



UNIVERSITY OF SPLIT

FACULTY OF HUMANITIES AND SOCIAL SCIENCES
Postgraduate Doctoral Studies in Humanities
Department for Italian Studies

ARTS ACADEMY

CROATIAN HOME

THINK ART CONFERENCE

(Split, Croatia, 12 – 14 September 2024)

Call for Papers

Venue:	Croatian Home, Tončićeva ul. 1, 21 000 Split, Croatia https://maps.app.goo.gl/r678DUusduJQkHuB19
Conference dates:	September 12-14, 2024
Abstract Submission Deadline:	May 30, 2024
Abstract acceptance:	June 15, 2024
Conference languages:	English
Conference fee:	50 Euro

Archaeological sites, between purification and conservation, between their original and newly attributed functions, and their ancient urban complexes, undoubtedly represent a creative challenge. Many Mediterranean cities are faced with the isolation of ancient cultural patrimony, while in contemporary urban topography, the restoration of classical architecture is often considered a priority. Somehow, the restoration of ancient theatres, stadiums, palaces, stages and sites represents the continuation of their original functions instead of re-evaluating the options, modernizing and revisiting them. The ancient architectural marvels, which have been the eternal inspiration to both past and new generations, could represent the incredible, distinctive settings, and thus revalue the remains of valuable ancient architecture in a modern and inventive way. The Diocletian palace and the old nucleus of the City of Split were listed as the World Heritage sites by the United Nations Educational, Scientific and Cultural Organization (UNESCO) 45 years ago. Sites like this are considered common heritage and pillars of the national identity. They witness the cultural past and represent the commitment to the future. This idea served as one of the light motifs for organizing the scientific-art conference *Think Art* with the objective of finding the common ground and in particular exploring the synergy of art and science, both being the crucial part of the identity of the city of Split and its manifold realities.

One of the important objectives of the conference is to promote cultural patrimony, questioning its relation to the performing arts, and to promote artistic values through tangible and intangible heritage with the purpose of showing its different faces. Furthermore, the objective is also to show different examples of managing historical sites and to exchange experiences regarding their revitalization through the performing arts. The idea is primarily to demonstrate how the organization of events on such cultural sites could contribute to the creation of educative models and workshops to improve the performance and visibility and to examine to what extent the creation of an international network of stakeholders, participating and contributing with their expertise and case studies, can contribute to the realization of cultural projects.

The conference aims to revisit the archaeological patrimony by enabling the artists to face the on-site challenges, and to revive the sites by raising awareness of their value challenged by the need for their preservation. It is of utmost importance to enliven the sites and enable better perception and better visibility, to find a common language to connect artists worldwide and audiences from various countries, institutions and organizations that can jointly (re)act, in the attempt to revitalize the targeted historical sites.

Furthermore, the conference questions the points where art and science intertwine and melt, and reveal the speculative spaces that essentially connect them. Both art and science are oriented toward investigating the immediate surroundings and their perception and recognition, thus opening numerous speculative spaces. The transgression and the experience, as well as the knowledge transfer, happen both in art and science, by sets of reflections and thoughts, methodologies and reflexes, or by pure intuition, producing thus tangible results, still to be explored with their similarities and differences. Eventually, the fictional spaces become spaces of realities.

The conference invites artists and researchers, experts from various fields, especially the humanities, in particular researches in philology, history, history of art, visual and performing arts, to distance themselves from the conformist past perceptions and to contribute with their expertise and research to recognise the new possibilities of symbiotic activities in art and science.

The Scientific Committee welcomes the following topics:

- art and science: relation, limits, cognates, language and didactic landscapes
- city as the platform of artistic performance through media, art, science, language and literature
- overcoming boundaries through art, science, language and literature
- cultural dialogue through art, science, language and literature
- reshaping the city through art, science, language and literature

The topics are abundant and diverse, for the conference welcomes submissions exploring the issues concerning art, performing arts, film, music, culture, literary and linguistic landscapes, speculative spaces, tradition and all its manifestations and features of the Mediterranean area.

The Conference language is English. Please send your abstracts (up to 300 words) in English, and a short bio to thinkartsplit@gmail.com by May 30, 2024. You will be informed about the abstract acceptance by June 15, 2024. The conference program will be issued by July 1, 2024.

The Organizers will cover the travel and accommodation expenses only for invited speakers.

Scientific committee:

PhD Marijana Alujević (University of Split, Croatia), Associate Professor
PhD Nedjeljka Balić Nižić (University of Zadar, Croatia), Full Professor with Tenure
PhD Josip Belamarić (Institute of Art History, Cvito Fisković Centre, Split, Croatia), Emeritus
PhD Radoslav Bužančić (University of Split, Croatia), Associate Professor
PhD Angela Fabris (University of Klagenfurt, Austria), Full Professor
PhD Giulio Mauro Facchetti (Università degli Studi dell'Insubria, Italy), Full Professor with Tenure
PhD Višnja Kačić Rogošić (University of Zagreb, Croatia), Associate Professor
PhD Antonela Marić (University of Split, Croatia), Associate Professor
PhD Nikica Mihaljević (University of Split, Croatia), Full Professor
PhD Paolo Nitti (Università degli Studi dell'Insubria, Italy), Aggregated Professor
MA Viktor Popović (University of Split, Croatia), Full Professor with Tenure
PhD Dalibor Prančević (University of Split, Croatia), Associate Professor
PhD Paolo Puppa (University of Ca' Foscari, Italy), Professor Emeritus
PhD Beata Tombi (University of Pecs, Hungary), Full Professor
PhD Ivana Tomić Ferić (University of Split, Croatia), Full Professor
PhD Nives Zudič Antonič (University of Primorska, Slovenia), Full Professor

Organisation committee:

BA Karla Božić-Petričević (University of Split, Croatia)
BA Dora Božidar (University of Split, Croatia)
MA Mira Braović-Plavša, PhD candidate (University of Split, Croatia)
PhD Helena Dragić (University of Split, Croatia), Associate Professor
MA Paula Jurišić, PhD candidate, (University of Split, Croatia)
Vanessa Kleva, PhD candidate, art director (Croatian Home, Split, Croatia)
BA Andrea Krstulović (University of Split, Croatia)
PhD Sandra Mardešić (University of Zagreb, Croatia), Associate Professor
MA Ana Plavša, PhD candidate (University of Split, Croatia)
MA Marin Spetič, mag. soc. (University of Split, Croatia)
PhD Nikola Sunara (University of Split, Croatia), Assistant Professor