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Altri autori (Persone)	BackstromPer HjartarsonBenedikt BergshoeffAart Jan
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Nota di contenuto	Preliminary material / Editors DECENTRING THE AVANT-GARDE -- Rethinking the Topography of the International Avant-Garde: Introduction / Per Bäckström and Benedikt Hjartarson -- Modern Global Art and Its Discontents / Partha Mitter -- Romantic Peripheries: The Dynamics of Enlightenment and Romanticism in East-Central Europe / Éva Forgács -- Peculiarities in the Use of the Concepts Centre and Periphery in Avant-Garde Strategies / Daina Teters -- Postcolonial Avant-Gardes and the World System of Modernity/Coloniality / Laura Winkiel -- Avant-Garde Art in Post-Communist Central Europe / Piotr Piotrowski -- Mushrooms, Ant Paths and Tactics: The Topography of the European Film Avant-Garde / Malte Hagener -- Claiming Dada for the French / Thomas Hunkeler -- Migration of Images: Private Collections of Modernism and Avant-Garde and the Search for Cubism in Eastern Europe / Vojtch Lahoda -- Worlds Apart?: The Japan-Europe Historical Avant-Garde Relationship / Thomas Hackner -- "An Eccentric Homespun Avant-Gardist": Hugh MacDiarmid, 'Northern' Radicalism, and the Scottish Renaissance Movement / Lisa Otty -- Sami Artist Group 1978-1983: Otherness or Avant-Garde? / Hanna Horsberg Hansen -- Anationalism and the Search for a Universal Language: Esperantism and the European Avant-Garde / Benedikt Hjartarson -- Revising the Aporias of the Avant-Garde / Konstantin Dudakov-

Sommario/riassunto

Decentring the Avant-Garde presents a collection of articles dealing with the topography of the avant-garde. The focus is on different responses to avant-garde aesthetics in regions traditionally depicted as cultural, geographical and linguistic peripheries. Avant-garde activities in the periphery have to date mostly been described in terms of a passive reception of new artistic trends and currents originating in cultural centres such as Paris or Berlin. Contesting this traditional view, Decentring the Avant-Garde highlights the importance of analysing the avant-garde in the periphery in terms of an active appropriation of avant-garde aesthetics within different cultural, ideological and historical settings. A broad collection of case studies discusses the activities of movements and artists in various regions in Europe and beyond. The result is a new topographical model of the international avant-garde and its cultural practices.