Migration Processes and artistic practices in wartime

CIEBA, Faculdade de Belas Artes da Universidade de Lisboa
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Migration Processes and artistic practices in wartime: From the twentieth century to the Migration Processes and artistic practices in wartime present, Art in a global perspective

Monograph Publication (Global Art Monograph Series)

Organization and Production:
Program Art in a Global Perspective
CIEBA - Artistic Studies Research Centre, Faculdade de Belas-Artes da Universidade de Lisboa, Portugal

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About the Project
In order to maintain the regularity of the annual project program 'Art in a Global Perspective', from CIEBA - Artistic Studies Research Centre, Faculdade de Belas-Artes da Universidade de Lisboa, it is proposed to publish a monographic volume about the artistic dynamics in the context of war. Taking into account the goals of the program, the theme is intended to be treated with different

historical and geographical perspectives around the globe. It is also intended that the monographic volume, focusing on arts, translates a reflection on the question not only in the context of the aesthetics but also in the context of the politics and sociology. It is encouraged the participation of researchers from different areas and texts on different artistic media.

Migration Processes and artistic practices in wartime: From the twentieth century to the present

Since the beginning of the twentieth century until the present the world was marked by numerous and different migration processes. Although the armed conflicts and wars that took place during this period are not the only cause of migration, it is a fact that those events have motivated large and complex migration processes. The World Wars I and II are historically the most prominent wars but before, during and after those conflicts different people around the world have been exposed to war. Nowadays, there are wars taking place practically all over the world that are the source of large migratory movements.

It is proposed to consider this issue in the context of the arts. Among those who migrate are artists from different areas, as the visual, the literary, performing or musical. Artists who have their experiences and communicate them through art. Among the countries that receive those migrants, are also artists. Artists who receive those experiences and symbolize them.

In these migration processes, the neoliberal condition that dominates the world it is highlighted, such as the unfair or xenophobic immigration policies. But from those migration processes result also new dynamics and sharings that, at the level of culture and art, are not reduced to the relationship between two spaces and that can trigger proposals and new artistic practices that articulate the local and the global, that mix popular and cultural distinct traces and transform them into new artistic poetics.

The proposed topics for interdisciplinary discussions are:

- The direct experience of war depicted by the artists in their work
- Activists artistic practices around the migration processes
- Migration and Cultural Transfer
- Aesthetic manifestations about contexts and themes of war
- Migration and Art: Case Studies

The Program 'Art in a Global Perspective' invites proposals from scholars, curators, researchers, and graduate students working in the field of modern and contemporary art that respects the Proposal Theme and Editorial Policies.

The texts should be submitted until 31st of July to the email: artglobalperspective@belasartes.ulisboa.pt

Authors should indicate the name by which want to be quoted, telephone number, email and affiliation. The identification of the author, among other information allowing the identification must be hidden in the text, since the texts are submitted to a peer review process under anonymity. Biographical notes are, in turn, be sent in a separate document.
After the review, the authors will be notified of the opinion of the arbitrators and be sent to them the "Evaluation Sheets" relating to their work. If the opinion is positive to the publication,

authors will be invited by the Scientific Board to consider the suggestions of the referees.

Editorial Policies
The monographic volume will be published until December 2016. All submitted articles will undergo a double-blind peer-review process by two referees chosen by the Editorial Coordinator from the Scientific Board.

All submitted articles should be original texts and not submitted for the consideration of other other publications.

That will be accept articles that demonstrate a good theoretical frame, a critical and reflexive point of view, innovation and originality. Taking in consideration an article's structure, the following criteria will be also considered: abstract (clarity, objectivity, adequacy); introduction (definition and clarity of objectives); theoretical framework (structure, coherency, quality and scientific accuracy); methodologies (clarity and adequacy); conclusions (consistency of findings regarding the objectives set, apropriate recommendations); bibliography (references update, and state of the art of the theme); writing (clarity and quality); complementary material: images/illustrations/tabels/shemes (quality, accuracy and adequacy); article dimension (adequacy); relevance, originality and criativity.

Editorial Guidelines
Application: Microsoft Office Word
Font: Times New Roman; font size 12 pt.
Page numbering: Sequential
Footnotes: Automatic numbering
Paragraph: Left side alignment with double spacing, no indentation
Size: Between 20 000 and 40 000 characters (without spaces).
Language: Portuguese and English
Title: Clear and concise in capital letters.
Subtitle: Optional.
Abstract: Abstracts to the articles should not exceed 1 000 characters (including spaces).
Keywords: A maximum of 5 keywords should be included with the article.

Short biography of the author(s): Full name, Institutional affiliation, Email.
Quotes: Must be made by an abbreviated author-date reference (Harvard System)
Bibliography: All bibliography should be nominated by 'References' and be presented in a sequencial way. Please consult the Harvard bibliographic style.
Images: Photos, drawings, tables, graphs and maps should be supplied either as a hard copy or scanned at 300 dpi's (minimum), in jpg or tif format. Each digital image should be saved in a different file. The text should refer to the exact location where the image is to be inserted in the following manner: fig. 1; fig. 2; etc.; A separate file should be supplied with a list of all the images, their respective captions and files containing the images. Authors whose submitted work includes any material requiring third party authorization, will be responsible for obtaining a written authorization for publication and for any costs that might arise from such an authorization. Credits should be given for each image as follows: author, date, copyright.

Reference:

CFP: Migration Processes and artistic practices in wartime. In: ArtHist.net, May 2, 2016 (accessed Nov 19, 2026), <https://arthist.net/archive/12849>.