Crossing French Metropolises (Paris, 4 Jul 19)

Deutsches Forum für Kunstgeschichte, Paris, Jul 04, 2019
Deadline: Apr 15, 2019

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CFP: Crossing French Metropolises: Exiled Artists and Intellectuals during the 20th century

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Following « Arrival Cities: Migrating Artists and New Metropolitan Topographies », the first conference of the ERC research project Relocating Modernism: Global Metropolises, Modern Art and Exile (METROMOD) held at the LMU Munich in November/December 2018, a workshop will be organized at the German Center for Art History (DFK Paris), on 4 July 2019. Building on common interests of the DFK Paris and METROMOD—such as movements of artists, ideas and productions—this workshop will focus on the temporary exile of artists and intellectuals in French cities throughout the twentieth century, which was marked by (e)migration waves. Located at the crossroads of disciplines such as Art History, Exile Studies, History of Sociology, Architecture and Urban Studies, this topic calls for a transdisciplinary approach.

While METROMOD focuses on six cities—Bombay (now Mumbai), Buenos Aires, Istanbul, London, New York and Shanghai—this workshop seeks to explore French cities of arrival, passage, and entanglement. Hubs such as Marseille, Nantes, and Paris, among other transcultural contact zones, have been privileged destinations for thousands of peoples fleeing misery, dictatorial regimes and xenophobia. Exile is understood here on the one hand as an intellectual displacement, and on the other hand as a forced movement, which, in some way, will always be regretted, even if the integration in the adopted country succeeds. While some exiled artists intended to pass through these cities to reach a further destination, others settled for a longer time, trying to make a place for themselves in the local artistic milieus.

Many open questions need to be answered, among them: How did the artists deal with the changing conditions in exile? How did they manage to infiltrate the economic system and to continue making a living from their art? Did they need to adapt their production to the local taste and aesthetics? What kind of work were they asked to produce? Who were the multipliers of their work and ideas—perhaps journals, collectors, critics or galleries? Did they need to build networks or could they integrate into local ones? Or did they use both circuits? How did the networks help them live and work in these cities?

The aim of this workshop is to create an open space for dialogues and interdisciplinary encounters among researchers deeply interested in the exile, and transcultural circulation of artists, ideas and works. Papers focused on one French city as well as papers dealing with methodological issues and comparative issues are very welcome.

Proposals in English of up to 300 words along with a half-page CV should be submitted in single document (pdf) to laura.karp.lugo@kunstgeschichte.uni-muenchen.de by 15 April 2019. For METROMOD (Institut für Kunstgeschichte of LMU Munich) see metromod.net.

Reference:

CFP: Crossing French Metropolises (Paris, 4 Jul 19). In: ArtHist.net, Jan 24, 2019 (accessed Nov 19, 2026), <https://arthist.net/archive/20012>.