

Full, Digital Program Booklet



**MARCH
8-9, 2024**

all events free
and open to the public

CONFERENCE EUROPEAN ARTISTS IN POSTWAR EXILE



Center for
EUROPEAN STUDIES
at the University of Florida



University of Florida
Locations

University Auditorium,
Friends of Music Room

School of Music,
Recital Hall
Room 101

Featured Guest Artist

Dr. Joseph Bognar, Piano



Center for
EUROPEAN STUDIES
at the University of Florida

School of MUSIC
UNIVERSITY OF FLORIDA / COLLEGE OF THE ARTS



**HUNGARY
FOUNDATION**

Friday March 8th, 2024
Friends of Music Room
University Auditorium

9:00am Registration and Coffee and Pastries

9:45–10:00 Opening Remarks

Session 1

10:05–10:35 "Ode to Plurality: Adam Zagajewski's Poetics of Exile"
Cecily Cai, Hamilton College, pg.7

10:40–11:20 "Childhood Exile and Imagined Homelands: Saša Stanišić and Danilo Kiš"
Taylor Eftimov, University of Washington, pg. 8

11:20–11:30 Break

Session 2

11:35–12:05 "How the 'Polish James Dean' became 'A Primadonna of the Week': Marek Hłasko and the End of the Polish Thaw"
George Z. Gasyra, University of Illinois, pg. 11

12:10–12:40 "Four Cities: Adam Zagajewski's Homes Away from Home"
Piotr Florczyk, University of Washington, pg. 9

12:45–2:00 Lunch, provided

Session 3

2:05–2:35 "Exiled to Their Own Selves. Autoanalytical Documentaries of Eastern European Filmmakers in America"
Łukasz Kiełpiński, University of Warsaw/University of Toronto, pg. 12

2:40–3:10 "The Tape Recorder and the Body as a Factory of Sounds"
Caitlin Woolsey, Clark Art Institute, pg. 15

3:10–3:20 Break

Session 4

3:25–3:55 "'Odd Angles and Trick Floors': A Closer Look at the Horn Trios of Johannes Brahms and György Ligeti"
Ayden Adler, University of Houston-Downtown, pg. 4

4:00–4:30 "Music, Magic, and Migration: György Ligeti's "Síppal, dobbal" as Sonic Healing"
Joe Cadagin, Independent Scholar, pg. 6

Friday March 8th, 2024

School of Music
Recital Hall, Room 101

Session 5: Performing Exile – Introduction, Artists’ Talk, and Concert

- 5:00–5:30 “Györgi Ligeti: A Life and Legacy in Exile”
Navid Bargrizan, East Carolina University
- 5:30–6:00 Artists’ Talk, Panel Discussion
Joseph Bognar, Navid Bargrizan, and Morgan Rich
- Brief Pause
- 6:30–7:30 Recital
Joseph Bognar, piano
Valparaiso University
Works by Györgi Ligeti, Györgi Kurtág, Unsuk Chin, and Navid Bargrizan

* full recital program, biography, and notes available at the recital hall or online

Saturday March 9th, 2024

Friends of Music Room
University Auditorium

8:30am Coffee and Pastries

Session 1

- 9:00–9:30 “Art, Gender and Exile: Dora Schaul’s Autographic Diary as a Young Stateless Woman”
Pnina Rosenberg, Technion, Israel Institute of Technology, pg. 14
- 9:35–10:05 “Tracing Ruth Schonthal and Her Piano Works through Exile”
Tina Frühauf, CUNY Graduate Center, Columbia University, pg. 10
- 10:10–10:40 Recollections of the Polish Past from Exile: Mieczysław Weinberg’s Symphony No. 8. as a Musical Kaleidoscope of Memory
Nicolette van den Bogerd, Indiana University, pg. 5
- 10:45–10:55 Break

Session 2

- 11:00–11:30 “Iannis Xenakis (1922–2001): The Odyssey of the Architect of Music”
Luis Pro Villamonte, University of Florida, pg. 15
- 11:35–12:05 “From Franco’s Dictatorship to Caribbean Aesthetics: Spanish Artists in Dominican Exile”
Armin Langer, DAAD Visiting Professor, University of Florida, pg. 13
- 12:10–12:30 Closing Remarks

Abstracts

ordered Alphabetically by Last Name

Ayden Adler

University of Houston-
Downtown

“‘Odd Angles and Trick Floors’: A Closer Look at the Horn Trios of
Johannes Brahms and György Ligeti”

In the numerous interviews he gave, György Ligeti mentioned an impressively diverse array of composers who influenced his compositional aesthetic. Thus, it was hardly unusual that, in 1982, when Ligeti completed his Trio for Violin, Horn and Piano, he subtitled it “Hommage à Brahms,” recalling Brahms’s Trio, Op. 40, composed for the same instrumentation. This homage, however, is more problematic than it originally appears. In Ligeti’s own words: “The Trio cannot be pigeonholed into any neat stylistic category; it has odd angles and trick floors that do not fit in anywhere.” Although neither Ligeti, nor prominent critics and scholars, e.g., Griffiths (1983), Morton (1996), Steinitz (1996), Searby (2001), acknowledge any substantive connections between the two Trios beyond the subtitle, this paper argues that those assertions are counterintuitive. The “hommage à Brahms,” in fact, acts as a double bluff—one of Ligeti’s “trick floors”—which, at first, seems to lead away from Brahms, but, in the end, actually carries us back directly to his Trio from the century before. Brahms’s unacknowledged influence on Ligeti’s work first emerges broadly, in the formal structure of the work, and then continues to pervade each movement, materializing in evermore subtle details, including the use of horn fifths, hemiolas, and horn calls.

Additionally, Ligeti’s and Brahms’s attitudes to their musical past intertwine in their Horn Trios. Both composers were self-consciously aware of their historical position in musical history and acknowledged the anxiety they experienced attempting to fit into the larger musical tradition on the one hand, and creating original works on the other. Ligeti, additionally, struggled with the anxiety of exile. The use of the natural horn in both works links attempts by both composers to engage nostalgically with timbres and colors they heard in the music of the past, grieve the futility of returning, and grapple with the impossibility of going forward. Harold Bloom’s literary theory of “the anxiety of influence” is particularly applicable to both composers. Through this critical look at these two exemplars of the horn trio genre, we can reach a new understanding of Ligeti’s Trio as well as his, and Brahms’s, complicated relationship to the past.

Biography

Dr. Ayden Adler serves as Assistant Professor of Arts Administration at UHD, where she also teaches in the MA in Nonprofit Management program and the MA in Strategic Communications program. Dr. Adler’s vision is to sustain the arts through robust inclusivity and diversity, superlative artistry and leadership, and innovative approaches to audience engagement and retention. Her academic research focuses on the history of arts and culture institutions in the United States from the Gilded Age to the present. Her current book project, *Orchestrating Whiteness: Serge Koussevitzky, Arthur Fiedler, and the Boston Symphony Orchestra*, under contract with the University of Illinois Press, addresses the historical roots of systemic racism in classical music in the United States.

In 1964 the Polish-Jewish composer Mieczysław Weinberg composed his Symphony No. 8 with the subtitle "Kwiaty polskie" (Polish Flowers). Written from the perches of his exilic home in Moscow, Weinberg employed this composition to remember Jewish history in his native Poland. Weinberg had not been to Poland since 1939, when he escaped the country on foot during Hitler's invasion, but he remained connected to the land where almost his entire family was murdered during the Holocaust. In this composition, Weinberg extracted, arranged, and then reconstructed texts from the Polish-Jewish poet and fellow exile Julian Tuwim (1894-1953) to create a chronological rendition of events that occurred in prewar, wartime, and postwar Poland. To frame the tale, Weinberg developed a score that relies on musical topics and quotations, as well as a sophisticated web of recurring leitmotifs.

This paper situates Weinberg's Symphony No. 8 in the context of Tuwim's aesthetics in his Polish poetry to reveal an intimate musical construction of memory. Musicologists have studied this composition from a Soviet perspective, but they have paid limited attention to the Polish texts. Polish literature scholars have demonstrated that Tuwim's *Kwiaty polskie* functions as a literary kaleidoscope of memory. Building on this discourse, I analyze the texts that Weinberg adapted from Tuwim's *Kwiaty polskie* and other works and show how he reconstructed these to create individual musical snapshots of memory—each connected by leitmotifs. I demonstrate that Weinberg chose poetry that reflected several decades of Tuwim's evolving aesthetics, and that this had crucial implications for the narrative and the development of his leitmotifs. I argue that Weinberg's composition is driven by recollection rather than storytelling. As musical mnemonic devices, his leitmotifs offer listeners recognizable aural associations that provide narrative unity. In doing so, Weinberg's musical kaleidoscope changed the goals and meanings of Tuwim's original texts.

Biography

Nicolette van den Bogerd is a PhD candidate in musicology at Indiana University in Bloomington. Her work centers on Jewish music in East and Central Europe, Holocaust memory, and the cultural history of Polish Jews. Her research has been supported by the Memorial Foundation for Jewish Culture, the Association for Slavic, East, European, and Eurasian Studies, the Dutch Cultural Foundation, and the Polish National Agency for Academic Exchange. She is currently on the board of the Jewish Studies and Music Study Group at the American Musicological Society.

Joe Cadagin
Independent Scholar

“Music, Magic, and Migration: György Ligeti’s “*Síppal, dobbal*” as Sonic Healing”

In his 2000 song cycle *Síppal, dobbal, nádihegedűvel* for mezzo and percussion, György Ligeti conjures a colorful childhood fantasy that covertly interacts with his identity as a Hungarian exile. The title is taken from a nursery rhyme in which a child heals a wounded stork “with pipe, drum, and reed fiddle.” Anthropologists have hypothesized that this reference to curative noisemakers preserves the vestiges of ancient shamanic healing practices from Hungary’s pre-Christian past. Drawing on archival research and concepts from nostalgia studies and music therapy, this paper argues that *Síppal, dobbal* enacts an analogous process of emotional healing for the composer.

Acknowledging the irrevocability of the past, Ligeti replaces the rhymes of his youth with “counterfeits” by his friend and compatriot, poet Sándor Weöres. The composer’s whimsical settings of seven nonsense verses are indebted to Hungarian musical traditions, including juvenile repertoire, magical winter-solstice chants, and the folksongs of his native Transylvania. At the same time, Ligeti indirectly addresses his life as a perpetual foreigner, allying his experiences with the collective trauma of an imagined immigrant community depicted in two Chinese-themed numbers. His nostalgic visions of childhood constitute a musical balm for this pain—a means of integrating his identity through a process resembling songwriting techniques advocated by music therapists. Analysis of manuscript sources for *Síppal, dobbal* also suggests that the cycle’s eccentric instrumentation evokes strains of sonic folk medicine, including the healing drums and ocarinas of Hungarian shamanic myth.

Biography

Joe Cadagin is a musicologist and opera journalist, recently based as a postdoctoral fellow at New Europe College, Bucharest, and at the University of Toronto. He received his doctorate from Stanford University in 2020, with a dissertation on Ligeti’s *Nonsense Madrigals* supported by a Fulbright grant to Hungary. His current research on *Síppal, dobbal, nádihegedűvel* is part of a larger monograph project examining strains of childhood nostalgia in Ligeti’s late works. His forthcoming article “Ligeti’s Unfinished Alice in Wonderland” will appear next year in *Perspectives of New Music*. He was a regular critic and features writer for *Opera News* and continues to review contemporary opera on recording for *OperaWire* and *San Francisco Classical Voice*.

The Polish poet Adam Zagajewski once described music as the art for the homeless. Born in Lvov in 1945, Zagajewski became a forced migrant before he could form any memories of his birthplace. Throughout his life, Zagajewski the exile would continue to imagine a return to Lvov. In this impossible journey back home, music – as deemed both rootless and cosmopolitan by Zagajewski – ties him back to his lost homeland and becomes a medium in his writings. In the words of a perpetual wanderer from postwar Poland, the spirit of music even coalesces into the essence of exile: it is a modern experience, almost a desirous condition for the artists. My paper explores the role of music in Zagajewski’s poetic representations of exile.

Struck by the fate of in-betweenness in postwar Poland, Zagajewski turns to poetry to voice his forced exile, which also compels him to choose an ersatz native realm for his nostalgic longing. Given its uprooted nature, music often serves as a point of departure for Zagajewski’s reflections on exile. In particular, the music of exilic artists (Chopin, Schubert, Mahler) comes to represent the poet’s identity both as an exile and as a European. Therefore, music – the art for the homeless – does not merely generate but also heals exilic isolation. With its polyphonic potential, music helps Zagajewski create an ode to plurality, giving him a unique voice as an exiled Polish poet in the postwar era. In the end, Zagajewski interweaves music into his longing and hope for a return home, even though Lvov is no longer the Habsburg Lemberg and the Polish Lwów Zagajewski had never come to know. Like music, as Zagajewski expresses with his poetry, an exile’s home is nowhere but also everywhere.

Biography

Cecily Cai is a scholar of comparative literature in nineteenth- and twentieth-century European literature and music with a focus on German, Italian, and Polish. She is particularly interested in the representation of exile in music and literature. Her research also involves the studies of literary translation and literary criticism in both modern and ancient world. She is currently the Assistant Professor of Italian Studies at Hamilton College.

Danilo Kiš's *Garden, Ashes* and Saša Stanišić's *Where You Come From* are both stories of childhood exile. These two stories show continuity across generations of exile writers in what was Yugoslavia. For Kiš, his novel *Garden, Ashes* can be understood as semi-autobiographical in which the main character of the novel, Andi Scham, and his family are forced from Novi Sad to Hungary. The troubled father figure, Eduard Scham, is based largely on Kiš's own father. Towards the end of the novel, it is assumed that Eduard is deported to Auschwitz, but the main character, Andi Scham, insists that, "my father's memory is more real than any other memory of my childhood..." (Kiš 99). Similarly, Stanišić's *Where You Come From* is also a story of childhood exile which also has an aspect of autobiography. This story is set in 1992 during the start of the Yugoslav wars, where the main character and his mother flee Yugoslavia to Germany. His father joins them later on but is troubled in some of the same ways as Andi Scham's father in *Garden, Ashes*. Both novels, written by exiles of war, question the idea of "home" and "homeland." In both cases, the father figure is central to these boys' experience of childhood and growing up. These young men attempt to find comfort in their father's presence or words, or in other words, they attempt to locate a "homeland" through their father figures; however, it is their mother figures that are actually where their "homeland" is located.

Biography

Taylor Eftimov is a 4th year PhD Candidate and Teaching Assistant at the University of Washington. She studies Macedonian, Bosnian/Croatian/Montenegrin/Serbian, and Slovenian and her main areas of study are diaspora and migration literature from the region. She also holds a master's degree from Florida Atlantic University in English Literature and a dual bachelor's degree from Delaware Valley University in Literary Studies and Wildlife Management & Conservation.

In my talk I take up the topic of Adam Zagajewski (1945-2021), the world-renowned Polish poet and essayist, and his peripatetic existence as a refugee and an exile. He lost his first home when his family was forcefully relocated from Lwów (as it became the Soviet Lvov) to Gliwice, in Silesia, then again when he left Kraków, where he studied and taught, for Berlin and, soon after, for Paris in the early 1980s. During his time in France, he began to teach one semester per year at the University of Houston, which, while ensuring his livelihood, deepened his sense of being unmoored. After twenty years in Paris, Zagajewski returned to Poland and settled in Kraków, the city of his first intellectual and artistic discoveries and disappointments, but the return also made him confront his past and the person he once was. Zagajewski wrote about all of this extensively in his poems and essays, in turn embracing his exilic condition and searching for his own Arcadia (most acutely in his celebrated poem “To Go to Lvov”), and the goal of my talk is to shed light on the ways in which Zagajewski’s writings on the cities he called home can inform our thinking about exile and migration today.

Biography

Piotr Florczyk is Assistant Professor of Slavic and Global Literary Studies at the University of Washington, Seattle. His more than twenty books include volumes of poetry, translations, essays, and scholarship. Contributing Editor at *Copper Nickel* and at *Poetry International*, he also serves on the Editorial Board of the “Literary Multilingualism” book series at Brill. For more information about him and his work, please visit www.piotrflorczyk.com

Tina Frühauf

“Tracing Ruth Schonthal and Her Piano Works Through Exile”

CUNY Graduate Center /
Columbia University

In his 2006 obituary for pianist-composer Ruth Schonthal in the *New York Times*, critic Allan Kozinn defines the deceased as “an American composer and pianist of German birth whose eclectic music brought together elements as diverse as European Romanticism, Mexican folk song and Minimalism.” This paper seeks to unravel the claims buried in the statement by tracing Schonthal’s compositional development as an émigré in selected works, covering her exile period as a whole, but selectively. Ruth Schonthal (1924–2006) spent different periods of her life and different lengths of time in Sweden, Mexico, and the United States. The relationship with Sweden during her youth was brief, Mexico as a country of exile was longer and persistent, the United States continuous and evolving. She experienced places such as Russia and Japan en route, but they had hardly any traceable influence on her works. In order to conceive a balanced picture of exile’s impact on Schonthal as an evolving composer affected by the condition, this paper focuses on the first works conceived for the same medium, piano, in each country: the *Sonatina in a* (November 1939), *Nordic Preludes* (1944–45) and *Capricho Español* (1945), and the *Sonata in E-flat* (1947–48). *Reverberations/ Nachklänge* for prepared piano (1967/74) will be considered as a reflection on exile. Other relevant works will be mentioned in passing for reference and further context. As such, this paper relies on music analysis, biography studies, and exile / migration studies to gain new perspective into Schonthal’s work specifically and the impact of migration on composers in general.

Biography

Tina Frühauf is Director of the Barry S. Brook Center for Music Research and Documentation at the CUNY Graduate Center in New York. She serves on the faculties of CUNY and at Columbia University. An active scholar and writer, the study of Jewish music in modernity has been Dr. Frühauf’s primary research focus. Among Dr. Frühauf’s recent editions and books are *Transcending Dystopia: Music, Mobility, and the Jewish Community in Germany, 1945–1989* (Oxford University Press, 2021), and the *Oxford Handbook of Jewish Music* (Oxford University Press, 2023).

The Polish novelist and short-story writer Marek Hłasko (1934-1969), a one-time darling of the Communist regime, found himself rather unexpectedly a persona non grata and soon thereafter, a bona fide exile, following the publication, in the Polish émigré press, of a novel and some interviews that were critical of the Warsaw regime. A decade of rootless peregrinations followed, with the Polish expatriate publishing house *Kultura* as a substitute home base (in suburban Paris), and terminating rather unexpectedly in an overdose death (likely a suicide) at the apartment of Hłasko's German publisher, in Wiesbaden. In the decades that followed his untimely death, Hłasko's work has been subject to much speculation and excessive romanticization, often with respect to its autobiographical aspects, and in particular regarding questions of memory (both his, and his community's). This is perhaps unsurprising, as he was the most extroverted and public-facing of the generation of Polish artists, writers and filmmakers whose identities were forged in the horrors of WWII (Hłasko was 6 when the Nazis and Soviets invaded Poland), and who were forced into exile either directly or through circumstantial factors. In my talk I will present three aspects of Hłasko's exilic experience and performances of identity, as illustrated by his novels and short stories, which suspend his life story in a continuum between Czesław Miłosz's concept of centrifugal and centripetal forces of home and elsewhere and Edward Said's theorizations of contrapuntal potentiality of exilic consciousness. The three are, in no particular order, the aching emigrant surfeited with "an excess of memory;" the migrant laborer unable (or perhaps unwilling) to access the literary circles of fellow exiles in his adopted homelands – France, but also Germany and, for a time, Israel – and the "pathologically cosmopolitan" (to cite Andrzej Stasiuk) emigrant representing younger, "less mature Europe" (to cite Witold Gombrowicz). As he sought his own way among the myriad traps and temptations of life in metropolitan centers of Europe, he faced challenges both professional – for example, how to write about the Polish experience of displacement – as well as legal, perhaps best exemplified by his affinity to publicly enact suicidal ideation in order to make use of mental asylums and other "attractions" of the carceral system of West Germany. His insight as a Polish witness embedded in post-Nazi German society within the broader context of post-Holocaust Europe, expressed in a series of autobiographical essays dating from the early 1960s, is perhaps the most profound and lasting element of his oeuvre, yet it remains mostly unknown to readers of East- Central European literature, excepting those readers of Hłasko's who are true devotees.

Biography

George Z. Gasyna is Associate Professor of Slavic Languages and Literatures and Comparative and World Literature at the University of Illinois, Urbana-Champaign. Specializing in modern Polish literature in its broader European context, he works at the intersection of exilic/émigré discourse and modernism and its various posts. Gasyna is author of *Polish, Hybrid, and Otherwise: Exilic Discourse in Joseph Conrad and Witold Gombrowicz* (2011), and editor for the volume *Joseph Conrad's Polish Soul: Realms of Memory and Self* (2016). He recently completed a book manuscript on the concept of "small homelands" in *Polish fiction, A Time for the Province: Palimpsests and Borders in Twentieth-Century Polish Literature*. He holds a PhD in Comparative Literature from the University of Toronto (2005).

Łukasz Kiełpiński
University of Warsaw/
University of Toronto

Exiled to Their Own Selves: Autoanalytical Documentaries of Eastern
European Filmmakers in America

Jonas Mekas is considered to be the first avant-garde filmmaker to create the „conscious diary film”. After fleeing occupied Lithuania during World War II and staying few years in Germany, Mekas came to the USA. There he bought his first 16mm camera with which he started documenting his very own life. Two decades later, Mekas started showing to the world his most famous, autobiographical documentaries: *Walden. Diaries, Notes, and Sketches* (1969), *Reminiscences of a Journey to Lithuania* (1972) and *Lost Lost Lost* (1976).

Strikingly, film diaries of Jonas Mekas have never been yet compared to the works of Marian Marzyński. Being born in a Polish-Jewish family, Marzyński was forced to flee Poland due to antisemitic campaign in 1968. After emigrating to the USA, he also adapted film diary format in his works. And just like in the Mekas’s case, the central themes of his autodocumentaries were feelings of displacement and disrupted identity. Marzyński continued creating personal documentaries until his death on the 4th of April 2023 in Miami, Florida.

Taking into account the biographical similarity of this two pioneers of the film diary format, I intend to compare selected works of Jonas Mekas and Marian Marzyński. For this purpose, I will compare *Reminiscences of a Journey to Lithuania* (1972) by Jonas Mekas and *Return to Poland* (1981) by Marian Marzyński. Both represent a cinematic documentation of a brief return to the artists’ Eastern European homelands after many years spent in the US. However, each film represents a different kind of sensibility and perspective in which it captures the experience of exile.

In my presentation, I intend to explain the role played by the shared experience of emigration from Eastern Bloc to the USA in developing film diary format by both artists.

Biography

Łukasz Kiełpiński — PhD Candidate in Doctoral School of Humanities at the University of Warsaw. Participant of School of Criticism and Theory 2023 at Cornell University. He is currently a Visiting Graduate Student at the University of Toronto. His PhD project is focused on the origins of film diary format and introspectively oriented animated films. He is interested in intersection of cinema and philosophy, visual culture, psychoanalysis and affect theory.

Armin Langer

DAAD Visiting Professor,
University of Florida

“From Franco’s Dictatorship to Caribbean Aesthetics: Spanish Artists in Dominican Exile”

Following the Spanish civil war, Francisco Franco’s repressive regime prompted many artists to seek refuge outside Spain. The Dominican Republic became a sanctuary for several Spanish artists, providing them with an opportunity to rebuild their lives and careers. This paper will discuss the evolution of Spanish art in Dominican exile, tracing the trajectories of muralist and painter José Vela Zanetti, surrealist painter Eugenio Granell, and painter Josep Gausachs.

Through their engagement with the island nation’s history, folklore, and societal concerns, these Spanish exiles interwove Dominican themes with their experiences of exile and longing for Spain. Their experiences in the Caribbean not only influenced the subjects they chose but also affected their artistic expression. Vela Zanetti became a muralist after encountering the Central American muralist tradition. Granell, initially arriving in the Caribbean as a musician, discovered his talent for painting while there. Gausachs incorporated Black Dominican aesthetics into his paintings and became recognized as a teacher for the new generation of locally-born artists.

However, the Dominican Republic, while offering refuge for Europeans, was under the rule of dictator Rafael Trujillo, whose regime employed state terrorism extensively. Some Spanish exiles collaborated with Trujillo’s regime, including Vela Zanetti, who worked on commissioned projects. Others, such as Granell, eventually left the island to settle in other countries in the region.

The paper introduces key works by Vela Zanetti, Granell, and Gausachs to illustrate how their art evolved in exile. It also delves into historical sources, art critiques, and works by Antonio Canela-Ruano, Natalia González Tejera and other scholars of Dominican art to trace these artists’ journeys, their reflections of Dominican culture and politics. Through the analysis of these sources, the paper reveals how the Spanish exiled artists embracing local artistic styles resulted in a fusion of European and Caribbean aesthetics that left a lasting impact on Dominican art.

Biography

Armin Langer is a DAAD Visiting Assistant Professor at the University of Florida’s Center for European Studies and affiliate faculty at the University of Florida’s Center for Arts, Migration and Entrepreneurship. He holds a Ph.D. in sociology from the Humboldt University of Berlin. His research interests include social identities, immigrant (des)integration, and the intersection of art and migration.

Pnina Rosenberg
Technion, Israel Institute
of Technology

"Art, Gender and Exile: Dora Schaul's Autographic Diary as a Young Stateless Woman"

The Jewish-German Dora Schaul (1913, Berlin–1999, Berlin) sought refuge in France after the rise of the Nazis. Like thousands of exiled-refugees of German and Austrian origin, she believed that France, the cradle of human rights, would provide a safe haven. Yet when France declared war on Germany (September 3rd, 1939) the racial and political émigrés, ironically designated as undesirable "enemy aliens," were interned in various French camps, including the women's camp, Rieucors, where Schaul was detained.

From September 1939 till November 1941 Schaul kept a graphic diary - *My War Adventures: 1 September 1939 – ? (Mes aventures de guerre 1 sept 1939 -?)*- comprised of 34 pages of text and images (10x15cm) that vividly portrays her personal odyssey as an undesirable exiled woman.

The graphic diary is a rare image/text document that narrates in situ and in real time the odyssey of exile, imprisonment and internment of the German asylum seekers in France. The Diary's witty and sardonic text (mainly in French), opposes the humorous, colorful, naïve, and child-like images; the text/image juxtaposition ironically criticizes the xenophobic French Republic as well as the life-threatening Vichy and Nazi regimes. As Schaul never studied art, her expressions are spontaneous and straightforward, thus revealing through her natural sense of composition and color, a multilayered account in which her personal experiences give a feminine voice to a collective (hi) story of up-rootedness, treason and physical and sexual abuse.

Biography

Dr. Rosenberg is an art historian specializing in the artistic legacy of the Holocaust, focusing on exiled artists and graphic novels during and after World War II. She has presented papers at international conferences and published articles and books. Rosenberg is a research fellow, Institute for Holocaust Research, Bar-Ilan University and the art editor of *Prism: Journal for Holocaust Educators*, Yeshiva University, N.Y.

This presentation discusses Iannis Xenakis’s (1922–2001) journey as a refugee, advocate of human rights and his legacy in the fields of music, computer sciences and mathematics. He developed a musical language rooted in Boolean algebra, Markoff chains, Brownian motions and group, game and sieve theories to bring about the convergence of philosophy, science and art as the digital revolution of our times.

Xenakis’ music “alloyed modern science with ancient cosmologies” (Toop, 1988), including ancient Greek mythology (Kegrops), geography (Mists), mathematics (Pithoprakta), star formations (Pleiades), combinations of music, architecture and light (Polytopes), and social-historical events (Kraanerg and Nuits). From the 1950’s he pioneered the use of computers in music, which, in collaboration with IBM, resulted in the founding of UPIC (Unité Polyagogyque Informatique of CEMAMu).

Born in 1922 to a community of Greek immigrants in Brăila, Romania, Xenakis studied engineering at the Athens Polytechnic and in 1941, joined resistance efforts against the German invasion. From 1944, he participated in demonstrations against the British occupation and Greek military dictatorship. Stripped of his Greek citizenship and facing a death sentence he fled to Paris in 1947 and although an illegal immigrant, he found work as a statistician and architect in Le Corbusier’s (1887-1965) studio while studying composition with Olivier Messiaen (1908-1992) at the Paris Conservatoire. In exile his work preserved unique connections to Greek history and legend. (Matossian, 2005).

Biography

Luis Pro Villamonte is a PhD student in Musicology at the University of Florida. His research focuses on music from the late nineteenth century onwards and the development of new musicological research methods rooted in philosophy and mathematics. He holds an MM in Piano Performance and Pedagogy and serves as president of the Parnassus Music Society, Peru. He earned his postgraduate Licentiate in Arts with the thesis *Omnitonique Characteristics in Selected Works by Liszt*.

In the years immediately following the Second World War, portable reel-to-reel tape recorders became commercially available to amateur practitioners in Europe, including the French poet Henri Chopin (1922–2008). When he began experimenting with a ReVox recorder in the early 1950s, Chopin discovered he could amplify, manipulate, and multiply the sonic particles and intensities of his own voice and body, exploring the material qualities and infinite variety of human sounds beyond language. This talk thinks carefully about the mediality of the tape recorder as it relates to Chopin's experimental poetics, which were, in turn, shaped by his experiences of duress during the war and his later self-imposed exile to England following the failed protests of May 1968. Born in Paris into a Jewish family of painters, during the war Chopin was sent to a forced labor camp in Olomouc, from which he briefly escaped, only to later be forced into one of the "death marches" toward the Soviet Union. This talk delves into Chopin's tripartite, atmospheric sound poem *Le corps* (The Body), which is viscerally embodied and highly mediated, to understand how sound recording technology offered a means of accessing subjectivity, including his own experiences of bodily extremity, at a register beyond words, but not outside of encounter. Through strategies of aural assemblage, including physically tampering with the tape, randomly cutting and splicing the reels, accentuating feedback, and even attaching small microphones to his skin or swallowing them, Chopin circulated the voice in new ways. This talk draws on related print matter, and contextualizes Chopin's experiments alongside more repressive state and militarized uses of tape in this period, to demonstrate that Chopin's work metabolizes displacement and estrangement in an effort to produce a polyphonic social body.

Biography

Caitlin Woolsey is an art historian who focuses on the historical confluence of visual art, media, and performance in the twentieth century, with a particular emphasis on sound. She holds a PhD from Yale University, and currently is Assistant Director of the Research and Academic Program at the Clark Art Institute and lecturer in the Williams Graduate Program in the History of Art.

SUPPORTED BY

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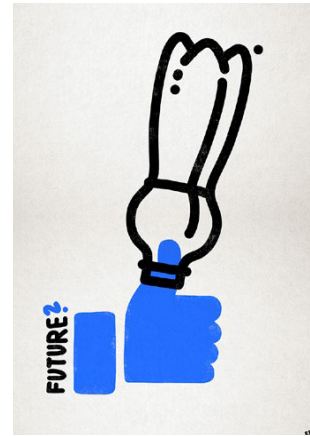
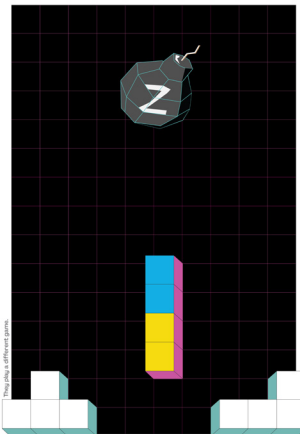
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