Above mentioned words by Macedonios Consul, from the first half of the sixth century, are an ideal start to understand the anxiety about things remembered and forgotten that pervaded medieval society: the idea of Memory was deeply ingrained in philosophy of that time, as well as it was inherent in the artwork production.

The central topic of the international PhD student conference is artworks study that is intrinsically linked to the notion of memory. Our aims are twofold – to understand how icons, books, reliquaries and other artefacts became vehicles of meanings, meanings which are now mostly incomprehensible but must have been clear to its contemporary audience and to understand how these objects could have changed the memory of the place in which they were preserved. This colloquium sets out to ask how artworks became “monuments of unageing intellect”, as Yeats wrote in 1928. With this goal in mind, we hope to engage in dialogue across a wide range of perspectives on the sense of memory transmitted by artworks. Thus, the conference aims to raise and assess variety of issues such as the relationship with ancient art, the political use of images, the local references to the history, the artworks used as a gift, the pedagogical meaning of art, the cultural hybridization, the (mis)interpretation of the past or recreating the past by a specific use of artworks…

The conference will be held in English. Conference proceedings will also be published in English.

Candidates may submit proposals that should include an abstract (max 2500 characters) and a brief biography. To offer a paper, please contact the organisers of the conference. The final date for receipt of proposals is September 1st. Participants will be notified of the acceptance of their proposals by October 1st.

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