

MAPPING THE NEO-AVANT-GARDE

THEORISING ART, LITERATURE, MUSIC AND FILM IN THE 1950S AND 60S

THE UNIVERSITY OF EDINBURGH
SEPTEMBER 23RD - 25TH 2005



Dismissed by various theorists, notably Peter Bürger, as an inauthentic repetition of the gestures of the historical avant-garde, the neo-avant-garde of the 1950s and 60s is due for a thoroughgoing reassessment. This interdisciplinary conference will focus attention on the following key themes: the defining structural features of neo-avant-garde activity across the arts; connections between the various art forms and counter-cultural, political and gender-based issues; and the over-arching 'cultural logic' of the 1950s and 60s.

For more information please consult the Avant-Garde Project homepage at:
<http://www.arts.ed.ac.uk/europgstudies/rprojects/avant-garde/index.html>

Or send an e-mail to: avgarde@staffmail.ed.ac.uk

MAPPING THE NEO-AVANT-GARDE

Friday 23rd September

16.00 Registration

17.00 David Hopkins (University of Glasgow)
Welcome and Introductory Remarks: Theorizing the Neo-Avant-Garde/
Quantifying 'Art' and 'Life'

SECTION 1: 'Classic' Neo-Avant-Garde Issues: 'Art' and 'Life'

18.00 Mark Silverberg (Cape Breton University)
Working in the Gap between Art and Life: The New York School Process
Poem

18.45 Anna Dezeuze (University of Manchester)
'Junk Aesthetic' and Spectator Participation in the 'Neo-Dada' Work of
George Brecht and Robert Rauschenberg

19.30 Günter Berghaus (University of Bristol)
Neo-Dada Performance Art

20.15 BUFFET
DRINKS

Saturday 24th September

SECTION 2 : Formal / Technical Experimentation

9.30 Claus Clüver (Indiana University)
The 'Ruptura' Proclaimed by Brazil's Self-Styled 'Vanguardia' in the 50s and
60s

10.15 Friedrich W. Block (Stiftung Brückner-Kühner, Kassel)
"movens" – The Aesthetics of Movement as a Programmatic Perspective

11.00 Coffee and Tea

11.30 Leigh Landy (De Montfort University)
1950s and 60s Experimental Music: The Second, Definitive Phase in the
Emancipation of an Art Form

12.15 Bruce Elder (Ryerson University)
Hollis Frampton: 'Zorns Lemma'

13.00 LUNCH (own arrangements)

SECTION 3: Relations to Popular Culture/ Questions of Context

14.30 Keith Aspley (University of Edinburgh)
Radio and the Avant-garde/ Neo-avant-garde: Robert Desnos and Philippe
Soupault

15.15 Ben Highmore (University of the West of England, Bristol)
Domestic Anxiety and Avant-Gardism: Richard Hamilton's Interiors

16.00 Coffee and Tea

16.30 Tania Ørum (University of Copenhagen)
Minimalism as a Road to Cross-Aesthetic Experiments: The Danish Avant-
Garde of the 1960s

17.15 Michael Corris (Newport School of Art, Media and Design, University of
Wales)
The Dialogical Imagination: Art After the Beholder's Share

18.30 BUFFET
DRINKS

Sunday 25th September

SECTION 4: Political Affiliations: Gender, Counter-Culture, Ecology

9.30 Kath Swarbrick (University of Edinburgh)
Gender Trouble? Body Trouble? Reinvestigating the Work of Marisol

Escobar

10.15 Gavin Butt (Goldsmiths College, University of London)
You Cannot be Serious! The Queerly Aesthetic Avant-Garde

11.00 Coffee and Tea

11.30 Frances Tracey (University College London)
Destruktion-RSG-6: Towards a Situationist Avant-Garde Today

12.15 Hubert van den Berg (University of Groningen)
Towards a "Reconciliation of Man and Nature." Aesthetics, Nature and Ecology in the Historical and Neo-Avant-Garde

13.00 LUNCH (own arrangements)

SECTION 5: Theoretical Reflections

14.30 Martin Puchner (Columbia University)
The Avant-garde is Dead; Long Live the Avant-Garde!
Reflections on New York City from the 60s to the Present

15.15 Dafydd Jones (Cardiff University)
'Jeder kann Dada': The Repetition, Trauma and Deferred
Completion of the Neo-avant-garde

16.00 John Roberts (University of Wolverhampton)
Avant Garde After Avant Garde