



Maison méditerranéenne  
des sciences de l'homme  
USR 3125



## Extension of the call for papers until 31 October 2021

**46<sup>th</sup> International AFEAF Conference**  
**Aix-en-Provence, May 26<sup>th</sup>-28<sup>th</sup> 2022**

### ***ARTISTIC EXPRESSIONS OF IRON AGE SOCIETIES***

#### **Dates and places:**

The symposium will be held from 26 to 28 May 2022 in Aix-en-Provence, in the Cézanne amphitheatre of the Congress Centre, in the city centre. The symposium is organized by the AFEAF, in partnership with the Centre Camille Jullian, the Archaeology and Museum Department of the City of Aix-en-Provence and the laboratory “Archéologie des Sociétés Méditerranéennes”.

#### **Theme of the Conference:**

The question of artistic expressions among the Celts is a delicate theme, because it is link to rules or concepts, even prejudices that for some go back to the sources of historiography, particularly in relation to other ancient contemporary societies. Regularly addressed at the AFEAF, and for the last time fully at the Saint-Denis colloquium in 2002, the question of "art" remains widely open. Twenty years later, questioning once again the multiplicity of Iron Age creations requires tackling all the dimensions of artistic expressions: the multiplicity of forms and media and their impacts. Numerous discoveries have been made in recent years (stone sculptures, bronze objects, ornaments, etc) and new research shows the interest of the community of Protohistorians in this subject.

The difficulty in defining art lies in the fact that its status is constantly changing for ancient times/periods and needs to be discussed again. What is art? What is not, according to what criteria? What are the forms of expression that would be proper to art? What are the fields and areas of expression that we qualify as artistic with regard to the multiplicity of artefacts?

The aim of this symposium project is to bring together the different reflections and approaches in order to attempt a synthesis: the proposed examination goes beyond questions of style without excluding them. Indeed, artistic expressions in the broadest sense (plastic arts, applied

arts, architecture, sound and movement arts...) remains the best means we have to hope to approach the spirit of a culture without writing. Moreover, if the scientific community agrees to recognize an art of the La Tène period, what is the status today of the productions of the First Iron Age?

As R. Huygues wrote, "L'art est une fonction essentielle de l'Homme, rythmant le regard et la pensée dans de nombreuses déclinaisons et directions." Whether it is about everyday life or identity, artistic expressions touch on different concepts: from objects to thought. In order to bring new perspectives, on a European scale, on the long time of the two Iron Ages, we will try to approach the question of artistic expressions according to various focal points, from domestic spaces to spiritual worlds, from questions of shaping to those of interpretation.

The participants will be able to propose their communication/poster within 4 main themes: the notion of art; the making of art; the meaning of productions; art in society.

### ***Theme 1: The notion of art: historiography and epistemology***

*This introductory theme will mainly question the notion of art in Protohistory and the existence of the concept of a work of art for the Iron Age.*

- Does exist one or many Celtic art?
- From Iron Age art to Celtic art
- The vision of Celtic art by modern scholars and scientists
- Historical sources (aesthetic, societal point of view, etc)
- The place and definition of art in Celtic insular literature, the mention of objects related to this notion (cf. Lug, master of all arts...)
- Does the break between art and craft make sense in the Iron Age?
- The notion of aesthetics in the Iron Age

### ***Theme 2: The making of art: tangible and intangible forms***

*This theme will bring together all interventions (communication and poster) dealing with the techniques and media of artistic expression (materials, types of objects or other spaces of artistic expression), including expressions that leave very little trace such as music or cooking...*

- Materials and resources (wood, ceramics, glass, coral, shell, stone, earth, metal, fabric; pigments, colors, etc.)
- The supports (architecture, statuary, jewellery, crockery, armament, wheelwork, coins, etc.)
- Techniques and tools (drawing, engraving, painting, sculpture, etc.)
- Workshops and networks
- Architecture, interior design and gardens
- Taste and culinary art (containers, recipes, imports, exports, acculturation)
- Music and poetry

### ***Theme 3: The meaning of productions: representations, styles, interpretations***

*After having approached the making of art, we will have to ask ourselves about the meaning of all these artistic expressions: did they all carry meanings? Which ones? Do motifs and objects make it possible to define artistic currents, regional groups?*

- Iconography: the human figure, the animal, the plant, the sign; motifs and compositions, modes of treatment; origins, transformations, metamorphoses; organization, structure, direction of reading

- Celtic styles: conservatisms, innovations, influences, evolutions; shared or distinctive features; regional variations
- Meanings; symbols; narratives
- Spirituality and imagination
- Aesthetic sensitivity: art around you
- The notion of visual culture

***Theme 4: Art in society: status, identities, functions***

*Finally, we will look at the different actors of art: from its codification to its uses, through its manufacture, who implements and uses art? We could discuss the societal and political stakes of this art factory, its functions in society (expression of social and political status, or even of a cultural identity, etc.), as well as the status of craftsmen and artists.*

- Who makes art?
- The economic place of art and the place of artist and/or craftsmen in society
- Who are the sponsors? Who are these arts for? Public or private art ; collective or individual art
- Women and Men in Art: Gender issue and Artistic Expression
- Art as an expression of social status: prestige, image
- The social functions of art (political, religious, military, funeral)
- Memory and iconoclasy
- Celtic art and others: art as a vector of identity?

*Obviously, some papers could cross-cut the themes, in particular for themes 2 and 3 or 3 and 4. Preference will be given to collective proposals.*

***The proposals can take three forms:***

***1- Synthesis paper***

***2- Posters***

***3- Mini-posters***

*This new format is proposed for this Conference, in line with its theme: around an object, a work, an artistic expression, new or reinterpreted. We do not wish to emphasize only exceptional objects, but also more modest ones; originality will be the first selection criterion (e.g. tool decorations, ornamental details, unique ceramics...). The presentation and exhibition format of this mini-poster will have to include 1000 characters (plus or minus 50 characters) and 1 or 2 high definition images - a pre-formatted document will be provided -, and will correspond to a single page in the proceedings. This format will provide a new corpus of objects that cannot be the subject of a classic poster but are remarkable and deserve to be presented and highlighted.*

*The summary communications will keep the usual format of 20 minutes and the usual posters the A0 format.*

*Proposals for papers, posters or mini-posters should be submitted to the conference secretariat **before October 31 2021**, with the contact details of the author(s), the title and an abstract of 2500 to 3000 characters for oral papers, 1500 characters for posters and 500 characters for mini-posters.*

**Conference Secretariat :** Fabienne Olmer and Réjane Roure, **only** at this email address :  
[afeaf2022aix@gmail.com](mailto:afeaf2022aix@gmail.com)

**Conference Proceedings:**

Proceedings' publication is scheduled for Ascension 2024 in the AFEAF Collection. The deadline for submission of the manuscripts is September 30<sup>th</sup> 2022.

**The excursion:**

The excursion scheduled for the morning of May 26<sup>th</sup> will take place in Glanum where we will be welcomed on archaeological site, then at the Hôtel de Sade and in the afternoon in Entremont and the Granet's Museum in Aix-en-Provence.

**Organising Committee:**

**Philippe Barral** (Président de l'AFEAF), **Philippe Boissinot** (Directeur d'études de l'EHESS, UMR 5608 – TRACES), **Philippe Gruat** (Trésorier de l'AFEAF), **Lionel Izac** (Conservateur en Chef, Administrateur des sites de Glanum, Hôtel de Sade et Ensérune, UMR 5608 – TRACES), **Núria Nin** (Conservateur en chef du Patrimoine, Ville d'Aix-en-Provence), **Fabienne Olmer** (Chargée de Recherche au CNRS, UMR 7299 – Centre Camille Jullian), **Réjane Roure** (Maître de Conférences, Université Montpellier 3 – UMR 5140 ASM), **Franck Suméra** (Conservateur en Chef, SRA PACA, UMR 7299 – Centre Camille Jullian), **Valérie Taillandier** (Secrétaire générale de l'AFEAF), **Stéphane Verger** (Directeur d'étude (EPHE, UMR 8546 - AOrOc), **Eloïse Vial** (Docteur en Archéologie, Bibracte, UMR ArTéHis. Professeure d'enseignement artistique en école d'art).

**Scientific Committee:**

**Philippe Boissinot** (Directeur d'études de l'EHESS, UMR 5608 – TRACES), **Gadea Cabanillas de la Torre** (Conservatrice, SRA Bretagne, UMR 6566 CReAAH), **Matthieu Demierre** (Docteur en Archéologie, Université de Lausanne), **Émilie Dubreucq** (Docteur en Archéologie, EVEHA, UMR 5608 - TRACES), **Benjamin Girard** (Docteur en Archéologie, associé UMR 7299 – Centre Camille Jullian), **Katherine Gruel** (Directeur de recherche émérite CNRS, UMR 8546 - AOrOc), **Fraser Hunter** (Conservateur, National Museums Scotland), **Marc-Antoine Kaeser**, (Conservateur, Laténium, Neuchâtel), **Sophie Krausz** (Maître de Conférence, Université Bordeaux-Montaigne, Ausonius), **Thierry Lejars** (Directeur de recherche CNRS, UMR 8546 - AOrOc), **Armelle Masse** (Chef de service des archives du sol du Pas-de-Calais, UMR 8164-HALMA), **Dirk Krausse** (Landesarchäologe von Baden-Württemberg), **Émilie Millet** (Docteur en Archéologie, Responsable de recherches archéologiques et spécialiste du mobilier métallique, INRAP, UMR 8546 -AOrOc), **Joëlle Rolland** (Docteur en Archéologie, UMR 8215 Trajectoires), **Rosa Roncador** (Associazione culturale Alteritas Trentino), **Carmen Rueda Galan** (Université de Jaen), **Martin Schönfelder** (Conservateur, Römisch-Germanisches Zentralmuseum), **Christophe Vendries** (Professeur, Université de Rennes 2, UMR 6566 CReAAH), **Stéphane Verger** (Directeur d'étude EPHE, UMR 8546 - AOrOc), **Guillaume Verrier** (Toulouse Métropole UMR 5608 – TRACES), **Eloïse Vial**, (Docteur en Archéologie, Bibracte, UMR ArTéHis. Professeure d'enseignement artistique en école d'art).

**Partner Institutions:**

Centre Camille Jullian – UMR 7299

Ville d'Aix-en-Provence

Maison Méditerranéenne des Sciences de l'Homme

Archéologie des Sociétés Méditerranéennes – UMR 5140

Service Régional de l'Archéologie Provence-Alpes-Côte d'Azur

DRAC Provence-Alpes-Côte d'Azur

INRAP

Centre des Monuments Nationaux, site de Glanum et Hôtel de Sade

**For the pre-prints : in the registration form we will give the choice to receive the pre-prints in digital form (USB key or link) or a paper printout.**