



# MODERNISM, CULTURAL EXCHANGE AND TRANSNATIONALITY

SECOND CONFERENCE OF THE AHRC  
MODERNIST MAGAZINES PROJECT

CONFERENCE PROGRAMME

University of Sussex  
13-15 July 2009



Arts & Humanities  
Research Council

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**MODERNISM, CULTURAL EXCHANGE AND TRANSNATIONALITY:  
THE SECOND CONFERENCE OF THE AHRC MODERNIST MAGAZINES  
PROJECT**

**CONTENTS:**

<b>Information about the Conference</b>	<b>p.2</b>
<b>Information about the Modernist Magazines Project</b>	<b>p.3</b>
<b>Information about the Oxford University Press series</b>	<b>p.4</b>
<b>Keynote speakers</b>	<b>p.6</b>
<b>Conference structure at a glance</b>	<b>p.7</b>
<b>Streams and panels</b>	<b>pp.8-13</b>
<b>Abstracts</b>	<b>pp.14-57</b>

## **MODERNISM, CULTURAL EXCHANGE AND TRANSNATIONALITY:**

We would like to welcome you to the Second Conference of the AHRC Modernist Magazines Project.

The interest in much current critical debate in questions of national and transnational identities has helped restore and enliven the conception of modernism and the avant-garde as twin international formations across the arts. Magazines were instrumental in publicizing the new movements and frequently did so, singly or in the company of others, with an ambition to intervene in the public or international sphere.

This international conference has five streams (Avant-Garde Variations; Editors and Authors; Networks; War and Politics; National Identities) consisting of many panels that will explore the role magazines have played in the broad networks of modernist art, ideas and politics in shaping and re-articulating regional, national, and cross-national identities.

We are also extremely fortunate to have two world-renowned experts in this field as our keynote speakers. They are Mark S. Morrisson (Penn State University) and Timothy O. Benson (Robert Gore Rifkind Center for German Expressionist Studies at the Los Angeles County Museum of Art).

In addition to the conference sessions and keynote lectures, we will have a display of modernist magazines and a presentation about our website. We will also have our reception at the conference centre on Monday evening and our conference dinner at Pelham House, Lewes on Tuesday. The latter will feature a Berlin cabaret style performance of Bertolt Brecht and Kurt Weill songs.

**The Modernist Magazines Project Team**

## AHRC MODERNIST MAGAZINES PROJECT

The project is directed by Professor Peter Brooker (University of Sussex) and Professor Andrew Thacker (De Montfort University) and has been supported by major funding from the Arts and Humanities Research Council for four years from 2006.

The critic Michael Levenson warned that "A coarsely understood modernism is at once an historical scandal and a contemporary disability". The Modernist Magazine Project aims to refine and enhance the record through the production of a scholarly resource and comprehensive critical and cultural history of modernist magazines in the period 1880-1945. So-called 'little magazines' were small, independent publishing ventures committed to new and experimental work. Literally hundreds of such magazines flourished in this period, providing an indispensable forum for modernist innovation and debate. They helped sustain small artistic communities, strengthened the resolve of small iconoclastic groups, keen to change the world, and gave many major modernists their first opportunities in print. Many of these magazines existed only for a few issues and then collapsed; but almost all of them contained work of outstanding originality and future significance.

The project aims to document and analyze the role of both fugitive and more established magazines and to consider their contribution to the construction of modernism in Britain, Europe and North America. It will result in a 3-volume Critical and Cultural History of Modernist Magazines, and an online resource:

< [http://www.cts.dmu.ac.uk/exist/mod\\_mag/index.htm](http://www.cts.dmu.ac.uk/exist/mod_mag/index.htm) >

The on-line resource comprises an index of magazines, bibliographical and biographical data, selected contents and web links.

The study of modernism has been revolutionized over the last decade. Although it has long been recognized that 'little magazines' made a distinctive contribution to the modern movement, only a few examples have received any direct attention. The Modernist Magazines Project will result in the most comprehensive critical study so far of this aspect of modernism and will be an essential tool for all researchers and scholars in the field.

A range of seminars and workshops with leading experts in modernism have already been held, including a highly successful international conference at De Montfort University, Leicester in Summer 2007. The De Montfort conference, which was organized by Peter Brooker, Andrew Thacker Stephen Rogers, and Victoria Kingham focused upon magazines in Britain, Ireland and North America. This second conference at the University of Sussex is more global in orientation and includes papers on modernist magazines from Cuba to Germany. It has been organized by Peter Brooker and Christian Weikop.

## **OXFORD UNIVERSITY PRESS: A CRITICAL AND CULTURAL HISTORY OF MODERNIST MAGAZINES**

The three volumes of *A Critical and Cultural History* survey the magazines' editorial positions, their diverse contents, the role of individual contributors, their design, sponsorship, readerships and position in a changing market economy. They bring new material evidence to understandings of an emerging modernist aesthetic and its place in relations between minority and mass culture in the contemporary phase of modernization. The three volumes are to be published by Oxford University Press. Volume I has recently been released.

The Oxford Critical and Cultural History of Modernist Magazines

### **Volume I: Britain and Ireland 1880-1955**

**Peter Brooker** and **Andrew Thacker**

976 pages | 102 halftones, 2 tables | 246x171mm

978-0-19-921115-9 | Hardback | 26 March 2009

The Oxford Critical and Cultural History of Modernist Magazines

### **Volume II: North America 1880- 1955**

**Peter Brooker** and **Andrew Thacker**

Forthcoming

The Oxford Critical and Cultural History of Modernist Magazines

### **Volume III: Europe 1880-1940.**

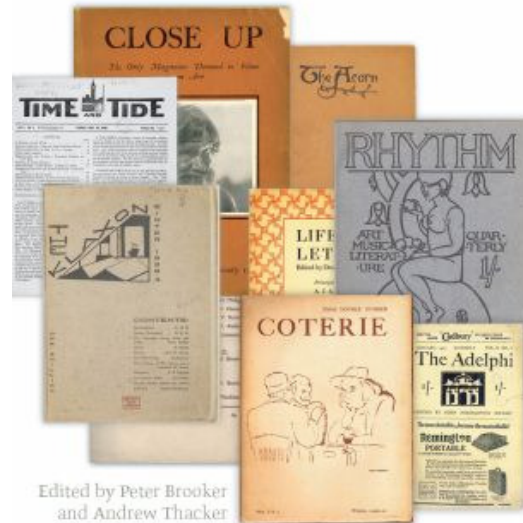
**Peter Brooker, Andrew Thacker, Sascha Bru** and **Christian Weikop**

Forthcoming

OXFORD

# The Oxford Critical and Cultural History of Modernist Magazines

Volume I, Britain and Ireland 1880-1955



- The first of three volumes of a multi-authored and comprehensive history of Modernist magazines
- An unprecedented and exciting resource for Modernist Studies
- Expert scholarship informed by the latest developments in the study of material culture and book history
- Examines the cultural and historical background of the magazines, relating artistic modernism to social and cultural modernity
- Includes general and part introductions highlighting key themes in magazine culture

The first of three volumes charting the history of the Modernist Magazine in Britain, North America, and Europe, this collection offers the first comprehensive study of the wide and varied range of 'little magazines' which were so instrumental in introducing the new writing and ideas that came to constitute literary and artistic modernism in the UK and Ireland.

In thirty-seven chapters covering over eighty magazines expert contributors investigate the inner dynamics and economic and intellectual conditions that governed the life of these fugitive but vibrant publications. We learn of the role of editors and sponsors, the relation of the arts to contemporary philosophy and politics, the effects of war and economic depression and of the survival in hard times of radical ideas and a belief in innovation. The chapters are arranged according to historical themes with accompanying contextual introductions, and include studies of the *New Age*, *Blast*, the *Egoist* and the *Criterion*, *New Writing*, *New Verse*, and *Scrutiny* as well as of lesser known magazines such as the *Evergreen*, *Coterie*, the *Bermondsey Book*, the *Mask*, *Welsh Review*, the *Modern Scot*, and the *Bell*.

To return to the pages of these magazines returns us a world where the material constraints of costs and anxieties over censorship and declining readerships ran alongside the excitement of a new poem or manifesto. This collection therefore confirms the value of magazine culture to the field of modernist studies; it provides a rich and hitherto under-examined resource which both brings to light the debate and dialogue out of which modernism evolved and helps us recover the vitality and potential of that earlier discussion.

**Readership:** Students and scholars of literary and artistic modernism; cultural historians of the twentieth century

## THE KEYNOTE SPEAKERS

**Mark S. Morrisson (Penn State University)**

***Modernism in the Borderlands: Transnationality and Regionalism in Southwestern U.S. Periodicals***

Mark S. Morrisson is Professor of English and of Science, Technology, and Society and associate head of English at Penn State University and is the author of *The Public Face of Modernism: Little Magazines, Audiences, and Reception 1905-1920* (Wisconsin, 2001) and *Modern Alchemy: Occultism and the Emergence of Atomic Theory* (Oxford, 2007). He has also published articles in a number of journals, including *PMLA*, *ELH*, *Modernism/Modernity*, *Modern Fiction Studies*, *Journal of Modern Literature*, *James Joyce Quarterly*, *Labour History*, and others. He is 2<sup>nd</sup> vice president of the Modernist Studies Association, co-editor, with Sean Latham, of the new *Journal of Modern Periodical Studies*, and series editor of *Refiguring Modernism: Arts, Literatures, Sciences*, an interdisciplinary book series at Penn State University Press. He is currently working on a monograph on modernism and the occult and on a co-authored book with Robin G. Schulze on modernism of the Southwestern United States. He has contributed essays to the first two volumes of *The Oxford Critical and Cultural History of Modernist Magazines*, edited by Peter Brooker and Andrew Thacker.

**Timothy O. Benson (Robert Gore Rifkind Center for German Expressionist Studies at the Los Angeles County Museum of Art)**

***What You See Is What You Get: Mobility, Geography and the Modernist Magazine***

Timothy O. Benson is Curator of the Robert Gore Rifkind Center for German Expressionist Studies at the Los Angeles County Museum of Art. His many exhibitions have included *Expressionist Utopias* (1993) and *Central European Avant-Gardes: 1910-1930*, which toured Munich and Berlin in 2002 and for which he co-edited with Éva Forgács, *Between Worlds: A Sourcebook of Central European Avant-Gardes*. His publications include *Emil Nolde* (co-curator 1995), and *Raoul Hausmann and Berlin Dada* (1986). He has received the German Order of Merit and fellowships from the Humboldt Foundation and the DAAD. He is currently co-editing an anthology entitled *Raoul Hausmann et les Avant-Gardes*, and has recently contributed essays to a number of forthcoming publications, including *The Oxford Handbook of Modernisms*, edited by Peter Brooker, Andrzej Gasiorek, Deborah Parsons, Andrew Thacker, as well as for *Bridging History: New Perspectives on the Brücke*, a volume about the first German Expressionist group, edited by Christian Weikop. He is also writing a chapter on Hamburg avant-garde magazines for *The Oxford Critical and Cultural History of Modernist Magazines, Volume 3: Europe 1880-1940*, edited by Peter Brooker, Andrew Thacker, Sascha Bru and Christian Weikop.

CONFERENCE STRUCTURE AT A GLANCE.

Streams - Key to grid:

**Avant-Garde Variations**

**Editors and Authors**

**Networks**

**War and Politics**

**National Identities**

Mon 13 July	Tues 14 July	Wed 15 July
	09.30 - 11.00 Streams: <b>Avant-Garde</b> , <b>Editors</b> , <b>Networks</b> Panels: 3, 11, 16	09.30 -11.00 Streams: <b>Avant-Garde</b> , <b>War</b> , <b>National I.</b> Panels: 7, 21, 25
	Tea/coffee	Tea/coffee
	11.15 - 12.45 Streams: <b>Avant-Garde</b> , <b>Networks</b> , <b>War</b> Panels: 4, 17, 18	11.15 - 12.45 Streams : <b>Avant-Garde</b> , <b>War</b> , <b>National I.</b> Panels: 8, 22, 26
12.00-14.00 Registration	12.45 - 14.00 Lunch	12.45 – 14.00 Lunch
14.00 – 15.30 Streams : <b>Avant-Garde</b> , <b>Editors</b> , <b>Networks</b> Panels: 1, 9, 14	14. 00 - 15. 00 <b>Keynote 2</b> – Timothy O. Benson	
Tea/coffee	Tea/coffee	
15.45 - 17.15 Streams: <b>Avant-Garde</b> , <b>Editors</b> , <b>Networks</b> Panels: 2, 10, 15	15.15 -16.45 Streams: <b>Avant-Garde</b> , <b>Editors</b> , <b>War</b> , <b>National I.</b> Panels: 5, 12, 19, 23	
17.30 -18.45 Welcome <b>Keynote 1</b> – Mark Morrisson	17. 00 -18.30 Streams: <b>Avant-Garde</b> , <b>Editors</b> , <b>War</b> , <b>National I.</b> Panels: 6, 13, 20, 24	
18.50 - 20.00 Reception Announcements Magazine Display /Images	19.30 Conference Dinner at Pelham House, Lewes 21.00 Brecht-Weill Performance	



## STREAMS AND PANELS

(The panels will be chaired by members of the Modernist Magazines Project)

### STREAM 1. AVANT -GARDE VARIATIONS

Monday 13<sup>th</sup> July PM

#### PANEL 1 (14.00-15.30)

**Ben Bedard (University of Buffalo, USA)**

Germination: A Material History of the Little Magazine

**Alan Golding (University of Louisville, USA)**

The *Little Review* and 'What it meant to be Avant-Garde'

**Eric Bulson (Hobart & William Smith College, NY, USA)**

Little Magazine, World Form

#### PANEL 2 (15.45-17.15)

**Victoria Kingham (De Montfort University, Leicester, UK – MMP team member)**

– *The Seven Arts*, *The Pagan*, and Americanization

**Craig Monk (University of Lethbridge, Canada)**

From the Melting Pot of the Paris Café: Arthur Moss's *Gargoyle* as Expatriate Magazine

Prototype

**Anne Reynes-Delobel (University of Provence, France)**

Being Americans Together: Alterity, Eccentricity and American Identity in *This Quartier* and *Transition Magazine*

Tuesday 14<sup>th</sup> July AM

#### PANEL 3 (09.30-11.00)

**Eric White (University of Edinburgh)**

'Manufactured Objects / Artisan and Artist': The 'Machine Age' in Transatlantic Magazines

**Kathleen Chapman (University of Southern California, USA)**

Modernist Transactions: Art and Advertising in *Das Plakat*

**Alix Davis (University of Pennsylvania, USA)**

The Vogue of Diversity: Representations of Artists in American Fashion and Lifestyle Magazines, 1923-1951

#### PANEL 4 (11.15-12.45)

**Alex Goody (Oxford Brookes University, UK)**

*Rogue Magazine* : Fashion, Feminism and the Avant-Garde

**Kathryn Ziesman (University of Regensburg, Germany)**

*off our backs*: Marginalized feminists creating a new Avant-garde

**Dorothy Rowe (University of Bristol, UK)**

Dada's Girls: La Paloma and Dada Angelika

**STREAM 1. AVANT -GARDE VARIATIONS continued:**

**Tuesday 14th July PM**

**PANEL 5 (15.15-16.45)**

**Jessica Horsley (Independent scholar, Basel, Switzerland)**

'From Russia with Love': The *Blaue Reiter* Almanac and *Studiia Impressionistov*

**Marina Dmitrieva (Centre of History and Culture of Central and Eastern Europe, Leipzig, Germany)**

*Der Sturm* as a Promoter of an Eastern European Avant-Garde

**PANEL 6 (17.00-18.30)**

**Will Norman (University of Kent)**

*View* and American Popular Culture 1941-47

**Antje Krause-Wahl (University of Mainz, Germany)**

*View* – in view of America

**Mata Dimakopoulou (National and Kapodistrian University of Athens, Greece)**

'Art is the Country of these Painters': Rethinking the (Un)American Contexts of Abstract Expressionism in the Late 1940s

**Wednesday 15<sup>th</sup> July AM**

**PANEL 7 (09.30-11.00)**

**Patricia Novillo-Corvalán (Birkbeck College, University of London, UK)**

Borges and the Little Magazines of Buenos Aires

**Patricia Oliveira Da Silva (King's College London, UK)**

Pessoa's Blast: Intersections between English and Portuguese Magazines

**Elena Hamalidi (Ionian University, Corfu, Greece)**

*To Triton Mati* and *Eikostos Aionas*

**PANEL 8 (11.15-12.45)**

**Amelia Kahl Avdić (University of Maryland, College Park, USA)**

"Yes, Yes" Dada in Yugoslav Modernist Magazines

**Irina Cărbăș (National University of Art, Bucharest, Romania)**

At the Speed of 75 Horsepower: Constructivism and Synthesis in 1924 Romania

**Emily Hage (Saint Joseph's University, Philadelphia, USA)**

*Die Schammade*: An International Venue of Exchange

## STREAM 2. EDITORS AND AUTHORS

Monday 13<sup>th</sup> July PM

### PANEL 9 (14.00-15.30)

**Stephen Rogers (University of Sussex, UK – MMP team member)**

Eclectic Trans-nationality, Cyric Connolly and *Horizon*

**Andrew Frayn (University of Manchester, UK)**

'A mere English urchin like myself': Richard Aldington's 'Letters from Italy' in the *New Age*.

**Matthew Chambers (SUNY Buffalo, NY, USA)**

Bridge between many Worlds: Rethinking Cultural Nationalism in the Pages of Tambimuttu's *Poetry* (London)

### PANEL 10 (15.45-17.15)

**Cate Huguelet (University of Cork, Ireland)**

Editing Modernity: H.L. Mencken, George Horace Lorimer and the Early Work of F. Scott Fitzgerald

**Lucas Tromly (University of Manitoba, Canada)**

Cosmopolitanism, Nativism, and Magazine Culture: Faulkner's *Mosquitoes* and 'The Battle of the Aesthetes' (Broom /American Mercury and Faulkner)

**James Dempsey (Worcester Polytechnic Institute, MA, USA)**

*The Dial* as 'Intellectual Sewer': A Defining Difference of Opinion

Tuesday 14<sup>th</sup> July AM

### PANEL 11 (09.30-11.00)

**Matthew Luskey (San Francisco State University, USA)**

Fruitful Failure: *The Seven Arts*

**Neil Matheson (University of Westminster, UK)**

Picabia, Barcelona and the Birth of 391: Modernism on the Periphery

Tuesday 14<sup>th</sup> July PM

### PANEL 12 (15.15 – 16.45)

**Ronan Crowley (University of Buffalo, NY, USA)**

'A censoring God came out of the machine': Con Leventhal's *Klaxon*

**Eleni Loukopoulou (University of Kent, UK)**

James Joyce and the Cambridge *Experiment*

**Conor Wyr (Independent scholar, London)**

Responses to James Joyce from *The Bell* to *Envoy*, 1941-1951

### PANEL 13 (17.00-18.30)

**Jenny McDonnell (Trinity College Dublin, Ireland)**

Beatrice Hastings, Katherine Mansfield and the *New Age*

**Gerri Kimber (Open University, UK)**

*Rhythm* and *The Blue Review*: The Émigré Connection

**Angela Smith (University of Stirling, UK)**

*Rhythm* and the Colonised Subject

### STREAM 3. NETWORKS

Monday 13<sup>th</sup> July PM

#### PANEL 14 (14.00-15.30)

**Sarah Turner (University of York, UK)**

A 'world-wide exchange of art-powers': *Orpheus*, the Theosophical Art Circle and intercolonial cultural networks, ca.1907-1914

**Lynette Roth (Saint Louis Art Museum, Missouri, USA)**

*a bis z*: The Organ of the Cologne Progressives

**Peter van der Meijden (University of Copenhagen, Denmark)**

Experience, Experiment, Cobra

#### PANEL 15 (15.45-17.15)

**Emily Burns (Washington University, St Louis, USA)**

*Le Courier Innocent* and *Giverny* as a Site for International Exchange

**Christopher Bains (Texas Tech University, USA)**

The Early Years of the *Paris Review*

**Natalie Adamson (University of St. Andrews, UK)**

A Discursive Construction: The Postwar École de Paris and the Art Press

Tuesday 14<sup>th</sup> July AM

#### PANEL 16 (09.30-11.00)

**Przemysław Strożek (Institute of Art, Polish Academy of Sciences, Poland)**

Toward Internationalism in Modern Art: *Blok* and its role within the network of Modernist magazines (1924-1926)

**Diane Silverthorne (Royal College of Art and Birkbeck, University of London)**

Modernism, Cultural Exchange and the Marketing of the Vienna Secession: *Ver Sacrum* and the Rejuvenation of Austrian Art and Design

**Ilaria Puri Purini (London Consortium, UK)**

*Soirées de Paris* and a European Network through Personal Relations

#### PANEL 17 (11.15-12.45)

**David Ayers (University of Kent, UK)**

Internationalism and the Idea of Europe

**Caroline Maclean (Birkbeck College, University of London, UK)**

– *Rhythm* and Russian Spiritual Aesthetics

**Birgit Van Puymbroeck (University of Ghent, Belgium)**

Towards an Anglo-French Aesthetic Identity: A network perspective on two 'little magazines' and two 'petites revues'

## STREAM 4. WAR AND POLITICS

Tuesday 14<sup>th</sup> July AM

### PANEL 18 (11.15-12.45)

**Debbie Lewer (University of Glasgow, UK)**

Internationalising Dada: *Cabaret Voltaire* as “propaganda magazine”

**Sascha Bru (University of Ghent, Belgium – MMP research consultant)**

Eying the Page: Anti-Ocularcentrism in Dada and Surrealist Little Magazines

**Edward Timms (University of Sussex, UK)**

*Der Brenner* and *Die Fackel*: From the Habsburg Empire to the Holocaust

Tuesday 14<sup>th</sup> July PM

### PANEL 19 (15.15-16.45)

**Sabine Kriebel (University College Cork, Ireland)**

Revolutionary Embodiment in Photographic Illusions? John Heartfield’s *AIZ* Photomontages in a Material Context

**Andres Zervigon (Rutgers University, NJ, USA)**

Persuading with the Unseen? *Die Arbeiter-Illustrierte-Zeitung*, Photography, and German Communism’s Iconophobia

**Maïke Steinkamp (University of Hamburg, Germany)**

The Art Journal *Kunst der Nation* and the Nationalisation of Expressionism, 1933-1935

### PANEL 20 (17.00-18.30)

**Jennie Hirsh (Maryland Institute College of Art, USA)**

Fear of Painting: *Prospettive* and the Question of French Modernism in Fascist Italy

**Silvia Bottinelli (Tufts University, Boston, USA)**

seleARTE (1952-66) in the International Sphere: Constructing a New Italian Identity after Fascism

Wednesday 15<sup>th</sup> July AM

### PANEL 21 (09.30-11.00)

**Michael Rozendal (University of San Francisco, USA)**

The *Left*: Aesthetic Coalition, Constraining Internationalism

**James Smith (University of Queensland, Australia)**

'Bolshevik with a human face': The 1930s Literary Magazine and British Government Surveillance

**Sarah Fedirka (Arizona State University, USA)**

– Mapping a Subaltern Modernism. Modernist Re-Orient-ations

Wednesday 15<sup>th</sup> July AM

### PANEL 22 (11.15-12.45)

**Bjarne S. Bendtsen (University of Southern Denmark)**

The Legacy of the Danish Art Magazine *Klingen* during the Great War

**Tamara H. Schenkenberg (University of Wisconsin-Madison, USA)**

The Art Periodical *Kriegszeit*: The Magazine Medium as German Artists’ Response to the First World War

## STREAM 5. NATIONAL IDENTITIES

Tuesday 14<sup>th</sup> July PM

### PANEL 23 (15.15-16.45)

**Richard Price (British Library, UK)**

Sylvia Pankhurst's *Germinal*: Work and Play and Internationalism

**Alice Kelly (Linacre College, University of Oxford, UK)**

Dialogues and Exchanges in *Art and Letters*

**Christina Britzolakis (University of Warwick, UK)**

*The Dial* and Cosmopolitanism

### PANEL 24 (17.00-18.30)

**Rosalind McKeever (University of Kingston, UK)**

The Presses of Florence, the Brushes of Milan and the Caffeine of Europe: *Leonardo, La Voce, Lacerba* and the making of an Italian Culture

**Scott Budzynski (Justus Liebig University, Giessen, Germany)**

The City as House: Space and Identity in *Casabella* and *Domus*

**Alessandra Como (University of Salerno, Italy)**

Bernard Rudofsky in *Domus*

Wednesday 15th July AM

### PANEL 25 (09.30-11.00)

**Abigail McEwen (Metropolitan Museum of Art, New York, USA)**

The Cosmopolitan Vision of Arts Magazines in Revolutionary Cuba

**Natalie Espinosa (Colección Patricia Phelps de Cisneros, New York, USA)**

Mario Pani, *Arquitectura /México* and National Architecture

**Laura Castro (School of Arts – Catholic University, Porto - Portugal)**

Two Portuguese Magazines from the First Half of the Twentieth Century: *A Águia* (1910-1932) and *Civilização*

### PANEL 26 (11.15-12.45)

**Dominika Buchowska (University of Poznan, Poland)**

Magazines of the Futurists: Attempts to Reshape National Identity in Poland in the 1920s

**Margery Palmer McCulloch (University of Glasgow, UK)**

'New Voices and National Continuities: Little Magazines and a Late Phase of Scottish Literary Modernism in the 1940s'

## ABSTRACTS

### STREAM 1. AVANT-GARDE VARIATIONS (AGC)

**Ben Bedard (University of Buffalo, USA)**

#### **Germination: A Material History of the Little Magazine**

The purpose of this paper is to provide a narrative of the little magazine from *The Germ*, in 1850, to *Poetry*: a magazine of verse in 1912. Many histories of the little magazine begin the movement in 1912, but I argue that the basic format of the little magazine began with *The Germ*. I then trace the little magazine's history and evolution through several publications including *The Century Guild Hobby Horse*, *The Yellow Book*, *The Knight Errant*, *Bibelot*, and *The Chap-Book* in Chicago. I show that what the little magazine became in modernism was shaped by the history of the little magazine in the late nineteenth century, owing a debt to the theories of William Morris and his example of the Kelmscott Press. The paper also demonstrates the affect of designers of posters and illustrators on the little magazines, especially the work of such artists as Jean Cheret, Toulouse Lautrec, Aubrey Beardsley, Will Bradley, and Frank Hazenplug. I argue that this development of the little magazine is essential in understanding the genre as it emerged as the main vehicle of the publication of the modernists: a genre politically and morally challenging that supports new artistic ideas.

**Alan Golding (University of Louisville, USA)**

#### **The *Little Review* and ‘What it meant to be Avant-Garde’**

*The Little Review* rightly enjoys a central place in literary history for its support and advancement of modernist literary experiment, a support embodied in its publication of the work of Pound, Lewis, Eliot, Loy, the Baroness Elsa von Freytag-Loringhoven, Hemingway, Williams, Stein, Barnes and others and in its promotion of both Imagism and the more polemically avant-garde movements of Dada and Surrealism. The received view of *The Little Review* as an unambiguous proponent of modernist experiment is complicated, however, by a close scrutiny of the magazine's issue-by-issue publication history, which reveals emerging modernist experiment in conversation (one of Margaret Anderson's models for her editing) with a range of far more traditional and even conservative literary practices and attitudes, especially in the magazine's early years.

At stake here is not simply a richer understanding of how *The Little Review*'s avant-gardism developed in dialogue with much more mainstream writing within the magazine's own pages, but also a methodological reconsideration of our approaches to modernist little magazines more generally. Taking *The Little Review* as a test case, I plan to consider the apparently conflicting relationship between two models of literary history. According to the first, what we might call a “quotidian” model that readers will recognize from New Historicist practice and the work of foundational figures as diverse as Clifford Geertz, Michel Foucault, and Michel de Certeau, we understand literary history—indeed, any history—best by investigating mundane

daily practices. Thus we might come to understand the significance of a little magazine best—or generate the fullest, most satisfactory descriptive account of a magazine—by a detailed issue-by-issue analysis that paid equal attention to canonical and forgotten writers, ideas, practices, arguments and so on. A second model, what we might call an “avant-garde rupture” model, understands the significance of a little magazine in the same way that it understands literary history more generally, as a sequence of avant-garde moments of crisis and break punctuated by fallow periods of dull artistic practice best consigned to the dustbin of history. Only a combination of these models can provide an adequate descriptive account of *The Little Review*’s place in modernism. While *The Little Review* has always, and not inaccurately, been associated with the promotion of experimental modernism, with its epigraph “Making No Compromise with the Public Taste” often taken as a synecdoche for the magazine’s relationship to a wider audience, the reality is rather messier. I have argued elsewhere for a dialogic relationship between *The Little Review* and the more mainstream *Dial*. While Pound saw his choices as contending either with “lunacy” at *The Little Review* or “stodge” at *The Dial*, like many of his peers, he published in both places. Here I wish to explore the relationship between “lunacy” and “stodge” in the pages of *The Little Review* itself.

**Eric Bulson (Hobart & William Smith College, NY, USA)**

### **Little Magazine, World Form**

The little magazine is currently experiencing something of a boom. Brown University and the University of Tulsa have teamed up to digitize full runs of British and American magazines published between 1910-1920 and Peter Brooker and Andrew Thacker are in the process of editing an ambitious three-volume cultural and critical history (due out in 2010) that will include countries in Eastern Europe as well. The construction of such an archive for modernism’s most popular medium will enlarge the scope of the material that scholars can work on and provide a better understanding of how modernism happened. Where the little magazines of modernism emerged, traveled, and died out, however, is still very much up for discussion. This panel, “Little Magazine, World Form,” responds to the longstanding assumption that the little magazine is an exclusively Western phenomenon. I will consider instead how this “world form” played a significant role in the production and reception of modernist literature in countries like Barbados, India, Egypt, Japan, Jamaica, Trinidad, Norway, Nigeria, Sri Lanka, and New Zealand (to name only a few). Of particular interest to me is the way that the little magazine was part of an expansive media network that made it possible for literature to circulate both locally and globally.

Formal questions don’t usually come up in discussions of little magazines. And yet, like the novel, whose “worldliness” has been studied by Edward Said, Franco Moretti, Roberto Schwartz, and Pascale Casanova, the little magazine is a worldly literary form in its own right, one that underwent significant formal changes as it traveled from the center to the periphery, and, on occasion, back again. Indeed, examples of this compromise between a foreign form and a local form (and material) abound in Egypt, Barbados, and India. In this panel, I will consider the ways that the little magazine made it possible for countries on the “periphery” of the world system to



participate in the formation of a global literary space. Moreover, I am interested in the portability of the little magazine from place to place, the way that it moves (and does not) between countries and continents. Once we begin to think about the little magazine as a “world form,” some provocative questions arise: How does this global perspective on the medium challenge the ways we think about the production and reception of modernism around the world? How does it force us to rethink how the networks of literary exchange and circulation actually worked?

**Victoria Kingham (De Montfort University, Leicester, UK - MMP team member)**

### ***The Seven Arts, The Pagan, and Americanisation***

In spite of an assumption that the important little magazines of the American pre-World War I years are documents of high protest, they were sometimes also influenced by national trends. The government of the time launched an extensive program to deal with a total of approximately 14 million new immigrants to the country; July 4 1915 saw the first ‘Americanization Day’: the first government ‘Americanization Bulletin’ (1918) summarises activities since 1915 and sets out a national training program for American citizens. A kind of artistic or ‘cultural’ nationalism was a prime concern of the magazine *The Seven Arts*, published in 1917. Its two prime movers, James Oppenheim and Waldo Frank, were both staunchly American, even though *The Seven Arts* favoured an anti-government, pacifist philosophy, which led to its cessation after twelve issues.

The editor of *The Pagan*, Joseph Kling, was Jewish. His magazine, though it published the work of various new young writers, also published a great deal of work by Russian Jewish immigrants many of whom made their home in New York’s Lower East Side and the editorials at least show a concern for this community, many of whom lived in poverty, being garment operatives or factory workers on starvation wages. While Kling’s magazine was later pronounced as much ‘of the Village’ as any other, it is nevertheless more consciously marginal than many of the ‘avant-garde’ publications which flourished at the same time and which have since become established as critical milestones for an emergent modernism. In addition to its unwavering pacifism Kling’s magazine is anti-‘Americanization’ and, though radical, it demonstrates a radical side of Greenwich Village different from the normal rather glitzy idea of a bohemian intellectual community supported by wealthy patrons. Despite its publication span of six years, *The Pagan* has almost been forgotten.

**Craig Monk (University of Lethbridge, Canada)**

### **From the Melting Pot of the Paris Café: Arthur Moss’s *Gargoyle* as Expatriate Magazine Prototype**

Studies of high modernism give deserved credit to Eugene Jolas for providing readers in Europe and the United States a venue in which ideas central to the movement were debated for an international audience. *transition* magazine (1927-38) fulfilled the promise of earlier American expatriate publications like *Broom*, *Secession*, and *This Quarter*. But very little attention is given *Gargoyle*, the first magazine published by

Americans in Paris after World War I. Established by Arthur Moss in 1921, Gargoyle promised “to publish the best work attainable from the Latin Quarters of London and New-York as well as Paris.” In spite of this desire to provide a bridge across the Atlantic Ocean, acknowledging in part a growing interest in the “melting pot” of “the Paris café,” Gargoyle became the local creative sheet for Americans arriving in Paris, and its legacy is thus somewhat obscured. This paper will demonstrate how Gargoyle helped foster a community of Americans in Paris by providing a venue for the work of expatriates from Malcolm Cowley to Hart Crane. But it will also argue that by demonstrating the efficacy of publishing international authors, reproductions of visual art, and comparative criticism, Gargoyle provided an important example for modernist magazines that sought more actively an international audience through the rest of the 1920s.

**Anne Reynes-Delobel (Université de Provence, France)**

**Being Americans Together: Alterity, Eccentricity and American Identity in *This Quartier* and *Transition*.**

The aim of this paper is to focus on two Modernist magazines published in France in the 1920s, *This Quarter* and *transition*, in order to demonstrate how their engagement with the issue of “being American” shaped their editorial choices, determined their contents and was eventually of prime importance in redefining American prose and poetry.

While the question of cultural exchange was foremost in *This Quarter*'s and *transition*'s editors minds (and especially in Jolas's, for *transition* carried a great amount of European and South American art and literature in translation), yet the notion of influence does not suffice to describe and explain how the two reviews tried to articulate a transnational American identity. Indeed, at stake was the possibility to construct, from an eccentric location, a “critical relation” to the idea of a national art and, more generally, of a national culture.

An examination of the transatlantic forums orchestrated by the two magazines and the experimentations they encouraged shows that this critical relation was based on the use of alterity as a way to disengage both discussion and invention of an American literature from national or even cross-national notions of identity. This invites us to consider these expatriation magazines as places—or rather “non-places”—where the autonomy of American art and culture was progressively won.

**Eric White (University of Edinburgh, UK)**

**‘Manufactured Objects / Artisan and Artist’: The ‘Machine Age’ in Transatlantic Magazines**

In the *Little Review*'s 1923 ‘Exiles Number’, the artist Ferdinand Leger argued that ‘because the machine belongs to the architectural order it may hold a legitimate place in the world of the beautiful’. His two-part lecture ‘The Esthetics of the Machine’

posited that because engineers and artisans produced objects whose beauty often surpassed that of paintings produced by professional artists, the Machine Age demanded a new aesthetic vocabulary – one that could encompass mechanical and mass-produced as well as purely artistic objects. However, Leger undercut his own attempts to democratise the arts by linking his praise for industrial economies to almost feudal notions of ‘artisanship’, re-enforcing traditional social boundaries even as he attempted to destabilise aesthetic ones.

As the Anglo-American avant-garde turned increasingly to the trope of technology to explore problems of identity and artistic production, they often did so with reference to pre-industrial and artisanal practices. Accordingly, in literary networks, transatlantic modernists frequently turned to the traditional ‘nuts and bolts’ of print culture to form an integral part of their Machine Age aesthetics. Leger’s lecture is one of many diverse, and often, paradoxical, reactions to technology in modernist magazines. Writer-editors such as Bob Brown, Matthew Josephson, Ezra Pound, and William Carlos Williams challenged how texts were constructed, received, and transmitted throughout their careers, and drawing on examples in a range of transatlantic journals (including the *Little Review*, *Broom*, *Secession*, *transition*, and *Pagany*) and fine press editions, the paper will attempt to untangle the complicated relationship between technology and modernist writing that surfaced in the 1920s and early 1930s.

**Kathleen Chapman (University of Southern California, USA)**

### **Modernist Transactions: Art and Advertising in *Das Plakat***

*Das Plakat [The Poster]* (1910-1922) was meant initially to help an amateur poster-collecting club (Verein der Plakatfreunde) raise money to build its poster collection. Soon, however, it became one of the most important periodicals about graphic arts in early 20th-century Germany. While it focused primarily on posters and collecting, it also raised issues of design, various national traditions, individual artists, specific products and campaigns, collecting strategies, storage problems, etc. Furthermore, it served increasingly as a forum that opened onto larger discussions of issues such as the intersections between art and advertising—and how carefully those convergences should be managed—early advertising theory, differences between German and other national approaches to selling, the integration of new artistic movements like cubism and expressionism into poster design, and advances in typography and printing techniques. In my paper, I will analyze *Das Plakat* as an important route through which international modernist aesthetic approaches and ideals were integrated into German mass culture before and immediately after World War I. Additionally, I will show that *Das Plakat*, despite its investment in the professionalization of advertising and its overt endorsement of capitalist structures, can in many ways be regarded as both a modern and a modernist publication.

**Alix Davis (University of Pennsylvania, USA)**

**The Vogue of Diversity: The Representation of Artists in Miguel Covarrubias's *Vanity Fair* Caricatures**

Artists emerged as frequent and prominent subjects of American fashion and lifestyle periodicals during the second quarter of the twentieth century. On the pages of mass-market magazines, such as *Vogue*, *Vanity Fair*, and *Harper's Bazaar*, photographs and illustrations represented artists' likenesses, personalities, and points of view. A striking example is Miguel Covarrubias's "A Symposium," which is part of a group of caricatures entitled *On the Peaks of Montparnasse* that the Mexican-American artist drew for the April 1929 issue of *Vanity Fair*. Such images of artists by artists are significant because they articulated a vision for the American public of the breadth and depth of what constituted artists, their art, and their position in the ever-changing landscape of the modern art world.

In this paper, I argue that mass media images of artists such as Covarrubias's "A Symposium" suggest a greater degree of diversity than has previously been recognized in the interwar American art scene. Taking a broad view of the term "diversity," I demonstrate how the caricature's artist subjects are presented through lenses colored by not only identity politics, such as ethnicity and gender, but also contemporaneous geopolitical concerns, including nationalism and international hotspots, and artistic affiliation. Through engaging in close visual analysis of "A Symposium" and placing it in a larger cultural context, I suggest that such diverse artists, including the caricature's archetypes as well as its creator Covarrubias, were figures whose identities were highly fluid. Alternately configured as prototypical artists and as novel or even exotic figures, these artists helped delineate the boundaries of a "modern" and "American" art. At the same time, however, this published caricature also demonstrates how the magazine page served as a vehicle for assembling images of diverse artists into a collective presentation, which suggests, both for period readers and present-day art historians, a more pluralistic vision of the interwar and wartime art scene.

**Alex Goody (Oxford Brookes University, UK)**

***Rogue* Magazine: Fashion, Feminism and the Avant-Garde**

The magazine *Rogue*, published sporadically in New York from 1915-16 by Allen and Louise Norton and financed by Walter Arensberg, has most often served as a footnote in accounts of little magazines and modernism in New York. Taking literally Djuna Barnes's description of the 'harmless little *Rogue*' this magazine is usually merely seen as the conduit for Alfred Kreymborg and Walter Arensberg's meeting and collaboration on *Others*. Suzanne Churchill devotes some space to *Rogue*, and its publication of the work of Mina Loy before her *Love Songs* shocked readers in the first issue of *Others* in 1915, but still labels it a 'short lived miscellany'. *Rogue* magazine remains underexplored in the study of modernist magazines and particularly in its role in the negotiation of a particular ironic mode of *épater les bourgeois* art and culture. Linking fashion, feminism and the radical avant-garde within its pages the magazine juxtaposes Dada, Futurism and advertises for the 'Fall Styles at Finchley's'

and the Greenwich Village Inn ('Phone Polly or George'). Included in its pages is the work of Marcel Duchamp, Beatrice Wood, Mina Loy, Clara Tice, Alfred Kreymborg, William Carlos Williams, Djuna Barnes, Charles Demuth, Carl Van Vechten and Gertrude Stein. Thus, many of the names associated with avant-garde (American and expatriate) modernism appear in *Rogue*. This paper re-examines the radical status of *Rogue*, looking particularly at its metatextual narratives of gender and the avant-garde. The paper will focus on the actual pages of *Rogue* (rather than on selected images and texts that have been reprinted, anthologised or analysed) considering how the material space of the magazine and its contents articulated an alternate version of fashionable modernism.

**Kathryn Ziesman (University of Regensburg, Germany)**

***off our backs*: Marginalized feminists creating a new avant-garde**

In the midst of nationwide political and cultural upheaval, *off our backs* premiered in Washington D.C. in 1970 with the goal of providing women working to free themselves from dominant patriarchal institutions with an alternative source for both news and cultural issues affecting the female community. Out of several possible competing class and racially marked identities *off our backs* crafted a unifying and resistant feminist audience. Rather than focusing on a particular individual struggle, this publication expanded its perspective to include representation of a collective subject, which expands traditional Modernist fantasies of the individual artist transforming the Modern wasteland. Avant-garde principles are also present in *off our backs*, demonstrated by the staff's belief that individual aesthetic creation could be utilized to strengthen the political objectives of the collective movement. Collective empowerment in addition to individual empowerment is one of the magazine's primary goals, and it works simultaneously with the goal of establishing a new female national identity in America. This new identity was cultivated in the pages of *off our backs* by the artistic and literary contributions of some of the most socially marginalized women in the nation, including women of color, and even women in prison. This paper will examine the ways that *off our backs* worked to build a female national identity through its engagement with an aesthetic that was produced by socially marginalized women, thus reinventing the Modernist Avant-garde by raising a self-consciously politicized culture in opposition to dominant social norms.

**Dorothy Rowe (University of Bristol, UK)**

**Dada's Girls: La Paloma and Dada Angelika**

Standard art historical accounts of modernist avant-garde artistic activity in post First World War Cologne have tended to focus primarily on the emergence, development and demise of Cologne Dada in relation to the role played by Max Ernst within it. Scholarship on Ernst has tended to dominate the historiography of Cologne Dada at the expense of other key protagonists and to the detriment of an enriched historical account of the networks of artistic collaboration and inter-connectedness that characterised the era, both within and without Dada. Contrary to orthodox accounts, Ernst's departure from Cologne for a new surrealist life in Paris in 1922 (leaving

behind his wife, art historian and critic Luise Strauss-Ernst and his young son Jimmy), did not signal the end of Ernst's contact with his native city and those artists and friends whom he had left behind. My paper shall explore the various friendship networks between artists of the Cologne avant-garde both during and after Dada, focusing in particular on the relationships forged between the *Künstlerehepaaren* Martha Hegemann (1894-1970) and Anton Räderscheidt, Heinrich Hoerle and Angelika Fick Hoerle (1900-1923) with Ernst via the modernist magazines through which they were able to propagate their ideas and with which they were all involved via their own printing presses, the Schlömilch Verlag (based at the Hoerle's apartment) and *Stupid Verlag* (housed at the Räderscheidt's).

It is clear from extant visual evidence that it was Angelika Fick Hoerle especially, who was the lynch-pin in the interchange between the various factions and networks of artistic exchange that developed in the spirit of subversion in Cologne during the early 1920s. It was 'Dada Angelika', as Hegemann described her, whose work consistently appeared in all of the factional publications of the time - *Bulletin D* (Max Ernst 1919), *Stupid I* (Hegemann, Räderscheidt Seiwert, Heinrich Hoerle, 1920) and *Die Schammade* (Max Ernst 1920). Her tragic and premature demise from tuberculosis in 1923 can only leave us to speculate how she might have altered the course of Dada historiography if she had remained alive. My paper shall focus specifically on her contributions and involvement as mediator between Dadamax and Gruppe Stupid via her contribution to these magazines.

**Jessica Horsley (Independent scholar, Basel, Switzerland)**

**'From Russia with Love': The *Blaue Reiter* Almanac and *Studiia Impressionistov***

The *Blaue Reiter* almanac (Munich: Piper, 1912) has been treated in practice as an outcrop of German culture – and the co-editor Kandinsky as an 'honorary German' – but in fact it was defined principally by its Russian origins. Despite the abundance of literature on the *Blaue Reiter* then, the essence of the homonymous almanac has largely been obscured. In part this is due to its supremely challenging nature, but other factors have also influenced its reception. One of the most decisive of these is the Russian language barrier, aggravated by the Cold War and only mildly ameliorated since the 'thaw'. Thus *Studiia Impressionistov*, edited by the almanac essayist Nikolai I. Kulbin and published in St Petersburg in 1910, has passed Western scholars by almost entirely, yet it represents the single most important precedent for *Der Blaue Reiter*.

The almanac is distinguished most comprehensively from other Munich periodicals of the time by its transnationalism. It was conceived to unite artistic currents in France, Germany, and Russia, and it was in the case of the latter two realms that the editors' wish was most fully realised. The publication reversed the usual flow of information by bringing Russians and their ideas to a Western readership. This paper compares *Der Blaue Reiter* and *Studiia Impressionistov*, thereby shedding new light on the Russian origins of the Munich publication, and establishes transnationalism as one of the almanac's defining features.

**Marina Dmitrieva (Centre of History and Culture of Central and Eastern Europe [GWZO] Leipzig, Germany)**

### ***Der Sturm* as a Promoter of an Eastern European Avant-Garde**

Why and how did the German magazine *Der Sturm* promote cultural projects of the Eastern European Avant-Garde? In order to answer this question, I will re-evaluate the role of its publisher Herwarth Walden who is mainly known as herald of Expressionism, organizer and cultural mediator of international artistic movements before the WWI. However, since 1920s, Walden established a connection with modernist artists from the new countries which emerged after the collapse of the great empires in Eastern Europe. Walden's most intensive contacts bent him with the Hungarian artists, but also with the artists from Russia, Poland, Bulgaria, Romania and Jugoslavia. For many of them, *Der Sturm* was an important European cross-road station. Walden organized exhibitions of several artists from "new Europe" in his gallery in Berlin providing their access to the European modernist scene. As I want to argue, for Eastern European modernists, *Der Sturm* was not only one of the most influential and well known artistic magazines, but also, concerning its concept and design, a model having a paradigmatic function for the creation of new magazines, such as Polish *Blok* or *Praesens* as well as Ukranian *Nova Generazia*.

The key questions of my paper:

How did the network of international Modernism function across the borders of new states and political systems? How far the concepts of artistic autonomy were affected by the (left) political ideas? How did the modernist magazines conceptualize the discourse of center and periphery? How were national identities re-articulated and instrumentalized?

**Will Norman (University of Kent, UK)**

### ***View* and American Popular Culture 1941-47**

This paper examines the encounter between models of high and low culture in the avant-garde magazine *View*, published in New York between 1941 and 1947. *View* was the artistic focus for a transnational group of broadly surrealist writers and artists, relying for much of its content on contacts established through the arrival of émigré figures from across the Atlantic during World War Two. *View* printed Rimbaud's dictum "il faut être absolument moderne" at the top of each issue, and despite its clear indebtedness to European high-cultural ideals of formal innovation, abstraction and intellectual difficulty, I will suggest that the magazine was most modern in its efforts to assimilate American popular forms into its vision of a radical culture. Among its pages, *View* reviewed popular cartoons alongside modernist poetry, while essays on Charlie Chaplin and W.C. Fields were juxtaposed with discussions of continental philosophy and original illustrations by leading surrealists. *View* was also one of the first publications to elevate the New York jazz scene to the status of avant-gardism, necessitating its own commentary.

Using evidence from the text and illustrations printed in *View*, I will present a miniature case-study of the melding of cultural registers which took place among the pages of the journal, as home-grown American popular culture came into contact with a European modernism in flight from Fascism. The critical narrative which emerges from this encounter presents an alternative perspective to Theodor Adorno's influential attack on the American culture industry, and begins a reorientation of the standard account of cultural variety in this period.

**Antje Krause-Wahl (Akademie für Bildende Künste der Johannes Gutenberg-University of Mainz, Germany)**

### ***View* – in view of America**

The topic of my paper will be the surrealist magazine *View*, edited by Charles Henri Ford between 1940-1947. Inspired by the French *Minotaure* and the *London Bulletin* it was founded to bring surrealist aesthetics to the US and introduce European immigrants to the American public.

In January 1943 the *Americana Fantastica* issue was released, relying heavily on photography and collage (Helen Levitt, Joseph Cornell, Georges Platt Lynes amongst others). The umbrella term in the title depicts both artistic creations and stereotypes of the American society. Dickran Tashjian (*A Boatload of Madmen*, New York: Thames and Hudson 1995) looking at the editorial holds the opinion that this issue is a defining moment for *View*. Ford distanced his magazine from French Surrealism while broadening its possibilities with an international focus.

But is this really the case? In my paper I will look closely at the layout, images and texts in *Americana Fantastica*. How is the surrealist aesthetic in the magazine to be described? How do photographs, collages and the general layout construct or deconstruct an image of America?

Exploring *View* further I will examine its connection to the fashion world, aiming with fashion advertising for a special audience. Avant-garde magazines are regarded to play a major role in shaping an avant-garde but compared to other surrealist magazines with strong theoretical background *View* is rather an eclectic magazine depended on the personal choice of its editor. Does *View* anticipate artistic life style magazines like Andy Warhol's *Interview*?

**Mata Dimakopoulou (National and Kapodistrian University of Athens)**

### **'Art is the Country of these Painters': Rethinking the (Un)American Contexts of Abstract Expressionism in the Late 1940s**

This paper explores the concern with the cultural specificity of American art and its discourses through the periodicals that hosted the early art and theory of Abstract Expressionism. Mapping post-war intellectual contexts; looking back on the interwar European avant-gardes; providing a platform for the artists' theory, unlike their interwar precedents, the periodicals of the late 1940s inflected the felt need among



American artists to redefine the aesthetic, philosophical and cultural borders of modern art. From Kant to Blanchot and Levinas, from Maya Deren and Apollinaire to Louise Bourgeois and Jackson Mac Low, as spaces of reception and experimentation, *Iconograph*, *The Tiger's Eye*, *Possibilities* and *Instead*, shift from an earlier attempt in American institutional contexts to posit the sources of modern art as transhistorical and transcultural to positing the universality of forms and subjective agency as historical imperatives for post-war American art. This paper reconsiders the negation and invention of a national identity against the backdrop of a recent shift of emphasis in the social history of American art, from documenting how heroic individualism became complicit with the cultural politics of the Cold War to reassessing the forms and the discourses Abstract Expressionism as attempts to redefine political engagement and the cultural role of art. Alongside issues of American art's cultural legitimacy and the exclusion of other cultural fields, the preoccupation with history, artistic form, and the philosophical and historical contexts of European and American art, rather than marking the historicization and the mis/appropriation of avant-garde radicalism, will be reconsidered as inflecting cultural anxiety, expectancy and risk.

**Patricia Novillo-Corvalán (Birkbeck College, University of London, UK)**

### **Borges and the Little Magazines of Buenos Aires**

In the early 1920s Jorge Luis Borges founded the first two Buenos Aires avant-garde magazines: the mural broadsheet *Prisma* (*Prism*) and the review *Proa* (*Prow*), both of which lay the foundations for a decade of artistic ferment and experimentation in the Argentine cultural scene. Borges had spent his formative years in several European cities, and during his sojourns in Seville and Madrid, became acquainted with the avant-garde movement *Ultraísmo*, of which he became an ardent theorist and practitioner with ensuing publications in a range of Spanish little magazines including *Grecia*, *Ultra*, and *Tableros*. On his return to his native Argentina the youthful and passionate Borges fashioned himself the Latin American ambassador of *Ultraísmo*, leading to the creation of *Prisma* and *Proa*. This paper will argue that in the effervescent climate of Argentina in the 1920s, Borges's avant-garde poetics paved the way for the emergence of a new literary generation that aimed at renewing prose and poetry and that challenged the cultural and linguistic conventions of the time. It will demonstrate that the journal *Proa* introduced Argentine audiences to the latest literary and artistic innovations of both home and abroad, bringing together a series of numbers that contained, among other items, Borges's pioneering review of *Ulysses* and fragmentary translation of 'Penelope', articles on Dadaism, Futurism, and Surrealism, and the literary production of fellow writers who had absorbed the latest avant-gardist tendencies. In a larger way, the paper will reveal that for Borges, the *Proa* magazine project stood as a traveller's compass with which to navigate the tempestuous currents of literature, discovering uncharted shores, and working at the forefront and most difficult place of the ship.

**Patricia Oliveira Da Silva (King's College London, UK)**

**Pessoa's Blast: Intersections between English and Portuguese Magazines**

This paper focuses on the significant role played by the modernist magazine *Blast* (1914-1915) in the reception of English modernism in Portugal as a case study of cultural exchange between modernist movements in a transnational European context. It ascribes the reception of Imagism and Vorticism to the poet Fernando Pessoa, who had in his possession the two issues of *Blast*. As the leading figure of Portuguese modernism, Pessoa played a largely unacknowledged part in the reception and dissemination of contemporary English movements in Portugal through the auspices of modernist magazines such as *Orpheu* (1915) and *Portugal Futurista* (1917). Despite the distance in time between these two magazines, they constitute two instances of the same movement, known as the first Portuguese modernism. *Orpheu* displays a similar emphasis on the universality of native art to *Blast*, as well as focusing on the new possibilities of expression derived from machinery, particularly salient in the poems of Pessoa's heteronym Álvaro de Campos. Although *Portugal Futurista* has hitherto been considered as the moment of reception of Futurism in Portugal, texts such as 'Ultimatum' arguably owe as much to the Vorticist manifesto of the first issue of *Blast*, combining texts and art work in a manner evocative of the magazine. Based on a comparative analysis of manifestoes and literary texts present in these literary magazines, this paper proposes to examine and appraise the nature of the intersections between the English and the Portuguese avant-gardes.

**Elena Hamalidi (Ionian University, Corfu, Greece)**

***To Trito Mati and Eikostos Aionas***

I will be presenting the two Greek art magazines *To Trito Mati* and *Eikostos Aionas* and will be considering their impact on the art criticism of the 1930s and the networks of artists, intellectuals and men of letters supporting them. *To Trito Mati* was published by the painter Nikos Hadjikyriakos-Ghika together with the architect and intellectual Dimitris Pikionis and "a group of friends", writers and artists. Among them was the sculptor Michalis Tombros, publisher and editor of *Eikostos Aionas* ("20<sup>th</sup> century", Athens, 1933-34). The work of both artists as well as their magazines were considered avant-garde by most of the critics of their time (except for the left-wing critics), and both artists achieved important academic and other official positions during their lifetime. Ghika's and Tombros's work and theory actually owed a lot to the French *rappel à l'ordre* and École de Paris, Purism, as well as to the ideas and aesthetic criteria of Christian Zervos and the milieu of *Cahiers d'Art*. Zervos himself was one of the contributors of *Eikostos Aionas*, together with Le Corbusier (the first issue of the magazine came out only in French on the occasion of the 4<sup>th</sup> CIAM that took place in Athens). Ghika was also well acquainted with Zervos (he took part to a group exhibition at *Cahiers d'Art* gallery in 1934, and had an one-man show in the 1950s. During the 1920s and 1930s he had one-man shows at the Percier and Vavin-Raspail galleries). The importance of both art magazines lies in that they offer an insight in the reception of modernism in Greece and its interlinking with the quest for national identity. The theoretical approach articulated esp. in *To Trito Mati* can be related to the ideology of the Liberals, the modernization plan of the liberal

government of Eleftherios Venizelos and the official policy toward modernist tendencies in Greek art as well as Greek tradition.

**Amelia Kahl Avdić (University of Maryland, College Park, USA)**

### **“Yes, Yes” Dada in Yugoslav Modernist Magazines**

The centerpiece of the Yugoslav avant-garde in the 1920s was the magazine *Zenit* (Zenith). Founded in Zagreb in 1921 by eccentric writer Ljubomir Micić (1895-1971), *Zenit* proclaimed the attitudes, influences, and activities of the avant-garde group of the same name. *Zenit* subtitled an “International review for art and culture” was an amalgam of -isms including expressionism, futurism, constructivism, and Dadaism. Although Micić later disassociated *Zenit* from Dada, the magazine used Dadaist strategies including denial of logic, an aggressive, performative tone in articles and manifestos play with the sound and visual possibilities of language in poetry, and publishing different content in multiple languages simultaneously.

Yugoslav Dada also arose in three small publications *Dada Tank*, *Dada Jazz*, and *Dada-Jok*. Former Micić supporter Dragan Aleksić (1901-1958) published single issues of *Dada Tank* and *Dada Jazz* in 1922, breaking away from the *Zenit* group after giving a Dadaist lecture in Prague and corresponding with other European Dadaists including Kurt Schwitters and Raoul Hausmann. In response, Branko Ve Poljanski (1898-1947), Micić’s brother, published *Dada-Jok*, as an insert to *Zenit*.

All of these aesthetic debates about Dada can be traced in *Zenit*, *Dada Tank*, *Dada Jazz*, and *Dada Jok*. This paper will explore the development of Dada in these magazines and how it relates to the dual concerns of the Yugoslav avant-garde: how to develop a unified national identity for the young country while becoming part of the international modernist community.

**Irina Cărăbaș (National University of Art, Bucharest, Romania)**

### **At the Speed of 75 Horsepower: Constructivism and Synthesis in 1924 Romania**

In 1924 the future surrealist painter Victor Brauner and his friend, the poet Ilarie Voronca, brought out in Bucharest a publication under the title *75 HP* (horsepower). This magazine, conceived from the very beginning in a sole issue, was instrumental in establishing the two editors, both in their twenties, as fully autonomous avant-garde artists.

The unique place held by this magazine within the Romanian avant-garde was due only in part to its very short life. A remarkable layout, freely experimenting with design and typography, echoed the dada-like overtones of the content. Vituperations such as “Reader, disinfect your brain” or “Littérature, le meilleur papier hygiénique du siècle” went in with the *75 HP*’s self-declared constructivist orientation. The magazine’s *pièce de résistance*, the “pictopoetry”, was a sample of visual poetry, perfectly underscoring the idea of synthesis, placed at the core of several major avant-garde theoretical directions. In this particular case, the synthesis would refer to crossing media boundaries and, at the same time to transgressing artistic movements’

boundaries. It is in this way that the “pictopoetry” became a synthesis of dada, constructivism and futurism.

Starting from this point, the aim of my paper is to connect *75HP* with other Romanian contemporary avant-garde journals which have embraced the constructivism as well and which, moreover, had almost the same collaborators. I will investigate the key concepts of constructivism and the modes they relate to each other or gain a particular status within each publication. The attitude towards other journals (local or European), sometimes implying rivalry, also played a considerable role in shaping the constructivist discourse in Romania. They enacted as platforms where accelerated transformations, alterations and recasts of the avant-garde discursive directions took place, while acknowledging the theoretical stance as an equal partner of the artistic practice.

**Emily Hage (Saint Joseph’s University, Philadelphia, USA)**

**– *Die Schammade*: An International Venue of Exchange**

During World War I and its aftermath, the Dadaists hijacked the journal medium to create an international network of exchange. By producing and exchanging art journals, this international, heterogeneous group of visual artists, writers, and performers forged a sense of identity based on diversity and distance rather than on conformity and proximity. At a time of fervent nationalism, these individuals, hailing from cities as disparate as New York, Zagreb, Berlin, Paris, and Cologne, championed artistic, political, and linguistic multiplicity. They took advantage of the journal medium to juxtapose many languages, media, and artistic strategies, to combine texts and images, and to promote their remarkably distinct interpretations of the nonsense word, “Dada.” At the same time, the Dadaists, who included Marcel Duchamp, Max Ernst, and Hannah Höch, recognized that this mass produced medium was uniquely suited to fostering connections at a time of strict censorship and limited travel and exhibition opportunities. They used their graphically striking publications – *Dada*, *Die Schammade*, and *Dada Tank*, among many others – to share their artworks and writings with each other, and their dependence on these publications altered the very nature of the art they produced.

My paper focuses on one particularly remarkable journal, *Die Schammade*, which was edited in Cologne by Max Ernst with the help of Johannes Baargeld and Hans Arp in April 1920, four years after the original Dadaists first gathered in Zurich. Created as part of the Cologne Dadaists’ efforts to be active members of the international network of exchange generated by the Dada magazines, this graphically daring publication presents poems, essays, assemblages, and even pin-up photographs that express the editors’ version of Dada, which are deliberately juxtaposed with creative contributions from other Dadaists internationally. The names of Cologne, Paris, and Berlin Dadaists printed on the cover, as well as the combination of German, French, and even English texts found throughout the publication announce the magazine editors’ global ambitions. In addition, a poem and an assemblage by Cologne Dadaists reproduced in *Die Schammade*, which are based directly on works found in earlier Dada journals, demonstrate the group’s dependence on their publications as a primary means of sharing their creative output with one another. Although *Die*

*Schammade* is generally recognized by scholars in the field, it is among the less examined Dada art journals, and its full significance remains largely overlooked. By offering a close analysis of this single edition magazine, my paper aims to elucidate the central role the Dada art journals played in engendering the extraordinarily diverse, international, and multicentered nature of the Dada movement.

## **STREAM 2. EDITORS AND AUTHORS**

**Stephen Rogers (University of Sussex, UK – MMP team member)**

### **Eclectic Trans-nationality, Cyric Connolly and *Horizon***

By focusing on the early issues of *Horizon*, this paper seeks to reveal the cultural construction of Connolly's conception of the modern movement. The role of the editor is explored in relation to financial backing and in relation to the complex interactive negotiations with other participants in the editorial management of the magazine. The emphasis is on the formative aspect of these processes and the way in which outcomes are determined through a series of contingencies. These arguments are extended to cover the way in which ideas are developed through personal orientations pre-dating *Horizon* into larger and more wide-ranging cultural paradigms, which influence the way in which the culture has been interpreted by later critics. The emphasis is placed on the way in which these formations engage with trans-nationality. Whilst the magazine was based in the context of wartime Britain – especially during the Battle of Britain – it embraced a limited but significant transnational element. This paper aims to tease out these contradictory dynamics in order to better understand the formation of the early cultural maps of modernism.

**Andrew Frayn (University of Manchester, UK)**

### **'A mere English urchin like myself': Richard Aldington's 'Letters from Italy' in the *New Age*.**

Richard Aldington had a strained relationship with his home country throughout his life. Part of the American-led Imagist movement, exiled (voluntarily) from England from the late 1920s, and forsaken almost wholly by the nation of his birth after publication of his iconoclastic *Lawrence of Arabia: A Biographical Enquiry*, his ambivalent sense of national identity was taking shape even before the formative experiences he underwent in the First World War. This is examined with reference to recent theoretical works on Englishness on geographies of literature and locations of identity.

Aldington's 'Letters From Italy', published in A.R. Orage's *The New Age* between 12 February and 10 July 1913, show the early stages of the development of his complex sense of national identity and belonging. Already becoming known for his Imagist poetry, and about to be married to fellow-Imagist H.D., Aldington, still only 20, shows a distaste for England and its people. He calls for 'a tax on English tourists', as if he should fall under a different category; his complaint that 'The English notion of

Bacchic orgies is as revolting as the English misconception of most things' attests to his dislike for conventional Anglo-Christian notions of morality. A preference for other national literatures, evidenced by his being 'compelled to take German poets and French poets and American poets, but hardly ever an English poet' (from Egoist review of Blast) is demonstrated.

However, these complaints against the structures from which he is dislocated in Italy are circumscribed by the conditioning of the English education system, the discourse he employs drawing on the Western canon. While he values French and Italian culture, and his exposure to other European literatures and peoples, these are judged by many of the same English values which he decries so shrilly.

**Matthew Chambers (SUNY Buffalo, NY, USA)**

**Bridge between many Worlds: Rethinking Cultural Nationalism in the Pages of Tambimuttu's *Poetry* (London)**

Decolonization carried very real effects, not just across the former imperial holdings, but for those living in the British Isles as well. One characteristic of this shift is its foregrounding of a cultural nationalist pose – one which sought to harness local perspectives with a nationalist frame. Literary magazines, on the one hand, can work to institutionalize such positionings, but on the other hand, magazines can contaminate the hermetic seal applied to common projects, and in turn, act as intersections of differing perspectives. For instance, Tambimuttu's editorial approach to *Poetry (London)* was far less rigorous, and one could charge, less coherent, than editors such as F.R. Leavis, T.S. Eliot, or even Geoffrey Grigson of *New Verse*. His publishing of poets associated with the "Apocalyptic" of the 1940's alongside poets like Louis MacNeice and Stephen Spender earned him the characterization of an opportunist, a purveyor of what was fashionable in Fitzrovia during the war - the ultimate in coterie stylization. I want to contest this assessment as it largely ignores Tambimuttu's negotiation of his colonial identity within the metropole, and further how his editorial strategy in *Poetry (London)* actually operates as a savvy exposure of points of tension within English culture, especially in relation to other cultures in the Empire. I find that the focus on this periodical, largely produced during World War II, or the moment when the myth of unification was at its most potent, offers fertile territory to explore another aspect of English cultural nationalism: namely, a construction of Englishness in opposition to its non-English subjects.

**Cate Huguelet (University College Cork, Republic of Ireland)**

Editing Modernity: H.L. Mencken, George Horace Lorimer and the Early Work of F.Scott Fitzgerald

With close to 160 published short stories, F. Scott Fitzgerald proved a near-ubiquitous presence on the American magazine scene from 1919 to 1940. Interestingly, the predominant vehicles for his earliest offerings were manned by two taste-makers of radically disparate character: George Horace Lorimer of the *Saturday Evening Post* and H.L. Mencken of the *Smart Set*. Lorimer's mass-market giant celebrated the

American business ethic, encouraged conspicuous consumption, and even endorsed eugenics. Mencken's mid-sized review, conversely, waged sardonic war on the very middle-class values Lorimer promoted, at times launching direct attacks on the larger magazine. Whether explicit or not, however, these editors and their publications were locked in an ongoing debate over the issues that made modernity.

Drawing upon the work of George Bornstein, Jerome McGann, and Mark Morrisson, I propose to explore the materiality of Fitzgerald's early work as it first appeared in the pages of the *Smart Set* and the *Post*. Considering Fitzgerald's stories in their original manifestations to uncover the bibliographic codes inscribed there enables an unfreezing of his work; it is reframed as part of a dialogue with the material that surrounds it, with the ideologies of the editors that published it, and with the complex temper of modern America itself.

**Lucas Tromly (University of Manitoba)**

**Cosmopolitanism, Nativism, and Magazine Culture: Faulkner's *Mosquitoes* and 'The Battle of the Aesthetes' (Broom /American Mercury and Faulkner)**

My paper historicizes William Faulkner's second novel *Mosquitoes* (1927) in debates about the nature of American modernism that fuelled clashes between literary magazines in the mid-1920s. Specifically, I examine the tension between nativist and cosmopolitan modernisms that underwrote the rivalry between writers associated with the avant-garde magazine *Broom* and those linked to Mencken's *American Mercury*. The animosity between these groups came to a head with the publication of Ernest Boyd's piece "Aesthete: Model 1924," a caricature of a cosmopolitan modernist that stakes out a nativist agenda. Beyond its larger significance as a major event in American literary circles, this factional clash, which Malcolm Cowley dubs "The Battle of the Aesthetes," helps us reconstruct the terms through which American modernists in the mid-1920s debated the cultural politics of their work.

"The Battle of the Aesthetes" is an essential context for Faulkner's *Mosquitoes*, a self-conscious consideration of the politics of American modernism set in bohemian New Orleans. The novel presents a scathing satirize of cosmopolitan modernism through a buffoonish and hypocritical dilettante who is strikingly similar to the Ernest Boyd's Aesthete. It also rejects a narrowly nativist agenda by pointing out the limitations of the work of a regional Midwestern novelist. Ultimately, *Mosquitoes* attempts to resolve the ideological rift that gave rise to "The Battle of the Aesthetes." Faulkner experiments with ways in which different strains of modernism might be reconciled and, through a brooding sculptor whose work is both sophisticated and local in raw material and subject matter, attempts to figure an American modernism that is simultaneously cosmopolitan *and* nativist.

**James Dempsey (Worcester Polytechnic Institute, MA, USA)**

### ***The Dial* as ‘Intellectual Sewer’: A Defining Difference of Opinion**

In the summer of 1924 a newspaper reporter from the Worcester (Massachusetts) Sunday Telegram conducted an interview with the portraitist John Christen Johansen, who had been hired by Worcester’s Clark University to paint a full-length portrait of its president, Wallace A. Atwood. At one point during the interview he trained his sights on an exhibit held earlier that year at the Worcester Art Museum entitled “Exhibition of the Dial Collection of Paintings, Engravings, and Drawings by Contemporary Artists.” The New York magazine *The Dial* was in many ways the premier avant-garde journal of its time, and one of its owners, Scofield Thayer, had amassed the works of art by a variety of modernist masters that comprised the exhibit.

Johansen was not impressed.

“The Dial,” he said, “is an intellectual sewer.”

Johansen may have felt safe attacking modernism in the pages a small provincial newspaper that was unlikely to be read by the sophisticates of New York, then the center of the art world. But unfortunately for Johansen, Worcester was Scofield Thayer’s hometown, and though Thayer rarely returned to the busy, hard-working mill-city that had afforded him his wealth, Thayer’s mother Florence and other relatives and friends still lived in Worcester, and Florence Thayer was heavily involved in the city’s society scene and the arts. One way or another, Thayer was bound to hear about the article.

Thayer responded with a slow roasting of Johansen and the Worcester Telegram that culminated in a “Comment” in *The Dial* in 1925 excoriating Johansen’s point of view. All in all, the affair was a classic exchange between Modernism and the (fast-disappearing) orthodoxy of the time. It also demonstrates Thayer’s view of philistinism not only as an individual failing but also as a systemic fault that ran through many levels of society, infecting the art world, academia and the media, a fact that for Thayer made the aesthetic and pedagogical mission of *The Dial* so important.

**Matthew Luskey (San Francisco State University, USA)**

### **Fruitful Failure: *The Seven Arts***

When the *Seven Arts* (November 1916- October 1917) folded after twelve issues, Van Wyck Brooks told his colleagues: “The time has come for us to write books.” On one level, Brooks’s claim signals a familiar defeat for little magazine editors. Faced from its inception with chronic economic pressures, a restricted circulation, mounting ideological rifts, and a pervasive attitude of suspicion by the public for its pacifist position against the war, the *Seven Arts* exemplified for Louis Untermeyer, poetry critic and contributor, the broader Modernist magazine culture’s “variously cynical, impudent, precious, outspoken, outrageous, unconsciously eccentric and purposely irrational” agendas.



My paper begins with Untermeyer's view of the *Seven Arts*' failure, and examines how it reflects a characteristic feature in Modernist memoirs, namely, the tendency to retrospectively minimize and marginalize the little magazine. I challenge this perspective by drawing on Lawrence Rainey's notion of a "publishing protocol" in which little magazines function as a first installment in a tripartite process that begins with the little magazine, continues with a small-press anthology and culminates in a book. I argue that the *Seven Arts*'s failure was particularly germane to the books that emerged from its chrysalis: Brooks's *Letters and Leadership* (1918), Waldo Frank's *Our America* (1919), Sherwood Anderson's *Winesburg, Ohio* (1919) and Randolph Bourne's *History of a Literary Radical and Other Essays* (1920, posthumously). Like other ephemeral modernist magazines, the *Seven Arts*'s failure precipitated a generation of cultural critics and several important literary careers.

**Neil Matheson (University of Westminster, UK)**

### **Picabia, Barcelona and the Birth of 391: Modernism on the Periphery**

'Il faut être nomade, traverser les idées comme on traverse les pays et les villes ...'  
Francis Picabia, 1921.

The avant-garde review *391* (1917-24), produced by Francis Picabia and published successively in Barcelona, New York, Zurich and Paris, was surely the most nomadic and cosmopolitan of the modernist magazines. Picabia was of Mexican, Spanish and French cultural heritage and his publications – like his art – are first and foremost reflections, self-portraits, of Picabia himself. *391* thus reflects Picabia's own hybrid sensibility and as with Dada in Zurich, inverts the cultural centre-periphery relationship.

*391* was born out of Picabia's withdrawal to Barcelona, then relatively provincial, in order to recuperate from his excesses of drugs and alcohol in New York, and from his urgent desire to evade the war. Suffering from neurasthenia, unable to paint and lacking all materials, Picabia turned instead to writing. In Barcelona, declared Picabia, there was 'nothing, nothing, nothing ..', compelling him to improvise, to recycle, to collaborate – hence his mechanomorphic images based on recycled engineering drawings. The covers of the first half of the series comprise mechanomorphic 'portraits' like those that Picabia published in Alfred Stieglitz's *291*, on which *391* was modelled, and immediately announce the eruption of the everyday – machines, commercial catalogues, popular magazines and cinema – within the world of modernist art and writing. How, then, does Picabia's cultural hybridity find expression in *391* and in what ways does his nomadism weave transnational networks that would culminate in the transfer of Dada to Paris and contribute to the emergence of surrealism?

**Ronan Crowley (University of Buffalo, NY, USA)**

**'A censoring God came out of the machine': Con Leventhal's *Klaxon***

In his October 1922 review of *Ulysses* for *The Quarterly Review*, Shane Leslie, an Irish-born diplomat and cousin of Winston Churchill, put it that Joyce had “done his best to make his book unreadable and unquotable, and, we must add, unreviewable.” Little less than a year later, the Jewish Dubliner and Zionist A. J. “Con” Leventhal was to make a similar pronouncement *vis-à-vis* the book’s quotability. He could not give an adequate account of *Ulysses* in his review, “without,” he maintained, “actually quoting the whole book, which is manifestly impossible.” Neither limitations of space nor copyright restrictions (a more recent setback) was the obstacle Leventhal faced. He had written his review for *The Dublin Magazine* but its editor Seumas O’Sullivan—himself mentioned in *Ulysses*—was forced to reject the piece after a threatened strike by his printers, the Dollard Printinghouse. Undeterred, Leventhal founded a journal, *The Klaxon*, to bring his review out. It ran to a single number, published in January 1924.

Bringing “an excess of Picabia” and “a whiff of dadaist Europe” to Free State Ireland, as Leventhal wrote in his “Confessional” editorial, *The Klaxon* championed a Joyce consonant with Max Jacob, the Dadaists and Picasso. This paper explores the affinities between Leventhal’s publication difficulties and Joyce’s own in the years prior to the publication of *Ulysses*, when, at home and abroad, his (Joyce’s) writing exhausted the very cultural institutions of its immediate circulation.

**Eleni Loukopoulou (University of Kent, UK)**

**James Joyce and the Cambridge *Experiment***

Launched in 1928 at Cambridge by William Empson and Jacob Bronowski, *Experiment’s* editorials advocated for a break with the established coterie, “the Illustrious Dead and Dying”. The title of the magazine, *Experiment*, reflected the innovation and excitement of the age, and was interlinked with the unprecedented rapidity of scientific and philosophical development — in part through the international group of scientists working at Cambridge at the time (among them Einstein, Dirac, J.B.S. Haldane, Rutherford, E.T.S. Walton, and others).

The group of intellectuals that formed the Cambridge *avant-garde* magazine *Experiment* (1928-1931) is of special interest because it was instrumental in the publication and dissemination of Joyce’s most experimental work from Paris to Cambridge and London. Members of the *Experiment* group were actively involved with Anglophone Paris-based *avant-garde* formations, particularly the one around *transition* that had already published parts of Joyce’s *Work in Progress*, and also contributions from the *Experiment* group and their 1930 Manifesto. In the early 1930s, Joyce was championed in Paris, London and Cambridge *avant-garde* circles, and *Ulysses* was taught at Cambridge by I.A. Richards and F.R. Leavis, despite the 1922-imposed ban of the book in the UK and reserved or hostile reviews by middle-brow or modernist writers (Woolf, Noyes, Gosse, J.C. Squire).

This paper will outline the background of the publication of the “Museyroom” extract from *Work In Progress* in *Experiment* 7, 1931, and examine Joyce’s enthusiastic engagement with the Cambridge intellectuals.

**Conor Wyer (Independent scholar, London, UK)**

### **Responses to James Joyce from *The Bell* to *Envoy*, 1941-1951**

Soon after James Joyce’s death in 1941, the Irish periodical *The Bell* published an obituary written by the novelist Elizabeth Bowen that called on Joyce’s Irish readers to embrace his works “as it is in our power, as his people, to know him as other countries do not.” Bowen’s rallying call is an important starting point in the first chapter of Joyce’s posthumous critical reception in Ireland, which is most notably expressed in little magazines like *The Bell* (1940-1954) and *Envoy* (1949-1951). Indeed, Bowen’s call later finds its most significant expression in *Envoy*’s ‘James Joyce Special Number,’ that appeared in April 1951 and has remained one of the most significant texts in Joyce’s early reception in Ireland.

This paper will examine contributions in both *The Bell* and *Envoy* that directly engage with the reception of his writing. Over the decade that these two magazines were published, there was a notable change in how Joyce was written about. The shift in attitude towards Joyce’s work also coincides with the re-alignment of Ireland’s relationship with Europe following the colossal changes in European history and culture during this period. Both *The Bell* and *Envoy* re-articulate Irish identity from contrasting national and transnational perspectives and they chart a change in cultural attitudes in Ireland, which contrast between nationalistic and autonomous ideals with more international Europeanism and cosmopolitanism.

**Jenny McDonnell (Trinity College Dublin, Republic of Ireland)**

### **Beatrice Hastings, Katherine Mansfield and the *New Age***

Between 1914 and 1915, Beatrice Hastings’ ‘Impressions of Paris’ were a weekly feature of A.R. Orage’s *New Age*. Writing under the pseudonym ‘Alice Morning’, Hastings offered musings on a diverse range of topics, from accounts of everyday life in the war-time city to commentaries on the Parisian artistic and social scene. Fuelled by her relationship with Amadeo Modigliani, Hastings’ time in Paris was often tempestuous, as is further evidenced by her clashes there with another daughter of the *New Age*, Katherine Mansfield. The relationship between the two women proved to be an uneasy one and Mansfield ultimately denounced Hastings as ‘loathesome (sic) & corrupt’, but at first they appeared to be likely allies, working in the male-dominated environs of the *New Age* between 1910 and 1911, even collaborating on a series of parodies of contemporary writers in 1911. Moreover, they were both ‘citizenesses of the world’, as John Carswell terms it, having left South Africa and New Zealand respectively to take up an itinerant lifestyle in Europe which brought them into contact with a range of artistic and literary modernists. This paper will examine the ways in which this émigré experience informed the work that each produced for the *New Age*. It will offer a comparative reading of a selection of their writings for the

*New Age*, focusing on the recurring trope of lone women travelling in Europe (France, Belgium and Germany), and will discuss the ways in which this émigré identity influenced the emergence of each writer's modernist aesthetic.

**Gerri Kimber (Open University, UK)**

### ***Rhythm* and *The Blue Review*: The Émigré Connection**

*Rhythm*, established in 1911, was an avant-garde publication with a bias towards Symbolism, the arts and Post-Impressionism, the music of Debussy and Mahler and the philosophy of Bergson. The list of contributors, unknown at the time beyond the confines of the Left Bank in Paris, reads impressively today and included Derain, Picasso, Tristan Derème and Francis Carco.

Co-editors John Middleton Murry and his future wife Katherine Mansfield, were well read in French literature; Murry in particular had spent time in Paris and made many acquaintances within its artistic community. There was also an émigré aspect to the contributors of both journals; Mansfield and Carco were both born and brought up in the south Pacific, and Eastern Europe was also strongly represented, with contributions by Floryan Sobienowski, who was also the magazine's 'Polish correspondent'.

This paper will highlight the extent of the émigré creative input into both magazines and also consider Murry's and Mansfield's own contributions, which frequently took French/émigré subjects as their theme. In addition, integrated as they were into the principal intellectual and artistic currents of French life, both editors would assimilate this Gallic creativity and its view of life, literature and art. This influence would manifest itself on the pages of *Rhythm* and its short-lived reincarnation as the *Blue Review*. As a result, both little magazines could be described as having a transnational identity, with a plethora of international correspondents publicizing the new movement of the avant-garde.

**Angela Smith (University of Stirling)**

### ***Rhythm* and the Colonised Subject**

The New Zealander Katherine Mansfield, the assistant editor of *Rhythm*, first met the Scottish painter J D Fergusson, its art editor, in Paris. Though Paris at the turn of the century was a focus for artistic innovation and debate, elements of the life there were politically and socially familiar, so they offered expatriate artists a comparative insight into their own national history. This was the heyday of major international exhibitions, such as the famous Exposition Universelle in Paris in 1900; the exhibitions' assertive nationalism and such abuses of imperial power as that exposed in Joseph Conrad's *Heart of Darkness* prompted artists from colonized regions, such as the Catalan Pablo Picasso and the Mexican Diego Rivera, to question imperialism. From its inception, before Mansfield became its assistant editor, *Rhythm* associated itself with freedom from the constraints of conventional civilisation and from conventional wisdom about colonialism. This is evident in its opening essay in which Frederick Goodyear emphasizes political and artistic liberation, 'a true impulse towards

conscious freedom. It comes to men who see instinctively that no man is certainly free till all men are free... it is the neo-barbarians, men and women who to the timid and unimaginative seem merely perverse and atavistic, that must familiarize us with our outcast selves'. The paper will explore this aspect of the magazine, focusing on its essays and editorials, on Fergusson's role as art editor, and on the poems and stories Mansfield contributed to *Rhythm* and the *Blue Review*.

### **STREAM 3. NETWORKS**

**Lynette Roth (Saint Louis Art Museum, Missouri, USA)**

#### ***a bis z*: The Organ of the Cologne Progressives**

In 1929, key members of the “group of progressive artists,” Franz Wilhelm Seiwert and Heinrich Hoerle, founded the journal *a bis z* (1929-1933). The group, more commonly known as the Cologne Progressives, generally falls outside the purview of the history of art of interwar Germany. And yet, *a bis z* attests to the artistic and political depth of Progressives' project, as well as to their involvement with the international avant-garde. As the journal's title suggests, its contents reflect a broad range of interests (“from a to z”), considering everything from local art production to the films of Sergei Eisenstein or Viking Eggeling and the art of Willi Baumeister or Theo von Doesburg. More than just an eclectic coming-together, one the group's central mottos—“From Regionalism to Internationalism”—was realized within the pages of their self-proclaimed “organ,” *a bis z*.

My paper examines *a bis z* and the artistic practice of the Cologne Progressives as a significant contribution to debates around art and left-wing politics during the Weimar Republic. Serving as a platform to posit an international community of “progressive artists,” *a bis z* also challenged what Seiwert, as the group's leading theorist, believed to be a retrograde, nationalist style. In fact, Seiwert's inaugural essay attacks *Neue Sachlichkeit* (New Objectivity), a popular term for representational German painting of the period. This contemporary critique of *Neue Sachlichkeit*, a term that has largely become synonymous with painting during the Weimar Republic, suggests a necessary reevaluation of our understanding of political painting in interwar Germany.

**Peter van der Meijden (University of Copenhagen, Denmark)**

#### **Experience, Experiment, Cobra**

CoBrA (Copenhagen, Brussels, Amsterdam, 1948-1951) is nowadays mostly known as a group, but historically speaking it was first and foremost a magazine, a series of collaborative works and a series of exhibitions. The subtitle of the magazine describes it as a *lien souple*, a smooth connection, between the Danish *Høst* group, the Belgian *Surréalistes-Révolutionnaires* and the Dutch *Reflex* group; a supra-national organisation that promoted contact between like-minded groups in various European states. What linked the three groups was an insistence on experience and experiment. Programmatic statements published under the heading of CoBrA are few and far

between; as its General Secretary, Belgian poet Christian Dotremont, once stated: CoBrA wanted to “tighten its ideological belt – in order to eat”.

Despite this claim, ideology is far from absent from the pages of the CoBrA magazine. The magazine inherited a wish to revive the politically active Surrealism of the late 1920s and early 1930s from its Belgian predecessor, *Le Surréalisme Révolutionnaire*; a highly idiosyncratic form of activist Marxism from the Dutch magazine *Reflex*; and a Marxist-inspired universal humanism from the Danish magazine *Helhesten*. However, the insistence on experience and experiment determined the guise under which these ideological strains manifested themselves in the Magazine. This paper examines the performative quality of the CoBrA magazine, the way in which the primacy of experience and experiment influenced the way text and images were treated and the way in which the texts and images in their turn introduce the reader to ideology *by means of* experience and *as* experience.

**Sarah Turner (University of York, UK)**

**A ‘world-wide exchange of art-powers’: *Orpheus*, the Theosophical Art Circle and intercolonial cultural networks, ca.1907-1914**

The Theosophical Society was a truly cosmopolitan movement; formed in the contact zones of empire, it boasted a global membership with an international headquarters in Ayer (Madras), as well as another headquarters in London. The term *theosophy*, meaning “divine wisdom” was loose enough to incorporate the strands of various world religions, and appealed to a global audience sympathetic to the idea of a “universal brotherhood” — at once at odds, and yet inherently part of, the imperial hierarchical model. This paper takes as its focus a group of little-known artists and writers based in London who called themselves the Theosophical Art Circle, and their journal, *Orpheus*, produced in London between 1907 and 1914. The group’s activities suggest a complex interface between art and artistic discourse, a concern for the “spiritual” and “mystical” which permeated late Victorian and Edwardian culture and an interest in the arts of the “East” (especially India, in this case). Yet these interconnections between cultural modernity, the global networks of the British Empire and fin-de-siècle mysticism have, on the whole, been left critically unexamined.

Of particular significance are the articles written by the Irish-born violinist, singer, writer and authority on Indian music (as well as the Theosophical Art Circle founding member), Maud McCarthy, and the Sri Lankan-British art historian, Ananda Coomaraswamy. Calling for a ‘world-wide exchange of art-powers’ and the moulding of a ‘cosmopolitan humanity’, McCarthy’s and Coomaraswamy’s articles offer an alternative view of art practice outside of the isolationism of national schools which have dominated the scholarship of this period.

**Emily Burns (Washington University, St Louis, USA)**

***Le Courier Innocent and Giverny as a Site for International Exchange***

From the late 1880s until the second decade of the twentieth century, Giverny was a wildly popular location for American artists who studied painting in France. So many Americans and other foreign artists flocked to the region here Claude Monet resided that it became a large artist colony by the 1890s. Starting in the early 1890s, a group of American artists in Giverny began to produce their own journal, which they called *Le Courier Innocent*. The journal was continued with under same name when its main contributors, including Thomas Meteyard, Theodore Butler and Dawson Dawson-Watson, returned to the United States in 1895. Two issues of the Giverny journal from the early 1890s have recently come to light, and are reproduced in the recent exhibition catalog for *Impressionist Giverny: A Colony of Artists, 1885-1915* (2007). These newly-accessible issues offer new insights on the relationship between artist and place and international artistic exchange at the end of the nineteenth century.

This paper looks closely at both the drawings and poetry of the journal in relation to both the artistic products and social exchanges of American artists in Giverny at the end of the nineteenth century. I argue that the journal offers a major contribution to our understanding of the American Impressionist's foregrounding of place in their artistic practice. It also suggests the institutionalization of the experience of the artist colony through the serial, communal project. The journal also helped to work through anxieties and negotiations of national identity in a space of extensive cross-national exchange in a way that is both reflected in and suppressed by contemporary paintings.

**Christopher Bains (Texas Tech University, USA)**

***The Early Years of the Paris Review***

*The Paris Review* emerged out of an aesthetic of avant-garde literary magazines of the early twentieth century associated with the city of the Paris. Ever conscious of the lingering effects of Dadaism and Surrealism, *The Paris Review* distinguished itself from the dominant tradition of literary magazines in 1953 by not publishing manifestoes or other aesthetic treatises that would link it to any particular movement. Instead the focus of the Review would be fiction, poetry and its interview series. In effect, *The Paris Review* completes the portrait of many major writers of the 20<sup>th</sup> century by providing human narratives which supplement available critical discourses. Looking back upon the principal actors of the period, the Review shapes and re-enunciates not only a genealogy of the tradition but also its mythology. This strategic re-centering of literary discourses around the men and women themselves contributes valuable information on the genesis of individual works. To a real extent, *The Paris Review* takes back literature from the critics and universities, rendering it to the writers, giving them a central role in shaping the reception of their work.

*The Paris Review* hosts interviews with literary figures, such as E. M. Forster, Ezra Pound, Ernest Hemingway, Tennessee Williams, Arthur Miller, Truman Capote, Jorge Luis Borges, Kurt Vonnegut, under the rubric "The Art of Theater," "The Art of Fiction" or "The Art of Poetry." From the privileged perspective of an invited

guest, the reader enters into contact with the thought of the masters of literature. The writers were undoubtedly aware of the success of the interview series, and knew that they would be in good company within the pages of the Review. The dithyrambic and hagiographic aspects of the interview series thus cannot be underestimated. The writers remained in many respects cultural heroes who traversed both world wars and some of the major political and economic upheavals of the twentieth century only to come out, if not ethically or emotionally unscathed, at least, secure in their place as writers. *Time* magazine had already called *The Paris Review* in just its fifth year, “the biggest little magazine in history.” Over the course of more than half a century, the Review earned numerous awards and accolades for its interview series including the 1967 George Polk Memorial Award for distinguished achievement in magazine reporting. I propose to study the early years of the review from both historical and formal perspectives to see how this period shaped the overall aesthetic and reception of the magazine.

**Natalie Adamson (University of St. Andrews, UK)**

### **A Discursive Construction: The Postwar *École de Paris* and the Art Press**

The identity of the postwar *École de Paris* is one of the most elusive, paradoxical and significant art historical problems, both then and now. This mythical “school” lacked well-known origins, tenured staff, or obedient pupils; it was a ‘school’ of art that evinced no stylistic coherence or directed purpose, tradition or influence. The supposed adherents were a motley bunch of dissenting individuals who worked in an exceptionally tense, competitive and factionalised art world where political contingencies were swiftly sutured to cultural production. This paper argues that the *École de Paris* was a critical fiction and a site of conflict, constructed by groups involved in both the production and reception of modern painting. The ontology of the *École de Paris* is found in the magazines, journals and newspapers of the postwar press, whether specialising in art (*Arts de France*, *Art d’Aujourd’hui*, *Cimaise*, *Derrière le Miroir*, *Cahiers d’Art*, *XX<sup>e</sup> siècle*, *Connaissance des Arts*, or *Quadrum*), political and philosophical commentary (*Esprit*, *Paru*, *Les Temps Modernes*, *Preuves*) or daily and weekly newspapers (*Les Lettres françaises*, *Arts*, *Combat*, *Action*, *Carrefour*, *L’Observateur*, *Le Figaro Littéraire*). Through an analysis of salient points in the art criticism and *enquêtes* that constituted the *École de Paris*, notably in *Esprit*, I intend to indicate the parameters of a mutable identity, moulded and re-moulded by the engagement of aesthetic and political debate. A multi-format press dedicated to cultural and intellectual questions both supported and constructed the networks producing a heterogeneous discussion articulating the possibilities and limits for painting at the postwar moment where modernism may be deemed to be in crisis. This is where we find an answer to the provocation of Samuel Beckett, who wrote in 1948 in the de luxe art magazine, *Derrière le Miroir*, “L’*École de Paris* – meaning to be determined.”



**Przemysław Strożek (Institute of Art, Polish Academy of Sciences, Poland)**

**Toward Internationalism in Modern Art: *Blok* and its role within the network of Modernist magazines (1924-1926)**

The visit by El Lissitzky of artistic circles in Warsaw (1921), the presence of Henryk Berlewi at the International Congress in Düsseldorf (1922), the exhibition of Mieczysław Szczuka, Teresa Żarnowerówna and Henryk Stażewski at the *Der Sturm* Gallery (1923) and the Exhibition of New Art in Vilnius (1923) were the major events which led to the establishing of the first constructivist group in Poland, known as *Blok*. The magazine, which was brought out under the same name in Warsaw (1924) and edited primarily by the group's leaders: Szczuka and Żarnowerówna, was intended to figure in an international network of modernist magazines. Thanks to its numerous contacts and the broad cooperation enjoyed by its members with other avant-garde circles, "Blok" played a significant role in developing the idea of internationalism with reference to art. During the two years of its existence, the magazine published theoretical articles by the Polish Constructivists and translations of texts concerning the international impact of modern art. During this period the artists associated with *Blok* were invited to exhibit in Riga, Brussels and Bucharest (1924), while their texts were also published by foreign avant-garde magazines. The only international exhibition organised by the group was held in 1926, this being devoted to modern architecture with an issue of "Blok" serving as the catalogue. This eleventh issue was also the last number of the magazine which was to play a significant role both as a formative medium of Polish Constructivism.

**Diane Silverthorne (Royal College of Art and Birkbeck, University of London)**

**Modernism, Cultural Exchange and the Marketing of the Vienna Secession: *Ver Sacrum* and the Rejuvenation of Austrian Art and Design**

The publication of the first issue of *Ver Sacrum* marked a pivotal moment for the Vienna Secession. Through its pages, the Secessionists announced their break with the conservative Vienna Academy, and the Künstlerhaus, Vienna's official exhibiting body, to create a new community of artists. The magazine was the first indicative sign of the Secessionists' stated aim: to bring a new art 'for all Austria into our daily existence'.

The magazine, like others of the period, featured new forms of '*kleinkunst*' (small art forms) from across the arts. These included literary contributions, such as poetry, polemic and playlets, by 'jung Wien' writers and others, including Hugo von Hofmannsthal and Rainer Maria Rilke. Examples of new architectural designs, avant-garde fine and applied arts drew on the work of artists and designers of the Secession, across the Austro-Hungarian empire, and beyond.

However, unlike other periodicals, *Ver Sacrum* was designed and edited by the Secession artists themselves. In this way, the periodical acted as an indicative showcase for the Secessionist's own design world, and promoted their interests in shaping and transforming public and domestic spaces. This paper will show how, through the formation of special committees and other means, the Secessionists exercised exceptional control over the signs and symbols they created to represent the

Secession. These deliberate marketing strategies were indicative of an early form of 'brand identity', which gave their public face its sense of unity, and even extended to a special supplement, in the *Wiener Allgemeine Zeitung*, to announce the magazine's launch.

**Ilaria Puri Purini (London Consortium, UK)**

### ***Soirées de Paris* and a European Network through Personal Relations**

My proposal focuses on art publication and the dialogue between France, Italy and Germany before First World War. My research will start in 1913 and I will take the magazine *Soirées de Paris* as one of the first examples of international cooperation: founded by Guillaume Apollinaire, Serge Férat and Hélène d'Oettingen, each of whom had personal relations with influential foreign artists and literates such as Léopold Survage, Alberto Savinio and Ardengo Soffici to name but a few, *Soirées de Paris* construed a net of unitary interdependent connections between artists all over Europe.

The founders of the French magazine managed to construct strong ties with other international publications, such as the German *Sturm* and the Italian *Lacerba*, through a direct collaboration with their directors: Herwarth Walden and Ardengo Soffici respectively. This exemplifies a European network through personal relations.

The paper will focus on the history of artistic collaborations between the magazines: *Soirées de Paris*, *Der Sturm* and *Lacerba*. How did these publications become the essential tool of the international avant-garde? How does a national magazine become an international one?

**David Ayers (University of Kent, UK)**

### **Internationalism and the Idea of Europe**

The period following the Great War and the Russian Revolution witnessed a significant modification of the idea of the nation. The Great War persuaded many to cultivate international links and eschew propagandistic nationalism. The Russian Revolution offered a model of international solidarity which challenged the nation state. Eliot's *Criterion* was among the cultural journals most closely attuned to the nature of these shifts, but its editor was increasingly averse to Communism yet sceptical about the alternative model of a Europe which might correspond to Christendom. This paper traces Eliot's editorial approaches to internationalism and the idea of Europe, which he tackled via a policy of combining different points of view, including strident anti-communism such as that of Henri Massis, but also the more restrained approach of his reviewer of Russian Periodicals, John Cournos, who I discuss in detail. Eliot's aim was to create a palate of ways of thinking which might create space for his own tentative model of European cultural convergence. Eliot was aware of the glamour and intellectual prowess of Leon Trotsky, who he discusses directly in some of his most interesting statements in the journal. The discussion of

Trotsky clarifies Eliot's disdain for the culture promised by Communism and the reason for his attempt to gather Europe as a bulwark against non-European Russia, even though he felt that nations had a monadic isolation which meant that this process was likely to be flawed. The paper goes on to set Eliot's European strategy in intellectual context, with especial reference to the ideas of Paul Valéry, an important touchstone for Eliot whose writing on Europe was known in Britain through journal publication.

**Caroline Maclean (Birkbeck, University of London, UK)**

### ***Rhythm* and Russian Spiritual Aesthetics**

This paper argues that *Rhythm* (1911-13), one of a cluster of pre-war journals and magazines, was key to the dissemination of a Russian-inflected spiritual aesthetics in England during its short life span. The journal was launched by John Middleton Murry and the critic Michael Sadleir but the visual quality of the magazine was established by the art editor, John Duncan Fergusson and the literary content was enhanced by Katherine Mansfield's short stories and later by her input as assistant editor.

*Rhythm* has been accurately classified by Mark Antliff as Bergsonian in philosophy and Scottish Fauvist in its aesthetics, with a clear Parisian emphasis. Less often noted is the wider international focus of the magazine, which included work by the Russian artists and writers Leonid Andreyev, Mikhail Larionov, Natalia Goncharova, the made-up Russian alias for Katherine Mansfield: Boris Petrovsky, and in the later issues Yone Noguchi's articles on Japanese aesthetics. Peter Brooker has noted the 'outsider' status of the magazine, and *Rhythm* certainly embraced this status, increasing the 'Agents for *Rhythm* Abroad' printed on the back cover and the foreign correspondents listed on the contents page. This paper focuses on the early introduction of Kandinsky's aesthetics to the British public via Michael Sadleir's article, 'After Gauguin' (1912), published two years before he translated Kandinsky's famous spiritualist treatise on art: *Über das Geistige in der Kunst*.

**Birgit Van Puymbroeck (University of Ghent, Belgium)**

### **Towards an Anglo-French Aesthetic Identity: A network perspective on two 'little magazines' and two 'petites revues'**

"C'est notre conviction que la prospérité du monde ne peut résulter que d'une union étroite et durable entre la France et l'Angleterre, union non seulement commerciale, mais intellectuelle et artistique". (Henry D. Davray and J. Lewis May, Editorial *The Anglo-French Review*, 1919)

In this paper I examine the relations between two French 'petites revues' and two English 'little magazines'. I focus on Remy de Gourmont's *Mercure de France* and André Gide's *Nouvelle Revue Française (NRF)* on the one hand, and on Ford Madox Ford's the *English Review* and T.S. Eliot's the *Criterion* on the other. As Morrisson (2001, 13) demonstrates, Ford was inspired by the *Mercure* to introduce a journal in England that could "simultaneously publish avant-garde literature and enjoy a central

position of cultural authority.” T.S. Eliot not only modelled the *Criterion* on the *NRF*, he also advocated exchange between the two magazines as he offered his “Lettres d’Angleterre” to the *NRF* and welcomed contributors of the *Revue* to the *Criterion* (Koffeman-Bijman 2003, 142).

This paper’s first aim is to set about reconstructing the network of writers, artists, printers and publishers around these four reviews in an attempt at mapping the cultural exchange between the English and French literary scene at the beginning of the 20<sup>th</sup> century. It shows that apart from Ford, also Pound, Lewis, and ‘les Imagistes’ were closely linked with the *Mercure* and that the *NRF* had ties not only to T.S. Eliot, but also to the Bloomsbury group.

Second, I address such questions as to how and why these particular sets of *liaisons* were formed, what their effect was on the collaborators of these journals, both in terms of artistic influence and commercial success, and to what extent these connections were actively pursued.

By focusing on these particular Anglo-French exchanges, this paper seeks to formulate an answer to the question as to how the idea of a “union étroite et durable” gave rise to an ‘Anglo-French aesthetic identity’ in the early twentieth century.

#### **STREAM 4. WAR AND POLITICS**

**Debbie Lewer (University of Glasgow, UK)**

##### **Internationalising Dada: *Cabaret Voltaire* as “propaganda magazine”**

This paper will examine from a fresh perspective one of the earliest material products of Dada and the context in which the term first appeared – the *Cabaret Voltaire* anthology, published by Hugo Ball in Zurich in May 1916.

It will consider the relationship between the anthology *Cabaret Voltaire*’s content and material qualities on the one hand, and those of the *Cabaret Voltaire* as live event and locale, on the other. It will reflect on the constituencies of each, emphasising the importance of where and how they differed. Precisely the complications of this relationship are very revealing of Dada’s operation as it first emerged in Zurich and ‘transnationally’ – beyond the borders of Switzerland.

My paper will focus on the function of the anthology as “propaganda magazine” (Ball’s term). It will offer a critical reading of the conscious self-positioning of ‘Dada’ at this nascent stage in relation to international modernism – particularly to Cubism, Futurism and Expressionism. Finally, it will examine the often overlooked, empirical conditions of the marketing and distribution of *Cabaret Voltaire*, locally and internationally. By these means, the paper will address the tensions – between ‘high’ and ‘low’, locality and internationalism, engagement and autonomy – that are relevant for and may indeed problematise our understanding of the dynamics of the wider avant-garde.

**Sascha Bru (University of Ghent, Belgium - MMP project research consultant at the University of Sussex, UK)**

### **Eying the Page: Anti-Ocularcentrism in Dada and Surrealist Little Magazines**

In this paper, I aim to uncover a subaltern tendency in German Dada and French Surrealist magazines to criticize visual culture as well as the essentially visual orientation of the medium 'little magazine'. In recent years there has been a growing interest in the way in which the arts and literatures of modernist avant-gardes such as Dada and Surrealism questioned the integrity of vision in general - a phenomenon for which Martin Jay's term 'anti-ocularcentrism' seems apt. In this talk I intend to show how that suspicion of the dominance of vision in culture at large translated itself on the pages of some of the best known continental vanguard periodicals.

**Edward Timms (University of Sussex, UK)**

### ***Der Brenner* and *Die Fackel*: From the Habsburg Empire to the Holocaust**

The concept of the 'little magazine' refers not only to the small circulations and diminutive formats of many modernist publications. It also alludes to their characteristically short life span. Walter Serner's Dadaist magazine 'Sirius' appeared in Zurich for just two years between 1915 and 1916. In London in the same period, 'Blast' (edited in London by Wyndham Lewis) managed only two issues, published in June 1914 and July 1915.

In this respect, as in many others, the leading Austrian modernist magazines were exceptional. Small they may have been in their physical format, but not in their life-span. 'Die Fackel' (The Torch) was published in Vienna continuously for thirty-seven years, from 1899-1936. There were 415 issues, adding up to a total of 922 numbers, making a total of 22,500 pages and about six million words.

'Der Brenner' (The Burner), published in Innsbruck, appeared far less frequently, in a total of 104 issues (about two million words). But those issues extended over a forty-five year period, from 1910-1954, although with significant interruptions.

How was this longevity possible – in a period of exceptional political turmoil that extended from the Habsburg Empire to the Holocaust? I'll suggest a series of answers, using categories that may prove useful for understanding the broader field of modernist magazines.

**Sabine Kriebel (University College Cork, Ireland)**

**Revolutionary Embodiment in Photographic Illusions? John Heartfield's *AIZ* Photomontages in a Material Context**

Between 1929 and 1938, John Heartfield published more than 200 photomontages in the Communist *Arbeiter Illustrierte Zeitung (AIZ)*, circulating these urgent, visually-compelling responses to the crisis of capitalism and the consolidation of National Socialism to an international audience in a picture magazine. Inspiring such prominent thinkers as Walter Benjamin, Bertolt Brecht, Sergei Tretyakov, Kurt Tucholsky and Louis Aragon, Heartfield's formally-innovative montages were central to discourses of modernity, leftism, and photographic mass communication. However, analytical attention to the visual devices and cognitive effects of these mass-media images is strikingly absent given their function as agitational propaganda—a scholarly gap that I address in my research. In a forthcoming article in *New German Critique*, I argue that Heartfield's 1930s photomontages simultaneously imitate and subvert the language of the photojournalistic culture industry by suppressing the seams of their manufacture. Drawing on "suture" in film theory, I examine how his photomontages summon their beholder, optically and psychologically, in the service of leftist agitation.

"Revolutionary Embodiment in Photographic Illusions?" extends this analysis to the illustrated journal itself. While "suture" can account for being bound up into the individual visual field of a single montage, that absorption is immediately interrupted by competing text and image on the facing page. How do we theorize spectatorial investment in a modern photographic magazine, in which text, image, and the bodily gesture of page-turning compete with the experience of looking? Is photography all alienating surface distraction as Weimar intellectuals assert, or does Heartfield propose another model? Drawing on Weimar discussions of distraction vs. absorption in the visual field (from Kracauer and Benjamin to advertising industry debates), as well as contemporary theories of embodiment and vision, this paper investigates the corporeal experience of looking and reading magazines as a political act.

**Andres Zervigon (Rutgers University, NJ, USA)**

**Persuading with the Unseen? *Die Arbeiter-Illustrierte-Zeitung*, Photography, and German Communism's Iconophobia**

*The Worker's Illustrated Magazine* (known as the *AIZ*) is widely recognized as a highly successful and politically radical alternative to interwar Germany's mainstream illustrated press. Far less acknowledged, however, is the extent to which the magazine's famously persuasive use of photography arose from deep misgivings with the medium's accuracy. This presentation will take a fresh look at the *AIZ*'s astonishing alchemy of image and text and suggest that this formula, meant to expose the unseen, arose not in an outright enthusiasm for photography but from an institutionalized German communism that strongly distrusted images.

**Maike Steinkamp (University of Hamburg, Germany)**

**The Art Journal *Kunst der Nation* and the Nationalisation of Expressionism, 1933-1935**

In August 1934 the painter Hans Pels-Leusden published an article in the art magazine *Kunst der Nation* entitled *Die Zukunft der Deutschen Kunst* (The Future of German art). Therein the author emphasized the enduring power of Expressionism and its relation to "today's renovators of the German nation", meaning the National Socialists, – who haven't noticed this correlation yet. Nevertheless Pels-Leusden was convinced that National Socialism and modern art, and in particular Expressionism, would find commonness in the long run. He was not solitary with this belief. Besides the "völkisch" (folkish) and national tendencies of the Kampfbund für deutsche Kultur, established in 1928, a progressive cultural opposition had formed prior to 1933, which spoke out for the elevation of Expressionism as a national, German art style and an ancestor of a modern tradition, whereupon the forthcoming "new German art" should be based. An organ of this generation of young artists, art historians and critics was the art-magazine *Kunst der Nation* between autumn 1933 and February 1935. In its short existence the magazine emerged as a main promoter of a new German art in the tradition of Expressionism under the conditions of National Socialism.

In my paper I would like to discuss the structure of the magazine *Kunst der Nation*, its protagonists and its debates. Regarding also the political and social environment I want to analyse in contrast to other art-magazines of this time the role the journal played in shaping a nationalistic modern art under the conditions of National Socialism and its failure in the end.

**Jennie Hirsh (Maryland Institute College of Art, USA)**

**Fear of Painting: *Prospettive* and the Question of French Modernism in Fascist Italy**

*"But the act of painting is no longer often characterized by courage as [it was] for Giotto, for Tintoretto, for Titian, for Caravaggio or for Van Gogh, on the contrary [it is characterized] by fear."* -- Renato Guttuso

The tabletop in Francesco Trombadori's 1942 *Still Life* painting includes a representation of a curious red magazine cover caught between a book decorated with a somber self-portrait of Paul Cézanne and a blue-and-white Dutch porcelain. Like a bright red stop sign, the magazine arrests the viewer long enough to read its bold, stenciled white letters spelling out "PAURA DELLA PITTURA," or "fear of painting," the subtitle often used to identify this peculiar painting. Perhaps enacting the "fear of painting" referenced by the journal's cover, three canvases turned away from the viewer rest against the back wall of the painting.

In early 1942, Sicilian painter Renato Guttuso guest-edited an issue of Curzio Malaparte's cultural magazine *Prospettive* focused on the theme "Paura della Pittura." In short, the contents of this issue fell into two categories: 1) editorials by then

contemporary painters on the fraught state of Italian painting at that moment and 2) French art criticism and original documents related to Cézanne and Pablo Picasso, who, by 1942, were accepted by most Italian painters as having, for better or worse, inaugurated the most radical formal strategies of modern painting. In casting together signs of Italian identity together with a testament to the anxiety connected to French painting, Trombadori's *Still Life* provides a pictorial analog for the "anxiety of influence" faced by modern Italian painters in the first half of the twentieth century. This paper will analyze not only what was at stake for Italian painters working in the shadow of the French in the early twentieth century but also the ways in which magazines functioned as sites of political and artistic debate regarding the francophilia as well as francophobia of Italian artists working under fascism who sought to legitimize and distinguish themselves.

**Silvia Bottinelli (Tufts University, Boston, MA, USA)**

### **seleARTE (1952-66) in the International Sphere: Constructing a New Italian Identity after Fascism**

The Italian little magazine *seleARTE* was printed by Olivetti between 1952 and 1966. Adriano Olivetti distinguished himself as an open-minded intellectual, supporter of Contemporary Art and Architecture and manager of the typewriter and publishing company named after his family. Together with Art Historian and Anti-Fascist activist Carlo Ludovico Ragghianti, who directed *seleARTE*, he shaped the initial project of the periodical.

Olivetti and Ragghianti believed in the necessity of rebuilding Italy intellectually and ethically after World War II, highlighting the role of the arts in the public sphere. For this reason, *seleARTE* consistently involved the readers in debates about art education, curatorial practices and conservation policies. The magazine also gave great attention to the global scene. This international focus can be interpreted as a way to:

- 1) Offer alternative models for Italy in the period of its reconstruction, referring to "other" situations as good or bad examples for the country.
- 2) Promote Modern and Contemporary Italian Art abroad in order to convey a new image of Italy after Fascism.
- 3) Encourage a reconsideration of the artistic geography, beyond the idea of center (Paris-New York) and periphery.

Ragghianti's theory put the stress on the individual artist creative process and negated any form of evolution in art. His method contrasted with the position of various international critics, who tended, in Ragghianti's opinion, to create a hierarchy between old and new tendencies. Nevertheless, he was open to discussion with scholars like, among others, James Thrall Soby, Alfred Barr and J.P. Hodin, who collaborated with *seleARTE*.



**Michael Rozendal (University of San Francisco, USA)**

**The *Left*: Aesthetic Coalition, Constraining Internationalism**

In the wake of the stock market crash and general financial collapse, the early thirties in America were a cultural period of realignment exploring a cultural synthesis between political and aesthetic radicalism. In the material culture of the period, we find *The Left: A Quarterly Review of Radical and Experimental Art* working to fuse a broad coalition of modernists and realists, cosmopolitan and regional voices, nationalists and internationalists. In this project, we can see the outlines of a chapter in American modernism that remains provocative if incomplete. With contributors to *The Left*'s Spring 1931 first issue ranging from the Objectivist Louis Zukofsky to the ploughman poet H.H. Lewis, the work in the journal spans divides of high and low. In the first issue, *The Left* is a relatively open proposition, an almost generic term followed by an exploration of the possible cultural forms, critical and creative, working in this direction. When the journal was criticized internationally by the doctrinaire *Literature of the World Revolution: Central Organ of the International Union of Revolutionary Writers*, the magazine undertook a self-critical reorganization, narrowing the range of work and effectively ending the journal after its Summer & Autumn 1931 second issue. This paper will explore both these limiting, centralizing cultural dynamics and the emergent possibilities of coalition in *The Left* that proposes a bridge between popular and aesthetically difficult work.

**James Smith (University of Queensland, Australia)**

**'Bolshevik with a human face': The 1930s Literary Magazine and British Government Surveillance**

The 1930s would see a new generation of literary magazines characterised by writing that manifested more explicit political and social themes, playing a crucial role in shaping the intellectual identity and networks of the 'Pink Decade'. Yet this orientation would establish a readership amongst an unexpected audience, as some of the most diligent British subscribers to these magazines were officers of the Security Service (MI5) and the police Special Branch.

This paper, drawing on a range of MI5 files that have only recently been declassified, will analyse how British intelligence monitored the international magazine networks of the 1930s. Such activity took a range of forms, including scanning issues to gather intelligence on contributors and topics covered, intercepting letters to the editorial offices, and obtaining reports on funding and distribution arrangements; and MI5 interest would extend from the most directly 'political' journals such as *International Literature* and *The Left Review* though to such influential periodicals as John Lehmann's *New Writing*.

MI5 undoubtedly viewed such magazines with suspicion, seeing them as part of a wider 'extremist' intellectual movement, offering subversive writing that was described as 'Bolshevik with a human face'. Yet this paper will argue that, far from seeking to censor such publications, these magazines provided MI5 with valuable information that allowed the agency to map out and monitor the shifting cultural

networks, both at home and abroad, that they regarded as politically dangerous. Thus this paper will show how, for MI5, even the most obscure modernist magazines of the 1930s could be transformed into a unique intelligence source.

**Sarah Fedirka (Arizona State University, USA)**

### **Mapping a Subaltern Modernism. Modernist Re-Orient-ations**

Having been spoken for and about in little magazines like *Poetry*, *Broom*, and *Laughing Horse*, with the publication of *Orient* in February 1923, the subaltern spoke back. *Orient's* editors, Hari Govind Govil and Syud Hossain, were Indian nationals, aggressive agitators for home-rule who emigrated to the United States in the early 1920s. Published in New York City, *Orient* (1923-1928) had distribution agents in England, France, India, China, and Japan, and an international list of contributors that included AE, Albert Einstein, Mahatma Gandhi, Kahlil Gibran, Romain Rolland, Rabindranath Tagore, and H. G. Wells.

Govil and Hossain promoted *Orient* as “A Magazine of Art and Culture” dedicated to “harmonious” interchange between East and West. Britain’s Indian Political Intelligence service (IPI) had a different understanding of the magazine’s purpose, however. This paper provides a brief history of IPI’s surveillance of *Orient's* pro-India contributors living in America, including American citizens. Drawing on reports collected through the British Library of Information (made public in 1997), this paper reads *Orient's* self-declared objective against IPI charges that Hossain and Govil intended the magazine to “ruin the white man’s control in the Orient” and to insight “the actual race war.” Situating *Orient* at the nexus of modernism’s cultural, political, and economic interfaces, this paper demonstrates how controlling Western perceptions of the East was as important to Anglo-American imperialism as controlling actual geographical territories. It reveals how a little-known subaltern little magazine threatened the empire by engaging Western imperialist politics on its own terms.

**Bjarne S. Bendtsen (University of Southern Denmark)**

### **The Legacy of the Danish Art Magazine *Klingen* during the Great War**

When young Danish artists gathered around the art magazine *Klingen* (1917-1920), the Great War was an unavoidable backdrop – even in neutral Denmark. In the initial issues, however, the war only made casual and infrequent appearances and thus did not seem to bother the artists living well on the lucratively booming interest for modern art in the new art centre of the North: Copenhagen. Still, editors Axel Salto and Poul Uttenreitter felt the urge to make a war number as late as May 1918; a number that celebrated war as had it only just begun.

On the basis of a general description of the magazine and the Danish war time avant-garde, this paper shall focus on *Klingen's* war number as an example of the artists’ naïve or cynically aestheticising conception of the war, which also might point towards a rather peripheral or delayed conception of modern art. The magazine

propagated a peculiar French inspired cubistic expressionism – despite the lack of influence from German expressionism, not least after Germany had lost the war and things German thus became even less *comme il faut* in Denmark, ‘expressionism’ was the popular tag on modern Danish art at the time. Finally, the paper will briefly draw lines to the descendants of the magazine: *Kvarnen* (1920), *Sirius* (1924-25), *Buen* (1924-25) and Poul Henningsen’s essential *Kritisk Revy* (1926-28).

**Tamara H. Schenkenberg (University of Wisconsin-Madison, USA)**

### **The Art Periodical *Kriegszeit*: The Magazine Medium as German Artists’ Response to the First World War**

Despite the vast research that exists on German artists’ response to the First World War, the art periodical *Kriegszeit* (Wartime), devoted entirely to the subject of war, has yet to be studied in depth. Published in Berlin from August 1914 to March 1916 by an influential dealer of modern art, Paul Cassirer, issues of *Kriegszeit* consisted of four original black-and-white lithographs that were interspersed with poems and other brief literary matter. The periodical’s contributors included some of the most well-known artists associated with German modernism, such as Max Liebermann, Ernst Barlach, and Käthe Kollwitz.

Although art-historical and historical scholarship acknowledges the influential role of this wartime magazine, it has often been limiting, characterizing *Kriegszeit* as a showcase of Germany’s nationalist war euphoria. What is missing from this analysis is an approach that considers the significance of *Kriegszeit* as a circulating periodical. My presentation examines how the *Kriegszeit* artists used magazine production to collectively respond to Germany’s role in the First World War while also exploring new strategies of art production and distribution.

## **STREAM 5. NATIONAL IDENTITIES**

**Richard Price (British Library, UK)**

### **Sylvia Pankhurst's *Germinal*: Work and Play and Internationalism**

Sylvia Pankhurst’s little-known magazine *Germinal* (1923-24) emerged as her socialist newspaper *The Workers’ Dreadnought* was on the verge of collapse. It is self-consciously and necessarily more of a literary production than the *Dreadnought* but this paper suggests that concepts of internationalism and work (and so play) are shared by both. *Germinal* also betrays the complex nexus of political, literary and artistic influences on Pankhurst, particularly the connecting of Arts and Crafts sensibilities with ideas of Revolution.

**Alice Kelly (Linacre College, University of Oxford, UK)**

### **Dialogues and Exchanges in *Art and Letters***

Herbert Read's 1940 discussion of what he terms the 'forgotten experiment' of his collaborative modernist periodical *Art and Letters* (1917-20) is a prescient one. Although written and read by relatively small elite and quickly forgotten after its last issue, the magazine was highly progressive in its promotion of European art and writing, encouraging a transnational exchange of ideas and influence. My paper attempts to address the scant criticism there has been on this little magazine, and suggest its significance to discussions of European modernist dialogues. Although placing itself within a delimited coterie of little magazines, *Art and Letters* addressed and utilised contemporary nationalistic discourse in order to reach a wider audience, claiming 'the educated man in the Army' during wartime would appreciate its efforts. It remained highly concerned with the effect of the war on national art, particularly the post-war regeneration of what one of the editors, Charles Ginner, calls 'the Art of the country'. However, prompted by another editor, Frank Rutter, the magazine's progressive agenda is clear in its simultaneous promotion of European art and writing. The multiple and hybrid influences on the magazine shape its own continual modification and flux, in terms of editorship, content and appearance. I am therefore interested in placing *Art and Letters* in context with other little magazines (*Coterie*, *The Owl*, and *Wheels*), in terms of implicit intertextual dialogues and their impact on the changing forms of this magazine.

**Christina Britzolakis (University of Warwick, UK)**

### ***The Dial* and Cosmopolitanism**

To what extent did modernist little magazines establish a transnational 'counterpublic' sphere? In my paper, I shall argue that *The Dial*, one of the most influential modernist little magazines, did much to establish an ideology of literary cosmopolitanism, which has arguably shaped the academic discipline of literature. Locating the moment of emergence of the magazine in the immediate aftermath of the First World War as a response to debates about internationalism in the US and abroad, I will suggest that the transatlantic redistribution of cultural capital was a crucial issue for its founders, Scofield Thayer and Sibley Watson, who, in conjunction with Ezra Pound, established the magazine's governing rhetoric of universalism. Modernism was defined as a quintessentially cosmopolitan enterprise, providing an arena of cultural self-fashioning independent of nation or locality and a synoptic overview of Western cultures. The detached, 'universal' vantage point of the survey became synonymous with the term 'civilization', and indeed with modernism itself. The *Dial*'s universalism was a promotional strategy which fashioned an ideal *Dial* reader, in a series of moves which, I shall argue, anticipated the New Criticism, and which raises broader questions regarding the conditions of transnational cultural exchange within the period.

**Rosalind McKeever (University of Kingston, UK)**

**The Presses of Florence, the Brushes of Milan and the Caffeine of Europe: Leonardo, *La Voce*, *Lacerba* and the making of an Italian Culture**

At the turn of the twentieth century Italy's *paese legale* and *paese reale* were miles apart; the latter in particular lacked a sense of Italian nationhood. It is questionable whether such a sense had been established by the time of Italy's entry into the First World War, but it is accepted that the Italian government's decision to end their neutrality was influenced by the nationalist rhetoric of the period. This paper looks at the involvement of Italian cultural journals of the first fifteen years of the twentieth century, centred around the Florentines Giovanni Papini, Giuseppe Prezzolini and the Milanese Futurists, in propagating a national cultural identity and how this relates to political nationalism.

Considering the ideologies of these writers and artists, or their rhetorics, as Walter Adamson prefers to construct it, this paper looks to draw out the motives, methods and degree of success achieved by these journals in producing not only an Italian culture, but one worth going to war to defend. The disciplines of political, social and cultural history collide, as they necessarily do in any contemporary discussion of Italian avant-gardes, and we see the intellectual unemployed of Italian society producing culture and in so doing influencing politics. Building on Adamson's charting of the rhetoric of these journals and Christine Poggi's discussions of *Lacerba* and interventionist art, this paper focuses on the importance of *Italianità* on the pages of these publications and in the consciousness of their readership, and the results for the nation as a whole.

**Scott Budzynski (Justus Liebig University, Giessen, Germany)**

**The City as House: Space and Identity in *Casabella* and *Domus***

In this paper I am proposing that architecture and the city in post-World War II Italy were significantly charged with meaning through associations made possible in the various architecture and design magazines. The two major architectural journals, *Casabella continuità* and *Domus* refer to house their name. Looking to object relations theory, specifically to the work of Donald Winnicott, I propose that the concept of the house is symbolic for a feeling of cultural identity or establishment of coherence in the social sphere.

The metaphor of the house was materialized in the practical work of the magazines' respective editors, Ernesto Nathan Rogers and Gio Ponti, in their iconic buildings *Torre Velasca* and *Pirelli Tower*, both ca. 1958 in Milan. While Ponti's *Pirelli Tower* was purely commercial, Rogers' *Torre Velasca* was mixed commercial and residential use.

Creating a house had a strong symbolic nature in the bomb-stricken city of Milan, and these two structures are presented in this paper as attempts at transforming the city into an identifiable space of Italian post-war Modernity. The significance of post-war modern Italian identity as represented through Milan was given an image through the two leading architectural magazines as both rationalist and design city. The meaning spaces of Milan exist to a large extent as architectural and design spaces produced in the magazine images and texts.

**Alessandra Como (University of Salerno, Italy)**

### **Bernard Rudofsky in *Domus***

This paper comments on the contribution in Modern magazines of the Austrian architect Bernard Rudofsky (1905-1988) starting, in particular, with his role during the 1930s in Italy at the architectural magazine <Domus> and then considering his work during the 40s and 60s in various magazines in the States, where he had to emigrate. In these magazine issues Rudofsky left a strong sign, re-interpreting Modernism through texts and images and through his own design work. The paper will make observations of the articles, editorials, graphic works by Rudofsky during these thirty-four years, pointing out the originality and strength of the visual conversation and moreover following the thematic thread along the magazine issues. Through the European and American magazines' where Rudofsky published and where he worked on we can follow the migration of ideas and also the transnational debate around a series of key architectural topics. In particular, it will be highlighted the diffusion of Modern ideas around Gio Ponti from <Domus> , that is from Italy toward United States and vice-versa, thanks to the Rudofsky tight connection. This conversation created new streams of interests inside Modernity, in particular linking new ideas about modern space to the study of vernacular architecture, seen more specifically throughout the personal experience of the Mediterranean sites by Rudofsky himself. It was from his own life and travels in South Italy that Rudofsky developed a different Modern aesthetic, which, far from technology, function, and ideal standards, was a new interpretation of primitive response to natural conditions and of human needs.

**Abigail McEwen (Metropolitan Museum of Art, New York)**

### **The Cosmopolitan Vision of Arts Magazines in Revolutionary Cuba**

The culmination of modernism in Cuba spanned the decade of the 1950s, conceptually bridging and defining cultural politics from the dictatorial coup of 1952 to the socialist revolution in 1959. During this period, in which Cuba envisioned itself as the future "New York of the Caribbean," modernist values of abstraction and expressive freedom gained currency in Havana, advanced by a young *vanguardia* in search of a contemporary, cosmopolitan face to Cuban culture. Both a visual form and an ideological platform, modernism signaled a new horizon of possibility for art as a means of social and political transformation.

Using three magazines -- *Noticias de Arte* (1952-53), *Revista del Instituto Nacional de Cultura* (1955-56), and *Artes Plásticas* (1960-61) -- as paradigmatic case studies, this paper explores the critical role of magazines in advancing modernist aesthetics and articulating a cosmopolitan vision for contemporary Cuban art. The trajectory of these magazines reflects the conceptual sources of Cuban modernism, the international aspirations of Havana's avant-garde, and above all the intense politicization of modernist aesthetics. Arts magazines played a critical role in the evolution of modern Cuban art both as conveyors of information from the international art world and, no less, as a forum for debate over the identity of modern Cuban art. These magazines, ephemeral yet instrumental in shaping contemporary

discourse, bear witness to the ambition of the modernist idea in Havana, its utopian and cosmopolitan prospects, and its ideological consequence.

**Natalie Espinosa (Colección Patricia Phelps de Cisneros, New York)**

### **Mario Pani, *Arquitectura /México* and National Architecture**

During the 1930s and 40s, and following the prolonged and traumatic Mexican Revolution (1910-1917), Mexico underwent an intensive period of modernization. During this time of rebirth, Mexican society searched for its roots and traditions, while attempting to become a modern country. Considering this context, I will examine the establishment of the magazine *Arquitectura/México*.

Based in Mexico City, the magazine *Arquitectura/México* (1938-1979) documented the development of architecture and design in Mexico for over half a century. From its inception in 1938 until it folded in 1979, *Arquitectura/México* was guided by the vision of Mario Pani, one of the most prolific and influential Mexican architects of the twentieth century. The magazine disseminated the work of some of the most important international architects of the period, while at the same time promoting the work of young architects and designers working in Mexico, providing valuable press coverage to a geographical and cultural sector that was not widely published elsewhere. A large part of the architects and artists commonly featured in this magazine became the most important architects working in Mexico in the twentieth century.

This paper will study the first ten years of this magazine, 1938-49, and take a look at the life and career of architect Mario Pani in relation to his magazine. I will also analyze feature articles and advertisements, taking into account their style and place of origin to better understand the influence of foreign trends and ideas on Mexican architects and the creation of new and modern national styles.

**Laura Castro (School of Arts – Catholic University, Porto - Portugal)**

### **Two Portuguese Magazines from the First Half of the Twentieth Century: *A Águia* (1910-1932) and *Civilização* (1928-1937)**

The end of the nineteenth century and first decades of the twentieth century is the period where most journals are edited in Portugal. In this paper, I will present two cases of magazines published in the Portuguese city of Oporto: *A Águia* [The Eagle] (1910-1932) and *Civilização* [Civilization] (1928-1936). The first one came out in the year the republican regime began and the second one came out in the year in which a military coup d'état led to the establishment of the dictatorship of Salazar. *A Águia* took a leading role in the dissemination of a symbolist and decadent aesthetic, and a nostalgic thought (in Portuguese “Saudosismo” from the word “saudade”) seen as a nationalist renewal. In the second series (1912-1916), it becomes the vehicle of a larger cultural movement known as *Renascença Portuguesa* [Portuguese Renaissance]. Important writers such as Pascoaes or Pessoa and artists such as António Carneiro gave their collaboration. The presence of art in the magazine shows clearly how modernism could relate to this framework of a

Portuguese cultural identity, where the artistic values articulate with certain civic and political values.

*Civilização* is a magazine of a very different kind. At the time it was published freedom of expression (characteristic of the First Republic 1910-1926) is gradually lost. In the magazine, many modernists of the twenties and the thirties wrote critical articles on art, literature and society, and artists saw their work published. Its purpose was the diffusion of cosmopolitan values inspired by the title.

**Dominika Buchowska (University of Poznan, Poland)**

### **Magazines of the Futurists: Attempts to Reshape National Identity in Poland in the 1920s**

The rise and development of Futurism in Poland was incited by the regaining of the country's independence in 1918. The new state would now propagate modernity and a strong belief in the future which manifested itself in the new art that was produced and the way it was publicized. The Futurists' most notable magazines included *Jednodniowka Futurystow* [The Magazine of the Futurists] and *The Nife in a Stomack*, the second Magazine of the Futurists, both of which were published in 1921 and consisted mostly of manifestos and poetry. The major formal challenges the magazines were concerned with were breaking the rules of language and typography as well as defying artistic traditions and social conventions. The radical anti-traditionalism found in all avant-garde movements, on the Polish ground had an additional meaning: it was associated with the expiration of those forms and ideas of art which constituted the times of foreign invasion. In these circumstances the newly established state became a spectacular forum for the development of new modes of art and inter-cultural exchange. Hence in all their manifestos the Futurists stressed that the regained independence must be followed by a change in the role of art in public life: "the stage turns around, it's time to change the decoration" (Jasienski 1921). The paper discusses and analyses the role of these two Futurist magazines in attempting to re-shape Polish cultural identity in the 1920s.

**Margery Palmer McCulloch (University of Glasgow, UK)**

### **'New Voices and National Continuities: Little Magazines and a Late Phase of Scottish Literary Modernism in the 1940s'**

Little magazines were at the forefront of the modern – and modernist – Scottish literary revival initiated by the poet Hugh MacDiarmid in the years immediately after World War One. While this original phase of the movement was finally brought to an end by the outbreak of the Second World War in 1939, a second phase, again led by little magazines, started up in the early 1940s and lasted into the next decade. The publisher William Maclellan of Glasgow was a key figure here, and as with the MacDiarmid revival, this new phase was poetry-led by magazines such as *Million*, *Poetry Scotland* and by *Scottish Art and Letters*, which also had a strong visual art input as a result of the involvement of the painter J. D. Fergusson. This paper will explore the nature of these new magazines compared to that of their earlier counterparts, together with the interaction between the new poetic voices and



ideological positions and the continuities with the previous MacDiarmid-led revival which still inspired them, despite their differences. It will also consider the effects of wartime conditions on the production and reception of this new series of little magazines, and the relationship between the magazines and other new work being published in the war years and immediate postwar period.