

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

23.03 > 25.03.2022

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

<b>Day 1 23.03</b>		
<b>Auditorium A</b>		<b>Room U</b>
Introduction : Inga Rossi-Schrimpf, Sascha Bru <b>10h30-11h00</b>		
<b>PANEL 1: The Materiality of Paper 11h15-12h45</b>		<b>PANEL 2: Cubism and Beyond 11h15-12h45</b>
<b>1</b> Sabine Kriebel : <i>Flattened: Montage Under Pressure</i>		<b>4</b> David Cottington : <i>Cubism, the avant-garde and print culture: questions of inter-media hegemony</i>
<b>2</b> Emmanuelle Hincelin : <i>Paint in white some white papers: practices and meanings in Pablo Picasso's artworks</i>		<b>5</b> Claire Le Thomas : <i>From one collage to another: the roots of cubism's pasted papers</i>
<b>3</b> Anneke de Vries : <i>Taking stock: H.N. Werkman's artistic use of paper from his printing business</i>		<b>6</b> Roberta Minnucci : <i>Paper and Futurism: Materiality and Abstraction in Giacomo Balla's Collages</i>
<b>Lunchbreak 12h45-14h</b>		
<b>PANEL 3: Reception of the Avant-Garde 14h-15h30</b>		<b>PANEL 4: Dada Papers 14h-15h30</b>
<b>7</b> Max Bonhomme : <i>Advertising or Agitprop? The Uses of Photomontage in French Modernist Graphic Design (1925-1939)</i>		<b>10</b> David Hopkins : <i>Tearing; cutting, smudging; staining: Dada and the metaphors of paper</i>
<b>8</b> Lori Cole : <i>Paper Exhibitions: The Display of the Avant-Garde Abroad</i>		<b>11</b> Trevor Stark : <i>The Treason of the Clerks: Paris Dada Paperwork</i>
<b>9</b> Juliette Milbach : <i>Discuss the avant-garde through the paper: Moscow in the 1950s</i>		<b>12</b> Daniel Hackbarth : <i>Berlin Dada Before Photomontage: Raoul Hausmann's Material of Painting Sculpture Architecture (1918)</i>
<b>Coffee break 15h30-16h00</b>		
<b>PANEL 5: From 19th Century Material and Technique to the 20th Century Avant-Garde 16h00-17h30</b>		<b>PANEL 6: Beyond the Fine Arts 16h00-17h10</b>
<b>13</b> Michelle Foa : <i>'Terrible paper, made from wood and a thousand other things that will soon fall into powder': Working on Paper in the Mid and Later Nineteenth Century</i>		<b>16</b> Tyrus Miller : <i>Transparency on Paper: Imagining Glass Architecture from Taut to Eisenstein</i>
<b>14</b> Laura Bruni : <i>The Cliché Verre</i>		<b>17</b> Eric White : <i>A Revolutionary Idea, on Paper: The Legible Technologies of Bob and Rose Brown's Reading Machines</i>
<b>15</b> Natasha Ruiz-Gómez : <i>Tracing, Cutting and Pasting in Rodin's Works on Paper</i>		

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<b>Day 2 24.03</b>		
<b>Auditorium A</b>		<b>Room U</b>
<b>PANEL 7: Circulation of Paper in the Avant-Garde</b> <b>10h30-11h40</b>		<b>PANEL 8: Black and White and Reproduction on Paper</b> <b>10h30-12H00</b>
<b>18</b> Jessica Sjöholm-Skrubbe : <i>Avant-garde by mail</i>		<b>20</b> Sarah Eycken : <i>Monochrome Harmony: Black-and-White Compositions on Paper in Belgian Constructivist Art</i>
<b>19</b> Przemyslaw Strozek : <i>Spartakiada [1928]. A Close Reading of 9 postcards by Gustav Klucis</i>		<b>21</b> Anne Reimers : <i>"I am in favour of a black-and-white print that does not correspond to the original" (Otto Dix): Weimar Germany's Print Media Culture and Oil Painting in Reproduction</i>
		<b>22</b> Angelina Lucento : <i>The Paper Lives of Soviet Miners</i>
<b>Lunchbreak</b> <b>12h00-14h</b>		
<b>PANEL 9: Avant-Garde Publishing</b> <b>14h-15h30</b>		
<b>23</b> Stephen J. Bury : <i>General introduction on the role of printed - artists books, magazines and manifestos</i>		
<b>24</b> Maria Anna Rogucka : <i>Squares, thick lines and bold type: Constructivist factor of Interwar Polish Graphic Design in Printed Matter</i>		
<b>25</b> Poppy Sfakianaki : <i>"Qu'on oublie autant qu'il est possible l'idée de la reproduction": Tériade's publishing vision for Verve</i>		
<b>Coffee break</b> <b>15h30-16h00</b>		
<b>PANEL 10: Periodicals, Portfolios and Platforms of Dissemination</b> <b>16h00-17h30</b>		<b>PANEL 11: Dada Material - Collage and Photomontage</b> <b>16h00-17h30</b>
<b>26</b> Merse Pál Szeredi : <i>Lajos Kassák and the Politics of Paper in Hungarian Avant-Garde</i>		<b>29</b> Caterina Caputo : <i>Collage, Photomontage, Photography: E.L.T. Mesens' works on paper, 1926-1945</i>
<b>27</b> Amelia Miholca : <i>A Romanian Type of Constructivism: Constructivist Prints, 1923-1925</i>		<b>30</b> Erin Sullivan-Maynes : <i>Refuse, Reuse, and Material Transformations in early Weimar Works on Paper</i>
<b>28</b> Fiona Piccolo : <i>Medium, Platform, Art form: Avant-Garde Experiments With Paper in the Original Print Portfolio</i>		

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<b>Day 3 25.03</b>		
<b>Auditorium A</b>		<b>Room U</b>
<b>PANEL 12: Artist's Books 10h30-11h40</b>		<b>PANEL 13: Cut and Paste 1 10h30-12h00</b>
<b>31</b> Viola Hildebrand-Schat : <i>The artist's book as a paper medium</i>		<b>33</b> Elza Adamowicz : <i>Joan Miró's collages: "A tribute to bad taste"</i>
<b>32</b> Jean Marie Carey : <i>At First Just Ghostly: Franz Marc's and Annette von Eckardt's Stella Peregrina</i>		<b>34</b> Kamila Kocialkowska : <i>Cutting Content: Collage and Censorship in Varvara Stepanova's Newspaper Books</i>
		<b>35</b> Adriaan Gonnissen : <i>Paul Joostens' The Kingdom of Useless Things (1937) The art of the photocollage</i>
<b>Lunchbreak 12h00-14h</b>		
<b>PANEL 14: Artist's Case Studies 14h-15h30</b>		<b>PANEL 15: Cut and Paste 2 14h-15h30</b>
<b>36</b> Jane Eckett, Andrew McNamara : <i>"Making Strange: Hirschfeld-Mack, Klee, the monoprint and the avant-garde diaspora"</i>		<b>38</b> Tara Ward : <i>Avant-Garde in Paper (Sonia Delaunay-Terk's papier collé book covers)</i>
<b>37</b> Elissa Watters : <i>Process and Politics: Renate Geisberg's Drawings and Woodcuts of War</i>		<b>39</b> Frauke Josenhans: <i>Hedda Sterne's Papiers arrachés et interprétés: drawing as an act of freedom</i>
<b>Final Discussions and Conclusions 15h30-16h00</b>		