy's reception of Dada is strongly connected to the academic methodology of the Hungarian higher education. Contemporary scholars were deeply influenced by Viennese formalist school, especially the theories of Riegl, Wölfflin and Hildebrand. Gyula Pasteiner, the head of the art history department expected his students to apply Wölfflin's formal analysis in their thesis. In accordance with his professor request Hevesy used Wölfflin's principles, like pictorial and linear to tell the story of modernism from impressionism to cubism. However Dada (as well as Kassák's art) has no place in this narrative, on the contrary, it seems to be off-limits for the artists in spite of the fact that Hevesy has dedicated a whole chapter to it.

Sára Bagdi is an MA student at the Department of Art History of the Eötvös Loránd University, Budapest. From 2011 to 2013 she took the part at the Theatre in Education programme of the Katona József Theatre. She wrote her thesis on Sándor Hevesi, friend of Georg Lukács and Lajos Fülep and co-editor of the A Szellem (The Spirit), Neo-Kantian journal which played an initiative role in formation of the Sunday-circle.

Krisztina Zsófia Csaba

The Appearance of Dada in the Book of New Artists, Edited by Lajos Kassák and László Moholy-Nagy, 1922

The Book of New Artists was edited by Lajos Kassák and László Moholy-Nagy and was published in 1922 in Vienna. Besides the introduction, the anthology contains reproductions of various artworks of the main avant-garde Isms as well as photos of technological innovations. The editing of the book took place in the early twenties in Vienna, where the most important influences on Kassák were the Dadaism

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and the Constructivism. The introduction of the anthology was written by Kassák and it is one of the first manifestations of his thoughts about the dialectical development of avant-garde art. Although Kassák never considered himself a Dadaist - even criticizing it occasionally - in his avant-garde 'genealogy' he did place Dadaism after Futurism, Expressionism and Cubism but before Constructivism, which was the most important movement in his opinion. According to him Dadaism with its destruction made the existence of Constructivism possible as stated in the introduction: 'What we accept from Dadaism is the fanaticism of destruction.' Besides the authors' theoretical examination of Dadaism, it is necessary to analyse the visual appearance of the Dada since the whole book is comprised of only illustrations. The anthology presents works from Dada artists like Francis Picabia, Man Ray, George Grosz, Max Ernst and Kurt Schwitters. Also included in the book, are photos of various machinery, like a high-voltage electrical wire, a movie projector, a dynamo and airplanes, whose placing can be interpreted as a Dada gesture as well.

Krisztina Zsófia Csaba acquired her BA degree in art history from the Eötvös Loránd University, having also studied at the University of Vienna. Her thesis was written on the Book of New Artists, an anthology edited by Lajos Kassák and László Moholy-Nagy in 1922. Her research interests include the Central European avant-garde in the 1920s and the aesthetics of avant-garde.

Irina Denischenko

Much ado about Nothing: Da,da and the Russian Naysayers

'Write nothing. Read nothing. Speak nothing. Print nothing,' demanded the radical Russian group who referred to themselves as nichevoki (nothingists) or the Russian Dada in 1920. Despite this militant injunction, the group managed to produce two programmatic works, *Vam* (For you, 1920) and *Sobachii iashchik* (A Dog's Box, 1922), as well as several poetry books published by its individual members. This presentation examines one largely overlooked poetry collection entitled *VOT: (THERE:)*. Published in 1921 in the southern city of Rostov-on-Don, which had become a temporary centre of nichevoki activity, the pages of *VOT: (THERE:)* included the work of nichevoki sympathizers, as well as of poets who did not explicitly identify with the nichevoki cause. Taking into account the scarcity of surviving documentation relating to the nichevoki, this publication presents an interesting case study that could complicate our understanding of this group's artistic production. My analysis focuses on the poems of two nichevoki affiliates, Il'ia Berezhark and Vladimir Filov. I argue that their use of language, poetic devices, and line arrangement betrays the legacy of Russian Futurism (both Ego- and Cubo-) and Imaginism, rather than of the western

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Dada to whom the nichevoki claimed allegiance. My presentation locates VOT: within the broader debate about the appropriateness of the term 'Dada' in the Russian context, which has a rich pre-history of local Dada-like artistic activity.

Irina Denischenko is a PhD candidate in Slavic and Comparative Literature at Columbia University, where she received her MPhil (2013) and MA (2012) degrees. She is currently completing her dissertation entitled Mikhail Bakhtin and the 20th-century Poetics of Language in Central and Eastern Europe, focusing on the co-evolution of artistic practices and linguistic thought in the 1920s and 1930s. Her research interests include Soviet literary theory and philosophy of language, the avant-garde in Central and Eastern Europe, and contemporary literature of the region.

Gábor Dobó

Writing Dada – Correspondence between Tristan Tzara and Lajos Kassák

The presentation deals with a couple of unpublished letters between the Dadaist Tristan Tzara and the Hungarian avant-garde artist Lajos Kassák. The letters offer a retrospective survey of the flourishing period of the historical avant-garde and provide an insight into the ways of publishing avant-garde art pieces in the early 1920s. In these letters the artists are not secretive about the financial problems, which they had to struggle with. Their main goal, however, is not to gain profit from their activity: they consider financial issues a technical problem, which has to be solved in order to promote their art in as many languages and places as possible. The letters exchanged between Tristan Tzara and Lajos Kassák are characteristic examples of the Dada communication merging practical aspects of the editorial activity with visual arts and poetry, mixing different languages and sociolinguistic codes.

Gábor Dobó earned his MA degree in Comparative Studies in Italian and Hungarian Literature within a double-degree program offered by the University of Florence and the Eötvös Loránd University and is a PhD candidate at Eötvös Loránd University, Budapest. He has been a researcher at Kassák Museum since 2014. He has studied at universities in Budapest, Florence and Angers. In his research, he applies the methods of Periodical Studies to the magazines of the Hungarian avant-garde. His doctoral research focuses on the international network of Lajos Kassák's magazine *Dokumentum* (Document) in 1926–1927. His work explores how an examination of Hungarian intellectual history contributes to the understanding of 20th century Hungarian art.

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Judit Galácz

Green Donkey Theatre – An Experiment for Making a New Theatrical Language in Hungary with the Adaptation of Dada

The topic of my lecture is the two realized performances of the Green Donkey Theatre that was founded by Ödön Palasovszky, Iván Hevesy and László Mittyay in 1925. I argue that although the new form of expression made aversion and even disgust in many people, the artists' intention was not to outrage the audience but to make an attempt at showing different forms of expression and styles on stage. To analyse this we have to take two factors into consideration that determined the Hungarian avant-garde theatre at the beginning of the twentieth century. Firstly, in lack of experimental stages, the avant-garde in Hungary was manifested mainly in texts, so the number of performances is low. Secondly, the artists did not make effort for self-serving innovations or iconoclasm but they searched for the modern expression of new literary content and social message. These two characteristics defined the Hungarian Dadaist theatre, the Green Donkey Theatre too. I lay special emphasis on these features. I also include the literary works that formed the program of the evenings, because these works are now classic pieces of Dadaist literature experimenting on the new theatrical expressions also in their texts. I demonstrate why the Green Donkey Theatre had such a great effect on the theatrical experiments later, with the presentation of new texts in new meaning, with new characters and instruments. Remarkable is the fact that these attempts not only wanted to answer questions raised by the changing attitude toward theatre, but helped theatre artists to think in new terms about the performances on stage.

Judit Galácz is MA art historian. Graduated at the Eötvös Loránd University in 2011. Now student at the Art History Doctoral Program of Eötvös Loránd University. Research topic is János Mácza and the History of Avant-Garde theatre in Hungary. Working at the Hungarian Theatre Museum and Institute – Gizi Bajor Actors' Museum.

Magdolna Gucsa

Learning by Wandering – Crossing Borders as a Way of Life of Emil Szittya in the 1910s

By the time Hungarian Lajos Kassák released his first volume *Éposz Wagner maszkjában* (Epic in Masque of Wagner) and the earliest activist journal *A Tett* (The Action) in 1915, the friend of his, Emil Szittya, who had been previously mesmerized by Endre Ady, the most charismatic author of the Hungarian classical modernity, was committed for life to the avant-garde. Being uneducated, poor and part of a marginalized minority, his affections were without a doubt affected by his social

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status: his path to avant-garde leded through several countries and rising interest towards socially engaged movements and communities. Due to his transnational network, he got in contact with mysticism in Ascona, several shades of communism, social democrat notions and anarchism in France, Belgium and Germany, and joined the Cabaret Pantagruel in Zurich. While learning by wandering and distributing self-published leaflets and a great number of short-lived journals (with Blaise Cendrars and Hugo Kersten among others), he made attempts to transfer and implement the ideas migrating between the international communities into Austria-Hungary. Based on his publications in Hungarian journals and his own avant-garde issues – with emphasis on ‘war magazine’ Der Mistral published in dada context –, I focus on his sources and points of view on subjects of international importance, such as social democratic movements, war propaganda or the world war itself.

Magdolna Gucsa holds an MA degree in Art History. In her MA thesis, she investigated the oeuvre of Emil Szittya through the notion of cultural transfer. Her research interest focuses on historical avant-garde and french-hungarian cultural connections.

Boglárka Kőrösi

Merz – Container of Trash, Dada and Design

Kurt Schwitters, like several avant-garde artists, created his own ‘genre’ to convey his artistic theory and aesthetic principles. The philosophy of Merz is strongly connected to the anti-art approach characterising Dada, while at the same time it reflects Schwitters’ personal thoughts as well. Consequently, the Merz-works also illustrate how perspectives in the intellectual and art scene were changing as movements within avant-garde grew more and more international – a phenomenon that had an impact on Schwitters and other artists as well. These were the influences Schwitters experienced towards the end of 1922, first during the Dada-Constructivist Congress held in Weimar, then at the First Russian Art Exhibition in Berlin – and of course as a result of getting to meet artists such as Theo van Doesburg. The uncontrollable, deny-it-all and rebellious Dada met Constructivism with its strict and conscious compositional principles and the almost engineering-like Functionalism – and this encounter opened up new directions for Western-European artistic discourse. In the meantime, the slowly crystallizing design theory approach mediated by Bauhaus was also gaining significance, and was found in the works of several artists. Schwitters was among them: his Merz evolved from a collage-assemblage genre into a periodical, into an advertisement company, and even into ‘architecture’. The fact that Schwitters kept the name ‘Merz’ throughout all these changes implies that he retained his origi-

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nal source – Dada – in the mentality of his works, however, he also relied on applied art and then existing design theory in their appearance. The aim of the presentation is to shed light on specific intersections between Schwitters' Dada and developing design.

Boglárka Kőrösi graduated from Moholy-Nagy University in Budapest as an art-and design theory specialist, and continues her MA studies in the same field. Her main interest involves visual communication, advertising and typography in the avant-garde era, focusing on the questions of design and connections between text and picture. She works for Kassák Museum since 2015 and is a member of the avant-garde research group.

Merse Pál Szeredi

The New Adam (According to Sándor Bortnyik)

The presentation intends to contextualize a painting from 1924 by the Hungarian émigré artist Sándor Bortnyik. The New Adam (and its pendant, the New Eva) has been a prominent work of the canon of Hungarian avant-garde for the past decades, permanently exhibited in the Hungarian National Gallery. However, its main intention is to criticise avant-garde, explicitly referencing the Congress of Dadaists and Constructivists through visual quotes of works by El Lissitzky, Hans Richter, Theo van Doesburg and Tristan Tzara. Bortnyik, who lived in Weimar and exhibited in the gallery of Der Sturm since late 1922, utilized the techniques of Dada and Constructivism working parallel to Lajos Kassák on the theory and practice of Bildarchitektur (Pictorial architecture). To decode Bortnyik's constantly present but still never analysed 'irony', 'satire' or 'critique' of the international avant-garde, one should propose the question: what is the New Adam, according to Bortnyik?

Merse Pál Szeredi holds an MA in Art History and currently works on his PhD dissertation. He is working in the Kassák Museum since 2014 as a researcher. His research focuses on the work of Lajos Kassák and his circles between 1919 and 1926 with special emphasis on the analysis of their international networks. He has been working as an intern at the Hungarian National Gallery and the Berlinische Galerie and has been researching in Berlin, Vienna and The Hague through several scholarships.

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