2018 ANNUAL CONFERENCE
PROGRAMME & TIMETABLE

5 – 7 April 2018
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**Association for Art History**  
44th Conference & Book Fair  
Courtauld Institute of Art &  
King's College London  
5 – 7 April 2018  
www.forarthistory.org.uk

**guidebook**

To access the 2018 Conference guide on your laptop visit:  
http://guidebook.com/g/forarthistory2018  
Passcode: forarthistory2018

To download the 2018 Conference app scan here with your smart phone.  
guidebook.com/getit  
Passcode: forarthistory2018
On behalf of The Courtauld Institute of Art and King’s College London, we are delighted to welcome you to the Association for Art History’s 2018 Annual Conference. The partnership between our two universities, long-standing neighbours on the Strand, epitomises our aspirations for the event. The theme is ‘Look out!’. This is both an invitation to critical reflection and a rallying cry (exclamation mark firmly understood). In institutional terms, our co-hosting of the conference is itself a gesture of outward-looking collaboration. We hope it will set the tone for three days of intense debate, conversation and discussion – both within the field, and more broadly. We chose the ‘Look out!’ theme back in spring 2016. We wanted to challenge art historians to think about their relationships with other disciplines in the humanities, and indeed beyond. At the same time, we wanted to provide new opportunities for collaboration, in Britain, Europe and the world at large: our aim was to incorporate the widest possible spectrum of perspectives. Since 2016, the exclamation mark in our title has taken on a new urgency. The theme was conceived before the Brexit referendum in the UK, the presidential election in the US or current debates about the role of British universities (not to mention strike action by British academics). Politically, our call to ‘look out!’ has an immediacy that we never anticipated: we hope that the Annual Conference will spur not only discussion, but also action. It is a chance to develop the role of art history in the contemporary cultural, social and political landscape.

Our provocation has clearly resonated across the field. Never before has an Annual Conference received so many session proposals – almost 150 in total. In selecting topics (we were able to accommodate a record number of 40 parallel sessions), and in choosing keynote speakers, we tried to privilege our ‘look out’ agenda. This year, in a one-off experiment, we’ve also varied the conference format, not least by adding a ‘Festival’ component on Friday afternoon. We hope that the Festival will offer something new and distinctive: a chance to take part in new sorts of conversations, across specialisms and interests.

The day-to-day experience of the Annual Conference reflects our institutional collaboration. Part of the proceedings will be on the Somerset House side of the Strand – in Courtauld and King’s spaces alike. But another part will take place in Bush House – newly acquired by King’s, and former home to the BBC World Service (what better emblem of looking outwards!). The Annual Conference also coincides with an exhibition on The Classical Now, again displayed across both sides of the Strand (in the Inigo Rooms of Somerset House East Wing and the Bush House Arcade). A conference of this scale and complexity requires a great deal of looking inwards and outwards – and inter-institutional collaboration. It’s a pleasure to thank everyone at the Association for Art History for all their hard work, especially Cheryl Platt (Annual Conference Coordinator) and Claire Davies (Deputy Chief Executive); Submarine Design is responsible for the striking conference poster, programmes and event materials. At King’s, we’re indebted to Evelyn Welch (Provost, Arts and Sciences) and the King’s Venues team (especially Beth Fuller, Ruth Denton and Suzanne Grant); at The Courtauld, we’d also like to thank Alixe Bovey (Head of Research) and Fern Insh (Research Forum Programme Manager). Special thanks too to Abigail Walker (doctoral student in the Department of Classics at King’s), who curated the Festival. Finally, we’re grateful to our 24 student assistants – drawn equally from The Courtauld and Kings.

Have a good time – and look out!

Katie Scott  
Department of Art History  
Courtauld Institute of Art

Joanna Woodall  
Department of Art History  
Courtauld Institute of Art

Michael Squire  
Department of Classics  
King’s College London

Gregory Perry  
Chief Executive Officer  
Association for Art History
We would like to acknowledge and thank our sponsors and supporters for their generous contributions towards this event.

**Art Fund**

Art Fund is supporting the Association for Art History’s 2018 Annual Conference. Art Fund is the national fundraising charity for art. We’ve given £34 million to help museums and galleries add works of art to their collections in the last five years alone. We also support a range of tours and exhibitions, and provide training and professional development opportunities to curators, museum staff and students to help widen museum audiences.

We’re independently funded, and our core income comes from our 122,000 National Art Pass members and 17,000 Student Art Pass members, who enjoy free entry to over 320 museums, galleries and historic houses across the UK, as well as 50% off major exhibitions.

[www.artfund.org](http://www.artfund.org)
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[facebook.com/artfunduk](http://facebook.com/artfunduk)
[instagram.com/artfund](http://instagram.com/artfund)

**Art History & Wiley**

*Art History* and its publisher *Wiley* are proud to sponsor the filming of the keynote presentation, Sonia Boyce in conversation with Dorothy Price. An international forum for peer-reviewed scholarship and innovative research, the journal publishes essays, critical reviews, and special issues that engage with path-breaking new developments and critical debate in current art-historical practice. *Art History* covers all kinds of art and visual culture across all time periods and geographical areas, and is a forum for a wide range of historical, critical, historiographical and theoretical forms of writing. By means of this expanded definition, it works to transform and extend the modes of enquiry that shape the discipline.

To learn more, visit: [www.arthistoryjournal.org.uk](http://www.arthistoryjournal.org.uk)

*Sponsors of the filming of the keynote presentation on Thursday 5 April*

**PRESTEL**

PRESTEL is one of the world’s leading illustrated book publishers with an enviable list of monographs, exhibition catalogues and themed volumes on all periods of art history, architecture, photography and design. From the latest in pop culture to major artist retrospectives, Prestel emphasises quality, in both the content and the production of their books.

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*Sponsors of the conference T-shirts*

**VISUAL COMMENTARY ON SCRIPTURE**

The Visual Commentary on Scripture will be an online publication that provides theological commentary on the Bible through works of art. It will offer a new ‘community’ with which to read, in the form of artists whose work is a testimony to the enlivening stimulus of scriptural texts across many centuries and/or to the power of art to transform our relationships with canonical Christian texts today. It will draw on art from across the world, and will seek to be a resource of international value to scholars, teachers, curators and churches.

[vcs@kcl.ac.uk](mailto:vcs@kcl.ac.uk)

*Sponsors of the drinks reception on Friday 6 April*
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SONIA BOYCE MBE, RA IN CONVERSATION WITH DOROTHY PRICE (EDITOR, ART HISTORY)

Born in London, Sonia Boyce emerged as one of the leading figures in the Black-British arts scene in the 1980s. Working across several media, including photography, drawing, installation and video, her early work spoke about race and gender. Recent projects have taken a new direction, working with improvised performances and collaborations. *Exquisite Cacophony* (2015) saw her bring together free-style rapper Astronautalis with experimental vocalist Elaine Mitchener, to create a linguistic tour de force. *Paper Tiger Whisky Soap Theatre* (2016) involved Astronautalis again, this time collaborating with choreographer Vânia Gala and the art students of the Villa Arson in Nice, to produce an improvised work resulting in a multi-screened video installation. *We Move In Her Way* (2017) involved the exploratory vocal and movement performances of Elaine Mitchener, Barbara Gamper and the dancers Eve Stainton, Ria Uttridge and Be van Vark, with an invited audience at the ICA, London.

Over her thirty-year career, Boyce has achieved international and critical acclaim. She is represented in the permanent collections of Tate and Arts Council England, amongst many others. She has exhibited widely, including at Barbados Museum and Historical Society, Moscow Museum of Modern Art and the 56th Venice Biennale of Contemporary Art. This ‘in conversation’ will consider Sonia’s career as an artist-researcher, teacher and collaborator. It will also discuss some of the key questions that have motivated the *Black Artists and Modernism* research project, reflect on what the project has achieved, and how as a discipline we can all learn from its findings.
SONIA BOYCE

Sonia Boyce MBE, RA is an artist who lives and works in London. She is Professor of Black Art and Design at University of the Arts London. Her research explores art as a social practice and the critical and contextual debates that arise from collaboration and participation. Boyce has been working closely with other artists since 1990, often involving improvisation and spontaneous performative actions. Her work involves a variety of media, such as drawing, print, photography and video and explores the interstices between sound and memory, the dynamics of space, and incorporating the spectator. She has taught Fine Art studio practice for over thirty years in various art colleges across the UK.

Since 2015 she has been Principal Investigator on a major three-year AHRC-funded project, Black Artists and Modernism, which seeks to investigate the often-understated connections, as well as points of conflict, between Black-British artists’ practice and the art-works’ relationship to modernism. In 2016 Boyce was a recipient of the prestigious Paul Hamlyn Foundation Artists Award, and was elected as a Royal Academician. In March 2018 a major retrospective of her work is opening at Manchester Art Gallery. She was awarded an MBE for services to art in 2007.

DOROTHY PRICE

Dorothy Price is Reader in History of Art at the University of Bristol, and Editor of Art History. She is a founder member and inaugural director of the Centre for Black Humanities at the University of Bristol, as well as research lead for the Transnational Modernisms research cluster. Her research asks how human subjectivity is constructed, performed, negotiated, challenged and changed through the production of visual art within different historical, geographical and cultural contexts. A particular focus for this has been art made in Germany between the World Wars, and aspects of gendered, black, Asian and diasporic art made in Britain after 1945.

She is author and editor of numerous books, articles and catalogue essays. Together with Sonia Boyce, she is currently co-editing a special issue of Art History arising from the AHRC-funded Black Artists and Modernism project.
KEYNOTE SPEAKERS

TRISTRAM HUNT

V&A: THE CIVIC AND THE GLOBAL

Tristram Hunt is Director of the V&A: the world’s leading museum of art, design and performance. He discusses how the Museum’s founding commitment to art, education and industry continues to define its purpose today. From the new Exhibition Road Quarter and V&A Dundee, to exhibitions on embroidery, Ocean Liners and Opera, the V&A’s past bridges its future. Tracing the Museum’s genesis from its Victorian roots in the Design School Movement of the 1830s and its establishment as the Museum of Manufactures in 1852, he considers how the V&A’s British, Germanic, Indian and Oriental origins have engendered a world-class collection: a cultural lens to consider the Museum’s evolving place in the world today. Tristram explores how museums can retain their relevance and purpose in our contemporary age of Brexit, Netflix and drone technology.

FRIDAY 6 APRIL

18.30 – 19.30
BUSH HOUSE AUDITORIUM

TRISTRAM HUNT

Tristram Hunt became Director of the V&A in February 2017. Formerly the Member of Parliament for Stoke-on-Trent Central, he served as the Labour Party’s Shadow Secretary of State for Education. Between 2001-2010, Tristram combined his post as Senior Lecturer in History at Queen Mary, University of London, with work as a history broadcaster, presenting a range of radio and television programmes for the BBC and Channel 4. He is the author of several books, most recently Ten Cities That Made an Empire (2014).

Tristram has served as a Trustee of the National Heritage Memorial Fund, the Heritage Lottery Fund and the History of Parliament Trust. He played a key role in helping to save the Wedgwood Collection from dispersal and is President of the British Ceramics Biennial. He is a Fellow of the Royal Historical Society and a member of the Council of the Royal College of Art.
GRISELDA POLLOCK
LOOKING BACK TO LOOK FORWARD:
LOOKING IN TO LOOK OUT: ANXIOUS
THOUGHTS FOR DARK TIMES

Look Out! can be heard as a command:
‘Watch out! Take care! Be aware!’ It can also be a spur to openness: See more! Embrace the world! Do not be insular!
‘Go beyond the academic field! Recognize your role in the wider world!’

Look Out! is culled from Bob Dylan’s iconic 1965 song, Subterranean Homesick Blues, a song performed outside the Savoy Hotel in the film ironically titled: Don’t Look Back. In this first Annual Conference of the newly renamed Association for Art History, I shall ask how we are to be for art history if we do not also look both backwards and inwards at art history and at ourselves?

I first spoke as a fledgling feminist scholar at an AAH Conference in 1978, shortly after its initiation marked the belated arrival of art history in British academic life. Each subsequent conference maps a changing self-portrait, hence a mirror of the discipline talking to itself, and a public presentation/projection of our field. As we look out now and call ourselves to beware, what are we saying to the world about why this complicated combination of historical, material and theoretical practices has meaning for the current situation, where the strings of art history reach from education to the market place, from library to auction house, and from the violation of humanity to consumer excess?

Griselda Pollock is Professor of Social and Critical Histories of Art and Director of the Centre for Cultural Analysis, Theory and History (CENTRECATH) at the University of Leeds. Committed to creating and extending an international, postcolonial, queer feminist analysis of the visual arts, visual culture and cultural theory, she researches issues of trauma and the aesthetic in contemporary art, expanding her concept of the virtual feminist museum (After-effects I After-images: Trauma and Aesthetic Transformation in the Virtual Museum, Manchester, 2013; Art in the Time-Space of Memory and Migration. (Freud Museum & Wild Pansy Press, 2013); both offer a feminist rereading of Aby Warburg’s concept of the pathos formula at the intersection with psychoanalytical aesthetics). Since 2007, she has elaborated the concept of concentrationary memory in relation to the Arendtian critique of totalitarianism, in four publications with Max Silverman, Concentrationary Cinema (Berghahn, 2011) Concentrationary Memories: Totalitarian Terror and Cultural Resistance (I B Tauris, 2013) and Concentrationary Imaginaries: Tracing Totalitarian Violence in Popular Culture (I. B. Tauris, 2015), and Concentrationary Art (2018). Just published is her monograph: Charlotte Salomon: The Nameless in the Theatre of Memory (Yale, 2018) and forthcoming are Is Feminism a Bad Memory? (Verso, 2019), The Case against “Van Gogh”: Memory, Place and Modernist Disillusionment (Thames & Hudson, 2019) and Monroe’s Mov(ies): Class, Gender and Nation in the work, image-making and Agency of Marilyn Monroe (2020).
The Annual Conference is co-hosted by The Courtauld Institute of Art and King's College London.

**REGISTRATION**

**Thursday 5 – Saturday 7 April**

The Courtauld Institute of Art (see maps on pages 22 and 23).

All delegates must register to pick up their badge. Delegates will not be allowed into buildings or session rooms without their badge.

Registration will be open:
- **Thursday 5 April** 08.30 – 17.00
- **Friday 6 April** 08.30 – 17.00
- **Saturday 7 April** 08.30 – 13.00

**INFORMATION DESK**

**Thursday 5 – Saturday 7 April**

Entrance Hall, King's Building, King's College London (see maps on pages 22 and 23).

After registering and collecting your badge make your way to the Information Desk which is situated in the Entrance Hall of the King’s Building at King’s College London.

At this desk you will be able to collect your Conference Programme & Timetable.

Should you have any queries during your time at the conference, the Association for Art History staff and Conference Assistants will be happy to help.

Information Desk will be open:
- **Thursday 5 April** 8.30 – 17.00
- **Friday 6 April** 8.30 – 17.00
- **Saturday 7 April** 8.30 – 17.00

**ACADEMIC SESSIONS**

**Thursday 5 – Saturday 7 April**

Sessions will take place in three spaces:
- The Courtauld Institute of Art, King’s College London – King’s Building and Bush House (see maps on pages 22 and 23).

Abstracts for all sessions are available online via the Association for Art History’s Annual Conference app and our website (see details at the end of this section).

**BOOKFAIR & EXHIBITORS**

**Thursday 5 – Saturday 7 April**

Great Hall, King’s Building.
King’s College London

The bookfair is an opportunity for delegates to engage with publishers and exhibitors, and purchase new books.

Details of exhibitors are given on pages 12 and 13 of this programme.

**Thursday 5 April** 11.00 – 18.00
**Friday 6 April** 09.00 – 18.00
**Saturday 7 April** 09.00 – 15.00

**FESTIVAL**

**Friday 6 April**

12.30 – 15.00

See separate Festival programme for details.

**REFRESHMENTS**

**Thursday 5 – Saturday 7 April**

King’s College London, Entrance Hall, King’s Building (next to the Bookfair & Exhibitors) Bush House Arcade Café (ground floor)

Coffee, tea and biscuits are available for all delegates at the scheduled times.

**LUNCH**

Pre-booked ‘Festival Grab & Go’ lunch bags (Friday only) will be available in the Entrance Hall of the King’s Building, King’s College London. Please ensure you have your lunch voucher.

**WHERE TO EAT & DRINK**

There are various lunch and refreshment options available at The Courtauld Institute of Art and King’s College London, local cafes and other outlets close to the Conference. (See noticeboards at the Information Desk for details.)

**WIFI**

WiFi is available through the Cloud and Eduroam.

**ASSOCIATION FOR ART HISTORY WEBSITE**


**GUIDEBOOK CONFERENCE APP**

To access the 2018 Conference guide on your laptop visit:

http://guidebook.com/g/forarthistory2018

To download the 2018 Conference app scan the QR code on page 2 with your smartphone.

Passphrase: forarthistory2018
Delegates have been asked to pre-book visits prior to the Conference. Please ask at the Information Desk (King’s Building) whether any additional spaces are available.

THURSDAY 5 APRIL

13.00 – 14.15
FREE
Meet at the Information Desk situated in the Entrance Hall of the King’s Building, King’s College London at 13.00

A PALACE FOR THE ARTS: SOMERSET HOUSE YESTERDAY AND TODAY

From housing the magnificent collections of England’s Stuart Queens, through William Chambers’ creation of a palace of the Arts, learning and bureaucracy in the 1770’s, to the establishment of Somerset House Studios in 2017, Somerset House has been a great European centre for the exhibition, production and study of truly outstanding art and architecture. Delegates will have the opportunity to attend one of two tours of the site exploring this splendid legacy and considering the future of the site in the wake of the upcoming ‘Courtauld Connects’ project.

TOUR 1

The first tour will be led by Kyle Leyden, a doctoral candidate of The Courtauld Institute with a specialisation in eighteenth-century architecture, who has been working with the ‘Courtauld Connects’ project as historic researcher, undertaking significant research into the history of the site. This tour will consider the history of the site from royal palace to palace of bureaucracy, with a particular emphasis on the architecture of Sir William Chambers.

The tour will include access to the Dead House, Nelson Stair, Model Room, Portico Room and Navy Commissioner’s Barge House – all areas not generally accessible to the public – and will conclude on the roof of the South Wing (weather permitting), with spectacular views both of the building itself and downriver towards St Paul’s.

TOUR 2

The second tour will be led by Leonora Gummer, Head of Donor Development, Somerset House Trust, who will concentrate on the current activities of the Trust in the exhibition and creation of contemporary art. In October 2017 Sadig Khan opened the Somerset House Studios, a new creative and affordable workspace for artists and makers in the heart of London. The Studios are now home to 75 of the country’s most talented multi-disciplinary, experimental artists who are joined by Makerversity, a cooperative of over 200 designers, craftsmen, technicians and engineers. This tour will give exclusive access to the Studios and an opportunity for delegates to meet with several contemporary artists. Delegates will also be able to take a guided tour of the exhibitions on display in the Terrace Galleries and Great Arch Room.

13.15 – 14.15
FREE
Meet at Bush House Arcade at 13.15

TOUR 3: THE CLASSICAL NOW

Join us for a curator-led tour of The Classical Now exhibition, guided by Michael Squire (project-lead on ‘Modern Classicisms’ at King’s). The exhibition pairs the work of modern and contemporary artists with classical Greek and Roman antiquities, tracing the ways in which ancient art has captured the modern imagination. Alongside ancient objects, The Classical Now exhibits work by over 30 artists, including Pablo Bronstein, Jean Cocteau, Michael Craig-Martin, Damien Hirst, Yves Klein, Louise Lawler, Roy Lichtenstein, Henry Moore, Grayson Perry, Frances Picabia, Pablo Picasso, Marc Quinn and Rachel Whiteread. Michael Squire will explain the thinking behind the exhibition – and discuss how The Classical Now ties in with the provocation to ‘look out’.

Across two sites: Bush House Arcade, King’s College London & Inigo Rooms, Somerset House East Wing, King’s College London.

modernclassicisms.com/exhibition
kcl.ac.uk/Culture

FRIDAY 6 APRIL

12.45 – 14.45
£10.00
Meet at the Information Desk situated in the Entrance Hall of the King’s Building, King’s College London at 12.45

VISIT 1

SIR JOHN SOANE’S MUSEUM

This 60-minute tour of the eccentric townhouse built and owned by the preeminent neoclassical architect, Sir John Soane, covers Soane’s professional career, his personal life and his collecting habits. The tour of the ground and first floors visits the Picture Room to see Soane’s three paintings by Canaletto and two series by William Hogarth (The Election and The Rake’s Progress) and also covers such treasures as the 14th-century BC sarcophagus of Seti I and a maritime painting by JMW Turner.

12.45 – 14.45
FREE
Meet at the Information Desk situated in the Entrance Hall of the King’s Building, King’s College London at 12.45

VISIT 2

JEAN COCTEAU MURALS AND AUBUSSON TAPESTRY

BY DOM ROBERT AT THE ÉGLISE NOTRE-DAME DE FRANCE

The Église Notre-Dame de France is a small Catholic Church on Leicester Place, originally consecrated in 1868 in a circular space previously used as an entertainment Panorama. Following bomb-damage during the Second World War, the church was reconstructed and renovated. A Stations of the Cross cycle on Delft tiles was all that remained of the original artworks, and so between 1953 and 1959 a number of prominent modern artists were commissioned to help redecorate. We will look in particular at the murals in the Lady Chapel by Jean Cocteau and the magnificent Aubusson tapestry by Dom Robert. Overlapping with some key themes of this year’s conference, notably the sessions on Art and Religion and The Weaver’s Workshop, this will be an opportunity to consider the tensions and productive relationships between modernity, Catholicism, traditionalism and revivalism.
The Bookfair is an opportunity for delegates to engage with publishers and exhibitors, and purchase new books.

**APOLLO MAGAZINE**
*(SATURDAY 7 APRIL ONLY)*
Founded in 1925 and published monthly, Apollo is one of the world’s oldest and most respected magazines on the visual arts – covering everything from antiquities to contemporary work.

www.apollo-magazine.com
twitter.com/Apollo_magazine
facebook.com/ApolloArtMagazine

**ART FUND**
*(THURSDAY 5 APRIL ONLY)*
Art Fund supports museums and galleries across the UK to help the public see more and have different experiences with art. We are independently funded by our 139,000 members.

www.artfund.org
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instagram.com/artfund

**ARTIFEX PRESS**
Artifex Press is a publisher of digital catalogues raïsonnés with a proprietary, patented software platform and a dedicated publishing program which creates and distributes these seminal publications. Published catalogues raïsonnés include those for Chuck Close, Jim Dine, Agnes Martin and Lucas Samaras. Combining the rigours of art-historical research with the flexibility of digital publishing, our robust publishing program produces new catalogues and volumes each year.

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Here are some places nearby, if you have some time to spare.

**GALLERIES**

**THE COURT AULD GALLERY**
courtauld.ac.uk/gallery
Somerset House
Strand
London
WC2R 0RN
Admission free to delegates on presentation of their delegate badge

Daily 10.00 – 18.00

Our thanks to The Courtauld Gallery which has waived the admission fee to delegates for the duration of the Conference.

**HAYWARD GALLERY**
southbankcentre.co.uk/venues/
hayward-gallery
Southbank Centre
Belvedere Road
London
SE1 8XX
Admission £11; £16 for exhibitions

Daily 11.00 – 19.00
(except Tuesdays)
Late night opening
Thursday until 21.00

15-minute walk (0.6 miles) from conference venue.

**NATIONAL PORTRAIT GALLERY**
npg.org.uk
St Martin’s Place
London
WC2H 0HE
Admission free
Donations welcome

Daily 10.00 – 18.00
Late night opening
Thursday & Friday until 21.00

15-minute walk (0.5 miles) from conference venue.

**SOMERSET HOUSE – HISTORICAL HIGHLIGHT TOUR**
somersethouse.org.uk/whats-on/historical-highlights-tour

Collect your free tickets from the Information Desk in the Seamen’s Hall, South Building

Tickets available from 10.30

**THINGS TO DO IN SPARE TIME**

**THE NATIONAL GALLERY**
nationalgallery.org.uk
Trafalgar Square
London
WC2N 5DN
Admission free

Daily 10.00 – 18.00
Friday 10.00 – 21.00

12-minute walk (0.5 miles) from conference venue.

**TATE MODERN**
tate.org.uk/visit/tate-modern
Bankside
London
SE1 9TG
Admission free

Sunday – Thursday
10.00 – 18.00
Friday & Saturday
10.00 – 22.00

20-minute walk (1.2 miles) from conference venue.

**THE STORE STUDIOS**
180thestrand.com
180 The Strand
London
WC2R 1EA

Opening times see website

1-minute walk (0 miles) from conference venue.

**THE CLASSICAL NOW**
modernclassicsisms.com/exhibition
kcl.ac.uk/Culture

Across two sites:
Bush House Arcade
King’s College London
Strand
WC2B 4PJ

Inigo Rooms
Somerset House East Wing
King’s College London
Strand
WC2R 2LS

Admission free

2 March – 28 April 2018
Tuesday – Saturday 11.00 – 17.00

Across both Bush House and Somerset House parts of the conference venue.
## Venues of Interest

### The Royal Courts of Justice
- **Website:** theroyalcourtsofjustice.com
- **Address:** Strand, London WC2A 2LL
- **Admission:** Starts at £13.00
- **Contact:** Check the website for available tours.
- **Location:** 6-minute walk (0.3 miles) from conference venue.

### Museums

#### British Museum
- **Website:** britishmuseum.org
- **Address:** Great Russell Street, London WC1B 3DG
- **Admission:** Free
- **Contact:** Daily 10.00 – 17.30
- **Location:** 20-minute walk (1 mile) from Courtauld/King’s.

#### Sir John Soane’s Museum
- **Website:** soane.org
- **Address:** 13 Lincoln's Inn Fields, London WC2A 3BP
- **Admission:** Free
- **Contact:** Wednesday – Sunday 10.00 – 17.00
- **Location:** 12-minute walk (0.6 miles) from conference venue.

### Churches of Interest

#### St Mary le Strand
- **Website:** stmarylestrand.org
- **Address:** London WC2R 1ES
- **Admission:** Usually open
- **Contact:** 1-minute walk (0 miles) from conference venue.

#### St Clement Danes Church
- **Website:** raf.mod.uk/stclementdanes
- **Address:** WC2R 1DH
- **Admission:** Free
- **Contact:** Monday – Friday 09.00 – 16.00, Saturday 10.00 – 15.00
- **Location:** 5-minute walk (0.2 miles) from conference venue.

#### Temple Church
- **Website:** templechurch.com
- **Address:** London EC4Y 7BB
- **Admission:** £5.00
  - £3.00 senior citizens & students
- **Contact:** Thursday & Friday 10.00 – 16.00
- **Location:** 9-minute walk (0.4 miles) from conference venue.

#### St Brides
- **Website:** stbrides.com
- **Address:** Fleet Street, London EC4Y 8AU
- **Admission:** Free
- **Contact:** Thursday & Friday 08.00 – 18.00
- **Location:** 13-minute walk (0.6 miles) from conference venue.

#### St Paul’s Cathedral
- **Website:** stpauls.co.uk
- **Address:** London EC4M 8AD
- **Admission:** £18.00 adult
  - £16.00 senior citizens & students
- **Contact:** Thursday, Friday & Saturday 08.30 – 16.30
- **Location:** 19-minute walk (1 mile) from conference venue.

#### The Queen’s Chapel of the Savoy
- **Website:** royalchapelsavoy.org
- **Address:** London WC2R 0DA
- **Admission:** Free
- **Contact:** Thursday 09.00 – 16.00
- **Location:** 4-minute walk (0.2 miles) from conference venue.

#### St Martin-in-the-Fields
- **Website:** stmartin-in-the-fields.org
- **Address:** Trafalgar Square, London WC2N 4JH
- **Admission:** Free
- **Contact:** Thursday & Friday 08.30 – 18.00
- **Location:** 10-minute walk (0.5 miles) from conference venue.

#### St Paul’s Church
- **Website:** actorschurch.org
- **Address:** Covent Garden, London WC2E 9ED
- **Admission:** Free
- **Contact:** Thursday & Friday 08.30 – 17.30
- **Location:** 7-minute walk (0.4 miles) from conference venue.
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<thead>
<tr>
<th>Time</th>
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<tbody>
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<td>09.00</td>
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<tr>
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**Room B1.05**

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<td>22.00</td>
<td>Textility: Mechtild Fend &amp; Anna Lafont</td>
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**Thursday 5 April 2018**

Building Key

- **BH**: Bush House
- **K**: King’s Building

**K0.16**

- **Honest Dollars**: Why did money start telling the truth during the German Hyperinflation, and could it do the same today?
- **Tom Wilkinson**: Nothing better than a Touch of Ecology & Catastrophe: On Jean Baudrillard’s attempt to destroy the environment, 1970

**K0.20**

- **Empire, Science & Nation in the Middle East**: Chair: Susan BABAIE
- **National Botany: Art & Science in Early Israel**: Shahrar Amirani-Distefano & Studio Ceramics & the Craft as Design: Discussion Only NEER
- **Art Exhibitions in Munich & Istanbul 1900-1910**: Cultural events as part of German Imperialist Policies: Funda BERKOSY

**K0.05**

- **The Classical New SQUIRE**
- **Rethinking Glotta: Tacita Dean’s “But Not Cassius” (2014)**: Hans BLOEMSSMA
- **New Role for Visual Arts & Art Teaching in a Post-Critical, Post-Humanist Education?**: Pat THOMSON

**K0.18**

- **Crafting Ovid in Elizabethan England**: Texts, texts & Hardwick House: Liz OAKLEY-BROWN
- **Komi: What is it good for?**: Jessica NITSCHKE
- **Connected Context**: Beyond cultural encounters, entanglement, & transmission at Augustan Karnak: Erin A. PETERS

**K0.19**

- **Archive Fever: AZT, Welcome, & the visual culture of the AIDS industrial complex**: Fiona ANDERSON
- **Paper: Lessons from Life Stories**: Early modern women artists as sources of inspiration: Julia DABB
- **Paper: Elisabetta Sironi of Bologna: Coparmacista of the Sint Rottgera & her artistic legacy**: Adalina MODESTI

**K0.22**

- **Sexy Surgeon & Butch Ruth**: Digitally manipulating images, gender-bashing & politics in the imagery of a divided nation: Fern INISH
- **The National as Non-Classical**: Shaping a national style in early 19th-century Hungary: NóRA VESZPRÉM

**K0.28**

- **Broken Rhetoric: National aesthetics & the neo-Baroque in the neo-salicque France**: Andrew ESCHBELCHER

**K0.35**

- **Cross-Cultural Creation & Crossover in Chinese Folk Jazz**: Meng-JIAO CHEN

**K0.45**

- **Impression/Oppression: Indiens challenging the paradigm of textuality**: Chanka LEE

**K0.50**

- **Where’s My Magnetic Trials and My Electrification?**: Examinations as Form in the Work of Ryan Trecartin and Lizzi Fitch: NaOMI YoGT
- **Decorative, Domestic, Dumb: Lily van der Stokker’s Feminist Flaness**: Emily WATLINGTON

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**Contemporary Nationalisms: Craft, art & colonisation**: Chair: Yuthika SHARMA

- **National Time Between**: Indian arts & crafts in today’s International Context: Ana DA Fonseca
- **Seeds of Change, Specks of Death**: Shweta BHATTACHARYA (2016) Sonal KHALAR
- **Contextualisation & Reinterpretation as a Means of Re-examining the Indian Collection at National Museums Scotland (PMB)**: Friederike VOIGHT

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**The Compass & the Flesh**: The classical intellectual body: Adriano AYMONINO

- **A Contemporary Enlightenment**: Angela & Kauﬀmann reimagined: Tatiana MORENO & Sarah PICKSTONE
- **The War for the Public Character**: Poetesses in the Celtic revival: Eva GARAU
- **In the Celtic revival**: “Let an Irish Sculptor Chisel It”: Rebecca SEVIGNANI & Angela BANTI

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**Photography & Memories of a Nation**

10.00

- **OPENING REMARKS BY SESSION CONVENORS**

10.35

- **Contextualisation & Reinterpretation as a Means of Re-examining Seeds of Change, Spectres of Death**: Shweta Bhattad’s display
- **Narratives of the ‘In-between’: Indian arts & crafts in today’s international exchange**: Courtney WILDER

11.40

- **Depictions of Sienese Mysticism & the Materiality of British Art**: Sarah LIPPERT
- **Dress Fabrics, 1815–51**: Elisabetta SIRONI of the Palazzo of Stockholm: Amanda BOETZKES
- **Aeneid: The Fall of Priam & the Death of Hector**: Cassandra SEVIGNANI & Luan Luis THAYS-THONIN

12.20

- **How Hammers Weave**: Exploring, analysing & challenging attitudes towards gender & leadership in images of politicians in the digital age: Stephanie KEVIN GUYAN
- **Broken Rhetoric: National aesthetics & the neo-Baroque in the neo-salicque France**: Andrew ESCHBELCHER
- **Cross-Cultural Creation & Crossover in Chinese Folk Jazz**: Meng-JIAO CHEN
- **Impression/Oppression: Indiens challenging the paradigm of textuality**: Chanka LEE

13.05

- **Francis Bacon & his Legacy**: Archival & Contemporary: Una DEL CUBRE
- **Sculpture & the Fall of Priam & the Death of Hector**: Rebecca WHITAKER

14.00

- **Haunting the Archive**: Reparative readings in the AIDS narratives in Kerin Raitzsweid’s “Chapel” (2017): Aleksandra GAJOWY
- **PAPER: Beyond Ophelia**: Elisabeth Rancor Siddle as Rossetti’s significant ‘other’: Glenda YOUE
- **Paper: ‘The Stone is the Message’**: Laurence Jones, the Tevereterno collective and William Kentridge’s Triumphs and Laments: Camilla MORK ROSTVIK

15.00

- **Dorothy Nott**: Intervention: Suggesting, Exhorting,... Louise Jopling’s Art School for Women: Patricia de MONTEFORT
- **Dorothy Nott**: Intervention: Suggesting, Exhorting,... Louise Jopling’s Art School for Women: Patricia de MONTEFORT
- **Gendering the 2017 UK General Election**: Thalita Mary, Jeremy Corbyn & digital culture: Edwin COOMASAR

16.00

- **The Trojan horse of Femininity**: Inspired by Thacker to May Female leaders & gender bias during elections & beyond: Eva GARAU
- **Contested Loyalties? Indian sculptors & their posthumous national reputations (Medardo Rosso)**: Sharon HECKER
- **Sculpture ‘in Britain’ vs. ‘British’ Sculpture: Reintegrating the international with the national Claire JONES
- **Case Study: The Photograph of the Machine, Mercurial Textility & Printed Linoleum (1819–61)**: Courtney WILDER

17.00

- **Wax Museum: Assemble, the LPA & the Anthology of African Folk Music**: Zachary FURSTE
- **The Fingerprint of the Machine, Mercurial Textility & Printed Linoleum (1819–61)**: Craft: Virginia M. CURRY
- **Paper: ‘L’angleternel qui un peut pour l’initiative, c’est une femme’**: Dorothy NOTT
- **The Power of Image & Fictioning – the consequences of multiple authors in a post-truth society**: Laura SLATER
## Thursday

### Roundtable Discussion: Photography & Memories of a Nation

**Chair:** Mirjam Brusius

- **Photography & Memories of a Nation:**
  - Chair: Mirjam Brusius
  - Discussant: Anne Lafont
  - Discussant: Mechthild Fend

### Roundtable Discussion: Design & AIDS

**Chair:** John Potvin

- **Design & AIDS:**
  - Roundtable discussion

### Roundtable Discussion: Intervention: Missing Link

**Chair:** Isabel Rawsthorne

- **Intervention: Missing Link:**
  - Paper: "Note to Self: On the Bryning of Art and Life in the Work of Eva Hesse, Lee Lozano and Anne Truitt"
  - Jo Ann Callis
  - Paper: "Intervention: Beyond Homer and Sargent: The Impact of Alice Schalli on the American Watercolour Movement"
  - Tara K. Keny

### Roundtable Discussion: Through the Looking Glass: Women’s Leadership in the Post-Truth Era

**Chair:** Yuwei Ge

- **Through the Looking Glass: Women’s Leadership in the Post-Truth Era:**
  - De Valera’s Gains: Imagining Masculinity in Irish Political Cartoons
  - Timothy Ellis
  - The War for the Public Character: The Power of Image and Fictioning & the Consequences of Multiple Authors in a Post-Truth Society
  - Phoebe Cunningham

### Roundtable Discussion: Art, Craft, Science & Industry in Early Mediterranean

**Chair:** Aron Vinegar

- **Art, Craft, Science & Industry in Early Mediterranean:**
  - Roundtable discussion

### Roundtable Discussion: Art School for Women

**Chair:** Sussan Babaie

- **Art School for Women:**
  - Roundtable discussion

### Roundtable Discussion: The Trojan Horse of Femininity

**Chair:** Katy Norris

- **The Trojan Horse of Femininity:**
  - Roundtable discussion

### Roundtable Discussion: Art Practice

**Chair:** Andrea Bubenik

- **Art Practice:**
  - Roundtable discussion

### Roundtable Discussion: The Dinner Party

**Chair:** Adriana Varejão & Paula Rego

- **The Dinner Party:**
  - Roundtable discussion

### Roundtable Discussion: Intervention: The Second Neoclassic Female Artists and Experimentation Since 1970

**Chair:** Camilla Mark Rektiv

- **Intervention: The Second Neoclassic Female Artists and Experimentation Since 1970:**
  - Paper: "Looking Beyond Politics: Toward the Notion of the Art: Valeria Berntsen & The Ukraine
  - Intervention: "Make Me on the Image of Art"
  - Paper: "Towards a New Concept of Feminism in the 20th Century"
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### Roundtable Discussion: Cultures & Identities: Comparing Again

**Chair:** Mark Wheeler

- **Cultures & Identities: Comparing Again:**
  - Roundtable discussion

### Roundtable Discussion: The Classical Now

**Chair:** Adriano Aymonino

- **The Classical Now:**
  - Roundtable discussion

### Roundtable Discussion: Women’s Practices of Nature in 18th-Century Britain

**Chair:** Pat Thomson

- **Women’s Practices of Nature in 18th-Century Britain:**
  - Roundtable discussion

### Roundtable Discussion: The Fall of Priam & the Death of Troy: Embodied Architecture

**Chair:** Katy Norris

- **The Fall of Priam & the Death of Troy: Embodied Architecture:**
  - Roundtable discussion

### Roundtable Discussion: Classicist Body as Architectural Body

**Chair:** John Potvin

- **Classicist Body as Architectural Body:**
  - Roundtable discussion

### Roundtable Discussion: The Rhythm of Making Made Tangible

**Chair:** Mark Wheeler

- **The Rhythm of Making Made Tangible:**
  - Roundtable discussion

### Roundtable Discussion: But which poet?

**Chair:** Elena Giusti

- **But which poet?:
  - Roundtable discussion

### Roundtable Discussion: The intimate

**Chair:** John Harrison

- **The intimate:
  - Roundtable discussion

### Roundtable Discussion: Missed Link: Isabel Rawsthorne – Jacob Epstein

**Chair:** Carol Jacob

- **Missed Link: Isabel Rawsthorne – Jacob Epstein:
  - Paper: "Making the Invisible Visible: Frances Hodgkins & the Men of Romantic Modernism & Neo-Romanticism"
  - Samantha Nieder
  - Paper: "The Lovers & other Poems"
  - John Potvin

### Roundtable Discussion: Through the Looking Glass: Women’s Leadership in the Post-Truth Era

**Chair:** Yuwei Ge

- **Through the Looking Glass: Women’s Leadership in the Post-Truth Era:
  - Paper: "De Valera’s Gains: Imagining Masculinity in Irish Political Cartoons"
  - Timothy Ellis
  - The War for the Public Character: The Power of Image & Fictioning & the Consequences of Multiple Authors in a Post-Truth Society
  - Phoebe Cunningham

### Roundtable Discussion: The Trojan Horse of Femininity

**Chair:** Katy Norris

- **The Trojan Horse of Femininity:
  - Roundtable discussion

### Roundtable Discussion: Art School for Women

**Chair:** Sussan Babaie

- **Art School for Women:
  - Roundtable discussion

### Roundtable Discussion: Intervention: The Second Neoclassic Female Artists and Experimentation Since 1970

**Chair:** Camilla Mark Rektiv

- **Intervention: The Second Neoclassic Female Artists and Experimentation Since 1970:
  - Paper: "Looking Beyond Politics: Toward the Notion of the Art: Valeria Berntsen & The Ukraine
  - Intervention: "Make Me on the Image of Art"
  - Paper: "Towards a New Concept of Feminism in the 20th Century"
  - Paper: "Towards a New Concept of Feminism in the 20th Century"
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  - Paper: "Towards a New Concept of Feminism in the 20th Century"

### Roundtable Discussion: Cultures & Identities: Comparing Again

**Chair:** Mark Wheeler

- **Cultures & Identities: Comparing Again:
  - Roundtable discussion

### Roundtable Discussion: The Classical Now

**Chair:** Adriano Aymonino

- **The Classical Now:
  - Roundtable discussion

### Roundtable Discussion: Women’s Practices of Nature in 18th-Century Britain

**Chair:** Pat Thomson

- **Women’s Practices of Nature in 18th-Century Britain:
  - Roundtable discussion

### Roundtable Discussion: The Fall of Priam & the Death of Troy: Embodied Architecture

**Chair:** Katy Norris

- **The Fall of Priam & the Death of Troy: Embodied Architecture:
  - Roundtable discussion

### Roundtable Discussion: Classicist Body as Architectural Body

**Chair:** John Potvin

- **Classicist Body as Architectural Body:
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### Roundtable Discussion: The Rhythm of Making Made Tangible

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### Roundtable Discussion: Through the Looking Glass: Women’s Leadership in the Post-Truth Era

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  - Timothy Ellis
  - The War for the Public Character: The Power of Image & Fictioning & the Consequences of Multiple Authors in a Post-Truth Society
  - Phoebe Cunningham
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<td>Art and Religion</td>
<td>Ben Quash&lt;br&gt;Ayla Lepine</td>
<td>The Road Screen – Gateway to Paradise&lt;br&gt;Spoke Bucklow</td>
<td>The Journey to Divine Understanding in the Architectural Diagonams of Richard of St. Victor's Visionary Ecclesiastics&lt;br&gt;Honor Wilkinson</td>
<td>Presence and Scepticism&lt;br&gt;Whitney Davis</td>
<td>Gotonide as Concrete Crystal of Caves: A case of transnational intentional community architecture&lt;br&gt;Helena Capkova</td>
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<td>BH Lecture Theatre 2</td>
<td>Asia through Exhibition Histories</td>
<td>Lucky Steeds&lt;br&gt;Michelle Wong&lt;br&gt;Sarah Turner&lt;br&gt;Nada Raza</td>
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<td>Let's Talk about Money: Shanghai first International Fair Art Exhibition&lt;br&gt;Biljana Ciric</td>
<td>Cathay Pacific's Contemporary Art in Asia Exhibitions (1965)&lt;br&gt;Lu Pan</td>
<td>Constructing Southeast Asia: Soft power, alliances and the first exhibitions of Southeast Asia&lt;br&gt;Kathleen Ditzig</td>
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<td>Research Forum (Courtauld)</td>
<td>Aural Affects and Effects: Explicit and implicit sounds and rhythms in contemporary visual media</td>
<td>Johnny Wingstad&lt;br&gt;Ola Niklasson&lt;br&gt;Christina Sydberg</td>
<td>Louder Than Words: Quieting as a practice of everyday resistance&lt;br&gt;Lisa Deml</td>
<td>Soundgraphing Sound in the Dance Archive: Affective atmospheres and transformative materialities&lt;br&gt;Astrid von Rosen</td>
<td>A Bodily Medical Monitors' Song&lt;br&gt;Fiona Davies</td>
<td>The Clothes Make the Band: Nick Cave's soundscapes and the body sonic&lt;br&gt;Melissa Warak</td>
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<tr>
<td>BH Lecture Theatre 2</td>
<td>Beyond Disciplinary Boundaries: History of science and history of art in conversation&lt;br&gt;Katy Barrett&lt;br&gt;Sachiko Kusukawa&lt;br&gt;Alberto Malle&lt;br&gt;Sebbie franzen&lt;br&gt;Kathrine Rasmber&lt;br&gt;Joanna Woodall</td>
<td>Roundtable discussion</td>
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<tr>
<td>Seminar 1 (Courtauld)</td>
<td>Deskilling or the Displacement of Skill: Artistic production outside of the studio</td>
<td>Daniella Child&lt;br&gt;David Beech</td>
<td>Art’s Division of Labour and the Discourses of Deskilling, Handcraft and Artistic Activity&lt;br&gt;Dave Beech</td>
<td>Prime Minister, Collector and Collectible: William Gladstone and his ‘things’; William Gladstone as a ‘thing’&lt;br&gt;Barbara Pezzini</td>
<td>A Beautiful Run, Loss and Legacy in the collection of Sir John Soane&lt;br&gt;Nicole Cochran&lt;br&gt;and&lt;br&gt;Abbe&lt;br&gt;Anthony&lt;br&gt;Cochran&lt;br&gt;Re-Interpreting the Question: On objects and their makers&lt;br&gt;Nancy Daniels</td>
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<td>K2.20</td>
<td>Global Perspectives on Surrealism</td>
<td>Matthew Gaff&lt;br&gt;Jennifer Murray&lt;br&gt;Gael Parikson&lt;br&gt;Krijn Wits&lt;br&gt;Fytkowa</td>
<td>Surrealism in China: The case of Lang, Jinhong&lt;br&gt;Lauren Walden</td>
<td>The Glint of the Whole: Mapping Surrealist Surrealism&lt;br&gt;Emil Leth Meilvang</td>
<td>The Myths of Surrealism in Post-war Japan&lt;br&gt; individuals and&lt;br&gt;the&lt;br&gt;object&lt;br&gt;lessons&lt;br&gt;at&lt;br&gt;International&lt;br&gt;Exhibitions (1965–69): In search of the&lt;br&gt;magical object&lt;br&gt;Melissa Warak</td>
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<td>K2.19</td>
<td>Interdisciplinary Entanglements: Towards a ‘visual medical humanities’</td>
<td>Natasha Ruiz-Gómez&lt;br&gt;Pia Johnstone</td>
<td>Picture Lessons: Object teaching and 19th-century visual culture&lt;br&gt;Sarah Anne Carter&lt;br&gt;Lucy Hartley</td>
<td>Pictures for the People, or, Lessons in Art and Life&lt;br&gt;Shana Cooperstein</td>
<td>Beyond the Church Treasury: Lying Islamic artifacts to rest in Medieval Europe: The geopolitics of graves and gravestones&lt;br&gt;Vera-Simone Schulz</td>
<td>Shifting the Origins of Architecture: Primetime monuments and fertility cults in altarpiece collections (1790–1850)&lt;br&gt;Christina Contandriopoulos</td>
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<td>BH Lecture Theatre 2</td>
<td>Medieval Eurasia: Religious cross-pollinations in architecture, art and material culture during the High and Late Middle Ages (1000–1500)</td>
<td>Sam De Giola&lt;br&gt;Nikolay Vyzdlin</td>
<td>Islamic Objects on Castilian Altars: Luxurious building blocks for a new identity&lt;br&gt;Hawa O’Donnell-Morales</td>
<td>Arabic, Christians and the Gospel&lt;br&gt;Mark C. Z. 539.&lt;br&gt;Francesco Lovino</td>
<td>Sacred History, Art and Myth in the Enlightenment: C.G. Heyne and the ‘archaeology’ of Greece&lt;br&gt;Katherine Harlos</td>
<td>Balkans Oil Mammal contribution to mediaeval Christian liturgy&lt;br&gt;Hani Hamza</td>
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<td>Remembering and Forgetting Enlightenmnet</td>
<td>Hans-Christian Hones&lt;br&gt;Daniel Orell</td>
<td>Enlightenment Objects and the Future of Historicism: Remembering antiquarianism&lt;br&gt;Katharina Boehm</td>
<td>The Lost World of Persian Antiquities the 18th Century&lt;br&gt;Lindsay Allan</td>
<td>Art Aesthetics of Objectivity&lt;br&gt;Steve Klee</td>
<td>On Fortifying a Paradox City: Pakistan and security errors in times of perpetual conflict&lt;br&gt;Araslan Rafique</td>
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<td>BH 2.07</td>
<td>The Politics and Aesthetics of Error</td>
<td>Marta Lang&lt;br&gt;Tom Grimmwood</td>
<td>Errors and Ugliness: The politics of Ilya Grinshpunc’s Realism&lt;br&gt;Ilenna Pravdo</td>
<td>Visible and Invisible Framen: Towards a reconsideration of representations of ‘political errors’ in the 21st-century refugee crisis&lt;br&gt;Ryvail Lignou-Tsamantani</td>
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## Friday

### 12.30 - 13.30

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<tr>
<td>12.30</td>
<td><strong>Sacred Space in the City of Enlightenment: Following religious art through 18th-century Paris</strong>&lt;br&gt; Hannah Williams</td>
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<td>12.45</td>
<td><strong>Modern Art of Pakistan Lahore Art Circle and the soft cultural diplomacy of the US</strong>&lt;br&gt; Samina Iqbal</td>
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<tr>
<td>13.00</td>
<td><strong>Visibility in Process: Visualized sound and screen imagery in Daphna Moda’s performance of Angel</strong>&lt;br&gt; Olga Nikolaeva</td>
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### 13.30 - 14.30

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<tr>
<td>13.30</td>
<td><strong>Relic as Image and Image as Relic: The body of St Teresa of Avila in Rome</strong>&lt;br&gt; Catherine McCormack</td>
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<td>13.45</td>
<td><strong>Painters with a Camera (1968–69): In search of the photography exhibition in India</strong>&lt;br&gt; Diva Gujral</td>
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<td>14.00</td>
<td><strong>Sculptural Acoustics: Colouring the silence in Doug Wheeler’s Synthetic Desert</strong>&lt;br&gt; Daewon Schuld</td>
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<td><strong>The Retrieval of Theology in the Artworks of Kiki Martin</strong>&lt;br&gt; Jonathan Anderson</td>
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<td><strong>The Exhibition as Indonesian Revolutionary Weapon</strong>&lt;br&gt; Kerstin Winking</td>
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<td>15.00</td>
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<tr>
<td>15.30</td>
<td><strong>Non-Norm (HardCore): Hoodie Art’s Porn Archive</strong>&lt;br&gt; Francis Summers</td>
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<td>15.45</td>
<td><strong>LinesTeachingandCrossing: The role of drafter in Sol LeWitt’s well drawings</strong>&lt;br&gt; Lindsay Avellé</td>
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<td>16.00</td>
<td><strong>A Victorian Jug as Mutable Museum Signifier</strong>&lt;br&gt; Rachel Gedman</td>
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<td>16.15</td>
<td><strong>The Artist-Mediated Image: Embodied experience and the vernacular cityscape in Gary Becker’s Pasadera Freeway 260 (1974)</strong>&lt;br&gt; Carolin Kirchner</td>
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<td>16.30</td>
<td><strong>The Surreal Condition of Surrealism in Post-war Japan</strong>&lt;br&gt; Jelena Stojkovic</td>
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<td>16.45</td>
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### 16.30 - 17.30

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<td>16.30</td>
<td><strong>Tissue Textiles with Coptic Language Inscriptions in Medieval Islamic Egypt</strong>&lt;br&gt; Arielle Winok</td>
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<td>16.45</td>
<td><strong>Exploring Muslim-Christian Coexistence Materialised on Farmid and Andalusi Textiles</strong>&lt;br&gt; Míriam Ali-de-Uzcanga</td>
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<td>17.00</td>
<td><strong>Outline Drawings: The forgotten chapter of art history</strong>&lt;br&gt; Helene Seewald</td>
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<td>17.15</td>
<td><strong>Errors of Memory, Memories of Error: Slip-roads and pit-stops on The Long and Winding Road</strong>&lt;br&gt; Michael Pinchbeck</td>
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### 17.30 - 18.30

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<td><strong>The Objects of Memory: Holograms and memorials of the dead</strong>&lt;br&gt; Peter Sealy</td>
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<td><strong>Museum Signifier</strong>&lt;br&gt; Andrea Kollnitz</td>
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<td>18.00</td>
<td><strong>When Objects Become Transmuted: The Surrealist Object 1941-48</strong>&lt;br&gt; Sarah Coviello</td>
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<td>18.15</td>
<td><strong>The Rood Screen – Gateway to Paradise</strong>&lt;br&gt; Amanda Hogg</td>
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<td><strong>Let’s Talk about Money:</strong>&lt;br&gt; Damian Wcox</td>
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<td><strong>architecture and an infrastructure on education</strong>&lt;br&gt; Jonathan Costello</td>
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<td>20.15</td>
<td><strong>The Dance Archive: Affective Materialities and atmospheres and transformative experience the Dance Archive</strong>&lt;br&gt; Lu Pan</td>
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### Drins Reception - 8th Floor Bush House, King’s College London

**Friday Night Events**

- **Keynote: Triptych Hunt - Bush House Auditorium, Kings’ College London**
- **Drinks Reception - 8th Floor Bush House, Kings College London**
**SATURDAY 7 APRIL 2018**

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<td>Jack Hartnell</td>
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<td>Kevin Lobray</td>
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<td>Mary-Yae Morizuki</td>
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<td>Lesley Shipley</td>
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<td>Fluid Boundaries: A phenomenological approach to setting as a mutable spatial praxis</td>
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<td>Body and Disorder at the Margins of Artistic Experiment</td>
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<td>Catherine Holchowt</td>
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<tr>
<td>Research (Cont'd)</td>
<td>Mobility, Exchange, Workshop Revival, Crafts and Criticism in Modernism</td>
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<td>Geology as Landscape</td>
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<td>Lesbian Constellations: Feminism's queer art histories</td>
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<td>Catherine Grant</td>
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<td>Melissa L. Gustin</td>
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<td>Virtualising the History of the Interior: Introduction by Anne Nelles Richter</td>
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<td>Sealing and Hearing the 'Beyond': Art, music and mysticism in the Long 19th Century</td>
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<td>Michelle Foot</td>
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<td>Constance Ching</td>
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<td>Parnella Corey</td>
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<td>Maud Maffe Riccardo Venturi</td>
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<td>Room 4</td>
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<td>Katja Schmitt-von Lieckebur Isabella Woldt</td>
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<td>Room 5</td>
<td>Materiality, technique, exchange</td>
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<td>10.05</td>
<td>Refreshments: available in Rokke House Arcade Café and in the King’s Building Entrance Hall</td>
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<tr>
<td>12.00</td>
<td>Refreshments: available in Rokke House Arcade Café and in the King’s Building Entrance Hall</td>
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<td>13.30</td>
<td>Keynote: Grietje Pollock – Bush House Auditorium, King’s College London</td>
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<td>17.40</td>
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KB  King’s Building, King’s College London
BH  Bush House, King’s College London
    North & South Wings
C    The Courtauld Institute of Art
    & The Courtauld Gallery, Somerset House
Entrances to buildings

- **KB** King’s Building, King’s College London
- **BH** Bush House, King’s College London North & South Wings
- **C** The Courtauld Institute of Art

1. Somerset House
2. Church of St Mary le Strand
3. The Courtauld Gallery
   - Roman Bath
The Courtauld Institute of Art
GROUND FLOOR
Registration
Gallery
Entrance to Courtauld

The Courtauld Institute of Art
MEZZANINE FLOOR
Research Forum

KEY
T  Toilets
L  Lifts
--- Walking route
    Stairs
★ Entrance/exit
The Courtauld Institute of Art

1ST FLOOR

Seminar 1
Seminar 3

The Courtauld Institute of Art

2ND FLOOR

Kenneth Clark Lecture Theatre
**King’s Building**

**GROUND FLOOR**
- Great Hall
- Bookfair & Exhibitors
- Entrance Hall
- Information Desk
- Tea & coffee
- K0.16
- K0.18
- K0.19
- K0.20

**1ST FLOOR**
- K2.29 (Council Room)
- River Room
- Chapters Café (hot food)
- Coffee Shop

**KEY**
- \( T \) Toilets
- \( L \) Lifts
- Walking route
- Stairs
- Entrance/exit
2019 ANNUAL CONFERENCE CALL FOR SESSIONS

LOCATION
Brighton

DATE
4 – 6 April 2019

CONFERENCE CONVENORS
University of Brighton,
University of Sussex,
and local partners

DEADLINE FOR PROPOSALS
1 May 2018

The (expanded) field provides [...] for an organisation of work that is not dictated by the conditions of a particular medium.
The Association for Art History’s 2019 Annual Conference in Brighton invites session proposals that explore how art history and visual culture are manifest in the everyday, as well as scholarly and curatorial life. What is art history and visual culture in an expanded field?
The Association for Art History’s Annual Conference will relinquish familiar physical and disciplinary confines in favour of expanding into the city of Brighton. The area is known for its eccentric urban landscape, which includes the two-hundred-year-old Royal Pavilion and idiosyncratic shopping precincts, and whose latest tourist attraction offers views of both the South Downs National Park and a 116-turbine wind farm.

As well as hosting academic panel sessions, the conference convenors welcome proposals for sessions in alternate formats which will be accommodated in appropriate spaces on the University of Brighton’s Grand Parade campus, or with partner organisations in the city centre, including the Royal Pavilion and Museums Brighton and Hove.

Deadline for session proposals: 1 May 2018. Please submit proposals via email.

2019 Annual Conference Convenors: the conference is being convened by a collective of contributors from the University of Brighton, the University of Sussex, and local partners.

For details go to www.forarthistory.org.uk/latest-news/annual-conference-2019
#forarthistory2019

CELEBRATING
female
AGENCY
IN THE ARTS

Christie’s Education Conference
26–27 June 2018
Christie’s, 20 Rockefeller Plaza, New York
www.christies.edu
Sculpture Journal

Sculpture Journal provides an international forum for writers and scholars in the field of post-classical sculpture and public commemorative monuments in the Western tradition.

The Sculpture Journal is published by Liverpool University Press in partnership with the Public Monuments and Sculpture Association.

Editors:
Peter Dent and Jonathan Wood

Visit Sculpture Journal online at:
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Whose Art History?

"Our discipline could still do so much more to embrace its increasingly diverse constituency of readers and contributors."

Read more of Dorothy Price's editorial in the February 2016 issue of Art History.

(Marlene Smith, Art History, 1987. Mixed media, 85 x 76 x 45 cm, Sheffield Museum, Sheffield.)

www.arthistoryjournal.org.uk

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YOUR MEMBERSHIP
TOGETHER WE SHAPE THE FUTURE FOR ART HISTORY

REASONS FOR JOINING

Members and supporters make our mission possible. Our role, as a subject association and charity, is to champion the value of art history, and those engaged with it. We do this by promoting the professional practice and public understanding of art history through our events, advocacy, publications, grants and membership. We value art history and visual culture as much as you do. For most people becoming a member it’s as much about supporting a common purpose, as receiving benefits. But both are important.

- Membership offers a community and network of people with common interests, skills and experiences
- Membership gives you a space in which to share ideas, promote your research and expand your networks
- Membership gives you a voice and chance to shape the future for art history
- Keep up to date with the latest research, news, opportunities and resources for members
- 75% off Art History journal subscription
- Member discounts for our Annual Conference
- Member discounts for our events throughout the UK
- Access to grants and prizes
- Access to networks around the UK
- Plus other relevant member offers

MEMBERSHIP OPTIONS AND COSTS

Membership is open to individuals and organisations. Annual membership runs for 12 months from the month of joining.

<table>
<thead>
<tr>
<th>Membership Type</th>
<th>Cost</th>
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<tbody>
<tr>
<td>Individual Concession (12 months)*</td>
<td>£25</td>
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<tr>
<td>Individual (12 months)</td>
<td>£50</td>
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<tr>
<td>Individual Plus (3 years)</td>
<td>£100</td>
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<tr>
<td>Organisation (12 months)*</td>
<td>£150</td>
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* Concessions apply to students, retired, un-waged and low-income. See details online.
* Organisation membership does not include subscription discounts or online access to Art History.

JOIN, RENEW OR RE-JOIN ONLINE

You can join, renew or re-join the Association for Art History quickly and easily online.

10% off if you pay by Direct Debit (available in the UK only)

For more details about benefits go to www.forarthistory.org.uk/get-involved/join-us