

## Ukraine



Maria Primatchenko, *A Dove Has Spread Her Wings and Asks for Peace*,  
1982, gouache on paper, 61.2 × 85.7 cm.

The journal *Histoire de l'art* will devote its next issue (no. 91), scheduled to appear in the spring of 2023, to Ukraine, in its broadest possible sense, which is to say, by focusing on the history of artistic production in this country in all its forms, in all its aesthetic and patrimonial dimensions, from antiquity to the present day and including all fields of creation.

With this issue, *Histoire de l'art* intends foremost to fulfil its mission as a scientific journal by reporting on the topicality of a major event for the history of the European continent in the twenty-first century and its considerable consequences for the culture of a country, its heritage, and its artistic creation. The journal further wishes to express its concern regarding the threats of destruction that hang over Ukrainian heritage and to lend support to the Ukrainian academic community of art historians as well as to young researchers from France or elsewhere, regardless of their nationality, who are interested in the study of Ukraine, its culture, and its artistic production.

The contributions should come together into a panorama of the aesthetic and artistic heritage of Ukraine in a broad sense, from the long period of its history to the most contemporary practices, in an attempt to respond to a double urgency: most immediately, the need to salvage a visual and artistic heritage threatened by a violent political and military enterprise set on annihilating the cultural identity of a nation; and in the medium term, the need to fill a regrettable gap in the field of art history in France, where Ukrainian artistic production has seldom benefited from in-depth study. Indeed, if the recent publication in French of the work of Alisa Lozhkina (*Une révolution permanente. L'art ukrainien contemporain et ses racines*, Paris, Nouvelles éditions Place, 2020) has partially corrected this oversight for the contemporary period and opened up new avenues of investigation for this country, scientific events such as the major exhibitions of recent decades (« Sainte Russie », Paris, musée du Louvre, 2010) have left by the wayside the older periods

of Ukrainian art while also too rarely distinguishing it from that of neighbouring countries, particularly Russia. Reference tools and data on Ukrainian art in the West are thus sorely lacking, a situation that involuntarily plays into the hands of the Russian leader's political project to assimilate Ukraine into Russia.

While taking care to preserve a neutral tone detached from any patriotic militancy, this issue will interrogate the specific regional characteristics of Ukrainian art by bringing together specialists on its heritage and its artistic history in order to shed light on its singularities in the cultural landscape of Eastern Europe as well as on the dynamics of its territory's artistic production as a space of privileged convergence between various cultural spheres. In the distressing context of an unjust conflict that spares nothing and no one, the editorial board will naturally be attentive to studies bearing on the consequences of the war on either Ukrainian patrimony or patrimony preserved in Ukraine, which has already suffered profoundly, as evidenced in the destruction of the Ivankiv Historical and Local History Museum and several of the works of Maria Prymachenko.

Based as much as possible on specific cases, the proposed articles may encompass the following areas:

1. The time of Ukrainian art: this will concern detailing the great periods and historical articulations of the development of Ukrainian art, from antiquity to the present day.
2. The space of Ukrainian art: the contributions will highlight the regional and cultural diversity of Ukraine and its translation into the artistic production of the country.
3. Ukrainian art in the war: this will account for, on the one hand, the creativity of artists confronted with the conflict, whether on the ground or abroad, and, on the other hand, the practical conditions and patrimonial issues around the safeguarding and conservation of buildings and artworks impacted directly or indirectly by the conflict.

Articles may take a monographic (devoted to an artist, a region, a city, or even an institution), thematic, or chronological form. They may be written in French, English, Ukrainian, German, or Russian.

The "Ukraine" issue will be coordinated by Bertrand Cosnet, lecturer at the Université de Lille; Dominique de Font-Réaulx, editor-in-chief of the journal; and Igor Sokologorsky, director of the series "L'art à l'écrit" at Nouvelles éditions Place.

One-page abstracts in PDF format, including a presentation of the topic of investigation as well as a short biography of the author, should be sent to [revuedachistoiredelart@gmail.com](mailto:revuedachistoiredelart@gmail.com) no later than **15 June 2022**. The editorial committee will review the submissions. The selected projects will be the subject of articles with a deadline of **15 October 2022**.