

RESEARCH OUTPUT

- A. LIST OF PUBLICATIONS
- B. KEYNOTE ADDRESSES AND INVITED PRESENTATIONS
- C. CONFERENCE TALKS AND WORKSHOP PRESENTATIONS
- D. ACADEMIC EVENT ORGANIZATION (selection)

A. LIST OF PUBLICATIONS

Monographs

Gendered Creative Options and Social Voices: Politics, Cinema and the Visual Arts in State-socialist and Post-socialist Hungary. Stuttgart: Franz Steiner Verlag, 2013

The history of women's art and gendered cultural practices has had a troubled record in Hungary as in many countries of East-Central Europe, and it mostly features as a missing phenomenon. This "lack" has been often attributed, on the one hand, to state-socialist government policies that emancipated women at the same time as they hindered grass-roots social movements, including feminism, and, on the other hand, to a re-traditionalizing social environment after the political changes of 1989. The monograph critically re-examines the supposed absences and presences of feminist cultural practice in Hungary with a focus on fine arts and cinema. The gendered dimensions of art production are explored in relation to larger social and cultural contexts in order to offer a distinctively interdisciplinary account.

Nemtan és publikart. Lehetséges értelmezési szempontok az utóbbi másfél évtized két művészeti irányzatához [Women's Art and Public Art: Interpretive Aspects for Recently Emerging Art Practices]. Budapest: Praesens, 2005

This book offers interpretive aspects to consider two kinds of art practice that came to prominence in Hungary in the mid-1990s. One aspect that brings together Women's art and Public Art is that both their creative and interpretative, strategies tend to relinquish formalist aesthetics. In the name of a more political concept of art, they also break with the illusion of art's autonomy from society. Reading together literature in foreign languages and the output of actors of the local scene, the volume provides descriptions of women's art and Public Art in Hungary in a language that conforms to internationally "spoken" theoretical discourses and yet, retains the capacity of self-definition.

Edited volumes

Universal - International - Global. Art Historiographies of Socialist Eastern Europe (together with Marina Dmitrieva, Antje Kempe). Vienna/Cologne: Böhlau: 2023.

The volume grows out of an international conference that explored a possible alternative beginning of Global Art History and World Art Studies: methodologies that set a worldwide focus in the study of art around the 2000s. In the countries of the former Socialist Bloc, "universal art history" or *Weltkunstgeschichte* were introduced as frameworks for the teaching and writing of art history. Authors in this volume interrogate a tentative link between socialist internationalism as a political and cultural diplomatic principle and the prevalent approaches to art historiography during Socialist times: Did Socialist scholars come up with innovative propositions or a more inclusive canon? Equally importantly, whatever happened to this scholarly output: would it be possible to re-purpose particular aspects of it today?

Multiple Transformations: Lived Experiences and Postsocialist Cultures of Work (together with Maren Hachmeister, Theresa Jacobs, Oliver Wurzbacher). Special issue of *Journal of Contemporary Central and Eastern Europe*, 31 (2023): 1.

The last thirty years saw ever new waves of scholarly efforts to size up the effects of the political turnaround of 1989/90. The concept of "multiple transformations" and a focus on the emergence of cultural and creative industries, including those of ethnic minorities, bond the essays collected in this special issue. The articles investigate the shifts in cultural financing and explore which individual actors or – often transnationally operating – institutional bodies occupied the post-socialist niches of "arts management" after the strict ideological controlling of cultural production had collapsed together with the state in 1989.

A Reader in East-Central European Modernism 1918-1956 (together with Klara Kemp-Welch, Jonathan Owen). London: Courtauld Books Online, 2019

Adopting the term 'minor modernisms' from Deleuze and Guattari's concept of 'minor literature' – a concept inspired by the Prague-born Franz Kafka – this reader examines the enterprise of modernism from the perspective of Central Europe bringing together new and recent scholarship from leading experts in Hungarian, Polish, Czech and Slovak art. It combines the study of major artistic 'isms' like Cubism and Surrealism with research into locally specific trends, and investigates the unique cultural characteristics of this multi-ethnic region of shifting borders and plural identities. The timeframe 1918-1956 calls into question European modernism's usual framing as an interwar phenomenon, challenging the vestiges of Cold War thinking in contemporary art history. This collection explores Central Europe's diversity of cultures to discover the critical debates in aesthetics and politics they occasioned and how these relate to today's concerns with transnationalism, class, gender and ethnicity.

Globalizing East European Art Histories - Past and Present (together with Anu Allas). New York/London: Routledge, 2018 (paperback edition 2020)

This edited collection reassesses East-Central European art by offering transnational perspectives on its regional or national histories, while also inserting the region into contemporary discussions of global issues. The book restores the diverse ways in which East-Central European art scenes have been always entangled with actors and institutions in the wider world. Contributors engage with empirically anchored and theoretically argued case studies in the realm of academic research and curatorial or artistic practice. The historical periods under scrutiny represent notable junctures of globalization: the early modern period, the age of Empires, the time of socialist rule and the global Cold War, and the most recent decades of post-socialism understood as a global condition. The book's "Introduction" is often consulted as basic literature in university courses.

Transcultural Icons of East Central Europe. Thematic issue of *World Literature Studies*, Vol. 8 (2016), no. 4. (together with Matteo Colombi, Christine Gölz and Stephan Krause)

Cultural icons arise from symbolic practices and refer to widely circulating literary products or particularly visible artefacts of "high art" and popular culture. Iconicity possesses strong emotive potential as it relates to particular places, figures, actors, and the narratives consolidated within them. This issue traces the emergence, perpetuation, transposition, and mobility of cultural icons within the East-Central European artistic – and especially literary – field in an interdisciplinary frame of references and in an extended time period, spanning a mythical folkloric past to modernity and the most contemporary era.

Doing Culture Under State-Socialism: Actors, Events, and Interconnections. Thematic issue of *Comparativ: Zeitschrift für Globalgeschichte und vergleichende Gesellschaftsforschung*, Vol. 7 (2014), no. 4.

This volume foregrounds the permeability of the Iron Curtain and explores the cross-border flow of intellectual and artistic currents, including the new routes of cultural exchange developing within the Soviet bloc and with its allies on different continents.

Art & Ecology—Economy. Thematic issue of *Praesens: Central European Contemporary Art Review*, Vol. 3 (2006), no.1.

Part of the material in this themed issue constitute the proceedings of the Sustainability and Contemporary Art symposium held in Budapest in March 2006. Other contributions comment on the subject from further locations and perspectives.

Journal articles and book chapters

ERSTE Stiftung – A Foundation as Diplomat for East-Central European Cultural History, in: Julia Allerstorfer-Hertel and Karolina Majewska-Güde (eds.), *Central and Eastern European Art and Art History (with a focus on Austria). Imperial Pasts/ Neoliberal Presences/ Decolonial Futures*. Bielefeld: transcript, 2024. 325–54.

Performative Photography and Playing with Concepts of Art. On the Margins of a Former Interview with Gábor Attalai', in: David Fehér (ed.), *Attalai*. Veszprém: Művészetek Háza, 2024. 102-15.

Evolving Networks. International Sponsors of Post-Socialist Art Scenes. *Journal of Contemporary Central and Eastern Europe*, 31 (2023):1, 95–108.

Filantrópia vagy plutokrácia? A Soros-realizmustól a Soros-tervig (Philanthropy or plutocracy? From Soros Realism to the Soros Plan). *Fordulat* 30 (Spring 2022), 151–180.

Re-Imagining Art History from a Non-Core European Location, in A. Kantilal Petal, Y Siddiqui (eds.), *Future Perfect: Storytellers of Art History*. Intellect, 2022.

Is there Life after Canonical Certainties? (A reply to M. Rampley). *Umění/Art* LXIX (2021): 2, 163–67.

„Curators Trade in Ideals”: Exhibitions, Exhibition History, and Networks of Artistic Solidarity in Cold War Times, in P. Schorch, D. Habit (eds.), *Curating (Post)socialist Environments*. Bielefeld: transcript, 2021, 185–206.

“162 Artists from over 50 Countries”: Artistic Networking in the Mainstream and on the Margins, in K. Castryck-Naumann (ed.), *Transregional Connections in the History of East Central Europe*. Berlin/Boston: DeGruyter, 2021, 113–32.

Bauhaus – A Laboratory of Modernity and Springboard to the World, in B. Störkuhl, R. Makala (eds.), *Nicht nur Bauhaus – Netzwerke der Moderne in Mitteleuropa*. Oldenbourg: de Gruyter, 2020. Republished in Russian in *Neprikosnovenny Zapas* no.2, 2020, 223–45.

Towards a Minor Modernism? (Introduction), in B. Hock, K. Kemp-Welch, J. Owen (eds.), *A Reader in East-Central European Modernism 1918-1956* (together with Klara Kemp-Welch). London: Courtauld Books Online, 2019, 10–19.

Vielleicht morgen, ein Film von Judit Elek, in D. Bühler, S. Krause, D. Hilfenhaus (eds.), *Klassiker des ungarischen Films*. Marburg: Schüren, 2019.

Introduction and Managing Trans/Nationality: Cultural Actors within Imperial Structures, in B. Hock, A. Allas (eds.) *Globalizing East European Art Histories – Past and Present*. Routledge, 2018. 1–22.; 39–52.

Communities of Practice: Performing Women in the Second Public Sphere, in K. Cseh, A. Czirak (eds.), *Performing Arts in the Second Public Sphere*. Routledge, 2018, 202–18.

Die Domestizierung der feministischen Kulturtheorie als Mittel zur Aussöhnung mit der sozialistischen Vergangenheit, in I. Alber, C. Kraft (eds.), *Geschlecht und Wissen(schaft) in Ostmitteleuropa*. Marburg: Herder-Institut, 2018, 49–68.

Wozu ein transnationaler Denkansatz in der Kunstgeschichte Ostmitteleuropas?, in J. Hackmann, P.O. Loew (eds.), *Verflechtungen in Politik, Kultur und Wirtschaft im östlichen Europa. Transnationalität als Forschungsproblem*. Wiesbaden: Harrassowitz-Verlag, 2018, 131–50.

Performance als Ort unangepassten Verhaltens: Kritik von links, in A. Hackel, A. Mircev, J. Bodor (eds.), *Left Performance Histories: Recollecting Artistic Practices in Eastern Europe*. Berlin: nGbK, 2018, 91–104.

The Female Worker in Words and Pictures: Historical Narratives and Visual Representations, in: B. Chołuj, C. Kraft (eds.), *Nach 1989*. Special issue of *L'Homme – European Journal of Feminist History*; Jg. 2017, 33–50.

Kulturelle Dimensionen der transnationalen Verflechtungen Ostmitteleuropas 1871-1914, in F. Hadler, M. Middell (eds.), *Handbuch einer transnationalen Geschichte Ostmitteleuropas*. Bd. 1.: Von der Mitte des 19. Jahrhunderts bis zum Ersten Weltkrieg, Göttingen: Vandenhoeck & Ruprecht; 2017. 189–255 and 489–524.

Women Artists' Trajectories and Networks within the Hungarian Underground Art Scene and Beyond, in J. Bazin, P. Piotrowski (eds.), *Art Beyond Borders. Artistic Exchanges in Communist Europe* (Budapest/Stuttgart, 2016), 113–24.

Moving across Europe: Three Case Studies on Sex-Appeal, in K. Kosmala (ed.), *Sexing the Border: Gender, Art and New Media in Central and Eastern Europe* (Cambridge Scholars Publishing, 2014), 33–54.

Ako lokalizovať feministické myslenie (translation of selected parts from *Gendered Creative Options and Social Voices* [see above] into Slovakian, *Profil: Contemporary Art Magazine* (Bratislava), no. 3–4, 2014.

B. Hock et al.: “The Seminars”, in J. Elkins, H. Montgomery (ed.), *Beyond the Aesthetic and the Anti-Aesthetic*. Penn State University Press, 2013, 23–114, passim.

Women in Filmmaking. The Hungarian Case', *Iluminace: The Journal of Film Theory, History and Aesthetics*, 2012:4, 85–102.

Boys Do Cry: Contemporary Hungarian (Male) Artists Engaging with Gender Troubles, in H. Kahlert, S. Schäfer (eds.), *Engendering Transformation. Post-Socialist Experiences on Work, Culture and Politics*. Special issue of *GENDER. Zeitschrift für Geschlecht, Kultur und Gesellschaft*, 2011:1, 56-70.

Hova tűnt a sok leány: mesék a hetvenes évek nő(i)művészeitől. [Where have all the women gone: Women artists' narratives from the 1970s] *Café Babel* 2011, no. 64.

Sites of Undoing Gender Hierarchies: Woman and/in Hungarian Cinema (Industry), *Media Research: Croatian Journal for Journalism and Media*, no.1, 2010, 9–30.

A History of Things That Did Not Happen: the Life and Work of Two Fictitious Hungarian Women Authors, *Aspasia: The International Yearbook of Central, Eastern, and Southeastern European Women's and Gender History*, no.2 (2008), 140–59.

Lexicon entries

Relational Aesthetics, in M. Kelly (ed.), *The Encyclopedia of Aesthetics I–VI*. Oxford University Press, 2014, vol. 5: 350–354.

Performance, in *Kortárs Magyar Művészeti Lexikon I–III* [Lexicon of Contemporary Hungarian Art], vol. 3: 5479–5481. co-authored with Zoltán Sebők and Annamária Szőke. Budapest: Enciklopédia Kiadó, 2001.

Book and conference reviews (since 2017)

[review of] Globalizing the Avant-Garde. The 8th conference of the European Network for Avant-Garde and Modernism Studies (EAM). Lisbon, September 1–3, 2022. ARTmargins, May 2023

[review of] The Influencing Machine: an exhibition curated by Aaron Moulton. *Journal of Contemporary Central and Eastern Europe*, 31 (2023):1, 153-155.

[review of] Thomas DaCosta Kaufmann, Catherine Dossin, Béatrice Joyeux-Prunel (eds.), *Circulations in the Global History of Art* (New York: Routledge, 2017). *Comparativ: Zeitschrift für Globalgeschichte und vergleichende Gesellschaftsforschung* Vol. 29 (2019), no. 6: 134–36.

[review of] Cristina Cuevas-Wolf, Isotta Poggi (eds.), *Promote, Tolerate, Ban: Art and Culture in Cold War Hungary* (Los Angeles: Getty Publications, 2018). *Critique d'art* [Online]. May 2019.

[review of] Éva Forgács: *Hungarian Art: Confrontation and Revival in the Modern Movement* (Los Angeles: Doplehouse Press, 2016). H-SHERA, H-Net Reviews [Online]. February 2019.

[review of] Joes Segal: *Art and Politics: Between Purity and Propaganda* (Amsterdam University Press, 2016). H-SHERA, H-Net Reviews [Online]. September 2017.

[review of] Anthony Gardner: *Politically Unbecoming: Postsocialist Art against Democracy* (MIT Press, 2015), in *The Burlington Magazine*, Vol. 159 (2017), no. 2: 146.

B. KEYNOTE ADDRESSES AND INVITED PRESENTATIONS

Keynote talk (title TBA)

international conference *Iron Curtains or Artistic Gates? Communism and Cultural Diplomacy in the Global South (1945-1991 and Beyond)*, Universität Wien (September 2024)

“Construction of friendship of the nations in visual culture and arts”
conference “What’s Left of the Friendship of Nations?”, Prater Galerie, Berlin (June 2024)

“Second Sex, *Gender Check* and the Feminist Avant-Garde”
Ringvorlesung *Shifting Images of Europe's East: An Art Historical Approach from the Margins*, Bibliotheca Hertziana, Rome (March 2023)

„Artistic networking in the mainstream and on the margins. Hungary and the Global South“
annual conference of Imre Kertész Kolleg, Jena (June 2022)

“ ‘Jeune femme d'un pays de l'Est cherche homme en vue d'un mariage’. Exploring East European women's history through research-based exhibitions”
Käthe-Leichter annual lecture, Universität Wien (January 2022, online)

“Narrating art and feminism — Eastern Europe and Latin America”
guest lecture at the research seminar *Connecting Art Histories*, Warsaw University (December 2021, online)

“Remembering exhibitions—re-imagining the Socialist past”
lecture series of the CRAACE research group, Masaryk University, Brno (Januar 2021, online)

“Research-based exhibitions: The case of *Left Performance Histories*”
seminar presentation, Ca' Foscari University, Venice (April 2021, online)

- „Globalizing East European Art Histories“
lecture series *Global Art History*, Katholische Privatuniversität Linz (October 2019)
- „Cosmopolitanism as Europeanness: A Retrospect“
keynote address at the 48th annual conference of ABDOS; Budapest (May 2019)
- “Forty Years Since the Berlin Wall”
keynote roundtable, annual conference of the British Association for Slavonic and East European Studies (BASEES), Robinson College, Cambridge (April 2019)
- „Dóra Maurer – ein Blick über das Bekannte hinaus“
symposium accompanying the exhibition *Medea muckt auf*; Albertinum, Dresden (March 2019)
- „Changing Canons“
symposium accompanying the exhibition *1971 – Parallel Nonsynchronism*; Kiscell Museum, Budapest (February 2019)
- “Open Doors for Not-To-Ware Clothing: The intersections of Performance Art and Fashion”
closing workshop of the project *Curating (Post)Socialist Environments*, Grassi Museum, Leipzig (February 2019)
- "Welcome to Hungary"
panel discussion, accompanying event of the exhibition *Notes from the Underground: Art and Alternative Music in Eastern Europe*. Akademie der Künste, Berlin (May 2018)
- “Central European Art and Culture 1918–1956: A Minor Modernism?”
public talk, BOZAR, Brussels (February 2018)
- “Two Avant-Gardes and a Handful of Women Artists”
keynote talk, *Retracing Gender: Women in the Central and Eastern European Avant-Garde*, Warsaw (January 2018)
- " 'I am the Woman of my Life.' Feminist Perspectives on Eastern European Cinema"
symposium *Reluctant Feminism – Women Filmmakers from Central and Eastern Europe*, GoEast Filmfestival, Wiesbaden (April 2017)
- Comments to panel "Comparative, horizontal and global art history"
conference *Different Histories and the Critical Museum*, Museum of Modern Art, Ljubljana (December 2016)
- “Aesthetic Politics: Agents & Provocateurs and After”
public talk; The Courtauld Institute of Art, London (October 2016)
- Expert comments on “Social Movements and Cultural Icons”
4th WeberWorldCafé: *Globalisation during the Cold War: Culture, New Geopolitics and Che Guevara*, Literaturcafé, Leipzig (November 2015)
- "Women in Hungarian Cinema Industry in the Past Sixty Years"
conference *Screen Industries in East-Central Europe*, Masaryk University, Brno (November 2011)

C. CONFERENCE TALKS AND WORKSHOP PRESENTATIONS

- “From socially engaged art to socially engaged humanities?”
LCCT conference, Birkbeck College, University of London (July 2022)
- „Interference through Culture: Regime Change and the Regionwide Network of Soros Foundations“
Ungleichzeitigkeiten und Divergenzen in der Entwicklung Ostmitteleuropas seit 1989: Politik, Wirtschaft und Gesellschaft, annual conference of Collegium Carolinum, München (November 2021)
- “Cosmopolitan avant-garde, antimodernist ‘retro-garde’ and the thing in-between”
conference *In the Shadow of the Habsburg Empire? Art and Architecture in Interwar Central Europe*, Moravian Gallery, Brno (September 2019)
- “Eurocentric internationalism or critical regionalism: South-South and East-South cultural alliances”
conference *Art in the Periphery*, Universidade NOVA de Lisboa, (March 2019)
- “Not Just Bauen – (New) Women and the Bauhaus”
conference *Not Just Bauhaus – Networks of Modernity in Central Europe*, Silesian Museum in Görlitz & Museum of Architecture, Wrocław (January 2019)

"Laboratories of feminist dreams: The Bauhaus and after"
conference Alternative Realities: Utopian Thought in Times of Political Rupture. The Wende Museum and the University of Southern California, Los Angeles (April 2018)

"Eine Geschichte nicht passierter Dinge. Das Leben und Werk einer fiktiven ungarischen Dichterin"
Annual conference of the GWZO Ostfaktisch: Herstellung, Aneignung, Beugung - Geschichte(n) im Fokus von Politik, Wissenschaft und Kunst, Leipzig (October 2017)

"Modernisierungsvorsprung: gender regimes and image politics in the Cold War"
conference Global Art Challenges: Towards an "Ecology of Knowledges", MACBA / University of Barcelona (April 2016)

"Casualties of remembering communism: Women and their visual representation"
conference Visual Cultures of Socialism; University of Hamburg (March 2016)

"162 artists from over 50 countries - Artistic networking in the mainstream and on the margins. Hungary and the Global South"
conference Art in Transfer: Curatorial practices and transnational strategies in the era of Pop, Moderna Museet/Södertörn University, Stockholm (November 2014)

"Managing trans/nationality: Cultural actors within imperial structures"
conference East European Art seen from a Global Perspective: Past and Present; Galeria Labyrinth, Lublin (October 2014)

"Domesticating feminist cultural theory - Accommodating the socialist past"
conference Gender and Knowledge, Herder Institute, Marburg (December 2013)

"Beyond gender roles - What can a gendered cultural history of the Cold War teach us?"
conference Modernity, Socialism and the Visual Arts, conference ship Ms Greta van Holland, Berlin - Beeskow - Eisenhüttenstadt - Gorzów - Berlin (October 2013)

„Women Artists' Invisible Networks in State-Socialist Eastern Europe"
Networks and Sociability In East European Art, a SocialEast Seminar, The Courtauld Institute of Art, London (October 2010)

„Poliphony in Accounts of Terrorism – Some Contributions from Visual Culture"
Global Media and the 'War on Terror', University of Westminster, London/Goldsmiths, University of London (September 2010, with artist Scott Blake)

D. ACADEMIC EVENT ORGANIZATION (selection)

"Divided by the Iron Curtain—Connected through Art Historical Inquiry"
opening symposium and first meeting of the traveling seminar series *Linking (Art) Worlds: American Art and Eastern Europe from the Cold War to the Present*; Academy of Arts, Architecture and Design Prague (May 2022)

"Connected Art Histories"
networking meeting for representatives of new research platforms and institutes of East European Art History; Collegium Carolinum - Prague (Sept 2019)

"Solidarity and socialist internationalism: Artistic and political alliances between the Second and Third Worlds"
panel at the conference "Radical Sixties: Aesthetics, Politics and Histories of Solidarity"; University of Brighton (June 2019)

"Performance as a site of nonconformist social behaviour: Critique from the Left"
panel discussion, accompanying program of the exhibition *Left Performance Histories*; neue Gesellschaft für bildende Kunst, Berlin (February 2018)

"Socialist Internationalism and the Global Contemporary — Transnational Art Historiographies from Eastern and East-Central Europe", GWZO; Tagungskonzept und Organisation; Kooperation mit der Humboldt-Universität zu Berlin und der Estonian Academy of Arts (November 2017)

"The long 1960s: Revolutionary times and globalized cultural spaces"
panel organized at the Fifth European Congress on World and Global History, Budapest (September 2017)

"Interdisciplinarity and Central European Modernism 1918-1956"

closed door workshop, The Courtauld Institute of Art, London (June 2016, with Dr. Klara Kemp-Welch)

Panel "Transnational cultural entanglements of East-Central Europe 1870s till 1914"

conference East Central Europe in the First Half of the 20th century – Transnational Perspectives, GWZO (January 2016)

"After the Great War / After the Cold War. Nations, identities and art histories in Central Europe"

session at the annual conference of the Association of Art Historians (AAH), Norwich (April 2015, with Dr. Klara Kemp-Welch)

"Doing culture under state-socialism: Events, actors and interconnections"

international workshop, GWZO, Leipzig (June 2013)