



Loughborough
University



Programme &
Timetable



#aah2017

AAH 2017

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AAH2017
Association of Art Historians
**43rd Conference
& Art Book Fair**
Loughborough University
6 – 8 April 2017
www.aah.org.uk

guidebook

To access the AAH2017 Conference
guide on your laptop visit:

<http://guidebook.com/g/aah2017>

Passcode: bdwkvhw



To download the AAH2017 Conference
app scan here with your smart phone.

Passcode: bdwkvhw

Welcome to AAH2017 and to Loughborough University

On behalf of the Association of Art Historians and colleagues from the area of Art History and Visual Culture in the School of the Arts, English and Drama at Loughborough University, it is my pleasure to welcome you to AAH2017, the 43rd Annual Conference and Art Book Fair.

In organizing the conference at Loughborough, our aim was to celebrate the expansive field of art history today and to facilitate a programme that would be both eclectic and inclusive, able to reach across geopolitical, cultural and disciplinary divides to extend our understanding of the visual and material culture of many diverse periods and places. Our keynote speakers, sessions, papers and events do just this, demonstrating in their quality and range the breadth of art historical research, its international significance and its multifaceted approaches.



A great deal has changed in the world since we wrote our call for session proposals more than a year ago, but these changes have only reiterated the importance of thinking critically and historically about the power of the visual in culture and the imperative to work across boundaries to maintain dialogues with others. A number of the themes that emerge through the conference sessions emphasise these priorities, from the role of art institutions and the state in the production and consumption of visual culture to the cross-cultural migration of bodies and ideas and the significance of gender and sexuality to the matter and meaning of art. The commitment to an inclusive, relevant and interdisciplinary agenda in the field resonates, too, with the legacy of art and design education here in Loughborough.

From the founding of The School of Art in 1893 and its incorporation as a department within Loughborough Technical Institute in 1909, to its establishment as a free-standing art college (Loughborough College of Art and Design) in 1951 and finally, its reunification with the successor to the Technical Institute, Loughborough University, in 1998, a socially-inclusive arts education, combining craft skills with new technologies, has been part of the fabric of Loughborough for generations. Art and design history have always been integral to the curriculum and, increasingly, play a distinctive role within the research profile of the University as a whole. Colleagues in Art History and Visual Culture at Loughborough are engaged with art history and theory, contemporary practice and visual culture, making connections between arts-based research and advances in design, technology, media and communication, centred on the development of more sustainable and equitable global communities. We are proud to host such an intellectually rich and internationally diverse conference as AAH2017 and to welcome you all to Loughborough University.

An event of this scale can only be realized successfully with a great team and I would like to thank the Chair of the Association, Christine Riding, the Chief Executive Officer, Pontus Rosen, the Membership and Administrative Officer, Claire Coveney, and all of the Association's Trustees for their support. Jannet King ensured that everything going into Bulletin was absolutely perfect and Submarine Design designed the most wonderful posters, shirts, bags and programme with Loughborough livery. Two colleagues from the AAH have shadowed and supported the planning and preparation of this event since its inception and we would never have managed to put it together without them: Cheryl Platt, the Conference Administrator for the AAH and Claire Davies, Deputy Chief Executive and Communications Officer. Huge thanks to you both!

The convening team here at Loughborough have been fantastic – collegial, cooperative, jovial and critical in just the right measure to keep everything moving forward without a(n insurmountable) hitch; many thanks to Marion Arnold, Kathryn Brown, Rachael Grew, Julia Kelly, Susan Reid, Gillian Whiteley and Alison Yarrington. Within our School, we have enjoyed outstanding administrative support from Elizabeth Mayne and Helen Tighe and additional help in welcoming delegates from Rob Harland and Deborah Harty. The University has welcomed this event at every level and made it a pleasure to organize. In particular, though, we are grateful to Steve Rothberg, Professor of Vibration Engineering and Pro-Vice Chancellor (Research), for agreeing to welcome delegates to Loughborough and we owe a special thank you to Richard Taylor, the University's Chief Operating Officer, who made it possible for us to host our reception in the Hazelrigg Building.

Professor Marsha Meskimmon, FRSA

*Professor of Art History and Theory
Associate Dean, School of the Arts,
English and Drama*

02 Sponsors



Manchester University Press

Manchester University Press is delighted to sponsor Amelia Jones's keynote lecture. Amelia is co-editor of *Rethinking Art's Histories*, an ambitious series that aims to foreground work that challenges the conventional periodisation and geographical subfields of traditional art history.

As the third largest university press in England, the MUP brand is known globally for excellent research in the Humanities and Social Sciences. Our established Art History and Visual Culture list is enthusiastically venturing into new areas of study in 2017, including the launch of *Art and its Global Histories*, a new series published in conjunction with the Open University.

www.manchesteruniversitypress.co.uk
twitter.com/ManchesterUP
facebook.com/ManchesterUniversityPress
instagram.com/manchester_university_press

Sponsors of Amelia Jones' Keynote on Friday 7 April 2017



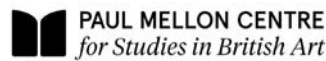
Prestel Publishing

Prestel is one of the world's leading illustrated book publishers with an enviable list of monographs and themed volumes on all periods of art history, architecture, photography and design. Prestel has published exhibition catalogues with some of the world's leading museums such as the Met, the National Gallery of Art, Centre Pompidou, Tate, V&A and the Royal Academy.

Since the very beginning, Prestel has emphasised quality in both content and production, which has won the company wide recognition and numerous awards in the publishing world.

www.prestel.com
twitter.com/Prestel_UK
facebook.com/PrestelPublishing

Sponsors of Conference Assistant T-shirts



Paul Mellon Centre

The Paul Mellon Centre for Studies in British Art (London) is an educational charity committed to promoting original, world-class research into the history of British art and architecture of all periods.

The Centre offers a supportive, professional environment for scholarly work, providing rich library and archival resources. It also hosts a busy programme of scholarly events, runs the Yale-in-London teaching programme, runs a major grants and fellowships programme and has a continuing history of publishing scholarly works about British art and architecture both digitally and through Yale University Press.

www.paul-mellon-centre.ac.uk
www.britishartstudies.ac.uk
twitter.com/PaulMellonCentr
facebook.com/ThePaulMellonCentre



The Yale Center for British Art

The Yale Center for British Art (New Haven, Connecticut) houses the largest collection of British art outside the United Kingdom. Presented to the university by Paul Mellon, the collection reflects the development of British art and culture from the Elizabethan period onward.

www.britishart.yale.edu
twitter.com/YaleBritishArt
facebook.com/YaleBritishArt

Joint sponsors of the drinks reception on Friday 7 April at Hazlerigg Hall



Routledge, Taylor & Francis Group

Routledge is the largest international publisher of a wide variety of books and journals focusing on a spectrum of Art & Design subjects. Whether you are interested in photography, art history, textiles, fashion, culture, or design you're sure to find fascinating research in our books and journals. Why not come and visit our booth where we will have a variety of our books and journals on display. We look forward to seeing you there!

www.tandfonline.com
twitter.com/routledge_art
facebook.com/RoutledgeArt

Sponsors of delegate conference bags

General Information

The conference will be taking place at Loughborough University and will be based in the West Park Teaching Hub.

Registration, Art Book Fair, refreshments and most sessions will take place in the West Park Teaching Hub.

Other sessions will take place in neighbouring building, Burleigh Court.

Registration

Thursday 6 – Saturday 8 April

West Park Teaching Hub

All delegates **must** register to pick up their badge and conference programme.

Registration will be open:

Thursday 6 April	08.30 to 17.00
Friday 7 April	08.00 to 17.00
Saturday 8 April	08.00 to 13.00

Academic Sessions

Thursday 6, Friday 7 & Saturday 8 April

Sessions will take place in the West Park Teaching Hub and in the neighbouring building, Burleigh Court (see map within this programme).

Abstracts for all sessions and papers are available on line via the AAH website and our conference app:

AAH Website

www.aah.org.uk/annual-conference/sessions2017

guidebook

Guidebook conference app

To access the AAH2017 Conference guide on your laptop visit:

<http://guidebook.com/g/aah2017>

Passcode: bdwkvchw

To download the AAH2017 Conference app scan the QR code on page 2 with your smart phone.

Passcode: bdwkvchw

Art Book Fair

Thursday 6 – Saturday 8 April

West Park Teaching Hub

The book fair is an opportunity for delegates to engage with publishers and purchase new publications.

Thursday 6 April 11.00 to 18.00

Friday 7 April 09.00 to 18.00

Saturday 8 April 09.00 to 15.00

Details of exhibitors are given on page 10 and 11 of this programme.

AAH Annual General Meeting

Friday 7 April 12.30 to 13.30

WPT.0.02 Lecture Theatre

West Park Teaching Hub

The AAH Annual General Meeting is an opportunity for AAH members to come together and contribute to the Association's aims and activities. Any current AAH member can attend this meeting.

Visits/Activities

Details about visits and activities are on page 8 of this programme.

Thursday 6 April

Photography Workshop (campus based)

Curatorial talk 'The Place Is Here' Nottingham Contemporary – Marlene Smith (campus based)

Friday 7 April

Guided Forage walk (campus based)

Saturday 8 April

All Saints & Holy Trinity Church, Loughborough

Lecture/Performance: Homage to Robert Smithson, Hester Reeve (campus based)

Performance: Chant of the Sibyl (Spain) Maria-Angeles Ferrer-Forés (campus based)

Interest Sessions

Thursday 6 April 13.15 to 14.15

Saturday 8 April 12.30 to 13.30

These informal sessions focus on topical issues of interest. Open to all delegates.

Full details on page 9.

Refreshments

Thursday 6 – Saturday 8 April

West Park Teaching Hub & Burleigh Court

Coffee/tea is available for all delegates at West Park Teaching Hub and Burleigh Court at the scheduled times.

Lunch

Pre-booked 'Grab&Go' lunch bags will be available in West Park Teaching Hub. Please ensure your delegate badge is visible.

Delegates can also buy lunch from the West Park Teaching Hub café and Burleigh Court lounge & bar.

Luggage

Luggage can be left at the registration desk for the day, but must be collected before 18.00 (Thursday & Friday) and by 16.15 (Saturday).

Getting around

Taxi

ADT Taxi (based on campus)

01509 260000

Loughborough Taxi

01509 230230

Buses

Sprint Route: Loughborough train station to/from Loughborough University (alight at Holywell Park)

£2 single journey

Every 15 minutes (Monday – Friday) and every 20 minutes (Saturday)

Car parking

Free car parking is available on the Holywell car park.

WiFi

Free WiFi is available throughout the campus. See registration desk for details.

04 Conference at a glance

Thursday 6 April 2017

08.30 – 17.00

Registration
West Park Teaching Hub

11.00 – 18.00

Art Book Fair
West Park Teaching Hub

10.00 – 17.35

Academic Sessions
West Park Teaching Hub
& Burleigh Court

11.10 – 11.40 & 15.45 – 16.15

Refreshments and networking
West Park Teaching Hub
& Burleigh Court

13.00 – 14.30

Lunch

Pre-booked 'Grab&Go' bags to be collected from West Park Teaching Hub.

Food also available from West Park Teaching Hub café (8am to 5pm) and Burleigh Court bar lounge (10am to 10pm)

13.00 – 14.30

Lunchtime Activities

13.15 – 14.15

Curatorial Talk: 'The Place Is Here'
Nottingham Contemporary –
Marlene Smith
West Park Teaching Hub
WPT0.06

13.00 – 14.30

Photography workshop (pre-book) –
meet at the registration desk

13.15 – 14.15

Interest session: Publishing in Academic
Books and Journals
West Park Teaching Hub
WPT0.01

Evening

18.00 – 19.00

Keynote Lecture: Mark Hallett 'The War
of the Portraitists: Artistic Competition
and the Dynamics of Exhibition Culture
in Georgian London'
West Park Teaching Hub
WPT.0.02

19.00 – 20.00

Drinks Reception
West Park Teaching Hub

20.00 onwards

Conference dinner (pre-booked)
Burleigh Court

Friday 7 April 2017

08.00 – 17.00

Registration
West Park Teaching Hub

09.00 – 18.00

Art Book Fair
West Park Teaching Hub

09.00 – 17.05

Academic Sessions
West Park Teaching Hub
& Burleigh Court

10.10 – 10.45 & 15.10 – 15.45

Refreshments and networking
West Park Teaching Hub
& Burleigh Court

12.00 – 14.00

Lunch

Pre-booked 'Grab&Go' bags to be collected from West Park Hub

Food also available from West Park Teaching Hub café (8am to 5pm) and Burleigh Court bar lounge (10am to 10pm)

12.00 – 14.00

Lunchtime Activities

12.30 – 13.30

AAH Annual General Meeting
West Park Teaching Hub
WPT.0.02

12.15 – 13.45

Guided Forage walk with Anne-Marie
Culhane (on campus) – meet at the
registration desk

15.10 – 15.45

**Art Book Fair: Bloomsbury book
series launch**

Join us for a reception celebrating new
books and series from Bloomsbury!
Bloomsbury Stand within the Art Book Fair

Evening

17.20 – 17.30

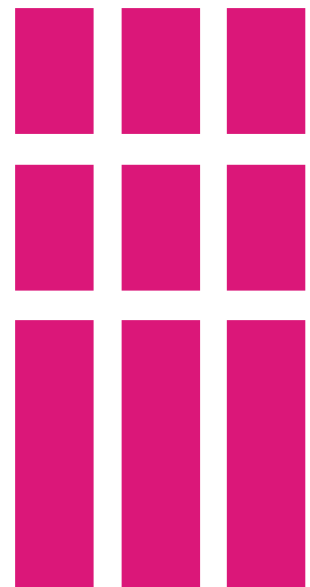
AAH Dissertation Prize Announcement
West Park Teaching Hub
WT.0.02 Lecture Theatre

17.30 – 18.30

Keynote Lecture: Amelia Jones
On 'Intimate Relations: Queer
Performance in Art History'
West Park Teaching Hub
WPT.0.02
Lecture Theatre

19.00 – 20.00

Drinks Reception
Hazlerigg Hall on campus
Ticketed event



Saturday 8 April 2017

08.00 – 13.00

Registration
West Park Teaching Hub

09.00 – 15.00

Art Book Fair
West Park Teaching Hub

09.00 – 16.00

Academic Sessions
West Park Teaching Hub
and Burleigh Court

10.45 – 11.00

Refreshments and networking
West Park Teaching Hub
& Burleigh Court

11.00 – 12.00

Keynote Lecture: Suzanne Lacy
On 'Feminism, Art, Activism'
West Park Teaching Hub
WPT.0.02

12.00 – 14.00**Lunch**

Pre-booked 'Grab&Go' bags to be
collected from West Park Hub

Food also available from West Park
Teaching Hub café (8am to 5pm)
and Burleigh Court bar lounge
(10am to 10pm)

12.00 – 14.00**Lunchtime Activities****12.00 – 14.00**

Visit All Saints & Holy Trinity Church
(pre-book) – meet at the registration
desk

12.30 – 13.30

Interest Session: Skills and Support:
Networks for Early Career Researchers
West Park Teaching Hub
WPT.0.01

12.30 – 13.00

**Lecture/Performance: Homage to
Robert Smithson:** Hester Reeve
West Park Teaching Hub
WPT.0.09

13.00 – 13.30

Performance Chant of the Sibyl (Spain)
Maria-Angeles Ferrer-Forés
West Park Teaching Hub
WPT.0.08

Free time?**Why not try:****Have an hour free?****Sculpture walk**

The University Art Collection has a particular strength in mid-20th-century sculpture, much of which is located outdoors around the campus. Many of these pieces were acquired by the Leicestershire Education Authority under the leadership of Stewart Mason in the 1950s and 1960s. Sculptors in the collection include Donald Brook, Lynn Chadwick, Geoffrey Clarke, Bryan Kneale, Peter Peri, Bernard Schottlander, Willi Soukop, Paul Wager and Austin Wright. Further information can be found in the volume by Terry Cavanagh and Alison Yarrington, *Public Sculpture of Leicestershire and Rutland*, Liverpool: Liverpool University Press, 2000. A map is available in your delegate bag.

Forage walk

Take a walk around Fruit Routes an artist led initiative on campus which includes the planting of 140+ fruit & nut trees and highlights foraging opportunities along the way as well as running a range of seasonal and interdisciplinary cultural events. You can go around most of the Route starting at the Meteorological Station which is in the middle of the Barefoot Orchard, next to the car park opposite the Pilkington Library (about a 5 minute walk from WPTH). If you have time you can also discover the Landscaping & Gardening Society community garden which is an extension of the route and is marked as The Shed on the map. The route is around 1km long.

Art Book Fair

The AAH Art Book Fair is a perfect event for exhibitors and academics, curators, researchers and post-graduate students to engage with one another. Located in West Park Teaching Hub.

RADAR**Curating the Campus:
Radar 2007-17**

13 March – 14 April
Open Monday – Friday
10am – 5pm
Martin Hall Exhibition Space
Loughborough University

Radar celebrates its 10th anniversary with a display of artworks, printed materials, film screenings and events. This anniversary gives us the opportunity to reflect on the breadth and depth of Radar's interdisciplinary projects we have initiated with artists and Loughborough University academics.

Through a series of highlights we will share examples of our project work that has had (and continues to have) great impact on our student, staff and local communities, as well as making a vital contribution to the wider cultural sector and economy.

www.arts.lboro.ac.uk/radar/project/curating_the_campus_radar_2007_a_17/

Have an afternoon or a morning free?**Nottingham Contemporary
'The Place Is Here'**

04 Feb 2017 – 30 Apr 2017

The starting-point for this exhibition is a pivotal decade for British culture and politics: the 1980s. Spanning painting, sculpture, photography, film and archives, *The Place Is Here* brings together a wide range of works and archives from more than 30 artists and collectives. The questions they ask – about identity, representation and what culture is for – remain vital today.

www.nottinghamcontemporary.org/art/place-here

05 Visits & Activities

Visits and activities

Visits must be pre-booked prior to the conference. Please ensure you have your Visit Confirmation.

For enquiries or queries regarding visits, go to the Registration Desk.

Thursday 6 April

13.15 - 14.15

Curatorial talk 'The Place Is Here' Nottingham Contemporary – Marlene Smith

Join Marlene Smith as she shares her reflections on exhibiting in and co-curating the archival elements of the show and its transition from the context of the Vanabbe to the context of the East Midlands.

West Park Teaching Hub
WPT0.06

13.00 – 14.20

Photographer's Workshop

The interdisciplinary team at 'The Studio of Light', Loughborough University, explore hybrid photographic practices that employ chemical processes invented in the 19th Century alongside the latest digital technologies for the benefit of contemporary fine art practice and offer a service to museum conservators. The laboratory is currently undertaking a sponsored project entitled 'Noble Metals and their Future Contribution to Photography'. The visit will present progress to date including access to the laboratory and studios and will include demonstrations of large format photography, wet plate collodion, and platinum and palladium printing.

Meet at the AAH registration desk
13.00

Friday 7 April

12.15 – 13.45

Guided Fruit/Forage walk with Anne-Marie Culhane

A walk around Fruit Routes with Anne-Marie Culhane. Fruit Routes is an artist-led initiative created by Anne-Marie Culhane working with the Sustainability Team and supported by School of the Arts and Transition Loughborough. Since 2011, Fruit Routes has been developing the university grounds as an edible foodscape anchored around fruit tree planting, increasing the foraging opportunities on campus and sharing knowledge across the university and the wider community through creative events, walks & cross-disciplinary working. Route is approximately 1km long. Please wear sensible shoes.

Meet at the AAH registration desk
12.15

15.10 – 15.45

Art Book Fair: Bloomsbury book/series launch

Join us for a reception celebrating new books and series from Bloomsbury!

Matisse's Poets: Kathryn Brown's groundbreaking account of Matisse's position in the literary cross-currents of twentieth century France.

Graphic Design in Urban Environments:

Robert Harland explores the function of urban graphic objects in our contemporary city spaces.

Contextualizing Art Markets series:

Fostering dialogue between art historians, artists, curators, economists, gallerists, and other market professionals. Series editor: Kathryn Brown

Radical Aesthetics-Radical Art series:

Exploring what aesthetics might mean in the twenty-first century. Series editors: Gillian Whiteley and Jane Tormey

Bloomsbury Stand within the Art Book Fair

Saturday 8 April

12.00 – 13.50

Visit 1: All Saints & Holy Trinity Church

The Church of All Saints & Holy Trinity Church in Loughborough is a primary example of 14th and 15th century architecture in Leicestershire. This site visit is organised in conjunction with the AAH session 'Ritual and Sensory Experience in Medieval Sculpture' and will provide an exciting opportunity to engage with the sensory aspects of medieval art history beyond the visual. All conference members are more than welcome and we especially encourage cross-period discussion of this topic.

Meet at the AAH registration desk
12.00 noon

12.30 – 13.00

Performance/Lecture: Homage to Robert Smithson, Hester Reeve

Plasticity and the ontological form of artist-substance.

West Park Teaching Hub
WPT0.09

13.00 – 13.30

The Chant of the Sibyl (Spain) UNESCO Intangible Cultural Heritage Maria-Angeles Ferrer-Forés (voice)

The Chant of the Sibyl is a musical masterpiece from Middle Ages (UNESCO Intangible Cultural Heritage). More than 1000 years of music history continuously developed in Majorca (Spain) shows how a liturgical and moral theatre performed during the Midnight Christmas Mass based on the idea of the Judgement Day, provokes a multi-sensory experience on the audience (sight, hearing, devotion and consciousness). Thanks to the powerful image of a Sibyl (a woman who predicts the future) the engagement of different senses assists to this event (role, dress, theatre, use of the space, lyrics and music). Dress loan by Saint James Church (Majorca, Spain), 19th century

West Park Teaching Hub
WPT0.08

Interest Sessions

Interest Sessions are forums or panels that address topical issues of interest in different areas of professional practice. They often have invited speakers and encourage discussion

Thursday 6 April

13.15 - 14.15

Publishing in Academic Books and Journals: Tips to help you succeed

Presenters: Isabella Vitta (Editor, Routledge Books) and Mark Robinson (Communications Manager, Routledge Journals)

WPT0.01

West Park Teaching Hub

From submitting a book proposal or navigating the journal peer review process through to increasing the impact of your published research, by the end of this session you will have a thorough understanding of the path to becoming a successful author. We'll cover what to think about when writing to improve your chances of publication, choosing a journal, how to respond to reviewers' comments, the top ten reasons for rejection, plus more. This informal session will be particularly useful for early career researchers.

We hope to see you there!

Presented by Routledge, Taylor & Francis Group

Friday 7 April

12.30 - 13.30

AAH Annual General Meeting

WPT0.02

West Park Teaching Hub

The Annual General Meeting of the Association of Art Historians is open to all current AAH members, it's an opportunity for members to participate in discussions about the Association's activities, give feedback and share ideas with AAH staff, trustees and volunteers.

Any AAH member can attend this meeting, even if you're not attending the conference.

Saturday 8 April

12.30 - 13.30

Skills and support: Networks for Early Career Researchers

WPT0.01

West Park Teaching Hub

This Interest Session invites all early career researcher and PhD students at the conference to join members of two Paul Mellon Centre supported network groups. Dr Hana Leaper (Fellow at PMC) and Tessa Kilgarriff (PhD student National Portrait Gallery and University of Bristol) will introduce the PMC's Early Career Researchers and Doctoral Researchers Networks for researchers in British art and talk about the supportive activities they organise and the events they host. The networks do not only offer a platform for scholarly feedback but also a space to share career advice.



07 Art Book Fair

Thursday 6 to Saturday 8 April

The Art Book Fair will take place in West Park Teaching Hub. The following publishers will be in attendance.

Bloomsbury

Bloomsbury's academic division publishes 1,200+ books a year, with a significant presence in the humanities, social sciences and visual arts. Our prestigious portfolio includes Methuen Drama, The Arden Shakespeare and T&T Clark. All new Continuum, Berg and Bristol Classical Press titles are now published under the Bloomsbury name. With the acquisitions of Berg, Fairchild Books and AVA Publishing, we are the largest publisher in academic visual arts. All new AVA titles are published under the Fairchild Books imprint.

1385 Broadway
5th Floor
New York NY 10018

50 Bedford Square
London WC1B 3DP

www.bloomsbury.com
twitter.com/bloomsburybooks

Burlington Magazine

The Burlington Magazine is one of the world's longest running art-historical journals, covering all aspects of the fine and decorative arts. It publishes concise, well-written articles based on original research, presenting new works, art-historical discoveries and fresh interpretations.

www.burlington.org.uk

IB Tauris

I.B.Tauris is an independent publishing house that has pioneered a distinctive approach to the publication of both general non-fiction and new scholarly writing in the humanities and social sciences. We aim to publish books that appeal to academics, area specialists, students and researchers as well as to a broad cross-section of general readers.

www.ibtauris.com
twitter.com/ibtauris
facebook.com/ibtauris

Liverpool University Press

Founded in 1899, Liverpool University Press is the UK's third oldest university press and one of its fastest growing scholarly publishers in recent years. LUP was acknowledged as both IPG Frankfurt Book Fair Academic and Professional Publisher of the Year and The Bookseller Independent Academic, Educational and Professional Publisher of the Year in 2015.

www.liverpooluniversitypress.co.uk
[@LivUniPress](https://twitter.com/LivUniPress)
livunipress

Manchester University Press

The third largest university press in England, our distinctive brand is known globally for excellent research in the Humanities and Social Sciences. As our established Art History and Visual Culture list continues to expand into new areas of study in 2017, we're also celebrating the launch of the Art and its global histories series in June, published in partnership with the Open University.

www.manchesteruniversitypress.co.uk/
[@ManchesterUP](https://twitter.com/ManchesterUP)
twitter.com/ManchesterUP
facebook.com/ManchesterUniversityPress
instagram.com/manchester_university_press

MIT Press

New titles from MIT Press: *The Apparently Marginal Activities of Marcel Duchamp* by Elena Filipovic; *Public Servants: Art and the Crisis of the Common Good*, edited by Johanna Burton, Shannon Jackson and Dominic Willsdon; *On the Eve of the Future: Selected Writings on Film* by Annette Michelson; *Beyond Objecthood: The Exhibition as a Critical Form since 1968* by James Voorhies; *Thai Art: Currencies of the Contemporary* by David Teh. New in the Afterall One Works Series: *Sigmar Polke: Girlfriends* by Stefan Gronert.

MIT Press
1 Duchess Street
London
W1W 6AN

www.mitpress.mit.edu
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The Paul Mellon Centre for Studies in British Art

The Paul Mellon Centre for Studies in British Art is an educational charity committed to supporting original research into the history of British art and architecture of all periods. It offers a supportive, professional environment for scholarly work, providing rich library and archival resources. It also has a long and continuing history of publishing scholarly monographs and catalogues through Yale University Press and operates an online journal entitled British Art Studies.

16 Bedford Square
London WB1B 3JA

www.paul-mellon-centre.ac.uk
www.britishartstudies.ac.uk
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Peter Lang Publishing

Peter Lang specializes in the Social Sciences and Humanities and covers the complete spectrum from monographs to student textbooks. The Peter Lang Publishing Group has its headquarters in Switzerland, with publishing offices located in Bern, Brussels, Dublin, Frankfurt, New York, Oxford, Vienna and Warsaw.

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Princeton University Press

Founded in 1905, Princeton University Press is a major academic publisher, publishing around 250 new books each year across the social sciences, sciences, and humanities. Our list in art history is encyclopedic in scope, with backlist classics by Gombrich, Panofsky, and Pevsner, and recent titles by leading and emerging scholars across a range of sub-disciplines.

www.press.princeton.edu

Routledge

Routledge is the world's leading academic publisher in the Humanities and Social Sciences. We publish thousands of books and journals each year, serving scholars, instructors, and professional communities worldwide. Routledge is a member of Taylor & Francis Group, an informa business.

www.tandfonline.com
twitter.com/routledge_art
facebook.com/RoutledgeArt

Whitechapel Gallery

The Whitechapel Gallery publishes a diverse range of contemporary art catalogues, archival reprints and artist's books, as well as the successful Documents of Contemporary Art series of critical anthologies co-published with The MIT Press. Profits from all our publications go towards supporting the Gallery's future programme.

Whitechapel Gallery
77-82 Whitechapel High Street
London E1 7QX

info@whitechapelgallery.org
www.whitechapelgallery.org
facebook.com/whitechapelgallery
twitter.com/_thewhitechapel
instagram.com/whitechapelgallery

Wiley

Wiley, a global company, helps people and organizations develop the skills and knowledge they need to succeed. Our online scientific, technical, medical, and scholarly journals, combined with our digital learning, assessment and certification solutions help universities, learned societies, businesses, governments, and individuals increase the academic and professional impact of their work.

www.wiley.com
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08 Keynote speakers

Mark Hallett

Mark Hallett is Director of Studies at the Paul Mellon Centre for Studies in British Art. His scholarly research has focused on British art between 1650 and 1850, and is now expanding to encompass research on contemporary British art. The books he has written and edited include *The Spectacle of Difference: Graphic Satire in the Age of Hogarth* (Yale University Press, 1999); *Hogarth* (Phaidon Press, 2000); *Eighteenth Century York: Culture, Space and Society* (edited with Jane Rendall, Borthwick Institute, 2003); *Faces in a Library: Sir Joshua Reynolds's <Streatham Worthies>*, (The Watson Gordon Lecture 2011, National Galleries of Scotland, 2012); *Living with the Royal Academy: Artistic ideals and Experiences in England, 1769-1848* (edited with Sarah Monks and John Barrell, Ashgate, 2013); *Reynolds: Portraiture in Action* (Yale University Press, 2014); and *Court, Country, City: British Art and Architecture, 1660-1735* (edited with Nigel Llewellyn and Martin Myrone, Yale University Press, 2016).

Mark has also been involved in curating a number of exhibitions. He co-curated the 2007 Tate Britain exhibition *Hogarth* and co-authored the accompanying catalogue with Christine Riding; he co-curated the 2011 York Art Gallery exhibition *William Etty: Art and Controversy* and co-edited the accompanying catalogue with Sarah Burnage and Laura Turner; and he co-curated the 2015 Wallace Collection exhibition *Joshua Reynolds: Experiments in Paint* and co-edited the accompanying catalogue with Lucy Davis. With his colleague Sarah Turner, he is to co-curate a forthcoming Royal Academy display tracing the history of the Academy's annual Summer Exhibition; he is also to co-curate, with Gillian Forrester, a forthcoming exhibition of the work of George Shaw, to be held at the Yale Center for British Art.

The War of the Portraitists: Artistic Competition and the Dynamics of Exhibition Culture in Georgian London

In the spring of 1792, Sir Joshua Reynolds, President of the Royal Academy and the leading portraitist of his day, died in his house at Leicester Square in London. A few months later, the Academy's annual summer exhibition bore witness to the beginnings of an intense struggle for prominence on the part of a group of leading British portraitists, each of whom hoped to fill the artistic and cultural vacuum left by Reynolds's death. Thanks to a remarkable raft of surviving images of that year's Academy show, we can not only recover this struggle as it played itself out across the walls of the display, but address far larger questions about the ways in which images – and portraits in particular – operate and interact within the exhibition environment.

Amelia Jones

Amelia Jones is the Robert A. Day Professor in Art and Design and Vice-Dean of Critical Studies at the Roski School of Art and Design at University of Southern California. A curator and theorist and historian of art and performance, her recent publications include *Perform Repeat Record: Live Art in History* (2012), co-edited with Adrian Heathfield, a single authored book *Seeing Differently: A History and Theory of Identification and the Visual Arts* (2012), the edited volume *Sexuality* (2014), and, co-edited with Erin Silver, *Otherwise: Imagining Queer Feminist Art Histories* (2016).

Her exhibition *Material Traces: Time and the Gesture in Contemporary Art* took place in 2013 in Montreal, as did the event *Trans-Montréal* (Performance Studies International, 2015) and *Live Artists Live* (USC, 2016), both of which included performances and lectures. Forthcoming in late 2016 is her edited special issue of *Performance Research* entitled *On Trans/Performance*.

Intimate Relations: Queer Performance in Art History

This talk is based on the book project *Intimate Relations*, where the interrelated histories of the terms "queer" and "performative" since 1950 are traced in anglophone discourse; this genealogical tracing confirms that the terms have deeply informed not only our thinking about queer, about performance and the performative, and about queer performance, but as well our understanding of how art works and comes to have cultural value (or not) over the past 70 years.

In this paper, the focus is on examples in art historical discourse where resistances to performance, the performative, and queer sexualities expose the limits of the discipline's capacity to address art that moves, takes place over time, and/or foregrounds non-normative sexual identities and identifications – proving that these terms are often articulated together in ways that determine how particular kinds of artistic expression are evaluated. In examining the mutual implication of these terms as they have put pressure on art history since the 1950s, the paper ends by examining several works that represent at least one mode of "queer performance". Examples will include work by artists such as Jack Smith, Asco, Ron Athey, Rocio Bolivar, Zackary Drucker, Rafa Esparza, William Pope.L, Cassils and Xandra Ibarra.

Suzanne Lacy

Los Angeles-based artist Suzanne Lacy is internationally renowned as a pioneer in the field of socially engaged and public art. Her installations, videos, and performances have dealt with a multitude of social issues including violence, rural and urban poverty, incarceration, labor, and aging. Working within traditions of fine art performance and community organizing, Lacy has realized large-scale projects in London, New York, Medellin, Los Angeles, Quito and Madrid.

Her work has been reviewed in *The Village Voice*, *Frieze Magazine*, *Artforum*, *L.A. Times*, *New York Times*, *Art in America*, and *The Guardian*. She has exhibited at Tate Modern, The Los Angeles Museum of Contemporary Art, the Whitney Museum, the New Museum, and The Bilbao Museum in Spain. She has held fellowships from the Guggenheim Foundation, The Henry Moore Foundation, Rockefeller Foundation, and The National Endowment for the Arts.

Also known for her writing and academic career, Lacy edited *Mapping the Terrain: New Genre Public Art*, and is author of *Leaving Art: Writings on Performance, Politics, and Publics, 1974-2007*. She is currently a professor at the Roski School of Art at the University of Southern California.

Feminism, Art, Activism

Lacy's installations, videos, and performances have dealt with a multitude of social issues including rural and urban poverty, incarceration, gender identity, labor, and aging. Working with traditions of art performance and community organizing, Lacy has realized large-scale projects in London, Brooklyn, Medellin, Los Angeles, and Madrid. In this presentation, Lacy will focus on three of her most recent projects: *Between the Door and the Street*, produced in Brooklyn, *De tu puño y letra (By Your Own Hand)* produced in Quito, Ecuador and *Shapes of Water, Sounds of Hope* produced in Brierfield, Lancashire, United Kingdom.

Lacy was commissioned by Super Slow Way with Pendle artist collective In-Situ, activists Paul Hartley and Rauf Bashir, musicologist Ron Pen, and anthropologist Massimiliano Mollona. In a series of community meetings and singing sessions, Lacy explored the history of the area, the former Smith & Nephew Mill and different vocal traditions that exist there. She brought people from all walks of life together to share food, culture and experiences; culminating in a mass community celebration at the former Smith & Nephew Mill in Brierfield with Shape Note singers and Sufi chanters. This work in Northwest England brings together disenfranchised communities of Asian and European descent in a region of economic disinvestment to explore strategies of social cohesion. The result was the creation of a new artwork, produced over three days at the mill between September 29th and October 1st, 2016. Suzanne and her collaborators including Mark Thomas of SOUP in Manchester, are now producing a video installation featuring interviews with former mill workers and their families and a two channel representation of the performance.



09 Timetables

THURSDAY 6 APRIL 2017

Building and Room Key
WPT: West Park Teaching Hub
BC: Burleigh Court

ROOM	Session & Convenor	10.00 – 10.35	10.35 – 11.10	11.10 – 11.40	11.45 – 12.20	12.20 – 12.55	13
BC SWIFT	Body, Motion, Image: Legacies of Chrono-photography Ruth Burgon	Mobility, Contingency and Constraint in Robert Rauschenberg's Solvent Transfer Drawings Ed Krćma	Following the Indexical Line: Etienne-Jules Marey's chronographic legacy and its conceptual re-definition in the art of the 1960s Joana P.R. Neves	Refreshments & Networking: West Park Teaching Hub & Burleigh Court Art Book Fair: West Park Teaching Hub	Temporalities in Tension: Mapped traces of movement in art Gavin MacDonald	Benjamin, Shock and Digital Media: From the optical to the tactile unconscious Darshana Jayemanne	
WPT0.06	Drawing in the Age of the Artist as Networker Deborah Harty and Jill Journeaux	A random search for the artist as networker suggests 'a new paradigm' and... Jennifer Walden	Escape through Unmaking: The Relevance of Indeterminate Drawing Practices in Contemporary Art Alec Shepley		Hi-Tech Craftsmanship: Digital Drawing as Form-Making (Drawing in the air: the loss of materiality and the finding of form) Adriana Ionascu	Are 'traditional' Drawing approaches merely an antidote to the digital world, or are original and authentic drawn responses more important than ever? Jack Southern	
BC SWIFT	Flawed Illumination: Broken glass in modern and contemporary art Taisuke Edamura						
BC DERWENT	Gendering Patronage: Women artists and the contemporary art market Veronique Chagnon-Burke	Introduction: Veronique Chagnon-Burke	Female Patrons in a Masculine Economy: The decreasing visibility of women artists on the UK market Helen Gorriell		The Curious Case of Kazakhstan: The influential role of women in an emerging art market Aliya de Tiesenhausen	Behind the Lattice Window: A case for female patronage in Jeddah, Saudi Arabia Eiman Elgibreen and Maha al-Senan	
BC SOAR	Holding Patterns Moran Sheleg and Aline Guillemet	Part of the Furniture: Post-Brutalist Abstractions and Domestic Space Ben Highmore	A Shape of Time: Sidney Geist, Brăncuși and the 'Decorative' Pedestal Jonathan Vernon		Bridget Riley's Arabesquephilia Moran Sheleg	Ornament, Dream and Carpet: Troubling Encounters and Other-worldliness in the Work of Anne Deguelle and Rudolf Stingel Victoria Mitchell	
BC SOAR	Modern and Contemporary Art History through the Lens of Animation Jorgelina Orfila						
BC SEVERN	Modern Lives – Modern Legends: Artist anecdotes since the 18th Century Hans Christian Hones and Anna Frasca-Rath				Visitors in the Artist's Studio: 19th-Century variations on a theme Lois Oliver	"Creations of the professor's fertile mind" – August Hagen and the novelisation of artist's lives Christine Hübner	
WPT0.01	Outsider Bodies: Disrupting the canon of corporeal norms Rachael Grew and Lucy Weir				Contesting Corporeal Regeneracy: Picasso's Syphilitic Bodies Fae Brauer	Wound Subjects: HIV Positivity in Ron Athey's Performance Neil Macdonald	
WPT0.02	Pioneering Women: The first 100 years of women artists at the Slade School of Art (1871–1975) Anna Liesching and Alice Strickland						
WPT0.04	Prints in Books: The materiality, art history and collection of illustrations (sponsored by Print Quarterly) Elizabeth Savage	Visual recognition, image-matching and digital annotation: Early-printed book illustrations and the 15cBOOKTRADE Project Matilde Malaspina	'The Physical Text is History': The Visual Lineage of Werner Rolewink's Fasciculus temporum Diana Bowers-Smith		Prince d'Essling's Livres à figures vénitiens: indexing the collection, indexing the copies Illaria Andreoli and Ilenia Maschietto	'Arise, kill and eat' – Reformation Polemic in 16th-century Bible illustration Berthold Kress	
WPT0.09	Re-imagining Scenography in Relation to Art History: Contact zones and crossroads Astrid von Rosen and Viveka Kjellmer		Interfacing with the Scenography of the Digital Fashion Magazine Christine Sjöberg		Staging the Apocalypse: Scenography and Body in the Process of Meaning Making in Live Music Concerts Olga Nikolaeva	Costume, body and 'visual couture' as scenography in Opera Papier Viveka Kjellmer	
WPT0.08	Ritual and Sensory Experience in Medieval Sculpture (sponsored by the Henry Moore Foundation) Elisa Foster and Jessica Barker	The Medieval English Cadaver Effigy: A Reminder of the Dying Body Katerina Harris	The Sensation and Ritualisation of Pain in Burgundian Mourning Sculpture Andrew Murray		The Benediction of Arms and Sculptural Facility at Saint-Benoît-sur-Loire Elizabeth Pugliano	The Three-Dimensional Paintings of Carlo Crivelli and Sensory Worship in the Marches Amanda Hilliam	
WPT0.05	Visualising the Post-human, Cyborgs and Cybersexuality in Contemporary Art Ming Turner		A Monstrous Synthesis: HR Gigers Posthuman Creatures Kerstin Borchhardt		Have Artists and Curators turned to Cyborgs? The case of Dani Ploeger's Retired Cybernetic Organism #2 at the Centre for Chinese Contemporary Art Marianna Tsonki	Constructing a Machinic Visuality George Themistokleous	
WPT0.03	Women Artists and 20th Century Authoritarian Regimes in Europe Márcia Oliveira and Maria Luísa Coelho			Sculpture in 1937: Steger, Cauer, Mukhina Nina Lübben	Maria Immacolata Zaffuto (1888–1942): Crafting the Antique during the Fascist Regime Antonio David Fiore		

13.00 – 14.30	14.30 – 15.05	15.05 – 15.40	15.45 – 16.15	16.15 – 16.50	16.50– 17.25	18.00 – 19.00	19.00 – 20.00
<p>Lunch, Networking & Activities</p> <p>Art Book Fair: West Park Teaching Hub</p>			<p>Refreshments & Networking:</p> <p>West Park Teaching Hub & Burtleigh Court</p> <p>Art Book Fair: West Park Teaching Hub</p>			<p>Keynote: Mark Hallett, West Park Teaching Hub WPT.0.02 Lecture Theatre</p>	<p>Drinks Reception: (West Park Teaching Hub</p>
	The Phenomenology of Depictive Drawing Clive Ashwin	Contemporary Collaborative Drawing for Print Marion Arnold		Drawing the Panopticon; representation, resistance and surveillance Jill Gibbon	On Not Knowing: Central Saint Martins at the British Museum Rebecca Birrell		
	Mirrored Concerns: Joseph Cornell's daguerreotype objects and Mina Loy Diana Tuite	Kissing Broken Glass: Pleasure and pain in the performative gestures of Hannah Wilke, VALIE EXPORT and Gina Pane Marissa Vigneault		Broken Glass, Window, Violence Taisuke Edamura	Discussion		
	Making Small Easy Saleable Objects: Anna Oppermann and Barbara Thumm Cole Collins	Promoting Black Women Artists: Patronage studies of Kara Walker and Julie Mehretu MaryKate Cleary		Gender and Patronage: Three Women Collectors of Contemporary Chinese Art Sylvia Schlegel	Miraculous Resurrections: Contemporary Art Market of Older Women Artists Marta Gny		
	Re-thinking the Place of Animation in Art History through the Work of Peter Sachs [1912-1990] Fran Lloyd	Robert Breer, Cinematographic Collage and the 'Flatbed Picture Plane', c.1954-1959 Barnaby Dicker		Art Brut in Motion; the Surrealistic Musings of James Gore Pamela Taylor Turner	Animation in Antony McCall's Solid Light Works Luke Skrebowski		
	'Caricaturisti e Caricaturati al Caffè Michelangelo' – Telemaco Signorini and the Anecdotal History of the Italian Macchiaioli Penny Wickson	Refusing to play Vasari: Roger Fry's Cézannian Anecdotes Benjamin Harvey		Literary Tropes in Josef Engelhart's Autobiography [1943] Stefan Albl	Reading the Life-Writings of Women Artists Linda Goddard		
	Old Woman on the Prowl: Joan Semmel and the Dangerous Ageing Body Rosa Nogués	Profaesthetics and Phantom Limbs in Contemporary Visual Culture: Strategies of mainstreaming and resistance Laini Burton and Jana Melkumova-Reynolds		The Material World of Outsider Bodies: Visibility and Self-representation through Possessions in Installation Art Clara Zarza	Discussion		
	Roundtable	Roundtable		Roundtable			
	Cataloguing Illustrations from Jerónimo Nadal's Adnotationes et meditations in Evangelica at the Baltimore Museum of Art Joanna Karlgaard	Reframed images: Officina Plantiniana and Cracovian publishing house of Andrzej Piotrkowczyk Magdalena Herman		Jan David's devotional books and Theodor Galle's illustrations Anne-Katrin Sors	Colours of Anatomy: Printed Colour in Early Modern Medical Illustrations Ad Stijnman		
	Transpositions in Steam and Mist: Evoking the Scenographic World of Der Ring des Nibelungen in the Art of Henri Fantin-Latour Corrinne Chong	Michael Chapman's Rauschenberg: The role of art history in contemporary scenography Gillian McIver		Appropriations and Hybridizations between Visuals Arts and Performing Arts in the Early Modern Age: A trans-disciplinary research project and a methodological proposal Carmen González-Román	Scenographing the Archival Multiverse Astrid von Rosen		
	The Animation of Sculpture on the Medieval Iberian Altar through Movement and Applied Ontology Maeve O'Donnell	Ritual, Religious Theatre, Folk Play and Daily Devotion: The role and functions of animated sculptures in late medieval Poland Kamil Kopania		Lay Piety and Celestial Worship: Sensory experience and parish church roofs with angelic representation in late-medieval East Anglia Sarah Cassel	Respondents: Stacy Boldrick and Peter Dent		
	Reworking the Posthuman in Contemporary Sculpture: A performative presentation Alice Channer and Mara Kölmel	The Post-human Body: Wu Tzu-Ning's Incubation: Born beyond the Womb Ming Turner		Playing the Human Suite: Contrasting optimistic and dystopic examples of transhumanism in Nam June Paik's and Bryan Fuller's human-cello creations Becky Kennedy	Discussion		
Remedios Varo and Domestic Space: Re-making the Place of Home in La Creación de las Aves Nadia Albaladejo García	Paula Rego's Unframing, Re-framing the Private/public space of Domesticity and her De-camouflage of the 'Status Quo' of Salazar's Regime in Portugal Ana Gabriela Macedo	Missives from the GDR: Ruth Wolf-Rehfeldt and the International Mail Art Network Zanna Gilbert	Discussion				

09 Timetables

FRIDAY 7 APRIL 2017

Building and Room Key
WPT: West Park Teaching Hub
BC: Burleigh Court

Room	Session & Convenor	09.00 – 09.35	09.35 – 10.10	10.10 – 10.45	10.45 – 11.20	11.20 – 11.55	12
BC SEVERN	A Centenary of <i>On Growth and Form</i>: Celebrating connections between art and science Catherine Jolivet	On Vitalism, Growth and Form Brandon Taylor	Growing Bones – D'Arcy Thompson and the formation of the skeleton concept Kelly Freeman	Refreshments & Networking: West Park Teaching Hub & Burleigh Court Art Book Fair: West Park Teaching Hub	1917: Revolution, Art and Darwinism Pat Simpson	Staging the Integration of Art and Machine: The 5th Experimental Workshop Presentation by Jikken Kobo Yang Chen	
WPT0.01	Bodies of Art: Transgressing Race, Gender and Sexuality Zehra Jumabhoy, Elizabeth Robles and Marlene Smith				The Place of the Black Body in White History: Jeanette Ehler's Decolonial Interrogation of 'the Darker Side of Western Modernity' Anne Ring Peterson	Bodies of Multitude, Performing Protest/Protest as Performance in the 2011 Global Uprisings Jessie Robertson	
WPT0.06	Fashion, Performance, Performativity Andrea Kollnitz and Marco Pecarari	The Dandy Novel and the Performativity of the Gentleman Royce Mahawatte	Fashion, Performance and the Bare Citizen Jacki Willson		Expanding the Fashion Experience: Fashion Narrative Practices and the Digital Landscape Lee Wright	The Feminine Awkward Eugénie Shinkle	
WPT0.03	Home, Exile and the Politics of Belonging Maria Photiou	Exhibiting the 'Arrival City': Confronting the Migration Crisis at the Architecture Biennale Joel Robinson	Speculative Homelands in Larissa Sansour's Video Essays Carol Que		(t)extile: Exploring transnational identities through cloth Lydia Wooldridge	The Earth of Iran: Ideas of Homeland in contemporary Iranian art Friederike Voigt	
WPT0.08	Photography's History: Does the past matter? Helen Ennis	Strange Bedfellows: Aesthetic traditions and photographic practices Cassandra Dam	In Search of Identity and Style: The latent history of photography in Chile Matthias Pfaller		Past and Present: Historiography and the photographic work of Claude Cahun Pat Hurrell	Curating Visual Archives in Contemporary Art: Current practices in Turkey S Nesli Gül Durukan	
WPT0.04	Prints in Books: The materiality, art history and collection of illustrations Elizabeth Savage <i>Sponsored by Print Quarterly</i>	Portrait prints in the Arminian/ Methodist Magazine: 1778-c.1850 Peter S. Forsaith	Andrew Bell and Illustrations for the Encyclopaedia Britannica 1771-1797 Ann Gunn		Granger, Grangerizing and Grangeritis: Extra-illustration in c19th and c20th Britain and America Lucy Peltz	Agnes Miller Parker's wood engravings: Bringing the word to life Anna McGee	
WPT0.05	Radical Art in Transition: Counter-culture, protest, resistance and contemporary art in the Balkans since 1968 Jonathan Blackwood and Jasmina Tumbas		The fourth Encounter in Motovun (1976): A platform for experimentation for early video art Laura Leuzzi		Guarding the Imaginary State: Enacted Time and Imagined Territories as Strategies of Resistance in the Art of the Slovenian Group IRWIN Gediminas Gasparavičius	Radical Artefacts Nela Milić	
BC SOAR	Revisiting Susan Groag Bell: New directions for 'medieval women book owners' Elizabeth L'Estrange and Sherry Lindquist <i>Sponsored by ICMA</i>	Introduction: Revisiting Susan Groag Bell Elizabeth L'Estrange	Repetition, Replication, and Simulation in the Marriage Charter of Empress Theophanu Eliza Garrison		'In Divinarum lectionum studio sese occupare': Textual and Visual Images of St Margaret of Scotland (d.1093) as Reader Claire Harrill	Towards a History of Scotland's Royal Women and their Books, c.1424-1587 Emily Wingfield	
WPT0.04	Sculpture in Motion Martina Droth and Sarah V Turner						
BC DERWENT	Speculative Libraries Nick Thurston				Libraries of Disquiet: Temporary public libraries as works of art Nick Thurston	Theorising and Curating the Artist's Library: Barbara Hepworth Clare Nadal	
BC SWIFT	Standing Stones and the Origins of Architectural Modernity Ralph Goche and Christina Contandriopoulos					'A Native Civilitie': Inigo Jones, Stonehenge, and the Ambivalence of Heritage Aaron White	
WPT0.09	The Object of Urban Visual Culture Robert Harland		Art and the Alternative Space/ Time of London Underground Laurence North		The Brand Nobody Knows: London's fashion 'other' and the vernacular aesthetics of a high street Sophie Barr	Mussolini's 'mesographic' Messages: A Latina Province case study Robert Harland and Antonia Liguori	

12.00 – 14.00	14.00 – 14.35	14.35 – 15.10	15.10 – 15.45	15.45 – 16.20	16.20 – 16.55	17.30 – 18.30	19.00 – 20.00
<p>Lunch & Activities</p> <p>AAH Annual Meeting: West Park Teaching Hub WPT.0.02 Lecture Theatre</p> <p>Art Book Fair: West Park Teaching Hub</p>	<p>The Dialectics of Entropy and the Crystalline in Robert Smithson's Spiral Jetty Cliona O'Dunlaing</p>	<p>Images for Extraterrestrials: Carl Sagan's Voyager Interstellar Record and Trevor Paglen's EchoStar XVI Artefact John R. Blakinger</p>	<p>Refreshments & Networking: West Park Teaching Hub & Burleigh Court</p> <p>Art Book Fair: West Park Teaching Hub</p> <p>Book Launch: Bloomsbury stand</p>	<p>Recoding the Stars: The Art and Science of Contemporary Cosmography Lucy Winnington</p>	<p>Contemporary SciArt and Old Power Dynamics Camilla Mørk Røstvik</p>	<p>Keynote: Amelia Jones, West Park Teaching Hub WPT.0.02 Lecture Theatre</p>	<p>Drinks Reception: Hazlerigg Hall, Loughborough University</p> <p>Ticketed event</p>
	<p>(Post)Human Viability: Analysing the performance practice of contemporary live artist, boychild Leita Riszko</p>	<p>Painting Pleasure: Emilie Charmy's Sexually Embodied Nudes Lauren Jimerson</p>		<p>Body, Relationality and Reciprocity in the art of Sonia Khurana Leon Wainwright</p>	<p>Mother Dearest: The Body and the Nation Zehra Jumabhoy</p>		
	<p>Leigh Bowery: Between performance and performativity Francesca Granata</p>	<p>Beliefs/Ritual Related to the Emirati Burqa Karima Mohammed Al Shomely</p>		<p>Curating 'Fashion and Performance: Materiality, meaning, media' in the site of the body' Jessica Bugg</p>	<p>Reanimating the Fashion Object. Olivier Saillard's Performances Miren Arzalluz and Nerea Ayerbe</p>		
	<p>Mona Hatoum's Construction of 'Home': Connections and conflicts Vivian Kuang Sheng</p>	<p>Deciphering Home through the Emirati Burqa Investigations Sarah Fox</p>		<p>Katerina Hariati-Sismani (1911-96) and her Drawings of Women in Exile Etolia-Ekaterini (Elianna) Martinis</p>	<p>Homeland, Displacement, Belonging: Against historical amnesia of the U.S. - Mexico border in performance projects by Guillermo Gomez-Peña Eva Zetterman</p>		
	<p>Conceptual Photography as a Historical Archive: Citation, appropriation or homage? Sara Callahan</p>	<p>History, Memory and Experience: The potency of the photographic object Joy James</p>		<p>Past Matters and/as the Future of Photographic History Susana S. Martins</p>	<p>Discussion</p>		
	<p>'Ubi Cigane (Kill Gypsies)': The art of survival in post-Yugoslav identity Jasmina Tubmas</p>	<p>From Official to Militant: Activist Redefinitions of Socialist Art Igor Stiks</p>		<p>Creative Responses of the Idea of the 'State' in Contemporary Croatia Janka Vukmir</p>	<p>An Ecology of Contemporary Art in Macedonia: Critical visual strategies and their outcomes Jonathan Blackwood</p>		
	<p>Mapping Moving Manuscripts: Women and books in the 14th Century Anne Rudloff Stanton</p>	<p>Filial Piety, Marian Devotion, Masculine Agency: The case of the Carpentin Hours Alixé Bovey</p>		<p>Gendered Self-fashioning in Late Medieval Books of Hours Sherry C.M. Lindquist</p>	<p>Conclusion Sherry C.M. Lindquist</p>		
	<p>Introduction Martina Droth and Sarah V Turner</p>	<p>Death Masks: Casting and reanimating the dead Emily Knight</p>		<p>'Nought but perfect breathing art': Dannecker's Ariadne animated Johanna Roethe</p>	<p>Torches and Torsos: Experiencing sculpture in artificial light - some Swedish examples from around 1800 Linda Hinners</p>		
	<p>It Stares Us Down: Performances for a reading room Nicola Dale</p>	<p>Description, Invention, Reality Karen Di Franco</p>		<p>Reading the Room: Where cooperative activity and (art) libraries meet Lara Eggleton</p>	<p>Discussion</p>		
<p>Menhirs and Materiality Peter Sealy</p>	<p>Air, Rain, and Architecture: Chemical Analysis of Scottish Antiquities as Warnings Jonah Rowan</p>	<p>Le Corbusier's Ronchamp is a Standing Stone Daniel Naegele</p>	<p>Discussion</p>				
<p>Urban Graphic Visual Culture: Beijing's identity and its current graphic wayfinding systems Lingqi Kong</p>	<p>Whose Image of the City is it? Marketing a city through photos in social media Karin Wagner</p>	<p>Visual Ethnography Methodology for Colour Research in Urban Environments Johnny Jie Xu</p>	<p>From Sense to Making Sense: Identifying cities through visual representations in urban design, cartography, painting Efrossyni Tsakiri</p>				

09 Timetables

SATURDAY 8 APRIL 2017

Building and Room Key
WPT: West Park Teaching Hub
BC: Burleigh Court

ROOM	Session & Convenor	09.00 – 09.35	09.35 – 10.10	10.10 – 10.45	10.45 – 11.00	Keynote 11.00–12.00	Lunch 12.00–14.00	14.
WPT0.03	Art History as Créolite/ Creolizing Art History Alpesh Kantilal Patel	The 'Opacity' of Contemporary Chinese Art Histories Nicola Foster	Exploring Polish and Haitian art histories as entangled via a studio-based investigation of the deity Elizi Dantò Jacek J. Kolasinski	Longings for a Hybrid Art History in 1920s Latin America Harper Montgomery	Refreshments	Keynote: Suzanne Lacy, West Park Teaching Hub WPT0.02 Lecture Theatre	Lunch, Networking, Visits & Activities Art Book Fair: West Park Teaching Hub	The Chi anc art Jar
BC SOAR	Beyond Therapy: Situating Art and Design in Healthcare Contexts Tamar Tembeck and Mary Hunter	Freedom as a Skill: Occupational Therapy and American Modernism Jackson Davidow	Northwick Park Hospital: Healthcare Architecture as Art David Theodore	Opportunities for Dialogue: Health, Architecture and the Arts Lindsay Blair				Art Stu in f Juc
WPT0.08	Beyond Vision: Experiencing art through the other senses, c.500–1600 Serenella Sessini and Laura Cristina Stefanescu	A Midnight Christmas multi-sensory experience: The Chant of the Sibyl M^a Angeles Ferrer Forés	Listening to Painting: Intersensoriality and Correspondences between Music and the Visual Arts Samantha Chang	Penetrating the Dagulf Psalter: Ivory Covers, Tactile Engagement, and New Testament Exegesis Alex Zivković				Arc box ritu Jev Jul
WPT0.06	Changing Regimes of Art Education: An international look at art history, pedagogy and power knowledge Elke Krasny and Barbara Malknecht	Ornament, Drawing, History Peter Fox	Art History as Indicator of Swiss Secondary School Art Education History – Case Study of the Canton of Bern from 1994 to today Annika Hossain and Helena Schmidt	The Founding and Evolution of Art History Education in Turkish Universities Verda Bingöl				Wo Sc Hil
WPT0.01	Cruising the 1970s: Unearthing and archiving pre-AIDS sexual cultures in Europe in the visual arts Fiona Anderson	Beyond the Archive: The Inconvenient Body of Krzysztof Niemczyk Aleksandra Gajowy	Screening and discussion	Between Coldstream and Clause 28: Critical pedagogy and queer experience in the British Art School Fiona Anderson				Dyl Par line Lat
BC SEVERN	Damaged Art and the Question of Value Kathryn Brown	Cuts and Cuttings: Values Revisited Claire Donovan	Broken Relations: Degas, Manet, and the Execution of Maximilian Kathryn Brown	Proof of Life through Death by Fire Natalie Nicolaides				
BC DERWENT	Feminist Art Histories in the Middle East and North Africa Ceren Ozpinar		Producing Afghan Visual Knowledges and Art-Producing Spaces in Kabul in Times of On-Going Insecurities and the Reconstruction of the Nation-State in Afghanistan Paniz Musawi Natanzi	Silenced by the Discourse: The question of feminist art in Saudi Arabia Eiman Elgibreen				Clo nev sc the Hal Iri:
WPT0.05	Present Tense: South Africa's uneasy past in contemporary photographic practice Jean Brundrit, Michael Godby and Svea Josephy		An Invitation to Dream, the Camera Obscura and its Restoration of the Body as an Integrated Sensor within the Practice of Seeing Tebogo George Mahashe	The Past and the Present in Contemporary South African Photography: Two case studies Michael Godby				Cul the of l Sve
WPT0.04	Sculpture in Motion Martina Droth and Sarah V. Turner	Carrying Christ: Conversion and control in early Modern Spain Nicola Jennings	"The effect of it will long be remembered by the multitudes": The Duke of Wellington's Funeral Car – in Motion, and at Rest Jane Wildgoose	Medardo Rosso and the printed page as a site of sculptures' permanent becoming Damian Taylor				Mo the Shi
BC SWIFT	Textile, Art and Design: Reciprocity and development Alice Kettle and Uthra Rajgopal		Bonnard, Brâncuși Scully and me – how painters and sculptors have informed my practice as a feltmaker in the exhibited work for Place at the Table, Pallant House 2014 Victoria Brown	The Visibility of Textile as a Painting Support. Cloth at the forefront of the painted picture in the second half of the 20th century Hannah de Corte				Un Lin of f Su:
WPT0.09	The Power of Plasticity Rowan Bailey and Sheila Gaffney	Plasticity of Narrative as a Product of Material Plasticity in a 19th Century Chinese Sculpture Malcolm McNeill	Reading Volumes and Voids of the Sartorial Kind Randall Rhodes	The Politics and Aesthetics of Isa Genzken's Plastic Plastik Lisa Lee				Scu Inte Pot Lar Eti:

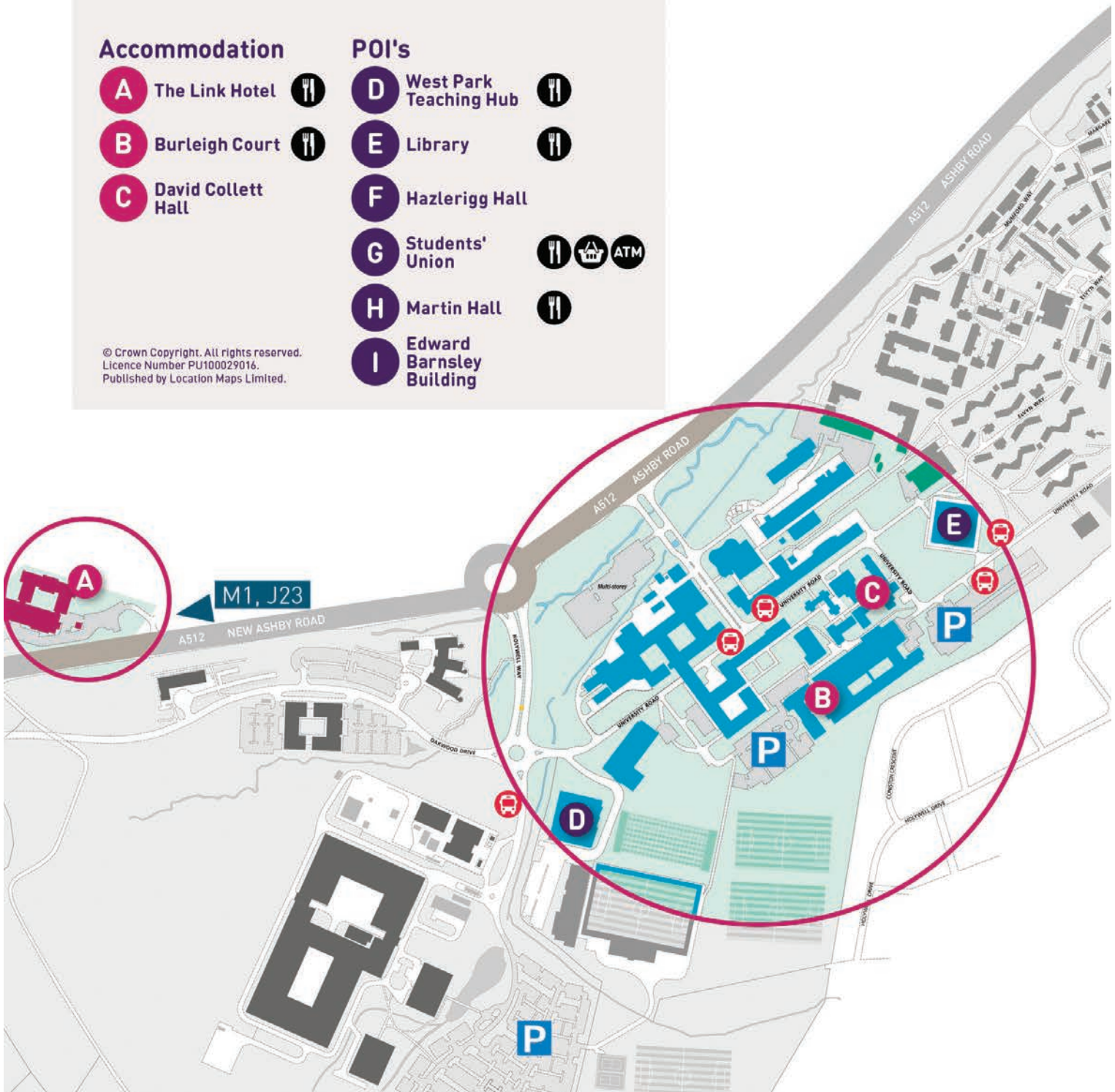
14.00 – 14.35	14.35 – 15.10	15.10 – 15.45
The Glossary of Glissant: Chineseness, Decoloniality and the globalised field of art history Jane Chin Davidson	Créolizing Queer Transnational South Asian Art Histories Alpesh Kantilal Patel	Discussion
Art with Intent: An International Study of Purpose-built Artwork in Hospital Judy Rollins	From the Wallace Collection to the GP's Waiting Room: Contemporary Art in Historic Houses and Primary Care Sites Jayne Lloyd	Discussion
Aromatic Architecture: Spice boxes, olfactory memory and ritual in the early modern Jewish home Julia Biggs	Touching Heaven: Sensing Sacred Presence in Late Medieval Devotional Art Vibeke Olson	Early Italian Renaissance Sacred Images: The Empathic Connection Susan Barahal
Women, Feminism and Art Schools: The UK Experience Hilary Robinson	Case Study: Camp#1–4. Artistic Strategies as a Means of Open Learning in Public Zones? Sabine Gebhardt Fink	A Community of Creation: Anna Bella Geiger's art courses at MAM RJ Giulia Lamoni
Dyke Vandals and Feminist Pamphleteers: Drawing a line through the long 1970s Laura Guy	Hetero/Homotopia: Queer space in the films of Rainer Werner Fassbinder Tom Wilkinson	Afterlives of Super 8 Film: Derek Jarman at the ICA Theodore Gordon
Closing the Distance: Revealing new feminist content and scholarly approaches through the translation of Mona Hatoum's 'Measures of Distance' Iris Gilad	Feminist Utopias: An aesthetic approach to the legacy of catastrophe Nora Tataryan	
Cut and Paste: Performing the family album in the work of Lebohang Kganye Svea Josephy	'Performative Photography' – Art Photography and Performance in Post-Reconciliation South Africa Nomusa Makhubu	Touching Lives: LGBTIQ photographic projects in South Africa Jean Brundrit
Moving Ahead: Walking and the birth of modern sculpture Sharon Hecker	Augusta Savage's Living Sculptures: Photographic and Cinematic Portrayals, 1929–1939 Tess Korobkin	Discussion
Unpicking the Weave: Line, Textile and the Art of Richard Tuttle Susan Campbell	Cloth, Calabash, and Canvas: The Cultural Evolution of Akan Adinkra Symbols from Textile to Fine Art Allison Joan Martino	
Sculpture's Digital Plasticity: Interrogating the Plastic Potential of Code through Oliver Laric's Lincoln 3D-scans Elizabeth Johnson	Plastic Aspects of the Materiality of Light: Between Poesis and Experience Sara Buoso	Sculptural Plasticity and the Brainbody Rowan Bailey

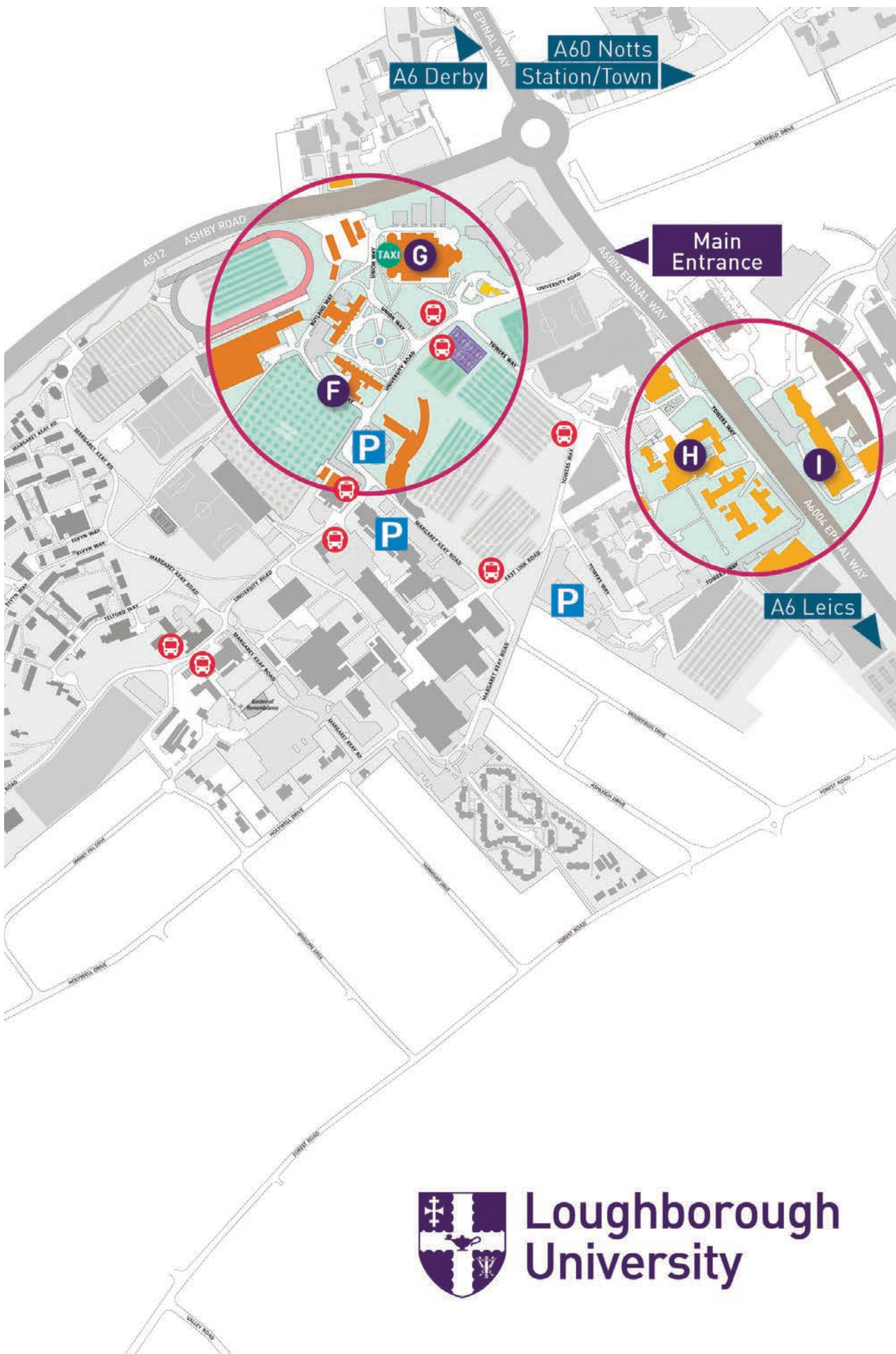
10 Campus maps

KEY

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 TAXI Taxi office		 Convenience Shop	
 P Car park		 ATM Cash point	
Accommodation		POI's	
 A The Link Hotel 		 D West Park Teaching Hub 	
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 C David Collett Hall		 F Hazlerigg Hall	
		 G Students' Union   	
		 H Martin Hall 	
		 I Edward Barnsley Building	

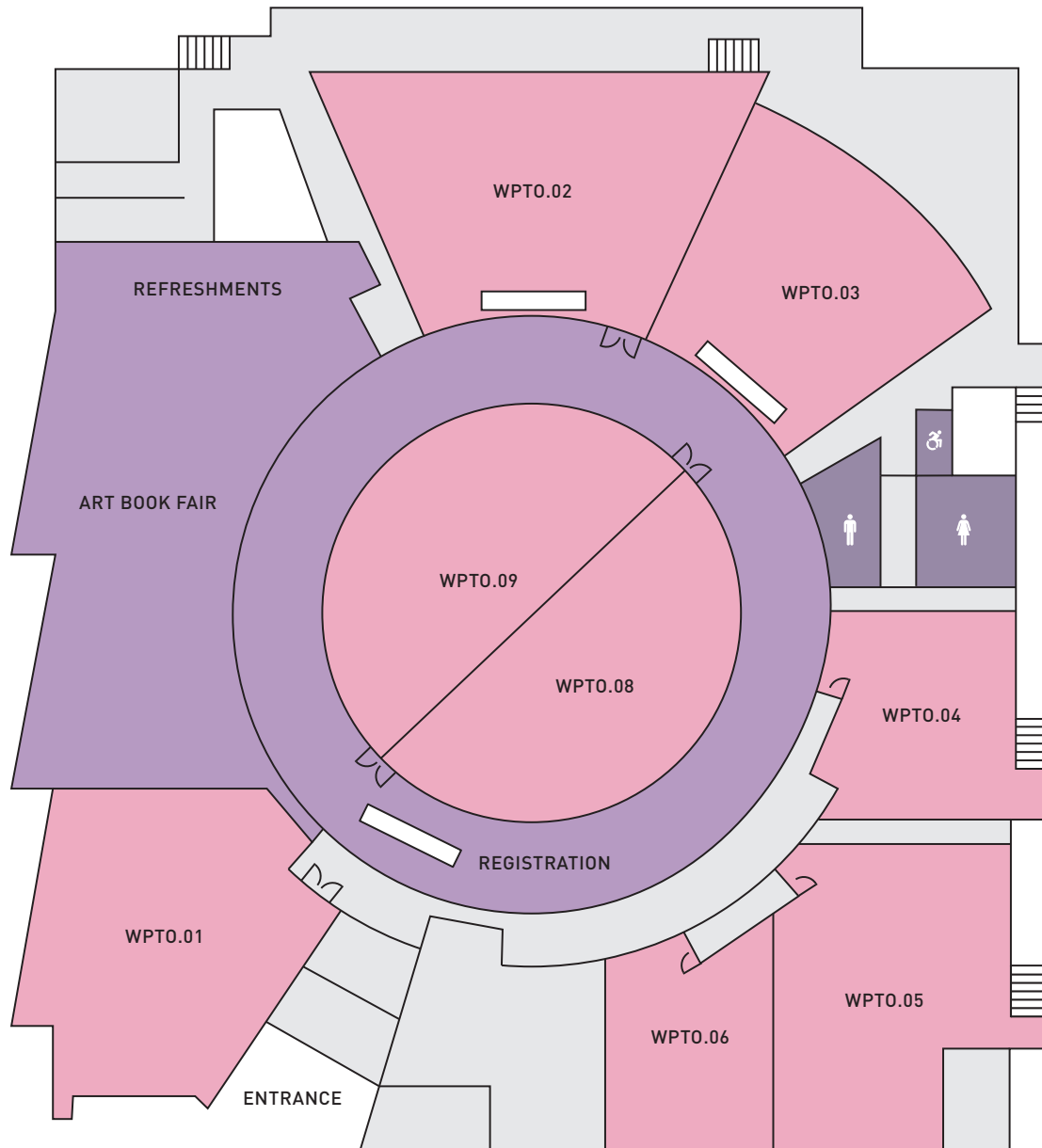
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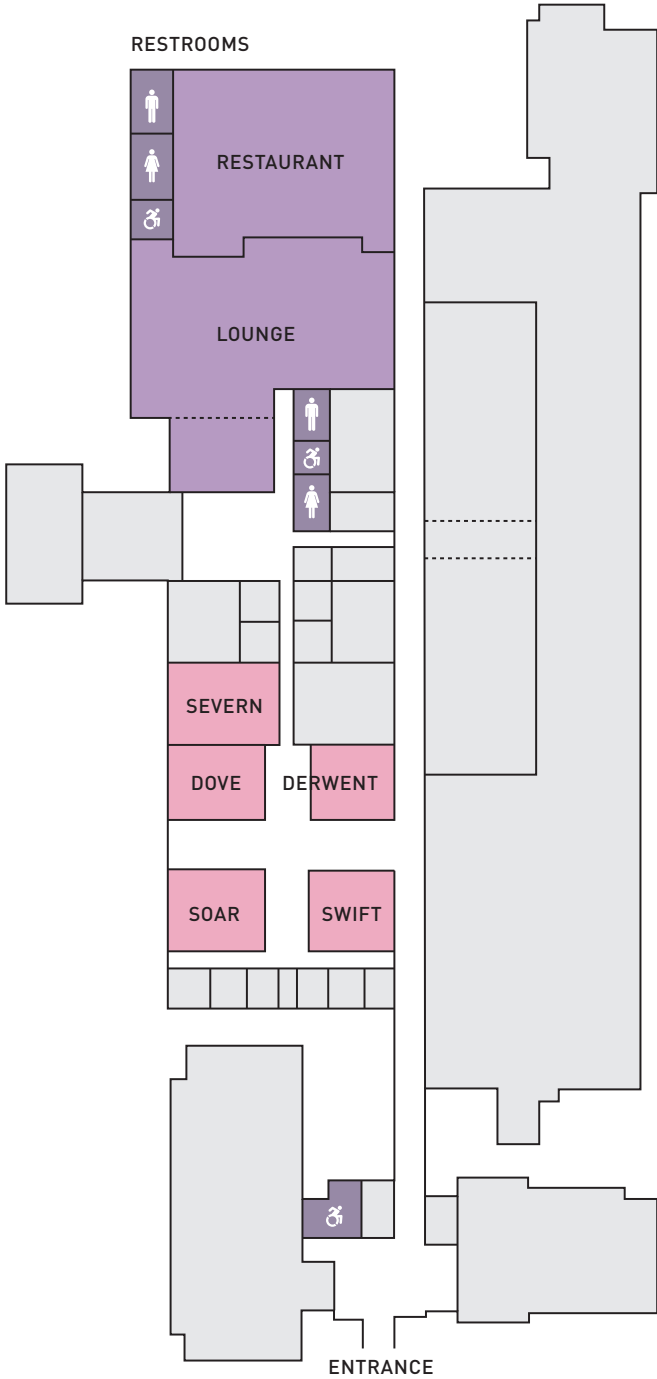


11 Room & building locations

West Park Teaching Hub



Burleigh Court





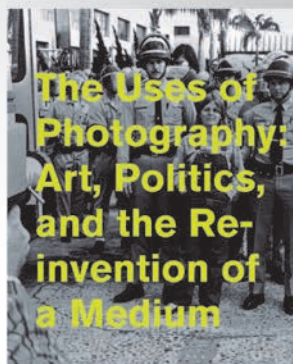
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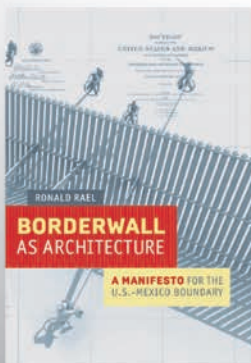
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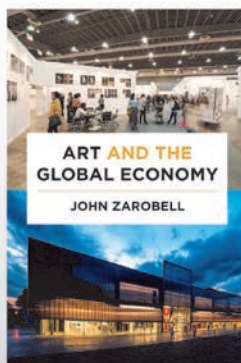
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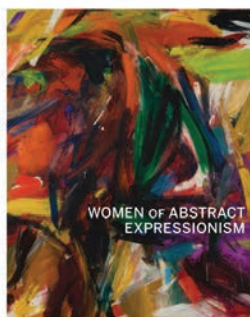
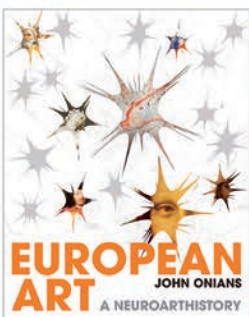
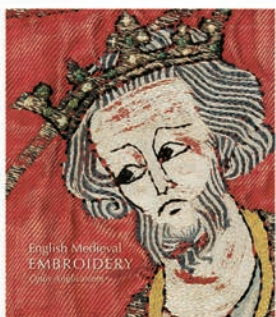
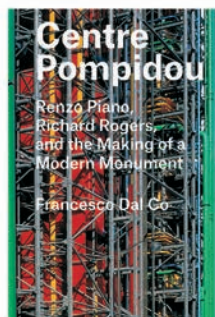
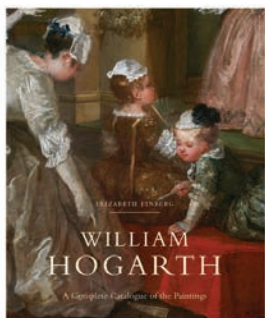


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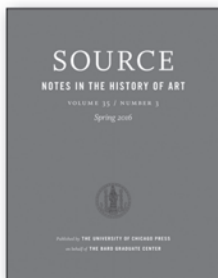
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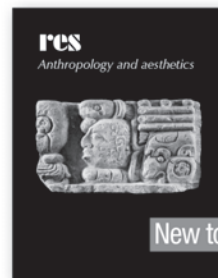
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