Sculpture on the Crossroads (Split, 4-5 Oct 2018)

University of Split, Faculty of Humanities and Social Sciences, Oct 4–05, 2018
Deadline: Jul 20, 2018

Dalibor Prancevic, University of Split, Faculty of Philosophy

Conference:
Sculpture on the Crossroads Between Socio-political Pragmatism, Economic Possibilities and Aesthetical Contemplation

Abstract submission deadline: July 20, 2018

Location:
Department of Art History, Faculty of Humanities and Social Sciences, University of Split
Split, Croatia

Conference Dates: October 4 – 5, 2018

Partner Organizations:
Department of Art History, Faculty of Humanities and Social Sciences, University of Split,
Split, Croatia
Faculty of Restoration, Art history and theory, Apollon Kutateladze Tbilisi State Academy of Art, Tbilisi, Georgia
Instituto de História da Arte, Faculdade de Ciências Sociais e Humanas – Universidade Nova de Lisboa, Lisbon, Portugal

Description:

Art has had many functions and has undergone many pragmatic evaluations throughout its history, often several at a time, even when its creators had attempted to relieve it of this burden. This alternating functionality of art, both temporally and geographically, has been recognized by many, if not all, art historians, art theoreticians, philosophers, artists, curators and experts from other related fields.
Modern art – specifically sculpture, which is the focus of this conference – is not immune to such shifts. To reference Hans Belting, the Romantic era bore a misconception of a unified, oversimplified and thus idealized view of the history of art which was to be contrasted with the fractionality of modern art. However, Belting recognizes that this linear view of history must be questioned and cannot be understood to be true a priori. In The End of the History of Art, he surmises that “In fact, older art emerges as a sum of rival and complementary functions and their respective expressions.” Modern art underwent its own series of struggles as is evident from the numerous competing artistic as well as social movements and theories of art from the end of the 19th century and continuing throughout the 20th century.

When speaking of crossroads, the conference theme is, in a way, bilateral. It refers to instances when modern sculpture experienced, or perhaps suffered through transformations and found itself being rethought, relocated and sometimes even re-established. It is therefore necessary to view artistic and aesthetic changes taking into consideration the convoluted socio-political and economic history of our period of concern which created many crossroads in themselves. However, sculpture itself served as a harbinger of change and caused rifts in the seemingly straight historical path. The conference will thus address the crossroads which sculpture itself created.

Conference Organization

The presentations will be grouped into sessions based on common themes such as those listed below. Each presentation is expected to be 20 minutes in length and should be related to at least one of the following topics:
• Modern sculptural practices and different ways in which they have been shaped
• Fundamental concepts of modern sculpture: the ideas that transformed and redefined art
• Sculpture and its geographies: spreading art across the world
• Sculpture trails: mapping artistic influences and relations
• Sculpture and the different arrays of its discursive spaces
• Theoretical frameworks for analyzing modern sculpture
• The life of modern sculpture and discursive invoking of its death
• The polyvalent relationship between sculptural works, their creators and patrons
• Modern sculpture and its “economic” value
• Reevaluation of modern sculpture in society and the art market
• The public, sculpture and memory
• Notions of the modern monument and its questioning, negation and deconstruction
• Socio-political divides in modern sculpture
• Archives and sculpture (specific relations between archives and sculpture)
• Modern sculpture and its presentation: from public spaces to specific museum and literary contexts

Application Process
Applications are submitted by filling in the Google Forms application form at the following link: https://goo.gl/forms/DJbaxkYqF6Z6UByg1

Participants should fill in all the fields according to the instructions paying special attention to the following fields: “Abstract” (max. 300 words) and “CV” (which should include professional and scientific interests/field of expertise, detailed affiliation information and a short list of up to 5 relevant published works).

Since the official language of the conference is English, we kindly ask that you write your abstracts, CVs and all other information in the application form in English.

The Scientific Committee will inform all applicants of the final selection by August 1, 2018.

Conference Information:
As the conference is international, it will be held in English.

The conference organisers are unable to cover travel and accommodation costs for speakers. Interested parties are encouraged to apply for aid from their respective institutions.

The conference will take place at the Faculty of Humanities and Social Sciences, University of Split, Croatia. Additional activities related to the conference will be organized in order to provide participants with an enriching cultural experience of the city of Split. These activities will be announced accordingly.

Should you have any further questions, please contact the organiser at the following email address: cro.sculpture@gmail.com .

The conference is part of the CROSCULPTURE research project (IP-2016-06-2112) which is supported by the Croatian Science Foundation.
https://crosculpture.wixsite.com/crosculpture-hrzz
www.facebook.com/crosculpture

Full project title: Manifestations of Modern Sculpture in Croatia: Sculpture on the Crossroads between Socio-political Pragmatism, Economic Possibilities and Aesthetical Contemplation

Reference:
CFP: Sculpture on the Crossroads (Split, 4-5 Oct 2018). In: ArtHist.net, Jun 25, 2018 (accessed Nov 13, 2026), <https://arthist.net/archive/18482>.