## Contents

Preface	9
I. Theorising the Avant-Garde	
Dietrich Scheunemann From Collage to the Multiple. On the Genealogy of Avant-Garde and Neo-Avant-Garde	15
Rhys Williams Wilhelm Worringer and the Historical Avant-Garde	49
Hubert van den Berg On the Historiographic Distinction between Historical and Neo-Avant-Garde	63
II. Reviewing the Autonomy of Art	
Michael White Abstraction, Sublation and the Avant-Garde: The Case of De Stijl	77
David Hopkins Sameness and Difference: Duchamp's Editioned Readymades and the Neo-Avant-Garde	91
Ben Highmore Paint it Black: Ad Reinhardt's Paradoxical Avant-Gardism	109

## III. On the Alchemy of the Word

Keith Aspley Verbal Chemistry and Concrete Poetry	131
Anna Schaffner How the Letters Learnt to Dance: On Language Dissection in Dadaist, Concrete and Digital Poetry	149
Jacob Edmond American Language Poetry and the Definition of the Avant-Garde	173
IV. Body Arts	
Günter Berghaus From Futurism to Neo-Futurism: Continuities and New Departures in Twentieth-Century Avant-Garde Performance	195
Olga Taxidou	
Actor or Puppet: The Body in the Theatres of the Avant-Garde	225
Uta Felten	
Fragmentation of the Body in Spanish Surrealism	241
V. The Vanguard in Cinema and Architecture	
David Macrae	2047
The Surface of Illusion: Avant-Garde Apperception and Antecedence in Structural/Materialist Film	255
Gérard Leblanc What Avant-Garde? Mittada a carl, The discour coston a sector	273
Richard Williams	
The Limits of "Non-Plan": Architecture and the Avant-Garde	283

## VI. Crossing the Genres

Jennifer Valcke Montage in the Arts: A Reassessment	299
Tania Ørum Means and Metaphors of Change: Technology and the Danish Avant-Garde of the 1960s	311
Klaus Beekman Literature under the Impact of Film: On Dutch Author- Critics of the Avant-Garde and Neo-Avant-Garde	325
List of Illustrations Index	337 339