

Fall 2022

T 2-4:50 pm



Christina Kiaer

460-0 Studies in 20th
& 21st Century Art

Socialist Axes of Exchange

Focusing on transnational socialist art from the 1930s to the 1970s, this seminar de-centers modernism by following alternate axes of international cultural alliances that bypass the white Euro-American center. From the establishment of the Moscow-based Comintern arts section in the 1930s (see Comintern Aesthetics) to collaborations between the USSR and the Eastern Bloc with de-colonizing socialist nations in Africa in the 1960s and the non-aligned nations in the 1970s, as well as global Maoism (see Art, Global Maoism and the Chinese Cultural Revolution), the seminar will take a workshop format to consider international, anti-colonialist and anti-racist socialist cultural production. We will also consider socialist axes within the USSR, including Uzbekistan and Kazakhstan (sites of Afro-Asian Writers' Conferences in 1958 and 1973) and Ukraine. The seminar will consider primary sources such as George Padmore, *Pan-Africanism or Communism?* (1956), Léopold Sédar Senghor, *On African Socialism* (1964) and Audre Lorde, "Notes from a Trip to Russia," and recent scholarship in this developing field such as Jonathan Flatley, "Picturing the World of the Communist Black International" (2021), Bogdan Popa, *De-centering Queer Theory: Communist Sexuality in the Flow During and After the Cold War* (2021), Rossen Djagalov, *From Internationalism to Postcolonialism* (2020), and Sanjukta Sunderason, *Partisan Aesthetics: Modern Art and India's Long Decolonization* (2020). Our guiding questions will be: How did the modern art of international socialism look different, as well as function differently, from international modernism based in Euro-American market models? What is its afterlife in the present day?

Required Textbooks: NA

Assessments: attendance, participation,
final project, readings

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