

OPEN CALL FOR PAPERS

H-ART. REVISTA DE HISTORIA, TEORÍA Y CRÍTICA DE ARTE



Dziga Vertov, *The Man with the Movie Camera*, 1929, Documentary.

DOSSIER

Art and Cinema

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Call for Papers

Dossier “Art and Cinema”

Defined a century ago by Ricciotto Canudo as the seventh art, cinema has always had an ambivalent relationship with the artistic. While it is true that we can highlight its presence alongside the avant-gardes and neo-avant-gardes, its experimental desire and practice, its *auteur* productions and politics, and its entry into the museum —elements that amply demonstrate the extent to which plastic and cinematographic works do not oppose each other, but rather dialogue—, there has never ceased to be a lingering suspicion of its *lesser* character due to its ties to technique, industry, and the market, as well as its closeness to popular culture and entertainment.

How, then, can cinema —the art of modernity— construct a gaze into an art history that spans millennia? More importantly, can it do so? The answer is evidently affirmative. In this regard, the reflection that cinema has undertaken concerning the knowledge and understanding of art acquires a fundamental role.

It is not simply a matter of thinking about those directors and films that reconstruct a given biographical and historical path through the staging of the artistic universe and the citation of artworks; it is mainly about asking where and when cinema has become part of the process of understanding and interpreting artistic creation and the decisions it entails. In this sense, cinema can be proposed as a privileged place of observation for being an audiovisual or visual art, or rather, an art of vision (a *matière d'image*, according to Jacques Aumont) that allows us to see what the eye alone cannot (Walter Benjamin's optical unconscious).

In this quick overview, the question finally arises regarding the place that cinema itself occupies in the history of art throughout a vast and abundant century: in what ways has its presence modified and revolutionized aesthetic canons and paradigms? To what extent has cinema, by staging movement, by imposing itself as an art of montage, raised doubts and questions, and proposed alternatives and conversations with art?

H-ART journal invites scholars and artists to contribute to the art/cinema discussion from diverse perspectives and methodologies, with theoretical reflections, archival works, film analyses, and research on authors, encouraging the interrogation of different moments and geographies.

Dossier editor

Alessandra Merlo, BA in Literature (Università di Pavia) and Ph.D. in Film Theory (Paris III - Sorbonne Nouvelle), is an associate professor at Universidad de los Andes in Bogotá, Colombia. She works in cultural and visual studies, and still and moving images. Her publications include the books *Los útiles y los inútiles. Presencia y visibilidad de los objetos en el cine* (2017), *Mirar una película. Cinco ensayos sobre el cine italiano* (2007), and the edition and translation of *Comizi d'amore* by Pier Paolo Pasolini (2019). In 2022, she co-curated the exhibition *Lucíferas [homenaje indirecto a Pasolini]* with Érika Martínez.

The submission deadline is November 30, 2025. Manuscripts will be received only through the OJS platform at: <https://revistas.uniandes.edu.co/index.php/hart>.

For more information visit the journal's website:
<https://revistas.uniandes.edu.co/index.php/hart/callforpapers>.

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