Avant-Garde Austalgia

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Abstract: The Australian avant-garde raises all the contradictions of avant-garde studies in the present time. Antipodal vanguards in the 20th and 21st centuries would grapple with various aspects of Australian national history, being in various ways and times between East and West, the aligned and non-aligned, the political and geopolitical in poetics. The word "Australia," from the Latin *auster*, contains meanings for "East." Most importantly, the Antipodal vanguard exposes the contradictions of Australia's imperial-colonial past and the struggle to overcome it. In this essay, I begin with the example of a "Dada" poem that comes from an Aboriginal rain dance, as well as the emergence of Dada poetics from the 1950s to the 1970s. Throughout I keep complexities of history and time at the forefront: what is the worth of a "marginal" national literary history of the avant-garde? What does the avant-garde mean outside Europe or the Euro-US? What can Australian Dadaism tell us about the future of avant-garde studies? Does the avant-garde always lead to nostalgia, or "Austalgia," a hearkening after the past, as much as a striving toward the future?

Keywords: literary history, antipodes, avant-garde studies, internationalism, geopolitics, national literature

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arp and the barbered arbour
in the free night resuscitate
in the special australian kangaroo pocket edition
arp and the arc barque
are framed by semiramis
arp and the arc and the arbour-barbered barque
creak—Chronometer

Tristan Tzara, "Maison Pour Aragon" (242)

There is a sense among those of us who speak in the field of the history and theory of the avant-garde that we are still far too reliant on Euro-US frameworks for our discussion. There is now an impressive body of work, particularly historical, that redresses this issue, from Tom Sandqvist's

Dada East: The Romanians of Cabaret Voltaire, to Dubravka Djurić and Miško Šuvaković's study of the avant-gardes of the former Yugoslavia, to an Antipodal study by Jennifer Loudeide Biddle, *Remote Avant-Garde: Aboriginal Art under Occupation*, not to mention a wealth of Baltic, Central Asian, Asian, African, Indian, Middle-Eastern, Latin American and diasporic studies of the avant-garde.[1] But how much have we really moved on and out of the old frameworks? In my investigations into the Antipodal avant-garde, I have noticed a peculiar pattern: the specific challenge given by the Antipodal framework is often seen to be too removed from reference to Euro-US sources to have relevance. Its worth, unsurprisingly perhaps, is bound up in the network of references familiar to UK or USA readerships. Australia is, of course, a country which, by and large, allies itself in international affairs with those countries mentioned, and indeed has a readership whose familiarity with the key terms of the avant-garde metropole is strong enough—yet still, even the Antipodes can stray too far. Even the return to familiar sources does not justify the flight away. The message is clear; such cases that sit in a difficult interspace, whose spatial and worldly station is difficult to locate or define, are those that are to be avoided most because they most trouble the discourse. Yet even under the terms of a distinct challenge to questions of nation, the frameworks we have to speak of an avant-garde outside principle centers of influence is far too weak and only just beginning. Complex questions arise if we try to resituate the Antipodal avant-garde; of worlds, blocs, hemispheres, national economies and global markets, locales of the academy and discourses of power around them, the fate of postcolonial theory in the vanishing present, questions of the Global Majority and the minority cultures of Settler Society or modern liberal-multiculturalism. The Antipodal question is one that moves inexorably toward the outside-text of our texts, but the best place to begin is still to speak better of the texts at hand. Australian vanguard documents are; if you like, a stage upon which all these contradictions play out. Like the Yugoslavian vanguard, the Australian one is a test case for avant-garde theory and history at its sheer limits and far origins.

1. Dadaustralia

The historic question of an Antipodal avant-garde "Austalgia" however, as suggested by my title here, evokes another term, "Ostalgia," referring to nostalgia for East Germany, the DDR, a lost world of the Soviet past. Both Ost and Aust both mean East. If Australia is an Eastern country, all markers seem to defy it; yet from the outside it may long have seemed East. The Aust of Australia is from *auster*, south wind, cognate with East. East or South, its "distant" position in global space is the cause of an apparent belatedness of the Antipodal vanguard. Antipodal time troubles global space by being both Eastern and Southern. What Australia could be a vanguard of would be colonial modernity itself. Let me illustrate this through a text by the French critic Emile Saillens, who wrote an essay in 1910 called "Le Bush Australien et Son Poète," which refers to the vanguard as the bushman:

> The bush has its history, which is that of Australia … the bush is not a fixed place, a country that one can inscribe on a map; it is a place in movement, almost a state of things:

> the meeting ground of unspoilt nature and modern men. And the bushmen are therefore the vanguard of Australia.… It is the bush, too, that the individual life of the Australian is most characteristic, and lends itself best to literary interpretation.[2]

The time-space movement Saillens evokes via the bushmen is the Frontier which, much in kind with the American one, is also a scene of war, war with the past and with tradition. It is the scene for one of the longest wars in human history waged on Australian soil; the Frontier Wars from 1788 to the 1930s, fought between the invaders, the British colonists, and the Indigenous nations and their warriors. It was a war that included genocide, a genocide that is now being mapped out with greater precision due to greater knowledge about it for those who experienced it. Saillens places the bushmen on the vanguard of the Frontier with "unspoilt nature" to get to the point of literary interpretation. A critical sense of Australian literature, so Saillens claims, can only be reached through some understanding of this Frontier scene. This story is a characteristic one, but as with any war, choosing a side always seems possible. What can be said of the avant-garde on the *other side* of the Frontier? What of the resistance; guardians of unspoilt nature? Does an Australian literature require a dialectic between the one side behind and the one side beyond the Frontier? Six years after Saillens wrote the above, Tristan Tzara—whose interest in connecting the colonies to war is well known—performed Central Australian songs at the Cabaret Voltaire in 1916, including Arrernte and Luritja songs.[3] At the inception of the Romanian avant-garde in Europe, we have the presence of Indigenous song—the voice on the other side of the Frontier.

That Aboriginal culture was there at the beginning of the European avant-garde movement is a fact that Jerome Rothenberg, Dada internationalist, has also hinted at. In the 1960s, Rothenberg, in a sense, completes Tzara's unfinished project of producing a global anthology with *Technicians of the Sacred: A Range of Poetries from Africa, America, Asia, Europe and Oceania.* First compiled in 1969, the fiftieth anniversary edition still uses the convenient continentalist term "Oceania." Some carelessness with references leaves more to be desired in the making of the anthology. At the very beginning of *Technicians of the Sacred* (the Genesis section "Origins & Namings"), what looks like a Dada poem appears. It is a transcription of an Indigenous "Rain-chant," which Rothenberg takes from an anthropological text by Sir Walter Baldwin Spencer from 1904. It is printed in *Technicians* like so

> Dad a da da
> Dad a da da
> Dad a da da
> Da kata kai
>
> Ded o ded o
> Ded o ded o
> Ded o ded o
> Da kata kai (Rothenberg 8)

In the Fiftieth Anniversary edition, Rothenberg "corrects" the source, changing it from Spencer's 1904 book, *The Northern Tribes of Central Australia*, to a 1914 one, *The Native Tribes of the Northern Territory of Australia.* But not all editions of this latter work have the poem in it. In Spencer's later work, *Wanderings in Wild Australia,* it appears like so:

> Dad á Da dá,
> Dad á Da dá,
> Dad á Da dá,
> Da káta kái,
>
> Ded ó,
> Ded ó,
> Ded ó,
> Da Káta kái. (360-361)

Rothenberg's referencing does not make it easier to track, but having discovered the source, we find Spencer recounting that, with one F. J. Gillen, they recorded the rain dance on film and phonograph; and it is now known that with Gillen, Spencer made some of the first films on the continent early in the new century. Through Spencer we get more information. Spencer describes how the songs were performed and how the refrains worked: the first, presented as a quatrain, was repeated thrice. The second, also presented as a quatrain, was on a higher note and sung once,

> and again the refrain "Dad á" was taken up, and so on without variation, to the accompaniment of clanging boomerangs that kept time to the music. Emphasis was laid on the á, the ó and Káta kái, one clang of the boomerangs corresponding to each of the two first and one to each of the two latter—but every now and then the call of the plover, or Pil-pilpa, was heard. It was a very good example of sympathetic magic. (Spencer, *Wanderings* 361)

What was Rothenberg trying to do then by quoting the Dada rain dance at the beginning of *Technicians*? Perhaps it is no less sympathetic than this colonist describes—it too is an invocation of poetic origins in Sound; the strangeness of the quotation, the meaning of its placement is no misprision, since to doubly hear in such rain chant the beginnings of Sound in poetry and the anticipation or inception of Dada is an *enchantment* of the early twentieth-century through evocations of Aboriginal antiquity. We shall probably never know, but to go further will require exploring sources pertaining to Tzara's movements at the Zurich library. We know some of the Australian sources he used; but if Tzara ever came across the rain dance, things may get interesting. If the origin of Dada is Aboriginal, the business of confirming or denying it must be left to scholars who have the impetus to investigate this hunch. The messiness and mistakeiness of it all is abundantly necessary for the evocation or invocation to be made. Spencer indicates in the 1914 work a difficulty with his method of writing down "their languages or dialects" (*Native Tribes* 441); as for his orthographic system, Spencer finds it "quite impossible, very often, to say whether,

in any word a particular consonant should be written as *k* or *g*, *b* or *p, d* or *t*' (441).

Back behind the Frontier and decades later we can be certain that the first European-style Dada performances in Australia happened in the 1950s through the figure of Barry Humphries, performance artist and comedian, and what was called the Melbourne Dada Group. Their music was first recorded in 1952 and thought to be the first recorded experimental music of the European avant-garde style. Humphries called it "Wubbo music," which he intended as an Indigenous word for "nothing" without specifying any particular language.[4] The first "Pan-Australasian" Dada Exhibition was also held in 1952, which Humphries helped organize. Humphries went on to become the famous television personality Dame Edna Everage, a character forged out of Marcel Duchamp's Rrose Sélavy. Paul Matthew St. Pierre writes on vanguard Humphries in the language of tradition and counter-tradition:

> Dame Edna is Humphries' Rrose Sélavy: Barry Humphries is to Dame Edna Everage as Marcel Duchamp is to Rrose Sélavy, as La Gioconda is to Duchamp's moustachioed and goateed *Mona Lisa*, as Leonardo da Vinci is to Marcel Duchamp, as Marcel Duchamp is to Barry Humphries, as Barry Humphries is to Dame Edna Everage, and so on, and on, spinning like a Duchamp Rotary Demisphere or Rotorelief. (St. Pierre 14)

St. Pierre's description spins Humphries around in the dazzling allegorical world of avant-garde Europe. Now based in London and a Monarchist—precisely his lack of concerted interest in the traditions of Australian sovereignty are useful for our understanding of his earlier history with Dada, for it remains an art and act of Europeanism in content and intent; what occurs is as St. Pierre says, a type of spinning web of references back and forth from the European original to the Antipodal reversioning, a back-and-forth that plainly puts the Antipodalist vanguard in the position of participant and interpreter. This will become a recurring theme. The first Dada document from the Antipodes, a manifesto by the young Humphries, shows this to be the case:

> Cubism was a school of painting, fascism a political movement, DADA is a state of mind.
> Free-thinking has no resemblance to a church. DADA is artistic free-thinking.
> We are incapable of treating seriously any subject whatsoever, let alone DADAism.
> The Acts of Life have no beginning or end Everything happens in a completely idiotic way. That is why everything is alike.
> Simplicity is called DADA. Do, like everything in life, DADA is useless.
> DADA is working with all its might to introduce the idiot and the cretin everywhere. And it, itself, is tending to become more and more idiotic.

> DADA is terrible; it stinks, it feels no pity for the defeats
> of the intellect or for the high cost of living.
> DADA proclaims that there is no relation between
> thought and expression!! … (Coleman 35-36)

Beginning with quotes from André Breton, the manifesto evolves into what would look plainly like a critique of Dada. Peter Coleman quotes it amid description of Humphries's college hoaxes and shenanigans in the name of Dada, the most "prophetic" of which was to be the Dada happenings at Melbourne University that featured the "first intimation" of Edna Everage (40).

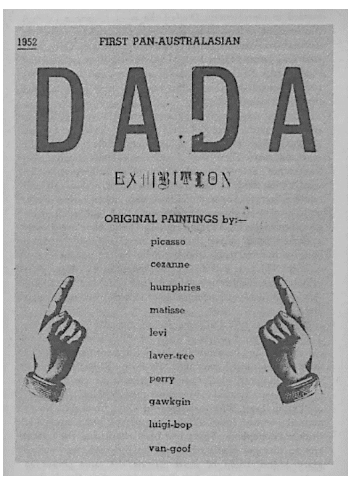

Figure 1 Poster for first Pan-Australasian Dada exhibition (1952).

The send-up nature of this formative poster and the manifesto continues all throughout the history of the Australian avant-garde and in fact up to the present day; it makes for itself a sarcasm that sometimes does nothing more than in some irreverent way *present* the power of a European name or reference, through the purest ironies a Dada-contra-Dada. Irreverence here is complex in the Dada milieu, since the irreverence itself nods to the node of reference that round it up to a type of reverence. The manifesto above can be compared to the work of another avant-garde poet of a similar era, Harry Hooton (1908-1961). The avant-garde voice in a manner does become distinct in mid-century Australia, but only because as "goofy" or "daggy" it refuses to form an avant-garde church. Where the avant-garde tradition in Europe itself retained its seriousness, the Antipodal uptake could carry the torch for those wackiest and most irreverent elements crucial to the original European vanguard, if nothing else because it is acutely aware that it is always "beginning again" again, and with scant audience. In the 50s, Humphries was deemed a bad influence (and deemed himself a bad influence) on Australian middle-class suburban society.

A still relatively unknown experimental poet, Jas H. Duke, is the first Antipodal Dadaist whose work captures its poetic seriousness as well as the full vitality and irreverent inanity of Dada performance. Duke travelled to Europe and America before returning to Australia in the 1970s, (a period that saw the rise and fall of the Whitlam Labor government), in effect bringing European

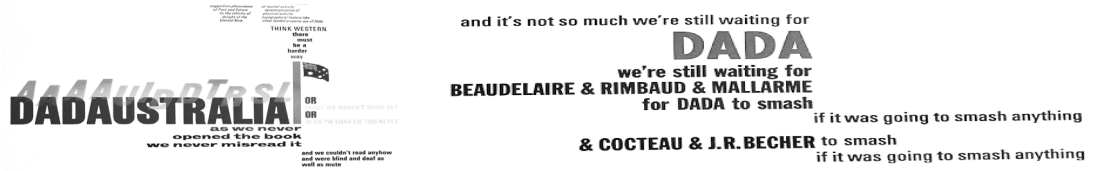

Figure 2 Page from Duke, *Dada Kampfen Um Leben Und Tod* (posthumously published, 1996).

Dada to the Antipodes while using it to challenge the idea of an Australian national literary history. Duke's Dadaustralia was against the whole idea of Australia by name. A staunch Republican (advocate of an Australian sovereign Republic), Duke came into his prime amid a Diasporic and Indigenous avant-garde explosion across Australia from the waves of migration through the 70s and 80s, of poets mostly born in the 1950s: Ania Walwicz, from Poland; Pi O from Greece; Lionel Fogarty, Indigenous; Ouyang Yu, from China. The following section from Duke's long poem *Dada Kampfen Um Leben Und Tod*, posthumously set, puts Dadaustralia onto the page and into history in a manner both familiar and unfamiliar:[5]

Dadaustralia may seem a familiar aesthetic, with the slightest swerves away from the horizon of poetic expectation; yet the use of the poetic forms make it clear, that the type of Dada that could exist on the Antipodal continent had to bring new meanings into play. No stranger to the politics and economics of history, Duke sarcastically asks us to "Think Western"—yet the messianic aspect of Dada or vanguardism as it travels over the Pacific or the Atlantic to get to the Antipodal continent requires that we wait for it. Waiting for history to come crashing in, waiting for the invasion, as it were, to come "smashing," is in part a result of our own ignorance; we never opened the book and thus we never misread it—the misreading is the reworking, the renewal. The existence of Dada in Australia, therefore, turns on the issue of production and reproduction, import-models and the problem of Dada's Eastern and European origins. It chronicles the avant-garde while participating in it. From that, the vocabulary of colonial and settler society, with both its carceral and caregiving sides locked in a dialectic, and with which Duke is constantly familiar, emerges, folding into a messianic Dada whose light is contra-colonial. It is supposed to debunk current senses of nation and shake Australia out of its post-war torpor.

2. Avant-Gardes and the National Question (or, Etienne Pasquier in Antipodal Light)

From Tzara's ancient Arrernte songs sung in 1916 to Humphries in the 1950s and Duke in the 1970s, the history of Australian Dada continually returns to the theme of the nation. I want to argue that the Antipodal avant-garde, and within it Antipodal Dada, with its immediate work on and against the nation and the question of national literature, brings up crucial questions concerning the very origin, nature and meaning of the avant-garde in ways helpful to current scholarship and thinking on these questions. For these national senses of vanguardism, I want to have another go at origins through reference to another Frenchman, Etienne Pasquier. To be clear: there are at least two Dadas here. One, the Dada of Indigenous ritual which may or may not be connected to the

origin of the word itself, and which is national in an anti-colonial sense—of First Nations; and two, modern Dada of Tzara and mid-century Australia in Humphries and Duke. Dada ancient and Dada modern, Dada-a-priori and Dada-belated. There is a grave sense of the extreme before and extreme after: Antipodal Dada seems to come both before and after European Dada. Such double time creates Austalgia, the Antipodal time trouble of concern here, but it cannot just be Antipodal. I want to suggest that there may be trouble with the idea, origin, history and indeed the word "avant-garde" itself. Matei Călinescu, Romanian critic, draws attention to the metaphor of the avant-garde in the Renaissance as a rhetorical figure and a word of troubling temporality. In *Five Faces of Modernity,* Călinescu turns his attention in particular to French humanist and literary historian Etienne Pasquier (1529-1615), who is known to have been an early user of the word "avant-garde" while attempting to write a national literary history using pugnaciously modern terms of superiority to the ancient masters. We see here how Pasquier paints the picture of a generation of poets not in thrall of the ancients but in competition with them— "*contrecarre*" —seeking to counter, oppose, and contradict. The agonistic analogy appears in the following passage, cited by Călinescu:

> A glorious war was then being waged against ignorance, a war in which, I would say, Scève, Bèze, and Pelletier constituted the avant-garde; or, if you prefer, they were the forerunners of the other poets. After them, Pierre de Ronsard of Vendôme and Joachim du Bellay of Anjou, both gentlemen of noblest ancestry, joined the ranks. The two of them fought valiantly, and Ronsard in the first place, so that several others entered the battle under their banners. (Pasquier 21)

Maurice Scève, Théodore de Bèze, and Jacques Pelletier du Mans form a front line of French Humanist poetics. But not only was this the original or historic avant-garde of that part of the overall "development" of French poetry, they also had aftershocks in subsequent generations, including Pierre de Ronsard and the great poet-critic Joachim du Bellay. This was not only the first literary avant-garde, but the first avant-garde to have several waves in the generations that followed. Pasquier's chapter, Călinescu stresses, is part of a "larger tableau of the overall development of French poetry, one of the first such attempts, in a European country, at "national literary history in the modern sense" (Călinescu 97).

What Călinescu is showing, in effect, is that it is very difficult to separate the vanguard metaphor from that of national literary history. That the avant-garde has always been concerned with a national literary history is not, of course, to negate its later global and international influence nor history. But what these early uses of the word vis-à-vis national literature suggest is that the growth of a country's poetry is retained in the historical meaning of the word, a literary history, as Călinescu puts it, that includes the question of war and defense as part and parcel of the rhetoric of nation:

> Pasquier, in trying to chronicle the growth of his country's poetry, felt entitled to transfer certain notions of the language of history (a language directly connected with the central reality of war, from which it derives much of its narrative structure and dramatic quality) to the

> language of an early and still very tentative kind of *literary history*. As a result, the metaphor of the avant-garde was coined. But the avant-garde analogy as used by Pasquier is just one among several elements that *together* form what might be called a rhetorical "constellation." No one of these elements is particularly emphasized in the context, and the reader is offered no criteria by which any one of them could be singled out. (Călinescu 99)

I have this past half decade been writing the first national literary history of the Australian avant-garde. It is of course not just a national undertaking—unavoidably, by all means and by default, it becomes inter-national. But what Pasquier first did is what I have been trying to do in literary history. I do not see anything particularly wrong with this, for to begin such inquiry within the preliminary bounds of a national literature is not to end there. Thinking the avant-garde further as a rhetorical *constellation* of national figures helps pull it out of the straitjacket of historiographies frozen before the recency of the expanded present that the avant-garde blew open in the early 20th century. If nothing else, it provides a better sense of the specificities of time and place, and clarity on the ensuing global measurements that took place, while not omitting the intensest localities occupying the whole. The power of naming the avant-garde began in the *Recherches* of the Renaissance as part of the rhetoric of progress for the eternal present of the "moderns" —even the moderns of antiquity. What is in this case national is not nationalist in that other sense. This is precisely where "Australia" or "The Antipodes" fits in to this problem, precisely because the rhetoric of war means a nation is First Nations. The path to Aboriginal sovereignty in the Antipodes is indeed a kind of protracted "war." It remains a kind of Frontier, for which there is still a front line. Thus we discard not the concept of "nation," but only ask again what we mean by it in each case. The Antipodal avant-garde is a test case for issues of national literary history and indeed the quarrel between Ancients and Moderns. Dadaustralia takes its time. It is working on us.

This is also why it is useless to talk about belatedness, of Antipodal vanguards as "subsequent" or merely distant echoes of an original. What comes first and after are disturbed, not confirmed, by the Antipodal example. Pasquier's literary genealogy shows us that a literary history of the avant-garde has never been modern, and that before the First World War, it was connected to the central reality of war and/or as an ongoing battle between Ancients and Moderns. Vanguards may wage a "war against ignorance," as a rhetorical figure of literary progress as in the Renaissance, but the war against ignorance goes in different ways, as scenes of the long and violent Frontier in Australia show. Dada-ancient, Aboriginal Dada, is connected both to the problem of war and the fact of ignorance. Its rhetorical constellation presses us to think again about the content of ignorance, and the essence of our progress.

3.Towards an Internationalisation of the Margins

Australia today is a land of contradictions; between East and South, East and West, Frontier and Resistance. Its refusal to "turn Eastward" (to otherwise "remain Western") cannot be considered separate to its refusal to take for itself a sovereign path. As such, it is a multicultural society built upon theft and destruction of Indigenous land and property. The problems—and

indeed historical contradictions—brought about by the Frontier War have never left the country: it is still a land of white landowners and a political establishment willing to live in violent ignorance. It involves itself in foreign wars—most notably in the Middle East, and does not maintain a policy of non-interference. It is a land with a high Gini coefficient, yet a low sense of the struggle of the workers of the world: it is *not non-aligned*. The incarceration rates for Indigenous people are inordinately high, and the working classes of Australia struggle to find comfort and security. Now as a key player in the industrial world, it does not use its place to up the caregiving capacity of the Australian state in order to wither down its carceral machinery. If Australia in this century is to reopen the sovereignty line for its future, only a truly vanguard political force can successfully close these contradictions and heal longstanding wounds; but for now, there is no vanguard political force. After the dismissal of Prime Minister Gough Whitlam in the 1970s by order of the Queen, and the fall of the Soviet Union and Yugoslavia in the 1990s, the voices of progress have largely become limited to that of what can best be described as "comparative marginalisation." The late Polish-Australian experimental poet Ania Walwicz (1951-2020) once joked that if the avant-garde is marginalised, to talk about diasporic or multicultural avant-garde (in a country like Australia so politically and culturally configured) is to further marginalise the marginalised. One chooses to become an avant-gardist only to find oneself relegated to the margins of the margins. But to grasp what "margins" truly means here is to grasp the larger confinement and reality of national literature. We seek, and we must seek, a passage out of national literature, but much depends on where we start. I want to maintain at least that small national literatures do no harm, and national literature in itself, though not ideal, is the best place to start when one moves outward from so-called cultural centers, centers which cannot be understood without the tools of world-polarity analysis, cosmopolitanism, and, indeed, imperialism-colonialism. In other words, the *marginal-margin* is, in every case, of core "use" to the *central-margin*. If the Antipodal avant-garde is like the Romanian one, its likeness comes from it being there at the beginning and elusive, distant, Austalgic, there long after. More than just another "version" of the European standard, perhaps it carries another whole meaning for Dada East, to use Tom Sandqvist's phrase. Perhaps "Austalgia" is the name for the time-trouble introduced at every contact point between the vanguard and the question of national literature. Like other diasporic and hemispheric excursions away from the center, Antipodal vanguards are an historical challenge to avant-garde theory. It never does us any good to tear history and theory apart.

I want to make a polemical case in closing for the importance both of irrelevance and occasion. There is growing interest in European and American circles for avant-gardes far from the centers of influence. But it is often unclear what theoretical importance can arise beyond some bit of recuperative history. What we can constructively do is keep speaking about the outside until an occasion is given for it, as right now. This is how history changes avant-garde theory. One can never predict where the grand theoretical breakthroughs happen; but the dialectic of history and theory is a good place to start. Histories shed light on the centre, solve theoretical problems, and ask new questions about national and international literary history. Histories of this kind make theories matter more in time. Though they may seem stale, finicky, even useless, these histories make the avant-garde matter in relevance, reference, and, we may say, reverence. The long-term survival of

the field depends on it.

What must be said then of the international front in all this is that there is implicit in national literature the necessary undoing of bloc-thinking and the exposé of neo-colonial paradigms. In part, this is simply because the kind of expanding circles of reference and reverence opened up by minor or national literature usefully disrupts commonplace assumption; it is no joke then that the irreverent nature of the avant-garde keeps showing these lines and fault lines. It shows us how ideas and poetics travel outward and how they return. Avant-garde studies can, and should, find it much easier than other "fields," other "areas" to bring up an expanded circle of reference—it retains that irreverent power. There is of course irrelevant irrelevance, things outside even the ambit of irrelevance, but there is also *relevant irrelevance*. I want to end with a note of solidarity to all those working in this important category of relevant irrelevance; keep doing what you are doing. The future of a truly internationalist avant-garde studies depends on you.

Notes

1. See Tom Sandqvist, *Dada East: The Romanians of Cabaret Voltaire*. MIT Press, 2006; Jennifer Loureide Biddle, *Remote Avant-Garde: Aboriginal Art under Occupation*. Duke UP, 2016; Dubravka Djurić and Miško Šuvaković, editors, *Impossible Histories: Historical Avant-gardes, Neo-avant-gardes, and Post-avant-gardes in Yugoslavia, 1918-1991*. MIT, 2003.
2. This translation appears with the original French in T. Inglis Moore's 1971 book *Social Patterns in Australian Literature*. Thus "Et les bushmen sont donc l'avant-garde de l'Australie. . . ." Emile Saillens, "Le Bush Australien et Son Poète." *Mercure de France*, 1 Oct. 1910, pp. 431-442.
3. See in particular an essay by Ann Stephen and Andrew McNamara, "The Modern Primitive and the Antipodes: The Visual Arts and Oceania," *The Modernist World*, edited by Allana C. Lingren and Stephen Ross, Routledge, 2015, pp. 291-290.
4. The album in which these can be heard is *Artefacts of Australian Experimental Music: 1930-1973*, Shame File Music, 2007.
5. Jas H. Duke, *Dada Kampfen Um Leben Und Tod*, Wayzgoose, 1996. Only 34 copies of this large format poem were printed in colour, not produced here. Designed by Mike Hudson, it was set in various types by Jadwiga Jarvis and includes an essay by Pi O.

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