

Brian Bockelman

Bohemians, Anarchists, and Arrabales: How Spanish Graphic Artists Reinvented the Visual Landscape of Buenos Aires

Between 1890 and 1920, artists and writers resident in the swelling and heavily immigrant metropolis of Buenos Aires invented two new urban landscapes crucial to the subsequent development of Argentine culture. One was a bohemian landscape, modeled after Parisian antecedents and legends, of downtown cafés, theaters, and garrets where penniless artists pursued dreams of cultural revolution. The other was the landscape of the metropolitan periphery, a hazy half-urban, half-rural world known as the *arrabales*, where the outcast elements of modern city life met up with the customs of the Argentine countryside. Though often opposed to one another in terms of their symbolism, the first associated with Eurocentric cosmopolitanism and the second with popular nationalism, in fact the two imagined landscapes grew up together and were largely the product of the same anarcho-modernist circles of poets, playwrights, painters, and polemicists.

It has long been recognized that expatriates and equally peripatetic Argentines dominated these circles and made Buenos Aires a leading cultural center in the Americas. What deserves more attention is the pioneering role played by several outcast Spanish graphic artists in the development of the imagery of Argentine urban modernism. Disillusioned with the failures of republicanism in Spain, Eduardo Sojo, Manuel Mayol, and José María Cao Luaces fled to Montevideo and then Buenos Aires in the 1880s, where they rapidly installed themselves as the leading caricaturists of the radical satirical press and went on to illustrate Argentina's most popular cultural magazines in the early 1900s. Unlike previous studies, which have focused on these artists' contributions to Argentine political culture, this paper will examine their representations of Buenos Aires, particularly the two modern landscapes mentioned above. It will also reconstruct the networks they established in Spain, Uruguay, and Argentina that empowered them to shape the image of a city far from home.

Laura Valentina Bohnenblust

Hans Aebi and the Grupo de Artistas Modernos de la Argentina

At the end of the first half of the 20th century, Buenos Aires was one of the most important art centers for abstract and concrete art. In 1948, the young Swiss artist and graphic designer Hans Aebi (1923–1985) arrived in Buenos Aires. The reason for his emigration is not clarified so far. In the course of time, his name has nearly been forgotten – both in Argentina and in Switzerland. Nevertheless, in the 1950's, Hans Aebi was part of the modern art scene in Buenos Aires and member of the *Grupo de Artistas Modernos de la Argentina* (GAMA). During his first years in Buenos Aires, the Swiss artist was well integrated in the local art scene and relied on existing venues. He exhibited for example in the Sala V of the gallery Van Riel and Aldo Pellegrini – a renown local art critic – wrote the words of introduction in the exhibition catalogue. The fact that he was not 'Argentine' seemed to be of no relevance to him being part of the self-declared group of "Modern Argentine Artists". Hans Aebi was mentioned alongside with Sarah Grilo, Alfredo Hlito and Enio Iommi in the exhibition catalogue, and his works were analyzed in well-established magazines like *Ver y Estimar* or *nueva vision*. However, when it came to the point of showing 'argentine art' abroad, Aebi's role became questionable: In 1953, GAMA held an

international exhibition titled *Acht argentinijske abstracten* in the Stedelijk Museum in Amsterdam, where Aebi was not represented anymore. My paper is going to focus on Aebi's position inside existing structures of the modern art scene in Buenos Aires, his social network, the reception of his work, as well as the possibilities and difficulties he faced connecting with the Argentine artists. Since there has been no research done on Hans Aebi, my presentation will be based on mainly unpublished documents from the Swiss Art Archives (Schweizerisches Kunstarchiv) and archives in Buenos Aires.

Margarida Brito Alves & Giulia Lamoni

The margin as a space of connection: Mira Schendel, Amélia Toledo and Salette Tavares in Lisbon

After being recurrently referenced as a crucial and strategic point for entries and escapes during WWII, Lisbon seems to have subsequently lost its role as an international crossroad. In fact, in narratives of post-war art articulated in the context of Portuguese and international art history, the city has often been framed as the site of departure of local artists who went to study and/or live abroad, mostly to Paris or London. Although this migration towards European artistic capitals has certainly been a strong feature characterizing Portuguese art of the 20th century – a tendency that intensified from the late 1950s on –, its centrality in critical and art historical discourses has tended to overshadow other transits to and through Lisbon.

Addressing this blind spot, this paper proposes to explore the city of Lisbon as a site of artistic passage, residency and transnational connection in the 1960s. In this sense, whereas the visit of poet Décio Pignatari in Lisbon in 1956 and the subsequent publication of an anthology of concrete poetry by the Brazilian Embassy in 1962 has been the object of some attention, the passage of Brazilian artists Mira Schendel and Amélia Toledo in the city and their connections with the Portuguese art scene remain largely unexplored. Focusing on Toledo's exile in the Portuguese capital after the 1964 military coup in Brazil, on the travelling of Schendel to Lisbon – where she visited Toledo, a close friend, and exhibited her work in 1966 –, and on the role of Portuguese artist and critic Salette Tavares in championing the work of these artists, this paper aims to problematize the role played by friendship and hospitality in processes of exhibition and dissemination of the work of migrant or travelling artists such as Toledo and Schendel, and of significant cross-pollination and dialogue.

Rafael Cardoso

Exile and the reinvention of modernism in Brazil, 1937-1964

European migrants played an instrumental role in the spread of modern art to Latin America during the 1920s, and their contributions have been dutifully incorporated into canonical readings of modernism. Less researched and discussed is the much larger influx of artists and intellectuals as refugees from conflicts that shook Europe and Asia before and around the Second World War. Yet, the number and prominence of migrants were substantial. Not only Jewish refugees fleeing persecution on ethnic grounds, but also political exiles from fascism and its accessories. Brazil and Mexico were especially popular destinations for refugee artists and continued to attract newcomers well into the post-war period.

The present paper will focus on Rio de Janeiro and São Paulo as arrival cities for refugee artists and intellectuals, as well as the communities and networks that coalesced around them over the 1940s and 1950s. Not only famous names are considered – such as Stefan Zweig, Ernesto de

Fiori, Arpad Szènes or Lina Bo Bardi – but a sizeable population of lesser known writers, thinkers, painters, photographers, architects, musicians, many of whom arrived early in their careers and achieved notoriety only in their new land. Though rarely considered collectively, the impact of this generation on Brazilian art and culture transformed the way the country conceived of itself and its place in the world. Their influence also contributed powerfully to a new vision of modernism that came out of Latin America in the 1950s via architecture and the visual arts, symbolized abroad by the São Paulo Biennial and the building of Brasília. How far was the invention of Brazil as a hotbed of international modernism aligned with the personal reinventions undergone by the many exiles who settled there? And in what ways did trajectories of migration contribute to reshaping the relationship between the country's rival metropolises?

Katarzyna Cytlak

The city of Plovdiv as a new Latin American metropolis. The impact of Chilean Exiles in the Communist Bulgaria

In the history of the 20th century the countries in Eastern Europe, or especially “Mitteleuropa”, which after the World War II became satellites of the Soviet Union were not the lands of exile but places whose citizens constantly and heroically intended to escape. The case of Chilean artists' and intellectuals' refuge in Bulgaria is an exception in this history of East European migration. After the Chilean coup d'état on September 11, 1973 several artists, intellectuals and Left-Wing militants were forced to emigrate. Some of them found a new home in Plovdiv, the second most populous city in Bulgaria after the capital Sofia and an important cultural and educational center. This paper proposes to highlight the impact of those immigrant artists and art professionals on the Bulgarian art scene in the 1970s. It will investigate how this already bicultural city founded at the time of the Roman Empire (the city's best-known monument is the Roman theatre), and influenced by the Ottoman Rule as well as the Slavic cultures (recognized for an important impact of notable icon-painters), could have been transformed by Chilean forced immigration in the 1970s. The paper will examine how Chilean immigrants assimilated into the structure of the city and how they changed it, and how they gained space and visibility. The paper will focus especially on an informal group of Chilean artists who fled the country after 1973, and gathered around Guillermo Deisler – a Chilean editor, poet and artist, that moved from Plovdiv to Halle (East Germany) in 1986. The paper will highlight especially the group's activity in urban space – and their effort to reinvent the concept of a public monument, different from that promoted at the time by the Bulgarian Communist Ministry of the Arts. The paper will try to answer the question how and to what degree the presence of the Chilean refugees (artists and militants) could have influenced the cultural and intellectual scene of Plovdiv, the city that later in 1989 became a birthplace of Bulgaria's movement for democratic reforms.

Margit Franz

From Dinner Parties to Galleries: The Langhammer-Leyden-Schlesinger Circle in Bombay

Walter and Käthe Langhammer, Rudolf von Leyden, and Emmanuel Schlesinger, German and Austrian refugees from National Socialism, were essential in promoting an avant-garde movement in Bombay: *the Progressive Artists' Group (PAG)*. Together with Indian visionary thinkers they promoted new ways of evaluating, generating and looking at modern fine art.

But they also brought new ways of presenting art to Bombay. Their first attempts were in private venues; dinner parties were used to exhibit the young artists' paintings. With more institutional support from the Times of India group and Indian industrialists, the new creations of the avant-garde artists were shown in newspapers in the form of art reviews, and also in advertisements: Companies tried to sell their products by presenting their new art acquisitions – a virtual window shopping scenario was generated. The first real window shopping for modern fine art was generated by Kekoo Gandhi exhibiting his frames; by filling them with paintings of the young PAG artists at Princess Street's frame shop.

In the absence of a permanent gallery in Bombay the foursome with other artists and interested people supported the foundation of the *Artists' Aid Fund Centre* at Rampart Road. Other spaces were used for presenting art, such as the corridors of the *Taj Mahal Hotel* and the *Institute of Foreign Languages* (I.F.L.), adding a new dimension to these spaces. This latter was a language school, translation bureau and intercultural centre of another Austrian exile, Charles Petras.

All these efforts of generating spaces for art presentation in a democratic manner led to the foundation of the *Jehangir Art Gallery* at Kala Ghoda in 1952. Sir Cowasji Jehangir donated the entire costs for this mansion. PAG artists supported by Walter Langhammer and Homi Bhabha had urged Jehangir in this endeavour. The gallery was dedicated to Jehangir's late son, Jehangir Cowasji Jehangir. His portrait by Walter Langhammer is located in the entrance hall.

Ya'ara Gil-Glazer

Why Did Jews Photograph Blacks? Inner-City Life and Protest Documented by the New York Photo League

In the 1930s and 40s, the inner city neighborhoods of New York were the scene of a complex encounter between Photo League members, mostly second-generation Jewish immigrants from Eastern Europe, and blacks, many of whom were the descendants of slaves who had emigrated from the south in the early century. This encounter produced one of the first archives in the history of photography where blacks were presented humanely, as opposed to their stereotypical presentation in traditional American visual culture. This article addresses a specific aspect of the archive of black urbanism created by the New York Photo League (1936-1951): photographs of explicit and implicit protest against the discrimination of blacks and against racism, as well as for equality between blacks and whites. Presenting various viewpoints and connections about and between blacks, whites and urban landscape, these photos seem to foreshadow the activist-photographic collaborations between blacks and Jews that would soon be part of the Civil Rights Movement.

Frauke V. Josenhans

"A gigantic carousel in continuous motion": Hedda Sterne and the lure of New York

The Romanian-born artist Hedda Sterne settled in New York in 1941 after fleeing from her native country. In the United States, she turned toward painting and created a unique visual language fuelled by her memories of Bucharest and her impressions of New York. In contact with other young artists, dealers, and writers there, she developed an abstract style that was meant to capture the dynamism of the city she lived in. Long time solely associated with the Abstract Expressionists, notably thanks to the famous photograph of "The Irascibles" by Nina Leen published in *LIFE* magazine in 1951, her art was different from those artists by that it was inherently based on her surroundings. Indeed, like many other exiles she was captivated by

New York's bustling life and by its monumental architectural landscape. However, where other European artists such as George Grosz depicted the skyline and street scenes in a figurative manner, Sterne instead turned toward both abstraction and machine imagery to convey her artistic vision of the metropolis. These anthropomorphic forms in her so-called "Machine" paintings, expressed in her eyes "the speed and glare of city traffic" as she told *LIFE* magazine in 1951. Her approach was highly personal, and clearly shaped by her European background, notably by French Surrealism, as well as by the impetus of new technologies and progress that she encountered in New York. Shivering between figuration and abstraction, Sterne's work expresses a distinctive sensibility, which is also tangible in her highly innovative employ of tools and paint media. Her unique and singular approach with regard to the urban space asks for a new consideration of her place in modern art, examining it in a site-specific context rather than merely in a biographical or gender-specific one, as it had been done in the past.

Eduard Kögel

Austrian-Hungarian Architects in Shanghai (1918–1959)

After the First World War many architects from the former Austria-Hungarian Empire and Russia came to Shanghai. In both cases this was as a consequence of the aftermath of the war: 'White Russians' were escaping the new communist government and Austro-Hungarians were fleeing labour camps in Siberia. There is not much research on either of these groups yet. In my presentation, I focus on those architects from the Austro-Hungarian Empire and their professional careers in Shanghai. These people lost their nationality after the war and received different identities from newly formed states, such as Austria, Czechoslovakia or Hungary.

Rolf Geyling, a student of Otto Wagner in Vienna, came to Tianjin via Siberia in 1920, where he ran an office until his death in 1952. Josef Alois Hammerschmidt studied before the First World War in the class of the famous Viennese architect Adolf Loos. In 1921 he came to Tianjin and ran a private office from 1924 to 1931 before moving to Shanghai in 1933. CH Gonda was educated in Vienna and arrived in Shanghai in 1919, where he ran an office until the 1940s. Ladislaus Edward Hudec became the most famous of these architects. He arrived to Shanghai via a Siberian labour camp in 1918, and opened an office in 1925 whose major projects included the Grand Theatre and the Park Hotel, which was Shanghai's tallest building for a long time. His younger brother Geza George Hudec received his diploma in Budapest in 1928 and worked in New York for two years before coming to Shanghai. Frenc (Ferry) Shaffer, who also trained in Budapest, arrived in Shanghai in 1920 and went into real estate business before opening an office in 1940.

Hans J. Hajek was a Viennese architect who came to Shanghai around 1931. In the 1940s he became professor of architectural history at St. John's University and taught urban planning ideas from Camillo Sitte and Otto Wagner. After 1949, Hajek took on a special role as an informal 'consul' for his compatriots and was the last Austrian to leave Shanghai for Hong Kong in 1959. His visionary designs for new skyscrapers in Shanghai are outstanding and contributed to the discourse on "Manhattan in the East".

All these architects have left a strong legacy in the city of Shanghai and many of their buildings are now designated as cultural heritage. With the exception of L. E. Hudec, little is known about the architects, their architectural concepts and their contribution to the discourse on urban culture. These architects came with the late Empire style from Budapest or Vienna in their luggage and were the first to introduce Art Deco in Shanghai after 1929, as a new design style that still shapes the appearance of the city today.

Kathryn Milligan

Temporary Exile: The White Stag Group in Dublin, 1939 – 1946

For the duration of the Second World War, the White Stag Group lived and worked in exile in Dublin. Centred around Basil Ivan Rakoczi (1908 – 79) and Charles Kenneth Hall (1913 – 46), the Group had first formed in London, working from 8 Fitzroy Street, also home to the Society of Creative Psychology, founded by Rakoczi and Herbrand Ingouville-Williams in 1933. Artists associated with the White Stag were bound together by their interest in the avant-garde, modernism, and the relationship between art and psychology, rather than a singular shared aesthetic. As a neutral country Ireland provided respite for those seeking to avoid conscription, and the arrival of the White Stag artists enlivened a largely conservative and traditional artistic scene.

This paper will examine the impact of the White Stag Group on the artistic landscape of Dublin in the 1940s, outlining how they influenced other artists working in the city (most of whom had little previous exposure to subjects and concepts explored by the Group), as well as outlining the associated urban topography, illustrating how they established a new artistic neighbourhood in the city through a series of exhibitions and social events. This will be compared the established artistic venues and locales in Dublin, examining how and if these overlapped, and any tensions that the Group's presence in Dublin raised.

The history of the White Stag Group is notable due to the impact that this small group had on the development of art in Ireland, particularly given the short-lived nature of their stay. By considering the work of this group in a broader context of exile, artistic practice and urban space, broader questions around influence, longevity, and the role of smaller urban centres in the historiography of modernism and twentieth century art can be raised.

Cristiana Tejo & Daniela Kern

Art and Exile in Rio de Janeiro: Artistic Networking during the II World War

The aim of this paper is to investigate the impact of immigrant artists and art professionals on the Brazilian art scene in the 1940s having Rio de Janeiro as an arrival city. Since the beginning of the II World War, artists and other agents of the European art system headed to Brazil in order to escape the conflict and the Nazism/Fascism. Many fled to São Paulo, but it was Rio de Janeiro, the so-capital city, that concentrated the major part of them, such as: August Zamoyski (Poland), Henrique Boese (Germany), Jan Zach (Czechoslovakia), Jean-Pierre Chabloz (Switzerland), Emeric Marcier (Romania), Tadashi Kaminagai (Japan), Tikashi Fukushima (Japan), Eisaburo Nagasawa (Japan), Axel Lesckoschek (Austria), Polly McDonell (USA), the couple Arpad Szenes (Hungary) and Maria Helena Vieira da Silva (Portugal), Roger van Rogger (Belgium), Tiziana Bonazzola (Italy), the art historian and sociologist of art Hanna Levy (Germany), the journalist Miécio Askanasy (Poland) and the gallerist Irmgard Burchard (Switzerland). Most of them lived in Hotel Internacional, Hotel Londres and Pensão Mauá, places that brought together artists of various cultural fields and origins that easily generated a network of sociability.

The presence of those artists and thinkers contributed to the dissemination of Modernist codes, especially Abstractionism and Expressionism, and new models of professionalism in the Brazilian art field. They both created alternative art venues (like Galeria Askanasy and informal art classes at their studios) and took part in institutional shows. When Museum of Modern Art of Rio de Janeiro opened its doors, in, 1948, Modernism was already in the daily discussion of local artists.

Joseph L. Underwood

Parisian Shadows: Iba N'Diaye and the Ripple of African Modernisms

Among the first West African artists to migrate to Europe, Iba N'Diaye (b. 1928, Saint-Louis, Senegal) completed primary education in Senegal before moving to Paris in 1949, where he enrolled at the École de Beaux-Arts. He also spent time at the École des Beaux-Arts in Montpellier and l'Académie de la Grande Chaumière as he studied collections of African art in metropolitan museums and conversed with fellow Modernists. Also studying at the ateliers of (George-Henri) Pingusson, (Ossip) Zadkine, and (Yves) Brayer, N'Diaye benefited from masters in a variety of media and in transnational discourses of Modernist styles.

Returning to Senegal in 1959 at the invitation of President Senghor, N'Diaye became director of the new Senegalese École des Arts and brought back innovative pedagogy that encouraged reflection on the history of black representation in art and experimentation with Modernist media and themes. In contrast his colleagues, Professor N'Diaye believed that newly liberated African artists should engage with international discourses of Modernism, believing that "the artists of new Africa will assist their compatriots in leaving the cultural "ghetto" where certain others would like to—more or less consciously—trap them." (Sylla, 2009) This was a clear pushback against President Senghor's philosophy of Negritude that translated into an essentialized, laissez-faire pedagogy in the other section of the École des Arts. Where N'Diaye's students learned formal techniques and studied art history—echoing the training and vision of modernity he absorbed in Paris—students of other instructors eschewed external influences that might hinder their so-called "innate Negro vision." (Harney, 2004) N'Diaye's influence would have major repercussions in the transmission of Modernist styles to West Africa, especially as he went on to organize the exhibition of Modern Art for the First World Festival of Negro Art (1966, Dakar) that welcomed young artists from across Africa and the Diaspora who are now considered revolutionary African Modernists.