



ASSOCIATION
FOR ART
HISTORY

2021 ANNUAL CONFERENCE PROGRAMME & TIMETABLE

14 – 17 April 2021
forarthistory.org.uk



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We would like to acknowledge and thank our sponsors and supporters for their generous contributions towards this event.



2021 PARTNERSHIPS & COLLABORATIONS

Each year we work with one or multiple institutions who help us host and deliver this key international event. For 2021 we have been working with the Department of Art History, Curating and Visual Studies at the University of Birmingham, and museums and galleries in and around Birmingham.

As a place Birmingham has a rich and important history and location. It connects us historically and contemporaneously to vibrant and often challenging art histories. From its Victorian status as the 'workshop of the world' and proximity to the Jewellery Quarter and the Potteries, to the world's largest collection of Pre-Raphaelite art at Birmingham Museum and Art Galleries, a home for refugees from Nazism, the cradle of Black British Art in Wolverhampton, and socially-engaged contemporary arts organisations including Ikon and Grand Union.

Even virtually, we hope to bring you a bit of brilliant Birmingham, and what it has to offer for new encounters with art history. Our thanks to Matt Clulee, Events Manager at the University of Birmingham for his time and support during the past year of uncertainty and the fantastic Birmingham art history students who took on the challenge to support the conference virtually from their own homes.



PRESTEL

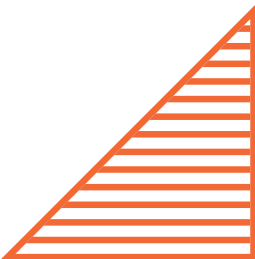
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NOTE: ALL TIMINGS ARE IN BRITISH SUMMER TIME



On behalf of the Association for Art History, I would like to welcome you to our 47th Annual Conference, the first to be presented in a fully 'virtual' format.

We are pleased to be working with colleagues at the University of Birmingham to put on our biggest conference to date. We are presenting most of the sessions from the cancelled 2020 event along with a full complement of sessions for 2021, making this a four-day event with over 350 papers and presentations from art historians, artists, curators, and researchers from all over the world.

In addition to presenting new research, hearing leading keynote speakers and sharing ideas, events such as this are important in building and developing professional networks. While we have all adapted well by imparting information digitally during the pandemic, facilitating networks has been more of a challenge. To help in this regard (while being mindful of screen fatigue!), we have created a number of events taking place during the conference, with organisations in and around Birmingham, including virtual talks and tours with the Barber Institute and Ikon Gallery, plus socials, and an opportunity to meet with our journal editors. We expect that these more casual events will help to give participants a sense of a virtual locus for the conference and give attendees an opportunity to get to know other participants.

This year's conference represents another first as it was organised with the collaboration of a Conference Committee comprising art historians from around the UK in a variety of areas of study.

We are very grateful for the work of the committee on both the selection of sessions and on keynote speakers. One of the factors the committee considered was ensuring not only a broad and diverse range of topics, perspectives and speakers but also that a variety of historical periods was reflected in the sessions and among the keynotes.

We are pleased to welcome as keynote speakers: Claudette Johnson, Keith Piper and Marlene Smith, artists and founding members of the influential BLK Art Group; Jill Burke (University of Edinburgh) on *Experiments in Renaissance Art History at the End of the World*; Eliza Garrison (Middlebury College in Middlebury, Vermont) on *Body and Space in the Uta Codex*; and David J. Getsy (School of the Art Institute of Chicago) on *How to Teach Manet's Olympia After Transgender Studies*.

In addition to our Conference Committee, we would like to thank our colleagues at the University of Birmingham, particularly Elizabeth L'Estrange, Claire Jones and Greg Salter, who have so generously given their time to help shape this event into one that we expect delegates will find stimulating and enjoyable.

Gregory Perry
CEO,
Association for Art History

QUESTIONS & ANSWERS

CONVENORS & SPEAKERS

Q. I have bought my ticket, should I keep the confirmation safe?

A. Yes, your confirmation receipt that you will have received when you booked will have a reference number (this number is important as you will need it to access the virtual platform).

If you have lost your confirmation, email:
conference@forarthistory.org.uk

Q. How do I access the Virtual System?

A. You will be sent an email 7 days prior to the conference with a link to the virtual platform (Aventri). To enter the platform, you will need the ticket reference number.

Q. Can I browse the system and get familiar with its layout prior to the conference?

A. Yes, once you have received the link, we strongly advise you to access the Virtual Platform, do the system checks on the computer/laptop you will be using and also familiarise yourself with the layout.

Q. I have bought single multiple day tickets, will one ticket access all days?

A. If you have bought for example, 2 single day tickets you will need to make sure you log in with the correct reference number which corresponds with the day of your ticket. If you have bought a Full Conference ticket the same reference number can be used for every day.

CONVENORS

Q. I am a convenor when do I log into my session on the day?

A. We ask all convenors to log into their session 45 minutes prior to the start of their session. You will virtually meet with your conference assistant who will assist you through your session.

Q. I am a single convenor and am unable to convene my session due to connectivity issues or illness?

A. If you are a single convenor, we strongly advise that you seek a back-up convenor who can assist or replace you. It may be one of your speakers or a colleague who is already attending and therefore has a ticket to enter the Virtual Platform system. Please inform Cheryl of your back-up convenor so that they can be quickly logged into your session as a host to enable them to support your session. In the event of no shows, we will ask a member of the Conference Committee to support the session.

Email Cheryl at:
conference@forarthistory.org.uk

SPEAKERS

Q. I am a speaker when do I join my session to present my paper?

A. The timetable is set out in blocks of papers ie Paper 1 and 2, Paper 3 and 4 etc and you will need to 'join' your session 30 minutes prior to the start of your pair eg if you are paper 2, you need to log in 30 minutes prior to the start of paper 1. When you are in the Aventri platform you will see a 'Speaker' tab and there you will find access to your block.

Q. Can I show a PowerPoint presentation?

A. Yes you can. It is advisable not to embed videos or clips within the presentation and to show them separately during your presentation.

Q. How do I upload a presentation to Aventri on the day?

A. When you 'join' your session the conference assistant will guide you through how to upload your presentation onto the Aventri system.

Q. I am unable to present my paper due to connectivity issues or illness – what shall I do?

A. If you are unable to present your paper live, we will upload your pre-recorded presentation.

DELEGATE

Q. I have bought my ticket, should I keep the confirmation safe?

A. Yes, your confirmation receipt that you will have received when you booked will have a reference number (this number is important as you will need it to access the virtual platform).

If you have lost your confirmation, email:
conference@forarthistory.org.uk

Q. How do I access the Virtual System?

A. You will be sent an email 2 days prior to the conference with a link to the virtual platform (Aventri). To enter the platform, you will need the ticket reference number.

Q. Can I browse the system and get familiar with its layout prior to the conference?

Y. Yes, once you have received the link you can familiarise yourself with the layout.

Q. I have bought single multiple day tickets, will one ticket access all days?

A. If you have bought for example, 2 single day tickets you will need to make sure you log in with the correct reference number which corresponds with the day of your ticket. If you have bought a Full Conference ticket the same reference number can be used for every day.

FRINGE PROGRAMME

Delegates attending the 2021 Annual Conference & Bookfair will also have access to a free varied online Fringe Programme that will run over the four days.

This year's Fringe offers a mix of live and pre-recorded events for delegates to enjoy, whether you want to go on a virtual tour, participate in a talk, socialise with other delegates, gain new insights or watch things outside of conference times. More information about each event can be found on the Conference Fringe Programme webpage:

<https://eu.eventscloud.com/website/2065/fringe-programme/>

WEDNESDAY 14 APRIL

10.30 - 11.00 BST
PRE-RECORDED EVENT
Presentation: European Research Council (ERC) by Aneta Barkley, Scientific Officer at the European Research Council Executive Agency.

10.30 - 11.30 BST
PRE-RECORDED EVENT
Charisse Kenion and Vanley Burke in conversation, Ikon Gallery.

11.00 - 11.30 BST
PRE-RECORDED EVENT
Workshop: Know Your Image Rights by Elizabeth Walley and Victoria Hooper at The Design and Artists Copyright Society (DACS).

17.30 - 18.15 BST
LIVE EVENT
Meet the Editors & Chapter Authors
Under the Skin: Feminist Art and Art Histories from the Middle East and North Africa Today (Oxford University Press, 2020).

17.30 - 18.15 BST
LIVE EVENT
Meet Members of the Association for Art History's Museums and Galleries Committee.

17.30 - 18.15 BST
LIVE EVENT
Higher Education Committee Open Forum and Launch of Decolonising Art History Resource Portal.

THURSDAY 15 APRIL

13.15 - 14.15 BST
LIVE SOCIAL EVENT
Meet Up: Association for Art History's DECR Committee (PhD & Early Career Researchers).

13.15 - 13.45 BST
PRE-RECORDED EVENT
Presentation: European Research Council (ERC) by Aneta Barkley, Scientific Officer at the European Research Council Executive Agency.

13.30 - 13.50 BST
LIVE EVENT
Meet the Publisher: Intellect.

13.45 - 14.15 BST
PRE-RECORDED EVENT
Workshop: Know Your Image Rights by Elizabeth Walley and Victoria Hooper at The Design and Artists Copyright Society (DACS).

17.00 - 18.30 BST
LIVE EVENT
Talk & Q&A: 'Objectifying Ageing' at The Barber Institute.

17.40 - 18.00 BST
LIVE EVENT
Meet the Publisher: Yale University Press - Introducing the A&AePortal.

17.40 - 18.20 BST
LIVE EVENT
Workshop: Breaking the Mould: Sculpture by Women since 1945.

FRIDAY 16 APRIL

13.30 - 14.00 BST
LIVE EVENT
Art History in an expanded field: An introduction to the work of the journal.

14.00 - 14.20 BST
LIVE EVENT
Q&A: European Research Council (ERC) with Aneta Barkley, Scientific Officer at the European Research Council Executive Agency.

17.45 - 18.00 BST
LIVE EVENT
Meet the Authors of 'A Gust of Photo-philía' and 'Arrival Cities', Leuven University Press.

17.45 - 18.05 BST
LIVE EVENT
Q&A: Know Your Image Rights with Elizabeth Walley and Victoria Hooper at The Design and Artists Copyright Society (DACS).

SATURDAY 17 APRIL

13.30 - 14.00 BST
PRE-RECORDED EVENT
Artists Talk: Haroon Mirza, Jack Jelfs and Hoor Al Qasimi, Ikon Gallery.

13.30 - 14.00 BST
PRE-RECORDED EVENT
Presentation: European Research Council (ERC) by Aneta Barkley, Scientific Officer at the European Research Council Executive Agency.

13.30 - 14.00 BST
PRE-RECORDED EVENT
Workshop: Know Your Image Rights by Elizabeth Walley and Victoria Hooper at The Design and Artists Copyright Society (DACS).

PROGRAMME
AT A GLANCE

WEDNESDAY 14 APRIL

MORNING PROGRAMME	EVENING PROGRAMME
<p>10.00 – 10.30 BST Welcome</p> <p>10.30 – 12.00 BST Fringe events including online exhibition or gallery visits, socials, workshops. Details can be found on page 5.</p>	<p>17.30 – 18.15 BST Fringe events including online exhibition or gallery visits, socials, workshops. Details can be found on page 5.</p>
	<p>18.30 – 19.30 BST KEYNOTE</p> <p>An in – conversation with Claudette Johnson, Keith Piper and Marlene Smith, artists and founding members of the influential BLK Art Group.</p>
AFTERNOON PROGRAMME	
<p>12.30 – 13.50 BST Parallel Sessions Introduction Papers 1 and 2.</p> <p>13.50 – 14.20 BST Refreshment Break</p> <p>14.25 – 15.30 BST Parallel Sessions Papers 3 and 4.</p> <p>15.30 – 16.00 BST Refreshment Break</p> <p>16.00 – 17.15 BST Parallel Sessions Papers 5 and 6. Closing comments.</p>	<p>19.30 BST Conference close: end of day one.</p>

THURSDAY 15 APRIL

MORNING PROGRAMME	EVENING PROGRAMME
<p>09.30 – 09.45 BST Welcome</p> <p>10.00 – 11.15 BST Parallel Sessions Introduction Papers 1 and 2.</p>	<p>17.45 – 18.15 BST Fringe events including online exhibition or gallery visits, socials, workshops. Details can be found on page 5.</p>
<p>11.15 – 11.45 BST Refreshment Break</p> <p>11.45 – 12.50 BST Parallel Sessions Papers 3 and 4.</p>	<p>18.30 – 19.30 BST KEYNOTE</p> <p>Eliza Garrison (Middlebury College in Middlebury, Vermont) on ‘Body and Space in the Uta Codex’.</p>
AFTERNOON PROGRAMME	
<p>13.00 – 14.30 BST Refreshment Break</p> <p>13.15 – 14.15 BST Fringe events including online exhibition or gallery visits, socials, workshops. Details can be found on page 5.</p> <p>14.30 – 15.35 BST Parallel Sessions Papers 5 and 6.</p> <p>15.40 – 16.10 BST Refreshment Break</p> <p>16.10 – 17.25 BST Parallel Sessions. Papers 7 and 8. Closing comments.</p>	<p>19.30 BST Conference close: end of day two</p>

FRIDAY 16 APRIL

MORNING PROGRAMME	<p>16.10 – 17.25 BST Parallel Sessions</p> <p>4 paper sessions: Papers 3 and 4, and closing comments.</p> <p>8 paper sessions: Papers 7 and 8, and closing comments.</p> <p>16.10 – 18.05 BST 5 paper sessions: Paper 5 and closing comments.</p>
	<p>EVENING PROGRAMME</p> <p>17.45 – 18.15 BST Fringe events including online exhibition or gallery visits, socials, workshops. Details can be found on page 5.</p>
AFTERNOON PROGRAMME	
<p>13.10 – 14.30 BST Refreshment Break</p> <p>14.30 – 15.35 BST Parallel Sessions</p> <p>4 and 5 paper sessions: Intro, Papers 1 and 2.</p> <p>6 and 8 paper sessions: Papers 5 and 6.</p> <p>15.40 – 16.10 BST Refreshment Break</p>	<p>18.30 – 19.30 BST KEYNOTE</p> <p>David J. Getsy (School of the Art Institute of Chicago) on ‘How to Teach Manet’s Olympia After Transgender Studies’.</p>
	<p>19.30 BST Conference close: end of day three</p>

SATURDAY 17 APRIL

MORNING PROGRAMME	AFTERNOON PROGRAMME
<p>10.00 – 10.15 BST Welcome</p> <p>10.30 – 11.45 BST Parallel Sessions</p> <p>6 paper sessions: Introduction. Papers 1 and 2.</p> <p>8 paper sessions: Introduction. Papers 1, 2 and 3.</p> <p>11.45 – 12.15 BST Refreshment Break</p> <p>12.20 – 13.25 BST Parallel Sessions</p> <p>6 paper sessions: Papers 3 and 4.</p> <p>8 paper sessions: Papers 4, 5 and 6.</p>	<p>13.30 – 14.30 BST Refreshment Break</p> <p>14.30 – 15.45 BST Parallel Sessions</p> <p>6 paper sessions: Papers 5 and 6 and closing comments.</p> <p>8 paper sessions: Papers 7, 8 and closing comments.</p>
	<p>16.15 – 17.15 BST KEYNOTE</p> <p>Jill Burke (University of Edinburgh) on ‘Experiments in Renaissance Art History at the End of the World’.</p>
	<p>17.15 BST Conference close: end of event</p>



BOOKFAIR
14 – 17 April

MEET THE AUTHORS,
EDITORS & PUBLISHERS

KEYNOTES

This year’s bookfair will take place online via the conference website and the conference virtual platform. During the conference click on the ‘Bookfair’ tab on the navigation bar within the virtual platform to take advantage of conference only offers.

The following exhibitors have virtual stands prior, during and post conference. Visit their stand before and after the conference at:

<https://eu.eventscloud.com/website/2065/bookfair/>

ART HISTORY

W arthistoryjournal.org.uk
T @aah_journal
I @aah_journal

BLOOMSBURY

W bloomsbury.com/uk
T @bloomsburyacad

BOYDELL & BREWER

W boydellandbrewer.com/aahaconf
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BREPOLS AND HARVEY MILLER
PUBLISHERS

W brepols.net
W harveymillerpublishers.com
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F @Brepols

BURLINGTON MAGAZINE

W Burlington.org.uk
T @BurlingtonMag
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COMBINED ACADEMIC PUBLISHERS

W combinedacademic.co.uk
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IKON GALLERY

W ikon-gallery.org/
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INTELLECT

W intellectbooks.com
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LEUVEN UNIVERSITY PRESS

W lup.be/collections/ro_aah2021
T @LeuvenUP
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I @princetonupress

YALE UNIVERSITY PRESS

W yalebooks.co.uk
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F @yalebooks
I @yalebooks

An opportunity to meet live with publishers, editors and authors.

More details about each event can be found on the Conference Fringe webpage:

<https://eu.eventscloud.com/website/2065/fringe-programme/>

WEDNESDAY 14 APRIL

17.30 – 18.15 BST

LIVE EVENT

Meet the Editors & Chapter Authors

Under the Skin: Feminist Art and Art Histories from the Middle East and North Africa Today (Oxford University Press, 2020).

THURSDAY 15 APRIL

13.30 – 13.50 BST

LIVE EVENT

Meet the Publisher: Intellect.

17.40 – 18.00 BST

LIVE EVENT

Meet the Publisher: Yale University Press

- Introducing the A&AePortal.

FRIDAY 16 APRIL

13.30 – 14.00

LIVE EVENT

Art History in an expanded field: An introduction to the work of the journal.

17.45 – 18.00

LIVE EVENT

Meet the Authors of ‘A Gust of Photo-
philia’ and ‘Arrival Cities’ Leuven University Press.

More information about each of the keynotes can be found on the Conference Keynote webpage.

<https://eu-admin.eventscloud.com/website/2065/keynotes-2021/>

WEDNESDAY 14 APRIL 2021
18.30 – 19.30 BST

An in-conversation with Claudette Johnson, Keith Piper and Marlene Smith, artists and founding members of the influential BLK Art Group.

THURSDAY 15 APRIL 2021
18.30 – 19.30 BST

Keynote lecture with Eliza Garrison, Middlebury College in Middlebury, Vermont.

Body and Space in the Uta Codex

FRIDAY 16 APRIL 2021
18.30 – 19.30 BST

Keynote lecture with David J. Getsy, School of the Art Institute of Chicago.)

How to Teach Manet’s Olympia

After Transgender Studies

SATURDAY 17 APRIL 2021
16.15 – 17.15 BST

Keynote lecture with Jill Burke, University of Edinburgh

Experiments in Renaissance Art

History at the End of the World

Wednesday 14 April 2021

ALL TIMINGS IN BST

SESSION NUMBER	SESSION NAME	FROM 09.00	10.00 – 10.30	10.30 – 12.00	INTRO 12.30 – 12.40	PAPER 1 12.45 – 13.15	PAPER 2 13.20 – 13.50		PAPER 3 14.25 – 14.55	PAPER 4 15.00 – 15.30		PAPER 5 16.00 – 16.30	PAPER 6 16.35 – 17.05	17.05 – 17.15	17.30 – 18.15	18.30 – 19.30
1	Art History, Theory and Practice for an Ecological Emergency Andrew Patrizio and Lucy Whelan	Virtual Bookfair	Welcome from the Association for Art History	Fringe Events	Opening Comments by Session Convenors	Ecological Listening: Calder Harben's <i>Bodies of Water</i> Chanelle Lalonde	Fish Against the System: Helen Mayer- and Newton Harrison's <i>Portable Fish Farm</i> (1971) Francesca Curtis	Break	The Work of Art in the Age of Ecological Exposability Lucy Steeds	Realism in Fragments: Wang Youshen's and Birdhead's Urban Ecological Mosaics William Schaefer	Break	Material Communities: Living 'with' the landscapes of the Anglo-Scottish Borderland Ysanne Holt	Landscape Representation and Sublime in the Age of Anthropocene Olga Smith	Closing comments by Session Convenors	Fringe Events	An in-conversation with Claudette Johnson, Keith Piper and Marlene Smith, artists and founding members of the influential BLK Art Group
2	Changing Approaches to Histories of British Art, 1660–1735 Lydia Hamlett and Claudine van Hensbergen					Representational Revolutions: Trompe l'oeil still life paintings, medley prints and collage in the long 17th century Freya Gowrley	English House, French Style: Striking a fashion coup with tapestry in the reign of William and Mary Amy Lim		Partners in Prints: Jacopo Amigoni, Josef Wagner and the development of the British print market Katherine McHale	The Cartographic Frontispiece as an Imperial Art Form in Restoration Britain Peter Moore		Of Britons-cum-'Others': The Imperialising force of 'Britishness' in colonial American portraits Susan Rawles	Discussion			
3	Craft and War Jennifer Way					Fighting the War through Transnational Maternal Solidarity: Examining the cultural objects of the 1958 Women's Caravan of Peace collection Valeria Fulop-Pochon	'To Exercise the Mind and Body in Healthy Activity': Craft, rehabilitation and masculinity during the Second World War Imogen Wiltshire		Crafting Resistance in and after Auschwitz: The case of Lisa Pinhas Anne Röhl	Holding onto the Thread: Latvian folk costume in post-war displaced communities Alida Jekabson		Keepsakes of Conflict: A productive duality Julia Krueger and Heather Smith	Discussion			
4	Material/Immaterial: The lives (and afterlives) of objects Lynn M Somers						Decentred Space in Claire Falkenstein's <i>Suns</i> Elizabeth Buhe		The Matter of Darkness: Rothko's late works as transformational objects Lynn M. Somers	Immaterial Matter: The politics of subverting 'feminine' space(s) in Francesca Woodman's <i>Some Disordered Interior Geometries</i> Márcia Oliveira		Materiality and Double Disappearance in Doris Salcedo's <i>Atrabilarios</i> Jamie DiSarno	Discussion			
5	Matter, (Im)materials and Materiality: On the life of digital artworks Beryl Graham and Alexandra Moschovi					Neomateriality and Cyberfeminist Artistic Practices, Then and Now Jen Kennedy	Rebuild Curve: On the materialisation of virtual models in contemporary art fabrication Frank Bauer		This is Your Wake-up Call Sarah Cook	The Artist as Avatar: Redefining materiality through LaTurbo Avedon Stephanie Kang		Resistance Digital Art in the Caribbean and Latin America: Techno-Marronage and Low Tech in Cuba and Chile (2000–2019) Mónica R. Ravelo García and Álvaro Cárdenas Castro	Discussion			
6	Museums for the Global Majority: Expanding the limits of museum practice Jennifer Reynolds-Kaye and Maryam Ohadi-Hamadani						Respect, Reciprocity, Responsibility: Indigenous values in curatorial praxis Diana Tuite and Jennifer Neptune		'Rising to the Occasion': Centring new models of collaboration in institutional curating Georgiana Uhlyarik	Museums and anti-racist activism Adiva Lawrence		Curating Communities: Co-creating a human-centred museum Sandro (Alexander) Debono	Discussion			
7	Political Appropriations Elke Krasny and Lara Perry					Living with Uncle Sam in the Islamic Republic of Iran: Anti-American iconography and the pictorial <i>jihad</i> Katy Shahandeh	Borrowed Images in 16th-Century Peasant Pamphlets and their Political Message Jonathan Trayner		'Poor Images' and Memes as Icons of the Post-digital Present Helena Schmidt and Sophie Lingg	'Blood Coming Out of Her Whatever': Sarah Levy's menstrual portrait of Trump Camilla Merk Røstvik		Colectivo Sociedad Civil: Performing civil disobedience in Peru Hansel Sato	Appropriating the Body: Coalition-making as a feminist strategy in contemporary art – for and against neoliberal politics? Hana Janečková			
8	Representing the Nation: The historic and continuing role of national art institutions Freya Spoor and Neil Lebeter					Introduction Freya Spoor and Neil Lebeter	Avoiding the 'Omniium Gatherum': National identity and collection building Melanie Polledri		European National Museums Rhetoric Sofia Mali	Representing National Heroes as Transnational Actors: Nordic studio museums Charlotte Ashby		Britain of the South: The role of Britain in New Zealand's national art institutions Anya Samarasinghe	Who is the Britain within Tate Britain: Or how can Tate critique notions of ethno-nationalism when initiating safe(r) space for People of Colour in a post-Brexit Britain? Janine Francois			
9	'The Book of the Future': Photobooks between disciplines Fiona Allen, Simon Constantine and Daniel Hartley						Polaroid, Portrait, Page: Richard Hamilton and the photobook Kevin Lotery		'To Inhabit, Uneasily, the Intersection': Germaine Krull and the photographic book Max Boersma	Cutting In: Gerhard Richter's photobooks Matthew Bowman		The Book as Stage: Ugo Mulas' New York: The New Art Scene Gloria Boeri	Walker Evans' Physiognomies Stephanie Schwartz			
10	The Real Price: Between art and the (art) market Bill Balaskas					Joseph Gillott: A Collector Commoditizing Art in 19th Century Britain Joshua Eversfield Jenkins	The True Value of Art: Investment returns using costs of production Amy Whitaker and Roman Kräussl		What's in Anonymity? An Insight into the market for indeterminate works of art Anne-Sophie V.E. Radermecker	Going Public: International art collectors in Sheffield Ashley Gallant		Emerging Models for Emerging Practices: A gallerist's perspective James Gardner	Telling Stories: Art and financial true crime Monica Steinberg			
11	Theatre, Art and Visual Culture in the 19th Century Patricia Smyth, Jim Davis, Kate Newey and Kate Holmes					The Tableau of the Féerie and Romantic Visual Aesthetics: From the drama of human intrigue to the pre-eminence of sensation and wonder Marika Takanishi Knowles	Art, Spectacle and Control: Copyright and visual culture in the 19th century Elena Cooper		Paul Delaroche's <i>Assassination of the Duc de Guise</i> and the <i>mise en scène</i> of Romantic Drama Patricia Smyth	Before and After the Duel: Delaroche in the genealogy of Gérôme's <i>Duel after the Masquerade</i> Stephen Bann		Time and Again: Staging Pompeii in 19th-century London Sophie Thomas	Panoramic Spectacle of History in Contemporary Museum Practices: Yadegar Assisi's <i>Pergamon Panorama</i> under the light of Lawrence Alma-Tadema and Jean-Léon Gérôme Gülru Çakmak			
12	Toxic Masculinity (Classical to Contemporary) Carol Richardson and Lucy Weir					'A Kind of Love-as-Violence, and Violence-as-Love': Jenkin Van Zyl's <i>Looners</i> (2019), gendered violence and pleasure in performance art Harriet Curtis	Redefining Public Space, Activism and Feminist Art in Pakistan under Zia-ul-Haq's Islamisation Regime Amina Ejaz		Regenerating Italian Masculinity after the First World War: Gabriele D'Annunzio and the Futurists during the 1919 occupation of Fiume (Rijeka) Ana-Maria Milčić	Greek/Russian Heroes: Classical nudes by Andrei Ivanov Weronika Malek-Lubawski		Losing Control: Body Art's Toxic Masculinity, c. 1970s Kristen Carter	Delacroix's Misogyny Allison Leigh			
13	Troubling Borders: Art worlds in sites of conflict Edwin Coomasaru, Sarah Kelleher and Rachel Warriner					Collective Re-worlding: Queer curatorial models Quinn Garrison	Across Borders and Firewalls: Collective action, community and Electronic Civil Disobedience at the US/ Mexico border Elara Kyffin Shurety		Iranian Art and the Global: Cementing and circumventing the border Leili Sreberny-Mohammadi	Northern Ireland on the Borders of Documentary and Abstraction Catherine Spencer		Destroying the Art Object to Revel in the Debris: An exploration of Maria Kulikovska's <i>Army of Clones</i> and <i>Let Me Say: It's Not Forgotten</i> Kalyna Somchynsky	Discussion			
14	Workshop: Working Together to Expand the Pool of Art History Students Hilary Robinson and Edward Wouk								Presentations	Presentations		Workshop Discussion	Workshop Discussion			

Thursday 15 April 2021

ALL TIMINGS IN BST

SESSION NUMBER	SESSION NAME	FROM 09.00	09.30 – 09.45	10.00 – 10.10	PAPER 1	PAPER 2	11.15 – 11.45	PAPER 3	PAPER 4	13.00 – 14.30	PAPER 5	PAPER 6	15.40 – 16.10	PAPER 7	PAPER 8	17.15 – 17.25	17.45 – 18.15	18.30 – 19.30
					10.10 – 10.40	10.45 – 11.15		11.45 – 12.15	12.20 – 12.50		14.30 – 15.00	15.05 – 15.35		16.10 – 16.40	16.45 – 17.15			
1	Challenging Legacies in Post-Colonial and Post-Socialist Notions of Place Karen von Veh and Landi Raubenheimer	Virtual Bookfair	Welcome from the Association for Art History	Opening Comments by Session Convenors	Space, Place and Performativity in Marco Cianfanelli's <i>Shadow Boxing</i> Brenda Schmahmann	A Landscape for War – Depictions of the Scottish Gàidhealtachd, trauma and militarism in the era of post-colonialism Alex Boyd	Break	This Place is Sacred: Ntaba kaNdoda Mountain Thando Mama	Occupying Space: Land art and the Red Power movement, c. 1965–78 Scout Hutchinson	Break & Fringe Events	From Louverture to Lenin: Haiti, Russia and the dilemma of post-coloniality Yulia Tikhonova	Queering the Soil: Reclaiming landscape, place and identity in queer artistic practices in Cyprus Elena Parpa	Break	Closing and Reopening of Memory and Identity in O Brasil, from Jaime Lauriano Fernanda Bernardes Albertoni	The 'In-between Space' in the Europa and the Bull Myth through its Visual Representation: Constructing cultural narratives within and throughout Europe Themis Veleni	Closing comments by Session Convenors	Fringe Events	Keynote lecture with Eliza Garrison (Middlebury College in Middlebury, Vermont) on 'Body and Space in the Uta Codex'
2	Connectivity, Transcultural Entanglements, and the Power of Aesthetic Choices in Africa Vera-Simone Schulz and Abidemi Babatunde Babalola				Visualising Kingship in Early Solomonic Ethiopia Jacopo Gnisci	Southern Africa and Indian Ocean Interactions: What we know, what we think we know and what we don't know Shadreck Chirikure		Photographic Entanglements: Doric column imperial studio backdrop in Cameroon Valentine Nyamndon	Defiant Devices: Querying African aesthetics, hybrid identities and photographic expression across Africa Clare Patrick and Stephani Müller		On the Mimetic Qualities of Bowls, Coins and Mosques on the Medieval Swahili Coast Jeffrey Fleisher	Interwoven Entanglements: How Dyuyla weavers are finding creative roots in the past, aesthetic adaptations in the present, for design responses in the future Emma Wingfield		Dynamics from the West: Elements of Western street carnival in the celebration of Oranyan Festival Emmanuel Bola Akinpelu	Aesthetic Influences of Cultural Nationalism and Decolonisation in Nigerian Contemporary Art Jonathan Adeyemi			
3	Contemporary Art, Health and Medicine Imogen Wiltshire and Fiona Johnstone				Nurturing Relationships across Art, Health and Medicine Catherine Baker	Other People's Practices: Who are the Other People? Sheelagh Broderick		Waiting Room: A case study on women healers and patients on the periphery of medicine Waiting Room Project Flóra Gadó, Eszter Lázár, Edina Nagy and Eszter Óze	<i>Gender Scars</i> : Wounds, trauma and recovery through women artists in China and beyond Rachel Marsden and Linda Jean Pittwood		Queering Biotechnologies: Redefining gender representation through contemporary medical practices in 21st-century moving-image art Elisabetta Garletti	Histories of Black Women and the Medical Archive: Performing trauma and healing in the era of Black Lives Matter Evi Papadopolou		Bodies Speaking: Embodiment, illness and the poetic materiality of puppetry/object practice Marina Tsaplina	<i>Curare</i> : On taking care – medicine, history, botany and art in Uriel Orlow's work Vanessa Badagliacca			
4	Critical Digital Art History: Interface and data politics in exhibitions, museums and collections Anna Dahlgren and Amanda Wasielewski				Critical Digital Art History 1: Institutions and Platforms The Age of <i>Datum</i> in Art History or Data as a Methodological Paradigm Valeria Federici	Critical Digital Art History 1: Institutions and Platforms Global Digital Museum Narratives: Representation, authorship and audiences Maribel Hidalgo-Urbaneja		Critical Digital Art History 1: Institutions and Platforms The Concealed Door: Digital interfaces and art audiences Valentina Vavassori	Critical Digital Art History 1: Institutions and Platforms Expanding the Vitrine: Co-Curation in digital space (artists, young people and researchers) Leah Lovett, Valerio Signorelli and Duncan Hay		Critical Digital Art History 2: Data and Critical Theory Towards a Critical Technical Practice in Digital Art History Leonardo Impett and Fabian Offert	Critical Digital Art History 2: Data and Critical Theory Agents of Mediation: What is at stake at the interface? Kitty Barneveld		Critical Digital Art History 2: Data and Critical Theory Relational Materialism and Technoecological Sense – A philosophical approach to digitisation Sebastian Rozenberg	Critical Digital Art History 2: Data and Critical Theory Indexicality in the Digital Repository of the Online Picasso Project (OPP) Enrique Mallen			
5	Displaying Art in the Early Modern Period (1450–1750): Exhibiting practices and exhibition spaces Pamela Bianchi				'A Curious Collection of Pictures': A 1697 Edinburgh auction Antonia Laurence-Allen	From Ordinary to Extraordinary: Domestic space and the display of art Hila Manor		The Ephemeral Façade of Cardinal de Solis' Palace: Politics and aesthetics in 18th century Rome Ginevra Odone	Displaying Art in a Sacred Space: The artworks for the <i>Trinunfo</i> of St Ferdinand in Seville Cathedral (1671) Carmen González-Román and Hilary Macartney		The Discourse of the Salon Isabelle Pichet	'A Treasure of Riches and Curiosities': Politics of display at the Garde-Meuble de la Couronne, 1680–1789 Barbara Lasic		Royal Spectacles: Exhibition practices and the <i>Académie</i> in 18th century France Mandy Paige-Lovingood	The Imagery of the Exhibition Space in the Early Modern Period: Reasons for a research Pamela Bianchi			
6	Exhibiting Craft: Histories, Contexts, Practices Claire Jones and Inés Jorge				Marcia Tucker's Domestic Politics: Art and Craft in the 1990s Elyse Speaks	Displaying technical gestures in craft-related exhibitions Inés Moreno		Exhibiting Greek Embroidery in Britain during the Second World War Lenia Kouneni	Crafting Italy: Intersections of art, craft and design in the exhibition <i>Italy at Work: Her Renaissance in Design Today</i> Kate Devine		Beyond Craft: Exhibiting Textile practices in the art museum Ann Coxon	Craft as Contemporary: The Museo del Barro in Asunción Sofia Gotti		'Shifting Ground': The Glasgow Society of Lady Artists and altering Glasgow's exhibition culture Karen Mailley-Watt	Exhibitions of British Craft between the Wars Imogen Hart			
7	Female Art Dealers in Mid-20th-Century Britain Abi Shapiro and Sarah Victoria Turner				A Life in Art: Revealing the impact and methods of Lucy Wertheim, patron, collector and art dealer Karen Taylor	Modern Gallerists: Women and the retail of craft in interwar London Helen Ritchie		Re-Evaluating the Duchess of Cork Street: Lillian Browse Helena Cuss	The Hanover Gallery and Queer Representation in Post-War London Cherith Summers		Lea Bondi Jaray in the Mirror of Mary Swanzy Cai Lyons	Ruth Borchard as Collector and Commissioner of Modern British Self-Portraits Philip Vann		Modernist Innovator: Peggy Guggenheim and Guggenheim Jeune, London 1938–39 Simon Grant	Alannah Coleman: Curating international post-war art in London Simon Pierse			
8	Global Art History and the Imbalance of Power Khadja von Zinnenburg Carroll, Stacey Kennedy and Azadeh Sarjoughian				The Abbey as an Artist Colony Rex Butler and A.D.S. Donaldson	Peripheral Visiting: Gathering through the image Astrid Nicole Korporaal in conversation with Elizabeth Povinelli and The Karrabing Film Collective		The Early Black Printmakers in South Africa Pfunzo Sidogi	Techno-Utopias as Method: Nat Muller in conversation with Heba Y. Amin Nat Muller and Heba Y. Amin		Rampaging the Global in Art History: Decoloniality and the work of Kent Monkman Renate Dohmen	Unsettling the archive: Women and the Danford Collection Stacey Kennedy		A Polyphony of Encounters Barbara Preisig	Position Paper and Roundtable Discussion with Dorothy Price			
9	Reanimating the Past: Embodied knowledge as art-historical method Juliet Bellow and Meredith Martin				'A Ballet is a Painting': Researching ballet masters' drawings by means of line and gesture Pauline Chevalier	'Animated Affects': An essay on applying 17th-century gesticulation to dance reconstruction Anastasia Zolotukhina		Rodin and Pain Natasha Ruiz-Gómez	Ambidextrous Stoss Ruth Ezra		Warhol in Safariland John R. Blakinger	'A Vitalisation in Space': African American artists reinvent African sculpture at mid-century Abbe Schriber		Embodying Gu: The reproduction of antiquities in High Qing China Kexin Ma	Stereoscopic Sites: Theories of embodiment and axonometric design, c. 1850 J. English Cook			
10	The Big Screen: Art history and British cinema (Sponsored by The Paul Mellon Centre) Mark Hallett and Lynda Nead				British New Wave Cinema as Intermedial Phenomenon: Investigating visual style in <i>A Taste of Honey</i> (1961) through contextualised ekphrasis Melanie Williams	Inter(In)Animations between Film and Early Performance Art in Britain: Ian Breakwell and Mike Leggett's <i>UNWORD</i> (1969–70) Heike Roms		A Studio Picture Pictures a Studio: On Alexander Korda, Rembrandt and Robert Vas John Wyver	'The Art of the Screen': George Pearson, Edward Carrick and the role of the artist in British cinema Inga Fraser		Films on Art: Artistic innovation and the art-film dilemma in 1970s Scotland Marcus Jack	The Black Urban Film as a Social Aesthetic Clive James Nwonka		The Rainbow's Gravity: Chromatic materiality in British painting and cinema Kirsty Sinclair Dootson	Roundtable Discussion			
11	The Social Life of Sculpture Christian Berger and Heather Diack				Transatlantic Nelsons: Material simulations and imperialist ironies in Vieux-Montréal Dominic Hardy	Suspended Partnership: The sculpting of Rhodesian race relations Vajdon Sohaili		<i>Deborah, Jerusalem and The City in Her Desolation</i> Leah Modigliani	Sculpture and Holocaust Memory in 1990s America Chloe Julius		Phantoms: Lynda Benglis, Robert Smithson and the hyperventilation syndrome circa 1970 Kenneth White	Dressing Images: Sculpture and sumptuary law in 18th-century New Spain Samuel Luterbacher		'Food for Thought': Spatial and cultural memory in the work of Saudi artist Maha Malluh Khulod M. Al-Bugami	Intimacy and Public Space: Lydia Ourahmane's 'The You in Us' Natasha Adamou			
12	The Virgin as <i>Auctoritas</i> : The authority of the Virgin Mary and female moral-doctrinal authority in the Middle Ages (Sponsored by ICMA) Francesca Dell'Acqua				Photios and the Image of the Mother of God in Hagia Sophia, Constantinople Mary B. Cunningham	The Theotokos and the Widow of Zarepta: Women's authority as widows and prophets Barbara Crostini		Elevation of Mary's Authority in Late Antiquity: Her depiction on the jewelled throne and the footstool Ernesto Mainoldi and Natalia Teteriatnikov	The Coronation of the Virgin as the Queen of City-States Kayoko Ichikawa		Icons of Authority: New light on the competition between images and relics in Trecento Rome Claudia Bolgia	'All Glory is in the King's Daughter': Depictions of the Virgin as Empress in the late Byzantine world Andrei Dumitrescu		Sainte Foy and the Medieval Imaginary of Female Sacred Power Bissera V. Pentcheva	Female Authority, Ecclesiology, and Micro-Architecture in Scandinavian Medieval Art Kristin B. Aavitsland			
13	Why Trompe l'Oeil? The Art of Deception Across the Boundaries of Time and Space Stacey Pierson and Chih-En Chen				Narcissus' Pool and the Reflection of Deceptive Art in Pompeii Abigail Walker	Sight, Presence and Feeling: <i>Trompe l'oeil</i> and the evocation of empathy in late Medieval and early modern art Susan Barahal and Elizabeth Pugliano		Beyond <i>Trompe l'Oeil</i> : John Singleton Copley's vital portraits in enlightened Boston Caroline Culp	Re-Mediation and Feminine Space in High Qing China Chih-En Chen		Artificiality in the 18th-Century British Country House Dinner Alyssa Myers	Relics and Replicas: John F. Peto's <i>Reminiscences of 1865</i> Hélène Valance		Wassily Kandinsky and the Gestalt Laws of Visual Perception Anne Grasselli	A Contemporary <i>Take on Trompe l'Oeil</i> : Michelangelo Pistoletto's <i>Mirror Paintings</i> Roberta Minnucci			

Friday 16 April 2021: morning

ALL TIMINGS IN BST

SESSION NUMBER					INTRO	PAPER 1	PAPER 2			PAPER 3	PAPER 4			
	SESSION NAME	FROM 09.00	09.30 - 09.45	10.00 - 10.10	10.10 - 10.40	10.45 - 11.15	11.15 - 11.45	11.50 - 12.20	12.25 - 12.55	12.55 - 13.05	13.05 - 14.30			
1	Challenging Orientalism: New questions of perception and reception Emily Christensen and Erica Payet	Virtual Bookfair Open	Welcome from the Association for Art History	Opening Comments by Session Convenors	Developing Orientalism: 'Potential history' and the exhibition of Victorian glass-plate negatives Sean Robert Willcock	The Orient Within: Spanish and Moroccan perspectives Claudia Hopkins	Break	Passage to the Orient (1993): Reassessing the role of the 'Orient' as 'avant-garde' during the rise of globalisation Clarissa Ricci	Orientalist Collections in the Middle East: Taste as knowl- edge and shifting narratives Nadia Radwan	Closing comments by Session Convenors	Break & Fringe Programme			
2	Exiled and Female: Visualising identity in the work of women artists Carmen Gaitán Salinas and Mari Paz Balibrea				Hilde doesn't exist: Exiled and female at the Bauhaus and beyond Sara Torres Vega	Strolling along the Green Line: Exploring narratives of exile, identity and belonging within a divided capital Maria Photiou		Home and History: The embodiment of memory and exiled longing in the work of Maria Magdalena Cam- pos-Pons Gwen A. Unger	Fiona Tan's <i>Providence</i> (2008): Inhabiting the world as a 'professional foreigner' Vivian K. Sheng					
5	Provincialising Impressionism Samuel Raybone				Pluralities of Experience: Impressionisms as constellations of mobility Emily C. Burns and Alice M. Rudy Price	Provincialising Impressionism in the 19th Century Allison Deutsch		Whistler, the Chincha Islands War and the International Battle for Guano Alexis Clark	An Arctic Impressionism: Anna Boberg and the Lofoten landscape Isabelle Gapp					
6	'Queer' 'British' 'Art'? – Theory and practice since 1970 Theo Gordon				Ecstatic Antibodies: Resisting the AIDS mythology Theo Gordon	Sunil Gupta's Queer Family Photography Greg Salter		'Defined by Her Absence': Yve Lomax and the queer dissolution of seeing Kimberly Lamm	Discussion					
7	Re-Writing the Canon: New directions in art writing Sophie Hatchwell and Sam Rose				Where Angels Fear to Tread: Mazhar Şevket İpsiroğlu's canonisation of Şiřah Kalem Ambra D'Antone	A Fiction of Our Time? Writing China's photobooks Rachel Marsden		Retaining the Object in the Absence of Vision: Translation and re-presentation in the writing of Robert Smithson and Kenneth Goldsmith Benjamin Jenner	Allegorical Narcissists and Analogical Mystics: Geeta Kapur writing women's work, 1968–93 Meghaa Ballakrishnen					
8	Surrealism and Scotland Patricia Allmer, Gráinne Rice and Susannah Thompson				Surrealism and its Heritage – Edinburgh College of Art and the University of Edinburgh: A case study Patricia Allmer	Three Scottish Surrealists: Sulter, Douthwaite, Flannigan Susannah Thompson		Steven Campbell: Surrealist affinities Gráinne Rice	The Spookier School: (Anti-) Surrealism in Glasgow (a contemporary artist's perspective) Laurence Figgis					
9	The Laws that Bind Us Ashley Gallant and Estelle Derclaye				Case and Effect: Vasari's alternative facts of Dürer's lawsuit in Venice Grischka Petri	Photographers Build Their Cameras: Berenice Abbott, Ansel Adams and the US patent record Maria del Carmen Barrios-Giordano		[To view this image, refer to the print version of this title.]: Art history in the UK and the barriers of communication Oğulcan Ekiz	Museum Acquisitions Committees and Their Role in Shaping Cultural and Financial Legacies Lorraine Lezama Lazard					
11	Visual Art and the Middlebrow Michael Clegg and Rebecca Savage				Contempt for the Cherub: The people's angel Harriette Peel	After the End of Iconography: 'Bildungsbürgertum' and visual culture Hans C. Hönes		Interwar Art Magazines as Middlebrow Spaces Emma West	Middle-Browing High Art: Blockbuster exhibitions and expanding audience Anna Lawrenson and Chiara O'Reilly					

SESSION NUMBER					INTRO	PAPER 1	PAPER 2			PAPER 3	PAPER 4			
	SESSION NAME	FROM 09.00	09.30 - 09.45	10.00 - 10.10	10.10 - 10.40	10.45 - 11.15	11.15 - 11.45	11.50 - 12.20	12.25 - 12.55	12.55 - 13.05	13.05 - 14.30			
3	Jewish Visual Culture in Modern Europe (c.1840–1940) Tom Stammers	Virtual Bookfair Open	Welcome from the Association for Art History	Opening Comments by Session Convenors	The Man in the Suit: Looking Jewish in Fin-de-Siècle Vienna' Jonathan Kaplan	The Jewish Look: Unpicking the contribution of Jewish fashion designers to London's interwar ascendence as a creative fashion city Bethan Bide	Break	Samuel Hirszenberg's Entangled Worlds: A Polish-Jewish artist in fin-de-siècle Łódź Mirjam Rajner	An Invisible Avant-Garde: Jewish collectors and patrons in Bucharest, 1915–1930 Alexandra Chiriac	XXX	Break & Fringe Programme			
4	Pre-Modern Women as Artists, Patrons and Collectors Jamie Edwards, Elizabeth L'Estrange and Edward Wouk <i>All day session</i>				'Master' was a Woman: The case of illuminators in Bruges (c. 1455–c. 1540) Patricia Simons	Women and the World of Early Modern Playing Cards Kirsten Burke		Botanical Women as Artists, Patrons and Naturalists (1620–1760): An ecofeminist and post-colonial perspective Kimberly Glassman	Female Authorship and the Reception of Islamic Art in Venetian Needlework of the 16th Century Robert Brennan					
10	Video Art and Africa Katarzyna Fałeczka and Gabriella Nugent <i>All day session</i>				The Revolution will be Live: Video and mediated citizenship in neo-colonial Africa Nomusa Makhubu	Travelling Sprits: Music videos and the globalisation of the Vodun archive Niklas Wolf		The Use of Digital Technologies in Video Art: Somewhere between fiction and play Soukaina Aboulaoula	Sites of Retrospective Reading: Video art and distant pasts Katarzyna Fałeczka					

Friday 16 April 2021: afternoon

ALL TIMINGS IN BST

SESSION NUMBER		INTRO	PAPER 1	PAPER 2		PAPER 3	PAPER 4			
	SESSION NAME	14.30 - 14.40	14.40 - 15.10	15.15 - 15.45	15.50 - 16.20	16.20 - 16.50	16.55 - 17.25	17.25 - 17.35	17.45 - 18.15	18.30 - 19.30
12	A Moving Experience: Exhibition infrastructures and the portability of art Nushelle de Silva	Opening Comments by Session Convenors	The Lady and the Unicorn at Sea: Loaning tapestry masterpieces in the post-war era (1946–48) Iñigo Salto Santamaría	Local Displacements and the Disruption of Social Borders: <i>Le Musée Précaire Albinet</i> by Thomas Hirschhorn Beatriz Martínez Sosa	Break	Eternity on the Move Fernando Domínguez Rubio	An Ecosystemic Approach to Art and Sustainability Seulkee Kang	Closing comments by Session Convenor(s)	Fringe events	Keynote lecture with David J. Getsy (School of the Art Institute of Chicago) on 'How to Teach Manet's Olympia After Transgender Studies'
15	Smell and Stereotype in 18th- and 19th-Century Visual Culture Ersy Contogouris and Érika Wicky		Living Made Easy: The fashionable 1830s flâneur's accessory to avoiding city stench and miasma Kris Belden-Adams	Fragrant Femininity and Women Artists: Disrupting the scented stereotype Christina Bradstreet		Gender and Sensitivity to Smells at the Salon Érika Wicky	Perfumed Promises: Delettrez's Amaryllis du Japon advertisements (1891–94) Hyoungee Kong			
16	Surrealism in 1960s and 1970s Latin America Paulina Caro Troncoso		Surrealist Utopias and the Cuban Revolution Anne Foucault	Paris Goes to Cuba: Surrealism, Third World solidarity and Black Power Claire Howard		Towards a Definition of a Revolutionary Subject: Roberto Matta's 'La Guerrilla Interior' Paulina Caro Troncoso	Surrealism, Occult Rituals and Women Artist Networks in 1960–79 Latin America: Leonora Carrington's visual and literary path to Mexico's women's liberation movement Pauline Holzman			
17	The Big Data Archive: Ed Ruscha's Streets of Los Angeles Nathaniel Deines and Zanna Gilbert		Zombie Realism: Ed Ruscha, history and contingency Andrew Witt	Picture <i>Pars Pro Toto</i> : Periphery as motif and concept in the work of Ed Ruscha and Robert Smithson Ursula Klammer and Timm Kroner		Unseen Freeways: Glimpsing the city's unconscious in Ruscha's archive Jon Leaver	Tracking Shots and Deadpan Photography, or Presence and Absence in Ruscha's Sunset Boulevard, 1966 Mark Shiel			
18	The Plantation Complex Emilia Terracciano and Anna Arabindan-Kesson		Donald Locke: Plantation Studies Giulla Smith	Simryn Gill's Becoming Palm (2018) Emilia Terracciano		Volumetric Space and Donald Locke: Artistic attempts to understand a context Tiffany C Boyle	Visuality and the Plantationocene: The panoramas of Regina Agu Allison K. Young			
19	The Space Between Non-Arts and Fine Arts: Confronting gender and the decorative arts, 1500–1800 Samantha Chang and Lauryn Smith Moderator: Tara Hamling		"Pictures of Men, Birds, Beasts and Flowers": Susanna Perwich and the mysteries of LACMA's 17th-century needlework cabinet Isabella Rosner	Renaissance Birth Trays and the Power of Women: Celebratory gifts or moral reminders? Serenella Sessini		Behind the Painted Gems: Three Medici women's jewellery inventories Claire Litt	Materialising Trade, Conquest and Dynasty in the Cabinets of Amalia van Solms-Braunfels (1602–75), Princess of Orange Lauryn Smith			
20	What's Love Got to Do with It? Queer-feminist desires in researching and writing art histories James Bell and Aleksandra Gajowy		Close Encounters: Experiences of self in the Leonor Fini archives Andrea Kollnitz	Affect and the Abject: Trash(ly) desires in queer artistic practice Daniel Fountain		Re-articulating Embodied Subjectivity/Maria Lassnig and Carol Rama Ileana Arnaoutou	Discussion			

SESSION NUMBER		PAPER 5	PAPER 6		PAPER 7	PAPER 8			
	SESSION NAME	14.40 - 15.10	15.15 - 15.45	15.50 - 16.20	16.20 - 16.50	16.55 - 17.25	17.25 - 17.35	17.45 - 18.15	18.30 - 19.30
3	Jewish Visual Culture in Modern Europe (c.1840–1940) Tom Stammers	‘Russian/Exotic/Jewish’: Dora Gordine (18957–1991), sculpture and identity in the UK 1928–1940 Jonathan Black		Break			Closing comments by Session Convenor(s)	Fringe events	Keynote lecture with David J. Getsy (School of the Art Institute of Chicago) on ‘How to Teach Manet’s Olympia After Transgender Studies’
4	Pre-Modern Women as Artists, Patrons and Collectors Jamie Edwards, Elizabeth L’Estrange and Edward Wouk All day session	Transgressing Reflected Selves: Women’s self-portraits of pre-modern China Mariana Zegianini	Women and the Architectural Culture in Mamluk Cairo Amina Karam		Where Are Women Artists in Colonial Mexico? Decolonial alternatives to the understanding of art making Elsaris Núñez-Méndez	Mapping Global Trajectories of Women Makers: Processes and findings Tanja L. Jones, Doris Sung and Tracy Chapman Hamilton			
10	Video Art and Africa Katarzyna Fałeczka and Gabriella Nugent All day session	Repetitive Rituals: Wangechi Mutu and Kitsuo Lynn Lelliott Gabriella Nugent	FUTURE-WORLD-EXV: Re-imagining gazes of feminine models in contemporary visual culture through video art Wilfred Ukpong		At the Edges of Empire Ian Bourland	Cryptographic Video: CUSS Group’s Video Party 4 (2014) Delinda Collier			

SESSION NUMBER			PAPER 1	PAPER 2		PAPER 3	PAPER 4	PAPER 5		
	SESSION NAME	14.30 - 14.40	14.40 - 15.10	15.15 - 15.45	15.50 - 16.20	16.20 - 16.50	16.55 - 17.25	17.25 - 17.55	17.55 - 18.05	18.30 - 19.30
13	From Canvas to Stage: The visual artist as opera scenographer Hannah Chan-Hartley and Corrinne Chong	Opening Comments by Session Convenors	The Rise and Fall of <i>Regiethater</i> , or 'Opera Through Other Eyes' Diane V. Silverthorne	Uncomfortable Allegiances: Maurice Denis and Vincent d'Indy's <i>La Légende de Saint Christophe</i> Rachel Coombes	Break	Staging Neo-Classicism between Interwar Paris and Berlin: Giorgio di Chirico's designs for Ernst Krenek's <i>Leben des Orest</i> John Gabriel	<i>Shanawdithit</i> : 'confronting different eyes in different ways' (bell hooks) Natalie Rewa	Collaborative Collision: David Hockney, John Dexter and Erik Satie's <i>Parade</i> R. Scott Blackshire	Closing comments by Session Convenors	Keynote
14	Graphically Graphic Art: The making of modern print erotica, 1850-1950 Abbey Rees-Hales and Camilla Smith		'Under the Empire of Feelings': The Belgian porn ban, 1891 Leon Janssens	Dirty Picture: Erotic prints of Bengal in the late 19th and early 20th century Arundhati Dasgupta		Pornographic Traversals: Erotic novelettes, 'obscene' images and grassroots archiving in Mexico Zeb Tortorici	Touchy Subjects: (Photo)graphic representations of interwar British nudism Tania Cleaves	The Lure of the West: Consumer culture, modernity and the making of print erotica in post-Second World War Austria Paul M. Horntrich		

Saturday 17 April 2021

ALL TIMINGS IN BST

SESSION NUMBER	SESSION NAME	FROM 09.00	10.00 - 10.15	10.30 - 10.40	INTRO	PAPER 1	PAPER 2	11.45 - 12.15	PAPER 3	PAPER 4	13.30 - 14.30	PAPER 5	PAPER 6	15.35 - 15.45	16.15 - 17.15	17.15
1	Art Disputes: Conflict and competition across the ages Edward Payne and Bernadette Petti	Virtual Bookfair	Welcome from the Association for Art History	Opening Comments by Session Convenors	Triumph of the Underdog: From Bernini's clay modelli to the paragone of materials Fiona Sit	'A Sensitive Man... At Fair Prices': Marble and funerary monuments in 19th-century Paris Kaylee P. Alexander	Break	Who's Afraid of Raphael? Nicola Consoni at Frogmore Stefano Cracolici	The Appropriation of the Image: The battle over Caspar David Friedrich's Tetschen Altarpiece Sander Oosterom	Break & Fringe Events	Photographic Self-Portraits as Comments on the Paragone Debate Zsuzsanna Szegedy-Maszák	Peter Fuller: The aesthetic dimension vs the 'mega-visual tradition' James A. Brown	Closing Comments by Session Convenors	Keynote lecture with Jill Burke (University of Edinburgh) on 'Experiments in Renaissance Art History at the End of the World'	Conference Ends	
2	Art into Pop (Redux) Gavin Butt				Punk into Art: Ruth Novaczek and Ann Robinson Rachel Garfield	Transferable Skills: The Portsmouth Sinfonia, art school, and experimental music John Beck		Oblique Strategies: Watford College of Art and avant-pop in the 1960s and 70s Matthew Cornford	1980s Leeds, the Dada spirit and rock as a weapon John Hyatt		Electric Shock: Synth Pop, Queerness and the Art School Avant-Garde Gavin Butt	Discussion				
3	Art, Obscurity, and the Politics of Rescue Amy Tobin and Flora Dunster				Opening Discussion Amy Tobin and Flora Dunster	Consuming Artistic Withdrawal Neil Clements		'The Art of Our Time is Pale': Obscuring the art of the Weimar Republic Mary-Ann Middlekoop	Inspiration Archives and the Politics of Authenticity Eleanor Roberts		Blur, Blackness and Die Brücke Joseph Henry	Anti-Oedipal Filiations and the Obscure Ends of the Avant-Garde Jenevive Nykolak				
4	Climates of Colonialism Julia Lum and Gabrielle Moser				Nineteenth-Century Climate Adaptation and the Architecture of Acclimatisation Kathleen Davidson	Fire Alan McFetridge		Water is Life: The sensual and affective politics of Rebecca Belmore's <i>Fountain and Freeze</i> Elizabeth Went	Alberta Whittle: The Other Side of a Heatwave is a Hurricane Giulia Smith		Epidemic Landscapes: The Visual Culture of Nineteenth-Century Medical Topography in Britain and India Amanda Sciampacone	Making and Sensing Climate at Kew Nicholas Robbins				
5	Exploring Diversity in Public Sculpture Klaira Angelou				Art Placed: Assessing the significance of site-specificity towards diversity in post-war public sculpture in London Lim Shujuan	Cultural Value, Celebrity and Public Sculpture in the UK David Wright		Conveying Ethnic Identity and Diversity via Public Sculpture in the Global City Menno Hubregtse	Why Have there been no great Greek women sculptors? Klaira Angelou		Identity Politics and Cultural Hybridity in Zheng Bo's <i>Sing for Her</i> Timothy Tin Ping Yeung	Discussion				
6	Exploring the Plurality of Artists' Practices: Artists as dealers and agents Adriana Turpin and Marie Tavinor				The Plurality of Weavers' Practices in Renaissance Italy Carlo Scapecci	Jacques Aved, a Portraitist, Diplomat and Dealer during the Reign of Louis XV Christine Godfroy-Gallardo		The Role of Artists as Agents and Dealers in Building the Art Collection of Count Saverio Marchese (1757-1833) Krystle Attard Trevisan	'A Peculiar Accident': The artist as insurance underwriter Avigail Moss		Shaping the Art Market in the 1930s and 1940s: Giorgio de Chirico and self-promotion Caterina Caputo	Modernist Market Making: The Case of Henri 'Le Douanier' Rousseau Kathryn Brown				
7	From Keeper to Maker: British curatorial practices Laia Anguix, Elisabetta Fabrizi and Massimiliano Papini				From Collector to Curator: Robert Murdoch Smith and the shaping of Persian art collections in England and Scotland, 1873-1900 Friederike Voigt	Curating the Moving Image in Britain at the Turn of the 21st Century Elisabetta Fabrizi		'Maker of Exhibitions': The curatorial practice of Cordelia Oliver Susannah Thompson	Curating Life: The mediation of social practice in the UK Kirsten Lloyd		The Hatton Gallery will be the Scene of an Experiment Melanie Stephenson	Discussion				
8	Hybrid Marines Bryan Biggs and Gabriel Gee				Introduction by Bryan Biggs and Gabriel Gee	From Sea as Sight to Sea as Site: Glasgow art at the turn of the century Charlotte Gould		Ai Weiwei's Life Cycle: A hybrid marine story Nicola Foster	A View from another Ship Denise Clarke		Sea Trading, in the Age of Simulacra Jean Wainwright	Discussion				
10	Race and Representation in the French Colonial Empire Susannah Blair and Stephanie O'Rourke				Racialised Bodies and (Dis)Possessed Objects in Nouvelle France Joseph Litts	Race and Self Representation by West Africans at the Court of Louis XIV Joaneath Spicer		Sculpting Whiteness on the 18th-Century Dining Table Alicia Caticha	Translation, Revolution and Reproduction: Printed images by and after Agostino Brunias in the French Atlantic World (c. 1779-1833) Damiët Schneeweisz		<i>Afrique Noire, Afrique Blanche</i> : Racialising the allegory of Africa during the Second Empire (1852-70) Nancy Ba	<i>Kréol</i> Identities: Contemporary art and the colonial legacy in Réunion Island Julia DeFabo				
11	The Visual Politics of Independent Print Media in the 20th Century Louise Siddons and Victoria Bazin				Independent Print Media in Finland, 1907-1939 Tutta Palin	Radical Roots? Mapping carnivalesque connections between early 20th-century <i>Witzblätter</i> and Berlin Dada's 'Little Magazines' Lucy Byford		Self-made Revolt: How underground publications operate social change through new graphic strategies Juliana F. Duque and Davide Ricchiuti	Subverting the Mainstream, Impacting the Mainstream? Interview, Rags and Nova's Visual Singularities from the 1960s and 1970s On Alice Morin		Defter: An exploration of affinities through printed words and images Ceren Özpınar	Discussion				
12	Walking on Images Michael Tymkiw				Navigating the Image: Geometric decorative floors from an embodied perspective Arthur Crucq	Landscapes, Cities and the Viewer: Stepping on Stones in Late Antiquity Irene Gilodi		'Tread another Tomb': Ruskin at Santa Croce Jeremy Melius	Calling all Robotised Pedestrians! Carlos Cruz-Diez's painted walkways in mid-1970s Caracas Michael Tymkiw		Aerial Views vs. Floor-Based Work: Containment and Inaccessibility of 21st Century Horizontal Images in the Work of Sterling Ruby Christian Mieves	Creativity and Fantasy: Walking on images in the world of video games Yi Huang				

SESSION NUMBER				INTRO	PAPER 1	PAPER 2	PAPER 3		PAPER 4	PAPER 5	PAPER 6		PAPER 7	PAPER 8		
	SESSION NAME	FROM 09.00	10.00 - 10.15	10.30 - 10.40	10.40 - 11.00	11.05 - 11.25	11.30 - 11.50	11.50 - 12.15	12.20 - 12.40	12.45 - 13.05	13.10 - 13.30	13.30 - 14.30	14.30 - 14.50	14.55 - 15.40	16.15 - 17.15	17.15
9	Mysticism and the Visual Arts				Mirror Calligraphy: A path of return to the Source	The Body of Christ in Early Modern Passion Narratives: Image, relic and experience	Potent Piety: A Marian altarpiece (1577–78) at the Innsbruck Court	Break	'Fixing Our Eyes on Thee': Sight, presence and mystical communion in El Greco's <i>St. Veronica's Veil</i>	Sensing the Numinous: Ascension, descension and transformation in the Roman artistic imagination	The Science of Light in the Spiritualist Works of Evelyn De Morgan	Break	The Ghostly Other: A Study of the relationship between spiritualism, psychoanalysis and Surrealism through reflections of mortality	Discussion	Keynote	Conference Ends
	Ingrid Falque and Elliott D. Wise	As above	As above	As above	Esra Akin-Kivanç	Andrew Horn	Stella Wisgrill		Katharine Davidson Bekker	Erik Yingling	Emily Snow		Alexa Jade Frankelis			

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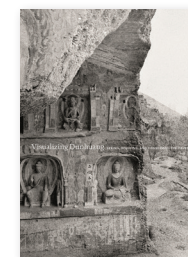
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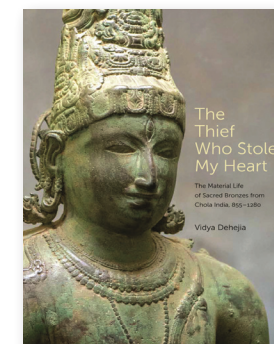
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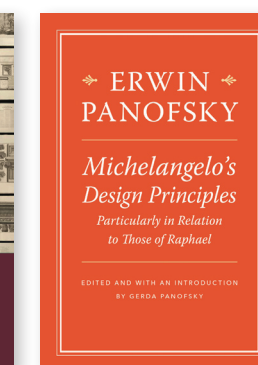
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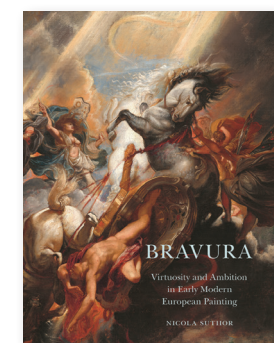
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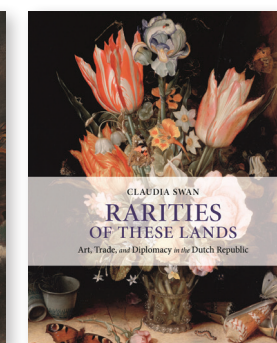
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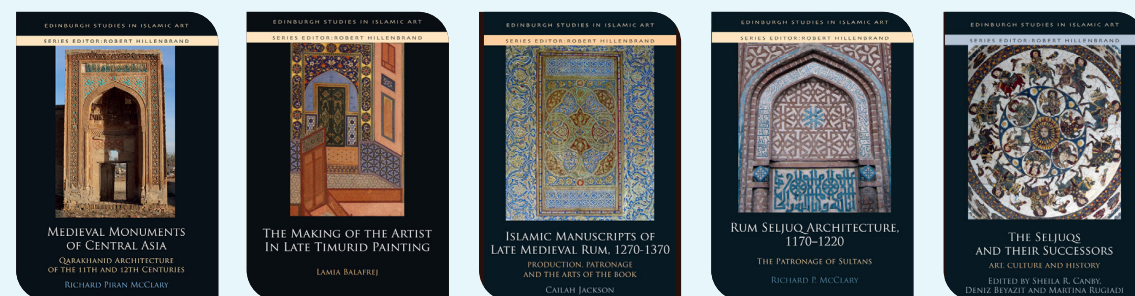


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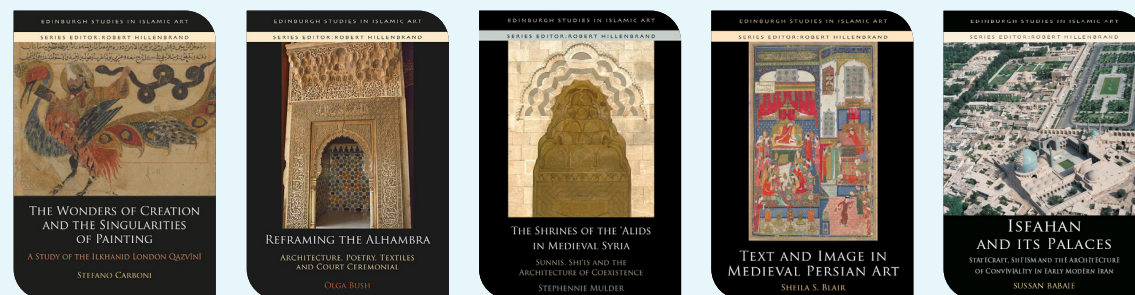
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