



DEUTSCHES FORUM
FÜR KUNSTGESCHICHTE
CENTRE ALLEMAND
D'HISTOIRE DE L'ART
PARIS



Call for applications: „Paris – Capital of Modernity“. Spring seminar 2017 in Paris

The German Center for Art History in Paris welcomes applications from junior scholars and doctoral students for a spring seminar in Paris on „Paris – Capital of Modernity“. The seminar will take place from May 9th to May 26th, 2017 at the German Center for Art History in Paris and at several museums and research institutes placed in the French capital. In March 23th and 24th, 2017 the scholars will meet in Beijing to give presentations related to their work and experience dedicated to French 19th and 20th century art. The seminar is organized and staffed by scholars associated with the German Center for Art History in Paris and with the museums. The co-directors are Thomas Kirchner (director of the German Center for Art History in Paris) and Godehard Janzing (deputy director of the German Center for Art History in Paris). In both France and China the participants will receive funding for transportation, lodging, and meals. The seminar is possible thanks to generous support from the Getty Foundation through its Connecting Art Histories initiative.

Paris – Capital of Modernity

Paris serves as an outstanding example of Western modernism, since the city met the challenges that came with industrialization and developed a new infrastructure. Although the plan for the city designed by Baron Haussmann took Paris' existing structure into account, he reconstructed the city to such an extent that it was able to meet the demands of a global metropolis well into the 20th century. With the electrification of the city and the construction of the metro system, Paris created the infrastructure of a smoothly running modern metropolis.

If, in this way, Paris experienced a push toward modernization, the city also offered the perfect stage for a modernism that settled on the edge of the official culture. Modernism's place within the city can still be seen today. Toward the end of the nineteenth century until World War I, the artists preferred to settle in the Montmartre area located further north, which had belonged to Paris since 1860 and offered inexpensive places to live and work. After World War I, the art scene moved to the neighborhood of Montparnasse on the other side of the Seine. The seminar will not, however, limit itself to regarding the classic arts, but will also incorporate the new media of photography and film and the tension that exists between them in the analysis.



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For the study of artistic production, Paris collections offer a nearly complete overview. Particularly noteworthy here are the municipal museums of the Petit Palais and the Musée d'Art Moderne de la Ville de Paris as well as the national Musée d'Orsay and the Musée National d'Art Moderne in the Centre Georges Pompidou.

The seminar's temporal scope will be defined by the first and last world's fairs in Paris: 1855 and 1937. The 1855 world's fair marked the beginning of a new era, which dedicated itself to modernity; the exhibition of 1937—with, among other aspects, the strengthening of totalitarian systems on the eve of World War II and its decidedly anti-modern self-representation—marks its end.

Presentations and discussions held in the seminar room will be complemented by visits to museums in order to examine and discuss original works of art. Site visits are selected and arranged as walks to help to understand modernity in its site specificity.

The seminar aims to facilitate dialogue between participants, lecturers, museum curators and appointees of the German Center for Art History in Paris and to enrich and strengthen study of French Art in China.

Candidates are required to:

1. live and work in Greater China (Mainland, Taiwan, Hong Kong, and Macau), and have a passport from one of these areas.
2. teach or study French modern art: this could be part of a course or research on Western culture, art, architecture or applied art.
3. be able to follow a lecture and participate in class discussions in English, the languages used in all lectures and discussions. Shortlisted applicants will be interviewed via Skype.
4. be enrolled in a PhD program, or have completed a PhD over the last five years
 - a. students must have already completed their Master's degree, and have an approved PhD dissertation topic.
 - b. recent graduates must have a PhD certificate that bears a date after January 1st, 2012.

The application deadline is November 15th, 2016.



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- Preference will be given to scholars who have not studied for an extended period in the West, but students or scholars temporarily in the West for their studies or Fellowship are welcome to apply.
- Preference will be given to art historians, architectural historians and historians of applied art, but scholars and students of other fields are welcome to apply.
- The German Center for Art History in Paris seeks participants from many different parts of Greater China.
- Scholars selected to participate in the seminar will be required to send a letter from their advisor or supervisor stating that they are free to attend both the entire seminar and the March meeting.
- Applications, in English, must include the following documents:
 - a letter of motivation (1–2 pages)
 - a short biography in paragraph form (1,000 characters including spaces)
 - an abstract of your current research project (max. 1–2 pages)
 - one letter of reference

Please submit all documents as **one PDF file** via e-mail by no later than **November 15th, 2016** to:

seminar2017@dfk-paris.org

For further information, please visit:

<https://dfk-paris.org/>