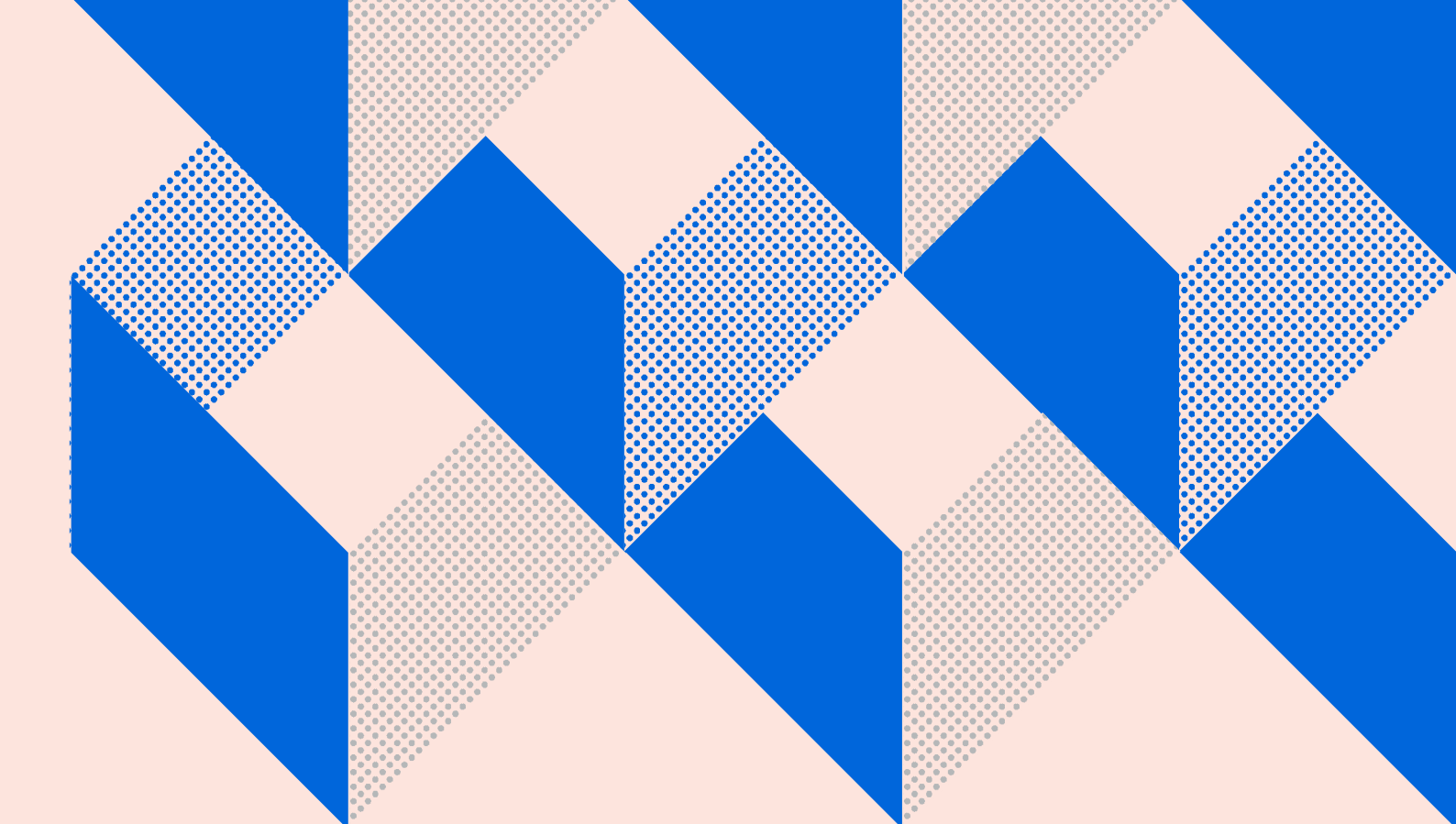


**Association  
of Art Historians  
Conference  
Timetable**

**2015**



## General Information

### Registration

#### Thursday

Foyer of Guntons Building, Norwich University of the Arts

#### Friday and Saturday

Entrance to the Department of Art History and World Art Studies, Sainsbury Centre for Visual Arts'

#### Registration will be open:

Thursday 9 April	10.30 – 17.00
Friday 10 April	08.30 – 17.00
Saturday 11 April	08.30 – 15.00

### Sessions

On Thursday, sessions will take place at Norwich University of the Arts, Norwich School and the Sainsbury Institute for the Study of Japanese Arts and Cultures (see map on page 4).

On Friday and Saturday, all sessions will take place on the University of East Anglia campus, in the Julian Study Centre, the Thomas Paine Study Centre, the Elizabeth Fry Building, the Queen's Building and the Sainsbury Centre for Visual Arts (see map on page 5).

### Bookfair

Department of Art History and World Art Studies, Sainsbury Centre for Visual Arts, University of East Anglia

#### Bookfair will be open:

Friday 10 April	10.30 – 17.00
(Bookfair Reception 18.30 – 20.00)	
Saturday 11 April	09.00 – 15.00

Details of publishers are given at the back of the programme.

### AAH Annual Meeting

All members are actively encouraged to attend the AAH Annual Meeting on Friday 10 April 13.00 - 14.00, Julian Study Centre, 3.02

### Luggage

Luggage can be left at the registration desk for the day.

### Wi-Fi

WI-FI access is available on the University of East Anglia campus via the Cloud and Eduroam.

### Lunch and Refreshments

On Thursday, coffee and tea will be provided (to delegates attending sessions) in the refectory of Norwich School, except for those attending the session 'Envisioning East Anglia' who will be provided for separately.

On Friday and Saturday, coffee and tea is available for all delegates in the Modern Life Café, Sainsbury Centre for Visual Arts at the scheduled times. On these days, pre-booked 'grab & go' lunch bags will also be available in the Modern Life Café. Please ensure your delegate badge is visible. Alternative lunch or refreshment options are available from the Modern Life Café.

### Travel

Buses from city centre to campus and vice versa: Norwich city bus 25 runs regularly from the Rail Station, Castle Meadow and Red Lion Street close to the Bus Station in Norwich city centre to the university campus every 15 minutes.

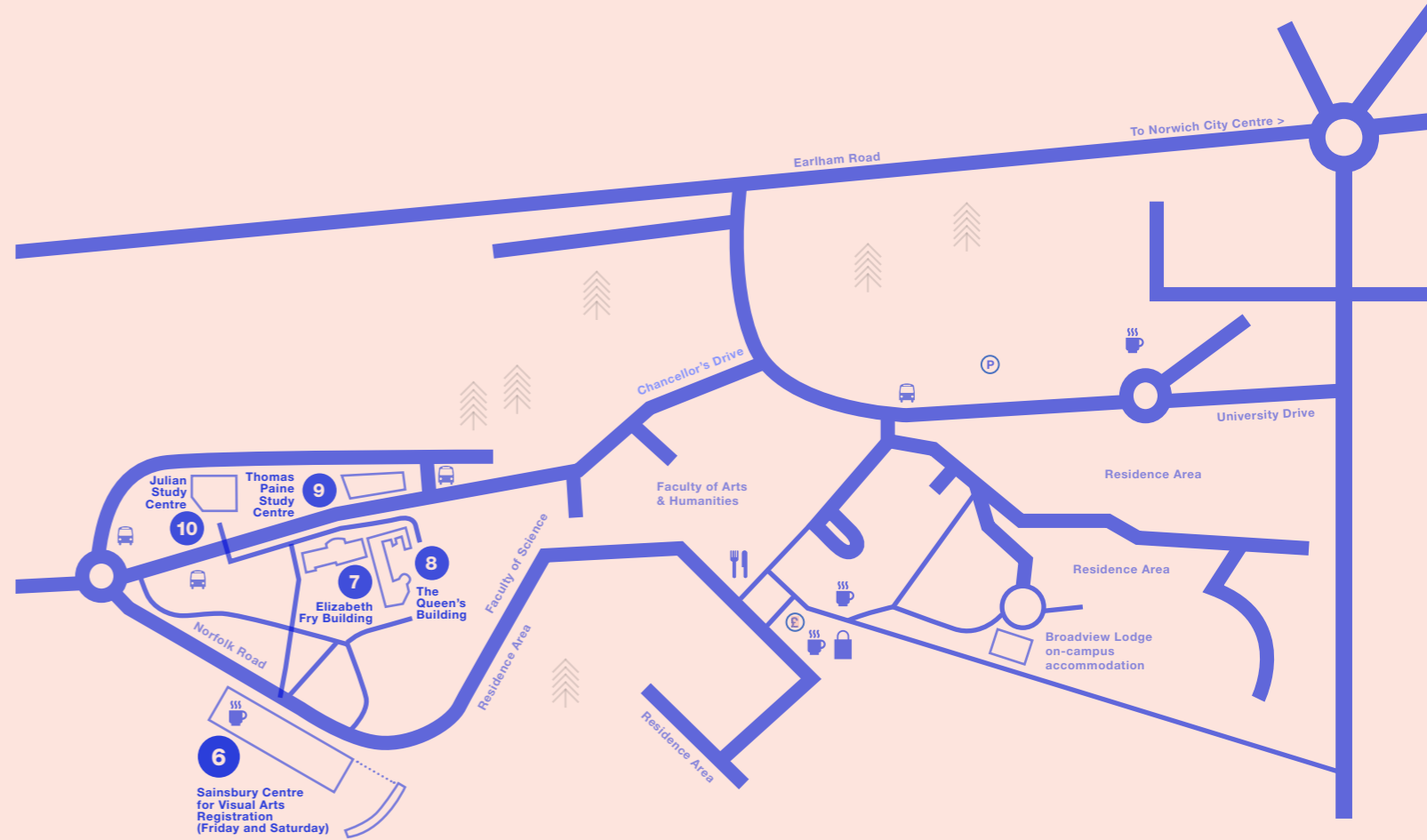
Taxis: Gold Star 01603 700700  
Courtesy: 01603 446644

Car parking available in the main car park on campus.

Norwich city centre

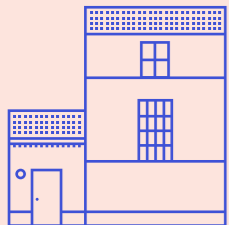


UEA campus



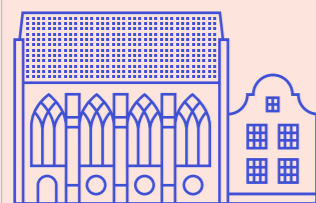
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Sainsbury Institute of Japanese Arts and Cultures



2

Norwich School



3

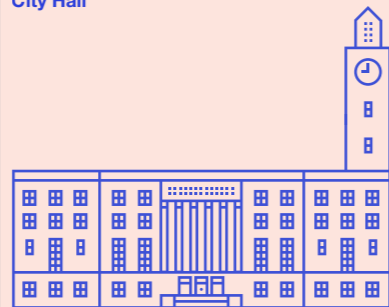
Norwich University of the Arts

Registration (Thursday only)



4

City Hall



5

Assembly House



Bus Stop number 25/26 to UEA campus



Cafe



Car Park

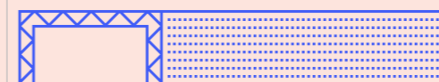


Restaurant

6

Sainsbury Centre for Visual Arts

Registration, Bookfair, Refreshments (Friday and Saturday)



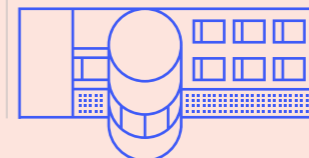
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Elizabeth Fry Building



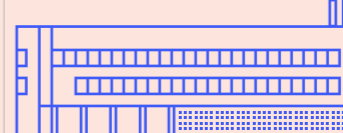
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The Queen's Building



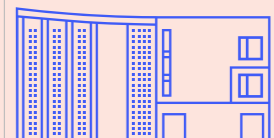
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Thomas Paine Study Centre



10

Julian Study Centre



Bus Stop number 25/26 to Norwich centre



Cafe



Car Park



Cash Point



Restaurant



Shops

## Thursday 9 April 2015 — Norwich city centre

All activities today will take place in Norwich city centre

- 10.30 – 17.00** Registration *Norwich University of the Arts (building 3)*
- 11.00 – 17.00** Pre-booked conference visits: see page 14 of conference handbook for details
- 13.20 – 17.30** Academic Sessions (see below for details)

### Evening

- 17.45** AAH Prize Awards *Noverre Ballroom, Assembly House, Norwich (building 5)*
- 18.00 – 19.00** Keynote Speaker: Craig Clunas, 'All the Art in China? Art History in an Expanded Field' *Noverre Ballroom, Assembly House, Norwich*
- 19.15 – 20.15** Wine Reception *City Hall, Norwich (building 4)*

Friday and Saturday only:

\*Tea and coffee served in the Modern Life Café in the Sainsbury Centre for Visual Arts during breaks next to registration.

\*\*Grab&Go lunch bags for delegates that have pre-booked and have been given lunch tokens. Pick up in the Modern Life Café, in the Sainsbury Centre for Visual Arts (building 6).

## Friday 10 April 2015 — University of East Anglia

All activities Friday and Saturday will take place on the University of East Anglia campus

- 09.00 – 17.00** Registration *Sainsbury Centre for Visual Arts (building 6)*
- 10.30 – 17.00** Bookfair *Sainsbury Centre for Visual Arts (building 6)*
- 09.30 – 17.30** Academic Sessions (see pages 8 and 9 for details)
- 10.50 – 11.15 & 15.20 – 15.50** Refreshments and networking \*
- 12.45 – 14.00** Lunch \*\*
- 13.00 – 14.00** AAH Annual Meeting *Julian Study Centre Room 3.02 (building 10)*

### Evening

- 17.45 – 18.45** Keynote Speaker: Briony Fer  
*Thomas Paine Study Centre, Lecture Theatre (building 9)*
- 18.45 – 20.30** Bookfair Reception and viewings,  
*Sainsbury Centre for Visual Arts (building 6, see page 5 for details)*

## Saturday 11 April 2015 — University of East Anglia

- 09.00 – 15.00** Registration *Sainsbury Centre for Visual Arts (building 6)*
- 09.00 – 15.00** Bookfair *Sainsbury Centre for Visual Arts*
- 09.30 – 15.50** Academic Sessions (see pages 10 and 11 for details)
- 10.50 – 11.15** Refreshments and networking \*
- 12.45 – 14.00** Lunch \*\*
- 13.00 – 13.45** Special Interest Sessions: (see page 16 of conference programme for details)
- 16.00** Conference closes

Thursday  
9 April

All activities today will take place in Norwich city centre

See map for all building locations

10.30 - 17.00	11.00 - 17.00	Session	Room	13.20 - 14.00	14.00 - 14.40	14.40 - 15.20	15.20 - 15.50	15.50 - 16.30	16.30 - 17.10	17.20 - 17.30	17.45 - 19.00	19.15 - 20.15
Registration. Norwich University for the Arts Building 3 on city map (page 4)	Visits (see programme for details)	Envisioning East Anglia: Historical and contemporary representations <b>Pat Hurrell</b>	Norwich University of the Arts, Gunton Building, GU96 (building 3 on map)	19th Century Representations of East Anglia in Topographical Artistry: The drawings of the Buckler dynasty as a source of local knowledge and regional identity <b>Joshua Mardell</b>	P.H. Emerson: In search of naturalistic photography <b>Eloise Donnelly</b>	Bobby and Natalie Bevan at Boxted House: The home of an East Anglian cultural renaissance <b>Alice Strang</b>	Break	Anxious Subjects <b>Judith Stewart</b>	Memory on the Move: Or how The Norwich School of Painters became contemporary <b>Cornelia Kratz</b>	End of Session Discussion	AAH Prize Awards & Plenary Lecture, Assembly House, Norwich building 5 on map	Wine Reception, City Hall, Norwich building 4 on map
		National Histories of Art beyond the National Borders <b>Geraldine Johnson and Toshio Watanabe</b>	Sainsbury Institute for the Study of Japanese Arts and Cultures (SISJAC) Seminar Room (building 1 on map)	Chinese Chan Figure Painting as a Construction of the Modern Japanese Gaze <b>Malcolm McNeill</b>	The Kondakov-Institute of the Russian Exiles in Prague: Between art history and geopolitics <b>Marina Dmitrieva</b>	The Florentine Exhibition of Germanic Art (1933) and Racialist Art History in Italy <b>Laura Moure Cecchini</b>		Rembrandt in China: Writing the Global Socialist Canon <b>Christine I. Ho</b>	The Contradictions of the (Para) National <b>Deborah Cherry</b>	End of Session Discussion		
		AAH Student Session: On Creative Labour <b>Sophie Frost and Tilo Reifenstein</b>	Norwich School - Sixth Form Room (building 2 on map)	Ron Athey: Portrait of the performer as a worker <b>Elsa Vettier</b>	'Clocking out': On the meaning of work in contemporary art practice <b>Aideen Doran</b>	Flirting with the Gulag: Retroactive creativity and the forcing of labour <b>Ben Fitton</b>		Thinking 'Creativity' since the Late Industrial Age: Historical moments of artist-workplace collaboration from Arts and Crafts to the Artist Placement Group <b>Sophie Frost</b>	End of Session Discussion			

Friday  
10 April

08.30  
- 17.00

Registration & Bookfair, Sainsbury Centre for Visual Arts, University of East Anglia campus (building 6 on page 5)

Session	Room	09.30 - 10.10	10.10 - 10.50
The Aesthetics of Invitation: Art at the threshold of hospitality <b>Kelly Rae Aldridge</b>	JSC 2.02	Let the Right One In: Contemporary art and the politics of hospitality <b>Alice Planel</b>	Of Tides, Trade and Tolerance <b>Zehra Jumabhoy</b>
After the Great War / After the Cold War: Nations, identities and art histories in Central and Eastern Europe <b>Klara Kemp-Welch and Beáta Hock</b>	JSC 1.03	Seven Plus Infinity: Ukrainian art from avant-garde to Underground <b>Svitlana Biedarjeva</b>	Negotiating Modernism: The 1925 Paris Exhibition and the Formation of New State Patronage in re-born Poland <b>Malgorzata Sears</b>
The Art History of Architectural History <b>Mark Crinson and Richard Williams</b>	EFRY 01.02	Charles Blanc's Social Function of Form' <b>Alexandra Fraser</b>	Architectural History with Art History: Perspectives in 19th-Century Central and Eastern Europe <b>Stefan Muthesius</b>
Artists, Avarice and Ambition in Europe, 1300-1600* <b>Jill Harrison and Vicky Ley</b>	Queen's 1.04	Giotto's Family Enterprise: Money-making in the Mugello <b>Jill Harrison</b>	Following Enrico Scrovegni: Earthy wealth for heavenly gain in 14th-century Bolzano <b>Joanne Anderson</b>
Avant-Gardes and Wars <b>Lynda Morris, Krzysztof Fijalkowski and Alisa Miller</b>	JSC 1.02	Bruno Taut and the Art of Resistance <b>Deborah Ascher Barnstone</b>	Joan Miró's 'Savage Paintings': The Paradic landscape and the <i>Bienio Negro</i> <b>Lesley Thornton-Cronin</b>
British Art through its Exhibition Histories, 1760 to Now <b>Sarah Victoria Turner, Mark Hallett and Martina Droth</b>	JSC 0.01	'A short stay only': Ephemeral Display and Marketing of Portraiture on the 18th-Century Provincial High Street <b>Samantha Howard</b>	Revisiting Reynolds, Once Every Ten Years: The British School at the British Institution, 1813-1863 <b>Catherine Roach</b>
Caricature before <i>Caricatura</i> <b>Katarzyna Murawska-Muthesius and Stefan Trinks</b>	JSC 2.03	The Broken Nose of Jove: From sarcastic <i>imago</i> to disgraceful portrait <b>Xavier Vert</b>	Giuseppe Arcimboldo's Grilli: Magic in caricatures <b>Liana De Girolami Cheney</b>
Death, between Sublimation and the Real <b>Sergio Cortesini and Chiara Savettieri</b>	SCVA Lecture Theatre	'One More Glance': Coming to terms with death in late-18th to early-19th centuries <b>Emily Knight</b>	From Woman to Corpse: The Dead Mother and the Uncanny (on Jules Breton's <i>The Hunger</i> , 1850) <b>Gal Ventura</b>
Documenting in the Sixties: Politics, techniques and archives <b>Gyewon Kim and Jessica Santone</b>	Queen's 1.03	Documenting a Latin American Vision: Chile before the Coup d'Etat <b>Matthias Johannes Pfaller</b>	Documentation as Group Activity: Networking Fluxus performance <b>Jessica Santone</b>
Mediating Collaboration: The politics of working together <b>Harry Weeks, Amy Tobin and Catherine Spencer</b>	EFRY 01.05	Mutual Exchange? Videotapes by Robert Morris and Lynda Benglis <b>James Boaden</b>	The Handshake and the Interface: The Glasgow art scene since 1990 <b>Sarah Lowndes</b>
Modernism, Occultism, and Evolutionism <b>Linda Dalrymple Henderson and Fae Brauer</b>	TPSC 0.1	Modernism's Scientific and Occult Meta-Realities <b>Linda Dalrymple Henderson</b> Theosophising Evolutionism: Modernism and Occult Transformism <b>Fae Brauer</b>	'Mysterious Psychic Forces': Scientists, Spiritualists, Symbolists and the vital force at the fin-de-siècle <b>Serena Keshavjee</b>
Navigating the Pacific: Latin America and Asia in Conversation <b>Kathryn Santer and Paul Merchant</b>	EFRY 01.10	"...desired and sought by the rest of the world": The circulation and adaptation of Japanese Art in Colonial Latin America <b>Sofia Sanabrajs</b>	Possession and Place in New Hispanic Folding Screens <b>Emilie Carreón Blaine and Linda Báez Rubí</b>
Portraiture and the Unworthy Subject in the Early Modern World <b>Carmen Fracchia</b>	Queen's 0.08	Body and Self, Bearing and Worth in Early Modern Portraiture <b>Brendan Prendeville</b>	Nature, Culture and Political Rhetoric: 'Worthy' and 'Unworthy' portrait subjects in the early modern period <b>Rosalie Smith McCrea</b>
Surface Affects and Shiny Things: Bringing meaning to light <b>Nic Maffei, Victoria Mitchell and Marcia Pinton</b>	EFRY 01.08	'Candor meus irradiet': Glass, money and the transformation of material <b>Richard Checketts</b>	Silver's Sacred Lustre and the Trauma of the Matter <b>Helen Hills</b>
Why Sculpture Is not Boring: New approaches to modern sculpture, 1846-1966 <b>Natasha Ruiz-Gomez and Juliet Bellow</b>	JSC 3.02	Who Said Sculpture Was a Bore? <b>Florence Quideau</b>	Battling Baudelaire: Medardo Rosso and the birth of modern sculpture <b>Sharon Hecker</b>

Tea and coffee, Modern Life Café, Sainsbury Centre for Visual Arts (building 6)

10.50  
- 11.15

11.20 - 12.00	12.00 - 12.40
Sexual Difference as Hospitality: Chantal Akerman's <i>De L'Autre Côté/ From the Other Side</i> <b>Suzanna Chan</b>	The Artwork of Wooden Stools: A communal space of antagonism <b>Kuang Vivian Sheng</b>
Altered Visions: On visible relief in the German woodcut after 1918 <b>Nicola Shearman</b>	The Changing Incarnations of the National Gallery in Berlin: Symbol of art and nationhood before, during, and after the wars <b>Françoise Forster-Hahn</b>
Space and Empathy in Architecture: Geoffrey Scott, the forgotten reference in Bruno Zevi's theoretical corpus 1945-1950 <b>Raúl Martínez</b>	New Brutalist Image: Photography and the limits of art and architectural history <b>Victoria Walsh and Claire Zimmerman</b>
Creative Agency and Managerial Hierarchy on the Charterhouse of Champmol <b>Andy Murray</b>	Sandro Botticelli: A successful businessman? <b>Irene Mariani</b>
Photographic Plasticity: Surrealism and abstraction in Japan prior to the Pacific War (1939-1940) <b>Jelena Stojkovi</b>	Extremely Impure Ends: Clement Greenberg and imperialism <b>Daniel Neofetou</b>
Presenting the History of Printmaking: The Gallery of Engravings at the Art Treasures Exhibition, Manchester, 1857 <b>Nicole Simpson</b>	The National Exhibition of Works of Art at Leeds, 1868 <b>Rebecca Wade</b>
Sovereign Infamy: Defaming the King <b>Felix Jäger</b>	Miltonic Lampoon as Caricature <b>Joseph Shub</b>
Posthumous Modernism: Walter Sickert's late portraiture <b>Merlin Seller</b>	'Putrid Finesse': Death and (dis)figuration in the work of Paul Thek 1963-68 <b>Oliver L. Shultz</b>
Reframing 'Hokkaido Photography': Politics, style, and documentation in 1960s Japan <b>Gyewon Kim</b>	Clandestine Actions: Documents as vestiges in Cildo Meireles' and Artur Barrio's works during late 1960s <b>Marco Pasqualini de Andrade</b>
Living Amongst Each Other: Artist collective efforts in China, 1993 - 2014 <b>Xiaorui Zhu and Emily Cruz Nowell</b>	Military-Industrial-Aesthetic Complex: Art and science at Gyorgy Kepes Center for Advanced Visual Studies <b>John R. Blakinger</b>
The Telepathic Age of Modern Art <b>Pascal Rousseau</b>	The Impact of Occultism on August Strindberg's Artistic Practices <b>Marja Lahelma</b>
Dressing the 'Asian' Way: Cross-cultural dressing and the <i>Mantón de Manila</i> in the Spanish-speaking world <b>Bethany Pleydell</b>	From Asia to America: Humboldt's memories of the Orient and his views of the Cordilleras and Monuments of the Indigenous Peoples of the Americas <b>Elisa Garrido</b>
Portraits and Exhibitions of 'Pious Negroes' and 'White Negroes' in the 18th Century. Science, art and entertainment revolving round the 'other' <b>Paola Martínez Pestana</b>	Unworthy Subjects? Dwarfs and entertainers in the Spanish Habsburg Courts <b>Janet Ravenscroft</b>
Fin-de-Siècle Vienna and Beyond: 'Shine' in modernist and post-modern art <b>Diane Silverthorne</b>	Taking the Shine off it? Colour theory according to Wittgenstein <b>Paul Smith</b>
Mass Production and Originality: Rodin's Patinas, 1902-1917 <b>John Zarobell</b>	In Search of a Modern Outer Form: Colour and patination in William Zorach's sculpture <b>Katrina E. Greene</b>

12.40  
- 14.00

Lunch. Pre-booked lunch to be collected from Modern Life Café, Sainsbury Centre for Visual Arts (building 6)

14.00 - 14.40	14.40 - 15.20
Intimate Exteriorities: Doris Salcedo and the ethics of public domesticities <b>Edward Bacal</b>	Come into my House: Inside-out spaces in contemporary public art; the case of Artangel commissions <b>Charlotte Gould</b>
The Construction of Uzbek National Identity through Arts (1917-2014) <b>Alexey Ulko</b>	Germany and Russia at the 1993 Venice Biennale. Redefining post-Cold War geopolitics at the Giardini <b>Matteo Bertelé</b>
Ackerman's Michelangelo: A moment of exact alignment between art and architectural history <b>Angeliki Pollali</b>	Baxandall on Architecture <b>Jules Lubbock</b>
El maestro el migliore': Being 'the best' in the art market in Perugia in 1505 <b>Lydia Goodson</b>	Antwerp Mannerist Images of the <i>Adoration of the Magi</i> as Brand, Idea and Cultural Dominant <b>Ben Hutchinson</b>
Wartime and Violence Re-enacted: Psycho-cyclical exorcisms and the transfiguration of memory in the experimental films of Daniel Reeves <b>Lindsay Blair</b>	Emptiness and the Bomb: Destroying and creating concepts of nothing <b>Nicola Simpson</b>
'British Primitives': Exhibiting the Englishness of medieval art in the early 20th century and beyond <b>Julia Snape</b>	Exhibitions on English Medieval Art 1984-2004 <b>Richard Marks</b>
Between the Rock and a Tall Pine: Grotesque as an expression of irony <b>Voon Pow Bartlett</b>	Found in Translations: Rethinking the antiquity and plurality of caricature's semantic field <b>Stephanie Koerner</b>
A Study of the Dead (on Standish Lawder's film <i>Necrology</i> , 1970) <b>Andrew Witt</b>	Intolerable Bones: From decay to mourning in the work of David Wojnarowicz <b>Neil MacDonald</b>
'Absolute Documents'? The use and interpretation of texts, photographs, and their combination in Douglas Huebler's <i>Location and Duration Pieces</i> <b>Christian Berger</b>	The Page in Conceptual Art: Presentation, possession and circulation <b>Samantha Epps</b>
We Were (Not) Here: AIDS activism and the queer temporality of collective action <b>Fiona Anderson</b>	Hijackers, Riots, and Sitcoms: Mediated collaboration in feminist video art <b>Lucy Bradnock</b>
The Forms and Movement of Spiritual Evolution in Hilma Af Klint's Works <b>Tessel M. Bauduin</b>	José Clemente Orozco's <i>Prometheus</i> and the Esoteric Currents of California <b>Terri Geis</b>
Pictures of a Diffuse 'Oriente' in the Visual Culture of the Río de La Plata during the First Half of the 19th Century <b>Marcelo Marino</b>	The Art Museum of the Americas: An influential player in the recognition of the Asian, Latin American, and Caribbean dialogue in the field of art history <b>Adriana Ospina</b>
Steven and Jonekin van Heijwick: The documentation of the 'unworthy' working class <b>Hannah E. Woodward</b>	A Moorish Tiger-Beast with a Secret Muslim Heart: The troubling image of the Third Duke of Alba <b>Richard Tilbury</b>
Knights in Shining Armour: Virtuous bodies and metallic shine in late 19th-century painting and photography <b>Judith Rauser</b>	Ironic Shine in Contemporary Art <b>Leonard Diepeveen</b>
Not So Unique Forms? Casting Boccioni in and out of modern sculpture <b>Rosalind McKeever</b>	Surrealist Objects and the Crisis of Sculpture, 1930/2013 <b>Natasha Adamou</b>

Key to Rooms

Example: Queen's 1.03 = Queen's Building Floor 1 room .03

Building	Code	Floor	Code
Elizabeth Fry (building 7)	EFRY	Below Ground Floor	01
Julian Study Centre (building 10)	JSC	Ground Floor	0
Thomas Paine Study Centre (building 9)	TPSC	First Floor	1
Sainsbury Centre for Visual Arts (building 6)	SCVA	Second Floor	2
The Queen's Building (building 8)	Queen's	Third Floor	3

15.20  
- 15.45

15.20 - 15.45	15.50 - 16.30	16.30 - 17.10	17.10 - 17.30	17.45 - 18.45	18.45 - 20.00
The Hostess in Contemporary Art: Kinship at the kitchen table <b>Laura Joseph</b>	In-Between Religious and Secular: When contemporary artists invite Christian symbols into their art <b>Caroline Levisse</b>	End of Session Discussion			
Applying the Fantastic: Women and the Third Way in the art of Polish contemporary artist Paulina Olowaska <b>Ksenia Nouril</b>	Contemporary Roma Activist Art and the Case of Hungary <b>Jasmina Tumbas</b>	End of Session Discussion			
Architectural History in Sweden Today: A discipline under negotiation <b>Stina Hagegqvist</b>	Have They Grown Apart? Did They Really Get on Anyway? Reviewing the relation between art history and architectural history <b>Mark Crinson and Richard Williams</b>	End of Session Discussion			
Titian and Artistic Entrepreneurship in 16th-Century Venice: New modes, old practices? <b>Giorgio Tagliaferro</b>	Roundtable: The Business of Art - the European dimension 1300-1600	End of Session Discussion			
Responding to the Bangladesh War: Indian avant-garde artists and the experience of conflict in South Asia <b>Devika Singh</b>	A War Waged from the Shadows: King Mob and Black Mask <b>David Murriata</b>	End of Session Discussion			
'Towards a Bigger Picture': Shaping the history of British photography at the Victoria and Albert Museum <b>Alexandra Moschovi</b>	Roundtable Inadvertent Restaging or Exhibitionary De-colonisation? 'Migrations: Journeys into British Art' and 'The Other Story' <b>Hammad Nasar</b>	End of Session Discussion			
Enacting Melancholia: Death and trauma in the work of Miroslaw Balka <b>Joan Gibbons</b>	Death and Excess: The work of Australian contemporary artist Fiona Hall <b>Helen Ennis</b>	End of Session Discussion			
Roundtable discussion Documents, Documentation and Documentary Forms					
Super-Enthusiastically Working Together: Internet memes and collaborative activity on 4Chan <b>Ian Rothwell</b>	Immediate Needs and Hyperactive Feeds: The struggles of location Yet <b>Chor Sunshine Wong</b>	End of Session Discussion			
The Mirror of Magic: Occultism and Magic in Post-war Surrealism <b>Neil Matheson</b>	Scanning the Frequencies: The ironic occult in the work of Paul DeMarinis <b>Mark Bartlett</b>	End of Session Discussion			
From Brasilia to Quezon City - and from Manila to Rio de Janeiro: (Post) Colonial Brazilian and Philippine Arts <b>Jens Baumgarten</b>	Japan and Brazil: Manabu Mabe, Mário Pedrosa and the 'other' Brazilian abstraction <b>Mariola V. Alvarez</b>	End of Session Discussion			
From Nawab to Norwich: Tilly Kettle's 'Muhammad Ali Khan' and Anglo-Indian relations in the 1770s <b>George Stringer</b>	End of Session Discussion				
Glossy vs Matte: The art of surface <b>Laurie Taylor</b>	Smudges <b>Timothy Van Laar</b>	End of Session Discussion			
Sculpture Critics and Evolutionary Theory at the Turn of the 20th Century <b>Imogen Hart</b>	Lee Bontecou's Ambivalent Objects <b>Lesley Shipley</b>	End of Session Discussion			

Keynote: Carolyn Christov-Bakargiev. Thomas Paine Study Centre Lecture Theatre, University of East Anglia (building 9)

Bookfair Reception and Viewings: Sainsbury Centre for Visual Arts (building 6)

Session	Room	09.30 - 10.10	10.10 - 10.50
Critiquing Curiosity: The rhetoric of wonder, and the neo-sensationalism of nature in contemporary art <b>Donna Roberts and Victoria Caruthers</b>	EFRY 01.02	Fiona Hall's Deceptive Taxonomies <b>Jaime Tsai</b>	Cataloguing Curiosity: Authored display and the role of juxtaposition, labels, lists and narrative exposition <b>Marion Endt-Jones</b>
Deconstructing Boundaries: Is 'East Asian Art' possible? <b>Eriko Tomizawa-Kay</b>	EFRY 01.10	Japan: Defining modernity through antiquarianism <b>Midori Oka</b>	'The Exhibition of Chinese and Japanese Paintings' in the British Museum (1888) <b>Hiroko Kato</b>
Flow in World Art (1500-1750) <b>Margit Thofner</b>	JSC 1.02	Border and Fluidity: An introduction to a paradox <b>Miriana Carbonara</b>	Rivers, Staircases and Abundance in Early Modern France <b>Sarah Lippert</b>
From Distaste to Mockery: The city and its architectures ridiculed <b>Michela Rosso</b>	TPSC 0.1	'Stumbling-Blocks' and 'Odoriferous Vapours': Satirising the building world in Georgian Dublin <b>Conor Lucey</b>	The Thorn of Scorn: John Nash and his All Souls Church for the transformed Regency London <b>Daniela Roberts</b>
Groundwork <b>Carla Benzan and Catherine McCormack</b>	Queen's 1.04	Going Underground in Early Modern Italy <b>Catherine McCormack</b>	Heath Row: Explorations of plant material and soil in relation to human processes of land cultivation <b>Kate Corder</b>
Making Space: Women, the Studio and other scenes of production <b>Andrew Hardman and Joanne Heath</b>	EFRY 01.08	'On-The-Road Studios': Reading labour and mobility in women artists' notebooks and sketchbooks <b>Abi Shapiro</b>	Ree Morton's Spaces <b>Susan Richmond</b>
Materialising Modern Identities: Architectural sculpture after 1750 <b>Katie Faulkner and Ayla Lepine</b>	JSC 2.02	'The Expressive Index of the Soul': C.R. Cockerell's theory and practice of architectural sculpture <b>Max Bryant</b>	The Ideal of Architecture as Sculpted Mass during the Interwar Period <b>David Frazer Lewis</b>
AAH Museums & Exhibitions: Travelling Artworks <b>Catriona Pearson and Marie-Thérèse Mayne</b>	EFRY 1.01	Unpacking the Metropolitan Monolith: The Victoria & Albert Museum's Circulation Department in the regions <b>Joanna Weddell</b>	Touring Constable's 'Great Salisbury': The Aspire partnership <b>Gracie Divall, Amy Concannon, Steph Roberts and Rachel MacFarlane</b>
Petits-maitres: 'Minor' genres and their meanings in post-revolutionary France <b>Richard Taws</b>	JSC 3.02	Art and Vaudeville: The formation of the petit maitres in post-revolutionary France <b>France Steven Adams</b>	A Draughtsman's Contract: Court and country in the work of Louis Lafitte <b>Stephen Bann</b>
Shades of Grey: Painting without colour <b>Janet McLean and Annette Wickham</b>	Queen's 0.08	'[T]he CHIAROSCURO does really exist in NATURE': John Constable's <i>English Landscape Scenery</i> and contemporary theories about colour, light and atmosphere <b>Iris Wein</b>	<i>Gris clair</i> and Coloured Greys <b>Anthea Callen</b>
Subversive Practices and Imagined Realities in Central, Eastern and Southern Europe since 1945 <b>Andrea Euringer-Bátorová and Amy Bryzgal</b>	JSC 2.03	Vasya-Cloud Won't Block Out Vasya-Sun! <b>Ruth Addison</b>	Things that Matter. Cultural heritage preservation as an act of disobedience in Latvia in 1960s/70s <b>Iliana Veinberga</b>
Things and their Ideas: Exchanges in the visual and material cultures of Islamicate Asia <b>Sussan Babaie and Elizabeth Lambourn</b>	JSC 1.03	Re-Asserting an Asian Role in the Transmission of Gun Lock Technology. The Ottoman case <b>Tim Stanley</b>	<i>Ishqnama</i> : Passion and desire in the face of European advancement <b>Natalia Di Pietrantonio</b>
Thinking Images <b>Lucy Whelan and Hanneke Grootenboer and Anita Paz</b>	SCVA Lecture Theatre	Support/Surfaces and Painting as a Theoretical Practice <b>Jenevive Nykolak</b>	The Colour of Thought <b>Kirsten Farrell</b>
Transatlantic Exchange: US and British Art, 1880-1980 <b>David Peters Corbett and Martin Hammer</b>	JSC 0.01	Letters from the Norfolk Broads: Locating PH Emerson's national identity <b>Carl Fuldner</b>	Locating 'Cosmopolitanism' within a Trans-Atlantic Interpretive Frame: The critical evaluation of John Singer Sargent's portraits and figure studies in Britain and the United States from c.1886-1926 <b>Andrew Stephenson</b>
Visualising Nuclear Culture <b>Catherine Jolivet</b>	Queen's 1.03	'A Kind of Cold War Feeling' London, Paris and the nuclear anti-ideal, 1949-52 <b>Carol Jacobi</b>	'The Paradoxical Race between Art and Science': The Nuclear Movement in postwar Italy <b>Lara Demori</b>
Weimar's 'Other': Visual Culture in Germany after 1918 <b>Dorothy Price and Camilla Smith</b>	EFRY 01.05	Return of the Regional: Notgeld and the local experience of Inflation <b>Erin Sullivan Maynes</b>	Material Traces of a Vanished Erotica Collection: Leo Schidrowitz' <i>Bilder-Lexicon-der Erotik</i> 1928-1931 <b>Ulrich Bach</b>

11.20 - 12.00
A Wonderful Hunting Museum: Wonder, hunting and contemporary art at the Musée de la Chasse et de la Nature <b>Sarah Wade</b>
He Xiangning (1878-1972): From neither to both <b>Ying-chen Peng</b>
Fluid Forms: Petrification and liquefaction in Baroque Naples <b>Joris van Gastel</b>
Deconstructing Gaudi: Entangled relations between satire and architectural criticism <b>Josep-Maria Garcia-Fuentes</b>
Surface Tension: Epistemologies of stone and image in early modern pilgrimage <b>Carla Benzan</b>
Consuming and Undoing Woman as Sign: In the kitchen with Martha Rosler and Carrie Mae Weems <b>Kimberly Lamm</b>
Fascist Fountains <b>Lara Pucci</b>
Exhibitionary Relocation and Cultural Translation: The travelling experience of <i>Cities on the Move</i> <b>Birgit Mersmann</b>
Of Silhouettes and Sovereignty, Anagrams and Abdication: Post-revolutionary royal portraiture in print <b>Allison Goudie</b>
Dutch Fine Painting in Black and White: Louis-Leopold Boilly's <i>A Girl at a Window</i> (1799, National Gallery) <b>Lelia Packer</b>
Fake, Pseudo, Fiction: Constructed art realities in late socialist Hungary <b>Katalin Cseh-Varga</b>
'Stories of Interaction': Unfolding transcultural narratives of a 15th-century Qur'an manuscript from northern India <b>Zahra S. Kazani</b>
Photographic Thinking: Michael Schmidt's constellations <b>Matthew Bowman</b>
Between Republics: Edmund C. Tarbell's and John Sloan's 17th-century Dutch genre paintings of early-20th-century America <b>John Fagg</b>
Poetics of Power: Conceptualisation of nuclear power stations in Sweden 1965-1973 <b>Fredrik Krohn Andersson</b>
Making Lemonade out of Lemons: Merz and material poverty <b>Maria Makela</b>

All activities today will take place on the University of East Anglia Campus

Please note that, in all UEA buildings, 01.xx denotes a room on the lower ground floor and 1.xx denotes a room on the first floor

12.00 - 12.40
Curious Instances and Chimerical Blobs: Disrupting definitions of natural history specimens through contemporary art practice <b>Helen Gregory</b>
Korean Lacquerwork Craftsmen who had been to Japan: The change and innovation in Korean lacquerwork during the colonial period <b>Junia Roh</b>
'Tears Hardened by the Sun': On Amber's cross-cultural fluidity <b>Tomasz Grusiecki</b>
Irrational Interiors: The Modern domestic landscape seen in caricatures <b>Gabriele Neri</b>
Edward Goodall's <i>Sketches in British Guiana</i> : Art, geology and colonialism in 19th-century Amazonia <b>Ian Dudley</b>
Woman in Peril? Cindy Sherman's <i>Untitled Film Stills</i> and the plight of the professional <b>Sarah Evans</b>
The Unity of Opposites: Historicism and modernity in the wooden sculpture at the City Council of Oslo <b>Elena Kashina</b>
A Sense of Self? A Study in Transcultural Curating: 'Indian Highway' 2008-2012 <b>Georgina Bexon</b>
Instruments of Agitation: The Napoleon fan and commemorative image-objects in post-revolutionary France <b>Iris Moon</b>
Gerhard Richter's 'Grey Glass' <b>Taisuke Edamura</b>
György Krassó: The artistic critic of the Hungarian regime change <b>Kristóf Nagy</b>
The Impact of Song Period 'Chini' in Iran <b>Melanie Gibson</b>
The Location of Thought <b>Anita Paz</b>
Materialising Exchange: Buckminster Fuller, John McHale and Magda Cordell <b>Ben Highmore</b>
At the Edge of their Universe. Artists and scientists at CERN <b>Camilla Mörk Röstvik</b>
The Art of Domesticity? Regional artist couples in (Kunstlerehepar) in the Weimar Republic <b>Elinor Beaven</b>

Key to Rooms	Code	Floor	Code
Example: Queen's 1.03 = Queen's Building Floor 1 room .03			
Elizabeth Fry (building 7)	EFRY	Below Ground Floor	01
Julian Study Centre (building 10)	JSC	Ground Floor	0
Thomas Paine Study Centre (building 9)	TPSC	First Floor	1
Sainsbury Centre for Visual Arts (building 6)	SCVA	Second Floor	2
The Queen's Building (building 8)	Queen's	Third Floor	3

14.00 - 14.40	14.40 - 15.20	15.20 - 15.40
Surviving Curiosity: Museums and science in the Anthropocene <b>Scott East</b>	A Historiography of Critical Curiosity: Surrealism and the Legacy of its Method <b>Donna Roberts</b>	End of Session Discussion
Art Journals as Interlocutors of Change: Shirakaba and Modern Japanese Art <b>Erin Schoneveld</b>	Ceramics as a Trope for Asian 'Universal' Art <b>Yasuko Tsuchikane</b>	End of Session Discussion
Form and Fluidity: Early Modern concepts of design in the drawings of Arent van Bolten <b>Esther van der Hoorn</b>	Mobility and Convergence: Landscape/ornament at the Fontainebleau Print Workshop <b>Lisa Anderson</b>	End of Session Discussion
From <i>Little Russia</i> (1925) to <i>Planet of the Apes</i> (1975): Popular naming of social housing in Flanders <b>Evert Vandeweghe</b>	Splendid?! Preposterous! Chinese artists mock the architectural spectacle <b>Angela Becher</b>	End of Session Discussion
Water to Earth - Earth to Water. Shifting materiality in works of Land Art in the Netherlands <b>Anja Novak</b>	<i>A Living Man Declared Dead</i> and its Ground of Displacement <b>Benjamin Greenman</b>	End of Session Discussion
Flying Cormorant Studio, or the Re-Imagining of a Migrant Artist's Studio <b>Karen Tam</b>	Observing (the Work of Amateurs) <b>Taneesha Ahmed and Annie Carpenter</b>	End of Session Discussion
Sculpture Screens and Utopian Visions: Harry Bertoi's architectural commissions of the 1950's <b>Marin Sullivan</b>	Architectural Sculpture as Cultural Veil <b>Rick Bell</b>	End of Session Discussion
International Contemporary Art Exhibitions as Places for Mapping Relational Geographies <b>Rana Öztürk</b>	I'll WeTransfer it over now <b>Ashley David Gallant</b>	End of Session Discussion
Putting Art Beyond the Reach of Time: Marie-Victoire Jaquotot, reproductive painting on porcelain and post-revolutionary fantasies of preservation <b>Daniel Harkett</b>	The 'Petite École' and the Promotion of 'Minor' Genres during the July Monarchy <b>Ralph Ghoche</b>	End of Session Discussion
Picturing the Immaterial with Colour: Symbolist ideal? <b>Anna-Maria von Bonsdorff</b>	The Politics and Polemics of Grey in Luc Tuymans' Painting <b>Frances Guerin</b>	End of Session Discussion
Surrealistic Mimicry. Practices of repetition and transgression in Eastern European performative arts of the 1970s and 1980s <b>Micha Braun</b>	'If You Can't Beat Them, Confuse Them': The possible by-products of an impossible world <b>Bojan Bača</b>	End of Session Discussion
The <i>Jahangirnama</i> as a Medium for Textual and Visual Transference of Mughal Artistic and Imperial Ideology <b>Mehreen Chida-Razvi</b>	'Ali Akbar's Red Horse: Collecting Arab horses in the early modern culture of empire <b>Elizabeth Lambourn</b>	End of Session Discussion
Edvard Munch's <i>The Sick Child</i> : On pictorial thought and playful metaphors <b>Gustav Jørgen Pedersen</b>	The Time of the Thinking Image: Unfolding Pierre Bonnard's late landscapes <b>Lucy Whelan</b>	End of Session Discussion
Horses' Mouths: Interviewing American artists, 1955-65 <b>James Finch</b>	Art and Language: The transatlantic as conceptual cosmopolitanism <b>Kevin Brazil</b>	End of Session Discussion
'This is Tomorrow': Optimism, physics and fantasy in post-war Britain <b>Gair Dunlop</b>	Shadows from the Future: Kelly Richardson's <i>The Last Frontier</i> (2013) <b>Carmen Victor</b>	End of Session Discussion
Gela Forster's Expressionist Sculpture: Feminism, war and revolution <b>Nina Lübbers</b>	Sobriety or a <i>Neue Sachlichkeit</i> Hangover? Lotte Laserstein's <i>Evening over Potsdam</i> (1930) <b>Kristin Schroeder</b>	End of Session Discussion



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