

ULBANDUS XIII

The Wound and the Imagination - Aesthetics of Violence in Slavic Art

Ulbandus (New York)

Deadline: June 1, 2009.

Manuscripts should be in MLA format, double-spaced and not exceed 25 pages in length. Electronic submissions are strongly encouraged and may be sent to ak2448@columbia.edu in .doc or .rtf format. Interested applicants may also submit 2 hard copies of the paper to: ULBANDUS (attn: Submissions), Columbia University, 1130 Amsterdam Avenue, Mail code 2839, New York, NY 10027.

After acknowledging receipt of your paper, we will prompt you to also send an electronic copy. For inquiries or questions, see our website at <http://www.columbia.edu/cu/slavic/ulbandus/>, or write to: ak2448@columbia.edu for more information. *Ulbandus* is a peer-reviewed journal.

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For the upcoming issue of *Ulbandus – The Slavic Review of Columbia University* we are seeking submissions that relate to the problem of violence and the artistic medium. As early as the Russian chronicles, one is confronted with numerous instances of violence in the Slavic canon. From early representations of violence as a facilitator of assiduous martyrdom to its later renderings as a phenomenon that haunts and traumatizes communities and individuals alike, the wounded, battered body has occupied the center of many an artistic imagination. Slavic artists have extensively focused their gaze on violence and have used their art both as a last resort for rendering the horrors of history and as means of shocking the public into awareness of the systemic violence of reality. When it comes to violence, artists have opted for diverse methods of representation that have both been influenced by the medium in which they were creating and the pervading styles of their period. At times, however, violence invites a defiance of normative aesthetics.

At times, violent crimes can be seen rendered to the tiniest most terrifying details; at other times, the artist is overpowered by the violent dismemberment of the individual and presents a blank, distorted canvas. In this issue, we are hoping to capture some of these variations and invite article submissions that address some of the following questions, though this is by no means an exhaustive list:

- Does the violent moment create a rupture in the overall texture of an artwork?
- Does an artist mask a violent act through representation or does s/he project it realistically or sensationally?
- Does art crouch before certain types of violence?
- What does the post-traumatic narrative look like?
- What are the ethical implications of treating violence?
- Does violence in art strive to provoke a particular affective response?
- Does an artist condition the reader's response; does s/he seek to shield the reader from the brutality?
- How do representations of violence compare between different artistic mediums?
- Can art, wittingly or unwittingly, propagate violence?
- Can it create cultural mythologies about violence and grant it the sort of weight that it would not otherwise have?
- Is representation itself self-consciously presented as a form of violence?

Submissions can treat texts from any period and inter-disciplinary essays that treat film, music and the visual arts are encouraged. In addition to scholarly articles, *Ulbandus* encourages submission of original poetry, fiction, translations, photography and artwork. Contributions from outside of the Slavic field are warmly invited.