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March 2007

Dear Colleagues,

HGCEA's tenth year produced a number of important new developments and initiatives. Thanks to the efforts of our treasurer, **Rose-Carol Washton Long**, HGCEA is now a registered not-for-profit organization. This gives us the ability to apply directly for and receive the full benefit of grants. The process of approval was hastened by a pending grant application to The Trust for Mutual Understanding. The application was successful and will support the HGCEA symposium *Meanings of Modernity in Central Europe*, to be held at the New York Public Library, November 6-7, 2007, in connection with the exhibitions *Foto: Modernity in Central Europe, 1918-1945* at the Guggenheim and *From the Baltic to the Balkans: Modernism in Europe* at the New York Public Library. Please consult the website (www.hgcea.org) for details on this and other events.

We are currently accepting news items, short essays, and announcements for the next issue of *Eurotexture*.

Please e-mail your contributions to Anna Brzyski anna.brzyski@uky.edu by the following deadlines:
features deadline: **September 1, 2007**
member news deadline: **September 15, 2007**

In addition to a fascinating and focused scholarly session *Follow the Red Brick Road*, chaired by **Maiken Umbach** and **Katja Zelljadt**, HGCEA sponsored an open discussion session, *HGCEA at 10* at the 2007 CAA Conference in New York. In response to that discussion, we are happy to announce that two members' subcommittees are being formed. One, the International Committee, will be chaired by Board member **Éva Forgács**, and will seek to increase our contact with scholars and scholarly organizations outside the U.S. The other, the Membership Committee, chaired by Board member **Stephanie D'Alessandro**, will develop ideas to increase membership and general awareness of the organization, especially among students. Members who would like to serve on those committees should contact the chair as well as HGCE Secretary **Marsha Morton**.

The Board also decided to sponsor another 1.5 hour session at the 2008 CAA, this one to provide emerging scholars a forum to present their research. HGCEA will begin offering a limited number of travel grants to students traveling to the 2008 conference, especially those presenting papers. We hope to be able to sustain and eventually expand this initiative through increased membership and, rather than through an increase in dues (which remain at the 1997 level of \$25 and \$15 for students), by the introduction of two voluntary higher levels of membership, *Sustaining* (\$100, of which \$75 will go to travel grants) and *Contributing* (\$50). The HGCEA website, run by **Anna Brzyski**, will also begin to offer the option of credit card payments. However, since every credit card transaction will be charged a fee by our bank, we urge members who can do so to continue paying by check.

Our CAA reception, at Galerie St. Etienne, was again a very convivial event. Many thanks to **Jane Kallir**, **Hildegard Bachert** and the gallery for hosting us, and to **Marsha Morton** for handling the arrangements so well. We look forward to another stimulating 2.5 hour session at the 2008 CAA in Dallas, *Feminism and Modernity in Central Europe*, chaired by **Adrienne Kochman**, to the *Emerging Scholars* session, chaired by **Steven Mansbach**, and to seeing many members in attendance and at our reception.

Please don't hesitate to contact me or any member of the Board with any questions or suggestions that you might have.

With very best regards,
Peter

Peter Chametzky
President, HGCEA

For the Record

HGCEA Events at CAA 2007

Thursday, February 15, 12:30 - 2:00 pm

Gibson Room, Hilton

HGCEA at 10 special session and all members meeting

Thursday, February 15, 2:30 - 5:00 pm

Sutton Parlor North, Hilton

HGCEA Session Follow the Red Brick Road

co-chaired by **Katja Zelljadt**, Getty Research Institute,
and **Maiken Umbach**, University of Manchester

Thursday, February 15, 5:30 - 7:00 pm

HGCEA reception hosted by the **Galerie St. Etienne**
(24 West 57th St.)

Friday, February 16, 12:30 - 2:00

Beekman Parlor, Hilton

HGCEA Board Meeting - board members only

Minutes of the Annual Meeting of the HGCEA Board

New York, 16 February 2007

Attending: Timothy Benson, Anna Brzyski, Peter Chametzky, Thomas DaCosta Kaufmann, Eva Forgacs, Marsha Morton, Rose-Carol Washton Long

Peter Chametzky called the meeting to order at 12:35 p.m.

The minutes from the meeting last year, 23 February 2006, were approved and adopted.

Rose-Carol Washton Long presented the Treasurer's report and distributed copies of the budget for 2005-2006 and the preliminary budget for 2006-2007. She reported that \$3,135 was collected in membership dues last year, and that approximately half was spent. HGCEA currently has \$4,000 in the savings account and \$600 encumbered expenses for the publication of the Beckmann anthology. The final revenue for 2006 was \$1,599.46. The organization has savings, money market, and checking accounts, as well as a credit card account and PayPal account. We will be able to accept international credit card payments for membership dues as soon as the PayPal option is incorporated into the website. The fees charged to HGCEA for credit card payments will be approximately 74 cents for a \$15 payment, and \$1.03 per \$25. International fees are 89 cents for \$15 and \$1.28 on \$25. Discussion followed about the need to raise dues to \$30 to offset these costs. It was decided to keep the dues at \$25 and add new categories for *sustaining members* at \$100 (with \$75 to be contributed to travel grants) and *contributing members* at \$50.

Rose-Carol Washton Long reported that she and co-editor **Maria Makela** were informed by the Max Beckmann Archives that discounts will not be granted on the rights to reproduce images in the HGCEA sponsored Beckmann anthology, which is being published by Peter Lang. This has added to the cost of reproduction rights; as a result the total cost for rights and the printing of the images will now be approximately \$3,000, more than originally budgeted. She asked whether HGCEA could loan money for production fees which would be repaid to the organization from royalties. Following discussion, board members voted to provide a \$900 loan, to be forgiven in event of insufficient royalty revenues, in addition to the \$600 grant contributed last year. Suggestions were made for other fundraising possibilities, including requests to contributing authors and applications for grants.

Peter Chametzky reminded board members that elections will need to be held next fall. The board discussed who would be continuing, who would be leaving, and who would be willing to serve as an officer during the next term. **Anna Brzyski** noted that she would be in China during the spring semester of 2008 and that a replacement for her would need to be found to manage the HGCEA

website during that time. It was decided that a request for volunteers should be sent to the membership.

It was agreed, after discussion, that a special session for emerging scholars would be held next year at the CAA conference in Dallas. This would take place during a one-and-half-hour time slot, allowing for three papers. A call for proposals is to be e-mailed to the membership and the board will review the submissions. **Steven Mansbach** and **Tim Benson** were suggested as possible session chairs.

Thomas DaCosta Kaufmann mentioned the need for a prominent HGCEA session topic for the 2009 CAA conference in Los Angeles, since it will mark the twentieth anniversary of unification in Central Europe and Germany. Suggested topics included those dealing with émigrés in California, interdisciplinary themes, and imperialism. These are to be mentioned in the general call for proposals to be sent out in March.

Peter Chametzky discussed the need for working committees to focus on outreach and facilitate greater awareness of HGCEA. It was agreed that one would be established for international relations, with **Éva Forgács** serving as the board representative, and one on membership development that would include **Stephanie d'Alessandro** and **Katja Zelljadt**. Peter volunteered to contact Stephanie and Katja to find out whether they would be willing to participate.

It was decided that travel grants would be offered by HGCEA to selected student members giving papers at CAA conferences. Board members agreed on the amount of \$200 for each recipient to cover registration fees. **Anna Brzyski** volunteered to prepare application forms as PDF files which could be submitted by eligible students and reviewed by the board.

Members discussed the need to have HGCEA stationary and a brochure to expand the visibility of the organization. **Peter Chametzky** volunteered to ask a graphic artist to design a letterhead which could be used for this purpose. A PDF brochure could then be attached to the H-Arthist list serve and other appropriate sites.

Anna Brzyski presented the website report and distributed a chart which recorded the monthly requests, or "hits," that our website has received between September 2005, when it was created, and February 2007. The number of requests

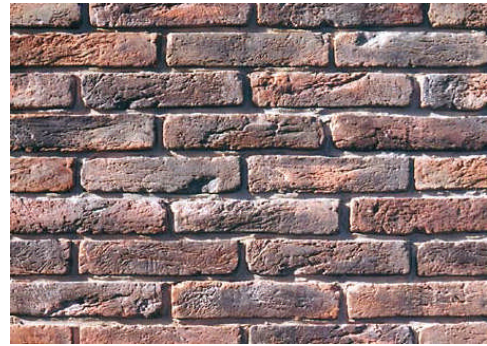
has tripled to 6,729 in January 2007, while the number of page requests has risen from 188 in September 2005 to 987 in January 2007.

Peter adjourned the meeting at 2:00 p.m.

HGCEA Session at CAA 2007

Follow the Red Brick Road

Co-Chairs: **Katja Zelljadt**, Getty Research Institute, and **Maiken Umbach**, University of Manchester



In four case studies, framed by two overview presentations, this session explores the importance of material in the visual culture and political iconography of central Europe. Since the Middle Ages, red brick had been the dominant material in the ecclesiastical and commercial architecture of North-West Europe. From the mid-nineteenth century, material and stylistic aspects of this 'red-brick gothic' were revived in the quest for a place-specific visual idiom. Depending on one's point of view, this movement culminated in, or was distorted by, the blood-and-soil aspirations of Nazi architects.

The session charts the rise of red brick in modern architecture and sculpture, and the controversies surrounding it. Papers explore different case studies, ranging from architecture and urban planning in Wilhelmine Berlin and Hamburg, via the importing of red brick into Hungarian nationalist architecture, to Bernhard Hoetger's 'Niedersachsenstein' war memorial.

Through these explorations, we hope to address two issues in particular. The first is the relationship between text and

artifact. In tracing the influence of contemporary theorists of red brick, such as Fritz Höger, on the artistic and architectural production of their time, we foreground the political subtexts of the 'material turn' of post-historicist architecture and art. Yet we also test the limits of written sources in explaining visual and material practices, juxtaposing such texts with an art historical analysis of actual brick structures.

Second, we seek to locate the role of red brick in the transition from historicist to modern visual culture. What motivated the turn away from more conventional allegorical and symbolic means of representation prevalent in historicism, towards a focus on material as the principal vehicle for establishing 'meaning'? In addressing this issue, we question conventional periodizations. While theorists and practitioners at the time argued that red brick was a unique vernacular material that helped them ditch the universalist legacy of historicism, in fact, red brick quickly became a universal rhetorical topos in its own right. Many of its advocates were conscious of the fact that brick architecture was not unique to any world region or period: it could be traced back as far as Mesopotamia, and, notwithstanding the fact that 'Northern' red brick was widely defined in ideal-typical opposition to the Latin world, it was also used widely in Southern Europe, notably Italy and Spain. Like the idea of Heimat, the use of red brick in modern identity politics thus presents us with a paradox: an international vernacular.

PAPERS:

Industrial, Ecclesiastical, Monumental? Brick Architecture in 19th-Century Hungary and Central Europe

József Sisa, Research Institute for Art History of the Hungarian Academy of Sciences, Budapest

The status of brick in Hungarian architecture changed substantially during the 19th century. Exposed brick facades traditionally had hardly existed, buildings in Hungarian towns and villages being typically covered with plaster and stucco, rarely with stone. Not surprisingly, brick found its way first of all to utilitarian structures, such as storehouses, industrial structures and railway stations. The first monumental buildings in Pest (Budapest) with exposed brick facades were designed by foreign, i.e. German architects in the mid-19th century, their Hungarian counterparts following suite only a few decades later. In due course buildings of education (schools) and health care

(hospitals) tended to be constructed with brick exteriors, where the ideas of practicality, cleanliness, and economy were to be considered, and projected through the very image of the buildings.

Another area where brick played a major role was church building, especially the architecture of Neo-Gothic churches. Following North German and ultimately English models, these buildings were to conform to the principles of honesty of structure and materials, and for this brick represented the most appropriate medium.

The use of brick went hand in hand with the use of ceramic materials, whose texture and manufacture were analogous to those of bricks. The first impulses and products came from Germany. Initially terracotta features were applied, which blended well with brick facades. Later polychromatic majolica elements appeared in great numbers, their bright colors and shiny surfaces paving the way for new artistic expression. There was one enterprise in southern Hungary, the Zsolnay factory in Pécs, which excelled in manufacturing ceramic materials and even inventing new formulas. Their products influenced greatly the course Hungarian architecture was taking. Zsolnay found congenial partners in some architects, first of all in Ödön Lechner, who, with the use polychromatic majolica elements and gracefully curved brick bands over the facades of many of his buildings, managed to create a highly original national style in Hungarian architecture.

Backstein oder Putzbau? The architectural physiognomy of Kommunale Berlin, 1890-1900

Jennifer Dillon, Duke University

In 1896, when Hermann Blankenstein relinquished his position as Berlin Stadtbaurat to Ludwig Hoffmann after 24 years in office, the Berliner Tageblatt announced that the era of brick architecture in the capital city was finally at an end. A celebratory choir of public officials announced Hoffmann's appointment to the city, hailing a fresh vision coming to transform Berlin's public sphere. For 24 years, Hermann Blankenstein's office had produced hundreds of public structures in a standard vocabulary of brick and terracotta, a signature Schinkel School style that he developed early in his public career. Frustration with the perceived urban monotony among his critics was paired with resentment at the omnipotence invested in the person of the Berlin Stadtbaurat, a position of total control that

resonated with the authoritarian politics of the German Reich. Criticism of Blankenstein culminated with his design for the Polizeipräsidium on Alexanderplatz (1886-1890) a massive, dominating, block structure of brick masonry with monumental domed corner pavilions. By the time Hoffmann arrived in Berlin, hopes for reform had been raised to a heady high, but the elation was short lived.

Opposition to Hoffmann arose after his first year in office, identified with a mythic duel between Backstein and Putzbau and informed by their mutual claims to being the true vernacular. Psychological portraits of the architects mirrored their favored material: Blankenstein-brick was seen as the product of a "pattern-book" architect, while Hoffmann was viewed as an artist, whose sculptural works of civic Gemütlichkeit were achieved by integrating Brandenburg styles into the institutions of the public sphere. Hoffmann was portrayed by others as a decadent artist from out of town, with knowledge produced not by honest work like his predecessor but from fancy scholarships to foreign countries. Newspaper accounts, architectural journals and archival records register the public theorization of building materials and their economic and metaphorical importance to the modern city in turn of the century Berlin.

*Bernhard Hoetgers "Niedersachsenstein" (1915-1922):
Fantasies of Rebirth and the Use of Brick*

Arie Hartog, Gerhard-Marcks-Haus, Bremen

In 1915 the sculptor Bernhard Hoetger was commissioned to design a war-monument to the village of Worpswede, near Bremen. Between 1915 and 1919 the design was altered from a flying human figure in limestone to a brick construction without obvious iconography. It was named "Niedersachsenstein" and finished in 1922. The missing visual clues in the monument have led to its popular interpretation as an abstract antiwar monument. Recent research demonstrated on the other hand that the signs Hoetger uses in this sculpture have an esoteric and nationalist background.

The renovation of this large expressionist sculpture between 1998 and 2001 showed that the construction has a limestone core and this combined with newly found sources indicates that the sculpture was started in limestone and later changed to brick. Most of the alterations to the design were made after the actual

building process had started, which led to the delay of its completion.

In my paper I will relate the change of materials to the change of iconography. The "Niedersachsenstein" marks the transition between esoteric and nationalist imagery that is typical of Northern German expressionism around 1920. In Hoetgers case brick is the bearer of a new iconography that by its material characteristics obscures the figurative signs involved (the sculptor opposed to any carving in the structures built). While this seems to be a disadvantage of the material it can be argued that the caused vagueness suited Hoetgers search for a monumental, religiously laden language of form for a Germany, he hoped to be born out of the ruins of the empire.

Brick as 'Bauedelstein'

Claudia Turtenwald, University of Bielefeld

Originally, there were practical reasons why brick was preferred in Northern German architecture, and the brick eventually gave the region its characteristic appearance. During the 1920s and especially in the 1930s, the use of brick and clinker became increasingly ideological. Competing with favored "international building styles" and fighting the mechanization of craftsmanship through standardization and substitute materials, architects also argued that brick should be used for "national" reasons. Based on what was known as the "Heimatschutzbewegung" or "homeland protection movement," it seemed to them that craftsmanship was the only guarantee of a flourishing future, and brick was the only legitimate building material in the north. During the early 1930s, the arguments for brick mutated, becoming even more closely aligned with politics through the emphasis on "Blut und Boden" (or "blood and ground") for the nation.

We can trace the path of these arguments all the way to a metaphorical understanding of brick as a material, in particular, through the career of architect Fritz Höger, who celebrated many successes, especially after completion of his "Chilehaus" in Hamburg. Contemporary reports say that the "strict gesture"—closely linked to the use of brick as the primary building material—was interpreted as a symbol for Germany's unbroken strength, despite its loss in the war and the rampant inflation. Over the ensuing years Höger devoted himself to lectures (as far away as

Persia), publications, and architectural exhibitions featuring brick and clinker. He promoted brick sculpture, as well as creating initiatives for the purpose of founding a school where students could learn to master brick. Höger described brick and clinker with an increasingly ideological, almost spiritually transcendent term, calling it his "Bauedelstein." His battle on behalf of brick became mission-like. Höger changed from an architect loyal to his homeland to an agitator caught up in National Socialism. At the end he was both, unsuccessful and incomprehensible. The Nazis refused brick nearly totally for their architecture and Höger was therefore unable to become the star architect he'd wanted to be – because of his arguments for using brick.

Concluding Remarks:

Mesopotamian, Hanseatic, or Modern?

Arguing about Brick in Germany around 1900

Maiken Umbach, University of Manchester

News from HGCEA Members

To submit items for this column, please send an e-mail with the information in a paragraph form (3rd person) to Anna Brzyski at anna.brzyski@uky.edu. The deadline for the next issue of Eurotexture, which will appear in October 2007, is September 15, 2007. The news items can be submitted after the deadline will appear in the next issue. Before being published in Eurotexture, the news items will be also posted on the HGCEA website under Recent Member News.

Dora Apel's essay "The Tattooed Jew" was translated into Polish for the Jewish cultural journal *Midrasz*, published in Warsaw (November 2006); previously it was translated into Hungarian for the art journal *Enigma* (December 2004), published in Budapest, for a special double issue gathering for the first time in Hungary scholarly work on the Holocaust and its visual representation. Apel is the recipient of the 2006-2007 Benard L. Maas Prize for Achievement in Jewish Culture and Continuity in the Humanities for her book *Memory Effects: The Holocaust and the Art of Secondary Witnessing* and other publications. Her essay "The Allure of Nazi Imagery in Russia" was

published in *openDemocracy* (May 5, 2006) as the feature article on globalization (www.openDemocracy.com). In February 2007 she will present the paper "From German Battlefields to Abu Ghraib: The Role of Photographs in Representing War" at the symposium on *Visual and Literary Culture in Germany Between the Wars* held in conjunction with the exhibition *From the Trenches to the Street: Art from Germany 1910s-1920s* at the Block Museum at Northwestern University.

Shulamith Behr wrote the essay "Kandinsky, Münter and Creative Partnership," for the Tate Modern's exhibition *Kandinsky: The Path to Abstraction 1900-1921* (22 June until 1 October 2006) and reviewed for *Burlington Magazine* the centenary exhibition of the exiled Austrian artist Marie-Louise von Motesiczky, which was held at the Tate Liverpool (11 April -13 August 2006). She was invited by the Department of Art History, University of Sussex, as a key speaker and moderator at an international conference marking the centenary of the formation of the artists' group Brücke and contributed the paper "Künstlergruppe Brücke and the Public Sphere: the Formation of the Woman Patron and Collector" to the series *100 Years of German Expressionism: Painters and Patrons. Politics and the Public* organized by the German Historical Institute, Washington D.C. She was invited by the GB Russian Society to deliver a paper "Between Russia and Munich: Kandinsky and Werefkin" at the conference *Born in Russia*, which was held under the auspices of the Research Forum at the Courtauld Institute of Art. On the occasion of the exhibition *Oskar Kokoschka: the Myth of Prometheus Triptych*, Courtauld Institute of Art Gallery, she gave the public lecture: "Kokoschka: Art and Resistance in Exile."

Timothy Benson published "Nomadic Modernism: The Search for an International Art" in *Nation, Style, and Modernism*, ed. Jacek Purchla and Wolf Tegethoff, Munich: Zentralinstitut für Kunstgeschichte and Cracow: International Cultural Centre, 2006, and "Dada Geography: A Ruminantion" in *Michael Erhoff & Friends*, Basel: Birkhaeuser Verlag, 2006. He also contributed to the section on German Expressionism in *European Art: The Los Angeles County Museum of Art*, Paris: BNP Paribas Foundation, 2006. With Stephanie Barron he curated *Gustav Klimt: Five Paintings from the Collection of Ferdinand and Adele Bloch-Bauer* shown at the Los Angeles County Museum of Art in 2006.

HGCEA member **Eve Blau**, Adjunct Professor of Architectural History at the Harvard University Graduate School of Design presented a lecture titled "Project Zagreb: Transition as Condition>Strategy>Practice" January 29 at Gund Hall, Graduate School of Design in Cambridge, Massachusetts. The exhibition *Project Zagreb*, curated by Eve Blau in collaboration with Ivan Rupnik, was on display in Gund Hall from January 29 through March 18th. For additional information, please visit:

<http://www.gsd.harvard.edu/events/exhibitions/upcoming.htm>

Anna Brzyski received Fulbright-Luce Lectureship to China for the Spring 2008. She was also awarded Special Summer Faculty Research Fellowship from the University of Kentucky in 2007 to complete work on the issue of *Centropa* (Fall 2008), dealing with parallel constructions in art historic narratives of national art in Central and Northern Europe, which she is co-editing with Adrienne Kochman. She published the following essays: "Centres and Peripheries: Language Barriers and Cultural Geography of European Modern Art." In *Local Strategies-International Ambitions. Modern Art and Central Europe, 1918-1968*, edited by Vojtech Lahoda. Prague: Artefactum, 2006, 21-27; "The Problem of Modernism: Art Practice under the Gaze of Art History," in *Modernism and Central and East European Art & Culture, Osaka University, the 21st Century COE Program <Interface Humanities> Research Activities 2004-2006, vol. 7* (January 2007): 339-365; and "New Media and the Art Canon in the Age of Digital Dissemination," in *Image Flux: China, the 13th Sedona Conference and Conversations Proceedings*, edited by Megan McShane and Wu Jie (Guangzhou, China: Flux Image Theory Group, 2006), 110-115 ; Chinese translation, 106-109. [the essays are available for download on Anna's website: www.uky.edu/~abrzy2/ under Publications] Her review of Elizabeth Clegg's book *Art Design and Architecture in Central Europe, 1890-1920* (Yale 2006) appeared in *The Art Newspaper* 16, no. 176 (January 2007): 42.

She gave the following paper presentations: "Historic Logic of Contemporary Art: the Polish Artworld after 1989," at the *Aspects of Central & Eastern European Arts: Art, Architecture, Theatre & Music Conference*, held at the Osaka University, Osaka Japan, in October 2005; "History in the Making: National Museum in Krakow and the Creation of the Polish Art History," at the Association for the Study of Nationalities Conferences, held at Columbia University, New York, in March, 2006; "Art History's (Ir)relevance?" at

the Annual Conference of the Association of Art Historians, held at University of Leeds, Leeds, England, in April 2006; and "Mechanics of Art Canons," at *The Art Historical Canon and its Function Seminar*, held at the University of Hamburg, as part of the European Science Foundation initiative *Discourses of the Visible – National and International Perspectives*, in October 2006. Her edited anthology, *Partisan Canons*, is forthcoming from Duke University Press in summer 2007.

Jay A. Clarke co-edited with Joanna E. Ziegler *The Spiritual Landscapes of Adrienne Farb, 1980-2006* (Worcester: Cantor Art Gallery, College of the Holy Cross, 2006) and contributed an essay "Adrienne Farb and the Anti-Hip of Abstraction," 40-50.

Thomas DaCosta Kaufmann was awarded the Palacky Medal of Merit in Social Sciences by the Academy of Sciences of the Czech Republic.

Vivian Endicott Barnett is now completing work on *Kandinsky Drawings: Catalogue Raisonne. Volume Two. Sketchbooks*, which will be published in June 2007. The first volume, *Kandinsky Drawings: Catalogue Raisonne. Volume One. Individual Drawings*, appeared in October 2006. She prepared both volumes under the auspices of the Societe Kandinsky in Paris for the Stadtische Galerie im Lenbachhaus in Munich. In addition, she contributed an essay, "From Both Sides of the Atlantic to the Pacific: Klee and America in the Twenties" to the *Klee and America* exhibition catalogue organized by The Menil Collection.

Éva Forgács had a fellowship at Collegium Budapest Center of Advanced Studies in Budapest, September through December 2006. She published a collection of essays in Budapest: *A Duna Los Angelesben. Művészeti írások* (Los Angeles on the Danube. Selected Essays on Art), Budapest: Kijarat Kiadó, 2006; and the following essays: "Enlightenment and the National Genius," in Jacek Pruchla, Wolf Tegethoff, eds., *Nation, Style, Modernism*, Munich: Zentralinstitut für Kunstgeschichte, CIHA Conference Papers, 2006; "You Feed Us So that We Can Fight Against You. Concepts of the Art and State in the Hungarian Avant-Garde," *Arcadia*, December 2006; "1956 in Hungary and the Concept of East European Art," *Third Text*, 20, no. 2

(March 2006); "Nyílt struktúrák" (Open Structures) catalog essay, Budapest, June 2006. She published the following art reviews: "Hands and Constructs. Béla Kondor," *The Hungarian Quarterly*, Winter 2006; "Eva Hesse at MOCA," *Új Művészet*, November 2006; "Béla Kondor," *Holmi*, October 2006; "The Société Anonyme at the Armand Hammer," *Új Művészet*, September 2006; "Csernus Tibor. Kiállítás a KOGART-ban" (Tibor Csernus's exhibition at KOGART) *Holmi*, October 2006; "Györfy László képei Los Angelesben," (László Györfy's paintings in Los Angeles) *Új Művészet*, June 2006; "In a Whisper. Mindy Shapero at Anna Helwing," *X-tra*, 8/4, Summer 2006, and a book review: "A látványtársadalom forradalmi kritikája" (The revolutionary critique of the society of the spectacle, review of the Hungarian edition of Guy Debord: *La société du spectacle*), *Mozgó Világ*, December 2006. Her essay "Malevich and the Western Avant-Garde" is soon to be published in: Charlotte Douglas and Christina Lodder, eds., *Rethinking Malevich*, New York: Pindarpress.

She gave the following talks: "Romantic Peripheries" at *Center-Periphery. Avant-garde and the Outskirts*, as a keynote speech in Tromsø, Norway, November 2006; "In the Vacuum of Exile. The Hungarian Avant-Garde in Vienna, 1919-1926", at *Culture in Exile. Eastern Europe in the 20th Century Symposium*, Collegium Budapest and Central European University, Budapest, September 2006; "Documenting Socialism and Its Culture" at *Seminar on the Culture of Socialist Eastern Europe*, Central European University, Budapest, October 2006; "From Photo to Object" at the conference on *Family Photos. Art and Photography*, Budapest, October 2006; "Fauves and Colorists", at the symposium on Hungarian Fauves, Budapest, September 2006, and "Does Democracy Grow Under Pressure? Strategies of the Hungarian Neo-Avant-Garde Throughout the 1960s and 1970s", CAA, Boston, Feb. 2006, HGCEA Session.

Cordula Grewe was awarded a fellowship at Institute for Advanced Study in Princeton as the 2006-7 Hans Kohn Member. She also received a 2006 Summer Research Fellowship for Junior Faculty in the Humanities and Social Sciences from Columbia University. She published the following articles on German Romanticism: "Reenchantment as Artistic Practice: Strategies of Emulation in German Romantic Art and Theory," *New German Critique* 94, special issue *Secularization and Disenchantment* (Winter 2005): 36-71; "Objektivierte

Subjektivität: Identitätsstiftung und religiöse Kommunikation im nazarenischen Kunstwerk," in *Die Nazarener: Religion-Macht-Kunst*, edited by Christa Steinle und Rainer Metzger (Frankfurt a. M.: Walther König, 2005), 76-99; "Italia und Germania: Zur Konstruktion religiöser Seherfahrung in der Kunst der Nazarener," in *Rom - Europa: Treffpunkt der Kulturen, 1780-1820*, edited by Paolo Chiarini und Walter Hinderer (Würzburg: Königshausen & Neumann, 2006), 401-425; and "Heaven on Earth: Preview of Exhibition *Caspar David Friedrich: Inventing Romanticism*," *Artforum* XLIV, no. 9 (2006): 133.

She edited two essay collections: *From Manhattan to Mainhattan: Architecture and Style as Transatlantic Dialogue, 1920-1970*, to which she contributed an essay "From Manhattan to Mainhattan: Reconsidering the Transatlantic Architectural Dialogue," co-authored with Dietrich Neumann (pp. 1-12). The volume is part of the series *Bulletin of the German Historical Institute, Supplement 2* and can be downloaded at

http://www.ghi-c.org/bulletin_supp2/supp2.html; and *Die Schau des Fremden: Ausstellungskonzepte zwischen Kunst, Kommerz und Wissenschaft* (Stuttgart: Franz Steiner, 2006), which includes her essay "Between Art, Artifact, and Attraction: The Ethnographic Object and its Appropriation in Western Culture" (pp. 9-45). She was also interviewed by Ryan Owens for *Inside the Newsroom* on ABC News Now regarding the auction of 21 watercolors and 2 sketches attributed to Hitler by Jefferys Auctioneers at Lostwithiel in Cornwall in September.

Irena Kossowska published a book *Władysław Podkowiński [1866-1895]* (Warsaw: Edipresse 2006). She organized an international conference *Reinterpreting the Past: Traditionalist Artistic Trends in Central and Eastern Europe of the 1920s and 1930s*, which was held at the Institute for the Arts and Humanities of the Polish Academy of Sciences in Warsaw and the Institute of Art History at the Jagellonian University in Krakow (21-23 September 2006). She delivered an opening talk at the conference and moderated the session "European Cross-Currents". She also presented a paper "'Evoking the Greatness of Poland: Propaganda Art in Warsaw in the 1930s". With the financial support from the Getty Foundation, she participated in the international conference *Past Perfected: Antiquity & its Reinventions* organized by the National Committee for the History of Art in Los Angeles (6-8 April 2006).

Maria Makela delivered a lecture in April 2006 in conjunction with the Munch exhibition at the Stanford University Art Museum titled "Munch's Women: Misused and Much-Abused," a version of which is forthcoming the *Cantor Arts Center Journal*. She also delivered a paper in September 2006 at the conference Berlin's Culturescape in the 20th Century in Regina, Saskatchewan titled "Artificial Silk Girls: Of Cloth and Culture in Weimar Berlin," and presented a related lecture at the Society for the History of Technology Conference in October 2006 titled "Necessity as the Mother of Invention: Rayon in Germany." Forthcoming is an article in the anthology *Legacies of Modernism: Art and Politics in Northern Europe, 1890-1950* (Palgrave/Macmillan Press, 2007) titled "Politicizing Painting: The Case of New Objectivity", and an essay in the catalogue to the upcoming Hannah Hoeh retrospective at the Berlinische Galerie titled "Von Paaren und Paarung. Hannah Hoeh und die Ehe in der fruehen Weimarer Republik" (2007). Her review of Kimberly Smith's *Between Ruin and Renewal. Egon Schiele's Landscapes* appeared in *Centropa* 6, nr. 3 (September 2006), pp. 254-57. She is currently at work co-editing with Rose-Carol Washton Long the forthcoming anthology of papers presented in 2003 at HGCEA's *Max Beckmann symposium* at the Museum of Modern Art, Of "Truths Impossible to Put in Words" Max Beckmann Contextualized (Peter Lang, 2007).

Marsha Morton has recently published an essay "The Ethnographic Vision of Max Klinger" in *Die Scahu des Fremden: Ausstellungskonzept zwischen Kunst, Kommerz und Wissenschaft*, ed. Cordula Grewe (Stuttgart: Franz Steiner Verlag, 2006) 253-278.

Paul (Monty) Paret curated the exhibition *Experimental Photography from the Bauhaus Sculpture Workshop* at the Henry Moore Institute, Leeds, UK (December 16, 2006 – February 18, 2007). His essay "Archipenko's Failure: Sculpture and Criticism in Post-World War I Germany" was published in Paul Paret and Michael White, *Russian Berlin in the 1920s. Henry Moore Institute Essays No.54* (Leeds: Henry Moore Institute, 2006).

Piotr Piotrowski's book *Avanguardia w cieniu Jalty. Sztuka w Europie Srodkowo-Wschodniej 1945-1989* [Avant-Grade in the Shadow of Yalta. Art in Central-Eastern Europe 1945-

1989](2005) received the Jan Dlugosz Prize for the best book published in humanities in Poland in 2005.

James van Dyke's book manuscript "Franz Radziwill and the Problem of Nazi Art" has been accepted for publication in the series "Social History, Popular Culture, and Politics in Germany," edited by Professor Geoff Eley, at the University of Michigan Press.

Recent Exhibitions & Symposia

Reality Bites: Making Avant-garde Art in Post-Wall Germany

Feb. 9 to April 29

Mildred Lane Kemper Art Museum, St. Louis

curated by **Sabine Eckmann**, Kemper Art Museum director & chief curator

<http://kemperartmuseum.wustl.edu/Reality.html>

The fall of the Berlin Wall in November of 1989 instigated a new era of German history, rapidly -- yet profoundly -- altering everyday German life. *Reality Bites: Making Avant-garde Art in Post-Wall Germany*, the first exhibition of its kind, gathers the work of over 30 artists who created art in Germany in the last 15 years. Intentionally international in scope, and with an eye to exploring new meanings of the avant-garde, this exhibition surveys varied attempts to challenge the relationship between art and the everyday reality of German life since the fall of the Wall.

Traditionally, the term avant-garde designates art that pushes boundaries and utilizes an original approach. Works included in this exhibition are considered avant-garde because they embrace day-to-day experiences in intentional and innovative ways. This involvement of the everyday allows the works to transcend conventional art forms such as painting or sculpture and also counters the notion of art as independent from other spheres of life. Therefore much of the work in *Reality Bites* is new media,

site-specific, or installation art. Even the artists included who use older technologies, such as photography, do so in new and interactive ways.

Reality Bites is divided into three thematic sections. The first, *Re-dressing Germany*, looks at the ways in which contemporary artists interact with a developing German identity, especially (but not exclusively) focusing on Berlin. The second section, *Traumatic Histories*, brings together artworks that engage with traumatic events in German history that continue to play a part in contemporary German life including the Holocaust and the Third Reich, but also the younger German past (such as the hushed activities of the terrorist Red Army Faction and the dictatorship of East Germany). *Global Spaces*, the third and largest thematic section, investigates and reveals the impact of globalization on Germany since the fall of the Wall.

Overall this exhibition not only offers a fresh perspective on contemporary German culture, but also provides unique insight on the effects of globalization, mass consumer culture, advertising, media, and other prevalent contemporary issues. The fall of the Berlin Wall created an exceptional historical moment, resulting in a flood of global mass culture in a compressed time and space. This has transformed Berlin into a site of experimentation, imbued with a sense that anything is possible, and opened up a space for cutting-edge art that is deeply significant to contemporary life both within and beyond German borders.

Artists in the Exhibition:

Franz Ackermann, Kutlug Ataman, Cosima von Bonin, Sophie Calle, Tacita Dean, Thomas Demand, Bernhard Garbert, Isa Genzken, Beate Gütschow, Rudolf Herz, Sabine Hornig, Christian Jankowski, André Korpys & Markus Löffler, Ulrike Kuschel, Eva Leitolf, Via Lewandowsky, Michel Majerus, Mariele Neudecker, Olaf Nicolai, Marcel Odenbach, Manfred Pernice, Daniel Pflumm, rude_architecture (Friedrich von Borries, Gesa Glück, Tobias Neumann), Silke Schatz, Gregor Schneider, Collier Schorr, Renata Stih & Frieder Schnock, Wolfgang Tillmans

Artists in and from the German-Speaking World

22-25 March 2007

American Society for Eighteenth-Century Studies Annual Conference in Atlanta

Session Chair: **Wendy Wassying Roworth**, University of Rhode Island

Speakers:

Sharon L. Boedo, Independent Scholar

German and Northern European Members of the Académie Royale de Peinture et de Sculpture: The Case of Jean-George Wille

Christina K. Lindeman, University of Arizona

Court Art and Politics in Eighteenth-Century Naples: Paintings by Johann Heinrich Wilhelm Tischbein

Michael E. Yonan, University of Missouri-Columbia

Messerschmidt, the Petit Maître, and the Farnese Hercules

For more information please contact **Michael E. Yonan** at yonanm@missouri.edu

Gerhard Richter: A Symposium

February 23, 2007

Getty Center, Los Angeles

Scholars from Germany and the United States gather at the Getty Center for a daylong symposium addressing influential and controversial aspects of Gerhard Richter's work. Sessions will address the relationship of Richter's work to the art historical tradition, the role of the Cold War in shaping Richter's aesthetic, and the influence of Richter's painting on artists working today. The symposium complements the exhibition *From Caspar David Friedrich to Gerhard Richter: German Paintings from Dresden*.

Program of Events

10 – 10.15 a.m.

Museum Lecture Hall

Welcome and Introduction, **Andrew Perchuk**, Getty Research Institute

10.15 a.m. – 12.15 p.m.
Museum Lecture Hall
Session I: Richter and Tradition

Christine Mehring, Yale University
Elective Affinities of Light Bulbs and Monochromes:
Gerhard Richter's Collaborations with Palermo, 1970-71

Stefan Gronert, Kunstmuseum Bonn
Art History as Art

Moderator: **Jon L. Seydl**, J. Paul Getty Museum
Respondent: Dietmar Elger, Gerhard Richter Archiv,
Staatliche Kunstsammlungen Dresden

2 – 4 p.m.
Museum Lecture Hall
Session II: Richter and Postwar Germany

Jeanne Anne Nugent, New York University
When Things Fell Apart: Richter, Sedlmayr and Art in the
GDR

John Curley, Yale University
Gerhard Richter's Cold War Vision

Moderator: **Katja Zelljadt**, Getty Research Institute
Respondent: Eckhart Gillen, Independent Scholar and
Curator

4.15 - 5.30 p.m.
Getty Research Institute Lecture Hall
Final Discussion with all participants; moderator: **Karen
Lang**, University of Southern California

Exhibition PROJECT ZAGREB Transition as Condition, Strategy, Practice

January 29 – March 18, 2007
**Gund Hall Gallery, Graduate School of Design, Harvard
University**

curated by **Eva Blau** in collaboration with **Ivan Rupnik**

lecture by **Eva Blau**: "Project Zagreb: Transition as
Condition>Strategy>Practice" January 29 at the Gund Hall

Exhibition: *PROJECT ZAGREB* examines transition as a condition that creates opportunities for architecture. Zagreb is the perfect site for examining the generative dynamic of transition: currently preparing for Croatia's entry into the European Union and negotiating the rocky shoals of the "transition economy," it is a city in which political and economic instability have been the status quo for more than a century. Change is of course a condition of modernity. But in Zagreb, which began the twentieth century in the crumbling edifice of the Habsburg Empire and ended it in the wreckage of state socialism, the transformations associated with modernization were refracted and protracted by enormous political and cultural dislocations into prolonged and recurrent periods of crisis and displacement.

What is the significance for architecture and urbanism of this long and unrelenting experience of transition? In Zagreb architects and planners practicing in conditions of continuous instability and uncertainty developed new strategies of architecture and urbanism for creatively engaging the transitional, conditional, unstable, mutable, and open-ended—for absorbing, accommodating, anticipating, and instrumentalizing the state of irresolution.

This exhibition examines how these strategies, once stabilized in built form, become available to practice and capable of generating new strategies and practices that open the city and architecture to change and innovation. In this way, the city itself becomes an "open work." Transition emerges as a condition that foregrounds practice and enables architecture to play an active, performative role in the formation of the city.

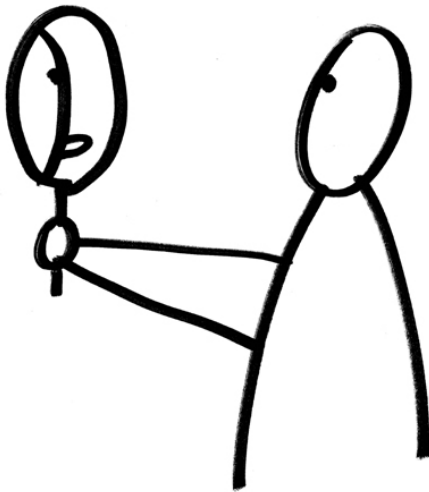
The methods employed in *PROJECT ZAGREB* to excavate the generative dynamic of transition were generated by the need to develop techniques for representing and analyzing conditions that are multiple and unstable. In the exhibition, therefore, transition —as condition, strategy and practice— is examined and analyzed through assembly, mapping, diagramming, layering, and other techniques that make it possible to visualize synchronous and nonsynchronous transformations occurring at different rates in different sectors.

Archival documents (maps, drawings, photographs, and films) provide different, and often conflicting, readings of spaces and events. Computer animations and projections simulate the open, multi-authored, interactive processes by

which the city is generated. Three-dimensional analytical models reconstruct processes of design. Films scripted by the curators and shot by Zagreb filmmaker Bruno Bahunek show how the spaces of transition are used today. Finally, the dialog between research and practice in PROJECT ZAGREB is presented in a series of contemporary projects by architects and urban planners who collaborated with the GSD research team.

Dada East ? The Romanians of Cabaret Voltaire

October 28 2006
Cabaret Voltaire, Zurich



It has been said that Dada was officially born on 5 February 1916, when Hugo Ball and Emmy Hennings launched Cabaret Voltaire in restaurant Meierei on Spiegelgasse 1 in Zurich. In his journal *Flight out of Time* (1916), Ball mentions, "an oriental looking deputation of four small men, with portfolios and paintings squeezed under their arms; bowing discretely umpteen times;" they were: Marcel Janco the painter, Tristan Tzara, George Janco, and either Jules Janco or Arthur Segal. Tom Sandqvist's research presented in the book *Dada East - The Romanians of Cabaret Voltaire* (2006), which gives us a closer look at these Romanians and at their cultural and historical roots, is the point of departure for this conference. The author himself will present in a keynote lecture on his thesis, that Dada comes from Romania. With professors and art specialists from Romania - Ioana Both, Andrei Oisteanu, Ion Pop, Nicolae Tzone, Matei Bejenaru and Mihnea Mircan - we

will trace the conception of Dada. These traces will give us a reason to debate the idea of "Dada East" in a contemporary context and to search its potential and importance for the contemporary Romanian cultural scene and for the understanding of Dada in general.

Program:

10:00 Welcome: **Adrian Notz**

10:05 Keynote lecture: **Tom Sandqvist**: "Dada East - The Romanians of Cabaret Voltaire"

11:00 **Ioana Both**: "Avant les avant gardes. D'où venaient-ils ces Roumains?"

11:30 **Andrei Oisteanu**: "The Romanian Avantgarde and visual poetry. From tradition to innovation"

12:00 **Ion Pop**: "Tristan Tzara Avant Dada"

12:30 **Nicolae Tzone**: "Tristan Tzara était déjà Tristan Tzara avant son départ à Zurich"

14:30 **Matei Bejenaru**: "Holly stories are always on TV"

15:00 **Mihnea Mircan**: "Revenge of the Same"

15:30 Discussion: "What does Dada mean art history and in contemporary art in Romania?"

For more information please contact **Adrian Notz**:
adrian.notz@cabaretvoltaire.ch

Announcements & Opportunities

Call for Papers:

American Artists in Munich. Artistic Migration and Cultural Exchange Processes

October 9-11, 2007, Munich

deadline: April 15, 2007

In 2003, a number of institutions in Munich decided to found an informal research group on the history of the Academy of Fine Arts in Munich. Current members of the

research group are: Akademie der Bildenden Künste (Prof. Dr. **Walter Grasskamp**, Dr. **Birgit Jooss**); Ludwig-Maximilians-Universität, Institut für Kunstgeschichte (Prof. Dr. **Frank Büttner**, Prof. Dr. **Hubertus Kohle**), Institut für Kunstpädagogik (Prof. Dr. **Wolfgang Kehr**); Zentralinstitut für Kunstgeschichte (Dr. **Christian Fuhrmeister**, Prof. Dr. **Wolf Tegethoff**). For the upcoming event, **Susanne Böller** M.A. (Städtische Galerie im Lenbachhaus) has been co-opted.

Following the two conferences held in 2005 and 2006, respectively – *Nationale Identitäten – Internationale Avantgarden. München als europäisches Zentrum der Künstlerausbildung* (see <http://www.zikg.eu/main/2005/kunstakademie-europa/index.htm> for the program and <http://www.zeitenblicke.de/2006/2/> for the online publication of the conference proceedings) and *Zwischen deutscher Kunst und internationaler Modernität. Formungen in der Künstlerausbildung 1918 bis 1968* (<http://www.zikg.eu/main/2006/1918-1968/programm.htm>; publication forthcoming) – the research group now announces a third conference, in cooperation with the Terra Foundation for American Art <http://www.terraamericanart.org>

American Artists in Munich. Artistic Migration and Cultural Exchange Processes

This international conference aims at exploring the phenomenon of artistic migration and transfer in a case study. Given the contemporary significance of global migration, this topic is no longer only a field of 19th century studies. In particular, we wish to investigate the attraction of the self-proclaimed "Kunststadt"/"City of the Art(s)" for American Artists from the mid-19th century to World War I and beyond: Who came, when, and why?

Speakers are to look at the general influences on the decision of a place of study, which depended not just on the attractiveness of a city and its art institutions, but also on the students' own cultural background. What was the significance of the American artistic community in Munich? How did leading compatriots shape the growing American colonies in Bavaria? What, in particular, prompted the Americans to come to Munich: The academy's renown in teaching technical skills, or rather the city's bustling art scene? To what extent did the change in genre (from landscape to history painting) contribute to Munich's attractiveness, as opposed to Düsseldorf, which had basically been the Americans' first choice until the

mid-19th century? How influential was, finally, the appeal of Paris as an avant-garde center in debasing the training in Munich as old-fashioned and traditional?

Furthermore, it is important to learn more about how the Munich school and its protagonists became known in the United States. Existing studies of American painters in Munich focus on leading representatives from the peak of the movement in the early 1870s and 1880s, when the realism of the returning artists' paintings caused something of a sensation in the American "art world". However, to do justice to the complex phenomenon, it must be investigated in its multi-faceted entirety, taking into account the development of styles and genres over more than half a century, experienced by approx. 420 American students – which formed indeed one of the largest groups of non-German-speaking students enrolled at the Academy – and also by the unknown number of American artists who studied elsewhere in town. Numerous private schools and studios, whose histories also await research, offered valuable alternatives.

Equally important is the study of key figures, such as Frank Duveneck, a leading representative of portrait and landscape painting, and a popular teacher; Karl von Marr, American student, teacher and later even director of the Munich academy; or Hans Hofmann, who ran a successful private school in Munich and later became a leading figure of Abstract Expressionism. However, the conference will not be limited to representatives of the academy. There will also be a focus on artists like Marcel Duchamp, who worked in Munich before he became a seminal avant-garde figure in the United States, or Grant Wood, who came to Munich in 1928 to visit the museums and to oversee the production of the monumental window he had designed for the Veterans Memorial Building in Cedar Rapids.

Following the holistic approach adopted for the previous conferences, the papers will not only indicate what the artists received in Munich, but also how they in turn fuelled the city's artistic life. Another interesting topic is the way in which American artists transformed the results of their stay in Munich upon return to their native country; it is precisely this dual or bifocal perspective which seems best suited for an analysis of this give-and-take of cultural exchange.

The two and a half day conference will take place in the lecture hall of the Amerika Haus München e.V.

(<http://www.amerikahaus.de>) from October 9-11, 2007. The official language of the conference will be English. However, in the exceptional case that scholars propose a paper in German, we will consider providing simultaneous translation.

Papers are invited from international scholars in the field. Please send an abstract of one page (not more than 500 words) in digital form either to:

Prof. Dr. **Hubertus Kohle**
 Institut für Kunstgeschichte
 Georgenstr. 7
 80799 München
 Germany
hubertus.kohle@lrz.uni-muenchen.de

or to

Dr. **Christian Fuhrmeister**
 Projektreferent
 Zentralinstitut für Kunstgeschichte
 Meiserstr. 10
 80333 München
 Germany
c.fuhrmeister@zikg.eu

before **April 15, 2007**. In early May, all entrants will be notified.

Call for Proposals:
CAA 2009 Call for HGCEA Session
Proposals

Open to all HGCEA members

deadline: 30 April 2007

Dear HGCEA Members, It is time again to consider proposal topics for the HGCEA-sponsored session at the 2009 CAA conference in Los Angeles. I would like to invite you to submit a proposal either individually or collaboratively to me via e-mail at mortonml@aol.com by **April 30**. The proposal should consist of a description of your topic and be no longer than a single page in length. It should be accompanied by a brief two-page c.v. The Board believes that this session will have added significance because it will occur on the twentieth anniversary of

unification and in a state which, historically, has been a home to numerous Central European exiles. While all subjects will be considered, suggested topics include émigrés in California, transnationalism, imperialism/colonialism, and interdisciplinary themes (film/photography/fine arts/design/literature, etc.)

The HGCEA board will select one proposal which will be submitted to the board of the College Art Association for approval. Please don't hesitate to contact any members of our board if you have questions about the process. We hope that many of you will take this opportunity to contribute ideas for a stimulating session.

Regards,
Marsha Morton
 (Secretary, HGCEA)

Call for Papers:
International Conference: Reconsidering the
Arts in the German Democratic Republic

October 25-27, 2007
Dickinson College, Carlisle, Pennsylvania,

deadline: 30 April 2007

The Departments of Music, German, the Office of Global Education, and the Clarke Forum for Contemporary Issues at Dickinson College are hosting a three-day interdisciplinary conference from October 25-27, 2007. The theme of the conference is *Reconsidering the Arts in the German Democratic Republic*.

Two factors have had a considerable impact on GDR studies in recent years: 1) the vast archival sources that became accessible after the collapse of the Berlin Wall in 1989, and 2) the rapid historicization of the State following its absorption into West Germany. As the twentieth anniversary of the Wende approaches, this conference seeks to explore new avenues into GDR research with specific attention to the role of the visual and performing arts. It aims to move the discourse surrounding the arts in the GDR beyond the archives and away from the paradigms and rhetoric of the Cold War. In particular, the conference will focus on new conceptual frameworks for research into the subject and consider new methodologies

and approaches for contextualizing and assessing the arts in the GDR. Contributions in the areas of literature, music, visual arts, dance, theater and architecture are welcome.

Possible topics include but are by no means limited to:

- Historiography
- Revisionism
- Memory
- Gender
- Myth
- Nationalism

The language of the conference is English.

Proposals are invited for individual (20 minutes) and panel discussions (1 hour and 30 minutes). Proposals should be submitted as follows:

Individual papers: an abstract of maximum 250 words, together with the title of the paper, and name, affiliation and contact details of the presenter.

Discussion panels: an abstract of maximum 250 words outlining the theme and goals of the panel, and a short abstract (max. 150) from each participant outlining their standpoint. Panels should include no more than four participants. Proposal should include the names, affiliations and contact details of all panel members.

All proposals should be submitted by email no later than the 30 April 2007 to: **Elaine Kelly** (elaine.kelly@ed.ac.uk).

For further information contact **Elaine Kelly** or **Amy Wlodarski** (Wlodarsa@dickinson.edu).

Call for Papers:

HGCEA Emerging Scholars Session at 2008 CAA

open to HGCEA members

deadline: May 1, 2007

The Board of Directors of HGCEA is pleased to announce that the organization will be sponsoring a special panel session for emerging scholars at the 2008 CAA conference in Dallas. Ph.D. students and individuals who have completed their dissertation within the past two years are

invited to submit paper proposals representing new directions of research in our field. Proposals (one-two double-spaced typed pages) are encouraged on topics from both the pre-modern and modern periods. These should be accompanied by a CV with e-mail address and a brief letter explaining the speaker's interest and familiarity with the topic. They will be reviewed by Board members who will select three papers to be presented in a ninety minute session chaired by Dr. **Steven Mansbach**. Submissions (proposal, letter and CV) should be sent as e-mail attachments to mortonml@aol.com by **May 1**.

HGCEA will also be offering a few partial travel stipends for student members giving papers at the 2008 CAA conference. Further information will be sent to you this spring regarding the application process.

CAA 2008 Call for Participation:

HGCEA Session:

Feminism and Modernity in Central Europe

Chair: **Adrienne Kochman**, Indiana University Northwest
akochman@iun.edu

Deadline: May 11, 2007

This session focuses on the association between feminism, power and modernity with patriarchal systems. It revisits issues addressed in Broude and Garrard's *Feminism and Art History: Questioning the Litany* (1982) and how women's forays into modernity and the 'art world' were filtered by male-dominated expectations concerning quality, productivity, the media with which they worked, and their relationship to women's traditional roles. Recent research indicates that some of the values and societal expectations around these issues were particular to the region as was perhaps the concept of woman herself. Artist collaborations, women as patrons and participants in artist groups, and women's education are areas of exploration, as are the impact of different religious perspectives, social classes and urban vs. rural labor demands on gender identities. All time periods and methodologies will be considered.

General guidelines:

1. CAA individual membership is required of all participants

2. No one may participate in the same capacity two years in the row.
3. No one may participate in more than one session in any capacity.
4. Session chair must be informed if one or more proposals are being submitted to other sessions for consideration.
5. A previously published or presented paper may not be delivered at the CAA Conference.
6. Only one individual may submit a proposal and present a paper at the conference.
7. Acceptance in a session implies a commitment to attend that session and participate in person.

Proposal Submission Guidelines:

Every proposal must include the following:

1. Completed session participation proposal form ; also available for download from the CAA website under Conference 2008
2. Preliminary abstract of 1-2 double spaced, typed pages
3. Letter explaining speaker's interest, expertise in the topic, and CAA membership status
4. CV with home and office mailing addresses, e-mail address, and phone and fax numbers
5. A stamped, self-addressed postcard for confirmation that proposal has been received

Please send all proposals to:

Adrienne Kochman

Indiana University Northwest
909 Columbian Ave
Oak Park, IL 60302
e-mail : akochman@iun.edu

To attend:

HGCEA Symposium:

Meanings of Modernity in Central Europe

Nov. 6 and 7, 2007 at the New York Public Library

Organizers:

Matthew S. Witkovsky m-witkovsky@nga.gov

Assistant Curator, Department of Photography, National Gallery of Art

Rose-Carol Washton Long rcwlong@aol.com

Professor of Art History, City University of New York
Graduate Center

Steven Mansbach mansbach@umd.edu

Professor of Art History, University of Maryland

Held on the occasion of the exhibitions *Foto: Modernity in Central Europe, 1918-1945* at the Solomon R. Guggenheim Museum, New York, October 2007-January 2008; and *From the Baltic to the Balkans: Modernism in Europe, 1910-1935* at the New York Public Library.

This two-day symposium will address the framework for modernism in the region bounded by the Prussian and Austro-Hungarian empires and their successor states, from roughly 1890 through the second World War.

The state of affairs summed up under the term "modernity," and the cultural responses to it designated "modernism" or, more radically, "avant-garde," are commonly understood to derive from historical developments in the nation-states of western Europe and North America. Modernity in central Europe arguably flourished from c. 1890 onward, under conditions that both resemble the western example yet differ from it in important respects. Rapid, uneven industrialization; basic anxieties over collective and national identity; the persistence of aristocratic or feudal habits, and a concomitantly lesser or delayed role for the middle classes; these are some of the guiding structures. Modernism in central Europe frequently seems motivated by self-conscious feelings of belatedness and insufficiency. At the same time, real economic wealth, the eventual emergence of consumerist and culturally avid middle classes, new streams of migration, exceptional erudition regarding international developments combined to produce an outpouring of talent in this region during the first half of the twentieth century.

HGCEAwww.hgcea.org

Historians of German & Central European Art & Architecture

Membership Application

Please return, along with check for annual dues:
 (regular membership \$25; student membership: \$15; contributing membership \$50;
 sustaining membership \$100) made out to HGCEA to:

Rose-Carol Washton Long
 Program in Art History
 CUNY Graduate Center
 365 Fifth Avenue
 New York, NY 10016-4309

Please check appropriate box:

new member renewal multi-year number of years _____

Name:

Title:

Professional affiliation:

Preferred mailing address:

Phone:

Fax:

e-mail:

Research Areas:

Please e-mail all new items and changes in affiliation or e-mail to Anna Brzyski at
anna.brzyski@uky.edu