

## ABSTRACT

Sándor András

### ■ *About the Avant-garde II*

Keywords: *abstraction, art, avant-garde, modernism, postmodernism*

The author, former professor of Howard University, Washington DC and editor of the avant-garde journal *Arkánium*, rethinks the possible conceptualizations of the term avant-garde in reference to his landmark essay from 1981, *About the Avant-Garde (I)*. The original approach focused on the point that the avant-garde did not go on the front, as its name suggested, but rather it went 'away'. The current essay explores further on this idea by adding the dimensions of the essential plurality of the avant-garde, and also a historical dimension of the conceptualization. After the avant-garde, as the author argues, the art world became a sort of anarchic and spontaneous republic of artworks.

Imre József Balázs

### ■ *Avant-garde Walks in the Visible and Invisible*

Keywords: *abstraction, Victor Brauner, dadaism, Dezső Korniss, surrealism*

The article presents recent exhibitions of dada- and surrealism-related artists - retrospectives of major artists like Victor Brauner and Dezső Korniss, and a retrospective of Hungarian surrealism. The novelty of these exhibitions lied in their contextualizing efforts: Dezső Korniss's works were presented in Budapest in parallel with everyday objects and visual representations situated outside the range of avant-garde art. Victor Brauner's work was exhibited in a way that the events and the personal dimensions in the artist's life got a strong focus. Hungarian surrealism was presented in Szentendre in its structure of interferences, highlighting the lesser known French contacts of Hungarian artists.

Emanuel Modoc

### ■ *Local Inventions, Transnational Artworks*

Keywords: *avant-garde, Bildarchitektur, photomontage, pictopoetry, visual poetry*

Rather than comparing the different inventions of East-Central European avant-gardes with Western trends, one should turn his attention to the neighbouring literatures. Transnational dialogues are evident during the 1920s between the Czech, Hungarian, Romanian and Polish avant-gardes. Blendings of visual and textual elements in the early 1920s offer important case studies of circulating avant-garde ideas. The author argues that the timing of such 'inventions' in these cultures cannot be explained without reference to a cultural network that worked independently from the generally acknowledged influence-relationships along the Western-Eastern European axis. Visual techniques of the historical avant-gardes from East-Central Europe can thus provide a more transparent analysis of the transfers within this space.

Balázs Mohácsi

### ■ *"Well yes hmm yes": World Literature Contexts of Lajos Kassák's poem The Horse Dies the Birds Fly off*

Keywords: *anthologie nègre, constructivism, dadaism, ethnography, simultaneism*

Lajos Kassák's major poem, *The Horse Dies the Birds Fly off* was usually interpreted in the context of other long size poems of world literature, written by Blaise Cendrars, Guillaume Apollinaire and others. The author of the article argues that other possible relevant contexts of the poem emerge when examining pieces of poetry published in Kassák's journals - shorter dadaist poems by Cendrars or Schwitters that does not stand out with their size. Following the ethnographic

sources of Cendrars's dada poetry, the author highlights possible similarities between the functioning of Kassák's and Cendrars's texts when using seemingly exotic linguistic material.

**Miriám Sánta**

■ ***Avant-garde, Underground: Contemporary Metal Music Scenes***

Keywords: *avant-garde, heavy metal, subculture, taste-culture, underground*  
This paper aims to define what avant-garde metal music is, drawing attention to the relationships between the avant-garde movements, art and subcultures. Firstly, it tries to demonstrate how 'traditional' or well-known subcultures – like the beat generation, hippies, rockers and mostly metalheads – are transforming into diverse and fragmented taste-cultures, starting from the last decades of the 20<sup>th</sup> century. Similarly, it shows how the notion of avant-garde and neo-avant-garde isn't just a temporary phenomenon peaking through the 1920's and 1960's, but rather a transnational and multilinear artistic network even during World War II and after. The avant-garde is in a close relationship with the underground, the latter being presented in comparison with the mainstream, offering a brief history of the classification of metal music, showing how evolving subgenres are trying to bring together novelty and extremity. Avant-garde metal combines experimental music and lyrics, distan-

cing itself from traditional metal-myths and involves techniques of surrealism, dadaism, expressionism and futurism both in its texts and atmosphere. The genre is approached also in its attempts of institutionalization through websites and fanzines.

**Delia Ungureanu**

■ ***"Archives Are Real Goldmines": a Secret History of Surrealism***

Keywords: *oneiric literature, poetics of plagiarism, sociology of literature, surrealism, world literature*

Delia Ungureanu reveals the methodological and theoretical framework that stood behind her book about Surrealism: *From Paris to Tlön: Surrealism as World Literature*. Started initially as a project dealing with oneiric literature, following a dream structure, it grew into a book discussing the circulation of Surrealist ideas in world literature, due to findings in different archives. Coming from an academic background dominated by the aesthetic principle when dealing with literature, the author developed at first a methodology based on the sociology of literature promoted by Pierre Bourdieu, then a world literature approach present in the research of the Harvard Institute for World Literature. The article highlights the background of the author's research concerning the surrealist connections of works by Jorge Luis Borges, Vladimir Nabokov and Orhan Pamuk.

## SZÁMUNK SZERZŐI

A lapszámot szerkesztette:

**Balázs Imre József**

**András Sándor** (1934) – író, Nemesvita

**Balázs Imre József** (1976) – egyetemi docens, BBTE, főszerkesztő-helyettes, Korunk, Kolozsvár

**Bokor Botond** (1978) – képzőművész, Göteborg

**Both Noémi Zsuzsanna** (1990) – történész, muzeológus, Székely Nemzeti Múzeum, Sepsiszentgyörgy

**Cziplé Hanna Gerda** (1998) – egyetemi hallgató, Kolozsvár

**Csapody Miklós** (1955) – irodalomtörténész, PhD, Budapest

**Csehy Zoltán** (1973) – költő, egyetemi docens, Comenius Egyetem, Pozsony

**Cseke Péter** (1945) – irodalomtörténész, ny. egyetemi tanár, igazgató, Kolozsvári Kommunikáció- és Médiatudományi Intézet

**Fülöp Dorottya** (1997) – mesterképzős hallgató, ELTE, Budapest

**Kész Orsolya** (1994) – kritikus, Csíkszereda

**Emanuel Modoc** (1992) – kutató, PhD, Sextil Pușcariu Nyelv- és Irodalomtudományi Intézet, Román Tudományos Akadémia, Kolozsvár

**Mohácsi Balázs** (1990) – szerkesztő, Jelenkor, doktorandus, PTE, Pécs

**Gellu Naum** (1915–2001) – költő, prózaíró

**Sánta Miriám** (1993) – költő, Kolozsvár

**Szűts Zoltán** (1976) – média-, információ-társadalom- és digitálispedagógia-kutató, egyetemi docens, Eszterházy Károly Egyetem, Eger

**Törteli Telek Márta** (1976) – osztálytanító tanár, PhD, Jovan Jovanović Zmaj Általános Iskola, Magyarkanizsa, Szerb Köztársaság

**Delia Ungureanu** (1983) – igazgató-helyettes, Harvard Institute for World Literature, egyetemi docens, Bukaresti Egyetem

**Vallasek Júlia** (1975) – irodalomtörténész, egyetemi docens, BBTE, Kolozsvár

**Weiner Sennyey Tibor** (1981) – író, Szentendre

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„Úgy gondolom, hogy a művészet az avantgárdok jelentkezésével monarchikusból köztársaságivá mutált. Spontán és anarchikus – azaz önzvezérlő csoportok és irányzataik többese és többfélesége révén is alakult és alakul. Anarchikus köztársaság, társas együttes központi vezetés nélkül, ami egy-egy ország esetében intézményileg lehetetlen. Az, amit a művészet intézményének neveznek és támadnak, nem az irányzatok központosított intézménye, illetve csak akkor, ha a művészeteket központi hatalom kontrollálja.”

(András Sándor)

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