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All began with a paper written for a symposium on Gabo and emigration organised by Tate Research in 2009.² The paper formed the nucleus of the book. Parts of chapters were tried out at conferences. I participated in a session at the 2012 conference of the College Art Association (CAA) with a paper published as 'Challenging the Abstract in Late 1930s Britain' that forms now part of the

¹ Appears, namely See Jutta Vinzent and Christopher M. Wojtulewicz (eds.), *Performing Bodies. Time and Space in Meister Eckhart and Taery Kim*, Leuven: Peeters, 2016 and Sebastian Dorsch and Jutta Vinzent (eds.), *Spatiotemporalities on the Line. Representations—Practices—Dynamics*, Berlin, Boston: De Gruyter Oldenbourg, 2017. Both books contain own contributions.

² Jutta Vinzent, Émigré Artists and Their Archives: Naum Gabo and his Contemporaries, 30 Nov. 2009, unpublished, symposium organised by Tate Research, supported by the Getty Foundation and held at Tate Britain, London.

third chapter.³ A further one was based around the string sculptures by Gabo, Hepworth and Moore, now analysed with new insights, also in the third chapter.⁴ Despite having been occupied with and published on the topic of space for nearly ten years, this book is new in light of its proposed and probed methodology unavailable in any of the other publications. It should not be concluded from this that the book is comprehensive—it should be rather understood as a stepping stone for further discussions.

³ See Jutta Vinzent, 'Challenging the Abstract in Late 1930s Britain,' in: Mendelson (ed.), *Encounters with the 1930s*, exhibition catalogue, Madrid: Museo Nacional Centro de Arte Reina Sofia, 3 Oct. 2012 to 7 Jan. 2013, 140 – 7.

⁴ See Jutta Vinzent, 'Space and Form in String Sculptures: Naum Gabo, Barbara Hepworth and Henry Moore,' in: Aurenhammer and Prange (eds.), *Das Problem der Form. Interferenzen zwischen moderner Kunst und Kunstwissenschaft*, Berlin: Gebrüder Mann Verlag, 2016, 355–81.