

Call for Chapter Proposals:
European Avant-Garde – A Hundred Years Later

Polona Tratnik (ed.)

The IAA Monograph Series “Transcultural Aesthetics”

This monograph series represents research findings and continuing discussions by members of the *International Association for Aesthetics* (IAA) and by invited guest-authors and guest-editors as well. The multinational character of IAA, its geographical and ethnic diversity, provides, through these monographs, a forum for the critical interpretation of issues and debates within contemporary global aesthetics. Furthermore, this poly-faceted spectrum programmatically generates a repertoire differing in methodological perspectives, disciplines, and specializations. The association is thus addressing with its series some of the most urgent global challenges from the perspective of aesthetics: inter- and trans-disciplinary western and non-western aesthetics, geopolitical aesthetics (ecologically and politically motivated migration; reevaluating colonialism and its cultural heritage), relations between philosophical and cultural oriented aesthetics, media- and techno-aesthetics, aesthetics of historical and contemporary arts. The contemporary transcultural aesthetics book series publishes individual and collective works in which historical, geographical, and contemporary problems of understanding and developing aesthetic theories are elaborated in a transdisciplinary way, thus exploring novel fields of aesthetic discourse. In going beyond this goal, it explicitly aims, in juxtaposing traditional, as well as current aesthetic concepts from different cultures, at a continuous synergetic exchange of critical ideas.

Book Concept

The 1920s were the years of the European avant-garde movements. With the book, we aim at reevaluating this historical avant-garde and its legacy. We invite you to contribute book chapters on the following topics:

1. Reconsiderations of the European avant-garde from today’s perspective

The aim of this thematic block is to address today’s understanding of the historic European avant-garde from the beginning of the 20th century and discuss its legacy. We invite you to deliver discussions on how the social, political, economic and cultural context has changed and what are the conditions today for open artistic creativity and if it could be considered as a successor of the classical artistic avant-garde or perhaps even as a contemporary avant-garde.

2. The avant-garde legacy: art, science, and technologies

In the last three decades, the connections between art, science, and technologies have strengthened and resulted in complex interdisciplinary projects. Important connections between these spheres appear in the new media investigations of the historic avant-garde from the 1920s and 1930s, as well as in the new media art from the 1950s onwards until today. The book will consider the relevance of new media investigations and experimentations in the historic avant-garde as well as in the more contemporary art, which often directly refers to the historic avant-garde statements, works, or conceptualizations.

3. The avant-garde legacy: connections between art and politics

Because several of the 1920s avant-garde movements were strongly interested in politics, a particular topic to be addressed in the book are the connections between art and politics. Several historic avant-

garde artists declared that integral to the qualification of art is to stimulate, respectively initiate social change. What is the nature of the involvement in politics that the historic avant-garde movements display, compared to that of contemporary art, in particular participatory art that aims to be political? An additional topic to be reconsidered in this section will be utopianism.

4. **Avant-garde and geopolitics:** Eastern European, Central European avant-garde and avant-garde movements in different parts of the world

Historical avant-garde emerged in different European countries; yet Eastern or Central European avant-garde movements have been less investigated so far than Western avant-garde movements. The co-objective of the book is also to fill this void. Our examination will provide studies of the links and discursive formations between the European avant-garde and avant-garde movements from other regions of the world. The contributions will discuss connections, influences, and the specific cultural and political context, as well as traditions that have helped shaping avant-garde art in different parts of the world.

5. **Art in the society and the autonomy of art**

Many of the avant-garde movements were strongly interested in society and various everyday practices, as well as different modes of creativity that were traditionally not considered as art. Avant-garde broadened the domain of art and thus challenged the concept of art in different regards. The book will deliver today's considerations of the effects of art traversing into the broader sphere of culture or even everyday life on the one hand and the intrusion of everyday culture and objects into the sphere of art. The authors address the question of how have these challenges of the ontological status of art brought about by the historic avant-garde coined contemporary comprehensions of art and its role within the society. What do the dissolutions of art into other spheres of social life mean for the autonomy of art? Have these processes contributed to the dissolution of the concept of art and paved the rise of culture and creative industries?

6. **Avant-garde media**

The authors contribute novel considerations on particular media investigations and experimentations. Particular media were of great importance for the movements of the historic avant-garde, such as movie and theatre. With open creative experimentations the historic avant-garde artists delivered several innovative techniques and modes of operating that had great influence on the further developments of those media. On the one hand new technologies and sciences interested avant-garde artists as they radically changed the modes of representation, on the other hand avant-garde was interested in challenging the traditional modes of representation and searched for the new perspectives.

Submissions are welcome addressing any of the chapter headings listed above. If you find the collection appealing but would like to address a subject not listed, feel free to contact the editor via mail for further discussion.

Abstracts of 800 words (and five keywords) should be emailed to info@sde.si with an accompanying CV (affiliations and publication list) by Monday, January 31st 2022. Full papers of 6000 words (excluding footnotes) will be required to send due on Monday, May 30th 2022.