

Room	Session	08.30 – 13.00	09.30 – 09.40	09.40 – 10.10	10.15 – 10.45	10.50 – 11.20	11.30 – 12.00
102 Edward Street	Affective Fashion(s) Roberto Filippello & Alessandro Bucci	Registration Open: Grand Parade Building Exhibitor Stands Open: 09.00 – 14.00 Grand Parade Foyers and Café Opening Comments: Session Convenors		Lost in Reflection: Clothes, mirrors and the self Lucia Ruggerone & Renate Stauss	'We Look for a <i>Feeling</i> – And It's not just Style': Affects and atmospheres in fashion mediation Jana Melkumova-Reynolds	Imaging the Plus-Size Body: Haptic visuality and the aesthetics of disgust in contemporary fashion photography Lauren Downing Peters	Refreshments: Grand Parade Café
501 Dorset Place	Art Historiography in the Expanded Field Samuel Bibby		Serif or Sans? Concrete alternatives in the 1960s Stephen Bann	Cut and Paste: Scrapbooking as method for researching artists' publications Mary Anne Francis	Welcome to the Liberated, or, the Periodical as Propaganda: The <i>Oxford Art Journal</i> and the thematics of the 'New Art History' Samuel Bibby		
401 Dorset Place	Critical Pedagogies in the Neoliberal University: Expanding the feminist field in the 21st-century art school Marsha Meskimmon & Hilary Robinson		(Re-)Turning to Radical Feminist Pedagogies Barbara Mahlkecht	Past Pedagogies and Feminist Futures Jen Kennedy	Feminist Pedagogy and Strategies of Denial: Enabling confrontations for intergenerational solidarity and survival Joanna Boehnert		
104 Edward Street	Keeping Painting in its Place: The refusal of the expanded field Joanne Crawford & Sarah Kate Wilson		Painting: Expansion, translation and excess Magnus Quaife	Minimum Security Painting: Increased dimensionalities and the expanded field Craig Staff	Painting Expanded through Including Spectators Helen Westgeest		
M2 Grand Parade	Landscapes of the Everyday Catherine Jolivet		The Found Landscape Emily Cushman	Contested Landscape, Everyday Art and Cultural Politics in Post-War British Prints Michael Clegg	Landscapes of Mourning: Famine burial sites and topographies of wilderness Niamh Ann Kelly		
202 Grand Parade	Occult Performances and Reflections: The everyday occult in visual culture Michelle Foot & Lucy Weir		Occultism on the Pacific: Theosophical performances in San Diego, 1898–1915 Grace Converse	An Unfinished Transformation? Occult symbolism in Leonora Carrington's <i>Pénélope</i> Rachael Grew	Total F***ing Armageddon? Disentangling the Mythologies of Early Norwegian Black Metal Lucy Weir		
105 Edward Street	Uneasy Queer Art Histories Greg Salter		Age Difference Debates and Classical Artefacts: The reception of ancient 'uneasy' queer art in the late 19th and early 20th centuries Jen Grove	The 'Coolie Homo/erotic': (Re) tracing queerness in the archive of indentureship Amar Wahab	Queer Ruskin Thomas Hughes		

12.00 – 13.15	13.15 – 14.00	14.00 – 14.30	14.35 – 15.05	15.10 – 15.40	15.45 – 15.55	16.00 – 17.00	17.00 – 19.00
Association for Art History Awards and Prizes Keynote Lecture: Marcia Pointon – Sallis Benney Lecture Theatre, Grand Parade Building Lunchtime Exhibitor Stands Open: 09.00 – 14.00 Grand Parade Foyer and Café	Fashioning Emotional Durability: Framing the creation of emotional value in fashion practices and discourses Alex Esculapio	Affect and Sensation: A phenomenology of clothing in the archive Ellen Sampson	When Bodies Are Not Enough: Affective fashion in the museum space Caroline Bellios	Closing Comments: Session Convenors Refreshments: Grand Parade Café Film Screenings: Sallis Benney Lecture Theatre (see page 13 for more details) Art History in Education Manifesto Launch and Drinks: North Gallery, Grand Parade (see page 13 for more details)			
	New York Video on the Page James Boaden	Books on Books: The photobook anthology and its historiography Jessie Bond	At the Limit of Visual Historiography: Georges Didi-Huberman's <i>Bark</i> Matthew Bowman				
	Why Art History? Experiential learning and female employability in the 21st-century art school Ruth M Cerededa	Out of Office: Working feminist spaces in troubled times Lenka Vrábliková & Elspeth Mitchell	Virtually Feminist: The feminist turn for socially engaged art in higher education Roxane Permar				
	Painting between Personhood and Objecthood. The premises for an expanded painting's medium Stefania Laccu	Expanded 'Field': Painting, pigment, powder Rachel Magdenberg					
	What is an Everyday Landscape? The railway scene as a case study Ed Lilley	From Believable to Memorable: Landscape of the Israeli kibbutz as represented in film and television Inbal Ben-Asher-Gitler & Amir Har-Gil	Cutting the 'Contact Zone': Boundaries, bodies and temporality in late-18th-century maps of the Danish West Indies Helene Engnes Birkeli				
	Brexit and the Occult: Racism, whiteness, and visual culture Edwin Coomasaru	Peak Paraconceptualism Grace A Williams	Queer Heretics: The convergence of witchcraft and queerness in contemporary art and art spaces Kevin Talmer Whiteneir				
	The Locker Room Project, HIV/AIDS, and the Making of a Global Queer Public Culture in Cape Town Jackson Davidow	Queer Theory's Violence Theo Gordon	The Problem of Race in Contemporary Queer Art from Poland Aleksandra Gajowy				

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G4 Grand Parade	Art after 1945: At home or homeless? Donna West Brett, Sarah E James & Olivia Tait	Registration Open: Grand Parade Building Exhibitor Stands Open: 09.00 – 14.00 Grand Parade Foyers and Café Opening Comments: Session Convenors		Reading Martha Rosler's Service: A trilogy on colonisation Luke Skrebowski	Go Home Polish: Migration and belonging in a two-speed Europe Klara Kemp-Welch	Art Provoking Law: Uncivil obedience and the unsettling of immigration law Monica Steinberg	Adrian Piper on Hester Street: Reconsidering conceptual art's homelessness Helena Vilalta	Q&A Discussion	Refreshments: Grand Parade Café
103 Edward Street	The Artist Interview: An interdisciplinary approach to its history, process and dissemination Lucia Farinati & Jennifer Thatcher		The Artist Interview: An elusive history Reva Wolf	Both Sides of the Mike: Interview and/or interviewee Clive Phillipot	From 'portraits d'artistes' to the Interviewer's Portrait: Interviews of modern artists by Jacques Guenne in L'Art vivant (1925–30) Poppy Sfakianaki	Artist Interviews & Revisionist Art History: Women artists of African descent, critical practice & methods of rewriting dominant narratives Lauren Cross	Q&A Discussion		
Sallis Benney Lecture Theatre	Importing Representative Art Historical Narratives: A case for changing attitudes in Western art museums Bernadine Bröcker Wieder (Vastari Group)				10.00 – 11.30 Roundtable Discussion				

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Association for Art History Awards and Prizes Keynote Lecture Lunchtime Exhibitor Stands Open	Home and Heartland in Mike Kelley's Mobile Homestead Lucy Bradnock	Taught, Tether, Teeter: Walking the archipelagic home-space in Janine Antoni's <i>Touch</i> Kate Keohane	The Home and the Street Thomas Morgan-Evans	Curating Domestically: A case study in Museums Sheffield's post-war British art collection Abi Shapiro	Q&A Discussion	Closing Comments Refreshments Film Screenings Art History in Education Manifesto Launch and Drinks			
	Practical Workshop, please bring with you a device that plays sound e.g. a laptop, tablet or mobile phone and also a set of headphones. Papers include: Speaking Out: Split identities, politics and the ventriloquial voice in artists' film and video of the 1970s and 1980s Claire M Holdsworth Small Lies? The ethics of the authentic artist's interview Jean Wainwright				Q&A Discussion				