

ABSTRACTS

MARIA DELAPERRIÈRE

The Polish Avant-garde and the Question of Form

The Polish avant-garde was born in 1918, when Poland regained its independence. In order to catch up with the Western and Russian avant-gardes, artists were tempted to adopt a syncretic approach and give a Polish colouring to existing movements (Futurism, Cubism, Expressionism, Cubo-Futurism). Based on avant-garde innovations, the Polish avant-garde experimented with new formal solutions in painting and poetry. Among artists, many “isms” emerged: formism, unism, neo-constructivism, while surrealism secured a dominant position in the West. In poetry, a new constructivist-inspired conception of language developed, particularly during the period of socialist realism. After the turning point of 1989, new proposals for artistic and poetic creation emerged, but these were only a distant echo of the achievements of the historical avant-garde.

ELENA GUEORGUIEVA

The Return of the Literary Manifesto in the 21st Century: the Bulgarian Case

This paper discusses the unexpected return of a long-forgotten form of expression in the Bulgarian literary landscape. Indeed, from 2015 to 2017, the literary manifesto made a sudden reappearance which re-

minded of a certain avant-garde dynamism. However, the resurgence of the manifesto form should be seen as part of a strategy of struggle rooted in the present and oriented toward the future rather than the past. Authors of manifestoes adopt very different attitudes which nevertheless seem to pursue a similar objective, i.e. to increase their visibility in the context of intense competition. The point is to reinvest the performative power of the manifesto in order to assert a poetic identity, by drawing symbolic borders between oneself and a designated “adversary” or predecessor. In both cases, the “other” is to be sought on the side of postmodernism.

STANISLAV SAVITSKI

**On the Evolution of Walk as a Genre of Performance
in the Context of Unofficial Culture (1960s-80s)**

The article is devoted to an interpretation of walk as a genre of performance. The walks, the promenades, the randonnées, the dérives were and remain an important practice of contemporary art in the late 20th and early 21st centuries. The genesis of this genre, which is as essential in the era of the happening as it is in the era of actionism, is far from having been studied thoroughly. In the context of late and post-Soviet culture, the walks are analysed as an aesthetic gesture that synthesises the literary experiments and the experience of avant-garde artists. The literary background of walks, with reference to the renowned works of J.-J. Rousseau and Ch. Baudelaire, is reconceptualised within the framework of Russian modernism and post-modernism as a key strategy of aesthetic behaviour. Its importance during late Soviet times is determined by the fact that the art of life and in particular the walks as its form, were the most popular and effective method of aesthetic transformation of reality. Russian modernism and post-modernism, represented by the project of the “Collective Actions” group, by the actionist poetry of Alexei Khvostenko and by the performance of An Artist, were based on the utopia of the creation of life (*žiznvorčestvo*) and the fashioning of life.

MILENA ARSICH

**“I Am Interested Only in Nonsense”:
Formal and Genre Reminiscences of Daniil Harms’s Art
in Contemporary Russian Literature**

This article discusses the influence on contemporary Russian literature of OBERIU (the Union of Real Art), a famous literary group of the Russian avant-garde led by Alexander Vvedensky and Daniil Harms. The importance of the discovery of OBERIU’s texts during the 1970s and 1980s is mentioned, as well as their first appraisal in the context of non-official postwar Russian poetry. Although OBERIU’s entry into the national canon coincides with the start of a critical attitude toward the avant-garde conveyed by a new generation of authors, the formal and genre features of Daniil Harms’s prose – textual fragmentation, narrative breaks and the effects of absurdist fiction – are still echoed in the contemporary Russian short story and miniature.

SOLENN BRETON

**Prigov’s “Mne golos byl” as an Example of the Moscow
Conceptualists’ Contribution to the Silver Age’s Memory**

Although they have often been compared to the Russian poetic avant-garde, the conceptualists choose to quote the authors of the Silver Age in their writings instead. Whether it is direct quoting or rewriting an already existent text, this approach belongs to the act of parody. However, by choosing these authors and these texts in particular, the conceptualists contribute, in their own way, to the collective memory of the Silver Age. Based on Dmitri Prigov’s poem *мне голос был*, this article offers to characterize this formal memory through the analysis of the parodic methods used and questions raised by the author. Although parody is associated with the playful aspect of conceptual poetry, the main goal of these poetic games remains the questioning of literary myths.

IRINA ROMANOVA & ALEKSANDR FRIEDMAN

C. Soutine's Painting "Eva" Became One of the Key Symbols of the Protest Movement Against the Authoritarian Regime of Aleksandr Lukashenko in Belarus in Summer 2020

How can the "Eva" phenomenon be explained? Is its rise due to a "random chain of circumstances" (Konstantin Melman) or does it have a deeper meaning, reflecting the new self-awareness of women in Belarus, who played a leading role in the protest movements and are no longer willing to put up with Lukashenko's sexist neo-Soviet dictatorship (Olga Chparaga)? And how was the perception of Chaïm Soutine in Belarus influenced by "Eva" and her adventures? These questions are the focus of our study, which is based mainly on interviews with participants and direct witnesses of the events, as well as on publications from the Belarusian and foreign press.

GABRIELA ZIAKOVA

Do You Speak "*Avantgarda*"? Let's Tackle the False Friends, Ersatz and Sensorship!

The aim of this article is to highlight a permanent disagreement which gives rise to a corrupted memory of the avant-garde among many scholars, artists, mediators and the general public. Using the example of surrealism in the Czechoslovak, Czech and Slovak spaces, we seek to demystify the history of what the avant-garde spirit has resisted since the origins of Czechoslovakia and how "what it has resisted", namely the conformism of human thought, this "corrosive sublimate" that has become globalist in the meantime, seeks to deprive it of meaning and reduce it, through a war of memories, to an aesthetic category of "subsidised subversion", in the service of the added value of the market. On the other side of the fence, we will discover the surrealist practice that remains fundamentally anti-aesthetic, in its principle of imagination, and active outside the globalist system as "A Spark in Search of a Powder Keg".

FLORENCE CORRADO-KAZANSKI

**Poetry and Subversion:
Justyna Bargielska's Collection *Nudelman***

While the poetic modernity of the early 20th century can be defined above all as a crisis of representation, postmodernism extends the deconstruction of the relation between art and reality. The autotelic movement of the poetic word, which undoes representation, is at the same time a redeployment which subverts the order of the world instituted by language and opens a new place of meeting with others. This is what the article seeks to show from a reading of Justyna Bargielska's collection *Nudelman* (2014).

EMANUEL LANDOLT

“Muchomor” (Toadstool): the Avant-Garde's Avant-Garde

The article describes the appearance of the *Amanite* (Mukhomor) group at the end of the 1970s as a break from the Moscow Conceptualism with which it is now associated. By provoking the fringe considered the most avant-garde, this group of young artists triggered a kind of implosion from within, putting to the test what the generation of Ilya Kabakov had established, while recomposing a new community with these scattered pieces. Refractory to any authority, the group made its own furrow with exceptional energy. Situated at the most radical of margins, it reveals itself to be still a remote heir of the feats of the historical avant-garde.

