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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 --

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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.
