

Call for papers

Perspective

actualité en histoire de l'art

Inhabiting n° 2021 – 2



Patrick Neu, *Sculpture de la salle du Chapitre*, linden wood, wax, propolis and glass, 2018. © Patrick Neu, courtesy of the artist | Conseil départemental du Val d'Oise – photo Catherine Brossais

For its coming issue, the journal *Perspective* asks the question of what it means to inhabit: to inhabit a space, a territory, one's home or one's body, whether we are dealing with far away frontiers, or the outlines of intimacy; to inhabit one's life, one's society/ies, one's epoch, in what inhabiting means in terms of being present in one's world, for and with one another, to face circumstances as they stand. In a time when, across the globe, entire populations are confined to their homes, *Perspective* issues an invitation to revisit the visual and imaginary plasticity of inhabiting: "to occupy a place of settled residence or habitat," so states the dictionary, suggesting habit, repetition, regularity; but also occupying persons, inhabiting them, animating them, moving them.

Inhabiting is not only a question of space. When we speak of "the spirit of a place", it opens the poetic question of being inhabited: to haunt, to be haunted, to possess a place or a being, to be possessed, as one may possess an idea, values or beliefs which, in turn, inhabit us. Thus, both time and intangibility find their way into the material world: inhabiting refers to what is built (masonry, roofs, buildings, frontiers), but it also refers to what we inherit, immaterial presences, intimate representations and mental spaces – finally, it refers to what holds us up, holds us back, or holds us together. *In fine*, inhabiting articulates the individual and the collective, what is shared and what is separated, what is movement and what is closure, places and non-places, and brings forth the question of the Commons: in our world, what do we share? This inevitably brings us to the question of ecology, in its original meaning; the science of the habitat (*oikos*, the "home"), to how our multiple forms of existence and coexistence interweave.

In this manner, *Perspective* endeavours to dedicate its coming issue to the ways in which artists, art historians, and their colleagues from various neighbouring disciplines, take on these interrogations and bring forth the multiple ways in which one can inhabit or be inhabited. This subject calls for a wide variety of approaches, both in terms of thematic and fields of study. All proposals will be studied as long as submissions remain in line with the journal's editorial policy. Investigations into the fields of history of architecture, urbanism, landscaping, visual arts, but also museology, ethnology, anthropology, visual studies, and digital humanities, as well as decorative arts, design, fashion, performing arts and cinema shall all be welcome.

Perspective

Published by the Institut national d'histoire de l'art (INHA) since 2006, *Perspective* is a biannual journal which aims to expose the diverse topicality of research in art history, while remaining constantly in movement, and explicitly aware of itself and of its own historicity and articulations. It bears witness to the historiographical debates within the field, while remaining in continuous relation with images and works of art themselves, updating their interpretations, and thus fostering global, intra- and interdisciplinary reflexions. The journal publishes scientific texts which offer novel perspectives on a given theme. These may be situated within a wide range, yet without ever losing sight of the object of their focus ; to reach over and above any given case study, and interrogate the discipline, its methods, its history and limitations, while aligning these interrogations with topical issues from art history and neighbouring disciplines, which speak to each and every one of us as citizens.

Perspective invites contributors to update their historiographical material and the theoretical questionings from which they draw their work, to think from and around the starting point of a precise question, an assessment that will be considered an epistemological tool rather than a goal in itself. Thus, each article shall be written with a new approach, by creating links with the great societal and intellectual debates of our time.

Perspective is conceived as a disciplinary crossroad and aims to encourage dialogue between art history and other fields of research, human sciences in particular, and put into action the “law of the good neighbor” developed by Aby Warburg.

All geographical areas, periods, and mediums are welcome.

Please send your submissions (an abstract of 2,000 to 3,000 characters, a provisional title, a short bibliography on the subject, and a biography of a few lines) to the editorial office (revue-perspective@inha.fr) **before January 10, 2021**.

As *Perspective* will manage translations, projects will be examined by the issue's editorial board regardless of language. The authors of selected proposals will be informed of the committee's decision in **February 2021**, and articles must be submitted by **June 15, 2021**. Submitted articles, with a final length of 25,000 or 45,000 characters depending on the project, will be definitively accepted after the anonymous peer-review process.

The editorial board of *Perspective: actualité en histoire de l'art*

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