



Università
Ca' Foscari
Venezia

Dipartimento di Filosofia
e Beni Culturali

SIAS

STATE
INSTITUTE
FOR ART STUDIES

Ca' Foscari University of Venice
Department of Philosophy and Cultural Heritage

II International Conference of PhD Students

*Taking and Denying:
Challenging Canons in Arts and Philosophy*

Day 1

23 September 2020

10:30-11:00 Official Greetings

Prof. Giuseppe Barbieri
Director of the Department of Philosophy and Cultural Heritage, Ca' Foscari University

Prof. Pier Mario Vescovo
Coordinator of the PhD programme in History of Arts, Ca' Foscari University

Prof. Natalia Sipovskaia
Director of the State Institute for Art Studies

Prof. Silvia Burini
Vice coordinator of the PhD programme in History of Arts of Ca' Foscari University

11:00-11:50 Section 1: What Makes a Canon Canonic?

Elizaveta Chernova (State Institute for Art Studies, Moscow)
On Some Principles of Peter Maxwell Davies's Composition

Francesco Ragazzi (Ca' Foscari University of Venice/Paris 1 Panthéon Sorbonne)
The Rise and Fall of the Type/Token Distinction in the Philosophy of Art

12:10-13:30 Section 2: Hybrid as a Canon

Jan DeLozier (University of California, Los Angeles)
From Ancient to Digital: The Black Mediterranean in Salammbò

Monica Garavello (Ca' Foscari University of Venice)
When Theatre and Cinema Coexist on the Stage: Two Case-Studies

Kirill Goryachok (State Institute for Art Studies, Moscow)
Parody in Dziga Vertov's Documentary Films

Maria Redaelli (Ca' Foscari University of Venice)
Timur Novikov. The Relevance of Going Backwards

15:00-16:30 Section 3: Interpreting and Defining the Renaissance Art

Giacomo D'Andrea (Sapienza University of Rome)
Derivation and Denial of a Model: the Iconography of the Last Judgment in Central Italy at the Beginning of the 15th Century

Lorenzo Gigante (Ca' Foscari University of Venice)
Theory vs. Practice: On the Reception of Northern Woodcuts in Italy between 15th and 20th Centuries

Valentina Voytekunas (State Institute for Art Studies, Moscow)
"Fresco Clarity Revived the Colors": Painting of the Early Italian Renaissance in the Works of Nikolay Roerich (1906-1910s)

Giovanni Argan (Ca' Foscari University of Venice)
Following the Old Masters: the Neo-Renaissance Painting of Dmitry Zhilinsky

Day 2

24 September 2020

10:00-11:30 Section 4: At the Threshold of Modern Art

Vasiliki Rouska (Aristotle University of Thessaloniki)
The Example of Vincent van Gogh: Denying Forms, Systems and Academicism in Art and Religion

Alexandra Timonina (Ca' Foscari University of Venice)
The Cologne Sonderbund of 1912 and the Second Post-Impressionist Exhibition in London: a Comparative Study

Maria Belikova (State Institute for Art Studies, Moscow)
Weimar Art: between Tradition and Avant-garde

Dmitry Lebedev (State Institute for Art Studies, Moscow)
Dispute of Canons: Book Design Traditions at the Beginning of 20th Century. England vs France

11:45-12:50 Section 5: Searching for New Understandings

Oksana Voronina (State Institute for Art Studies, Moscow/Moscow Museum of Modern Art)
Easel Painting as a Canon and How It Was Overcome in the OST

Bálint Juhász (Pázmány Péter Catholic University, Budapest)
The Neoclassicism as an Umbrella Term: the Twofold Problematics of Centre and Periphery in Artistic Canon

Pavel Pavlinov (State Institute for Art Studies, Moscow/Russian Academy of Arts/Surikov Institute)
The Theme of Russia Uniting Peoples in the Projects of Monumental Painting by Eugene Lanceray

Day 3

25 September 2020

10:00-11:00 Section 6: Unfolding Cultural Heritage

Ana Kozić (University of Belgrade)

Sacral in Modern Literature: Prayer in the Poetry of Ivan V. Lalić

Ermanno Antonioli (Ca' Foscari University of Venice)

The Book of Revelation as an Exception in the Dogmatic Canon

Luca Marchetti (University of Milan), Beatrice Spampinato (Ca' Foscari University of Venice)

The Shape of Water: the Visual World of Medieval Artists

11:15-12:50 Section 7: Syntheses of Traditions

Guzel Zagirova (State Institute for Art Studies, Moscow)

Traditions of Stucco Decoration of the Early Islamic Period and Modern Architecture in Central Asia: Adoptions and Rejections in Uzbekistan

Anna Kholomeeva (State Institute for Art Studies, Moscow)

Gestalt Principles in the Iranian Art of IX-XIII Centuries

Susana Stüssi Garcia (Paris 1 Panthéon-Sorbonne)

The "Unknown Arts" of Ancient America: Challenging Classical Art Canons in 19th-century France: the Reception of Pre-Columbian Art before the Primitivist and Surrealist Avant-gardes

Miguel Angel Gaete (University of York)

Portraying the Otherness: the German Scientific-Aesthetic Canon and the Racialist View toward South American People in the Romantic Period

14:00-15:30 Closing Remarks and Final Discussion