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Nota di contenuto	Front Matter -- Copyright Page -- Preface -- Notes on Contributors -- Cosiness and Subversion – From Post-Cubism to Functionalism and “Scandinavian Surrealism” / Benedikt Hjartarson -- Paradigmatic Cases -- Introduction to Section 1 / Andrea Kollnitz -- Viking Eggeling and European Avant-Garde Cinema / Malte Hagener and Yvonne Zimmermann -- For Our Own Time – Negotiating Tradition, Modernity and the Avant-Garde at the Stockholm Exhibition 1930 / Andrea Kollnitz -- The Kjersmeier Collection of African Art, the Danish Avant-Garde and the Construction of Photographic Meaning / Wendy A. Grossman -- Alvar Aalto around 1930 – Between Modernism and the Avant-Garde / Eeva-Liisa Pelkonen -- Asger Jorn and Cobra – A Many-Headed Beast / Karen Kurczynski -- Legacies and New Directions -- Introduction to Section 2 / Benedikt Hjartarson -- Quosego – Final Blow, Starting Shot / Fredrik Hertzberg -- Surrealism in Denmark – Vilhelm Bjerke-Petersen’s Book Surrealisten, 1934 / Camilla Skovbjerg Paldam -- “Everybody must participate in everything” – Cross-Aesthetic Practices in and around the Danish Magazine linien (1934–1939) / Marianne Ølholm -- The Reception of the Halmstad Group in the 1930s / Helen Fuchs -- Smile at the World, and It Will Laugh at You – Helhesten’s Folkelig Avant-Garde / Kerry Greaves -- The Birth of a

Vanguard – Icelandic Art 1940–1950 / Aðalsteinn Ingólfsson -- Scandinavian Women Artists and the Académie Moderne – Abstraction, Gender and the Nordic / Dorthe Aagesen -- Universal Language on National Ground – Otto G. Carlsund and Art Concret at the Stockholm Exhibition 1930 / Andrea Kollnitz -- Linien ii – A Local Avant-Garde Formation in Postwar Denmark / Jens Tang Kristensen -- Transmissions, Appropriations and Responses -- Introduction to Section 3 / Andrea Kollnitz and Harri Veivo -- To France with Love – Surrealism, Schadism, Situationism and Jens August Schade / Per Stounbjerg -- A Nordic Verfremdung – Bertolt Brecht’s Exile in Denmark, Sweden and Finland 1933–1941 / Rikard Schönström -- Merz in the Mountains: Peripheral Art in a Peripheral Landscape – On Kurt Schwitters’s Norwegian Exile and Artistic Production in Møre og Romsdal, 1937–1940 / Hubert van den Berg -- Rita Kernn-Larsen – An International Surrealist Career / Ulla Angkjær Jørgensen -- From Bauhaus to Bispebjerg – Edvard Heiberg and the Social Avant-Garde / Nan Dahlkild -- Corporeal Aesthetics – Primitivism and the Reception of African American Performing Arts around 1930 / Karen Vedel -- Trajectories, Circulations and Geographical Configurations of the Avant-Garde and Modernism in Finland, 1922–1939 / Harri Veivo -- Institutional Settings -- Introduction to Section 4 / Per Stounbjerg -- How Nordic Neue Sachlichkeit, Kulturradikalisme, Transformed Modernism into a Vernacular Avant-Garde / Michael Fjeldsøe -- The Engineer and the Avant-Garde – Concrete Artists in Sweden / Linda Fagerström -- Arne Korsmo, PAGON and “Meccano for the Home” / Espen Johnsen -- State-Controlled Avant-Garde? – Emil Bønnelycke’s Radiophonic Portrait of Copenhagen / Jacob Kreutzfeldt -- Nyrki Tapiovaara – Between Avant-Garde and Mainstream Cinema / Kimmo Laine.

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### Sommario/riassunto

A Cultural History of the Avant-Garde in the Nordic Countries 1925-1950 is the first publication to deal with the avant-garde in the Nordic countries in this period. The essays cover a wide range of avant-garde manifestations: literature, visual arts, theatre, architecture and design, film, radio, body culture and magazines. It is the first major historical work to consider the Nordic avant-garde in a transnational perspective that includes all the arts and to discuss the role of the avant-garde not only within the aesthetic field but in a broader cultural and political context: the pre-war and wartime responses to international developments, the new cultural institutions, sexual politics, the impact of refugees and the new start after the war.

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