

# ART AND WAR IN THE HISTORY OF AVANT-GARDE (1909-2019)

	<u>Places:</u>	<u>Dates:</u>	<u>Addresses:</u>
	Institute for Graduate Studies in Arts (IESA arts&culture, Paris, France)	April 3 <sup>rd</sup> , 2019: conference opening - conference - exhibition opening April 4 <sup>th</sup> , 2019: conference	1, Cité Griset 75011 Paris France <a href="http://www.iesa.fr">www.iesa.fr</a> ; <a href="http://www.iesa.edu">www.iesa.edu</a>
	University Paris 8 Vincennes – Saint-Denis (Paris 8, Saint-Denis, France)	April 5 <sup>th</sup> , 2019: conference	2, rue de la Liberté 93526 Saint-Denis France <a href="https://www.univ-paris8.fr/">https://www.univ-paris8.fr/</a>
	Guy de Montlaur's atelier near Lisieux (Franval, Normandy, France)	April 6 <sup>th</sup> , 2019: transfer to Normandy - round table in Franval - bus excursion transfer to Paris	Franval (near Lisieux) Normandy France <a href="https://montlaur.net/">https://montlaur.net/</a>

ORGANIZERS:

- IESA arts&culture (Paris, France)
- EA 7322 Literature, Histories, Aesthetics / Paris 8 (Saint-Denis, France)
- Family de Montlaur / Franval (Normandy, France)

CO-ORGANIZERS:

- Russian State University for the Humanities (RSUH, Moscow, Russia)
- State Institute for Art Studies (SIAS, Moscow, Russia)
- Union of Asian Artists in France (UAAF, Paris, France)
- Mind, Language & Action Group / University of Porto (MLAG, Porto, Portugal)
- International Association of Art Critics, Russian Section (AICA, Moscow, Russia)
- Antoine de Saint-Exupéry Library-Cultural Center (Moscow, Russia)

ORGANIZING COMMITTEE:

- BORIS GREBILLE (IESA arts&culture, Paris, France)
- DEMOSTHENES DAVVETAS (IESA arts&culture, Paris, France)
- EVELINA DEYNEKA (IESA arts&culture / Paris 8, Paris – Saint-Denis, France)
- GREGORY JOUANNEAU-DAMANCE (Paris 8, Saint-Denis, France)
- MICHAEL DE MONTLAUR (Franval, Vincennes, France)
- GEORGE DE MONTLAUR (Franval, Montaud, France)
- YUHONG HE (UAAF, Paris, France)

- SOFIA MIGUENS (University of Porto, Porto, Portugal)
- VÍTOR GUERREIRO (University of Porto, Porto, Portugal)
- MARINA ZAGIDULLINA (University of Chelyabinsk, Chelyabinsk, Russia)
- LYUDMILA LIMANSKAYA (RSUH, Moscow, Russia)
- NATALIA SIPOVSKAYA (SIAS, Moscow, Russia)
- ANNA CHUDETSKAYA (AICA - Russian Section / RSUH / Pushkin Museum, Moscow, Russia)
- MSTITSLAV LISTOV (Antoine de Saint-Exupéry Library-Cultural Center, Moscow, Russia)

The year 2019 is rich in anniversaries commemorating various facets of avant-garde movement as an artistic phenomenon (the 110<sup>th</sup> anniversary of the first publication of the *Manifesto of futurism* in *Le Figaro*), as an exploit of vanguard squads during the WW2 (the 75<sup>th</sup> anniversary of the Allied landings in Normandy), as a political and cultural breakthrough into an unknown future of dreamed social justice (the 60<sup>th</sup> anniversary of the Cuban Revolution; the 50<sup>th</sup> anniversary of the University Paris 8; the 45<sup>th</sup> anniversary of the Carnation Revolution in Portugal).

The notion of avant-garde is as attractive as controversial. It was coined in opposition to the stagnation processes in arts, society and modes of thinking in early XX<sup>th</sup> century Europe, in association with strong militaristic connotations, but still it has not lost its conceptual relevance, particularly in regard to the issues of contemporary and so called actual art.

In the context of these considerations, within the conference thematic field, we propose to discuss the following topics:

- \* wars and revolutions in biographies and artworks of avant-garde painters, poets, writers, musicians, composers, actors, sculptors, dancers, singers, etc;
- \* images of wars, revolutions and armed conflicts in painting, literature, music and other arts: regular *versus* avant-garde representations;
- \* “avant-garde” as a conceptual metaphor in art history, in literary theory and poetics, in philosophy and aesthetics, in cultural studies, in sociology;
- \* history and theory of European artistic Avant-garde of the XX<sup>th</sup> century;
- \* phenomenon of avant-gardism in different cultures and historical epochs;
- \* wars and revolutions of the XX<sup>th</sup> century as an epistemological and social background of changing paradigms in art practices: ethics and aesthetics;
- \* creative, perceptive and cognitive peculiarities of avant-garde artworks;
- \* war as an art, art as a war: psychoanalysis, art-therapy, theories of post-traumatic creativity and artistic processing of painful memories;

- \* historical and conceptual relations between avant-garde and contemporary art;
- \* art as an endless struggle with routine and ordinariness: “in poetry, there is always a war waging” (Ossip Mandelstam);
- \* war symbolism in the images of art: Eros and Thanatos, Ing & Yang metaphors of the artistic “act of creation”;
- \* destructive-productive attitudes in certain art practices: drugs, alcohol and asocial behavior in artists experiencing ecstatic inspiration;
- \* ideologically engaged street art, graffiti and performances: social activism or “protest art”?
- \* the definitions of art after the avant-garde era: what has to be updated in art theories?
- \* issues related to evaluating and exhibiting avant-garde artworks;
- \* heuristic approaches and revolutionary trends in managing art institutions: museums under the open sky, unusual exhibitions, new concepts in arranging art galleries, etc;
- \* is there an avant-garde art today?

This list of suggested topics is not exhaustive and can be expanded. Working languages: English, French. Power Point presentations: in English.

April 1<sup>st</sup>-7<sup>th</sup>, 2019, the IESA arts&culture will host an exhibition of Guy de Montlaur's (1918-1977) paintings. A round table in Franval will be also dedicated to the biography and artistic heritage of this fearless participant to Normandy landings who led his vanguard squad to the victory on June 6<sup>th</sup>, 1944.

After the conference, selected articles will be published as a collective monograph. The short abstracts will be published in electronic form before the conference.

Participation in the conference, as well as the transfer Paris-Franval-Paris and a bus excursion in Normandy, on April 6<sup>th</sup>, 2019, is free. All the other personal expenses for travel, accommodation and current charges in France during the conference will be paid by the participants themselves.

Please send your proposals, with your first and last name, place of work or studies, grade and university title (if applicable), subject of your paper, **short abstract for electronic publication** in English and/or in French (between 200-400 words, in each language) and your e-mail, to the organizing committee of the conference – [avantgarde2019@hotmail.com](mailto:avantgarde2019@hotmail.com) – no later than **February 5<sup>th</sup>, 2019** (see the **Proposal Submission Form** below).

# ART AND WAR IN THE HISTORY OF AVANT-GARDE (1909-2019)

## Proposal Submission Form

*Please complete in English*

**Surname and first name (second name, if applicable):**

**City and country (of participant's affiliation institution or place of residence):**

**Participant's place of work or studies (without abbreviations):**

**University degree and title, position (if applicable) or professional activity:**

**Title of the paper:**

**Abstract in English and/or in French (up to 400 words, in each language):**

**Brief biography or any other additional information about the author(s) of proposal (for electronic publication in the book of abstracts):**

**E-mail:**

**Need for special equipment (yes / no; if your communication foresees a presentation of audio, video or graphic materials in electronic format, please specify the formats of the corresponding files):**

**Need for accommodation in Paris:**

- yes/no:
- **for WHAT DATES EXACTLY:**
- accommodation in a residence for students acceptable or not:
- accommodation in a double room with another participant acceptable or not:
- range of desired prices for one person per night:

*The organizing committee will inform you whether it will be able to help you with finding accommodation in Paris.*

**Need for official written invitation:**

- simple:
- and/or special for visa:

*If a special invitation for visa is required, the participant will be asked to provide additional personal information (a scanned copy of passport, dates of arrival and departure to/from France, etc).*