

HISTOIRE DE L'ART

Call for papers

Histoire de l'art, no. 86: Greece(s)

2021 marks the bicentennial of the Greek uprising which resulted, at the end of a long war, in the country's independence: Greece was thus born as a modern nation while romanticism, particularly in France, made it one of its favorite themes, carrying out a vibrant philhellenic movement. The commemoration should not, however, cover up that there were and are other Greeces, from antiquity to our own day. The theme of this issue is also given in the plural since the construction of Greek art in the modern era is but one of the phenomena considered here. It is the plurality of constructions of Greece in art which unifies the collection of studies and essays which we envision.

We begin with Greece in antiquity, an antiquity reinvented in the modern era. The masterpieces of Greek art are therefore defined, to cite Johann Joachim Winckelmann, who never stepped foot in Greece, by "a noble simplicity and serene grandeur (*edle Einfalt und stille Grösse*), in attitude just as in expression." This reconstruction of an antique standard is but one of the facets of the invention of Greek art.

But we will see antiquity itself, as by new sources which illuminate it: antiquity also invented its references to Greek art in an enlarged world conquered by Alexander. In the new city of Alexandria, a poet arrived from Macedonia, Posidippus, most of whose poems, on papyrus, were published some twenty years ago, played out their allusions in two aesthetic currents, the cult of young heroes of Polykleitos and the reproduction by Lysippos of the defects of age, truth, and life. It effectively remains, in our journal devoted entirely to the history of art, to identify the main threads by inscribing the documents in a historical approach.

Studies of the past few years have outlined the artistic vitality of modern and contemporary Greece, in its architectural or pictorial production (with, for example, the monographs dedicated to Théodore Ralli or Constantinos Parthenis), and have deepened the established relationships with European modernities, in studying anew the notion of Mediterraneanism.

We will also consider Greece *hic et nunc* at the last Documenta, which, under the slogan "Learning from Athens," took place partly in this city and saw, in return, the collections of the Greek National Museum of Contemporary Art (EMST) exhibited at Fridericianum in Kassel. The recent upheavals that the country has had were at the heart of the event.

We expect that this issue will draw attention to the richness of approaches in Greek art, with all of the openness which we have given to this plural notion. It will open, in all periods, the specter of geography: there are Greek arts other than in Greece proper, which induces a reflection on intercultural phenomena. One could consider Constantinople and Byzantium as well as the elsewhere of Greece in our own day, in pursuit of plurality.

One-page synopses (or *synopses*, to use the Greek)—either in English or French—comprising the chosen subject and point of view which will be used, as well as a short biography of the author, should be addressed to revuedachistoiredelart@gmail.com by **15 February 2020** at the latest. The editorial committee will evaluate the submitted proposals. Chosen projects will be the subject of articles to be submitted by **15 May 2020**.