

34th György Ránki Hungarian Chair Conference

Friday-Saturday April 14-15, 2017

**Dogwood Room
Indiana Memorial Union, 900 East Seventh Street
Indiana University, Bloomington**



MA/Today - 100 Years After: The Impact of the Hungarian Avant-Garde

The György Ránki Hungarian Chair Conference is sponsored by the Indiana University György Ránki Chair in Hungarian Studies, the Department of Central Eurasian Studies, the Inner Asian and Uralic National Resource Center, and the Russian and East European Institute.

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This conference is dedicated to the memory of Mihály Szegedy-Maszák (1943-2016).

FRIDAY, April 14, 2017

7:00-8:00 **Introduction**

András Kappanyos, György Ránki Hungarian Chair Visiting Professor, Department of Central Eurasian Studies, Indiana University, and Scientific Counsellor and Head of Department, Institute of Literary Studies, Center for Humanities, Hungarian Academy of Sciences

Keynote Address

The Role of Central European Avant-garde Reviews in the 1920s: Bulgaria, Czechoslovakia, Hungary, Poland, Romania, Yugoslavia

Irina Subotić, Professor Emeritus, University of Arts in Belgrade and Academy of Arts in Novi Sad

SATURDAY, April 15, 2017

8:30-on **Registration**

9:00-9:20 **Opening Remarks & Introductions**

Toivo U. Raun, Professor and Acting Chair, Department of Central Eurasian Studies, Indiana University

Réka Szemerényi, Hungarian Ambassador to the US

9:20-9:50 **Introductory Presentation**

Mihály Szegedy-Maszák and the Visual Arts

Zsuzsanna Szegedy-Maszák, Director, Exhibition Department, Budapest History Museum – Budapest Gallery

9:50-11:15 **Panel I: Visual Arts**

Chair: **Toivo U. Raun**, Professor and Acting Chair, Department of Central Eurasian Studies, Indiana University

The photogram in Hungarian artistic and educational programmes

Ágnes Eperjesi, Assistant Professor, Intermedia Department, Hungarian University of Fine Arts, Budapest

Our Representative in Germany: László Moholy-Nagy

Oliver A. I. Botár, Professor, Art History, School of Art, University of Manitoba, Winnipeg

László Moholy-Nagy's Photoplastics and Homogeneous Photomontage

Magda Dragu, Ph.D (ABD) student, Department of Comparative Literature, Indiana University

Questions/remarks

11:15-11:30 Coffee Break

11:30-1:00 **Panel II: Dance, Music**

Chair: **Lynn Hooker**, Associate Professor of Music History, Purdue University

Rudolf von Laban's Concepts in Embodiment

Selene B. Carter, Assistant Professor, Department of Theatre, Drama and Contemporary Dance, Indiana University.

With members of the IU Contemporary Dance Theater

Bartók's Hungarian Musical Avant-gardism

László Vikárius, Senior Research Fellow, Head of Department, Institute for Musicology, Research Centre for the Humanities, Hungarian Academy of Sciences

The Great Bela Bartók: An International and Interdisciplinary Perspective

David M. Hertz, Professor and Chair, Department of Comparative Literature, Indiana University

Questions/remarks

1:00-2:15 Lunch – attendees on their own.

2:15-3:45 **Panel III: Architecture, Film**

Chair: **Mark Trotter**, Associate Director, Russian & East European Institute, Indiana University

Marcel Breuer: Last of the First Moderns / First of the Last Moderns

Robert McCarter, Ruth and Norman Moore Professor of Architecture, Sam Fox School of Design & Visual Arts, Washington University in St. Louis

From Bauhaus to My House: Migration of ideas – a personal account

Peter Magyar, Professor, College of Architecture, Planning and Design, Kansas State University

The MA ('Today') and Tomorrow. Film Theory and Practice in the Classical and Neo-Avant-Garde

Gábor Gelencsér, Associate Professor, Department of Film Studies, Eötvös Loránd University

Questions/remarks

3:45-4:00 Coffee Break

4:00-5:30 **Panel IV: Theatre, Literature**

Chair: **László Borhi**, Peter A. Kadas Chair Associate Professor, Central Eurasian Studies Department, Indiana University

Performing Agitation. László Moholy-Nagy and the 1924 Special Issue of MA (Today) on Music and Theater

Árpád Kékesi Kun, Associate Professor, Department of Theater Studies, Károli Gáspár University of the Reformed Church, Budapest

Political or Aesthetical Subversion? Strategies of Avant-Garde Speaking Choirs in Interwar Hungary

Dávid Szolláth, Research Fellow, Hungarian Academy of Sciences, Research Center for Humanities, Institute of Literary Studies and editor, *Jelenkor*.

Three Glorious Resumptions: Kassák's Road to Becoming a Master

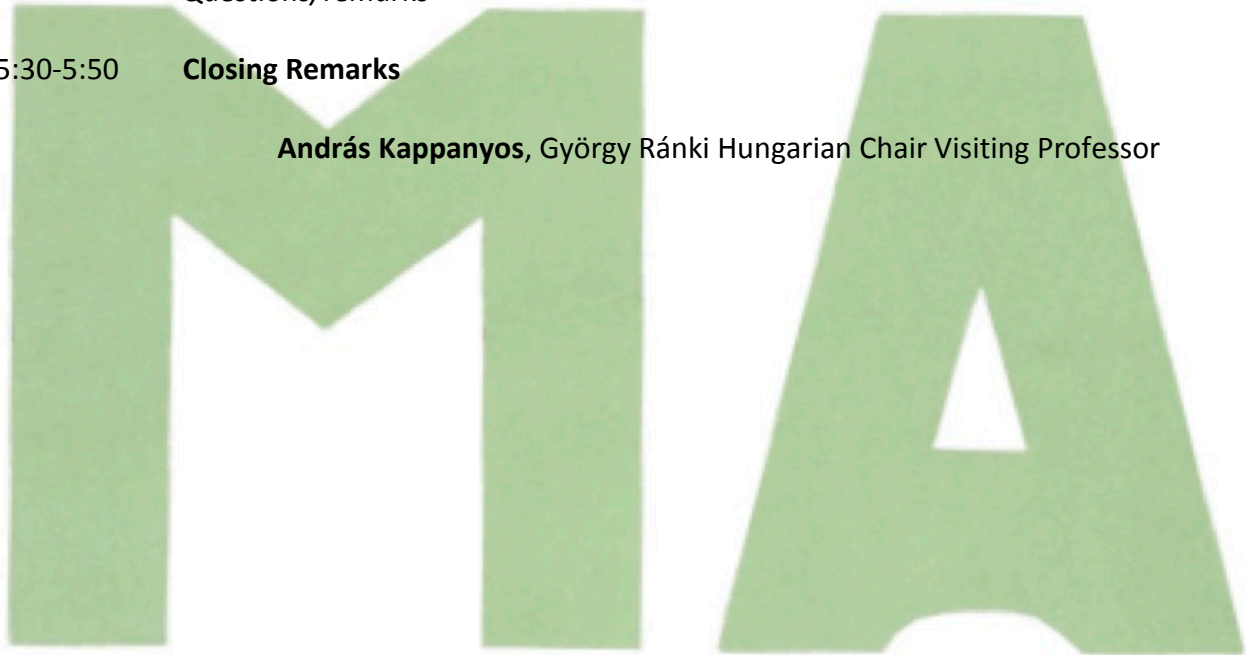
András Kappanyos, György Ránki Hungarian Chair Visiting Professor, Department of Central Eurasian Studies, Indiana University, and Scientific Counsellor and Head of Department, Institute of Literary Studies, Center for Humanities, Hungarian Academy of Sciences

Questions/remarks

5:30-5:50

Closing Remarks

András Kappanyos, György Ránki Hungarian Chair Visiting Professor



BIOS & ABSTRACTS

ZITA BENCSIK

Zita Bencsik is newly appointed Consul General for the Consulate of Hungary in Chicago, Illinois. She previously served as Deputy Chief of Mission and Director General of the Department of Consular Affairs and Citizenship for the Consulate General of Hungary in New York City.

LÁSZLÓ BORHI

László Borhi is the Peter A. Kadas Chair Associate Professor in the Indiana University Department of Central Eurasian Studies, Scientific Counsellor at the Institute of History Center for Humanities of the Hungarian Academy of Sciences, and former holder of the György Ránki Hungarian Chair Visiting Professorship in the Department of Central Eurasian Studies, Indiana University. He is the recipient of the Gold Cross of Merit of the Hungarian Republic (2006); the Zoltán Bezerédj Prize of the Ministry of National Cultural Heritage of Hungary (2006) and the György Ránki Prize of the Hungarian Historical Association (1995). His books include *Dealing with Dictators – The United States, Hungary and East Central Europe, 1942-1989* Indiana University Press, 2016; *Hungary in the Cold War: Between the United States and the Soviet Union* CEU Press, 2004.

OLIVER BOTÁR

Oliver A. I. Botár, Professor of Art History, School of Art, University of Manitoba, Winnipeg, was born in Toronto of Hungarian refugee parents. He completed his Bachelor of Arts degree in urban geography at the University of Alberta in Edmonton; and a Master of Science in urban and regional planning at the University of Toronto. He then completed first an MA and then a Ph.D in art history at the University of Toronto. He has taught modern and contemporary art and architectural history at several Canadian universities, with a focus on art in new media and Modernism between the world wars. He has lectured, published, and has curated exhibitions in Canada, the United States, Europe (Hungary, Germany, Czech Republic, France) and Japan. His books and exhibitions include: *Technical Detours: The Early Moholy-Nagy Reconsidered*, shown at and published by The Graduate Center – City University of New York, 2006, and the Janus Pannonius Museum, Pécs, as well as the Hungarian National Gallery, Budapest; *A Bauhausler in Canada: Andor Weininger in the 50s*. Oshawa and Winnipeg, 2009; *Biocentrism and Modernism* (Isabel Wünsche, co-editor), Ashgate, 2011, and *Sensing the Future: Moholy-Nagy, Media and the Arts*, shown at Plug In ICA Winnipeg and at the Bauhaus-Archiv in Berlin in 2014-15.

Our Representative in Germany: László Moholy-Nagy

Abstract: In the 25 April 1921 issue of *MA* [Today], the Hungarian avant-garde journal published in Vienna by Lajos Kassák, László Moholy-Nagy, resident in Berlin since April 1920, was indicated as being the journal's "representative in Germany." He continued to be indicated as such until the 1 July 1922 issue of the journal. The intervening period represented the journal's high point during its Viennese exile, a period during which work by many of the most important artists operating in Berlin and beyond appeared in the journal, including Alexander Archipenko, Richard Huelsenbeck, Hans Arp, Lazar el Lissitzky, Georg Grosz, Theo van Doesburg, Ivan Puni, Hans Richter, and Viking Eggeling. The series of articles by Raoul Hausmann on the extension of our sensory capabilities was the most important of its kind to appear in any journal up to that time. Moholy-Nagy was responsible for soliciting most of this material, and a lot of it appeared in Kassák and Moholy-Nagy's jointly edited anthology *The Book of New Artists*, which appeared just after this period of intense collaboration ended, in September of 1922. In this presentation, I will trace the development of Kassák and Moholy-Nagy's collaboration, and meditate on its implications for both of their careers, particularly that of Moholy-Nagy, for whom this role served as a conduit to meeting some of the most important artists of the era, and for whom it offered first-hand experience in editing a multi-disciplinary publication, which served him well for the remainder of his career.

SELENE B. CARTER

Selene Carter achieved her MFA in dance from the University of Wisconsin-Milwaukee and received the Ruth Page Award, Chicago's highest honor in dance. Recent critical reviews of Carter's choreography hailed her work as "...splendid"..."sensuous, mythological...ebullient and sexy" and wrote that it "...brought warmth and tenderness to the many interactions it was built upon." As an Assistant Professor of Contemporary Dance at Indiana University, Bloomington, in the Department of Theatre, Drama & Contemporary Dance she teaches dance improvisation, 20th century concert dance history, movement analysis, Evans dance technique and dance making. She is a certified teacher of the Bill Evans Dance Laban/Bartenieff Modern Dance Technique.

Rudolf von Laban's Concepts in Embodiment

Abstract: I will present the foundations of Laban Movement Studies and its theoretical framework as theorized by Hungarian dancer-scientist-artist Rudolf von Laban (1879-1958) and the four centers of his work that systemize and articulate human movement in relationship to the mover's environment - the **body, effort (antrieb), shape and space** - aided by members of the Indiana University Contemporary Dance Theater. I will explicate his notation system for movement, *Labanotation*, and provide an historic locus for his work in the context of the Hungarian avant-garde.

MAGDALENA DRAGU

Magda Dragu is a doctoral (ABD) student in the Indiana University Department of Comparative Literature, currently finishing a dissertation on the early avant-garde, "Intermediality in the Early Avant-Garde (1900-1930): Collage, Montage, Musicalized Painting." She has presented papers and published articles on intermedial aspects of the arts on topics such as collage, montage and musicalized paintings, as well as illuminated manuscripts of Dante's Canto V, and organized panels on interarts topics at ACLA and IAWIS.

László Moholy-Nagy's Photoplastics and Homogeneous Photomontage

Abstract: Moholy-Nagy used the term "photoplastics" to distinguish his photomontages from Dada photomontages and claimed that his photoplastics illustrated "simultaneity, clarity, and development of ideas" ("Photographie is Lichtgestaltung"). In the early avant-garde, the concept of photomontage has rapidly evolved from Dada and Constructivist heterogeneous photomontage to become a political weapon in the homogeneous photomontages of John Heatfield, El Lissitzky, Alexander Rodchenko and Gustav Klutis from 1927-1928 on. This evolution was accompanied by technological changes: the gluing which was used in Dada photomontages, reminiscent of collage techniques, was soon replaced by experiments with photographic and film techniques. Through his photoplastics and his theorization of the term, Moholy-Nagy made the passage from heterogeneous Dada photomontage towards political photomontage. In 1925, when he published *Painting Photography Film*, Moholy-Nagy claimed that his photoplastics were meant "to tell a story, more veristic than life" and anticipated the emergence of new technologies, "projections and new printing processes" able to capture such precise methods of meaning articulation. By analyzing select photoplastics, such as "Pneumatik," "Circus and Variety Poster," "Militarism" by Moholy-Nagy, I will show how the artist aimed to generate homogeneous meaning by manipulating the photographic image in ways reminiscent of film techniques.

ÁGNES EPERJESI

Ágnes Eperjesi, artist, lives and works in Budapest. She received her Master's degree in visual communication in 1991 at MOME Budapest, and her DLA grade in 2010 at the Hungarian Academy of Fine Arts. She has held many individual exhibitions in and outside of Hungary. Her works are featured in several public and private collections at home and internationally. She teaches photography at the Intermedia Department at the Hungarian University of Fine Arts, Budapest.

The photogram in Hungarian artistic and educational programmes

Abstract: The focus of my presentation is a segment of fine art in the avant-garde tradition. I endeavour to explore and point out the subtle changes of the photogram as a medium in the course of the avant-garde, neo-avant-garde and post-avant-garde. My enquiries concern three clearly distinct periods, examining the practice and theory of three Hungarian artists in relation to the photogram. For all three of them, the photogram is more than just a tool carrying out their artistic programme. Essentially, they propose and use theoretical points and points of educational methodology with reference to the characteristics of the photogram. Since I am the third of these artists, I can use this opportunity to present my personal perspective.

GÁBOR GELENCSÉR

Gábor Gelencsér, Ph.D., Habil. is Associate Professor at Eötvös Loránd University, Film Studies Department (Budapest, Hungary). His research interests are related to Hungarian cinema and Hungarian film adaptation. He worked as editor and member of the editorial staff for the periodicals *Filmvilág*, *Filmkultúra*, *Metropolis*, *Filmtett*. He has published six monographs and more than 200 essays, reviews and articles in different magazines. His books are: *Váratlan perspektívák. Jeles András filmjei [Unexpected Perspectives. The Films of András Jeles]* (2016); *Forgatott könyvek. A magyar film és az irodalom kapcsolata 1945 és 1995 között [Filmed Books. The Relationship of Hungarian Film and Literature (1945–1995)]* (2015); *Az eredendő máshol. Magyar filmes szövegek [Other Places. Trends in Hungarian Cinema]* (2014); *Káoszkeringő. Gothár Péter filmjei [Chaos Waltz. The Films of Péter Gothár]* (2006); *Más világok. Filmelemzések. [Other Worlds. Film Analyses]* (2005); *Filmolvasókönyv. Írások filmművészeti kötetekről [Film Reading Book. Essays on Film Books]* (2003); *A Titanic zenekara. Stílusok és irányzatok a hetvenes évek magyar filmművészetében [The Orchestra of the Titanic. Styles and Trends in the Hungarian Cinema of the Seventies]* (2002).

The MA ('Today') and Tomorrow. Film Theory and Practice in the Classical and Neo-Avant-Garde

Abstract: The MA ('Today') published only a few articles and documents about films, but these were the most important ones in the period of silent cinema. These articles concentrated around 1921, the starting point of international avant-garde cinema (German Expressionism, French Surrealism, the Soviet montage film). The most important ones are Victor Eggeling's fundamental essay on moving picture (published first in Hungarian in Kassák's periodical 1921 No. 8) and László Moholy-Nagy's illustrated film plan (written in 1921/22, published in an extra issue of 1924). The presentation examines the theoretical and historical context of the two texts and their influences to the next avant-garde period in Hungarian cinema of the 1960s and 1970s. It seeks to find connections between the classical and neo-avant-garde period, among

others, in the fields of intermediality and political sensibility, which are the most particular attributes of the two periods, except the fundamental difference, namely that the classical period produced only theoretical works and plans, and no (Hungarian) films, while the neo-avant-garde period had both theoretical and practical outcomes, as it can be seen in the life work of Gábor Bódy.

DAVID M. HERTZ

David M. Hertz, Professor and Chair, Department of Comparative Literature, Indiana University. His recent book, *Eugenio Montale, The Fascist Storm and the Jewish Sunflower*, is an extensive study of the Clizia myth in the works of Montale, who is arguably the greatest modern Italian poet, and the biographical and historical context connected to the development of Montale's myth. His earlier books include *Frank Lloyd Wright in Word and Form; Angels of Reality: Emersonian Unfoldings in Frank Lloyd Wright, Wallace Stevens and Charles Ives*; and *The Tuning of the Word: the Musico-literary Poetics of Symbolist Movement*. Hertz has written on modern poetry, music, drama, and architectural history. A composer and pianist, Hertz is the co-founder of the Center for Comparative Arts at Indiana University. He has received grants from the Mellon and Graham foundations and is listed in *Who's Who Among College Teachers*. He earned B.A. (comparative literature), B.S. (music), and M.A. (comparative literature) degrees at Indiana University, and a Ph.D. in comparative literature from New York University. For almost thirteen years, he has served as a member of the National Council on the Humanities of the National Endowment for the Humanities in Washington, DC.

The Great Béla Bartók: An International and Interdisciplinary Perspective

Abstract: A 21st century review of Béla Bartók's cultural position in the early twentieth century from an interdisciplinary point of view, first beginning with Bartók's early musical training, then his theatre works, which involved the collaborations of such figures as Béla Balász and Melchior Lendyl. Bartók's familiarity with their thinking documents the impact of international Symbolist and Art Nouveau culture in his own formation, as well as the common interest in the folkloric elements incorporated by Bartók and others in this era. Also, Bartók's achievement will be considered in relation to other significant composers on the international scene in the first half of the twentieth century, including figures such as Igor Stravinsky, Charles Ives, and Arnold Schoenberg. With special mention of Mihály Szegedy-Maszák's writings on Béla Bartók, including his "Bartók's Place in Cultural History."

LYNN HOOKER

Lynn Hooker is Associate Professor of Music History in the Purdue University Rueff School of Visual and Performing Arts. Dr. Hooker is a musicologist, ethnomusicologist, and cultural historian who studies discourses of music and identity in nineteenth- to twenty-first-century Eastern Europe, particularly in Hungarian-speaking areas. She earned her Ph. D from the University of Chicago and previously spent eleven years on the faculty of Indiana University in Department of Central Eurasian Studies Hungarian Studies Program, Department of Folklore and Ethnomusicology, and Department of Musicology. Her book *Redefining Hungarian Music from Liszt to Bartók* was published in 2013 by Oxford University Press. After beginning her scholarly career working on the history of music and culture through historical documents, she began in 2000 doing systematic fieldwork in both Europe and North America in Hungarian folk and popular music scenes, focusing on the role of Romani performers. She is currently drafting a book on the transformation of the “Gypsy music” industry in twentieth-century Hungary, based on oral history interviews and archival research. She has published on music and modernism, nationalism, race, and popular and folk culture, in (among other places) *Musical Quarterly*, *Anthropology of East Europe Review*, *Hungarian Studies*, *Twentieth-Century Music*, *Ethnomusicology*, the *Yearbook of Traditional Music*, and *European Meetings in Ethnomusicology*.

ANDRÁS KAPPANYOS

András Kappanyos is 2016-17 György Ránki Hungarian Chair Visiting Professor in the Department of Central Eurasian Studies, Indiana University, also Scientific Counsellor and Head of Department at the Institute of Literary Studies, Center for Humanities of the Hungarian Academy of Sciences. In addition, he teaches literary history and theory as a professor at the University of Miskolc. His research interests include English and Hungarian literary Modernism, the Avant-garde, and translation theory. He has authored six books (on T. S. Eliot, James Joyce, the Avant-garde, Hungarian literary movements and, most recently, on translation studies) and edited several others, including a new edition of James Joyce’s oeuvre in Hungarian. He translated several works by T. S. Eliot, Ezra Pound, James Joyce, Carol Ann Duffy, Kurt Vonnegut and others. He is currently working on the English version of his book *Bajuszbögre, lefordítatlan*.

Three Glorious Resumptions: Kassák’s Road to Becoming a Master

Abstract: Although Hungarian Avant-garde produced several outstanding and internationally renowned creative minds, its defining figure is undoubtedly Lajos Kassák, poet, novelist, editor, critic, curator, typographer, painter, but first and foremost tireless and incorruptible organizer. His unprecedented career is more than just an amusing story: it also exemplifies the changes of the times that made it possible for a very sharp and very stubborn young man to accomplish this journey from the apprenticeship of a locksmith in a small rural town to becoming a respected

member of the community of progressive European artists. The presentation examines the major stages of this journey: their conditions in the given socio-cultural context and in the intellectual-spiritual development of Kassák. We will focus on the turning points when his surprisingly independent thinking allowed such insights and decisions that heavily influenced the destiny of Central-European Avant-garde, and still affect our ideas on the ultimate aim of art.

ÁRPÁD KÉKESI KUN

Árpád Kékesi Kun (PhD, dr. habil.) is Associate Professor at the Department of Theater Studies, Károli Gáspár University of the Reformed Church, Budapest. He is chairman of the Committee of Theater and Film Studies at the Hungarian Academy of Sciences and editor of *Theatron*, a journal in performance studies. His research work and publications focus on 20th century and contemporary trends of directors' theater as well as the past and present of music theater (mostly staging operas). He is the author and editor of six books and more than fifty essays on various aspects of the performing arts.

Performing Agitation. László Moholy-Nagy and the 1924 Special Issue of MA (Today) on Music and Theater

Abstract: *MA (Today)* reflects the heterogeneity of theater after World War I and its 1924 special issue is a comprehensive document of avant-garde ambition to renew *mise-en-scène*. Although *MA* was not a theater journal, it regularly published dramatic texts, performance reviews and manifesto-like essays on recent forms of staging. László Moholy-Nagy supported *MA* and its editor Lajos Kassák from Berlin where he got involved in staging contemporary plays and operas. This paper addresses the question why the performing arts were especially important for Kassák's circle and examines the relationship of *MA* to avant-garde theater movements. It also gives a brief survey of the *Musik und Theater*nummer with its introduction by Kassák then engages with the theory and practice of experimental theater in Moholy-Nagy's oeuvre.

PETER MAGYAR

Peter Magyar, AHA, Fellow of RIBA, between 1989 and 2011, served at three American universities as head of the architecture department, or as in Florida Atlantic, as founding director. His strong belief is that teaching has to have a constantly tested and renewed source of direct participation in the actual practice of architecture. Hence his many projects, the results of consulting with noted firms or entering competitions. Both his practice and his academic activities are conducted on the international level.

His master and doctor of architecture degrees are from the Technical University of Budapest. He authored several books, *Thought Palaces* (1999), *Thinkink* (2010), *Urban Innuendoes* (2013), the six volumes of the *Pen Zen Diaries* (2015), *The Making of Evergreen Architecture* (2016 with Antal Lazar) and the *Palladian Space-Neurons* (2016) are among the latest and most important ones. In 2015 he was elected as member of the Hungarian (Szechenyi) Academy of Arts and Letters.

From Bauhaus to My House: Migration of ideas – a personal account

Abstract: By paraphrasing Tom Wolfe's title, I am risking the accusation that this talk is about myself. However, I intend to use my example, as a case study.

Institutions and ideas - related to, and subjects of, this conference – played a very important part in my life, from the beginning of my education up to the present time. The cyclic voyages of people and ideas travelled from east to west, and vice versa. Sometimes, their directions of movements coincided, other times pointed in opposing destinations.

Born as a Hungarian, at first I learned that people, who wanted to obtain a special education, traveled to the West. Between the two world wars, more often - as my father also did - to Germany.

Farkas Molnar, a Weimar Bauhausean, was born forty years earlier than I. Yet one of my professors, as a young architect, was in the same circles with him after his return. Also, one of my high-school classmates, Janos Fajo, was and still is the most important follower of Lajos Kassak. And for the last 18 years at least once, but many times twice, I have served as a guest critic at the Dessau International Architecture School which is the anointed heir of the Bauhaus. So my second-hand experience with the Bauhaus ideas during my education are promoted to personal involvement with them in the present time.

I hope these outlined conditions enable presentation of a short summary of the transferences and mutations of the avant-garde credos. Locus of their origin might have been in Germany, but their influence has been always international.

ROBERT MCCARTER

Robert McCarter is a practicing architect and the Ruth and Norman Moore Professor of Architecture at Washington University in St. Louis. He is the author of twenty books on architecture, including monographs on Frank Lloyd Wright, Louis Kahn, Alvar Aalto, Carlo Scarpa, Aldo van Eyck and Marcel Breuer.

Marcel Breuer: Last of the First Moderns / First of the Last Moderns

Abstract: Marcel Breuer (1902-1981) is one of the most important architects and designers of the second generation of Modernism. Yet today, more than 35 years after his death, Breuer is most often remembered for his furniture designs, while his architectural works have largely disappeared from disciplinary discourse. Breuer may be said to have stood between the first

generation of modernists, such as Mies van der Rohe, whose accomplishments he matched, and the second generation of modernists such as Louis Kahn, who were his true contemporaries. Yet Breuer could be said not to belong to either generation, never having been willing to embrace what he characterized as the dogmatic modernism of the glass curtain wall, but also rejecting the idea that modern architecture was a monolithic conception. Having begun his career with his 1934 lecture critiquing modernism from the inside, Breuer consistently rejected the critiques of modernism coming from the outside during the last 25 years of his career, when modernism was declared to be dead, and practitioners such as Breuer were labeled “late modernists.” Standing between the first and the last moderns, Breuer may be understood as the last of the first moderns and the first of the last moderns.

TOIVO U. RAUN

Toivo U. Raun is Professor and Acting Chair of Central Eurasian Studies and Adjunct Professor of History at Indiana University, Bloomington. He received his Ph.D from Princeton University and is a past president of the Association for the Advancement of Baltic Studies. His research interests are in Modern Baltic and Finnish history, including cultural survival and national identity and the rise and impact of literacy in the Baltic region. He is the author of *Estonia and the Estonians* (updated 2nd ed., 2001) and co-editor of *Soviet Deportations in Estonia: Impact and Legacy* (2007), and he has published numerous studies on Baltic and Finnish history in the following journals: *Slavic Review*, *Slavonic and East European Review*, *Journal of Baltic Studies*, *Zeitschrift für Ostforschung*, *Jahrbücher für Geschichte Osteuropas*, *Journal of Soviet Nationalities*, *Nationalities Papers*, *Nations and Nationalism*, *East European Politics and Societies*, and *Acta Historica Tallinnensia*.

IRINA SUBOTIĆ

Irina Subotić, professor emeritus, studied History of Art at the University of Belgrade; she supported her Ph.D at the Ljubljana University with the thesis *The Art Circle of the review Zenit (1921-1926)*. She was curator at The Museum of Modern art, and the chief curator of the European collection at the National Museum, both in Belgrade. She taught History of Modern Art at the Faculty of Architecture in Belgrade, and at the Academy of Arts in Novi Sad, and now she contributes to Ph.D programs at the University of Arts in Belgrade, at the School of Architecture and at the Academy of Arts in Novi Sad. Her major research interests are in the avant-garde, modern and contemporary art, and in museology.

The Role of Central European Avant-garde Reviews in the 1920s: Bulgaria, Czechoslovakia, Hungary, Poland, Romania, Yugoslavia

Abstract: After the end of the WW I and the collapse of four empires (Austro-Hungarian, German, Ottoman and Russian), several new European states were created offering a different identificational image of the Old Continent, particularly in its central parts. New mutual relations were established among diverse ethnicities, with different cultural and historical backgrounds but with similar antiwar emotions and positive perspectives for the peaceful cosmopolitan future. Young generations of intellectuals in various parts of Europe - who believed that art and culture can contribute to a better future and transform mankind - were representatives of various branches in literature, poetry, fine and applied arts, architecture, music, film, theatre, etc., expressing radical critical views, theoretical approaches or philosophical principles, practicing and supporting experimental forms and new media. They contributed to the revival of cultural life and to the promotion of new standards by publishing a variety of reviews often connected to progressive social positions and leftist influences. In spite of different orientations and local conditions, those reviews had similar objectives: to communicate, to mobilize, to unite avant-garde positions, to exchange texts, poems, reproductions, organize exhibitions, conferences... In that sense magazines and reviews were *fora* and stimulus for the practical realizations of new ideas. Direct contacts were soon established among (almost) all avant-garde editors, particularly in Central Europe – from Warsaw, Lodz and Cracow, to Prague, Brno and Bratislava, from Bucharest and Timisoara to Budapest, Pecs and Vienna, from Zagreb, Ljubljana and Belgrade to Sofia and Plovdiv. Particular attention will be paid to the contacts with the Russian avant-garde circle in Berlin and to the role of *Der Sturm* gallery and publications for the dissemination and understanding of the international spirit, its differences and similarities.

ZSUZSANNA SZEGEDY-MASZÁK

Zsuzsanna Szegedy-Maszák, is the Director of the Exhibition Department of the Budapest History Museum – Budapest Gallery. She completed her master's degree in art history at Eötvös Loránd University, Budapest, but intermittently also attended courses at Indiana University and Columbia University. Currently, she is finishing her doctorate on the photographic oeuvre of Miklós Barabás. Her areas of interest include the comparison of verbal and visual expression. She has published various essays on the theoretical writings of visual artists in relation to their art. She was also the co-editor of *Text and Image in the 19th-20th Century Art of Central Europe*, published in 2010. In 2015, she initiated a series of ongoing exhibitions of works by contemporary artists focusing on various categories of creative processes, such as self-documentation, accumulation, and self-reproduction.

Mihály Szegedy-Maszák and the Visual Arts

Abstract: When my father, Mihály Szegedy-Maszák, was asked to translate Erwin Panofsky's *Gothic Architecture and Scholasticism* in 1986, it was perhaps not simply because of the ease with which he read and spoke English, but also because Panofsky's study was built on a connection between two seemingly distant areas of 12th-13th century France, one that involved a comparison of several texts of a related source (Scholasticism) and one that essentially encompasses innovations in engineering which resulted in an avalanche of stylistic changes (Gothic architecture). Indeed, this kind of search for affinities between verbal and visual forms of expression was always one of his keenest interests. It should not therefore come as a surprise that he was particularly drawn to the writings, art, and music of people who shared this interest in the interconnections among these worlds, just as he was well-read in the interpretations of all three forms: *Word, Image, Music* – as the title of one of his books attests. Works which potentially transgressed the borders between these forms of art must have given him particular pleasure: to use his own example, his extensive collection of CDs would not be complete without Kurt Schwitters's *Ursonate*. In the course of his examination of literature, recurring questions led him to the study of examples from the visual arts. For instance, his interest in the question of several versions of one work led him to the oeuvre of painters such as Georges de la Tour, Arnold Böcklin, and Paul Cézanne. The question of finding traces of *keeping with tradition* instead of the *new* and *experimental* drew him to the work of Giorgio Morandi. Literary works that are manifestly (re)interpretations of earlier literary works led him to study Picasso and Cézanne. The rediscovery of forgotten works and oeuvres in literature awoke his curiosity concerning Vermeer and the Le Nain brothers. These questions defined much of his work in the field of interart studies, and I will address them from the perspective of the visual arts. In addition, I would like to touch on aspects of his personal tastes in the fine arts and perhaps offer a glimpse into his interests in particular works. My father's curiosity concerning collaborations between text and image presented a direct path to the oeuvres of avant-garde artists, such as Lajos Kassák, though he also warned of the limits of interart studies, even stating in his essay *Unseen Paintings and Unheard Melodies* that "Talking about the sister arts is a dead end."

RÉKA SZEMERKÉNYI

Réka Szemerkényi is Ambassador of Hungary to the United States. She previously served as Chief Advisor on Security Policy to the Prime Minister of Hungary, State Secretary for Foreign Policy and Head of International Public Affairs, and Chief Advisor on International Relations to the Chairman of the Board of MOL Group. She earned an MA at ELTE University and a Ph.D in energy security from Pázmány Péter Catholic University in Budapest. She lectured at the Institute of Kremlinology, Károli University in Budapest, and ASERI Centre of International Relations, Catholic University of Milan, Italy and worked as a Research Associate at the International Institute for Strategic Studies (IISS) in London. She has been a regular foreign policy op-ed contributor at the Hungarian Weekly *Heti Válasz*. She was President of the Hungarian New Atlantic Initiative and serves as Vice President of the Hungarian Atlantic Council.

DAVID SZOLLÁTH

David Szolláth, Ph.D, is research fellow of the Hungarian Academy of Sciences, Research Center for Humanities, Institute of Literary Studies (Budapest) and editor of the literary and critical review *Jelenkor* (Pécs). Szolláth's field of study is twentieth century Hungarian literature. He is the author of a book about the labor movement's impact on Hungarian literary thinking from the early twenties to the fifties. (*'A kommunista aszketizmus esztétikája'*, Budapest, 2011 – 'Aesthetics of Communist Ascetism') Presently he is working on a monograph on Miklós Mészöly (1921-2002).

Political or Aesthetical Subversion? Strategies of Avant-Garde Speaking Choirs in Interwar Hungary

Speaking choirs were peculiar artistic groups of the Hungarian labor-class culture in the period between the two World Wars. These underground communities were comprised of young, mostly teenager industrial workers and intellectuals. The groups were led by Avant-Garde artists of the time such as Lajos Kassák, Jolán Simon, Ödön Palasovszky, Aladár Tamás, and also non-avant-gardists such as the acknowledged actor-director Oszkár Ascher. Speaking choirs were not only artistic communities, but also political communities which had a certain non-formal educational role as well.

The aesthetic and political debates inside the choir movement reflected the debates of European avant-gardists and party theoreticians of the Twenties about the revolutionary or reactionary role of Avant-Garde art. Dadaist cabaret, German Expressionism and Constructivism, Soviet Proletkult and revolutionary mass festivals had considerable influence on the rather heterogeneous Hungarian speaking choir movement. Politically, a number of the choirs were influenced by the Social Democratic Party, others by the illegal Communist Party, but some of them, such as the choir of Kassák or the company of Palasovszky, were autonomous leftist groups that strove to remain detached from any kind of party influence. Based on a study of the five main speaking choirs, we can say that the stronger the party control was, the less subversive the performance of the choir became.

In the presentation, I will give two examples of works written especially for speaking choirs. One is a poem by the probably best known twentieth century Hungarian poet, Attila József (*Tömeg*, 'Crowd', 1930). The other is a "mass play" of multiple choirs written for street performance. It is called *Punalua* (1926), it was written by a less known Avant-Gardist poet and stage director, Ödön Palasovszky, and due to its grand scale was never performed. The poem of Attila József, though a masterpiece of its genre, remains enclosed in its own sociocultural context whereas *Punalua* is still open to reinterpretations.

MARK TROTTER

Mark Trotter is Associate Director of the Indiana University Russian and East European Institute. He holds a BA from McGill University and an MA from the University of Michigan. From 1993 to 2004, he taught English, Russian, and linguistics at the Dániel Berzsenyi Teacher Training College in Szombathely, Hungary, returning to the United States in the summers to teach Russian, first at the University of Michigan and subsequently at Indiana University in the Summer Language Workshop (formerly SWSEEL), where he has taught conversation and listening comprehension since 1998. From 2004 to 2007 he was Resident Director/Academic Coordinator of the newly initiated Flagship Program in Russian Language, based at Saint Petersburg State University. He sits on the Board of Directors of the American Council of Teachers of Russian (ACTR) and serves as national co-chair for the ACTR Olympiada of Spoken Russian. He has been certified by the American Council on the Teaching of Foreign Languages (ACTFL) as an ACTFL Oral Proficiency Tester for Russian at all levels.

LÁSZLÓ VIKÁRIUS

László Vikárius is head of the Bartók Archives at the Institute for Musicology, Research Centre for the Humanities of the Hungarian Academy of Sciences, and is lecturer at the Liszt Academy of Music (now State University) in Budapest. He studied musicology in the Liszt Academy and, for a year, at the Musikwissenschaftliches Institut in Basel. He is editor-in-chief of the Béla Bartók Complete Critical Edition (founding editor: László Somfai), whose first volume, a comparative edition of the two versions of *For Children* for piano, was edited by him, in collaboration with Vera Lampert, and published in 2016 by Henle Verlag, Munich and Editio Musica, Budapest.

Bartók's Hungarian Musical Avant-gardism

Abstract: According to Lajos Kassák's recollection, in 1961 Bartók found elements in his poetry that lay close to his own experiments in music. In a 1926 interview, however, in which he emphasized the closeness of his art to that of the poet Endre Ady, Bartók stated that the idea of Kassák and his circle to link his music with their journal was founded on a mistake. Was Bartók then really close to those rare representatives of Hungarian avant-garde in the later 1910s when his art was indeed propagated in the periodical *Ma*? Bartók's changing attitude to musical modernism and the meaning of a "Rembrandian concept," also mentioned in the 1926 interview, obviously meant to refer to an idea markedly different from that of the so-called "activists," will be discussed with reference to the composer's public and private writings as well as the stylistic development of his music, especially between 1908 and 1926.

Indiana University Hungarian Chair History

The György Ránki Hungarian Chair at Indiana University is funded by the Hungarian Academy of Sciences and Indiana University to ensure teaching and research focused on Hungarian Studies, including history, politics, culture, language and literature, art, and other topics relevant to Hungary's past and present. The Chair functions within the Department of Central Eurasian Studies, offering courses that form an integral part of the curriculum of the Department and of Indiana University.

Papers from many of the symposia can be found in the journal *Hungarian Studies*, published by the Akadémiai Kiadó, Budapest. A listing of Hungarian Chair appointees and their sponsored or co-sponsored IU conferences/symposia:

1980-1981	György Ránki	Apr-81	"Hungarian History-World History"
1981-1982	György Ránki	Mar-82	"Hungarian Economy in International Perspective"
		Apr-82	"Béla Bartok Symposium"
1982-1983	György Ránki	Oct-82	"The Image of the Hungarians in the United States"
1983-1984	György Ránki	Oct-83	"Habsburg-Ottoman History Conference"
		Apr-84	"Hungarian Studies Conference for Graduate Students"
		Apr-84	"Beginning a Third Century of Tibetan Studies: A Conference Honoring the Birth of Csoma de Körös in 1784"
1984-1985	György Ránki	Oct-84	"Hungarians in the US: Population Figures and Social Structure"
		Feb-85	"Conference for Young Hung. and Am. Economists"
		Apr-85	"Hungary in European Civilization"
1985-1986	György Ránki	Oct-85	"Latin Sources on Medieval Hungary"
	Kálmán Kulcsár (spring)		
1986-1987	György Ránki	Oct-86	"New Perspectives on the Renaissance in Hungary"
		Dec-86	"Public Education in Hungary and the USA: A Comparative Study"
	Mihály Szegedy-Maszák (spring)		
1987-1988	György Ránki (Feb-88)	Oct-87	"Political Thoughts in Hungary"
	Tamás Bácskai (spring)		
1988-1989	Mihály Szegedy-Maszák		
1989-1991	Mihály Szegedy-Maszák	Mar-90	"National Identity and Culture: Hungarians in North America"
1991-1992	Csaba Pléh	Apr-92	"The Structure of Hungarian: Contemporary Approaches"
1992-1993	László Csorba	Apr-93	"Religions and Churches in Modern Hungary"
1993-1994	Ignác Romsics	Mar-94	"20th Century Hungary and the Great Powers"
1994-1995	Ignác Romsics (fall)		
	Mihály Szegedy-Maszák (spring)		
1995-1996	Ignác Romsics		
1996-1997	László Borhi (spring)	Apr-97	"Hungarian Contributions to Scholarship"
1997-1998	Ignác Romsics		
1998-1999	János Mazsu (spring)	Apr-99	"Hungary NATO, and the European Union"
1999-2000	László Borhi	Apr-00	"Political Transitions in Hungary in Comparative Perspective"
2000-2001	János Mazsu (fall)		
2001-2002	Pál Hatos	Apr-02	"Lajos Kossuth in Changing Context: History, Freedom And Memory in Modern Hungary, 1848-2001"
2002-2003	Ignác Romsics	Apr-03	"Between East and West: Hungarian Foreign Policy in the 20 th C."
2003-2004	Pál Hatos	Apr-04	"Imre Kertész in Perspective: Hungarian & Jewish Culture in 20 th C."
2004-2005	Csaba Pléh	Apr-05	"Creativity, Mind, and Brain in Hung. Scholarship: Past and Present"

2005-2006	László Borhi	Mar-06	"The 1956 Hungarian Revolution and War of Independence: 50th Anniversary Conference"
2006-2007	Ágnes Fülemile	Apr-07	"Strategies of Identity Construction: Ethnic Politics, Minorities, and European Integration in Transylvania"
2007-2008	Ágnes Fülemile	Apr-08	"Folk Music Revival/Dance-House Movement in Hungary"
2008-2009	Ágnes Fülemile	Apr-09	"Landscape, Environment and Society: Environmental Issues in Hungary Past and Present"
2009-2010	Balázs Ablonczy	Apr-10	"Mapping History - Shaping Space and Identity in Eastern Central Europe"
2010-2012	László Borhi	Apr-11	"Hungary and Post-communist World Two Decades After 1989"
2012-2013	Iván Bertényi, Jr.	Mar-13	"Hungary on the border-land of two world powers: the Habsburgs and the Ottomans"
2014-2015	János Kocsis	Mar-15	"Transformations of Urban Social Fabric in East Central Europe, 1880 to Present"
2016-2017	András Kappanyos	Apr-17	"MA / Today 10 Years After: The Impact of the Hungarian Avant-Garde"



Mihály Szegedy-Maszák (1943-2016)

Mihály Szegedy-Maszák's name appears several times in the above list, but that doesn't reflect his full participation in this series of symposia and conferences. He remained actively involved, helping to shape the programs and often also presenting papers, after transitioning from a visiting Indiana University appointment to a tenured faculty appointment. One of the more memorable was "Imre Kertész in Perspective: Hungarian & Jewish Culture in 20th C." (2004) during which Mihály held a fascinating conversation with Imre Kertész via interactive video for an appreciative audience. Nobel Laureate Imre Kertész also died in 2016.

While helping to make Bloomington a global center for Hungarian scholarship, Mihály Szegedy-Maszák continued to serve Eötvös Loránd University, alternating semesters between the two institutions and contributing his brilliant scholarship and guidance to students in both nations.

Mihály retired from Indiana University in January 2009 as Professor Emeritus in Central Eurasian Studies and Adjunct Professor in Comparative Literature, returning home to Budapest with wife Ágnes Szemerkényi. We are honored today to have in attendance their daughter, Zsuzsana Szegedy-Maszák, and niece, Ambassador to the US Réka Szemerkényi.