

## 3 Sessions at Euroacademia (Dublin, 31 May–1Jun 2019)

Dublin, Ireland, May 31–Jun 1, 2019

Deadline: May 2, 2019

Dorian Ison

1. CFP for the Panel: Art, History and the Making of European Identity
2. CFP for the Panel: Performing Identity: The Relationship between Identity and Performance in Literature, Theatre and the Performing Arts
3. CFP for the Panel: European Cultural Heritage – Celebrating Diversity

As part of the 9th Euroacademia International Conference

"Europe Inside-Out: Europe and Europeanness Exposed to Plural Observers"

Dublin, Ireland, 31st of May – 1st of June 2019

Deadline for paper proposals: 2nd of May 2019

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### 1. Call for Papers for the Panel: Art, History and the Making of European Identity

Panel Description:

Identities are socially attributed imaginary significations. They are part of the dynamic projects of individual and social autonomy (C. Castoriadis). Nothing shapes, represents or reflects better the imaginary constructions of particular societies than arts. The artistic perception and practice are often identity making processes while the object of art can be a direct or indirect embodiment of experienced identities. At the outcome line of the process of artistic creation, the perception of the objects of art as oeuvre is an identification with cultural claims for specific aesthetic standards.

Art has a tremendous impact in indicating or shaping various dimensions of multilayered identities. Through time art represented or influenced human visions of life and death, natural or supra-natural, meanings of life and daily practices, beliefs and their expression, history and change, places and differences. Art is simultaneously a process of building contextual cultural identifications and an instrument for cross-cultural dialogue. Arts supported the symbolic legitimating of various political orders and had an essential role in the creation of national identities. Arts shaped cultural aspirations and credos as an effective element of cultural innovation, change and openness to new. Through imaginary representations, art inserted divisions and differences among cultures and self-perceptions of people yet also opened the path of curiosity for the other and the emergence of trans-cultural dialogue. As artistic visions touched upon the most intimate identity representations of individuals and societies, they exercise a fundamental role in the devel-

opments and dynamics of identity making processes. Arts deeply touched on social and self-representation through sculpture and portraiture, on civic identities through defining social spaces in architecture or quotidian perceptions through design, on social or political allegiances through symbols, iconic objects and cultural diplomacy, on acting identities through theater, literature or performance arts, on the formation of transnational and global symbols. They exercised an essential impact on the formation of social memories or in addressing inclusion and exclusion nexuses for the marginalized or oppressed. Art is as well one of the important modes for asserting identities.

This panel addresses explicitly and invites the theoretical or applied studies that relate artistic manifestations with identity making processes. As the universe of reflection and research on the topics involved are virtually unlimited and impossible to anticipate in full diversity, we welcome contributions that add value or challenges to the discussion of the topic.

Some suggested topics for the panel are:

- European Art and identity: a bidirectional influence
- Arts and the formation of social imaginary in Europe
- Art as search for self-expression and identity
- History, memory, art and identity in Europe: from literature to visual and performing arts
- Renaissance and humanism influence on modern identity
- Art and the creation of national identities in Europe
- Modern art and novelty as a value
- Portraiture and identity: from painting to sculpture and photography
- Performing identities: identity and performance in literature, theater and the performing arts
- The body in art
- Art and expressions of gender identity
- Photography and identity making: from single images to serial portraits
- Identity and migration or displacement in art
- Alberto Giacometti and Constantin Brancusi: the human and the absolute
- Picasso and Modigliani: images of a deeper self
- Cindy Sherman: the nature of representation and construction of identity
- Architecture and urban vision: from civic identities to globalization
- Contemporary design and the visions of life and the self
- Displaying allegiance: from ideological art to political symbols
- Fashion and social staging of personal identity
- Cinematography and identitarian representations
- Art and cross-cultural dialogue
- Art and post-colonialism
- Repressed identities and arts
- Art and search for recognition: expressing cultural heritage
- Art, infinite reproduction and the global village
- Kitsch and identity
- Museums, galleries and exhibitions: displaying identities

## 2. Call for Papers for the Panel: Performing Identity: The Relationship between Identity and Performance in Literature, Theatre and the Performing Arts

Panel proposed by Dr. Panayiota Chrysochou, The University of Cyprus

### Panel Description:

Identity is often seen as being a controversial topic. Whether it is fictive or real, (de)politicized and/or aesthetic, gendered or engendered, identity is often seen as being a powerful political tool and an essentially social construct. It also allows individuals to define themselves. In a sense, we perform our own identities everyday - or, perhaps, we perform a wide range of different identities at any one time. We implicitly live in a society which constructs various definitive identifications, and which often sees the rigid maintenance of hierarchical systems and exclusive ideological constructions of gender, identity and sexuality, or what Judith Butler defines in her work *Bodies that Matter* as an 'exclusionary matrix.' This has often resulted in the displacement of any discursive systems which resist these exclusionary systems. This panel seeks to give voice to discursive systems which have so often been displaced by exclusionary systems of identification. The main exclusionary focus in culture and the arts has often been on the white, heterosexual and supremacist male (or female). To rectify this oversight, this panel seeks to address any works of art and culture which are directly and explicitly related to the performance of identity from a different standpoint - that is, one which is not exclusively heteronormative and heterosexual.

We welcome any papers focusing non-exclusively on the following topics:

1. Identity as a performative and political tool and/or as a site of political resistance and change
2. The work of gay/lesbian or drag performance artists who do not form part of the white, male/female and heterosexual/heteronormative matrix
3. Identity as a fluid and shifting construct in the theatre, the performing arts and literature generally
4. Cultural and literary works or works of art which resist fixed identifications and engender performative meanings/ways of 'reading'
5. The abject as a site of identification
6. Gender and identity formation
7. Sexuality as a performative and identificatory construct or mode of identification.

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## 3. Call for Papers for the Panel: European Cultural Heritage – Celebrating Diversity

### Panel Description:

In 2017 the European Council and the European Parliament representatives took the decision of establishing a European Year of Cultural Heritage. 2018 was the year to fulfill for the first time the celebratory idea of a European Cultural heritage. The concept of European cultural heritage encompasses a variety of references to the European heritage in its most diverse dimensions. These include monuments, sites, traditions, transmitted knowledge and expressions of human creativity, as well as collections conserved and managed by museums, libraries and archives. The reference to the European cultural heritage is an opportunity to indicate the European unity in diversi-

ty but also the actual diversity in diversity. Since the European patrimonial inheritance is immense and intense, it is also fragmented in a mosaic that in its diversity stands for the authentic European cultural history. The European culture substantively precedes the European Union and it's a precondition of its existence. This panel looks at the advancement of the European Year of Cultural Heritage as an opportunity for exchange and analysis of a common magmatic European patrimony celebrated in its diversity.

The 2018 Year of Cultural Heritage was declared to be conceived as an occasion to `highlight the importance of European culture`. An importance that is however acknowledged in its grandeur and that needs constant deepening and re-visitation/interpretation. The European Year of Cultural Heritage aimed to be a bottom-up approach on the participatory governance of cultural heritage aimed to foster awareness of European cultural history and values and to strengthen a sense of European identity. However, the patrimonial European identity goes in terms of temporal and geographical extensions well beyond the EU as political arrangements. This panel aims also to address cultural heritage appropriations in political projects inside the EU in asserting the intrinsic value of European cultural heritage for a European unity. The politicization of culture in the process of inventing a European identity is co-substantial to the EU as an institution and brings also about inclusion/exclusion nexuses and cultural recognition inside the EU.

This panel welcomes the most diverse and multi-disciplinary approaches to the European cultural heritage in holistic terms and/or details.

Selected topics to be non-exclusively considered for the panel are:

- Intellectual History and Cultural Heritage
- European Culture as Shared Patrimony
- Heritage and Diversity in Europe
- European Heritage and European Identity
- Art History and European Artistic Heritage
- Monuments, Museums, Galleries and Exhibition
- Projects Promoting a European Dimension of Cultural Heritage
- History and Heritage: Sites of Conflict as European Heritage
- European Cultural Heritage and the Pre-National/National and Post-National Moments
- Local/National/European/Global Dimensions of Cultural Heritage in Europe
- Cultural Production, Mobility, Exchange and Cultural Heritage in Europe
- Architecture and European Heritage
- Urban Cultural Heritage
- Rural Cultural Heritage
- Industrial Heritage
- Cultural Tourism in Europe
- Forgotten or Ignored Sites of Memorialization
- Non-Monuments and Counter-Monuments in Europe
- European Cultural Policy
- European Cultural Diplomacy
- European Cultural Dialogue and Exchange with Non-European Cultures
- Creative Societies and Cultural Production
- Assessments of Cultural Funding in the EU
- A European Culture to Protect: Sustainable Development and Preservation

- European Cultural Heritage, Eurocentrism and Multiculturalism
  - Arts and Intercultural dialogue
  - Cultural Institutes and the Promotion of Cultural Heritage
  - Lived Cultural Patrimony: Quotidian Sites of Culture
  - Preservation, Conservation, Restoration and Rehabilitation
  - Mnemonic Loci
  - Participatory Governance and Cultural Heritage
  - Cultural Production, Markets and Globalization's Impact on European Cultural Heritage
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HOW TO APPLY:

Please apply on-line or submit abstracts of less than 300 words together with the details of affiliation by 2nd of May 2019 to [application@euroacademia.org](mailto:application@euroacademia.org)

For complete details please see the conference website:

<http://euroacademia.eu/conference/9eio/>

Reference:

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