

The European
Avant-garde
1890-1930

An Interdisciplinary Postgraduate Conference



Humanities Institute of Ireland
University College Dublin

Fri 25th - Sat 26th September 2009

**An event supported by the Graduate School of Arts and
Celtic Studies, University College Dublin**

Friday 25th September

14.00-14.30 Registration and Welcome

14.30-16.00 Session 1: Gender, Theory and the Avant-Garde

Chair: Dr. Susan Cahill (UCD)

“Pushing the Boundaries: Ambivalence and the body in the work of Salvador Dalí” (Fiona Noble, University of Aberdeen)

“Claude Cahun and the French Surrealist avant-garde in the post First World War period” (Rebecca Ferreboeuf, University of Leeds)

“Multiplying the radical – to the root – avant-garde: The rhzomatic *Merzbau*” (Gemma Carroll, University College Cork)

16.00-16.30 Coffee Break

16.30-18.00 Session 2: Comparative Perspectives on the Avant-Garde

Chair: Prof. Deirdre O’Grady (UCD)

“‘nat language in any sinse of the world’: Avant-Garde approaches to language in Joyce and Tzara” (Paul Fagan, University of Vienna)

“Soffici between Marinetti’s Futurism and Apollinaire” (Mila Milani, University of Manchester)

“Between Repudiation and Homage: European Influences in Polish Poetic and Visual Avant-Garde, 1918-1930”

(Justyna Stepień, University of Łódź and Kamila Pawlikowska, University of Kent)

18.00-19.00 Wine Reception

Saturday 26th September

9.00-9.30 Registration

9.30-10.30 Session 3: New Approaches to Futurism, Vorticism and Dadaism

Chair: Ms Selena Daly (UCD)

“Poetry is in the street. It goes arm in arm with laughter¹”: Blaise Cendrars and the “violent incursion of life into art.”² (Sarah Hayden, University College Cork)

¹ Cendrars, Blaise. In Interview with Michael Manoll (October-December 1950). Trans. William Brandon. The Art of Fiction No. 38. *Paris Review*. (2004): 12. From *Blaise Cendrars vous parle*. Paris: Editions Denöel, 1966.

² Marinetti, F.T. “On the Subject of Futurism: An Interview with *La Diana*” Published in the first issue (January 1915) of the Neapolitan magazine *La Diana*. Berghaus, Günter. F.T. Marinetti, ed. *F.T. Marinetti: Critical Writings*. Trans. Doug Thompson. New York: Farrar, Straus and Giroux, 2006,143-4.

“A guide to dissolute Berlin” (Jean O’Donovan, University College Cork)

10.30-11.00 Coffee Break

11.00-12.30 Session 4: Avant-Garde Poetry

Chair: Dr. Ron Callan (UCD)

“Atelier 17 and the Europa Poets” (Sandra O’Connell, Independent Scholar)

“Aesthetic Suicide: An allegorical reading of Lorca’s *Suicidio en Alejandria*”

(Tara Plunkett, Queens University, Belfast)

“The Reach of Revolutionary Aesthetics: A Comparative Study of the Influence of the European Avant-Garde on the work of the American and Québécois poets, Lawrence Ferlinghetti and Gaston Miron”

(Muireann Leonard, Independent Scholar)

12.30-13.30 Lunch Break

13.30-15.00 Session 5: Translating the Avant-Garde

Chair: Prof. Cormac Ó Cuilleain (TCD)

“Visual ‘surrealisation’, ludic translation of Surrealism”

(Elise Aru, University College London)

““All the energized past, all the past that is living’: Ezra Pound between translation experiments and avant-garde”

(Giovanna Epifania, University of Bari)

“Writing into the Future by Recounting the Past—The Mandarin Translation of James Joyce’s *Ulysses*” (Chih Hsien Hsieh, University College Dublin)

15.00-15.30 Coffee Break

15.30-17.00 Session 6: Theatre and the Avant-Garde

Chair: Ms Monica Insinga (UCD)

“Bernard Shaw’s Irish characters and the rise of reverse snobbery”

(David Clare, University College Dublin)

““The margins of the nation displacing the centre’: The Rejection of the Wider European narrative: Sean O’Casey’s *The Silver Tassie*”

(Conor Plunkett, Queens University, Belfast)

“Half Beast-Half Angel: Djuna Barnes *Nightwood* and German Expressionist Drama” (Kate Armond, University of East Anglia)

19.00 Conference Dinner