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Cannibalizing the Canon

Dada Techniques in East-Central Europe

Volume Editors: Oliver A. I. Botar, Irina M. Denischenko, Gábor Dobó, and Merse Pál Szeredi

This rich, in-depth exploration of Dada's roots in East-Central Europe is a vital addition to existing research on Dada and the avant-garde. Through deeply researched case studies and employing novel theoretical approaches, the volume rewrites the history of Dada as a story of cultural and political hybridity, border-crossings, transitions, and transgressions, across political, class and gender lines. Dismantling prevailing notions of Dada as a "Western" movement, the contributors to this volume present East-Central Europe as the locus of Dada activity and techniques. The articles explore how artists from the region pre-figured Dada as well as actively "cannibalized", that is, reabsorbed and further hybridized, a range of avant-garde techniques, thus challenging "Western" cultural hegemony.

Biographical Note

Oliver Botar is a Professor of Art History and Associate Director of the School of Art at the University of Manitoba. His research focuses on early 20th-century Central European Modernism, particularly the work of Moholy-Nagy, with concentrations on art in alternative media, and "Biocentrism" and Modernism in early-to-mid 20th-century art.

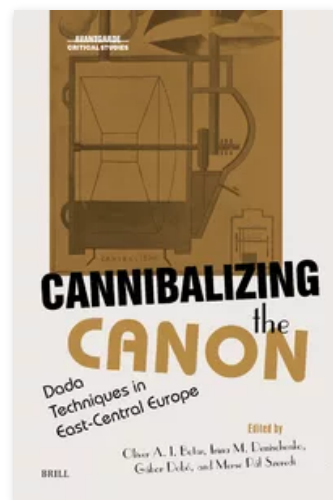
Irina Denischenko is an Assistant Professor at Georgetown University. Her research focuses on 20th-century literature and visual art--especially the avant-garde, on critical theory, as well as on women's contributions to avant-garde and modernist aesthetics in Central and Eastern Europe.

Gábor Dobó is a research fellow at the Kassák Museum in Budapest. He is the principal investigator of a project focusing on the artist couple Lajos Kassák and Jolán Simon. In 2022, he was a Fulbright visiting scholar at Columbia University.

Merse Pál Szeredi is department head at the Kassák Museum. His research focuses on Hungarian avant-garde art and the history of Lajos Kassák's magazine *Ma* in Vienna between 1920 and 1925, with special emphasis on its international networks.

Readership

The target audience of the volume is academics, researchers, teachers, and students of the avant-garde in East-Central Europe, as well as those interested in the history of Dada and the avant-garde.



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