

Avant-Garde Art on Paper in Europe, 1905-1950

23.03 > 25.03.2022

Musées royaux des Beaux-Arts de Belgique
Koninklijke Musea voor Schone Kunsten van België

International Symposium

Avant-Garde Art on Paper in Europe, 1905-1950

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E.L.T. Mesens, Frontispiece for "Alphabet sourd aveugle", 1928, RMFAB, Inv. 6860 ©SABAM

Day 1 23.03		
Auditorium A		Room U
Introduction : Inga Rossi-Schrimpf, Sascha Bru 10h30-11h00		
PANEL 1: The Materiality of Paper 11h15-12h45		PANEL 2: Cubism and Beyond 11h15-12h45
1 Sabine Kriebel : <i>Flattened: Montage Under Pressure</i>		4 David Cottington : <i>Cubism, the avant-garde and print culture: questions of inter-media hegemony</i>
2 Emmanuelle Hincelin : <i>Paint in white some white papers: practices and meanings in Pablo Picasso's artworks</i>		5 Claire Le Thomas : <i>From one collage to another: the roots of cubism's pasted papers</i>
3 Anneke de Vries : <i>Taking stock: H.N. Werkman's artistic use of paper from his printing business</i>		6 Roberta Minnucci : <i>Paper and Futurism: Materiality and Abstraction in Giacomo Balla's Collages</i>
Lunchbreak 12h45-14h		
PANEL 3: Reception of the Avant-Garde 14h-15h30		PANEL 4: Dada Papers 14h-15h30
7 Max Bonhomme : <i>Advertising or Agitprop? The Uses of Photomontage in French Modernist Graphic Design [1925-1939]</i>		10 David Hopkins : <i>Tearing; cutting, smudging; staining: Dada and the metaphors of paper</i>
8 Lori Cole : <i>Paper Exhibitions: The Display of the Avant-Garde Abroad</i>		11 Trevor Stark : <i>The Treason of the Clerks: Paris Dada Paperwork</i>
9 Juliette Milbach : <i>Discuss the avant-garde through the paper: Moscow in the 1950s</i>		12 Daniel Hackbarth : <i>Berlin Dada Before Photomontage: Raoul Hausmann's Material of Painting Sculpture Architecture [1918]</i>
Coffee break 15h30-16h00		
PANEL 5: From 19th Century Material and Technique to the 20th Century Avant-Garde 16h00-17h30		PANEL 6: Beyond the Fine Arts 16h00-17h30
13 Michelle Foa : <i>Terrible paper, made from wood and a thousand other things that will soon fall into powder: Working on Paper in the Mid and Later Nineteenth Century</i>		16 Tyrus Miller : <i>Transparency on Paper: Imagining Glass Architecture from Taut to Eisenstein</i>
14 Laura Bruni : <i>The Cliché Verre</i>		17 Ekaterina Kulinicheva : <i>Paper fashions and fashions on paper in the experimental Soviet 1920s</i>
15 Natasha Ruiz-Gómez : <i>Tracing, Cutting and Pasting in Rodin's Works on Paper</i>		18 Eric White : <i>A Revolutionary Idea, on Paper: The Legible Technologies of Bob and Rose Brown's Reading Machines</i>

Day 2 24.03		
Auditorium A		Room U
PANEL 7: Circulation of Paper in the Avant-Garde 10h30-12h00		PANEL 8: Black and White and Reproduction on Paper 10h30-12h00
19 Jessica Sjöholm-Skrubbe : <i>Avant-garde by mail</i>		22 Sarah Eycken : <i>Monochrome Harmony: Black-and-White Compositions on Paper in Belgian Constructivist Art</i>
20 Przemyslaw Strozek : <i>Spartakiada [1928]. A Close Reading of 9 postcards by Gustav Klucis</i>		23 Anne Reimers : <i>"I am in favour of a black-and-white print that does not correspond to the original" [Otto Dix]: Weimar Germany's Print Media Culture and Oil Painting in Reproduction</i>
21 Olga Muromtseva : <i>Art Albums by M.Chagall, I.Puni and L.Popova: laboratory of avant-garde ideas</i>		24 Angelina Lucento : <i>The Paper Lives of Soviet Miners</i>
Lunchbreak 12h00-14h		
PANEL 9: Avant-Garde Publishing 14h-15h30		
25 Stephen J. Bury : <i>General introduction on the role of printed - artists books, magazines and manifestos</i>		
26 Maria Anna Rogucka : <i>Squares, thick lines and bold type: Constructivist factor of Interwar Polish Graphic Design in Printed Matter</i>		
27 Poppy Sfakianaki : <i>"Qu'on oublie autant qu'il est possible l'idée de la reproduction": Tériade's publishing vision for Verve</i>		
Coffee break 15h30-16h00		
PANEL 10: Periodicals, Portfolios and Platforms of Dissemination 16h00-17h30		PANEL 11: Dada Material - Collage and Photomontage 16h00-17h30
28 Merse Pál Szeredi : <i>Lajos Kassák and the Politics of Paper in Hungarian Avant-Garde</i>		31 Caterina Caputo : <i>Collage, Photomontage, Photography: E.L.T. Mesens' works on paper, 1926-1945</i>
29 Amelia Miholca : <i>A Romanian Type of Constructivism: Constructivist Prints, 1923-1925</i>		32 Erin Sullivan-Maynes : <i>Refuse, Reuse, and Material Transformations in early Weimar Works on Paper</i>
30 Fiona Piccolo : <i>Medium, Platform, Art form: Avant-Garde Experiments With Paper in the Original Print Portfolio</i>		

Day 3 25.03		
Auditorium A		Room U
PANEL 12: Artist's Books 10h30-11h40		PANEL 13: Cut and Paste 1 10h30-12h00
33 Viola Hildebrand-Schat : <i>The artist's book as a paper medium</i>		35 Elza Adamowicz : <i>Joan Miró's collages: "A tribute to bad taste"</i>
34 Jean Marie Carey : <i>At First Just Ghostly: Franz Marc's and Annette von Eckardt's Stella Peregrina</i>		36 Kamila Kocialkowska : <i>Cutting Content: Collage and Censorship in Varvara Stepanova's Newspaper Books</i>
		37 Adriaan Gonnissen : <i>Paul Joostens' The Kingdom of Useless Things [1937] The art of the photocollage</i>
Lunchbreak 12h00-14h		
PANEL 14: Artist's Case Studies 14h-15h30		PANEL 15: Cut and Paste 2 14h-15h30
38 Jane Eckett, Andrew McNamara : <i>"Making Strange: Hirschfeld-Mack, Klee, the monoprint and the avant-garde diaspora"</i>		40 Tara Ward : <i>Avant-Garde in Paper (Sonia Delaunay-Terk's papier collé book covers)</i>
39 Elissa Watters : <i>Process and Politics: Renate Geisberg's Drawings and Woodcuts of War</i>		41 Frauke Josenhans : <i>Hedda Sterne's Papiers arrachés et interprétés: drawing as an act of freedom</i>
Final Discussions and Conclusions 15h30-16h00		

Biographies

Elza ADAMOWICZ

Emerita Professor of French Literature and the Visual Arts, Queen Mary University of London. Research: studies on the European avant-garde, Dada, Surrealism and the artists book. Publications include : *Surrealist Collage in Text and Image: Dissecting the Exquisite Corpse* (CUP 1998, 2004); *Ceci n'est pas un tableau: les textes surréalistes sur l'art* (2004); *Bunuel/Dali: Un Chien andalou* (2010); *Dada and Beyond*, 2 vol. (2011, 2012) co-ed. with E. Robertson; *Dada Bodies: Between Battlefield and Fairground* (Manchester University Press 2019); *The Eye of the Poet: André Breton and the Visual Arts* (Reaktion Press forthcoming 2022).

Max BONHOMME

Max Bonhomme holds a PhD in Art History (Université Paris Nanterre). His dissertation was about the uses of photomontage in printed propaganda of the Left in France, between 1925 and 1939. His work lies at the intersection of the history of photography, the history of graphic design and visual studies. He questions the participation of activists in the making of political imagery in printed form, as well as the rhetoric and aesthetic potential of composite images across time. He is a member of the editorial board of the journal *Transbordeur*, published by Macula, and has contributed to the journals *Études photographiques*, *SHIFT*, *Artefact*, *Image[&]Narrative*. He has contributed to several exhibition catalogues: *Charlotte Perriand, politique du photomontage* (Rencontres d'Arles / Actes Sud, 2021), *Histoires de photographies* (Paris, Musée des Arts Décoratifs, 2021), and *Photographie, arme de classe* (Paris, Centre Pompidou, 2018).

Laura BRUNI

As Assistant Curator at Tate, Laura Bruni has been working on imaginative and ambitious exhibitions and collection displays, including the highly popular *Lucian Freud: Real Lives* (Tate Liverpool, 2021), The EY Exhibition: Picasso 1932 – Love, Fame, Tragedy (Tate Modern, 2018), Theaster Gates: Amalgam (Tate Liverpool, 2019), co-curated with Kasia Redzisz, Senior Curator and Fernand Léger: New Times, New Pleasures (Tate Liverpool, 2018) co-curated with Darren Pih, Curator, Exhibitions and Displays.

With a specialist knowledge of early 20th Century art and Post-War American Art, Laura Bruni holds a Master Degree in Visual and Performing Arts from Istituto Universitario di Architettura, Venice and a Master Degree in Curating at Goldsmiths, University of London. Her previous working experience includes roles as Research Assistant at the Philadelphia Museum of Art (2010 – 2012) where she was part of the curatorial team working on the critically acclaimed *Dancing around the Bride: Cage, Cunningham, Johns, Rauschenberg, and Duchamp* (Philadelphia Museum of Art, Barbican Art Centre, London) show.

Her fields of research are modernism/avant-garde studies and contemporary art with a particular focus on questions of difference and representation in the display of modern and contemporary art. She is currently working on a paper shedding new light on the techniques used by Lucian Freud as his career developed. The paper builds upon the unique opportunity for material and technical study occasioned by the exhibition *Lucian Freud: Real Lives*, presented at Tate Liverpool from 24 July 2021 to 16 January 2022 and is due for publication in late 2022.

Stephen J. BURY

Dr. Stephen J. Bury is the Andrew W. Mellon Chief Librarian of the Frick Art Reference Library, New York. Whilst at the British Library in 2007 he curated the exhibition and edited its catalogue, *Breaking the Rules: The Printed Face of the of the European Avant Garde, 1900-1937*. He has contributed chapters on 'Veshch' and 'G' magazines for *The Oxford Critical and Cultural History of Modernist Magazines* [2013] and on Futurist graphic design for *The Handbook of International Futurism* [2019]. He wrote *Artists' Books* [1995, 2015], *Artists' Multiples* [2001], *Multiplication* [2001], and writes regularly for *Print Quarterly*.

He has also published in the area of digital art history, including chapters on this subject for *Museums and Digital Culture* [2018] and *New Art Museum Library Manual* [2020].

He was the Chair of the Boards of Bookworks and of Matts Gallery in London, and is currently the Chair of the Board of Center for Book Arts, New York.

Caterina CAPUTO

Caterina Caputo received her PhD in History of Art in a joint program from the Universities of Florence, Pisa and Siena. She turned her dissertation into the book *Collezionismo e mercato. La London Gallery e la diffusione dell'arte surrealista, 1938-1950* [Florence: Pontecorboli, 2018]. Her research interests and publications lie at the intersection of collecting, the art market, cultural dissemination, and transnational exchanges related to Surrealism, Avant-gardes and Modernity. She published extensively on her research topics, such as: *The Exhibition Adventure in Surrealist Painting during the Last Four Years' at The New School for Social Research of New York, March 1941*, in *Networking Surrealism in the USA*, eds. J. Drost, F. Flauthez, A. Helmreich, M. Schieder [Paris-Heidelberg: DFK – Heidelberg University, 2019]; „E.L.T. Mesens: Art Collector and Dealer,“ *Getty Research Journal*, 12 [2020]; “«Moi, je reste, en 1960, fièrement surréaliste». E.L.T. Mesens: dalla ricerca dada-surrealista alle sperimentazioni verbovisuali degli anni Sessanta,” *Piano b. Arti e culture visive*, 1 [2020], *E.L.T. Mesens et les strategies de diffusion de l'art des surrealistes: le cas Paul Delvaux en Grande Bretagne*, in *Le Surréalisme et l'argent*, eds. J. Drost, F. Flauthez, M. Schieder [Paris-Heidelberg: DFK-Heidelberg University, 2021]; „Surrealism in Venice and Milan. The Cavallino and Naviglio Galleries in the 1940s and 50s: Exhibitions and Publications,“ *Mélusine* [forthcoming]; *Shaping Surrealism in Britain: The London Bulletin, 1938-1940*, in *Modern Art Review(ed) in Europe, 1910-1940*, eds. M. Gee, K. Kangaslati, C. Kolokytha, [Berlin: De Gruyter, forthcoming]. Moreover, she contributed to the *Art Market Dictionary* [Berlin: De Gruyter, 2021]. Caterina Caputo has been awarded a post-doc fellowship at the Frick Collection [2018], and at the Center for Italian Modern Art in New York [2019]; more recently, she has got the Jacqueline Delcourt-Nonkels Prize [Brussels, King Badouin Foundation, 2021] for her research on E.L.T. Mesens.

Since 2019 she has been an External Teaching Assistant at the University of Florence and member of the Research-Lab “Gradiva-Centro di studi e ricerche sul surrealism e sul modernism”. At the moment she is writing the book: *E.L.T. Mesens e il surrealism in Italia negli anni Cinquanta e Sessanta* [Roma: L'Erma di Bretschneider, forthcoming].

Jean Marie CAREY

Jean Marie Carey is a postdoctoral researcher at the Universitetet i Stavanger Arkeologisk Museum in Stavanger, Norway, as the recipient of both U.S.-Norway Fulbright Foundation and Marie Skłodowska Curie Actions fellowships. Carey completed her PhD in Germanistik and Art History at the University of Otago in Dunedin, New Zealand in 2018. In addition to her continuing research on the concordance between animal images from pre-history and those of the historical avant-garde, Carey's ongoing project is an accurately revised cultural biography of Modernism's integrative personality, Franz Marc. Her contributions to this effort include articles in

Antennae: The Journal of Nature and Culture, Expressionismus, and The Central Registry for Information on Looted Cultural Property 1933-1945.

Lori COLE

Lori Cole is Clinical Associate Professor and Associate Director of the interdisciplinary master's program XE: Experimental Humanities & Social Engagement at New York University. She is the author of *Surveying the Avant-Garde: Questions on Modernism, Art, and the Americas in Transatlantic Magazines* (Penn State University Press, 2018), which examines how the genre of the questionnaire structured debates over art and national identity through print culture, yielding a self-reflexive history of modernism written by artists and critics from across Europe and the Americas. She has written on the intersection of art and print culture for exhibition catalogues published by the Kunstmuseum Basel and the Metropolitan Museum of Art. Her writing has also been published in *Artforum*, *Cabinet*, *The Journal of Surrealism and the Americas*, *The Journal of Avant-Garde Studies*, and *The Oxford Critical and Cultural History of Modernist Magazines*. She is currently working on a book project about the multiple ways the modernist magazine functions as a museum.

David COTTINGTON

David Cottington is Emeritus Professor of Art History at Kingston University London, and the author of several books on Cubism and the avant-garde, including *Cubism in the Shadow of War* (Yale, 1998), *Cubism and its Histories* (Manchester, 2004), and *The Avant-Garde: A Very Short Introduction* (Oxford, 2013). His latest book *Radical Art and the Formation of the Avant-Garde* has just been published [i.e. in early March 2022] by Yale.

Anneke DE VRIES

Dr. Anneke de Vries heeft een groot aantal publicaties op haar naam staan over de Groningse drukker en kunstenaar H.N. Werkman. Zij had een aandeel in *H.N. Werkman. Het complete oeuvre* (Rotterdam, NAI / Amsterdam, Stichting H.N. Werkman, 2008) en de bijbehorende *Online oeuvrecatalogus* [www.werkmanarchief.nl/index.php?id=5, 2010]. Ze is een van de auteurs en eindredacteur van *H.N. Werkman 1882-1945. Leven & werk* (Zwolle, WBooks / Groninger Museum, 2014; bekroond als Beste Groninger Boek in 2015) en was vorig jaar gastconservator bij GRID Grafisch Museum Groningen voor een onderdeel van de vaste collectie, genaamd 'Werkmans Bovenkamer', waarin een deel van het overgeleverde materiaal en materieel uit de drukkerij van Werkman op een nieuwe manier wordt gepresenteerd. Vorig jaar ontving zij ook subsidies van het Mondriaan Fonds voor het onderzoeksproject 'Modern materiaal. De drukkerij-nalatenschap van H.N. Werkman', waarin verschillende facetten worden belicht van Werkmans dagelijks bestaan als handelsdrukker tegenover of juist parallel aan zijn ambities als kunstenaar. Ook in ander onderzoek gaat haar interesse uit naar werken op papier, materiaal en techniek: haar laatste publicatie is de catalogue raisonné van de prenten van de Groningse kunstenaar Johan Dijkstra (1896-1978), *Vergezichten. Het grafische werk van Johan Dijkstra* (Zwolle, WBooks / Groningen, Stichting Johan Dijkstra, 2020).

Jane ECKETT and Andrew MCNAMARA

Jane Eckett is Melbourne Research Fellow at the University of Melbourne. Recent publications include *On the land of the Bunurong: a history of art and architecture in Frankston* (McClelland Gallery, Langwarrin, forthcoming); with Harriet Edquist, *Melbourne Modern: European art and design at RMIT since 1945* (RMIT Gallery, 2019). As the Ursula Hoff Fellow at the Ian Potter Museum of Art and National Gallery of Victoria in 2018 she examined over five hundred Hirschfeld-Mack works on paper.

Andrew McNamara teaches art history at QUT. Recent publications include: *Undesign* (Routledge, 2018); *Surpassing Modernity: Ambivalence in Art, Politics and Society* (Bloomsbury, London, 2018/19); with Philip Goad, Ann Stephen, Harriet Edquist and Isabel Wünsche, *Bauhaus Diaspora and Beyond: Transforming Education through Art, Design and Architecture* (Miegunyah and Power, 2019). He curated *Bauhaus Now* at the Museum of Brisbane, 2020-April 2021.

Sarah EYCKEN

Sarah Eycken is the PhD student of the BePAPER project. Over the course of her studies in art history and languages and literature, she developed a particular interest in the relationship between word and image. That is why she finds avant-garde magazines especially fascinating.

During her doctoral studies, she will mainly investigate why and how Belgian avant-garde artists turned to the medium of paper, what status paper attained in their work and how the medium influenced the aesthetics of these artists. She will work at the RMFAB during the first half of her PhD, after which she will spend the last two years writing her thesis at KU Leuven.

Michelle FOA

Michelle Foa is Associate Professor of Art History in the Newcomb Art Department of Tulane University. She specializes in 19th-century European art, particularly French art, criticism, and visual and material culture. Her book *Georges Seurat: The Art of Vision* was published in 2015 by Yale University Press. She is currently at work on a book on Degas and materials, and an article published in 2020 in *The Art Bulletin*, "In Transit: Edgar Degas and the Matter of Cotton, between New World and Old," has been awarded the 2021 article prize from the Nineteenth-Century Studies Association. She has also published articles on Seurat, Neo-Impressionism, Degas, Zola, and 19th- and 20th-century photography. Before arriving at Tulane, she taught at Princeton University, the University of Pennsylvania, and Mount Holyoke College.

Adriaan GONNISSEN

Adriaan Gonnisson is curator modern art at the Royal Museum of Fine Arts Antwerp. In previous years he worked in Mu.ZEE, Ostend, where he curated contextual retrospectives on Belgian avant-garde artists such as Paul Joostens (2014), Jules Schmalzigaug (2016-2017) and Wout Hoeboer (2019) or transnational and transregional exhibitions as *Flouquet, Kassák, Léonard: The Architecture of Images during the Interwar Period* (2018) and *Transatlantic Modernisms: Belgium-Argentina ca. 1910-1958* (2022). Every exhibition was accompanied by an extensive publication.

Daniel HACKBARTH

Daniel Hackbarth received his Ph.D. in Art History from Stanford University (California, U.S.A) in 2012, submitting a dissertation entitled "Media as Medium: Raoul Hausmann, 1915-1945." Currently, he is a Visiting Assistant Professor of Art History at Scripps College in Claremont, California, where he teaches modern and contemporary art. Hackbarth's research focuses on montage aesthetics in Europe and the United States, the intellectual frameworks that supported those practices (especially theories derived from the natural sciences), media theory, and the history of technology. His most recent publications – "Raoul Hausmann's Allegory in Infrared" and "Raoul Hausmann's Infrared Photography: Energy and Perceptual Education After Dada," published in *Rundbrief Fotografie* and *Art Journal* in 2021 and 2020, respectively – bring to light a little-known body of the artist's work. Hackbarth explains how these photographs built upon the artist's previous Dadaist concerns while also taking leave from that movement in articulating the crucial role of sensory limitation and restriction – figured in the filters required for infrared photography – in producing any significant visual experience. Related topics of electromagnetic energy also arise in an essay on "Photography as Photoenergy" that Hackbarth co-authored with James Nisbet for publication in *Energies and the Arts* (ed. Douglas Kahn, MIT Press, 2019). This chapter presents an alternative history of the photographic medium, from its invention through the 1970s, as a means of documenting the immaterial and often invisible waveforms that shape the physical world and our experience of it. Reflecting a long-standing interest in experimental cinema and especially "structuralist" film, Hackbarth also published a chapter entitled "A 'Transference of Power': Ezra Pound and the Avant-Garde Cinema of Hollis Frampton" in *The Edinburgh Companion to Pound and the Arts* (ed. Roxana Preda, Edinburgh University Press, 2019). He is currently completing a book manuscript entitled *Montage (Verb): Assembled Pictures in the German Avant-Garde, 1905-1940*, which examines the processes of artistic production and reception involved in work ranging from the woodblock prints of the expressionist group Die Brücke to the abstract animated films of Hans Richter.

Viola HILDENBRAND-SCHAT

Viola Hildebrand-Schat is a professor at the Institute of Art History at the Goethe University in Frankfurt am Main. Her teaching and research focuses on contemporary art, especially the text-image relationship and the artist's book. In her current research project on myth as narrative in contemporary Russian art, she investigates the question of experiencing reality, shifting reality and the fictionalisation of experienced reality. Her publications (see www.hdschat.de) include those on artists' books such as "Kunst verbucht" and "Die Kunst schlägt zu Buch" as well as the recently published investigation on the Open archive "Kartographie einer Reise" by Sigrid Sigurdsson.

Emmanuelle HINCELIN

Emmanuelle Hincelin is a freelance paper conservator. She studied Paper conservation in Paris, at the Institut national du patrimoine. Specialized in modern and contemporary art conservation, she regularly studied and published about the papers used by modern and contemporary artists (Study and significance of mass-tinted papers used by Pablo Picasso. IPH, Washington, 2021; article in Juliette Roche L'insolite, exhibition catalog, Besançon, 2021; P. Picasso in the catalog of the London's exhibition Picasso on Paper, January 2020; Use of cardboards by artists of the XXth and XXIst centuries, Hicsa, Paris, October 2019, Pan Yuliang, Papiers n°8, 2014, J. Cocteau, Menton's museum catalog, 2011, ...). Since 2007, she gives lectures at the Inp- départements des

restaurateurs, section arts graphiques. She is an active member of the French associations AFHEPP (<https://www.afhepp.org/>) and ARSAG (<http://www.arsag.fr/>).

Frauke V. JOSENHANS

Frauke V. Josenhans is Curator at the Moody Center for the Arts. At the Moody she has curated the exhibitions *Artists and the Rothko Chapel* and *Brie Ruais: Movement at the Edge of the Land* and is actively working on acquisitions and site-specific commissions for the Rice Public Art Collection. Josenhans was formerly the Horace W. Goldsmith Associate Curator of Modern and Contemporary Art at the Yale University Art Gallery where she curated various exhibitions on modern and contemporary art, worked on the acquisition of works by contemporary artists, and mentored students. Prior to Yale, she worked at cultural institutions in both Europe and the U.S., most notably at the J. Paul Getty Museum and the Los Angeles County Museum of Art. She has authored and contributed to English, French, and German art-historical journals, books, and catalogues, focusing on global modern and contemporary art, female artists, and exile studies. Josenhans has graduate degrees in art history and museology from the Sorbonne and the École du Louvre in Paris, and a Ph.D. in art history from the Aix-Marseille Université in France.

Kamila KOCIALKOWSKA

Kamila Kocialkowska is currently a Leverhulme-Trust funded postdoctoral fellow at the Department of Art and Visual History at the Humboldt University, Berlin. She completed her PhD at the University of Cambridge in 2020, where her thesis focused on avant-garde art and censorship. Her research is forthcoming in *The Oxford Art Journal*. In January 2022 she will begin a Fondation Wiener-Anspach Postdoctoral Fellowship at the Université Libre de Bruxelles.

Sabine KRIEBEL

Dr. Sabine Kriebel received her PhD at the University of California, Berkeley, and has published widely on the topic of photography, photomontage, and the interwar European avant-gardes in journals such as *October*, *Oxford Art Journal*, *New German Critique*, in major exhibition catalogues including *Dada*, Leah Dickerman, ed. [2005], and multiple edited volumes. Her major monograph *Revolutionary Beauty: The Radical Photomontage of John Heartfield* was published by the University of California Press, 2014, while her second monograph *Objectivity Viewed Obliquely: Rethinking the Neue Sachlichkeit* is underway. She teaches art history and theory at the University College Cork, Ireland.

Ekaterina KULINICHEVA

Ekaterina Kulnicheva is a junior research fellow in the Laboratory for Sport Studies, HSE University, Moscow. She is a scholar of fashion, history of design and sport history. She holds a BA in Journalism from the Russian University of People's Friendship [2009], a degree equivalent to a Master's from the Moscow State Stroganov Academy of Industrial and Applied Arts [2012] and an MA in history and theory of art [2017] from The Russian State University for the Humanities [MA program "Fashion History and Theory"]. One of her projects resulted in a book, "Sneakers. A Cultural History of Sport Footwear" [NLO Publisher, 2018], the first academic book on this topic published in

Russian. Currently she is working on her second book project with the working title "Olympic uniforms. Fashion and Politics". Her other current research projects focuses on the Soviet theory of fashion and early Soviet experimental fashion projects, the material culture of the Soviet sport and production of the sporting goods in the USSR, among others.

Claire LE THOMAS

PhD in contemporary art history. Winner of the Orsay Museum price in 2010. Last relevant publications: «C'est du bricolage» ou l'envers d'une métaphore artistique», *Images re-vues*, «Par-delà art et artisanat», n°7, 2019, <https://journals.openedition.org/imagesrevues/6744>.

«Art populaire et cubisme» in LEAL Brigitte (dir.): *Dictionnaire du cubisme*, Paris, Robert Laffont/Bouquin, 2018, p.45-53.

Racines populaires du cubisme. Art savant et pratiques ordinaires de création, Dijon, Presses du réel, 2016.

Angelina LUCENTO

Angelina Lucento is an assistant professor of history and art history at the National Research University-Higher School of Economics in Moscow. Trained as a social art historian, she studies the global histories of painting and photography, with a specific focus on the contributions that artists from the former USSR made to those histories. Her work has been supported by the CEU Institute for Advanced Study, the American Council of Learned Societies (ACLS), and the Getty Research Institute. She has published articles in *Cahiers du Monde russe*, *Performance Research*, *The Russian Review*, and *caa.reviews*. Lucento is completing her first book, *The Socialist Surface: Painting as the Source of Soviet Media Culture, 1918-1941*.

Amelia MIHOLCA

Dr. Amelia Miholca recently received her PhD in Art History from Arizona State University where she wrote her dissertation on the Romanian avant-garde. Her specialization is modern art, with research interests in the Dada movement, trauma and memory in Holocaust art, and Cold War performance art. She has a chapter on the Romanians of Zurich Dada in the *Narratives Crossing Borders: Transcultural Perspectives Anthology* by the Stockholm University Press, 2021, as well as an article on Romanian Cubism in the *Journal of Romanian Studies* 3:1 (May 2021). She currently teaches at University of North Texas and Arizona State University.

Juliette MILBACH

Ph.D., Department of Art History, Paris-1 Pantheon-Sorbonne University, [France], 2014. Visiting Fellow (Non-Stipendiary), The Warburg Institute, School of Advanced Study, University of London (2020-2022). Research Associate at the School of Advanced Studies in the Social Sciences, Center for Russian, Caucasian and Central European Studies – EHESS/CNRS, since 2014. My current research focuses on the discourse on art in the Soviet Union through the prism of circulations (of images, objects and people). I work on Russian and Soviet art periodicals between 1870 and 1968, thereby contributing to existing scholarship on the materiality of periodicals as important sources for art history.

Tyrus MILLER

Tyrus Miller is dean of the School of Humanities and a professor of Art History and English at University of California, Irvine. He is the author and editor of several books on modernism and the avant-garde, including *Late Modernism: Politics, Fiction, and the Arts Between the World Wars* (1999); *Singular Examples: Artistic Politics and the Neo-Avant-Garde* (2009); *Modernism and the Frankfurt School* (2014); and *Georg Lukács and Critical Theory: Aesthetics, History, Utopia* (2022). He edited the *Cambridge Companion to Wyndham Lewis* (2016) and has also edited and translated Georg Lukács's post-World War II essays in Hungarian, *The Culture of People's Democracy: Hungarian Essays on Literature, Art, and Democratic Transition, 1945-1948* (2013).

Roberta MINNUCCI

Roberta Minnucci has recently obtained her doctorate in History of Art from the University of Nottingham (UK). Her PhD thesis, entitled "Reclaiming the Past in Post-War Italian Art: Cultural Memory in Arte Povera, 1964-974" examined quotational practices in the late 1960s Italian avant-garde movement Arte Povera. She is currently a Rome Award holder at the British School at Rome, where she is conducting a research on the role of the city of Rome in influencing and shaping the oeuvre of American artist Cy Twombly. She is also been awarded the first edition of the "Researching and Rewriting Contemporary Art History" Scholarship from the Fondazione Baruchello in partnership with the Centre of Research for Italian Abstract Art, the Università La Sapienza and Università Cattolica di Milano, for study of the collage works by abstract artist Carla Badiali. She has published in peer-reviewed academic journals, exhibition catalogues and art magazines. Her recent article "Heaps of Rags and Double Visions: The Interpretation of the Classical Venus in Arte Povera" has appeared in the last issue of *IKON Journal of Iconographic Studies* (2020), while an essay on the 1975 Biennale and the Mulino Stucky will be part of an edited volume (forthcoming) on the role of culture and visual arts in regenerating post-industrial spaces.

Her professional collaborations include curatorial placements at the Tate Modern (London) and Castello di Rivoli Museum of Contemporary Art (Turin), as well as the Estorick Collection of Modern Italian Art (London) where she was exhibition assistant and catalogue contributor for the show *Poor Art / Arte Povera. Italian Influences, British Responses*. Prior to the beginning of her PhD, she has worked as a researcher and curator in different institutions such as Christie's London, the Southampton City Art Gallery and the Pino Pascali Museum Foundation.

Olga MUROMTSEVA

Dr. Olga Muromtseva, Ph.D in art history at the Moscow State University.

Since 2015 assistant professor of Art history at the Moscow State Stroganov Academy of Design and Applied Arts where she teaches courses on the Russian and foreign art of The XX-XXI centuries and serves as a mentor for students holding undergraduate research assistantship.

Since 2016 director of the Cultural Charity Foundation U-ART, among its recent projects – Exhibition The Georgian Avant-garde: 1900-1930s: Pirosmeni, Gudishvili, Vivacello and Vivarte music festivals, the scholarship program for researchers of Russian art in foreign archives and libraries.

Research interests: contemporary art theory and bibliography, Italian art of the first half of the 20th century, Russian avant-garde artists abroad.

Fiona PICCOLO

Fiona Piccolo obtained a degree in Art History and Modern Literature from University College Dublin, followed by a Masters degree in Art History from Université Paris 1 Panthéon-Sorbonne where she is now a third year contractual PhD candidate in this same field. Her thesis focuses on the print portfolio in Germany and Austria between the turn of the century and the late 1920s. Within the scope of print culture and visual culture, her research interests currently revolve around issues of materiality and intermediality in relation to the artistic print media, as well as the evolving technical and ideological interactions between printmakers, collectors and representatives of graphic art distribution networks. She most recently contributed papers in a day-conference on the question of cooperation in relation to the print medium at the National Institute of Art History in Paris and in a three-day conference on the subject of collection, modernism and social identity at the Centre for Historical research of the Polish Academy of Sciences in Berlin, both of which are soon to be published.

Anne REIMERS

Dr Anne Reimers is a Senior Lecturer in Cultural and Historical Studies at London College of Fashion. She specialises in the art and visual culture of Weimar Germany, the relationship between fine art and fashion design, the art world and the fashion industry in the 20th and 21st centuries, modern art and theories of modernity, art history and critical theory in the early 20th century.

Since 2006, Reimers has worked as an arts journalist for the German daily newspaper Frankfurter Allgemeine Zeitung (FAZ), reporting on art fairs, auctions and gallery exhibitions in London and beyond.

Anne completed her PhD in History of Art at University College London (UCL) in 2020 with a thesis on 1920s portrait paintings by the artist Otto Dix. This research will be published in the forthcoming book 'Otto Dix and Weimar Media Culture: Time, Fashion and Photography in Portrait Paintings of the Neue Sachlichkeit' (Oxford: Peter Lang, 2022).

Maria Anna ROGUCKA

Maria Anna Rogucka received a B.A. in European Studies with German from University of Essex, followed by an M.A. in History of Art with Special Option 'Contacts and Contexts in Russian Art c. 1905-1945' from Courtauld Institute of Art. Currently, she is completing her second M.A. in Art and Visual History at Humboldt University and is starting her PhD at Jagiellonian University (Doctoral School in the Humanities & Doctoral School in the Social Sciences). Her current research investigates political agendas in exhibition making processes during the Cold War period. Based in Berlin, she is recently cooperating with Slavs and Tatars Studio. Her latest publication with Arts Special Issue of the MDPI Journal is: *Teresa Zarnower's Mnemonic Desire for Defense of Warsaw: De-Montaging Photography*. She lately presented her papers at the conferences: *The Making of the Humanities IX* and *Not Yet Written Stories. Women Artists in Central and Eastern Europe*.

Natasha RUIZ-GÓMEZ

Natasha Ruiz-Gómez is Senior Lecturer in Art History at the University of Essex. Over the past fifteen years, she has published widely on Rodin's sculpture, drawings and photographic collection, including in *Art History*, several edited collections, and catalogues for the Statens Museum for Kunst (Copenhagen) and the Tate Modern (London). She is currently working on a book on Rodin, tentatively titled 'Against Nature: Rodin and

Reproducibility', while her recently completed monograph, *The Scientific Artworks of Dr Jean-Martin Charcot and the Salpêtrière School: Pathology and Visual Culture in fin-de-siècle France*, is under review at Penn State Press.

Poppy SFAKIANAKI

Poppy Sfakianaki is an art historian and postdoctoral research associate at the Seeger Center for Hellenic Studies in Princeton University. Her research interests focus on modern art, and more specifically on the art press and publishing, mediators in the art world, cultural transfers, and the construction of the artists' image. She holds a Ph.D. in Art History from the University of Crete where she also completed her undergraduate studies in History and Archaeology and an M.A. in Art History. During her M.A. studies she received scholarships from the Greek State Scholarships Foundation (I.K.Y.) and the Institute for Mediterranean Studies/FO.R.T.H., while archival research for her dissertation in Paris was funded by The Panayotis and Effie Michelis Foundation. She has participated in several research projects: "From the landscape of the Romantics to Land Art: Representations of the Greek landscape in the arts from the 18th until the late 20th century" (Institute for Mediterranean Studies/FO.R.T.H., Rethymno), "Bibliographies de critiques d'art francophones" (Université Paris 1- HiCSA - Labex Cap, Paris), "Répertoire de cent revues francophones d'histoire et de critique d'art dans la première moitié du XXe siècle" (Institut National d'Histoire de l'Art, Paris). She has published articles in peer reviewed academic journals and edited volumes, including "La revue Verve (1937–60): Un tremplin pour la carrière de Tériade dans les éditions d'art", *Journal of European Periodical Studies*, 4/2 (Winter 2019), 70-89 [URL: <https://ojs.ugent.be/jeps/article/view/10771>]. Her book project, based on her Ph.D. dissertation, concerns Tériade (Efstratios Eleftheriadis, 1897–1983), a Greek-born art critic and publisher of modern art who was an important cultural mediator in the Parisian art world of the interwar and postwar periods.

Jessica SJÖHOLM SKRUBBE

Jessica Sjöholm Skrubbe [b.1972] is Associate Professor in Art History and Coordinator of research in Art History at Stockholm University. She received her PhD from Uppsala University in 2007 on a dissertation on public sculpture in Sweden 1940–1975. Her research interests include modern art, public art, art and transnationalism, and feminist historiography. Her current research project, *Swedish artists en route. Mobility, transnationalism, and artistic practices in the early 20th century* (funded by the Swedish Research Council), details on the diversity of artistic itineraries in the early 20th century and historicises the meanings and politics of mobility through analyses of how it was visualised, narrativised and habitualised in artistic practices. She is the editor of *Konsthistorisk Tidskrift/Journal of Art History*, titular member of the Comité International d'Histoire de l'Art (CIHA), and co-organiser of the European Civic University (CIVIS) school *Transitive Modernities/Modernisms in Transit*. Her publications include *Nell Walden, Der Sturm, and the Collaborative Cultures of Modern Art* (Routledge, 2022) and the edited volume *Curating Differently: Feminisms, Exhibitions, and Curatorial Spaces* (Cambridge Scholars Publishing, 2016).

Trevor STARK

Trevor Stark is Assistant Professor of Art History in the Department of Art and Art History. He completed his PhD in the Department of History of Art and Architecture at Harvard University. His book, *Total Expansion of the Letter: Avant-Garde Art and Language after Mallarmé* (MIT Press/October Books, 2020), is a study of how language became both a visual medium and a metaphorical structure for certain artists of the European avant-gardes, from

cubism to Dada. He recently co-edited with Rachel Silveri a special issue of *Selva: A Journal of the History of Art* on "Reactionary Art Histories." His writing has appeared in journals including *Art History*, *October*, *Texte zur Kunst*, and *The Burlington Magazine*.

Przemysław STROŻEK

Przemysław Strożek is an Assistant Professor at the Institute of Art of the Polish Academy of Sciences and an Associate Researcher and curator at the Archiv der Avantgarden – Staatliche Kunstsammlungen Dresden. He was a Fulbright fellow at the University of Georgia (Athens, GA) and a fellow at the Accademia dei Lincei (Rome). He is the author of several dozen academic articles, and published extensively his research on sport and the avant-garde, as well as on sport and contemporary art. He has curated numerous exhibitions, including an exhibition on Enrico Prampolini at the Muzeum Sztuki in Łódź and on Polish-Moroccan artistic relations at the Zachęta – National Gallery of Art, Warsaw.

Erin SULLIVAN MAYNES

Erin Sullivan Maynes is Assistant Curator in the Rifkind Center for German Expressionist Studies at the Los Angeles County Museum of Art (LACMA), where she manages the Rifkind Center's collection of single-sheet prints, portfolios, posters, periodicals, books and other works on paper. She was previously the Hoehn Curatorial Fellow for Prints at the University of San Diego (2014-2017), where she taught courses in the history of print media and German art for the Department of Art, Architecture, and Art History and was responsible for managing and building the University's growing collection of prints. She has curated and coordinated a range of exhibitions including "Women's Work: Art by German Women" (2021), "Bauhaus at 100: Modern Legacies" (2019), "Picturing the Masses: Germany 1900-1939" (2018), "Art Cash: Money in Print" (2018), "British Modern: Prints from the British Museum" (2017), "Xerografia: Copyart in Brazil, 1970-1970" (2017), and "love is here to stay (and that's enough): The Prints of Corita Kent" (2016). She received a Ph.D. in art history in 2014 from the University of Southern California with her dissertation, "Speculating on Paper: Print Culture and the German Inflation." She recently published an essay in *Art History* titled "Making Money: *Notgeld* and the Material Experience of Inflation in Germany" (2019). A forthcoming essay, "Paper Promises: Inflation and the Insufficiency of *Ersatz* in Weimar Germany," will be published by Bloomsbury in the collection *Material Modernities: Innovations in Art, Design, and Architecture in the Weimar Republic*. She is currently working on projects involving the connections between the Mexican print workshop the Taller de Gráfica Popular and German political graphics, the material culture of Germany's decade of inflation, and Expressionism and Asia. Her research interests also include the material histories of print media and technologies of print, particularly the 19th and 20th centuries.

Merse Pál SZEREDI

Merse Pál Szeredi is MA Art Historian, Director of the Petőfi Literary Museum–Kassák Museum in Budapest, and PhD candidate at the Eötvös Loránd University. His research focuses on Hungarian avant-garde during the 1910s and 1920s, especially on Lajos Kassák and his magazine *Ma* (Today) in Vienna between 1920 and 1925. He has published essays in Hungarian, English and German in academic journals, edited volumes and exhibition catalogues; and has curated several exhibitions in the Kassák Museum. He has co-edited a volume on Lajos Kassák's avant-garde journals entitled *Art in Action*, published by the Kassák Museum in 2018.

Tara WARD

Tara Ward is a Lecturer III in the History of Art department at the University of Michigan, Ann Arbor. She has published on the Delaunays and color theory as well as feminist methodologies. Dr. Ward is currently completing a book on Instagram and art history and then plans to return to her monograph on Sonia Delaunay-Terk.

Elissa WATTERS

Elissa Watters is currently a Ph.D. candidate at the University of Southern California (USC) in Los Angeles, where she focuses on modern European art, particularly works on paper. She holds a B.A. from Dartmouth College and an M.A. from Williams College and The Clark Art Institute. Before arriving at the Yale University Art Gallery in New Haven, Connecticut. There, her research focused largely on the intaglio prints of Edouard Manet, on which she both published an article and presented at the College Art Association 2020 Annual Conference. Elissa has a forthcoming article on Wassily Kandinsky's illustrated book of poems, titled *Klänge [Sounds]*. She has also recently guest curated several exhibitions of works on paper, including "Art, Sport, and Propaganda: 1972 Munich Olympics," "Natalie Frank: Painting with Paper," and "Louisa Chase: Fantasy Worlds."

Eric WHITE

Dr. Eric White is Reader in American Literature at Oxford Brookes University and specializes in avant-garde writing and technology. He is the author of *Reading Machines in the Modernist Transatlantic: Avant-Gardes, Technology and the Everyday* (2020), and *Transatlantic Avant-Gardes: Little Magazines and Localist Modernism* (2013). His critical facsimile editions include *Readies for Bob Brown's Machine* (Co-edited with Craig Saper, 2020) and *The Early Career of William Carlos Williams* (*William Carlos Review*, 2013). Eric is also PI of the Avant-Gardes and Speculative Technology (AGAST) Project, a digital humanities collaboration which re-imagines modernists' inventions with award-winning contemporary writers, digital artists, software developers and maker communities using Augmented and Virtual Reality. Together with Georgina Colby, he is co-editor of two new series on Avant-Garde Writing from Edinburgh University Press: *Edinburgh Critical Studies in Avant-Garde Writing*, a series of scholarly monographs and edited collections, and its companion series *Edinburgh Foundations in Avant-Garde Writing*, which issues important experimental texts from the modern and contemporary period as critical editions.

Abstracts

Elza ADAMOWICZ

Joan Miró's collages: "A tribute to bad taste"

An analysis of Miro's collages (1920-30s) in the light of his protest against traditional aesthetics ("the assassination of art") and his experimentations in radical new forms of art. The paper will explore the materiality of Miro's paper collage production; the combination collage-drawing or -painting; the use of collages as preliminary designs for paintings.

Max BONHOMME

Advertising or Agitprop ? The Uses of Photomontage in French Modernist Graphic Design(1925-1939)

Although the term "photomontage" was coined by the historical avant-garde (the Berlin Dada group, followed by Russian Constructivists), the activity it refers to actually originated in the practices of printing and publishing professions. Indeed, the making of composite images from several photographic elements was practised by illustrators and page designers of illustrated magazines, before it became an avant-garde process claimed as such. In other words, photomontage was practised by what we now call *graphic designers*. In Interwar France, the word « graphiste » wasn't common usage, but critics like Maximilien Vox began to use the term « graphisme » to refer to the act of designing printed material according to certain aesthetic criteria. This is therefore a crucial period for the emergence of graphic design as a distinct professional field.

By studying the work of modernist graphic designers active in France in the 1920s and 1930s, I will examine their use of photomontage and their relationship to the international avant-garde. Photomontage has been embraced by graphic designers who were members of the Union des Artistes Modernes (Cassandre, Jean Carlu, Jacques Nathan, Maximilien Vox, Francis Bernard), but also more generally in the illustrated press, in particular for the covers of magazines printed in rotogravure (*Vu, Regards, Voilà*).

What was the reception in France of agit-prop photomontage, as practiced by Soviet constructivists? What examples of Soviet "polygraphy" (the term used by Russians for graphic design) exhibited and circulated in France? How was the work of John Heartfield, a former member of the Berlin Dada-Club who became an anti-fascist activist, relayed in the French communist press?

We shall see that the French reception of avant-garde photomontage was ambiguous. Around 1930 it was embraced as the paradigm of the modern image, combining the effectiveness of advertising or political slogans with the narrative potential of cinema. But as the political and economic climate of the 1930s worsened, the use of these "mechanical" images, in which the artist's hand seems to vanish, became more and more criticized. On the contrary, spontaneity of gesture and individual expression were more valued - everything that the Dadaists had derided in their time.

At the same time, photomontage was also judged suspicious for its association with left-wing propaganda. Indeed, the communist press was an important medium for the propagation of composite photographic images and dynamic layout, following the example of the *Arbeiter Illustrierte Zeitung* and the Soviet press (*USSR in Construction*). Thus, I'm arguing that the development of modernist graphic design in France, as exemplified by the use of photomontage combined with sans serif typefaces (*typophoto*), was closely linked to the political context of the time. In a context of crisis of modernity, of anxiety about the dangers of mechanisation, and of ideological struggle between fascism and communism, the effectiveness of printed visual communication was the subject of major theoretical reflections.

Laura BRUNI

The Cliché Verre

This paper will examine the *cliché verre*, also known as the glass print technique, a hybrid process developed in the mid-19th century that combines the techniques of the graphic arts – namely, drawing and printmaking – with those of the then-new medium of photography. Camille Corot was one of the first painters who made extensive use of the new *cliché-verre* process. He made drawings on glass of the French countryside that could then be reproduced at will. Jean-Francois Millet made drawings of peasant farmers using the technique. Other painters who were introduced to the technique were Eugène Delacroix and Théodore Rousseau and the medium inspired a remarkable number of artists, including those in some of the 20th century's most important movements. Paul Klee was probably the first to experiment with it. His notebook of 1902 records his experiments of drawing on glass plates and contact printing the results on photographic paper. Many other artists, including Dora Maar, Man Ray, Pablo Picasso, Max Ernst, and Brassai experimented with the technique but have left a few examples as more efficient methods of image reproduction replaced the *cliché-verre* before it ever achieved widespread popularity. However, during the two decades when it was in use, the process offered artists a unique visual vocabulary. Located between conventional printmaking and novel photography, the hybrid technique combined tradition and modernity.

Focusing on a highly relevant and evocative but hitherto hardly investigated technique, this paper will explore this medium's contribution to the avant-garde movement and beyond. This paper will particularly investigate the role of the *cliché verre* in the construction or deconstruction of the artistic canon and how this technique was crucial for artists as Klee and Picasso for the development of their subsequent practice. Even in its emphasis on light, it negotiated some of the complex intersections between etching, painting and photography that permeated contemporaneous debates, and that are reflected in current scholarship of the period.

Re-evaluating the place of the *cliché verre* technique, this paper will therefore open up overlooked spaces in art historical accounts of some of the most significant modernist artists' work offering both a critique and a new and fresh perspective of their works and will raise critical questions not only about these artists' engagements with the medium but also about the relationship between different kinds of works on paper and will demonstrate the range of expressive potential of this almost forgotten medium.

Stephen J. BURY

From breaking the Rules to breaking the Chains: Paper in the Avant-Garde printed Publication

In 2007 I curated the exhibition *Breaking the Rules: The Printed Face of the Avant Garde* at the British Library. The thesis of the exhibition was that whilst an interest in printed text influenced visual art – through collage and the deployment of words in paintings etc. - avant-garde artists took to printed texts as the most appropriate format to make statements and to make art. The exhibition (and catalogue) looked specifically at the manifesto, the livre d'artiste and the artist's book, the little magazine, and the photo-book. Paper is obviously the basis of these four categories but at the time I little heeded it – I was more pre-occupied with the ideas and with the design rather than the carrier.

Since 2007 I have been investigating the different types of paper used by the avant-garde 1900-1950 in these productions. And there is a preliminary conclusion that the avant-garde was not a monolith and that Italian futurists and Russian futurists could have different attitudes to the use of paper than the Dadaists or surrealists. For example, Marinetti in his 1913 manifesto *Destruction of Syntax...* attacked the symbolist book of poetry "on seventeenth-century handmade paper..." In Claudia Salaris's census of Marinetti's publishing ventures there is only one item with a paper and color variant – and that just for the cover of the 1926 *Arcolbaleni sul mondo* by Alceo Folicaldi. This deluxe variant seems to correspond to signed copies for friends and key contacts – rather than economically motivated i.e. they were not for sale. And of course Marinetti's trailblazing book was the 1932

Tin Book with Tullio d'Albisola, and that used no paper at all: "The book must be the Futurist expression of our Futurist thought".

It is hard to reconcile the revolutionary thrust of Dadaism with the use of numbered de-luxe editions with original woodcuts in *Cabaret Voltaire* and *Dada* magazines.

And the surrealists, although they too decried the writers of the symbolist era, thought nothing of splitting their editions into deluxe and ordinary copies: for example, in bookseller José Corti's catalogue of 1929/30 of surrealist books for sale, Breton's *Second Manifesto of Surrealism* appears in an edition de luxe "Club des Soixante" edition – "60 exemplaires sur vélin annam de Rives" priced at 200 francs, whilst the first appearance of the manifesto in No 12 of *La Révolution Surréaliste* cost just 20 francs. What was the economic model for such editioning?

This presentation will explore some of the ways the avant-garde used paper in printed publications. It will look at the evidence of surviving copies (and the availability of a census of an edition where available), book sellers catalogues (then and now), ephemera, library catalogues, paper sample books, invoices from papeteries/imprimeries, and it will also sketch out some possibilities in this area of study for the application of digital art history.

Caterina CAPUTO

Collage, Photomontage, Photography: E.L.T. Mesens' works on paper, 1926-1945

"L'œil est né au fond de l'océan. Il a vécu longtemps à l'état d'embryon dans les cheveux de la méduse. Enfin, conscient de sa puissance, l'œil est monté à la surface des flots. Le jour il brille comme le soleil et la nuit il promène sur les eaux des lueurs équivoques de phare qui font s'égarer les bateaux". This brief poem entitled *Histoire de l'œil* was published in the journal "Distance" (n. 3, 1928, p. 11) by E.L.T. Mesens: a Belgian poet, artist, musician, editor, gallerist, and also collector active, since the early 1920s, in the avant-garde art circles of Brussels, Dadaist first and Surrealist later. The poem clearly introduced Mesens' approach to the concept of vision: the eye – and as a consequence the act of seeing – was the medium to knowledge the visible and invisible worlds. From the beginning of his artistic career, in the early twenties, Mesens' art dealt with the non-uniqueness of linguistic codes of the image as well as the ambiguity of its messages. In doing so, he chose photography as his favourite medium to questioning, on one hand, the 'mimesis' of painting, on the other, the intrinsic referentiality of photography itself. During the decades prior to the outbreak of the Second World War, he realised almost solely photocollages and photomontages. In the 1920s, for example, he made *Arrière-pensée* (1926) and *Lumière déconcertante* (1929), two pictures depicting the eye as the means for reaching the reality hidden beyond the visible.

Mesens' collages, photomontages and photographs were built through pre-existing images (everyday objects, newspaper clippings, photographs) applied to new contexts, in order to subvert the linguistic canon and the existing artistic *status*. Emblematically, in 1928, his photomontage *Portrait d'un poème* was reproduced close to the picture *Main et femme* by Surrealist photographer Maurice Tabardin, into Franz Roh and Jan Tschichold's *Foto-Auge* (*Photo-Eye*): a book totally devoted to photography published on the occasion of the famous *Film und Foto* exhibition of Stuttgart. What's more, the following year, Mesens' works were included in Tschichold's project (never realised) for a monograph totally dedicated to photomontage intended for Franz Roh's "Fototheck" series. On this occasion, Mesens' photocollage appears in the chapter on *Stückungsgraphik*, into the section consecrated to "a new unitary image resulting from the combination of parts taken from pre-existing drawings".

In conclusion, by examining Mesens' artistic production as well art journals, exhibition catalogues, and unpublished archival material, my paper aims to shed new light on Mesens' works on paper (collages, photomontages, and photographs) realized between 1926 and 1945, namely before the artist turned into the materiality of the medium.

Jean Marie CAREY

At First Just Ghostly: Franz Marc's and Annette von Eckardt's *Stella Peregrina*

Published one year after his death in 1916, *Stella Peregrina* is one of Franz Marc's least-known collaborative works, and with good reason, as it flies in the face of Marc's canonically dour biography as well as defying the conventions of Modernism.

Stella Peregrina is a testament to the love affair between Marc (1880-1916) and the portraitist and illustrator Annette von Eckardt (1871-1936). The pair worked furtively on compiling a collection of moody love poems, whose visual accompaniment was black-and-white drawings by Marc. The project, begun in 1902, cooled in 1909 as Marc began to find success as a painter. But von Eckardt kept the single volume close at hand. When Marc was killed at Verdun, von Eckardt set about colourising the original drawings, painstakingly hand-tinting a limited edition of 110 copies.

In this way *Stella Peregrina* could *only* be a work on paper, allowing for additions and revisions that another medium would resist. And yet precisely *because* of von Eckardt's intimate mediation, neither can it be reproduced in future editions. My research reclaims von Eckardt's role in this work and casts light upon how much we still do not know about Marc's life and oeuvre.

Lori COLE

Paper Exhibitions: The Display and Circulation of the Avant-Garde Abroad

When Marcel Duchamp's *Fountain* (1917) was rejected by the Society of Independent Artists, it was instead featured in a photograph taken by Alfred Stieglitz in *The Blind Man*, a magazine that Duchamp edited along with Henri-Pierre Roché and Beatrice Wood. In this way, a sculpture was transformed into paper—in the form of a photograph—and then reproduced again and circulated in print, in a magazine edited by the artist himself. The magazine in this case functioned as the only site of display for the object, albeit in reproduction, enabling its wider circulation and ensuring its afterlife. European art across media frequently found its way to American audiences on paper—either due to the constraints of shipping larger objects, through exhibition catalogues, and especially through publication in magazines.

Magazines played a critical role in supporting new forms of artmaking in early twentieth century America, compensating for the lack of modern art infrastructure in the US. In this talk I will focus on the example of the *Little Review* (1914-1929), whose editor-turned-curator, Jane Heap, ran the Little Review Gallery and launched ambitious multimedia exhibitions that introduced European art and ideas to US audiences and reproduced it in print. For these shows, issues of the magazine served as exhibition catalogues, reproducing a curatorial process that juxtaposed art with non-art objects and circulated a version of the exhibition experience to subscribers.

In collaboration with Heap, Frederick Kiesler restaged the "International Exhibition of New Theatre Techniques" held in Vienna in 1924 in New York. Mounted as "The International Theatre Exposition" (February 27 to March 15, 1926), the show featured set designs, costumes, and props, as well as work by Léger, Picasso, Tzara, Hans Richter, and Rafael Barradas. Likewise, "The Machine-Age Exposition" (May 16 to May 28, 1927), which Heap organized, showcased over 300 objects from seven countries, including light bulbs, a tractor, a coffee grinder, machine guns, and a meat slicer, which were installed alongside paintings, sculptures, and photographs. The catalogues for each show—themselves issues of the magazine—included articles, manifestos, reproductions of photographs of buildings, costume designs, architectural models, sculptures, and machines, collapsing the shows' multimedia displays into two-dimensional paper exhibitions.

The flexibility of periodicals allowed editors like Heap to strategically select, display, and circulate art in a wide variety of formats and to rhetorically frame their exhibitions—by printing manifestos, advertisements, reviews of the shows, as well as layouts of artwork—fundamentally transforming both the curatorial process and the

magazine as a medium. In the case of Heap's exhibitions, the magazines that served as catalogues were designed to resemble their objects of inquiry—reinventing theatre and demonstrating the fusion of art and the machine—and required viewer interaction to reorient the images and checklists, which were interspersed throughout. In this way, magazines like the *Little Review* reimaged the encounter with avant-garde objects and their display in the intimate space of the printed page. Such magazines underscore the central role that paper played in disseminating European avant-garde art abroad.

David COTTINGTON

Cubism, the avant-garde and print culture: questions of inter-media hegemony

The paper will present a brief overview of, on one hand, the work and ideas of painters in both 'gallery' and 'salon' wings of the Cubist movement in the Parisian artistic avant-garde c1911-14, and on the other, the various explanations and representations of these given in essays at the time by writers in the *petites revues* of the literary avant-garde. Contextualising both within the dynamic of cultural consolidation common to both formations, and within the broader conjunctural dynamic of professionalisation and politics in that city, it will offer the outline of a theoretical model for conceptualising the relation between cognate cultural formations within a given 'node' of the network of the cultural avant-garde.

Anneke DE VRIES

Taking stock: H.N. Werkman's artistic use of paper from his printing business

All through his career as a printer, the artist Hendrik Nicolaas Werkman (1882-1945) had a huge amount of different kinds of paper in store for his printing business in Groningen, in the north of the Netherlands. This paper will focus on the question how he used this precious stock when his artistic ambitions were kindled from 1923 onwards. What kinds of paper did he choose for his avant-garde magazine *The Next Call* (9 issues, 1923-1926), for his ground breaking pamphlets and posters for the Groningen artists' society De Ploeg, and for his innovative 'druksel' prints? As has been stressed in recent research and publications, in all of these, he used the instruments of his trade in a new and improper way, by e.g. inking and printing the backs of wooden type, recognising their artistic potential and transforming these everyday objects into artists' materials. However, Werkman's use of paper has not yet received much attention in this context. Did he repurpose the paper from his business in the same way as his other printing materials, or did he buy paper especially for his prints and pamphlets? Special attention will be given to the different types of paper used in the 40 publications he designed and printed for clandestine publishing venture De Blauwe Schuit during the Second World War. Soon after the start of his work for De Blauwe Schuit in 1941, Werkman would no longer have been able to buy paper for these – generally small – publications. Did he use up his stock, and is it possible to trace the paper he used to pre-war, original purposes for which it had been bought? Finally, as a printer, Werkman was arguably one of the most knowledgeable artists of the European avant-garde when it came to assessing the qualities of paper as a medium. In what way is his expertise reflected in his work and in his prolific correspondence?

Jane ECKETT and Andrew MCNAMARA

"Making Strange: Hirschfeld-Mack, Klee, the monoprint and the avant-garde diaspora"

Ludwig Hirschfeld-Mack's contributions to avant-garde practice and the history of the Bauhaus are primarily associated with his pioneering *Farbenlichtspiele* (Colour light plays), which are regularly cited in studies of

modernist kinetics. His role as an educator, particularly his dissemination of Bauhaus teachings, is equally well known in Australia and was praised by Walter Gropius.

In comparison, Hirschfeld-Mack's innovative use of monoprint has received little international scrutiny. This is quite surprising given the direct links with Paul Klee, who worked in the adjoining studio to Hirschfeld-Mack at the Weimar Bauhaus from 1919 to 1925. While working in the Bauhaus print workshop, serving successive apprenticeships in copperplate printing and lithography, and employed as a journeyman-artist, Hirschfeld-Mack developed a form of drawing-printmaking that he called *Durchdrückzeichnung*—or 'press through drawing'. The process had its antecedents in Gauguin's 'traced monoprints' made in Tahiti between 1899 and 1902. It was also related to Klee's *Ölfarbzeichnungen*—or oil transfer drawings—that he produced at the same time at the Bauhaus. However, while Klee's process essentially duplicated an existing work and can be seen as an example of his thrift, by contrast Hirschfeld-Mack's approach aimed primarily at rendering drawing strange by introducing an element of chance.

The core material for this experimentation was paper. In each process paper constituted both support and print matrix, simultaneously holding and receiving the image. Furthermore, the type of paper employed—usually semi-transparent Japan paper or a sturdier wove watercolour paper—determined whether colour washes could be added, discreetly shaping the outcome. The selection of paper was a matter of careful deliberation, informed by a Bauhaus program of material studies, which Hirschfeld-Mack would continue in Australia.

Avant-garde history is like a jigsaw puzzle with many pieces missing. In 1958, Josef Albers wrote to Hirschfeld-Mack urging him to correct the historical record by showing how often "Masters at the Bauhaus learnt from the journeymen." This paper therefore examines an important but overlooked episode in avant-garde printmaking, comparing the different experimental approaches of Klee and Hirschfeld-Mack work on paper. The relative simplicity of the *Durchdrückzeichnung* and *Ölfarbzeichnungen* methods dispensed with the need for heavy, complicated printing presses making the techniques ideally suited to artists working precariously when in exile from Nazism. Work on paper—particularly monoprint—was Hirschfeld-Mack's most consistent area of practice. From the Bauhaus, through exile in Britain and internment in Australia, right up until the end of his life at the height of the Cold War, Hirschfeld-Mack continued to work on paper. After retiring from teaching in 1957, he renewed his attention on monoprints with experimental series exhibited at the Zimmergalerie in Frankfurt in 1959 and at the Bauhaus Archiv, Darmstadt in 1963. Work on paper such as monoprint proved a highly portable medium that helped Hirschfeld-Mack negotiate a tumultuous period in history.

Sarah EYCKEN

Monochrome Harmony: Black-and-White Compositions on Paper in Belgian Constructivist Art

Black-and-white works on paper seem to be nothing remarkable, as paper is intrinsically connected to drawing, a practice mostly done in pencil, charcoal, black crayon or black ink. Nevertheless, there is more to the monochrome abstract art on paper of the Belgian Constructivists than meets the eye.

The prevalence of Constructivist black-and-white works on paper is for a large part attributable to the emergence of the magazine as the medium of choice for dissemination of avant-garde ideas and art. Black-and-white drawings, designs, prints found their way into Belgian Constructivist magazines in Antwerp and Brussels: *Het Overzicht*, *De Driehoek*, and *7 Arts*. Through the exchange of line blocks of black-and-white artworks with other avant-garde magazines, the Belgian artists of *Pure Plastic Art* [*Zuivere beelding* in Antwerp; *Plastique pure* in Brussels] took part in an international Constructivist community in their joint search for a new universal style. Consequently, especially in Belgium, the Netherlands, Germany and Central-European countries a great similarity in black-and-white art production can be discerned. The relatively new technique of the linocut, which was promoted in avant-garde publications, started to gain popularity in Belgian Constructivist circles. Jozef Peeters and Karel Maes were the frontrunners during this veritable lino explosion. Experiments with the linocut soon resulted in a new type of art object: the lino album. Black-and-white compositions also had an immense

ornamental potential – writer and art critic Maurice Casteels, for instance, wrote an article about the lino as a decorative element –, which led to production of postcards, stationery, and membership cards. These objects were some of the first examples of graphic design.

By discussing the characteristics of these modest monochrome compositions on paper, in relation to other art disciplines, this paper hopes to prove that these works were quintessential visual manifestos of an idealistic Constructivist ideology.

Michelle FOA

‘Terrible paper, made from wood and a thousand other things that will soon fall into powder’: Working on Paper in the Mid and Later Nineteenth Century

The 19th and early 20th centuries witnessed a revolution in the world of paper, but it is one that is surprisingly understudied in the history of art. The period saw fundamental changes in the materials and technologies used to produce paper in Europe and the United States, but they have been little discussed in connection with artistic production. Nevertheless, it is clear that at least some artists and writers not only were keenly conscious of the changes affecting the supports of some of their drawings, prints, written texts, and other works on paper but were deeply concerned about them.

This talk’s analysis of European paper and cultural production in the 19th century will offer an important prehistory that will help us better understand works on paper produced in the early and mid 20th century. My talk will look closely at the crucial changes in the material make-up of European paper and will situate these shifts in relation to

some of the most profound economic and geopolitical developments and ruptures of the period—from dramatic changes in European textile production and consumption to the American Civil War to cotton cultivation in the global South. In sum, the stuff of later 19th-century European paper was inextricably tied to a series of transformations taking place in trade, raw material cultivation, and textile production and consumption around the globe.

Close examination of certain artists’ and writers’ reactions to changes in paper production reveals sustained concerns about its durability and longevity. The perceived fragility of paper in the mid and later 19th century has been little explored in relation to art, but it connects in important ways to the ephemerality and impermanence of paper materials used by some 20th-century European artists. Thus, while the symposium’s other talks will focus on a slightly later period in the history of paper and its relationship to art, my exploration of the 19th-century history of the material will provide valuable historical background that hopefully will enrich the broader conversation on early and mid-20th-century works on paper taking place at the symposium.

Adriaan GONNISSEN

Paul Joostens’ *The Kingdom of Useless Things* [1937] - The art of the photocollage

In 1957, the Antwerp-based avant-garde artist Paul Joostens (1889-1960) declared himself ‘King of the photomontage’, exactly twenty years after he started the extensive and eccentric series of (roughly) 170 collages named *Le royaume des choses inutiles* [1937]. The collage series stands out for many reasons. It is a sketchbook, a collection of ‘paper’ ideas, cut-outs and fragments of magazines and newspapers that have been recombined into a surprising transhistorical imagery, visual poetry and particular layeredness of meaning. Joostens labeled his art form ‘Photomontage’, while his series can also be considered as an exemplary artwork to elaborate on the contemporary and current discussions about the different practices of (photo)montage and (photo)collage.

Moreover, the series occupies an odd place in Joostens' oeuvre since it challenges the way he has been positioned in modern art history. Generally, Joostens is considered a quaint artist who in the twenties worked in the wake of the international dada-movement but rather quickly exchanged his avant-garde practice for a strange Gothic-inspired retour à l'ordre and an obsessive display of female figures (*de Poezeloezen*).

However, as the lecture will demonstrate, the *Royaume*-series shows how Joostens continued to experiment with Dadaist-surrealist aesthetics and influences of the cinematic medium, often reminding us of [collage] artists such as Hannah Höch, John Heartfield, André Breton, Paul Eluard and Suzanne Muzard. This implies that his artistic practice, although characterized by hyperindividualism, remained connected to international avant-garde art in a way that has not been seriously considered.

Daniel HACKBARTH

Berlin Dada Before Photomontage: Raoul Hausmann's *Material of Painting Sculpture Architecture* [1918]

A formative document of early Berlin Dada, Raoul Hausmann's artist's book *Material der Malerei Plastik Architektur* [Material of Painting Sculpture Architecture] has nevertheless received scant scholarly attention. Published in October 1918 in an edition of twenty-three, it comprises a typographical cover and three woodblock prints partially overpainted in watercolor, as well as a densely argued one-page manifesto.

Proceeding through a close analysis of both the manifesto and the accompanying images, as well as through comparison with related works on paper, this presentation argues that Hausmann's four-page book presents the first coherent statement of a Dadaist aesthetics based in literal, material presence. The crucial materiality inaugurating this aesthetic was what Hausmann describes in his manifesto as "the shining cleanliness of paper."

As I demonstrate, each of the book's three woodblock prints illustrates one of its three titular mediums: the first with typographical elements referencing the flatness of its support, the second with elements boldly printed like "black velvet iron" that perspectively "force themselves into space" like those of an assembled structure, and the third through its resemblance to his earlier design for a stained-glass window. But as Hausmann articulates through both his writing and his watercolor overpainting—a diaphanous abstract geometry that seemingly expands and emanates from the printed ink—light reflection is our means of perceiving all three mediums. All three mediums converge, therefore, and they do so upon the surface of the printed and painted page.

Multi-page printed matter conceptualized as architecture is not uncommon. Ernst Ludwig Kirchner's woodcut cover for the 1913 *Khronik KG Brücke* [Chronicle of the Bridge Artist-Group] does so with a large letter 'K' that is also a façade with two arched doorways. Similarly, the front page of Lyonel Feininger and Walter Gropius's 1919 *Programm des staatlichen Bauhauses in Weimar* [Program of the State Bauhaus in Weimar] depicts the edifice of a cathedral into which we figuratively enter as we look within the document. But while these expressionist works suggest a figurative relationship between the experience of reading and that of architectural procession, Hausmann does away with such metaphor. He does not liken *Material der Malerei Plastik Architektur* to a building so much as he insists that the printed page *is* architecture. So too is it effectively a form of sculpture insofar as the play of light reflecting from the inked, painted, and completely bare areas of the page create a spatial environment extending from the surface of the paper.

Hausmann would entrench his investment in this materiality through his later Dadaist works, such as the *Plakatgedichte* [Poster Poems] he created later the same year, using newsprint emblazoned with quasi-random letters to elicit vocal performances from the viewer, linking sound and vision in the first of his "optophonetic" projects. While Hausmann would write extensively about optophonetics, the importance of paper to the associated poems and photomontages remains an as-of-yet unexamined subtext within his work. Through *Material der Malerei Plastik Architektur*, this presentation uncovers and begins to theorize its importance in work that shifted away from Expressionist paradigms to define new modalities of making and viewing art.

Viola HILDEBRAND-SCHAT

The artist's book as a paper medium

"Works on paper" quickly bring to mind drawing, sketching or graphic art, seldom books. Yet in the course of the avant-garde movements, which probably exploited the various possibilities of paper as never before, a genre has emerged that has since become known under the term "artist's book". On the one hand, the artist's book is due to the comparatively easy handling of paper, on the other hand, to the idea of reproducibility, which is associated above all with graphic techniques.

Despite the diverse approaches offered by the artist's book, its potential has long been underestimated. It was hardly noticed that the book offers many possibilities of staging, also involving the viewer. Neither the architectonic specifics of the book were realized, nor the possibilities of movement given with the sequence of pages.

The fact that the term "artist's book" was coined until several decades after the appearance of the first artist's books may be one of the reasons why so little attention was paid to the subject for so long. Another reason may have been the lack of a clear definition, which, however, has not been found to date. The field of what can be called an artist's book is too diverse. Each decade, it seems, has formed its own conception of artist's books. At the same time, the artist's book has made good use of the different properties of paper - a fact that El Lissitzky already alluded to when he spoke of the book as the most monumental work of art. In the process of making a book, not only the special features of the material become apparent, but also the possibilities of architectural construction or visualisation of spatio-temporal processes.

The diversity that unfolded not only in the first decades of the 20th century will be explored on Russian artist's books. Artists belonging to the avant-garde already approached the book from different angles. Well-known are the books that emerged from collaborations between poets and artists and were published by the artists' own publishing houses such as Schurawl (Crane), Gilea, EUY or Mirvoyj rswet (World Flowering), and finally also by Nakompros or the Commissariat for National Education. Outstanding representatives of the avant-garde such as Kazimir Malevich, Alexei Kruchonich, Olga Rosanova, Alexandra Exter, the Burlyuk brothers - to name just a few examples - worked on them. In addition to woodcut and lithography, various writing systems are used, not least handwriting, collage and drawing. The materials used for printing, including wallpaper, some of which has been stuck to a wall before, provide information about economic conditions. Scraps of paper and fabric are used because there were not enough materials available, neither during the revolution nor during the civil war. The aesthetics born of a lack of materials became a programme in later decades. Not only during the Stalinist regime, but also in the present, artists deliberately resort to papers that show traces of use. The targeted choice of materials as well as the approaches already invoked in the avant-garde have an impact on the further conception of the artist's book in Russia. Thus, in addition to the various approaches to the use of paper, the presentation focus on how the avant-garde affects the present and its understanding of the artist's book in the contemporary Russian context.

Emmanuelle HINCELIN

Paint in white some white papers : practices and meanings in the Pablo Picasso's artworks

Making white paper has been a challenge for papermakers since several centuries. At the beginning of the XXth century, chemical pulp process, bleaching and use of additives as optical brighter or fillers have really improved the whiteness of the paper. Nevertheless, Picasso played with this aspect since 1912 in the papiers collés. He painted white Ingres papers with matte white painting as a tautological action. Is it only in relation with a type of paper or a voluntary and recurrent choice?

With some other materials as newspapers, he was aware of their yellowing. He accepted it and probably played with this ageing as Robert Rosenblum developed the hypothesis in 1971 (Burlington Magazine, n°113). Our

purpose is to analyse the occurrences and the extent of this practice for Pablo Picasso and to question the parallel between the industrial paper production and his artistic will.

David HOPKINS

Tearing; cutting, smudging; staining: Dada and the metaphors of paper

Frauke V. JOSENHANS

Hedda Sterne's *Papiers arrachés et interprétés*: drawing as an act of freedom

Hedda Sterne (1910-2011) was born in Bucharest but spent most of her life in the United States. With a career that spanned several decades, she became predominantly associated with the New York School and the "Irascibles." However, her oeuvre was much more complex than the abstract gestural paintings from the 1950s that she is best known for, and was marked by a constant engagement with paper dating back to her early career in Romania, and then continued in Paris where she frequented the Surrealist circles. In the late 1930s Sterne began to experiment with the medium of collage, using a Surrealist automatic technique that she called *papiers arrachés et interprétés*. She would tear sheets of paper apart, let the pieces fall, and then allow the chance-arranged abstract pieces suggest shapes that she further developed with graphite, creating new anthropomorphic, even eerie forms. She used the materiality of the paper in very unexpected ways, taking a lead from the torn paper to imbue it with her own imagination. Although many of the Surrealists used the element of chance in their approach to paper, Sterne rather took it apart to construct something new, thus using a process that was very much the opposite of playing with chance.

Her engagement with the intimate collage works was not only a pastime: she did exhibit them at the Salon des Surindépendants in Paris in 1938, where her collages drew the attention of Jean Arp and Peggy Guggenheim. In 1941 Hedda traveled across war-torn Europe from Bucharest to Lisbon, where she departed for New York. Even after she had arrived in the United States, she continued to work with collage. Through Peggy Guggenheim, she met Marcel Duchamp and André Breton, and she was included in their *First Papers of Surrealism*, at Whitelaw Reid Mansion, New York in 1942. In her first collage works made in the US she used clippings from the periodical LIFE magazine, creating compositions that echoed her experience of the American city and culture.

What happened to most of the collage works that Sterne made remains a mystery. She supposedly left many of her works in Paris and in Bucharest with friends. She brought photographs of some of the collages with her from Europe, either in 1941 when she fled to the US, or maybe collected sometime after the war when she got back to France. Only a few of these collages have emerged in public collections, and others are in private collections, having at some point appeared on the art market. A few of them remained in the possession of Sterne throughout her life, and they are now in the collection of the Hedda Sterne Foundation. Nevertheless, the existing works and archival images stress the fact that Sterne's collages should be considered as both a laboratory for new ideas, and the use of new materials, but also a tool to process memories and impressions of the different locations where she lived in.

This paper proposes a reevaluation of these *papiers arrachés et interprétés* and collages in Sterne's body of work, and will allow to contextualize them in the larger examination of the avant-garde and the medium of paper, which will ultimately allow to emphasize Sterne's original approach to the medium, and her lifelong occupation with the materiality of drawing.

Kamila KOCIALKOWSKA**Cutting Content: Collage and Censorship in Varvara Stepanova's Newspaper Books**

In 1919 the Russian avant-garde artist Varvara Stepanova created *Gaust chaba*, an artist's book full of fragmented imagery and nonsensical poetry (fig. 1). The book was composed primarily of newspaper leaves, which the artist strategically cut into segments and pasted into abstracted arrangements. This type of newspaper collage was a familiar trope of European modernism; scholars have noted that Stepanova worked in close dialogue with Cubist and Futurist traditions. Yet, this paper argues for an unusual, new point of reference in the artist's use of deconstructed newspapers, one specific to her contemporaneous Russian visual culture: censorship. Censorship intensified drastically during the First World War, as the rising public demand for news corresponded with a heightened need to control and contain sensitive information. In doing so, it changed the face of print culture across Russia. Newspapers were stringently sanitised and circulated in notoriously mangled forms, replete with missing segments and visibly redacted content (fig. 2). Amongst the expurgatory techniques used by wartime censors, the practise of physically cutting away columns of journalistic content was extremely common. Newsstands were stocked with lacerated papers, their dense, grey columns of text gaping with fissures of blank space. The distinctive face of the wartime newspaper — with its deconstructed content and missing text — poses an intriguing parallel to the fragmented pages of *Gaust chaba*. In both cases, the written page is reduced to a ruptured site of abstraction and expurgation, demanding that the reader excavates hidden meanings and mines for subtext. The institutions of censorship and modernism are often stereotyped as battling forces within twentieth-century culture. Nonetheless, this paper grows on the growing field of new censorship theory, which complicates such simplified binaries. In recent years, significant progress has been made challenging the oversimplified interpretation of censorship as a purely oppressive force that is antithetical to creativity. Yet, whilst extensive research has been devoted to the ideology and institutional mechanisms of Russian censorship, its aesthetic dimensions have been largely disregarded. Focusing on the materiality of newspaper leaves themselves, this paper offers a corrective to this imbalance. As radical art and political redaction coexisted in the same cultural sphere in early twentieth-century Russia, it is not unusual that the texts they produced share certain stylistic traits. By comparing the visibly damaged surface of censored papers to the design of Stepanova's newspaper books, this presentation explores how this unlikely source may have informed and inspired the distinctive aesthetics of Russian modernism and how — counterintuitive though it may seem — artists were creatively stimulated by the very institution they so vocally opposed.

Sabine KRIEBEL**Flattened: Montage Under Pressure**

This paper will map the ways in which the European interwar avant-garde sought to manage paper. Paper tears, curls, crinkles, bends, folds, moulds, yellows with age. In certain practices, those qualities were desirable. Kurt Schwitters, for example, nurtured paper's various textures in his layered collages, using its fragility to summon delicate aesthetic effects that counteract the vulgarity of assembled detritus. His works can be breathtaking in their airy grace. Otto Dix, to cite another example, cultivated paper's various thicknesses in his 1920 *The Skat Players*, ranging from nearly-translucent newspapers to stubborn card stock, in order to invoke a range of affects from vulnerability to willful tenacity in a single picture. Lying on her deathbed in Cologne, Angelika Hoerle ripped and gathered paper fragments about her to draw on, companions in loneliness lending their surfaces in supportive witness. These are examples in which paper's fragile hapticity correlated with postwar affective states to convey our human tenuousness with astonishing poetry. In other instances, however, paper's fragility and haptic agency got in the way. Max Ernst and Hans Arp's *FATAGAGAs*, which take recontextualized paper

and photographic fragments and rephotograph them, seek to do away with paper's obstinacy to generate hallucinations that confuse internal and external reality. While John Heartfield, seeking to address a mass audience with increasing urgency, embarked on a practice that was wholly dependent on paper and its expediency, a submissive vessel for information, yet quietly, invisibly, seductive. His technique focused on *suppressing* most of paper's haptic three-dimensionality to, paradoxically, summon illusory worlds on paper, convincing the viewer with the dystopic fantasy of their becoming. Paper here became adamantly social, political, communal, robust, but also ephemeral, disposable, and for many decades, devalued.

Ekaterina KULINICHEVA

Paper fashions and fashions on paper in the experimental Soviet 1920s

The fashion projects, or, in other words, projects dedicated to the clothing design, of Russian constructivists and other 1920s art movements are among the most famous outputs of 1920s Russian avant-garde and the Novii byt project. The sketches of Varvara Stepanova's sport clothes (1923-1924) are one notable example: it is almost impossible to find a book on avant-garde or constructivism where they have not been reproduced, and this project also continues to influence the contemporary designers.

Searching for the new clothing for the new world and new lifestyle where all these projects belong was one of important projects for the new bolshevik's state. Some of these projects were made by famous artists as Stepanova, Alexandra Ekster or Vladimir Tatlin, some were made by unanimous or unidentified makers. For many reasons most of these projects remained in sketches and apparently never reached mass-production and even the limited-series production. So what we mostly have is not only fashion on paper, but also paper fashion, a fashion sketch that never became an real item of clothing. However to day current historiography treated these sketches mostly as an illustration to experimental ideas but not as a sources influenced by materiality and characteristics of the chosen medium.

This paper focuses on the following questions regarding the materiality of the paper as medium for dissemination fashions. First, why paper (sketches and printed publications) became so important and popular medium for the 1920s Soviet Russia's Novii byt project. What was the role of sketches and printed culture supposed to be in spreading the early Soviet Avant-Garde clothing-related ideas? Second, the relationship of sketches as two-dimensional objects to the possible final three-dimensional works (dresses, sports outfits, etc): what we can see and understand from them, what sketches are unable to show due to the limitations of the paper as medium. And, third, how the materiality of these projects, being stylized sketches pictured or printed on paper, and its medium actually determined and still determine the reception of these design projects by audience.

Claire LE THOMAS

From one collage to another: the roots of cubism's pasted papers

Collage is often presented as a radical innovation in modern art history: there was no real precedent to Braque and Picasso first paper's works in 1912. No artists thought of cutting and pasting papers to make a work of art before them. Nevertheless, when having a broader look at the creative practices of the late nineteenth and the early twentieth centuries, it appears that collage was a common technique in domestic leisure: lot of people, especially of the working and middle classes but not only, used ready made material and collage process to make decorative objects. These ordinary creators assemble pine cones, shells or seeds to decorate frames; they create pictures with images cut from newspapers or engravings; children construct toys using every day material or realise stamp drawings...

Thus, this conference will show the many ways in which these ordinary practices of creation played a role in the invention of pasted paper by Braque and Picasso. Living in a Montmartre, a very specific neighbourhood of Paris, both poor and rural where this material and technical culture of making was widely spread, they were embedded among this alternative creative culture. They even sometime realized everyday object with recycled material. Subsequently, when looking for a solution to cubist's problems, such as finding non illusionistic signs to exit the hermeticism of analytical cubism or experiencing the possibility of a stylistic diversity in representation, they founded in ordinary practice of creation an example and a moral backing to their artistic transgression. It was both a repertory of technical innovation and a discovery of a new way of creating: collage and assemblage.

While analysing the way Braque and Picasso transformed the meaning and the aesthetics of ordinary creative practices, we would like to highlight the fact that when looking at cubist's pasted paper as a technique, there is no real specificity of works on paper. They relate to cubist's paintings and sculptures as they all propose another process to make work of arts (i.e. collage, assemblage) which origin can be rooted in the material and visual culture of the time. Techniques disseminated from everyday life to avant-garde and it is this circulation, more specifically the cubist's misappropriation of ordinary process of creating into art, that gave birth to the first pasted papers.

Angelina LUCENTO

The Paper Lives of Soviet Miners: Eleazar Langman's Innovative Donbass Photography in the Context of the Early Soviet Debates About the Politics of Painting and Mass Reproduction

In the late 1930s, the Moscow-based, avant-garde photographer Eleazar Langman (1895-1940) traveled to the Donbass region of Soviet Ukraine to shoot a series of images about the everyday lives of Soviet miners, which he made into an album entitled *Socialist Donbass* that was mass produced by the publishers of the weekly photo-magazine *Ogonyok*. Known for his ability to capture the unique affects of the socialist body both at work and at play, Langman's Donbass album constituted his most significant and most accessible work on paper. While scholars have recently begun to devote attention to the uniqueness of Langman's avant-garde photography, no one has yet considered his particular understanding of the specific role that the materiality of paper plays in the creation of both stand-alone photographic images and their mass reproduced counterparts in photo-books and periodicals. Through its analysis of *Socialist Donbass* this paper shows how Langman, through his unique emphasis on the paper aspect of photography, created an avant-garde aesthetic capable of expressing the emotional and sensual experiences of the human body more intensely and immediately than that of his contemporaries.

In the first section of this paper, I describe how Langman developed this particular aesthetic as a member of the October Association, the artists' group founded by the Constructivist avant-garde during the Soviet Cultural Revolution (1928-1932). In the mid to late 1920s, painting had begun to re-emerge, with support from a diverse cluster of artists' groups and the People's Commissariat of Enlightenment (NARKOMPROS), as the most politically effective artistic medium for the development of socialism. The October Association aimed to demonstrate that photographs reproduced for the masses in periodical literature could be even more politically effective than painting as catalysts to the development of the new socialist collective. Their detractors among the painters pointed out time and again that as a "flat," black & white medium photography could never reproduce the material textures (*faktura*) found in painting that the Soviet avant-garde considered so critical for the expression and precipitation of emotional and sensual experience. In response to this challenge, Langman searched for ways to maximize photography's textures. I describe specifically how he began to use photography's paper base as a kind of canvas, which allowed him to highlight the corporeal textures of the body and its experiences in ways that eluded his October Association comrades.

In the paper's second section, I show how Langman continued his experiments in paper-as-medium through his layout design for the album *Socialist Donbass*. Produced in the wake of a Stalinist purge of Ukrainian artists and under immense pressure to show the Soviet public just how effectively the region's mining industry had been collectivized, I argue that the album's unique photopaper-based approach to the experience of mining coal under Stalin constitutes a unique and complex form of avant-garde propaganda. The at-once severe, alluring, and enthusiastic bodies of Langman's paper miners offer new insight into political potential of the materiality paper in photography and raise important questions about its role in the work of other politically engaged, avant-garde artists working outside the Soviet sphere.

Amelia MIHOLCA

A Romanian Type of Constructivism: Constructivist Prints, 1923-1925

Between 1923 and 1925, there was a proliferation of Romanian constructivist linocut prints in the Romanian avant-garde magazines *Contimporanul*, [*The Contemporary*] 1922-1932; *75HP*, 1924; *Punct* [*Point*], 1924-1925; and *Puntea de Fildes* [*The Ivory Bridge*]. By analysing these linocut prints, I highlight the stylistic differences between the Romanian avant-gardists' Constructivism and the Constructivism of Russia and western Europe. Although the Düsseldorf Congress and the International Dada-Constructivist Congress of 1922 officially kickstarted Constructivism in western Europe, Romanian artist and architect—as well as a former Dadaist—Marcel Iancu was already creating abstract, geometric art during his Zurich Dada period, in his reliefs and woodcut prints. In *Contimporanul* and *Punct*, Iancu continued his abstract art, but his prints were now immersed in Constructivism. Having jumped on the Constructivism wave taking hold of avant-garde groups across Europe, Romanian artists and magazine editors M.H. Maxy and Victor Brauner created additional constructivist prints for the two magazines. These prints blend geometric forms with loose, organic forms that deviate from Russian Constructivism's stylistic rigidity, appearing almost decorative, thereby attesting to a distinct kind of Constructivism in the Romanian avant-garde. Far more than the reproductions of cubist paintings, the Romanian avant-garde magazines featured many constructivist prints that advanced the notion that—along with the Russian avant-garde and the German avant-garde—the Romanian avant-garde was wholeheartedly dedicated to the new style. The Romanian avant-gardists wanted to be part of the western European avant-garde and, thus, they partook in Constructivism, along with Cubism. They harnessed these styles to develop their art and prove that they deserved to be included in the center's orbit and to transgress their peripheral geography through the dissemination across Europe of their avant-garde magazines that contained their major constructivist works.

Juliette MILBACH

Discuss the avant-garde through the paper: Moscow in the 1950s

It is well known that one aspect of the Russian avant-garde originality was the diversity of media they explored. Paper was one such medium, but it was also a vector for circulating avant-garde works and ideas throughout the territory and through time. In the context of paper shortages that followed the Bolshevik Revolution,¹ the avant-garde revealed their determination to circulate their ideas through the development of periodical culture. The aesthetic qualities of many of these periodicals are well known. This talk highlights how these sources can be used by historiographers of the avant-garde.

If the breathlessness of avant-garde movements was not the tragic end sometimes believed,² it remains true that, at the end of World War II, traces of their aesthetics were very rare in Soviet Russia. My proposal focuses on this period and analyzes the Russian art world's knowledge of this not-so-distant past. Periodicals allowed many historians of visual culture in the years following World War II to locate works and sources. Selim Khan-Magomedov, for example, praised the presence of press titles such as *Iskusstvo kommuny* [Petrograd, 1918-1919],

Lef and *Novi lef* [Moscow, 1923-25 and 1927-28], *Iougo-Lef* [Odessa, 1924-25], etc. when writing the history of constructivism. Some personalities [such as the art collector George Costakis] who have rescued works of the avant-garde refer to the periodicals as inexhaustible sources of information when searching for, authenticating and documenting works of the time.

In the framework of this conference, I will focus my analysis on the reception of these 1920s periodicals within post-war art discourse. I approach the theme of paper in the avant-garde quite literally to demonstrate how, in the Russian context, periodicals have allowed us to trace the development of the avant-garde while also presenting a deep reservoir of sources during the rediscovery of the avant-garde in the second half of the 20th century. By delving into some of these press titles and drawing on the memories of some of the protagonists who participated in the release of the avant-garde, I will highlight the richness of these paper sources in the circulation, within the artistic network, of avant-garde visual memories.

¹ Jeffrey Brooks, *Thank you, Comrade Stalin! Soviet public culture from revolution to cold war*, Princeton University Press, 2000

² A nuanced chronology is one of the major issues in Russian art historiography. Juliette Milbach, « État des lieux sur la nouvelle historiographie de l'art soviétique », *Marges* N°26, Dossier: Instrumentalisations de l'art, Presses universitaires de Vincennes, 2018, p. 24-34.

Tyrus Miller

Transparency on Paper: Imagining Glass Architecture from Taut to Eisenstein

This presentation considers the paradoxical interactions of modernist architecture employing the material of glass with practices on paper that include writing, drawing, collage and montage. With its properties of transparency, reflectiveness, and lightness, glass was of central importance to architectural modernists' reduction of structural separation and material weight, in favor of open, interpenetrating, and virtually or even actual mobility of the internal articulation. Glass also could represent a material on the verge of abolishing its own material presence, its objecthood, whether in the direction of a spiritualizing transcendence of materiality [as with such expressionists as the writer Paul Scheerbart, the architects Bruno Taut, or the critic Adolf Behne] or as an instance of an ascetic degree-zero of materiality without extraneous symbolic, decorative, or ideological-discursive values [as with Mies van der Rohe]. Intriguingly, this dematerializing or "zero-degree" materiality of modernist glass architecture found an important complement in "works on paper" of many sorts, both visual and verbal, especially in the utopian imaginings generated by the convergence of glass architecture and radical social hopes that emerged in the immediate post-World War I environment of political upheaval and revolution. Paper offered a freedom of imagination, virtual intensification of the mobility and plasticity that glass construction promised, and an ability to design in new, utopian directions even in the absence of any possibility to build [as with Taut's "Crystal Chain" circle of correspondents after World War I]. Paper allowed a free, fluid movement between representational means, between visual and verbal means, between artistic architectural metaphors and actual architectural design, and between exploratory analysis and utopian visions. I will focus particularly on the expressionist tendency represented especially by Scheerbart, Taut, and Behne, including Taut's utopian books such as *Alpine Architecture* and *The Dissolution of Cities*; the incorporation of the glass architecture concept into the work and theories of the Hungarian avant-gardist and Bauhaus master László Moholy-Nagy; and the early work of Mies van der Rohe. I will conclude with a brief discussion of Sergei Eisenstein's unrealized plan for a film that would glass architecture and utilize the narrative device of a Mies-like glass skyscraper, through which, in a spatial actualization of montage, events and story lines can be presented in juxtaposition and interpenetration.

Roberta MINNUCCI**Paper and Futurism: Materiality and Abstraction in Giacomo Balla's Collages**

Futurist artist Giacomo Balla [1871–1958] started to use paper in his works in 1914, supposedly as a consequence of the shortage of artistic materials during the First World War. Until 1925, he experimented with collage through a variety of approaches where paper was conceived as a medium in its own right and employed for its material properties. Its grain, thickness, capacity to absorb colour became essential properties in an innovative approach that treated paper as a material that could bridge sculpture and painting, while providing a unique freedom in terms of compositional solutions. My proposal aims at exploring Balla's use of paper in his collages in order to shed light on the materiality of the medium, its use in Futurist artistic circles, and its key role in the development of abstraction. The artist capitalised on the physical properties of paper in order to play with volumes, shapes and surfaces. The use of cardboard allowed him to attain a sculptural effect through the emphasis on overlapping layers of sections of flat colours, while the simplification of forms and the recourse to geometrical planes pointed to an early exploration of abstract art. While other Futurist artists have demonstrated a particular interest in collage, which was derived from Cubist experimentations, the work of Balla, I will argue, despite stemming from the same historical and artistic context, provides a much more innovative and fresh approach to a particular use of paper as a medium.

His works on paper have remained largely unknown, and only recently have been the subject of an exhibition. Their importance within the artist's oeuvre and, more broadly, within Futurism, has yet to be acknowledged. My paper will provide a first detailed analysis of this aspect of Balla's work, considering the crucial contribution of the artist's use of paper to the avant-garde and the reasons behind the scarce circulation of these works. At the same time, it will retrace genealogies of influence with other avant-garde movements, namely Cubism, while providing a more complex examination of the medium and its use during the first half of the 20th century.

Olga MUROMTSEVA**Art Albums By M. Chagall, I. Puni And L. Popova: Laboratory Of Avant-Garde Ideas.**

Despite the active development of new technologies, until the last decades of the 20th century, paper remained the main information carrier, convenient and accessible, but, unfortunately, short-lived. In the artistic environment, the most diverse use of paper falls on the 1910s and 1920s: collages and assemblages, various three-dimensional objects and layouts, *livre d'artiste*, posters, and, of course, letters, diaries, manifestos, and numerous periodicals... The artists' albums radically stand out from all kinds of graphic works and innovative paper objects, created by avant-gardists: on the one hand, they seem to be traditional in genre and form, but on the other, they are a mirror of the changes introduced by the 20th century. Albums are an artists' laboratory, reflecting a creative process that has been gradually becoming more important than accomplished artworks. Their research allows to shed light on the unknown facts of artists' biographies, their network ties and the evolution of their style. Moreover, it is these documents of the era that record the origin and search for the expressive language of the avant-garde and allow us to explore the nature of new artistic practices.

This research focuses on two albums by Marc Chagall, known under the names "Big album" and "Small album" [originally from B. Sandrar's collection, currently in a private collection], an album by Ivan Puni from the collection of the State Russian Museum and a constructivist album by Lyubov Popova [private collection, Moscow]. All four albums have not been fully published and hardly researched. Each of these documents reflects a certain stage of modernism. Chagall's albums with portraits and self-portraits, sketches of paintings' compositions and nude models, created for the most part in Paris in 1911-1913, demonstrate attempts to master the experiences of Cubism and Expressionism.

Album by I. Puni was filled with sketches for a still life "Cylinder and Playing Cards" [private collection] and notes in the beginning or mid-1917, that is, the period between the February and October revolutions. Apparently, Puni was planning to organize his own retrospective exhibition, in which he intended to include "150 old things. Except new current ones. impressionism [landscapes], lubok... origin.cubism". The artist's notes leave no doubt that he was trying to analyze the path he had followed and to show the evolution of "isms" in the exposition that he perceived as a total work of art.

Finally, Popova's album of spatial sketches, probably created during the preparation of the famous exhibition "5x5=25", by which five constructivists announced the rejection of easel art and the transition to *productivism*, reveals the nature of the appeal to design and searches in this direction. The purpose of the abstract sketches from the album, which formed the basis of the artist's easel works in 1921, is, of course, not only a demonstration of the principles of constructivism or the development of stage design and graphic design layouts (although it is as well), but the creation of a new urban environment. That was basically the aim of the avant-garde artists' search of the 1920s and the main theme of their projects on paper of that time.

Fiona PICCOLO

Medium, Platform, Art form: Avant-Garde Experiments With Paper in the Original Print Portfolio

Focusing on Germany and Austria in the early XXth century, this paper proposes to analyse the avant-gardes' relationship to the artistic paper medium within the scope of its presentation, dissemination and exhibition in the original print portfolio. Concurrently to the great contemporary print revival, artists, publishers and dealers widely reclaimed the portfolio as a full-fledged art form thereby contributing to its phenomenal rise. Its widespread use across a large variety of movements from Symbolism, Expressionism, Constructivism and Dada to New Objectivity, Surrealism and beyond attests to its popularity among the avant-gardes. The portfolio's specific constitution makes it a most adequate representative form of the artists' collective and was often recognised and used as such by avant-garde groups. Dedicated to the print series, it is indeed multiple and yet unique and unifying, at once the symbolical and material bearer of a community and a collection of individualities – a defining quality that the avant-gardes regularly identified with in their self-reflective discourses. While being often directly disseminated by self-established groups of artists, the portfolio was also adopted for editorial projects specifically designed for the [re]union and promotion of the European and/or German-speaking avant-garde. The Bauhaus' *Neue Europäische Graphik* portfolio series or Paul Westheim's *Die Schaffenden* magazine published in portfolio format are two famous examples.

Avant-garde groups such as Sema or Der Fels even deliberately devoted their entire communal efforts to creating original print portfolios. The defining portability of the form fostered circulation on both material and ideological levels, facilitating the transport of works for itinerant exhibitions thus ensuring the transmission of ideas. Form, function and value are here again perfectly aligned, since these groups were essentially founded on the intention of gathering artists from varied international locations who shared creative ideals to establish strategic networks of promotion and dissemination of their art. Particularly suited to the communication habits of the avant-garde, the portfolio which often features textual components was regularly used to defend and spread ideas, alongside plastic works, in the form of manifesto-like prefaces, introductions or dedications.

Beside such collective form, purpose and use of the portfolio, this artistic format was also taken up by avant-garde artists on an individual level. Although first rather considered a means of self-promotion, it was soon reappropriated as a true experimental medium, like the notable examples of Oskar Kokoschka's and Otto Dix's relationship to both the print and portfolio media demonstrate. From a means of transportation, transfer and transmission, the portfolio became a significant platform, even a springboard for artistic experimentation within the avant-gardes. Each movement explored its potentiality according to their own representative creative intents and ideals, making the portfolio a singularly interesting indicator and testimony of their processes and goals. The distinct ways in which each avant-garde approached the exhibition of their portfolios is particularly

revealing: thus the prints of George Grosz's portfolio *Gott mit uns* scattered on a table as "chance" would have it at the first Berlin Dada Fair, or El Lissitzky *Proun* portfolios playing evocatively with space dynamics.

Anne REIMERS

"I am in favour of a black-and-white print that does not correspond to the original" (Otto Dix): Weimar Germany's Print Media Culture and Oil Painting in Reproduction

Otto Dix is seen as a leading figure of the *Neue Sachlichkeit* movement in painting in Weimar Germany, and he is without a doubt the most studied and exhibited today. This paper considers Dix's work from a new angle by revealing his efforts to harness the promotional opportunities offered by the reproduction of his paintings in art journals, books and newspapers, while simultaneously insisting on medium-specificity and protecting his original artwork from being 'tainted' by its copy on paper.

At the centre of the enquiry will be Dix's *Portrait of the Poet Herbert Eulenberg*, painted in 1925, a painting little studied, not least because its current location is unknown and only black-and-white images of it remain accessible. Rather than offering an analysis of the painting's function as a portrait, I will investigate issues of authorship and the problem of reproducibility on paper as fundamental to the painter's decision making process and at the root of the artwork's aesthetics. In an era when, as László Moholy-Nagy put it, "an almost imperceptible shift towards colourlessness and towards grey" had occurred, Dix began to engage with an image economy that had developed around the photographic reproduction of artworks on paper in a range of media outlets. Dix's attitude towards the reproduction of his brightly coloured oil paintings, his insistence on a stylisation of the original when translated onto paper, was also shaped by his own production of graphic works, such as woodcuts, etchings and aquatint, and Dix would later explain that he often converted his paintings into works on paper because 'one can say things in an even more penetrating, immediate way with these simpler means'. My analysis will reveal that Dix took an active role in the distribution of his paintings through reproductions, both in the print media and when communicating with collectors, editors and museum directors, rather than relying only on the efforts of his gallerist. I will explore why the quality of the photographic reproductions of artworks were so important to painters more generally at the time, and why it mattered how the original artwork would translate when transferred onto paper. My research draws on archival materials, letters and interviews by the artist alongside seminal texts such as Erwin Panofsky's essay "Original und Faksimilereproduktion", published in 1930.

Maria Anna ROGUCKA

Squares, thick lines and bold type: Constructivist factor of Interwar Polish Graphic Design in Printed Matter

The majority of communist publishing in interwar Poland has its traces in the underground, as the Communist Party of Poland was not legalised and disapproved by the governmental authorities. However, not only a daily paper and periodicals were published by the Party, but also special issues illustrating cultural-social press materials were available in avant-garde circuits. The Szczuka-Żarnowerówna duo, linked to the communist movement since 1923, durably defined the latter's modern graphic design. Thus, the two centers - the radical Left, represented mainly by Mieczysław Szczuka and Teresa Żarnowerówna, founders of the BLOK group, and secondly by the architects, which in 1926 founded the group 'Praesens' - formed the postulates and initiatives in favour of clarity and the functioning of the printer's art. The latter included former "Blokists," such as Władysław Strzemiński, Henryk Stażewski, Karol Kryński, etc. In a developing publishing market, the visual styles of progressive printing works – and those who wished to move as progressive – gained momentum in these years in a social and cultural publication scene, which was more and more polarized by political divisions.

The paper would aim to trace the reforms in the revolutionary graphic layout and typography of the radical communist periodicals as *Nowa Kultura*, *Dźwignia*, *Miesięcznik Literacki*, as well as to investigate the developed designs of books and covers of legally operating communist cooperative *Książka*, and graphically designed volumes of leftist and proletarian poetry during the interwar period. The presented material would further encompass the military press and publications with the examples of photomontages by Podsiadecki and Brzeski, among the others and Polish constructivist photomontage's relation with the cinematography.

Natasha RUIZ-GÓMEZ

Tracing, Cutting and Pasting in Rodin's Works on Paper

Much of the scholarship on French artist Auguste Rodin (1840-1917) relies on his oft-repeated claims of being nature's 'sublime copyist'. In a 1913 interview with H. C. E. Dujardin-Beaumetz, for instance, Rodin asserted, 'Art cannot be made except by approaching truth; thus nature is the only model that must be followed'. This talk presents a counter-narrative to Rodin's persistent claims about copying nature and considers the role played by Rodin's experiments with tracing, cutting and pasting paper in his larger artistic production.

As with plaster casts, Rodin would make multiple copies of drawings, tracing and retracing a figure's outline onto new sheets of paper so that he could play with its form. Rodin excised about 110 of these figures after 1900 and crafted collages with them that often defy perspectival arrangement, compositional clarity, spatial logic and anatomical accuracy. The results are often irrational juxtapositions and bodies that appear almost abstract.

This talk examines these works on paper in which Rodin used collage, a technique often associated with the modernist experiments of Pablo Picasso and Georges Braque from the early 1910s when they invented a Cubist language by engaging with pictorial codes and untraditional materials. However, collage was not invented by the Cubists, and decades earlier Rodin had already engaged daringly and innovatively with this technique, which had been utilised by artists ever since the Renaissance. Like the plaster casts that he assembled into new sculptural configurations, Rodin's paper bodies were reproduced over and over again, each time further emancipated from servitude to nature and revealing his delight in the act of toying with anatomy, perspective and gravity.

Poppy SFAKIANAKI

"Qu'on oublie autant qu'il est possible l'idée de la reproduction": Tériade's publishing vision for Verve

In 1941 the art publisher Tériade (Efstratios Eleftheriadis) proposed a book project to Georges Rouault: "L'idée base de la publication est d'en faire un manuscrit. Peint et écrit par vous. Et que la reproduction soit si parfaite, qu'on oublie autant qu'il est possible l'idée de la reproduction". The result was the book *Divertissement* published in 1943. From that year until 1975 Tériade published 27 luxury books illustrated or created in total (text and image) by masters of modern art (Henri Matisse, Henri Laurens, Pablo Picasso, Bonnard, Marc Chagall, Fernand Léger, etc.).

Tériade established the publishing house Verve in Paris in 1937. Both the art journal of the same name (1937-1960) and the books that he published reflected his aesthetic preferences that were in line with those of the generation of "modernist conformists" who occupied official state positions in France in the postwar years. But apart from concurrence with the aesthetics of formal institutions, Verve's publications were attractive to artists because of their exceptional materiality, namely their quality and luxury. Tériade used various methods in order to obtain the best possible result with the reproduction of artworks, and collaborated with eminent printers,

such as Fernand Mourlot (lithography) and Draeger Frères (heliogravure in colours). High-quality paper, fine typography, original engravings, large format, careful layout and the small number of copies rendered the books and journal published by Verve art objects addressed to wealthy collectors and bibliophiles.

Through an in-depth examination of Verve's publications in combination with the use of the vast and mostly unpublished correspondence between Tériade and his collaborators – artists and printers – I will examine how the former brought to fruition his belief that the value of a book lay, on the one hand, in the fidelity of its reproductions and, on the other, in allowing artists freedom to create without worrying about the feasibility of mechanical reproduction of their art. Moreover, I will use Tériade's correspondence in order to highlight questions related to how he perceived reproduction and printing as a creative process on paper. What were his choices in order to obtain the most faithful reproduction of the artists' works, especially in terms of colour? How did he overcome the shortage of raw materials during the Second World War? How did he convince artists to overcome their bias towards reproduction and work with him, and how did the printers respond to the concerns of both Tériade and the artists about the methods of reproduction? How did artists handle the artistic process of working on paper, what techniques did they use and how did they feel about creating art directly on this medium? To what extent did the artists intervene in the final result? What was the horizon of expectations of all the people involved and how satisfactory did they find the end product? Finally, I will argue that all the contributors to this joint project perceived these art publications as art objects, as tangible creations that the reader-viewer would enjoy as an organic whole.

Jessica SJÖHOLM SKRUBBE

Avant-garde by mail

Already from its foundation in 1912, Herwarth Walden's Sturm gallery in Berlin marketed picture-postcards, *Künstlerpostkarten*, reproducing artworks by avant-garde artists that had exhibited in the Sturm gallery. During the 1910s, several series of postcards were put on sale in the Sturm gallery and book store and advertised through the magazine *Der Sturm*. The series included reproductions of futurist artworks, images on display in the seminal *Erster Deutscher Herbstsalon*, pieces in Nell Walden's collection of Sturm art, and more. Given Herwarth Walden's talent for 'propaganda', the production and dissemination of postcards were part of a deliberate promotion strategy, very much in accordance with contemporary marketing practices. Notably, Walden and *Der Sturm* were not alone in this. For instance, rivaling magazine *Die Aktion* produced similar postcard series as did the Munich gallery Neue Kunst–Hans Goltz.

The turn of the twentieth century had seen a new vogue for photographic postcards—a 'postcard craze'—which were produced in large numbers and collected and distributed in a similar manner as *cartes-de-visites* during the nineteenth century. Moreover, postcards were used as an advertising medium on a large scale by all types of businesses. Hence, the production and dissemination of postcards by gallerists and editors not only capitalized on contemporary technologies of communication and distribution, but also aligned to a popular visual culture, employed both for social self-promotion by the middle classes and for advertising by commercial industries.

The postcards translated the original artworks into commonplace objects of everyday life, a process that turned the singular fetish into multiple [ephemeral] commodities on paper. In this paper, I argue that this translation of material was of importance for the dissemination and reception of avant-garde art. Indeed, the Sturm postcards occasionally offered interpretative frameworks through short texts at the back of the card that stated the name of the artist and gave a description of the reproduced artwork. Due to the postcards' essential function to be openly circulated, the images they offered were fundamentally intended for widespread dissemination and both public and private display. Reproductions on postcards also enabled the public to form their own avant-garde collections. Moreover, the size and materiality of the postcard opened up for a more intimate, but also more mundane, experience of the art object through its reproduction.

Focusing on picture-postcards with reproductions of avant-garde art, in particular the series produced by Der Sturm, this paper addresses issues of the promotional function of postcards and their role for the dissemination, circulation, and reception of avant-garde ideas and aesthetic ideals.

Trevor STARK

The Treason of the Clerks: Paris Dada Paperwork

Dada's irreverent political collages, orchestrated scandals, and celebration of the incomprehensible are typically described as an outburst of creative irrationality set against the hypocrisy of bourgeois rationalism. Yet, as Dada entered the canon of modern art movements, two fundamental and interrelated questions have lingered unasked: Why, despite their diverse artistic strategies and political alignments, did the Dadaists identify "rationality" as the enemy, as though this were the unifying principle for bourgeois culture, capitalism, and militarism alike? And why did a cultural movement avowedly opposed to rationalization begin to adopt the visual norms and administrative forms of bureaucratic capitalism? This tendency is nowhere more apparent than in Dada journals of the Parisian branch, including *391*, *Cannibale*, *Proverbe*, and *Littérature*, which often deployed the idiosyncratic printed forms of broadsheets, fold-out posters, cut-outs, and *papillions*. This talk will focus on the mimetic relationship staged by Dadaists in Paris to the realms of bureaucratic paperwork that comprise the medium of administration, in aspects of their publications that have too often been considered extrinsic to their aesthetic production proper, such as public opinion surveys, financial contracts, subscription notices, technical drawings, and corporate letterhead. In their journals, Paris Dada proposed art not as a romantic sphere of creative freedom, but as an increasingly integrated economic and social institution, nowhere more evident than in the business of literary and fine arts publishing. I will read the Dada journals as a means, first, to consider the distinct class position of the Paris branch of the international Dada movement; and, second, to set Dada in relation to contemporaneous sociological analyses of rationalization as an innate tendency of capitalist development.

Przemysław STROŻEK

Spartakiada [1928]. A Close Reading of 9 postcards by Gustav Klucis

A set of 9 postcards by Gustav Klucis, which were produced for the 1st All-Union Spartakiad in Moscow held in August 1928, are among the most known examples of avant-garde responses to modern sport, and are sometimes used as a reference point to visualize this particular sporting event. The postcards he designed were, however, not a documentation of the event, but an artistic projection of how the Spartakiad could have looked like. After Supreme Council of Physical Culture and the officials from Red Sport International commissioned Klucis in June 1928 to design the postcards, he started then to work intensively for several weeks using various photos from the daily press, sport and photographic journals, to create a montaged configuration of sports disciplines. But he also did not know that time, which disciplines will be in fact included in the event. In my paper I intend to take a closer look on the *Spartakiada* series and analyse the composition strategies, the use of color, the use of paper, the selection of photographs, montage techniques and the importance of a medium of a postcard. I intend to contextualize his work within the other postcards produced the same time and simultaneously for the Olympic Games in Amsterdam [1928] and the 2nd Spartakiad in Prague [1928] to investigate the importance of his work for the research on avant-garde art on paper.

Erin SULLIVAN-MAYNES

Refuse, Reuse, and Material Transformations in early Weimar Works on Paper

Paper embodies the ambitions and anxieties of the modern age in particular ways. Transformed by changes in its raw materials and developments in manufacturing in the 19th century, paper became the ubiquitous support of modern life. But the prevalence of paper and the qualities that made it a modern material, such as its abundance and mutability, also had negative associations. This was never more apparent than during Germany's decade of inflation (1914-1923), a period that spanned war, revolution, the founding of the Republic, and economic chaos. It was also a period when paper--specifically modern, wood pulp paper--was not only pervasive, but an aggressively visible part of everyday life. During the First World War (1914-18) paper was an important Ersatz substitute for many items in short supply. The materials used to make paper were often themselves substitutes, resulting in poorer quality products. After the war, economic conditions and other factors made graphic art a popular option for artists, and there was a boom in print production. But the value of works on paper was also tied up with the declining value of the primary object of inflation: paper money. Increasingly, the sense that paper was a material with no material value was cemented by the preponderance of poor-quality papers and the constantly depreciating Paper Mark.

My presentation will consider some of the ways these circumstances may have altered the production of art during this period, first by considering preliminary research into works on paper from the collection of the Rifkind Center, taking account of the properties of their paper supports, research which was undertaken in collaboration with Conservation colleagues at LACMA. I will then look at one artist's very particular response to the visibility of paper in this period. War and inflation offered invitations to experiment, especially with paper, and no one answered this invitation with more creativity and conviction than Kurt Schwitters. Schwitters's use of found and torn pieces of scrap paper in his Merz drawings and prints makes plain the support's material vulnerabilities--its relative worthlessness, its fragility and ephemerality, its disposability and inherent instability. But Schwitters also reveals and revels in the material's affirmative qualities such as paper's resilience, flexibility, and transformative potential. Schwitters recovered the piece of paper as a distinct, material thing.

Schwitters engaged with the potential of paper in a way that was distinct from his Dada colleagues, for whom the paper scrap remained visually and semantically tied to its original semiotic functions. In Schwitters' works, paper scraps such as money, train tickets, and ration cards--objects which would rarely otherwise break the surface of one's attention--are transformed into independent aesthetic objects. When set against other paper scraps, mixing patterns, haptic textures, and tones, observing them in relation, attending to their color, weight, and size, defamiliarizing the invisible but all too familiar, one attends to the paper object in a new way. Schwitters' papers stick, fold, tear, fray, cover, layer, and fade. The paper scrap, in Schwitters' hands, is singular, unique, and priceless.

Merse PÁL SZEREDI

Lajos Kassák and the Politics of Paper in Hungarian Avant-Garde

In this presentation, I aim towards an analysis of the 'politics' of paper in the Hungarian avant-garde magazine *Ma* (Today) between 1919 and 1925. My focus lies both on the material and symbolic aspects of paper for the editor of the magazine, the poet and visual artist Lajos Kassák. Through three case studies, I intend to place an 'editorial' attitude towards paper into the context of the proposed topics of the conference.

The first case study deals with the difficulties of paper supply in the production of an avant-garde magazine. Starting in 1919 in Budapest, and continuing through the remaining run of the magazine *Ma* in Vienna until 1925, Kassák had different kinds of troubles with providing paper to print his eventually internationally renowned periodical. The 1919 Hungarian Soviet Republic faced serious paper shortage during, and authorities seized the

printing of most nonessential publications. However, Kassák continued his magazine that led to a political and art theoretical conflict with the Communist leadership and ended with the banning of *Ma* in July 1919.

After the fall of the Soviet Republic, as a political refugee in Vienna, Kassák faced different problems. Providing the supplies for the magazine became a collective effort of political networking and economical struggle during the exile years. Despite the dire circumstances, Kassák's *Ma* transformed several times during the Vienna years and developed a unique typographical style that transcended the occasionally low-quality paper used in the production of the magazine. In 1922, Kassák printed a one-issue magazine, 2x2, where he used high-quality paper as a pronounced tool of aesthetical effect and promoted the magazine based on this quality to the international avant-garde community.

The second case study focuses on the symbolic aspects of paper in the international networking efforts of Kassák during the 1920s. From 1922 on, *Ma* placed special importance on displaying its international network with like-minded magazines around the world. This resulted in a unique set of 'magazine diagrams', promoting Constructivist periodicals on the back cover of its issues. However, Kassák, when he started his own visual artistic ventures inspired by Dada publications in 1921, created a series of Dada collages using cut-out parts of title pages of international avant-garde magazines he had access to during the time. Some of these collages were reproduced in *Ma*, and were used as an early tool of networking, stressing the importance of an international outlook for Kassák.

The third case study deals with an 'afterlife' of this collage technique in Kassák's oeuvre, as well as the politics of paper in post-war international art market. Separated from the avant-garde artistic stream during the 1950s in Communist Hungary, Kassák returned to the international art scene from 1960 with a series of exhibitions in Paris, partly initiated by Victor Vasarely. Even though Kassák was creating visual artworks throughout his later years, the international market demanded a supply of his early, Dada and Constructivist works, that were lost by that time. To fill the void, Kassák, presumably encouraged by Vasarely, used his collection of avant-garde magazines to create new 'Dada' collages, antedated to the early 1920s. His actions resulted in a confusion over Kassák's actual Dada artworks and his later collages, that still affects the presentation of his art today.

Tara WARD

Avant-Garde in Paper [Sonia Delaunay-Terk's *papier collé* book covers]

The fantasy of a paperless philosophy can be understood as crucial not only to the gendered nature of the occupation of philosophy but also to the disappearance of political economy, of the "materials" of philosophy as well as its dependence on forms of labor, both domestic and otherwise.¹

In the years before World War I, Sonia Delaunay-Terk, a woman who had repeatedly flouted bourgeois convention in order to pursue her calling to make innovative art, found herself in a rather traditional feminine role. A baby, a household to manage on a budget, and a husband who chose his own art practice over sharing the labor of either the home or social life not only took Delaunay-Terk away from her painting, but positioned her as the antithesis of the bohemian type who then as now seemed to be the only kind of character who could create modern art. She was being pushed to the other side of the many gendered binary gates erected to preserve the status of avant-garde experimentation. Domestic, decorative, communal, labored, useful, not to mention feminine were all categories that the Parisian avant-garde and its historians defined in opposition to the seriousness of modern art. Yet, rather than be cast out, she pasted and sewed a new form of connection by covering objects in brightly colored collages of paper and fabric.

This paper will focus on the hand-made *papier collé* book covers Delaunay-Terk created to encase avant-garde literature, including the works of her poet friends Guillaume Apollinaire and Blaise Cendrars. Part of a large and varied array of coverings the artist completed at the time, I will focus on these seemingly innocuous casings, rather than the more well-known fashions and decorative objects, because they strike me as using the insistent surface character of paper to establish a relationship between the domestic and the intellectual by making both

avant-garde. Composed of scraps of different hues with no text to identify the work beneath, the covers translated the books into the colored Cubism of the Delaunays and claimed their contents by connecting it to the rest of her interior. Her memoirs and other accounts speak of staying up all night to create covers after listening to a reading. In other words, she foregrounds the way an affective response to writing can be transformed into the feminine, time-intensive labor of craft. But that work and the multicolored environment it created also undergirds and even inspired some of the most radical experiments with the visual presentation of poetry in this milieu. Both Cendrars's *Prose of the Trans Siberian* and Apollinaire's calligrams emerged from this home. Thus, I will suggest that Delaunay-Terk's use of paper to respond to paper with color replying to words as well as the domestic context for those conversations allows us to think differently about the materials and forms of abstraction and what might be on their other side.

Sara Ahmed, *Queer Phenomenology: Orientations, Objects, Others* (Durham: Duke University Press, 2007) p. 34.

Elissa WATTERS

Process and Politics: Renate Geisberg's Drawings and Woodcuts of War

Between 1942 and 1946, little-known German artist Renate Geisberg made hundreds of drawings depicting scenes of wartime conflict, destruction, and death. Impassive soldiers march through open terrain; fearful and exhausted refugees trudge and huddle along crowded roads; dead bodies lie in the snow or among bombed-out buildings.

Rendered in brush and black ink on sheets of paper of varying sizes, the expressionistic images are haunting and emotive. Although inspired by actualities of the time, the specific scenes portrayed drew from the artist's imagination. Straddling the real and the fantastical, the images are neither testimonials of a witness nor illusions of a distant reality. They are the personal expressions of an artist living through demanding times, and their very making was a risk to both Geisberg and her family. This paper examines the construction, aesthetics, and other qualities of these objects and their broader implications within the context of the European avant-garde.

Geisberg's working process speaks to the importance of works on paper for avant-garde artists practicing under totalitarian regimes and, moreover, in times of war. Geisberg's reuse of motifs and her reworking of certain scenes through multiple drawings demonstrate an artistic process characterized by repetition and reiteration. After several small-scale drawings, the artist made large-scale preliminary underdrawings in graphite, over which she drew in brush and ink. She regularly made corrections in white gouache and in ink, sometimes directly on the original drawings and sometimes on separate pieces of paper that she then pasted onto the original paper supports. The large drawings, which are approximately 40 by 60 cm, are designs for woodcuts, only some of which were realized. The absence of edition numbers on extant woodcuts suggests that Geisberg pulled them herself in her home studio and that she did so only in single impressions. It is unclear whether they were printed during or after the war. Regardless, the drawings, of various sizes and media, and the woodcuts represent the power of works on paper to effectively capture and convey personal and collective feelings and experiences.

Considering the subject matter, techniques, and materials of these drawings and prints, as well as the context in which they were produced, this paper explores how Geisberg's works on paper served as visual representations of political expression and resistance. Relatedly, the paper addresses the complex entanglement of the personal and the collective, the private and the public, the imagined and the real. It calls into question the ethics of both making and interpreting non-documentary images of atrocities, and it interrogates the implications of creating such images in both a form that is singular (i.e., drawing) and a medium usually intended for replication and dissemination (i.e., woodcut). Ultimately, an argument is made that these objects underline the multivalency of works on paper produced by the European avant-garde and that this multivalency contributes to their ongoing power, significance, and value as aesthetic and historical objects.

Eric WHITE**A Revolutionary Idea, on Paper: The Legible Technologies of Bob and Rose Brown's Reading Machines**

This paper takes a contrarian approach to the material and conceptual centrality of paper in transatlantic avant-garde networks – by investigating a project that proposed to eliminate it. From his outposts in South America and the South of France, the American expatriate poet, publisher and inventor Bob Brown conceived of a new 'reading machine' that proposed a radically different version of the microfilm technologies under development in the 1920s-1930s. His invention was a mechanised speed-reading system that scrolled micrographically-printed, highly visual texts called 'Readies' under a magnifying screen, using an elusive translucent medium. The machine never entered production, but Brown published *Readies for Bob Brown's Machine* (1931), an influential anthology featuring original work by vanguardist luminaries such as Gertrude Stein, Ezra Pound, William Carlos Williams, Kay Boyle, F.T. Marinetti, and dozens of others, to showcase avant-garde writing inspired by Brown's 'Readies' medium. Although these works are now celebrated by critics, the current scholarly consensus is that the reading machine itself probably never worked, and that its technological innovations, while fascinating, were secondary to its literary significance. This paper contests this narrative by exploring the origins and legacies of the Browns' multiple reading machines, from their WWI-era Greenwich Village origins, to the working prototypes built by the American artist-engineer Ross Saunders, Rose Brown, Hugo Knudson and the National Machine Products Company in Detroit in the 1930s. It draws on research from my recent monograph and a demonstration of my newly built reconstruction of Saunders's prototype to show how the Browns' 'paperless' revolution in electronic reading was bound inextricably to the very material that they tried to dispense with.

An increasingly precious commodity in the Great Depression, paper imposed technical limitations on micrography technologies in their early days, as their pioneers struggled to find a suitable medium for the new format. Yet the flamboyant visual register of the 'readies' simply bypassed these concerns, identifying synergies between experiments by publishers and avant-garde writer-editors, which began on paper and extended to other media including film, painting and architecture. In the *Readies* anthology, the typographical richness of the contributions stimulated readerly processes of anticipation, recursion and paratactical cross-referencing without the need for a machine. They also engaged continually with a multitude of print cultures stretching from hieroglyphics and papyrus to the Gutenberg press, and imagined futures eerily similar to our present digital cultures. These futures involved hyperlinked electronic texts, immersive reading, and even holographic texts, which, like our own age, could never separate themselves from the printed word.

Reconstructing the Browns' journey from the rural labour institute Commonwealth College to the Polytechnic Museums of Russia – from the burgeoning microfilm industry in New York City to their plantation in Brazil – this paper reveals how the Browns' proletarian class politics and Veblenist technicities articulate a sustained and dialogic engagement between modernist vanguards and mass culture. It argues that the business, and raw materials, of the printed page were inextricable from that enterprise, despite (or perhaps, perversely, *because* of) their attempts to rip pages from the process of reading.

