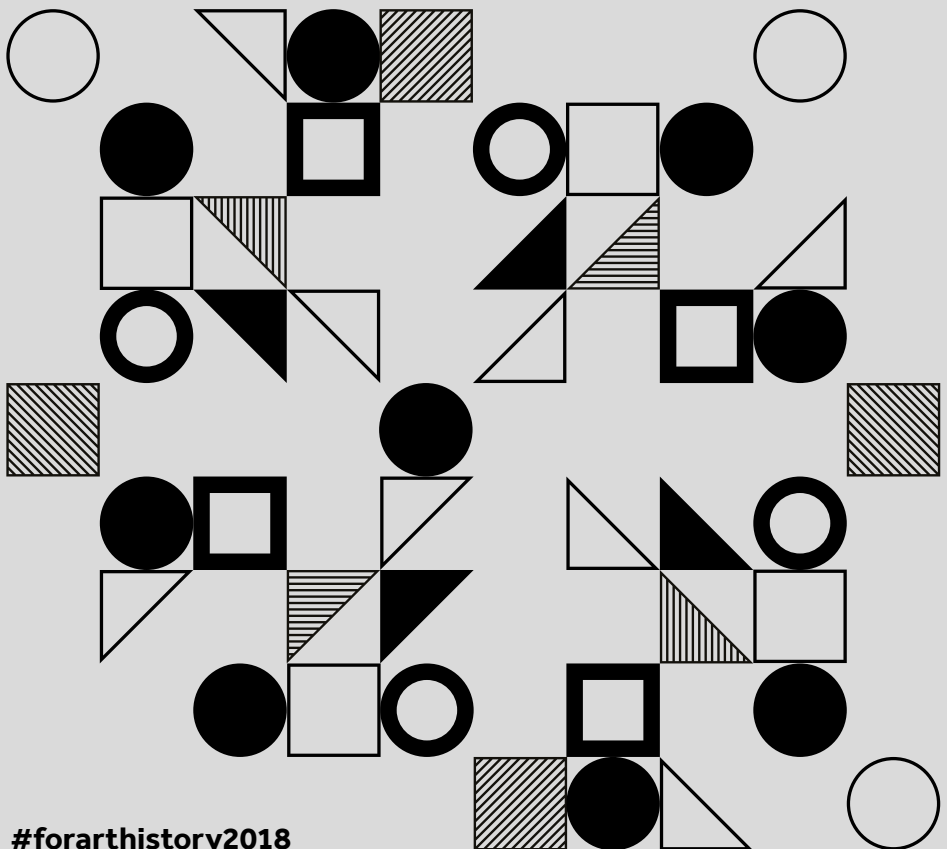


2018 ANNUAL CONFERENCE FESTIVAL TIMETABLE

Friday 6 April 2018
12.30 – 3.00pm



[#forarthistory2018](https://twitter.com/forarthistory2018)

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guidebook



Association for Art History
44th Conference & Book Fair

Courtauld Institute of Art &
 King's College London

5–7 April 2018

www.forarthistory.org.uk

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

WELCOME

In the midst of the academic discourse and debate of the Association for Art History's Annual Conference, we are delighted to introduce a special, one-off Conference Festival that will accompany the event's formal programme. The Festival is a way to start thinking differently. It will both celebrate and challenge the current forms of art history research, study and engagement.

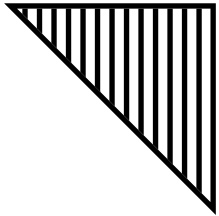
Composed of various events, workshops and visits, the Festival looks to complement the Annual Conference proceedings and themes in a discursive and exploratory environment. It investigates topics such as access to art history and to knowledge of the subject, and alternative ways in which it can be interpreted. We offer the opportunity to experience art, music and debate in an informal environment.

Events will take place around three key areas in the Conference space – The Courtauld Gallery and King's College London's Bush House and King's Building – and they are organised so that attendees may move between the different spaces and experience a selection of the options on offer. Talks, performances and presentations take place at particular times. The timetable on page 4 provides information about what is happening, where and at what time.

This environment allows delegates and others to experience the study and practice of art history in a contemporary festival spirit and to forge new and creative conversations.

02 FESTIVAL TIMETABLE

	BUSH HOUSE KING'S COLLEGE LONDON			THE COURTAULD GALLERY		KING'S BUILDING KING'S COLLEGE LONDON				EXTERNAL VISITS							
EVENT	On sympathy	Crowdsourcing knowledge about works of art: the example of Art Detective	Empowering voices	Access all senses: 'looking' at art using a visual language or as a visually-impaired person	Sounding the gallery	How to get published in History of Art journals	Image copyright fees and the future of art history	Book Fair & Exhibitors	Sounding the gallery	Sir John Soane's Museum (must be pre-booked)	The Église Notre-Dame de France, Leicester Place (must be pre-booked)						
VENUE	Bush House Arcade	2.03	2.01/2.02	Rooms 2, 5, 6, 8 & 9	Various (see below)	K0.18	K0.20	The Great Hall	SWB.12								
11.55-12.05								Book Fair & Exhibitors									
12.15-12.25																	
12.25-12.35																	
12.35-12.45					Entrance Hall												
12.45-12.55	On sympathy	Welcome: Martin Postle	Empowering voices: Jane Sillis and Stella Kanu	Access all senses	Queen Philippa's Psalter / Room 1	Introduction by Francesca Berry (Chair)	Francesca Berry, <i>Oxford Art Journal</i>				Meet at Information Desk	Meet at Information Desk					
12.55-13.05		Art UK and Art Detective – origins and aims: Andy Ellis															
13.05-13.15		Crowdsourcing in the humanities – the big picture: Mia Ridge					Music at the Court of Urbino / Room 1		Peter Dent, <i>Sculpture Journal</i>			Walk to museum with student lead	Walk to church with student lead				
13.15-13.25	Talk by Michael Squire and Brooke Holmes						Francesco d'Aiolle in Florence / Room 1		Christopher Griffin, <i>Tate Papers Journal</i>								
13.25-13.35	On sympathy	Discussion					Music of the Magnificences: Antoine Caron / Butler Drawings Gallery		Discussion	Image copyright fees and the future of art history: In conversation with Bendor Grosvenor and Jacqueline Riding			60-minute tour of the eccentric townhouse built and owned by the preeminent neoclassical architect, Sir John Soane	Jean Cocteau murals and Aubusson tapestry by Dom Robert at The Église Notre-Dame de France			
13.35-13.45																	
13.45-13.55					Art Detective in detail: Andrew Greg				Making music of the Reformation: come and sing / Room 3								
13.55-14.05																	
14.05-14.15					Discussion						Chance for individual discussion with panellists						
14.15-14.25																	
14.25-14.35									Cornelis Vedonck / Room TBC						Art and music in the long nineteenth century: music for solo piano by Grieg, Satie and others	Return to Conference with student lead	Return to Conference with student lead
14.35-14.45					Conclusions and thanks: Martin Postle												
14.45-14.55																	
14.55-15.05																	



ON SYMPATHY

Bush House Arcade
King's College London

TIME: 12.30 – 15.00

An occasion hosted by Isabel Lewis, in collaboration with Brooke Holmes and Michael Squire

A relation is an unusual sort of thing. Lived in real time, it exists in a space between, dynamically responding to bodies embedded in feedback loops that encircle not just one another but a milieu rich in unpredictable stimuli. The promise of sympathy is this common ground, at once assumed and remade in the trading of affects.

We tend to think of sympathy as a relation between persons. But in the fourth century BC, Greek philosophers started to talk about sympathy as something diffused throughout the world, affecting human and non-human bodies alike. What is at stake in expanding our own concepts of sympathy today, beyond communities imagined in human terms? In doing so, what kind of relation do we open up with the past and those long dead? How do these experiments in sympathy affect, in turn, how we come to be with one another – our living in shared space? And in ways might these questions help us, according to the rallying cry of the Association's 2018 Annual Conference, to 'look out!'

'On sympathy' explores these themes on the occasion of an occasion hosted by acclaimed artist, Isabel Lewis; the event is a collaboration with Brooke Holmes and Michael Squire, who have respectively led projects on 'Liquid Antiquity' and *The Classical Now*. 'On sympathy' forms an experimental, collaborative and performative part of the respective research projects on 'postclassicisms' (Princeton University) and 'modern classicisms' (King's College London).

Lewis' occasions are immersive, multi-sensory, ecological experiments in the cultivation of conditions for working through, collectively, the questions of living well and living together.

Participants are welcome to join us at any stage during the Festival (12:30 – 3pm), and to come and go as they please; the direction of the event will be led by Lewis, with Holmes and Squire speaking at around 1:15pm.

www.modernclassicism.com

CROWDSOURCING KNOWLEDGE ABOUT WORKS OF ART: THE EXAMPLE OF ART DETECTIVE

2.03

Bush House
King's College London

TIME: 12.45 – 14.45

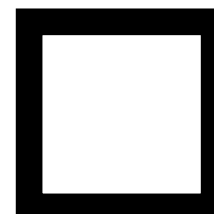
What potential does crowdsourcing have for improving knowledge about collections in memory institutions? To what extent can it engage scholars, students and the wider public in collection research and knowledge exchange? We will explore this exciting new world, looking at real-life examples, such as Art Detective, winner of the 2015 'Best of the Web' award at Museums and the Web. How can Art Detective in particular provoke more engagement by the academic art history community, and what wider issues does it raise?

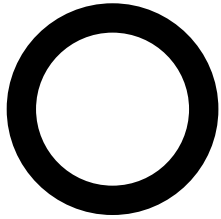
Leading figures in the world of public engagement in the humanities will speak during the event, chaired by Martin Postle, Deputy Director at the Paul Mellon Centre, an art historian specialising in British 18th-century portraiture and a previous Tate curator.

Andy Ellis, Director of Art UK, will set the context by introducing the origins and aims of Art UK and Art Detective. Mia Ridge, an international authority on crowdsourcing in the humanities and Digital Curator at the British Library, will lay out the landscape with a range of real-life projects, exploring the typology of crowdsourcing and its potential benefits. Andrew Greg, of the University of Glasgow, will look at Art Detective in detail, its design, its management, and most importantly its outcomes, successes and failures. He will ask how Art Detective can increase involvement by art historians, either personally or within teaching.

The event will therefore include plenty of time for debate. Both main presentations will be followed by audience questions and discussions, to gain feedback on users' own experiences and expectations for these new online technologies and their potential.

www.artuk.org/artdetective





EMPOWERING VOICES

2.01 & 2.02
Bush House
King's College London

TIME: 12.45 – 14.45

This event explores the lack of diversity in the visual arts workforce, in particular amongst leaders in the visual arts and examines strategies to address this. It draws on learning from Engage's Extend Leadership Programme for education colleagues.

Jointly delivered by Jane Sillis (Director of Engage) and Stella Kanu (Executive Producer at The Ovalhouse), over the course of a highly interactive workshop, the event will support delegates to explore the following areas:

- Encouraging a greater diversity of colleagues to enter and progress within the sector.
- Understanding the complexity of difference.
- Tackling barriers to employment and progression within the sector.
- What do education specialist offer as leaders?

We will do this by asking attendees to:

- Consider who is in the room and who is not in the room.
- Think about how we conceptualise difference and the impacts this may have on marginalised voices.
- Work with us to consider which voices are heard and which are seldom heard: what role can and should they take to empower voices – their own and others'?
- Come up with strategies for how to promote greater diversity in the workforce.

ACCESS ALL SENSES: 'LOOKING' AT ART USING A VISUAL LANGUAGE OR AS A VISUALLY-IMPAIRED PERSON

Rooms 2, 5, 6, 8, & 9
The Courtauld Gallery

TIME: 12.45 – 14.45

Museums and art galleries have been working hard for some time to make their collections accessible to people with sensory impairments. This event, based in the Courtauld Gallery (Rooms 2, 5, 6, 8 and 9), aims to introduce festival-goers to these activities, notably how Deaf people use a spatial/visual language to explore visual culture, and how blind or visually impaired people engage with art through audio description. A professional audio describer and a Deaf art tour leader with British Sign Language (BSL) interpreter will be placed in each room, ready to demonstrate these modes of communication. Museum access staff and the audio description charity VocalEyes will also be present, for insights into the development of these practice-led programmes.

BSL includes visual iconicity and cinematic elements, such as zooming and role shift (where you 'become' the character you are describing); we will consider how people interact with art differently when deploying this mode of communication, rather than linear spoken or written language. In parallel, we will investigate how audio description, or sensory translation and intermodal communication, adds great insights into how the visual is made verbal (ekphrasis). This event will explore how our perception of 'the viewer' and ways of seeing can be expanded through an awareness of the experiences and strategies of those with sensory impairments.

You are very welcome to drop by and enjoy a demonstration!



SOUNDING THE GALLERY

The Courtauld Gallery
& King's Building
King's College London

TIME: 12.30 – 14.45

The Courtauld Gallery has been committed to live music as a means of contextualising the collection since 2008, offering performance and research opportunities for postgraduate students and recent graduates, and public participation. These short events draw on research presented in the Conference panels 'Soundscapes' and 'Art and Mysticism in the Long Nineteenth Century' together with responses to the gallery displays.

They are a collaboration with panel organisers Margit Thøfner and Corrinne Chong, regular gallery music contributors Katie Bank, Tempe Nell and Nerissa Taysom, and pianist and composer Peter Foggitt.

Room 1: Soundscapes

- 12.45 – 13.00** Queen Philippa's Psalter
13.00 – 13.15 Music at the Court of Urbino
13.15 – 13.30 Francesco d'Aiolle in Florence

Butler Drawings Gallery

- 13.35 – 13.50** Music of the Magnificences:
Antoine Caron

Room 3

- 13.55 – 14.10** Making Music of the Reformation:
Come and Sing

Room TBC

- 14.15 – 14.30** Cornelis Verdonck

SWB.12, King's Building, King's College London

- 14.15 – 14.45** Art and Music in the Long Nineteenth Century:
music for solo piano by Grieg, Satie and others.
Curated by Charlotte de Mille

**Please check additional information sheet on the day*

HOW TO GET PUBLISHED IN HISTORY OF ART JOURNALS: ART HISTORY, SCULPTURE JOURNAL, TATE PAPERS, OXFORD ART JOURNAL

K0.18

King's Building
King's College London

TIME: 12.45–14.30

Panel: Francesca Berry (Chair), Peter Dent, Christopher Griffin and Dorothy Price

This event will give Conference attendees the opportunity to hear from and speak to the chairs and editors of some of the discipline's leading peer-reviewed journals, including *Oxford Art Journal* (Oxford University Press), *Art History* (Wiley), *Tate Papers* (Tate) and *Sculpture Journal* (Liverpool University Press). Our aim is to ensure the transparency of the submission and peer-review process whilst seeking to uphold the tradition of excellent submissions and published articles. The editors will speak about the submission, peer review and publishing processes of their respective journals and outline their journal's conventional acceptance criteria in terms of the subject and scope of articles and special issues.

The event, chaired by Francesca Berry, will then be opened to the floor for questions and feedback to the editors. Finally, there will be the opportunity to speak individually to journal editors in respect of scoping and proposing individual articles and special issues. Panellists are Francesca Berry (Senior Lecturer at University of Birmingham and Chair of the editorial group of the *Oxford Art Journal*), Peter Dent (Senior Lecturer at University of Bristol and Co-Editor of *Sculpture Journal*), Christopher Griffin (Collection Research Manager and Managing Editor of *Tate Papers*), and Dorothy Price (Reader in History of Art at University of Bristol and Editor of *Art History*).

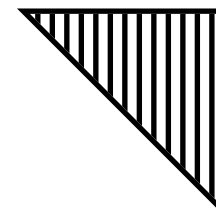


IMAGE COPYRIGHT FEES AND THE FUTURE OF ART HISTORY: IN CONVERSATION WITH BENDOR GROSVENOR AND JACQUELINE RIDING

K0.20

King's Building

King's College London

TIME: 13.45 – 14.45

Chair: Caroline McCaffrey-Howarth, Convenor of the Doctoral and Early Career Research Network, Association for Art History

The phrase that an 'image is worth a thousand words' is one that those of us involved in art history are all too familiar with. However, what do we do when an image costs too much to be included in a publication? It is hoped that this conversation between Bendor Grosvenor and Jacqueline Riding will open up discussions about the reasons behind image copyright fees and image licensing policies and the challenges they may pose to the future of art history. The conversations surrounding image copyright fees and the future of art history have recently received much attention, however what are the main issues at stake?

In November 2017 a letter written by Bendor Grosvenor to *The Times* with almost 30 signatories called for the UK's national museums to abolish image fees for out of copyright artworks, especially for scholarly and educational use. This event organised by the Doctoral and Early Career Research Network looks to consider the current image copyright debates in art history today. For many of us, the idea of spending large amounts of money on images for an article, a chapter or an entire monograph is not feasible, especially for current Doctoral and Early Career Researchers.

This event will try to clarify current UK copyright laws as well as presenting information for grants which can aid with image copyright costs. This event intends to open up a broad and healthy range of discussions about the future of image copyright fees for art history.



BOOKFAIR & EXHIBITORS

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.

The Bookfair is open to a range of different exhibitors, including academic publishers, independent publishers and other educational organisations who are keen to engage with those researching or practicing art history.

The exhibitors in attendance during the Festival are:

Artifex Press

www.artifexpress.com
twitter.com/ArtifexPress
facebook.com/artifexpress
Instagram.com/artifexpress

Bloomsbury Visual Arts

academic@bloomsbury.com
www.bloomsbury.com/bloomsbury-visual-arts
twitter.com/bloomsburyacad
facebook.com/bloomsburyacademic

Brill

www.brill.com
twitter.com/BrillPublishing
facebook.com/BrillPublishing

I.B.Tauris

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

John Cabot University

www.johncabot.edu
facebook.com/JohnCabotUniversity
twitter.com/JohnCabotRome
instagram.com/johncabotuniversity

Laurence King Publishing

www.laurenceking.com
twitter.com/LaurenceKingPub
facebook.com/LaurenceKingPublishing

Lund Humphries

www.lundhumphries.com
twitter.com/LHArtBooks
facebook.com/LHArtBooks
Instagram.com/lhartbooks

Manchester University Press

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

The MIT Press

www.mitpress.mit.edu
twitter.com/mitpress
facebook.com/mitpress
mitpress/mit.edu/blog

Peter Lang

www.peterlang.com
twitter.com/peterlanggroup
facebook.com/PeterLangPublishers

Polity

www.politybooks.com

Princeton University Press

www.press.princeton.edu

Routledge

facebook.com/RoutledgeArt

Thames & Hudson

www.thamesandhudson.com
twitter.com/thamesandhudson
facebook.com/thamesandhudson
instagram.com/thamesandhudson
youtube.com/thamesandhudsonvideo

Wiley

www.wiley.com

Yale University Press London

www.yalebooks.co.uk
twitter.com/yalebooks
facebook.com/yalebooks
instagram.com/yalebooks
linkedin.com/company/yale-university-press

VISIT 1: SIR JOHN SOANE'S MUSEUM

Meet at the Information Desk
King's Building
King's College London at 12.45

This is a pre-booked visit.
Please show your visit ticket at the meeting point.

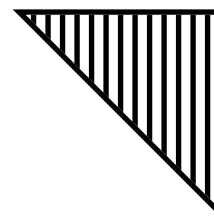
TIME: 12.45 – 14.45

The Museum was designed and curated by Sir John Soane (1753–1837), Britain's pre-eminent architect at the turn of the 19th century and considered today as the 'Father of Modernism'. No. 13 Lincoln's Inn Fields served not only as his home and studio, but also as an 'Academy of Architecture' for his own pupils and students of the Royal Academy. Behind its unusual façade lies one of London's most whimsical and personal interiors, every aspect of which reflects its creator's architectural ingenuity, imagination and artistic taste.

Soane's collections – Graeco-Roman marbles, architectural fragments, plaster casts, paintings, sculptures and priceless furniture – are still arranged today as they were at the time of his death in 1837, protected by an Act of Parliament and the house's Grade-I listed status.

This 60-minute tour of the three adjacent townhouses, which Soane designed over the course of 40 years, explores his architectural 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.

www.soane.org



VISIT 2: JEAN COCTEAU MURALS AND AUBUSSON TAPESTRY BY DOM ROBERT AT THE ÉGLISE NOTRE-DAME DE FRANCE

Meet at the Information Desk
King's Building
King's College London at 12.45

This is a pre-booked visit.
Please show your visit ticket at the meeting point.

TIME: 12.45 – 14.45

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.

WHOLLY WATER AND MARE NOSTRUM

Roman Bath
Strand Lane
WC2R 2NA

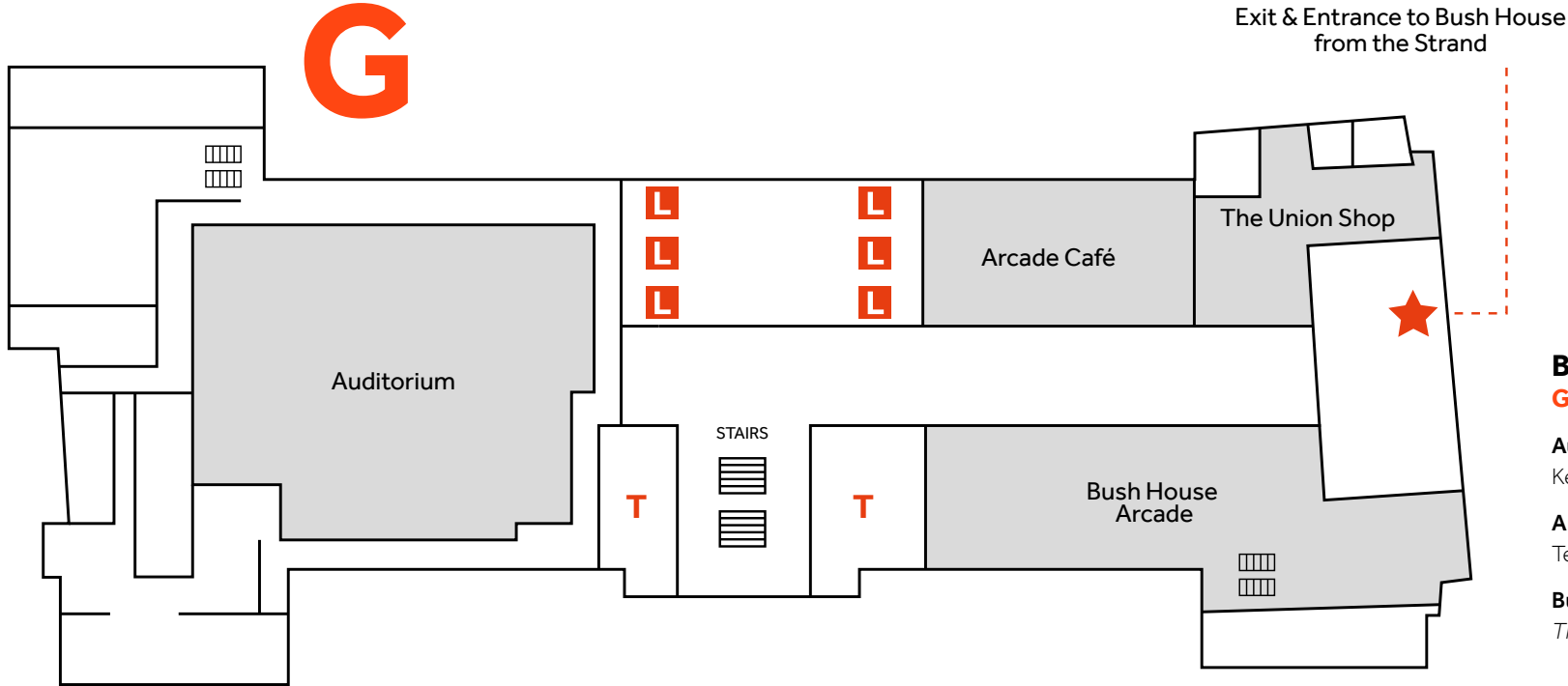
Access is via the south end of Strand Lane on Temple Place, just off the Embankment, see map on page 23

TIME: 12.30 – 15.00
(LIVE PERFORMANCE AT 14.30)

A sound and video installation at the 'Roman Bath' in Strand Lane – led by Gen Doy (Artist in Residence, Department of Classics), in collaboration with Lynn Dennison and Michael Trapp. Performances explore the intersections between the classical and the contemporary right here at the heart of the Strand Campus.

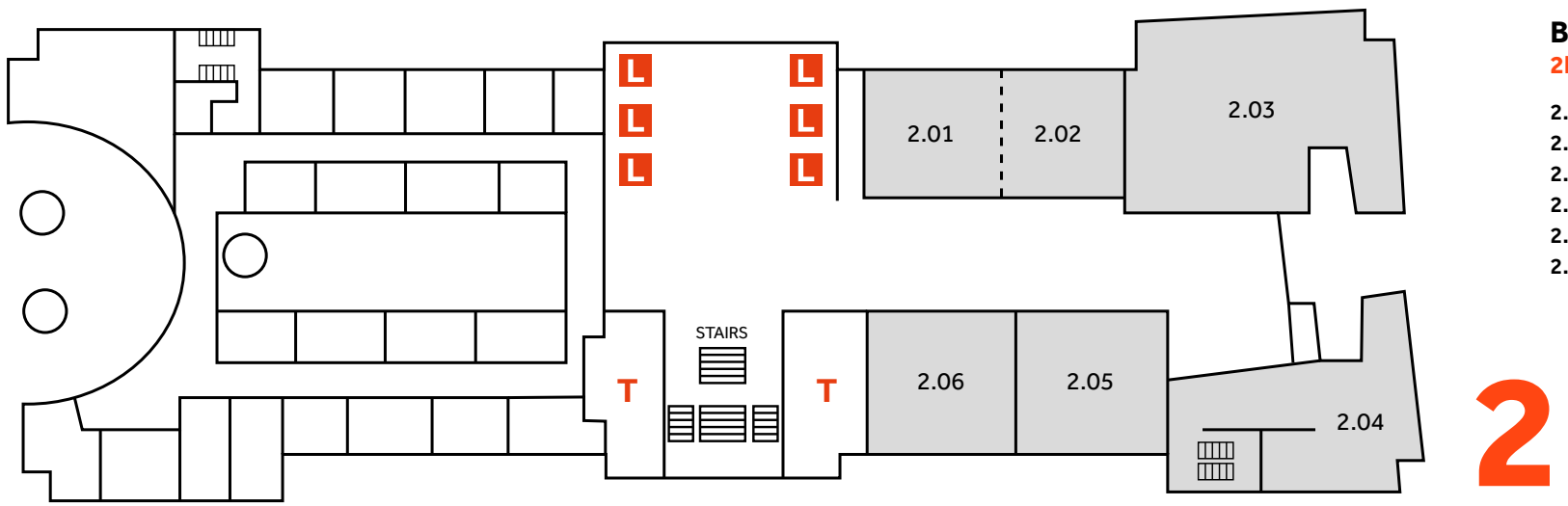
tinyurl.com/RomanBathMap

G



Bush House
GROUND FLOOR

- Auditorium**
Keynotes
- Arcade Café**
Tea/coffee & refreshments
- Bush House Arcade**
The Classical Now



Bush House
2ND FLOOR

- 2.01
- 2.02
- 2.03
- 2.04
- 2.05
- 2.06

2

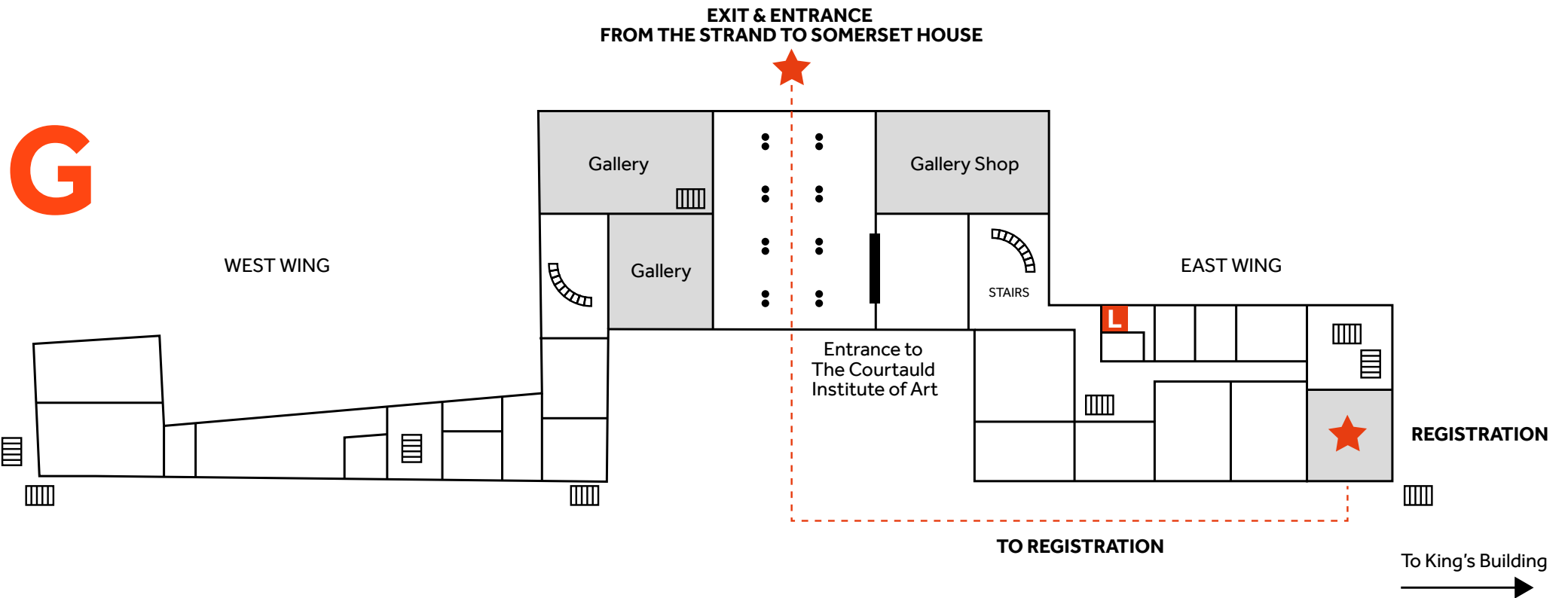
06 ROOM PLANS

KEY

- T Toilets
- L Lifts
- Walking route
- ▤ Stairs
- ★ Entrance/exit

The Courtauld Institute of Art
GROUND FLOOR

- Registration
- Gallery
- Entrance to Courtauld



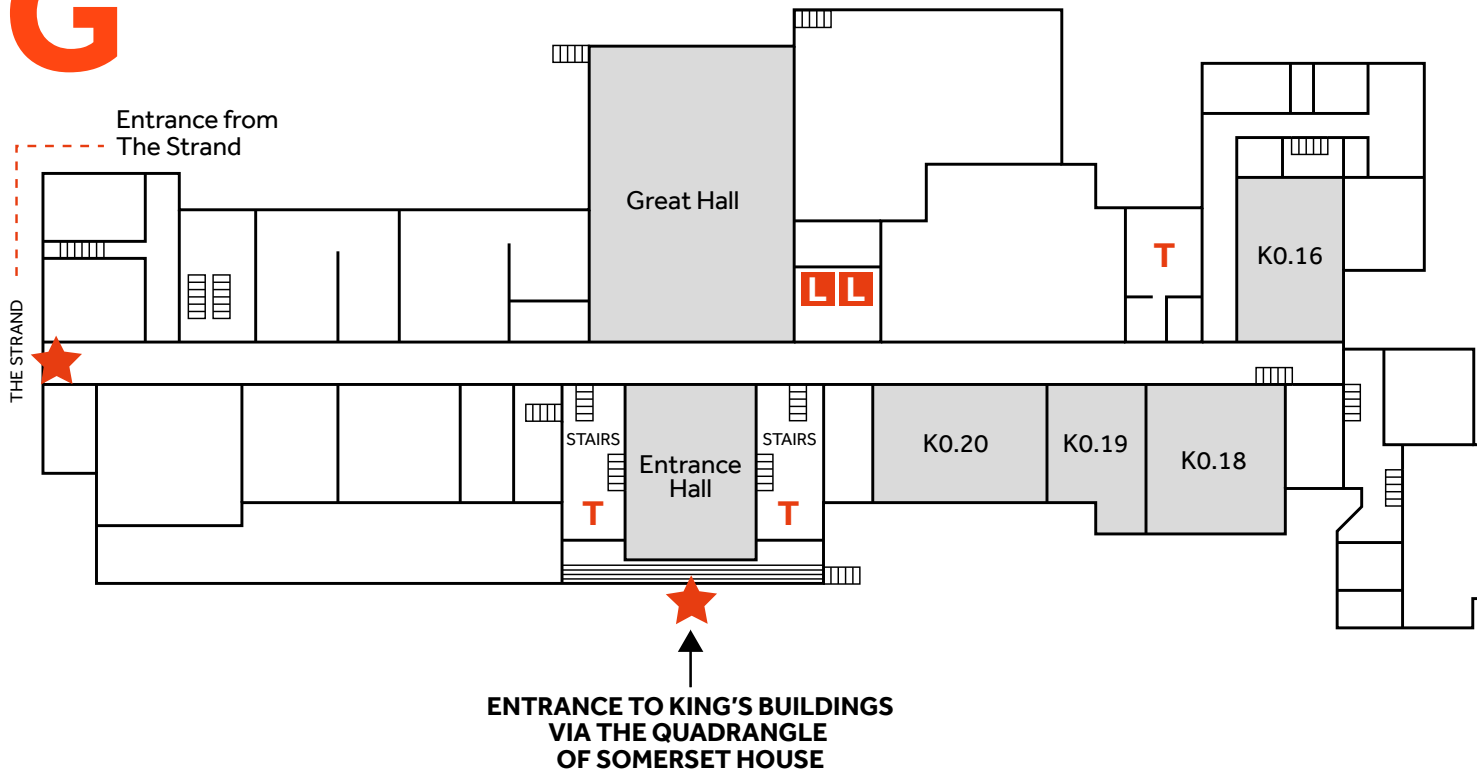
King's Building
GROUND FLOOR

Great Hall
Bookfair & Exhibitors

Entrance Hall
Information Desk
Tea & coffee

K0.16
K0.18
K0.19
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G



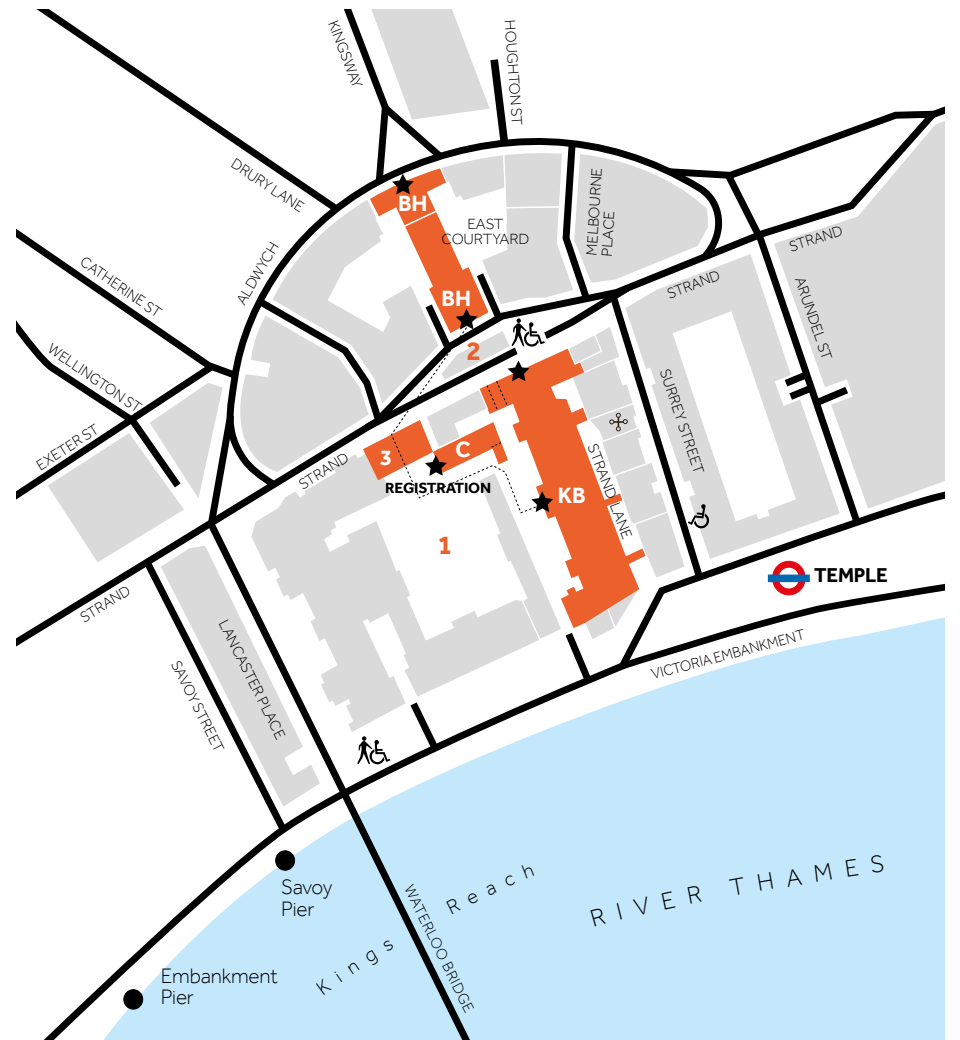
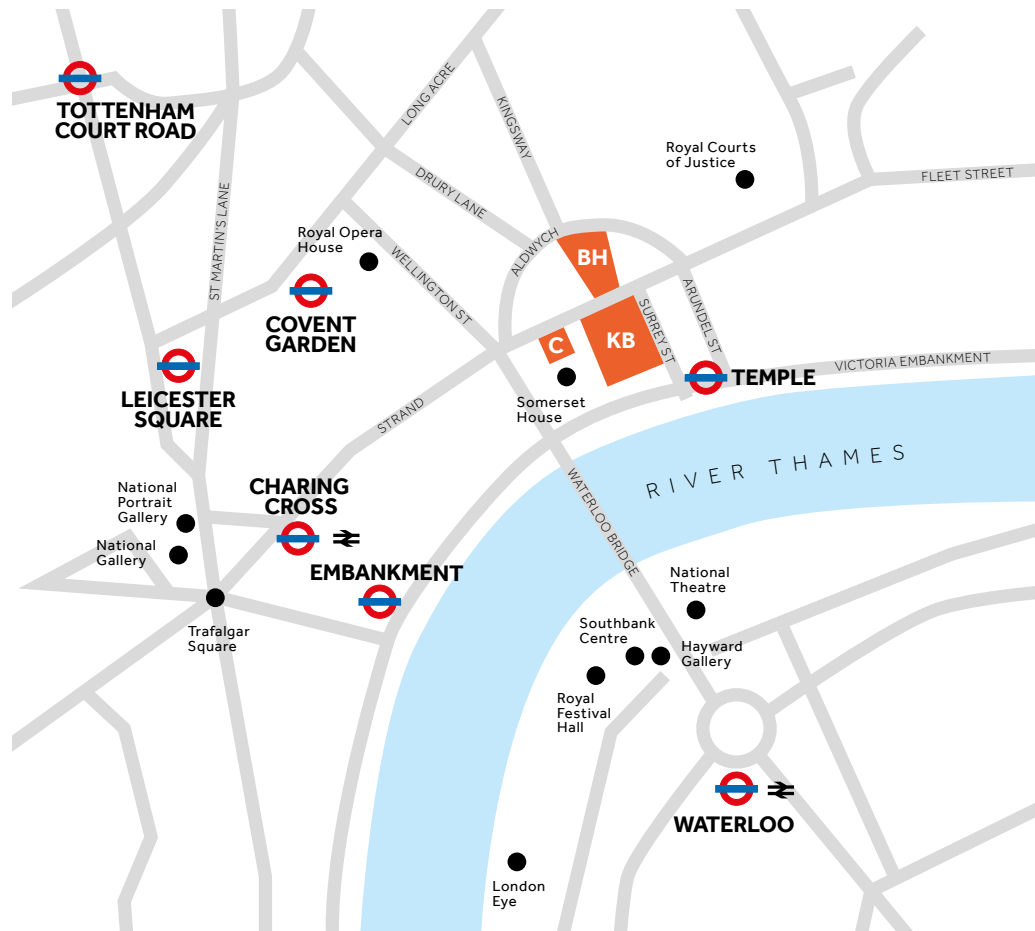
KEY

- T** Toilets
- L** Lifts
- Walking route
- ▧ Stairs
- ★ Entrance/exit

07 VENUE MAPS

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

- ★ 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





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