

1956: Legacies of Political Change in Art and VC (Oxford Sept. 04/05.04)

Nancy Jachec

1956: Legacies of Political Change in Art and Visual Culture

On the 4th & 5th of September 2004, the following conference will be convened at Oxford Brookes University.

Conference sessions:

Saturday, 4th September

Session 1, 10-11.30 a.m.: Critical Debates in 1956

George Noszlopy, (Birmingham Institute of Art & Design), 'Reflections on Stalinist Ideology & Public Sculpture in Hungary in 1956'

Reuben Fowkes, (independent), '1956: Socialist Realist Art Criticism at the Crossroads'

Natalie Adamson, (University of St. Andrews), 'Reprising the Situation of "la jeune peinture" in Paris, 1956'

Session 2, 1-3.00 p.m.: Artists' Responses: Britain and Abroad

Harriet Standeven, (Royal College of Art/Victoria & Albert Museum), 'The Year of Change in the Visual Arts: British Artists' Experimentation with Non-Traditional Materials in 1956'

Jennifer Way, (University of Texas, Denton), 'Devolution and Internationalism, 1956: Topographies of Art and Culture'

Isabelle Moffat, (independent), 'The Independent Group versus the Situationist International'

David Crowley, (Royal College of Art, London), 'New Cultural Spaces, New Cultural Politics? Art and Performance in Poland after the Thaw'

Session 3, 4-5.30 p.m.: Representing Visual Cultures

Eleonory Gilburd, (UCLA Berkeley), 'Through the Looking-glass of Socialist Realism: Foreign Art Exhibits in the Soviet Union'

Katarzyna Murawska-Muthesius, (Birkbeck College, University of London), '1956 in the British Gaze'

Djurdja Bartlett, (London Institute), 'It's Paris, Of Course: Bizarre Spaces of Socialist Fashion in the late 1950s'

Sunday, 5th September

Session 1, 10 a.m.-12 p.m.: Art and Politics

Piotr Piotrowski, Adam Mickiewicz University, Poznan), 'What Was the Real

Legacy of 1956? Political Change in Central European Art'

Eva Forgacs, (Art Center College of Design, Pasadena), '1956 & the Concept of East European Art'

Nevenka Stankovic, (University of British Columbia), 'The Case of Exploited Modernism: How Did Yugoslav Communists, "the Cold War Profiteers", Use the Idea of Modern Art to Promote Political Agendas?'

Geza Boros, (Nemzeti Kulturális Örökség Minisztériuma, Budapest), '1956: the Unknown Hungarian Freedom Fighter as Person of the Year'

Session 2, 2-3.30 p.m.: Colonialism

Nancy Jachec, (Oxford Brookes) 'Pan-Arabism, Nonalignment, & the Modernisation of Egypt in the late 1950s: an Alternative Genealogy for Modernist Art'

Rasheed Araeen, (founding ed., /Third Text/), 'The Cold War, Abstract Expressionism & the Presence of the American Artists Elaine Hamilton, at the Time of the CIA's Supported Military Coup in Pakistan in 1957'

Kochi Okada, (Goldsmiths, University of London), 'Miniature Painting in Uzbekistan 1985-2003'

Registration forms are available

from npludlow@brookes.ac.uk. Further information is also available from our website:

ah.brookes.ac.uk/conferences/1956legacies/index.html

Reference:

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