

**International Association of Aesthetics Interim Conference:
*European Avant-Garde – A Hundred Years Later***

Organized by the Slovenian Society of Aesthetics

Online (Ljubljana), 17–18 June, 2021

Preliminary program

June 16, 2021 (*Central European Time*)

14:00–16:00 International Association of Aesthetics Executive Committee Meeting

Conference program

Day 1, June 17, 2021 (*Central European Time*)

<https://us02web.zoom.us/j/82370868977?pwd=cWhkREZqU3FleDFVWDZlWFp2Q25CZz09>

8:45–9:00 Welcome by Polona Tratnik, president of the Slovenian Society of Aesthetics, and by Miško Šuvaković, president of the International Association of Aesthetics

9:00–9:45 Prenary lecture. Moderator: Lev Kreft.

Sascha Bru (University of Leuven, Faculty of Arts, Belgium): *The Three Avant-Garde Traditions*

9:45–10:45 Session 1: European Avant-Garde. Moderator: Lev Kreft.

9:45–10:15 Polona Tratnik (Institute IRRIS & New University, Faculty for Slovene and International Studies, Slovenia): *Tactical Media: The Fourth Wave of 20th Century European Avant-Garde*

10:15–10:45 Tomaž Toporišič (University of Ljubljana, Academy of Theatre, Radio, Film and Television, Slovenia): *Trieste, Ljubljana, Zagreb, Belgrade: Historical Avant-garde and the Conceptual Crisis of Europe*

10:45–11:00 Break

11:00–12:30 Session 2: Avant-Garde Movie. Moderator: Jan Babnik.

11:00–11:30 Artem Radeev (St. Petersburg State University, Department of Aesthetics and Culture Studies, Russia): *“Communist deciphering of reality” in Russian Avant-Garde: A Case of Dziga Vertov*

11:30–12:00 Darko Štrajn (Educational Research Institute, Slovenia): *Weimar Cinema and other German Avant-Gardes*

12:00–12:30 Ernest Ženko (University of Primorska, Faculty of Humanities, Slovenia): *An Exercise in Categorization: Avant-Garde Cinema of the 1920s*

12:30–13:30 Lunch break

13:30–15:00 Session 3: Avant-Garde Theatre. Moderator: Darko Štrajn.

13:30–14:00 Zoltán Somhegyi (Károli Gáspár University of the Reformed Church, Hungary): *Avant-Garde Anatomy. Dissection and Re-composition of Art and its History in the Oeuvre of Milorad Krstić*

14:00–14:30 Mojca Puncer (independent, Slovenian Society of Aesthetics): *The Avant-Garde Politics of Time: The Case of Postgravity Art*

14:30–15:00 Ana Kocjančič (independent): *The Importance of Avant-Garde Scenography in the Direction of Ferdo Delak*

15:00–15:15 Break

15:15–17:15 Session 4: Ready-Made, Banana and Ontology of Avant-Garde Works.

Moderator: Ernest Ženko.

15:15–15:45 Lenka Lee and Ondřej Krajtł (Masaryk University, Department of Aesthetics, Brno, Czech Republic): *From a Pioneer Outsider; Outside the Currents: Josef Váchal, an Artist on the Edge*

15:45–16:15 Sandra Shapshay (City University of New York (CUNY), Department of Philosophy, Hunter College & the Graduate Center, U.S.A.): *From Marcel Duchamp to Vija Celmins: The Readymade Re-Made in America*

16:15–16:45 Zhen Yang (Sun Yat-Sen University, Department of Philosophy (Zhuhai), Guangzhou, China): *Artwork as an Occurrence of Appearing: An Analysis on Cattelans Comedian*

16:45–17:15 Jacob Lund (Aarhus University, School of Communication and Culture, Denmark): *Exhibition as Transformative Reflection*

17:15–17:30 Break

17:30–18:30 Session 5: Love at the Second Sight. Moderator: Mojca Puncer.

17:30–18:00 Aleš Erjavec (Slovenian Academy of Sciences and Arts, Ljubljana, Slovenia): *The Avant-Gardes, Ideology, the Political*

18:00–18:30 Lev Kreft (University of Ljubljana, Faculty of Arts, Slovenia): *Avant-Garde Manifesto*

18:30–19:00 Round Table: Aesthetician's Studio. Tribute to Aleš Erjavec and Lev Kreft.

Moderator: Mojca Puncer.

Discussants: Nadežda Čačinovič (University of Zagreb, Faculty of Humanities and Social Sciences, Croatia) and Tyrus Miller (University of California, Irvine, U.S.A.)

Day 2, June 18, 2021 (Central European Time)

<https://us02web.zoom.us/j/83737632605?pwd=MzJpQ2JuM1kyWG1XcStreDJkRHdoUT09>

9:00–9:45 Prenary lecture. Moderator: Polona Tratnik.

Miško Šuvaković (president of the International Association of Aesthetics; Singidunum University, Faculty of Media and Communications, Serbia): *Systemic Issues on European Avant-Gardes*

9:45–11:45 Session 6: Avant-Garde Painting and Dance. Moderator: Jacob Lund.

9:45–10:15 Joosik Min (Yeungnam University, Korea): *“AG” Group and Korean Avant-Garde*

10:15–10:45 Valentina Hribar Sorčan (University of Ljubljana, Faculty of Arts): *Franz Marc's Avant-Garde Animal Painting*

10:45–11:15 Hanyun Jiang (Academy of Fine Arts, Tsinghua University, China): *Modern Chinese literati arts as a Translingual Practice of European Avant-Garde Art*

11:15–11:45 Jale Erzen (Middle East Technical University, Ankara, Turkey): *Dance as Liberation*

11:45–12:00 Break

12:00–13:00 Session 7: Autonomy of Art. Moderator: Zoltán Somhegyi.

12:00–12:30 Enea Bianchi (National University of Ireland, Galway, Ireland): *Alienation and Overcoming of Art in Futurism, Dadaism and the Situationist International*

12:30–13:00 Martta Heikkilä (University of Helsinki, Department of Aesthetics, Finland): *Deconstruction and the Autonomy of Art: The Avant-Garde of Différance*

13:00–14:00 Lunch break

14:00–15:15 Session 8: Histories, Conceptual Reconsiderators and Transformations.

Moderator: Miško Šuvaković.

14:00–14:30 Rodrigo Duarte (Federal University of Minas Gerais, Belo Horizonte, Brazil): *Mario Perniola's Concept of Tropicalism*

14:30–15:00 Curtis Carter (Marquette University, U.S.A.): *Transformations in Art East and West: Chinese Contemporary Art: Change and Tradition*

15:00–15:15 Tyrus Miller (University of California, Irvine, U.S.A.): *Anaphorizing Histories: On the Entanglements of Paleo-, Neo-, and Tardo-Avantgardes*

15:15–15:30 Break

15:30–16:30 Session 9: Avant-Garde Legacy and Social Change. Moderator: Valentina Hribar Sorčan.

15:30–16:00 Danira Sovilj and Vladimir Kovač (University of Belgrade, Faculty of Architecture, Serbia): *Avant-Garde – Art that Changed the World?*

16:00–16:30 Petja Grafenauer and Daša Tepina (University of Ljubljana, Academy of Fine Arts and Design, Slovenia): *Art, Artists, Autonomous Communities, and Rebellion: Case of Ljubljana 2020/2021*

16:30–17:00 Closing

16:30–16:45 Closing of the conference by the host (Polona Tratnik)

16:45–17:00 Closing words by the president of the International Association of Aesthetics (Miško Šuvaković)

Call for Papers

International Association of Aesthetics Interim Conference: *European Avant-Garde – A Hundred Years Later*

Organized by the Slovenian Society of Aesthetics

Online, 17–18 June, 2021

In the first decades of the twentieth century, avant-garde art emerged in different national cultures: France (Post-Impressionism, Fauvism, Cubism, Dada, Surrealism), Italy (Futurism), Germany (Expressionism, Dada, Constructivism, New Objectivity), Russia/Ukraine/Georgia (Symbolism, Neo-Primitivism, Cubofuturism, Constructivism, Suprematism), Switzerland (Dada), Netherlands De Stijl's NeoPlasticism, Constructivism, Dada), England (Vorticism, Surrealism), Poland (Expressionism, Constructivism, Unism), Czechoslovakia (Cubism, Dada, Constructivism and Surrealism), Serbia (Expressionism, Cubism, Zenitism, Dada, Actionism, Surrealism), Croatia (Expressionism, Futurism, Cubism, zenitism, Dada, late Surrealism), Slovenia (Expressionism, Futurism, Dada, Constructivism), etc. In 1920 there was an avant-garde art rising in Novo mesto (Slovenia) called Novo mesto Spring. In Belgrade the Zenit art movement started off in 1921.

The 1920s were the years of the European avant-gardes. The European avant-garde was created by subverting or overcoming the hierarchical boundaries of the capitalist class society of high modernism. It was usually created in three modes:

1. from the crisis of society, culture and art within stable and traditionally developed high modernism;
2. by experimental development of artistic poetics of high modernism; and
3. by criticism, provocation, subversion or destruction of modernist canons, i.e. as a revolutionary or anarchist reaction to the totalizing and canonical vision and version of modernism as the dominant and hegemonic rational and instrumental culture.

With the conference we wish to reconsider historical avant-garde and its legacy. How do we understand historic avant-garde today? What is its legacy? How the social, political, economic and cultural context has changed and what conditions are there today for open artistic creativity?

We invite considerations on the following topics:

- Reconsiderations of the European avant-garde from today's perspective
- Studies in Eastern European and Central European avant-gardes
- The avant-garde legacy: connections between art and politics
- The avant-garde legacy: art, science, and technologies
- Avant-garde and society: autonomy of art?

Confirmed plenary speakers: Sascha Bru (Belgium) and Miško Šuvaković (Serbia).

Venue: Online (Thursday to Friday, 17–18 June 2021).

The time allocated for a paper is 20 minutes, plus 10 minutes for discussion. Please send abstracts not exceeding 500 words (panels) or 300 words (individual papers) to info@sde.si no later than **May 3 2021**. Selection will be based on quality, relevance to the conference theme, and program considerations. Notification of acceptance will be sent out no later than by May 17 2021.

Conference program committee:

Polona Tratnik, Aleš Erjavec, Lev Kreft, Miško Šuvaković, Tyrus Miller, Curtis Carter.

Conference organizing committee:

Polona Tratnik, Arnela Abdić, Stella Aslani, Mojca Puncer, Jan Babnik, Tomaž Toporišič.

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Danira Sovilj and Vladimir Kovač (University of Belgrade, Faculty of Architecture, Serbia): *Avant-Garde – Art that Changed the World?*

The first decades of the 20th century were marked by a great rebellion against tradition, current habits and aesthetics. This manifested itself in art through avant-garde movements throughout Europe. Through their revolutionary concepts and tendencies, these movements sought to change the overall social and cultural environment. At the same time, the character of the historical context was such that it coincided with the revolutionary aspirations of the avant-garde movements, and their art had a significant political engagement.

The ways in which members of these movements conceived their ideas and activities were varied. The aim of this research is to examine different models of action of avant-garde movements, their influences and effects on cultural and social transformation. This implies an analysis of the methods and echoes in society that the activities of avant-garde artists had. The research examines the effect of the utilitarian approach of constructivists and productivists, pointless and meditative in suprematism, critical denial of the bourgeois epoch in dada, or aggressive provocations in surrealism. Also interesting for the research is the influence of the fierce fighting spirit of the German artistic left, as well as the activation of the nationalist content in Italy.

Through research the goal is to acquire knowledge and reach conclusions about the potential to significantly influence the wider social community and human consciousness through the visual arts. The avant-garde is a suitable testing ground for research on this topic due to the large number of diverse artistic practices that, with more or less success, have pursued the same goal – a revolutionary transformation of culture and society. In addition, avant-garde art and ideas were decades ahead of their time, and rethinking this phenomenon may be significant to us in terms of comparison with today's visual arts context.

Danira Sovilj (1990) is a PhD in the field of architecture and urbanism. In 2015, she was elected as a teaching assistant in the field of visual communication and architectural graphics at the University of Belgrade – Faculty of Architecture, Department of Architecture. She specializes in architectural practice and graphic design. She has exhibited in over 30 collective exhibitions, five of which are of an international character. Since 2018 she is a member of the Association of Fine Artists of Applied Arts and Designers of Serbia (ULUPUDS), ICOGRADA (International Council of Graphic Design Association), ICSID (International Council of Societies of Industrial Design).

Vladimir Kovač (1984), PhD, is an assistant professor in the field of visual communications at the University of Belgrade - Faculty of Architecture. His scientific and pedagogical interests are visual and graphic representation, with a special focus on the role of drawings in architecture and design. As an author or co-author he participated in many international conferences and has published papers. He has also completed more than 400 projects and has won over 50 awards and recognitions in visual and graphic design competitions.