Call For Papers / International Conference and Edited Volume
The Gesamtkunstwerk. A concept for all times and places.

Organization
Artistic Studies Research Centre, University of Lisbon (CIEBA/FBAUL)

Co-ordination
Rui Oliveira Lopes, PhD (CIEBA/FBAUL)
Fernando António Baptista Pereira, PhD (CIEBA/FBAUL)
Maria João Ortigão, PhD (CIEBA/FBAUL)
Fernando Rosa Dias, PhD (CIEBA/FBAUL)

Submission Deadline
15th January 2014

Notification of Acceptance
15th February

Working Languages
English / Portuguese

Project Description

The project The Gesamtkunstwerk. A concept for all times and places is integrated in the programme Art from a Global Perspective, which began in 2011 at the Artistic Studies Research Centre (CIEBA) of the Faculty of Fine Arts of the University of Lisbon (FBAUL). (http://artglobalperspective.fba.ul.pt)

Conference Description

The concept Gesamtkunstwerk (or total work of art) is defined by the universal, globalizing and totalizing nature of a work of art when it combines painting, sculpture, architecture, music, poetry and other arts. In the specific context of German Post-Romanticism, Richard Wagner (1813–1883) attempted to synthesize the work of art in a
resounding combination between symphonic music, dramatic action in text interpretation and stage representation, through painting and sculpture, seeking to awaken in audiences subtle and deep emotions. Although the German concept Gesamtkunstwert was not originally used by Wagner, the eloquent way he refers to an ideal of unification of all art forms by means of theatrical representation presents the «consummation of the artwork of the future».

This conference seeks to rethink the concept of Gesamtkunstwerk, analyzing the way artists before and after Wagner, in Europe and the World, combined different forms of art, establishing unequivocal relationships between concepts and materials. We aim at systematizing creative processes that rely on the transgression of the individualizing tradition of the art forms in favour of symbiotic mechanisms between visual arts, multimedia art, performative arts, popular arts, and “primitive” arts.

This conference seeks to put into perspective theoretical and practical models of synthesis of arts patent in the several cultural contexts all over the world.

In the context of the Gesamtkunstwerk, beyond these issues, it is important to examine not only the synthesis models of artistic forms, but also textual and visual references often aggregated by works of art.

Discussion themes include, although are not limited to:

- Contextualization of historical and aesthetic reflection on the concept Gesamtkunstwerk;
- Coalescence of visual arts, performance arts, multimedia art, popular art, and “primitive” arts;
- The Gesamtkunstwerk in the context of architecture: Design for the Total Building;
- Film as synthesis of poetics, performance, music, and photography;
- The impact of globalization in the combination of art forms;
- Collaborative art;
- Anthropophagy as an aesthetic procedure (adaptation and appropriation of styles and artistic forms by other artists, of others works or other cultures);
- Museums and exhibition programming as unifying element of art forms (exhibition and curatorial harmonization of different art forms, settings and interactions between the museum’s architecture programme and museum practice);
- Decorative Arts: application and ornament (decorative arts as an expression of the combination of different forms of art, collaboration between artists – woodcarvers, designers, goldsmiths, painters,
sculptors, upholsterers, etc.)
- Appropriation and Remediation (analysis of processes of artistic recreation, especially via digital art;
- Modern and contemporary perspectives on the Gesamtkunstwerk (extensions of the notion of the Gesamtkunstwerk in Modernism and the contemporary world;
- New definitions for the notion of Gesamtkunstwerk;
- Questions suggested by installation and the notion of place;
- Pastiche and the reinvention of the work of art;

We particularly encourage the submission of proposals that crosscut cultural contexts, present diachronic perspectives or establish relationships between different universes.

Submissions for a 20-minute presentation and/or edited volume should be forwarded to the Scientific Committee, which will proceed to a peer review.

Submissions should be sent by email to agp@fba.ul.pt until 15th January 2014, with “CFP Gesamtkunstwerk” as subject message;
The abstract should only include title and a maximum of 500 words;
The abstract must be accompanied by a different file with a curriculum vitae (maximum: 1 page), that must include personal identification elements, the submission title, academic affiliation and a selection of a maximum of 5 bibliographic references;
Notification of acceptance will be announced until 15th February 2014;
Papers accepted for the conference will be published in a volume;
The committee may accept proposed papers only for the edited book.

For further information please send an email to agp@fba.ul.pt

REFERENCE: