

image: Detail of exhibition catalogue, 1978.

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

CSAR Centro Studi sull'Arte Russa, dell'Asia Centrale e del Caucaso

Kunsthistorisches Institut in Florenz

UCSB

A collaboration between

Ca' Foscari University of Venice, Kunsthistorisches Institut in Florenz - Max-Planck-Institut and University of California Santa Barbara

Organizers

Matteo Bertelé
Ca' Foscari University of Venice
Hana Gründler
Kunsthistorisches Institut in Florenz – Max-Planck-Institut
Sven Spieker
University of California Santa Barbara

Free admission
Info: csar@unive.it

Zoomlink: https://unive.zoom.us/meeting/register/9XIwo_f_TeGWR3tp-fKTmQ

International Workshop

CROSSING LINES, ENTANGLING HISTORIES: EASTERN EUROPEAN ART AND AESTHETIC THEORIES IN ITALY 1945 – 1991

3-4 December 2026
Aula Berengo, Ca' Foscari
Dorsoduro 3246 - Venezia

3 December

14.00–14.30
Institutional Greetings
Silvia Burini, Ca' Foscari University of Venice

Introductory Remarks
Matteo Bertelé, Hana Gründler and Sven Spieker

14.30–15.30
PANEL 1: Realism and Engagement
Chair: Matteo Bertelé

Carlos Salazar Wagner
Università degli Studi di Firenze
Dal realismo critico all'arte proletaria: Art, Politics, and Internationalism in Communist Florence (1975)

Juliane Debeusscher
Universidad Nacional de Educación a Distancia, Madrid
Arte Utile and its Multiple Readings. Socially Engaged Practices through Pino Poggi's Transnational Path

15.45-16.45
PANEL 2: Mediations 1 – Galleries
Chair: Maria Redaelli, Ca' Foscari University of Venice

Massimiliano Schiozzi
Cizerouno Associazione Culturale, Trieste
In a Border City: The Galleria dello Scorpione and the Reception of Eastern European Art in Allied-Administered Trieste, 1946–1952

Jelena Stojković
School of Arts, Oxford Brookes University
Changing Tides: Yugoslav New Tendencies at Galleria del Cavallino

17.00–18.00
PANEL 3: Mediations 2 – People
Chair: Giulia Gelmi, Ca' Foscari University of Venice

Viola Curreli-Matulienė
Vilnius Academy of Arts
Vincentas Gečas: an Artistic Bridge between Soviet Lithuania and Italy

Maria Bremer and **Ana Ereš**
Universität Wien; University of Belgrade
Beyond Reception: Biljana Tomić as an Agent of Trans-Adriatic Meaning-Making in Neo-Avant-Garde Art

4 December

9.30–10.30
PANEL 4: Avant-Garde and Nonconformism
Chair: Oliver Aas (Kunsthistorisches Institut in Florenz – Max-Planck-Institut)

Rada Georgieva
Courtauld Institute of Art, London
From Dupnitsa to the Duomo: Alzek Misheff and the Italian Framing of an Exiled Avant-Garde

Giovanni Argan
Banksy Studies Foundation Archive & Research Centre
Franco Miele and Soviet Nonconformist Art

10.45–11.45
PANEL 5: Night and (Every)Day
Chair: Hana Gründler

Li Chen
Fudan University
Kairos and Fireflies: Slouching Towards a Phenomenology of Night with Patočka and Pasolini

Ivan Landa
Institute of Philosophy of the Czech Academy of Sciences
Beyond the Religion of Everyday Life: Kosík and Pasolini on the Capacity to Act

12.00–13.00
PANEL 6: Interpretations
Chair: Sven Spieker

Jana Farská Hájková
Palacký University Olomouc; Czech Academy of Sciences
Receiving Czechoslovak Modernism: Interpreting Contemporary Czechoslovak Art in Italy, 1964–1970

Jana Ndiaye Berankova
Institute of Philosophy of the Czech Academy of Sciences
The Utopia of the Signified: Manfredo Tafuri's Interpretation of the Soviet Avant-Garde

13.00–13.30 **Closing Remarks**