

Monographs

- 1) 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" is 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.

- 2) Nemtan és pablikart. 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 interpretive, 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

- 3) Universal - International - Global. Art Historiographies of Socialist Eastern Europe (together with Marina Dmitrieva, Antje Kempe). Publication in progress, forthcoming in 2021, Vienna/Cologne: Böhlau

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?

- 4) 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.

- 5) Globalizing East European Art Histories - Past and Present (together with Anu Allas). 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.

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

- 7) 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.

- 8) 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

- 9) 'Filantrópia vagy plutokrácia? A Soros-realizmustól a Soros-tervig' (Philanthropy or plutocracy? From Soros Realism to the Soros Plan). *Fordulat 63* (forthcoming Summer 2022)
- 10) '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. (forthcoming November 2022)
- 11) '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.
- 12) 'Is there Life after Canonical Certainties?' (A reply to Matthew Rampley). *Umění/Art LXIX* (2021): 2. 163-67.
- 13) '„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.

- 14) ' "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.
- 15) 'Bauhaus - A Laboratory of Modernity and Springboard to the World', in B. Störtkuhl, R. Makala (eds.), *Nicht nur Bauhaus – Netzwerke der Moderne in Mitteleuropa*. Oldenbourg: de Gruyter, 2020. Republished in Russian *Neprikosnovenny Zapas* no.2, 2020. 223-45.¹
- 16) '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.
- 17) 'Vielleicht morgen, ein Film von Judit Elek', in D. Bühler, S. Krause, D. Hilfenhaus (eds.), *Klassiker des ungarischen Films*. Marburg: Schüren, 2019.
- 18) 'Introduction. Globalizing East European Art Histories: The Legacy of Piotr Piotrowski and a Conference', in B. Hock, A. Allas (eds.) *Globalizing East European Art Histories - Past and Present*. Routledge, 2018. 1-22.
- 19) '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.
- 20) '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.
- 21) '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.
- 22) '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.
- 23) 'The Female Worker in Words and Pictures: Historical Narratives and Visual Representations', in: B. Chołuj, C. Kraft (Hrsg), *Nach 1989. Special issue of L'Homme - European Journal of Feminist History*; April 2017. 33-50.
- 24) '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.
- 25) '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.
- 26) '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.
- 27) „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. <http://www.profilart.sk/?s=hock>
- 28) 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.

¹ Reviewed: Alexandra Klei: Rezension zu: *Störtkuhl, Beate; Makala, Rafał (Hrsg.): Nicht nur Bauhaus. Netzwerke der Moderne in Mitteleuropa*, In: *H-Soz-Kult*, 21.12.2021 <www.hsozkult.de/publicationreview/id/reb-112280>

- 29) 'Women in Filmmaking. The Hungarian Case', *Illuminace: The Journal of Film Theory, History and Aesthetics*, no.4, 2012, 85-102.
- 30) '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*, no.1, 2011, 56-70.
- 31) 'Sites of Undoing Gender Hierarchies: Woman and/in Hungarian Cinema (Industry)', *Media Research: Croatian Journal for Journalism and Media*, no.1, 2010, 9-30.
- 32) '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

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

- 35) [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.
- 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.
- 37) [review of] Éva Forgács: *Hungarian Art: Confrontation and Revival in the Modern Movement* (Los Angeles: Dapplehouse Press, 2016). *H-SHERA, H-Net Reviews* [Online]. February 2019.
- 38) [review of] Joes Segal: *Art and Politics: Between Purity and Propaganda* (Amsterdam University Press, 2016). *H-SHERA, H-Net Reviews* [Online]. September 2017.
- 39) [review of] Anthony Gardner: *Politically Unbecoming: Postsocialist Art against Democracy* (MIT Press, 2015), in *The Burlington Magazine*, Vol. 159 (2017), no. 2: 146.