



IInd International Conference
of PhD Students

Venice, 11th - 13th May 2020



Università
Ca' Foscari
Venezia

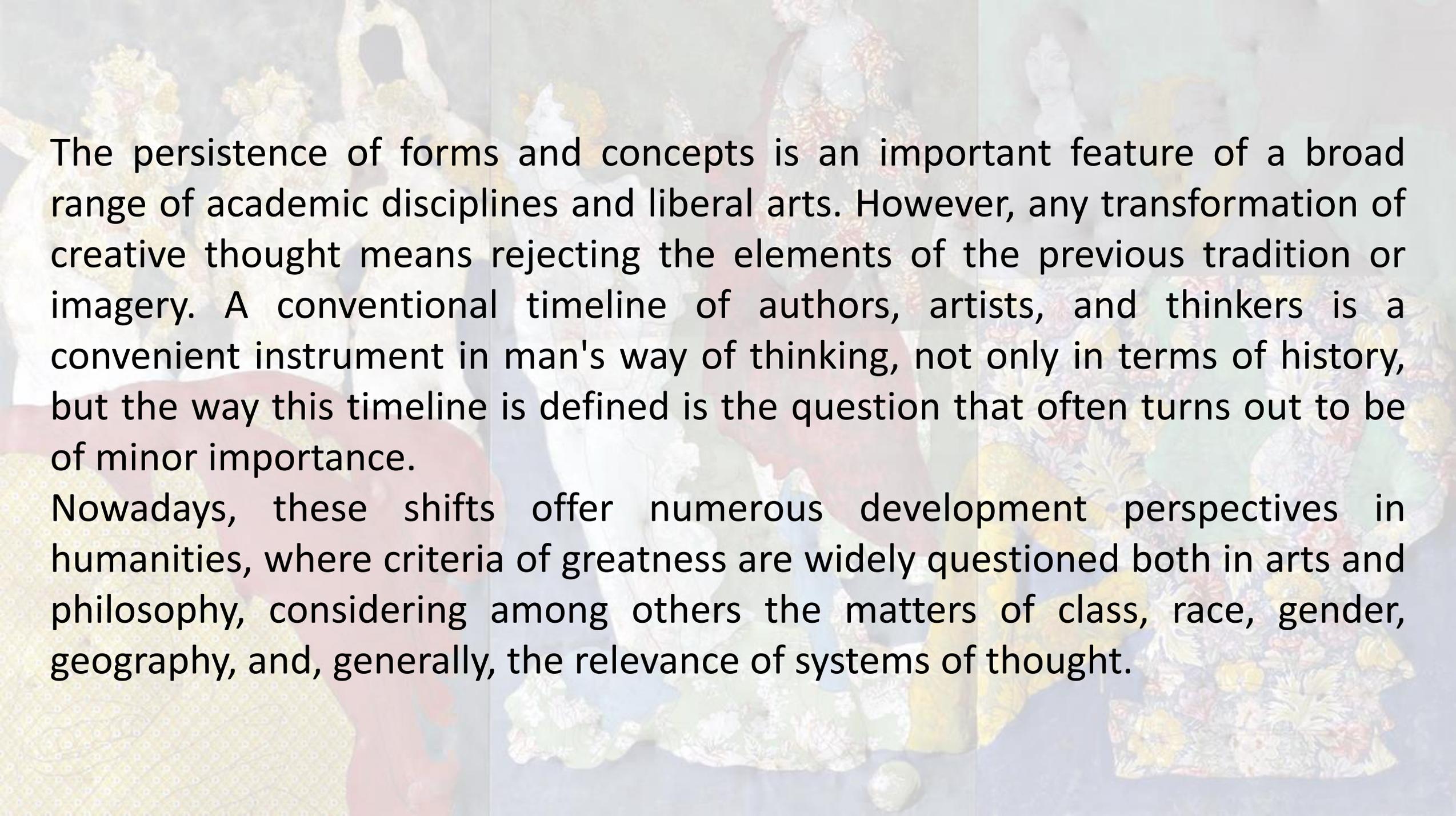
Dipartimento di
Filosofia e Beni
Culturali

Dottorato in
Storia delle arti

SIAS

STATE
INSTITUTE
FOR ART STUDIES

Taking and Denying: Challenging Canons in Arts and Philosophy



The persistence of forms and concepts is an important feature of a broad range of academic disciplines and liberal arts. However, any transformation of creative thought means rejecting the elements of the previous tradition or imagery. A conventional timeline of authors, artists, and thinkers is a convenient instrument in man's way of thinking, not only in terms of history, but the way this timeline is defined is the question that often turns out to be of minor importance.

Nowadays, these shifts offer numerous development perspectives in humanities, where criteria of greatness are widely questioned both in arts and philosophy, considering among others the matters of class, race, gender, geography, and, generally, the relevance of systems of thought.

We welcome proposals that combine multiple approaches dealing with theoretical and methodological issues, as well as with specific case study and that come from different fields of research. This could include the following:

- What makes a canon canonical? Definitory attempts between art and philosophy
- Appropriations and their role in art practice: how contemporary art adopts or rejects formal or other elements employed by previous generations and what are the criteria for this kind of choices
- Demonstrating relativity of failure in research field by rethinking philosophical and art critical theories, as well as dynamic of the creative process. The scholar, as well as the artist, is constantly making choices that influence the outcome of his work and may cause its failure. Every practice of this kind, being a part of a more global and long-term process, is constantly threatened by the risk of failure, especially in humanities. How can failure be, hence, exercised?
- 'Canon Wars' in art history: what are the presumptions of revisionist perspectives in art critique, which was characterised by a shift from 'who deserves a page in history' to 'who decides something does', and how they affected current research methodologies
- The power of art to challenge the philosophical canons of its definition and vice versa.

How to participate:

PhD students and candidates are welcomed to submit abstracts (300-400 words) in PDF format with a working title for a 20-minute talk in English followed by a brief biography (150 words) to infoveniceconference@gmail.com no later than **10th March 2020**.

Successful applicants will be notified by 1st April 2020.

Contact details (Name, Surname, e-mail) and academic affiliation should be provided.

Further information about the program will be provided upon selection.