

Space Oddity: Exercises in Art and Philosophy

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Introduction

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In the dual role of organising committee and editors of this volume, it is with great pleasure that we write this brief introductory text to the proceedings of the 4th Postgraduate International Conference.

Ideated by Prof. Silvia Burini in 2019 and promoted by the Department of Philosophy and Cultural Heritage of Ca' Foscari University of Venice, the conference, this year in its fourth edition, boasts a, albeit young, commendable tradition.

Our work has, in fact, been brilliantly preceded by that of our colleagues in previous editions. The first conference, entitled *Text and Image. A Dialogue from Antiquity to Contemporary Age* took place on 6 and 7 June 2019 and was organised by Maria Redaelli, Beatrice Spampinato, Alexandra Timonina; organised by Giovanni Argan, Maria Redaelli, Alexandra Timonina, the second edition, entitled *Taking and Denying: Challenging Canons in Arts and Philosophy*, was held from 23 to 25 September 2020; while, the third, entitled *Behind / Beyond the Image*, was held from 22 to 24 September 2021, curated by Giovanni Argan, Lorenzo Gigante, Anastasia Kozachenko-Stravinsky. Each year, the edition of the proceedings has been curated by the re-

spective organisers, ensuring a thorough and permanent record of the work carried out.

This year's conference, entitled *Space Oddity: Exercises in Art and Philosophy* and held in Venice from 5 to 7 October 2022, featured 7 panels and the participation of 25 PhD students from universities all over the world: Italy, France, the United Kingdom, Chile, Germany, Slovenia, the Netherlands, Brazil, and Russia.

The thematic focus of this edition, an interdisciplinary analysis of the concept of 'space', aimed to explore and problematise 'space' as a cultural category through the exercise of art and philosophy.

In this first (almost) post-pandemic conference, it was possible to present papers in a dual mode, in presence and online, allowing us to enjoy the live meeting with Italian and international colleagues. The international dimension of the conference favoured the gathering and exchange of different perspectives, connecting students of the Venetian PhD in History of the Arts with other European and non-European universities.

A remarkable platform for interdisciplinary discussion and dialogue, the organization of the conference also proved to be a stimulating creative, and practical test, bringing into play different skills: planning, coordination, adherence to procedures, teamwork, text revision, and networking.

We would like to sincerely thank Professor Silvia Burini, Vice Coordinator of the PhD Program in History of the Arts and promoter of the initiative, for this excellent opportunity for professional growth and academic exchange; Professor Giuseppe Barbieri, Director of the Department of Philosophy and Cultural Heritage, for guiding us and supervising the work; and Professor Piermario Vescovo, in his capacity as Coordinator of the PhD Program in History of the Arts, for his support and trust.

Finally, we would like to thank professors, Matteo Bertelé, Elisa Bizzotto, Miriam De Rosa, Angela Mengoni, Massimo Stella, and colleagues, Maria Redaelli and Alexandra Timonina, who kindly agreed to chair the panels of this edition's conference.