

THE DESTINIES OF ABSTRACT EXPRESSIONISM

For the Centenary of Guy de Montlaur's Birth (1918–1977)

	Places: Faculty of Art History, Russian State University for the Humanities (RSUH, Moscow, Russia)	Dates: October 10th, 2018 October 12th and 13th, 2018	October 11th, 2018
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- Department of Art Theory and History (RSUH, Moscow, Russia)
- Department of Cinema and Contemporary Art (RSUH, Moscow, Russia)
- State Institute for Art Studies (SIAS, Moscow, Russia)

CO-ORGANIZERS:

- Union of Asian Artists in France (UAAF, Paris, France)
- Institute for Graduate Studies in Arts (IESA arts & culture, Paris, France)

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Abstract expressionism, which began at the decline of German Expressionism of the 1920s, finds its extension in the works of Wassily Kandinsky. The subsequent destiny of this trend in Europe in the 1940s is closely linked to the psychoanalytic concept of "automatic writing" by André Breton. In the post-war years, in the United States, abstract expressionism becomes the symbol of the creative expressions of "freedom of the individual". In the years 1950-1980, in the USSR, it is naturally perceived as a protest "unofficial" art. From the 1970s, after the end of the wars in Korea and Vietnam, Abstract Expressionism continued its triumphal march towards the East, to abstract movements of the Shanghai and Beijing schools of Chinese painting, which had already become canonical. Since its creation, Abstract Expressionism has oscillated ceaselessly between pure abstraction and the elements of figurativity, between the total objectlessness and vague outlines of reality.

Guy de Montlaur (1918-1977), French expressionist painter, legendary participant to the Resistance (please see the artist's biography and paintings on the [website](#), in [Wikipedia](#), and in the [Virtual Museum](#)). His painting, like a prism, refracts the experimental quest of European artists of the first third of the twentieth century, the atmosphere of the Second World War in France, the spirit of American post-war art schools. In the mirror of his works, we propose to consider the following topics:

- * ways of developing Expressionism in Western and Eastern countries, on the American continent, in Europe, in Asia, in the republics of the former USSR and in contemporary Russia;
- * connections and reciprocal influences between Expressionism and Abstraction;
- * expressionism and abstraction in search of spiritual revelation: symbolic, mystical, apocalyptic, prophetic motives in abstraction, expressionism and their different forms;
- * Expressionism and Surrealism as two ways of working with the subconscious;
- * theoretical discussions on the place and objectives of Abstract Art;
- * the role of Wassily Kandinsky's teachings on "the spiritual in art and in painting in particular" in the development of world abstraction;
- * the creative quest of the abstractionist artists of Guy de Montlaur's generation;
- * the existential dimensions of Expressionism and Abstract Art;
- * the "psychosomatic" of painting and, more broadly, of creative experience;

- * the war in the creative biography of Guy de Montlaur and other painters: philosophy of trauma and self-transcendence, painting as a mode of incarnation of the theme of war, the place of memory and the path of war forgetfulness;
- * the specificity of the perception of abstract art and its destinies in criticism and in the history of painting;
- * the past enriches the present: media aesthetics in the context of abstract art and developments applied to the field of design, advertising, in the light of experiments with color, shapes and texture;
- * the mutual influence of market conditions and the psychology of creativity in painting and art: isolation of oneself, withdrawal from public space and peculiarities of the "art for art's sake";
- * Guy de Montlaur's individual experience and parallels with the destinies of other artists: the pragmatics of the market and the poetics of inspiration, the ethics of self-expression.

The range of subjects under study can be expanded. **Working languages:** English, Russian, French. **Power Point presentation:** in English.

The **State Institute for Art Studies (SIAS, Moscow, Russia)** will host an exhibition of Guy de Montlaur's artworks and a round table dedicated to the paintings presented at the exhibition, as well as a projection of the film "The Longest Day" (1962) with Georges Rivière in the role of sergeant Guy de Montlaur.

Following the results of the conference, it is planned to publish a collective monograph dedicated to the centenary of the artist. The text of the monograph will be placed in the Russian Science Citation Index (RSCI) database, the possibility of translating the book into English and French will also be considered. The long abstracts of papers will be published before the conference.

The second part of the conference will be hosted by the **Institute for Graduate Studies in Arts (IESA arts&culture, Paris, France)** and by the former painter's studio near Lisieux (Normandy), in spring 2019. It will be dedicated to the theme of "arts and wars", in literal and figurative senses, in the context of the 75th anniversary of the Allied landings in Normandy. A new call for papers for this second part of the conference will be released in October 2018.

Please send your proposals, **with your name and surname, place of work, grade and university title** (if applicable), **subject of your paper, summary in English, Russian or French (up to 1000 characters including spaces)** and **your e-mail**, to the organizing committee of the conference – guydemontlaur@yandex.ru – no later than **July 31st, 2018**. Participation in the conference is free. October 12 in the evening and October 14, 2018, an additional cultural program will be proposed.

SCIENTIFIC INTERNATIONAL CONFERENCE

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Proposal Submission Form

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 (up to 1000 characters including spaces):

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 additional information (invitation for visa, accommodation options in Moscow for foreign participants, if other – please specify):