Place of Art (Paris, 7-9 Oct 19)

INHA, Paris, Oct 7–09, 2019
Deadline: Apr 22, 2019

Natalia Prikhodko, EHESS

Call for participation
Workshops: Place of Art
Understood as physical and semantic space where the artwork acquires its spectator, the place of art raises the problem of the relation between the form of artistic expression and the context in which this expression is produced. Since 1960s, artists discard the modernist attitude which considers artwork as autonomous and self-referential: they rather explore the art's capacity to question its connections with the social, political and cultural contexts. The form of these artworks manifests their belonging to the place in which they were created and revealed to the public, it makes the circumstances of display opaque.

The artists refuse the principles of exhibition which were established by the existing artistic institutions and question their ideological tasks as well as the system of values they are part of. Thus, the institutional critic constitutes an important artistic strategy. It stimulates in turn the emergence of new artistic practices which appear and develop in radically different spaces. The artists create and present their works in studios and apartments, in the city and in nature, in squats and in cafes, in abandoned industrial sites and in alternative (artistic and non-artistic) institutions.

Considering these places as new exhibition spaces, the artists seize their material and symbolic potential; they include it into their reflexion and working process. The particular configuration of each place contains in it a certain social function; and the art created there happens to be inserted in it, reorganizing the system of relations which exists there. Appropriating phenomenological, social and discursive characteristics of the place, the artists seek to produce new situations and experiences. So the new artistic topography raises the question of the new semantic spaces in which the contemporary art operates.

The project aims to analyse how the choice of the place where the artist creates and shows his artwork influences the form of artistic expression, as well as its socio-cultural impact.
Which places do artists choose to present their artworks? What is their referential field? Into which social practices does their creation integrate? What are the political effects?
Who becomes the spectator of the artwork and in which circumstances? What reaction does the artwork generate? How can it impact the way of living and the everyday practices of the actors involved in the process of creation and perception of the artwork?
How is the artwork positioned in regards to the existing institutional milieu? What kind of impact could it have on the cultural politics of the institutions? In which way does it reconfigure the exhibition principles and approaches?

How do such artistic practices influence aesthetic values? How do they change the status and the function of the artwork in society?

The project intends to examine these questions in the field of the European art from 1960s to nowadays. The geographical space of Europe is characterized by a perpetual tension between the facility of circulation and exchange, on the one hand, and the rigidity of the borders, on the other. The forms of artistic expression and the systems of artistic production are formed and evolve in this tension which also influences economic and ideological conditions. The multitude of political and social regimes in which the artistic strategies are embedded, determine the specificity of the place of art, of its functioning and, consequently, of the forms of artistic expression and action. Indeed, the role of the new artistic forms in the life and the culture of a society, the type of space the artists operate in, the forms of interaction they produce – these problems have very distinct pattern in different regions of Europe. Hence, this study field permits to confront various perspectives and to question stereotyped models (such as the binary opposition between the “freedom of creation” and the “submission” of art to a dominant doctrine).

This call adresses PhD students, young and confirmed researchers. To participate in the workshops, please send a proposal (about 300 words) and a short biography before the 22nd April 2019 to the email: lieudelart@gmail.com. The organising committee will inform you about the selection results by the 6th May 2019.

The working languages are English (preferably) and French. A possibility of publication is considered.
In view of the budget constraints, the travel and accommodation costs could only be covered for a limited number of participants. When you send your proposal, please specify if your coming would depend on the reimbursement of the travel and/or accommodation costs.

Organising committee:
Anna Battiston (Paris 1), Sasha Pevak (Paris 8), Natalia Prikhodko (CERCEC-EHESS)

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Reference:

CFP: Place of Art (Paris, 7-9 Oct 19). In: ArtHist.net, Mar 16, 2019 (accessed Nov 13, 2026), <https://arthist.net/archive/20395>.