Sessions at the EAHN Third International Conference (Turin 2014) [2]

Turin, Jun 19–21, 2014
Deadline: Sep 30, 2013

H-ArtHist Redaktion

Call for Papers for Sessions at the Third International Meeting of the European Architectural History Network

[1] Missing Histories: Artistic Dislocations of Architecture in Socialist Regimes
[2] The Published Building In Word And Image

Please send your proposal before September 30, 2013, by using the special forms at www.eahn.org.

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[1]

From: Carmen Popescu <crmv@noos.fr>

Date: 2 sept. 2013

Subject: CFP: Artistic Dislocations of Architecture in Socialist Regimes

Missing Histories: Artistic Dislocations of Architecture in Socialist Regimes

Session at EAHN 2014 (European Architectural History Network Third International Meeting), Turin, Italy, June 19-21, 2014.

In both heavy and less rigid socialist regimes, architectural discourses were often the object of orchestrated tight control. Much design and comment on architectural thinking and production at the time followed a narrative that was approved – if not scripted – by the bureaucrats of ideology. However, in order to avoid control over architectural language in socialist regimes, the practice of architecture frequently found a new voice through semantics that veered away from the usual course of the discipline. A parallel approach that specifically addressed politics employed the appropriation of artistic mediums. Art confronted unwritten rules in architectural discourse in a different way, filling in the blanks with meaningful interpretations. Various forms of visual arts – from videos, photography and performances, to fictionalized narratives

used in movies and novels – allowed an introspection of crucial architectural issues which would have been difficult otherwise. Even works which were considered at the time to be purely a reflection of propagandistic rhetoric (Shostakovich's Cheriomushky, for example) raised questions about the limitations of the role that architecture could assume in socialist society. Resituated in a different semantic realm by the artistic gaze, architectural discourse was not only distorted but also dislocated. This process of deconstruction revealed architectural problems, allowing them to step into the public domain. Art, therefore, not only questioned the nature and role of architecture in those times, and the constraints shaping it, but also provided a space of (perhaps limited) freedom of debate.

We invite papers on art forms that challenged issues in architecture under socialist regimes. We intend to extend the traditional limits of Eastern European regimes and include countries like China and Cuba. We propose, at the same time, to extend the chronological frame and go beyond the fundamental moment of 1989, requesting papers that explore how the remains of socialist ideas of architecture are reciprocated by contemporary art practices engaged in recent history. How have art works, created before and after 1989 by both architects and artists, shaped a critical discourse on the architecture of the socialist regimes? What means were employed in this critical process?

Session chairs: Srdjan Jovanovic Weiss, Centre Research Architecture, Goldsmiths University of London/ Carmen Popescu, University Paris I-Sorbonne

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[2]
From: Anne Hultzsch <a.hultzsch@ucl.ac.uk>
Date: Sep 2, 2013
Subject: CFP: The Published Building In Word And Image

The Published Building In Word And Image

Session at EAHN 2014 (European Architectural History Network Third International Meeting), Turin, Italy, June 19-21, 2014.

What are the common grounds, or the points of divergence, between word and image in the dissemination of architecture? The study of word-image relations is one of the most innovative and cross-disciplinary fields to have emerged in the humanities over the last decades. Following on from what has been labelled the 'visual turn' in the 1990s, it attracts scholars from disciplines as diverse as art history, linguistics, anthropology, philosophy, or literature. This session aims at opening up this field to architectural history, proposing to explore the effect

that the coexistence of the graphic and the verbal has on the dissemination of architecture.

We invite papers that challenge the relationship between descriptions and illustrations of buildings in printed and publicly disseminated media such as newspapers, journals, pamphlets, books, or catalogues. While recent scholarship has increasingly turned to investigate 1960s and 1970s architectural journalism, we are particularly interested in the 19th and early 20th century. This period, which saw the 'discovery' of the daguerreotype, the eclipse of the engraving by the photograph, as well the rise of the architectural magazine, has been largely overlooked by research on architectural publication. We encourage papers on subjects within this time frame, but also welcome work on word-image relations in other periods.

Particularly welcome will be papers that focus on a close analysis of specific publications, genres, or published events; as well as detailed analyses of particular aspects such as captions, layout, content, use of colour, literary devices, etc. Questions discussed could include, but are not limited to: What roles do words and images, and the relationship between both, play in the dissemination of architecture? What does the image illustrate, what does the text describe? What is the effect of treating word as image, or image as text? How are hierarchies between text and graphics expressed, also in terms of content? What is the effect of new reproductive and illustrative technologies on the style of writing? How does a new medium, such as photography, change the form and content of the text?

By probing the visual and the verbal at the same time, the session intends to expand current methods of architectural historiography. In face of an ever-growing corpus of published verbal and graphic representations of architecture, we see an urgency to explore the historical implications and the development of the relationship between word, image, and building.

Session chairs:
Anne Hultzsch, University College London
Catalina Mejia Moreno, Newcastle University

Reference:
CFP: Sessions at the EAHN Third International Conference (Turin 2014) [2]. In: ArtHist.net, Sep 5, 2013 (accessed Oct 31, 2026), <https://arthist.net/archive/5841>.