

 #aah2016

AAH @ECA 2016



Programme &
Timetable

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AAH2016
42nd Conference & Art Book Fair
 Edinburgh College of Art
 University of Edinburgh
 7 – 9 April 2016
www.aah.org.uk

To download the AAH2016 Conference app scan here with your smart phone.



Welcome to AAH2016 and to the Edinburgh College of Art, University of Edinburgh

We are delighted to welcome you to Edinburgh for the 42nd annual conference of the Association of Art Historians. The bright colours of the conference’s bags, posters and t-shirts are those of April in Edinburgh – yellow daffodils and fresh green shoots (no, not a South American football team!). The monolith is the University’s main library on George Square, just across from the conference’s main venues.

Edinburgh was founded in 1583 and is therefore the newest of the UK’s ancient universities. The chair in Fine Art (which became History of Art only a decade or so ago) at Edinburgh was established in 1880. A first in the UK, it was here in Edinburgh that Art History became a distinct humanities subject taught at university level. The University’s art gallery was named, in 1975, after David Talbot Rice, the renowned expert on Byzantine and Islamic art, who was Watson Gordon Professor from 1934–72. We continue to keep his legacy alive, recently extending our expertise and teaching in Islamic and Chinese art to Japanese and Indian medieval and early modern. This is alongside more conventional subjects, from European medieval to US contemporary art.

Our most recent history has included the transformative merger between Edinburgh College of Art and the University of Edinburgh so that History of Art is now one of five subject areas in the ECA ‘school’. Together with Music, Architecture, Design and Art, we form the largest school in the College of the Humanities. You will therefore find that the art history represented at Edinburgh’s AAH 2016 conference is practice based, theory driven, historically passionate and deeply committed to opening conversations and continuing dialogues.

We are very grateful to our partners, the National Galleries of Scotland and National Museums Scotland, for helping to bring the AAH conference (back) to Edinburgh. (It was last here in 2000.) You will meet many of our staff and students here at Edinburgh, and we thank them too for their generous and enthusiastic support.

Fàilte!

Dr Carol Richardson
 Head of the School of History of Art





I am delighted to welcome the Association of Art Historians back to Edinburgh in what is a hugely exciting year for the National Museum of Scotland.

2016 marks the 150th anniversary of the opening of our original Victorian building on Chambers Street, and on 8 July we will unveil ten new galleries of decorative arts, fashion, design, science and technology at the museum. These new galleries will showcase over 3,000 objects, with highlights ranging from Picasso ceramics to Charles Rennie Mackintosh furniture.

Our major summer exhibition, *Celts*, is organised in partnership with the British Museum and runs until 25 September. Spanning more than 2,500 years, it unravels the complex story of the different groups who have used or been given the name 'Celts' through the extraordinary art objects they made and used.

Dr Gordon Rintoul CBE
Director of National Museums Scotland



We are proud to welcome you to the National Galleries of Scotland. The Scottish National Gallery first opened to the public in 1859. It contains one of the finest collections of Old Master and nineteenth-century art in the world, and also houses the national collection of historic Scottish art. Highlights include masterpieces by Raphael, Titian, Rembrandt, Poussin, Watteau, Ramsay, Raeburn, Wilkie, Degas, Gauguin and Cézanne.

Opening just in time for the conference, on 3rd April, a special display, *Rocks and Rivers*, features predominantly north European landscapes of the nineteenth century lent from the distinguished collection of Asbjørn Lunde in New York.

The most recent major acquisition on view is Lorenzo Bartolini's magnificent marble sculpture of The Campbell Sisters dating from around 1821–22. Come and visit us!

Michael Clarke
Director, Scottish National Gallery



Laurence King Publishing

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*Sponsors of keynote lecture
Friday 8 April*



The Paul Mellon Centre for Studies in British Art

The Paul Mellon Centre for Studies in British Art are delighted to sponsor the closing reception of the 2016 AAH conference. The event will begin with a panel discussion on 'British Art Now', exploring what the British Art Show 8 can tell us about the state of contemporary art. This will be followed by the opportunity to view the exhibition and enjoy a wine reception in the Playfair Library. This event is organised in collaboration with British Art Show 8 and the Association of Art Historians.

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*Sponsors of the wine reception
Saturday 9 April 2016*



Routledge, Taylor & Francis Group

With an integrated journals portfolio and well-established books publishing program, Routledge is a central publisher for those who, through their scholarship, seek to influence the course of academic thought. Routledge publishes over thirty journals in Art and Design, a number of which are in partnership with scholarly societies around the world. Routledge also offers a range of books from guidebooks and textbooks, readers and handbooks, across the subject area.

Join us after the Keynote Lecture on Thursday 7th April at 7.15pm for an evening drinks reception to meet with our Books and Journals colleagues at the National Museum of Scotland.

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*Sponsors of wine reception
Thursday 7 April*



Prestel Publishing

Founded in 1924 and with over 500 English titles in print, Prestel Publishing is one of the world's leading illustrated book publishers with an impressive list of beautifully crafted books on all aspects of art, architecture, photography, fashion and design. From the latest in pop culture to major exhibition catalogues and artist retrospectives, Prestel ensures that quality reigns throughout everything it publishes and is proud to be the publisher of choice for art lovers, designers and those with an eye for beauty-young and old alike, the world over.

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Wiley

Wiley Blackwell is pleased to sponsor the wine reception at the Scottish National Gallery on behalf of *Art History*, an international forum for peer-reviewed scholarship and innovative research. Edited by Richard Taws (University College London) and Genevieve Warwick (University of Edinburgh), the latest special issue, *Art and Technology in Early Modern Europe*, foregrounds the deep though largely hidden exchanges between artistic and technological developments from the Renaissance to the Industrial Revolution. The collected essays in this volume probe the category of 'technology' in its wider definitions, and the broader implications of technological shifts on the history of early modern visual cultures.

W www.wiley.com

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Sponsors of wine reception Friday 8 April

The conference will be taking place at the University of Edinburgh and will be based around George Square.

Registration, Art Book Fair, refreshments and some sessions will take place in the Appleton Tower.

Other sessions will take place in neighbouring buildings, David Hume Tower and 50 George Square.

Registration

Thursday 7 – Saturday 9 April
Appleton Tower

All delegates must register to pick up their badge and bag.

Registration will be open:

Thursday 7 April
10.30 – 17.00

Friday 8 April
08.30 – 17.00

Saturday 9 April
08.30 – 13.00

Academic Sessions

Friday 8 & Saturday 9 April
09.20 – 17.30

Sessions will take place in Appleton Tower and in neighbouring buildings, David Hume Tower and 50 George Square (see map within this programme).

Abstracts for all sessions and papers are available via the conference app and the AAH website.

Guidebook conference app
<https://guidebook.com/app/UoEEEvents/guide/AAH2016> Redeem code: wla3bkq

AAH Website
www.aah.org.uk/annual-conference/sessions2016

Art Book Fair

Thursday 7 – Saturday 9 April
Appleton Tower

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

Thursday 7 April
12.00 – 17.30

Friday 8 April
09.00 – 17.30

Saturday 9 April
09.00 – 16.00

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

AAH Annual Meeting

Friday 8 April
13.00 – 14.00
Lecture Theatre 1
Appleton Tower

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

Visits

Thursday 7 April
10.30 – 17.00
Meeting at the Registration desk

Delegates can choose to go on one of four visits; Abbotsford, National Gallery Stores, University Collection or British Art Show 8. Details about visits on page 10.

Interest Sessions

Thursday 7 April
14.00 – 17.00
16.00 – 17.00

Saturday 9 April
13.00 – 14.00

These informal sessions focus on topical issues of interest. Open to all delegates. Details on page 11.

Lunch and refreshments

Thursday 7 – Saturday 9 April
Appleton Tower

Coffee/tea is available for all delegates at the scheduled times. Pre-booked 'grab & go' lunch bags will be available in Appleton Tower. Please ensure your delegate badge is visible.

Luggage

Luggage can be left at the registration desk for the day, but must be collected before 17.00.

Getting around

Taxis
Central Taxis: 0131 229 2468
<http://taxis-edinburgh.co.uk/>

City Cabs: 0131 228 1211
<http://www.citycabs.co.uk/>

Buses
See map for bus stops

Wifi

WiFi access is available via Eduroam. If you can't access Eduroam, collect your WiFi voucher from the registration desk.

Website & Conference App

www.aah.org.uk/annual-conference/2016-conference

To download the conference app via Guidebook visit
<https://guidebook.com/app/UoEEEvents/guide/AAH2016>

Redeem code: wla3bkq

Thursday 7 April 2016

10.30 – 17.00
Registration at Appleton Tower

12.00 – 17.00
Art Book Fair at Appleton Tower

10.30 – 17.00
Visits

1. Abbotsford (home of Sir Walter Scott)
10.30 – 17.00

2. National Gallery Stores
14.00 – 16.30

3. University Art Collection
14.00 – 16.00

4. British Art Show 8, Talbot Rice Gallery
14.00 – 15.00

14.00 – 17.00
ARTIST ROOMS Research Partnership
Tate / NGS & ECA
Appleton Tower Lecture Theatre 2

16.00 – 17.00
How to get published and how to be read
Presented by Routledge
Appleton Tower, Lecture Theatre 1

Evening

17.45 – 18.00
AAH Prize Awards
George Square Lecture Theatre

18.00 – 19.00
Keynote Lecture: Nancy Troy (Stanford University), on 'The Mondrian Brand'
George Square Lecture Theatre

19.15 – 20.15
Drinks Reception at National Museum of Scotland
Sponsored by Routledge, Taylor & Francis

Friday 8 April 2016

08.30 – 17.30
Registration at Appleton Tower

09.00 – 17.30
Art Book Fair at Appleton Tower

09.20 – 09.30
Opening remarks from Session Convenors

09.30 – 17.20
Academic sessions
Appleton Tower, David Hume and 50 George Square

17.20 – 17.30
Closing remarks from Session Convenors

10.50 – 11.30 & 15.20 – 16.00
Refreshments and networking
Appleton Tower

12.50 – 14.00
Lunch
* Pre-booked 'Grab&Go' bags to be collected from Appleton Tower

13.00 – 14.00
AAH Annual Meeting
Appleton Tower, Lecture Theatre 1

Evening

18.00 – 19.00
Keynote Lecture: Evelyn Welch (Kings College London) on 'Material Matters and the European Renaissance'
George Square Lecture Theatre

Sponsored by Laurence King Publishing

19.30 – 20.30
Drinks Reception & Exhibitions at the Scottish National Gallery, The Mound

Sponsored by Wiley

Saturday 9 April 2016

08.30 – 17.30
Registration at Appleton Tower

09.00 – 16.00
Art Book Fair at Appleton Tower

09.20 – 09.30
Opening remarks from Session Convenors

09.30 – 17.20
Academic sessions
Appleton Tower, David Hume and 50 George Square

17.20 – 17.30
Closing remarks from Session Convenors

10.50 – 11.30 & 15.20 – 16.00
Refreshments and networking
at Appleton Tower

12.50 – 14.00
Lunch
* Pre-booked 'Grab&Go' bags to be collected from Appleton Tower

13.00 – 14.00
Interest Session: Internships: Making the most out of the mutual benefit
50 George Square G.06

Evening

Pre-booked, ticket only events

18.00 – 18.45
Panel Discussion: British Art Show 8 & Paul Mellon Centre.
Meet at the Talbot Rice Gallery

18.45 – 19.30
BAS8 showing and drinks reception
Talbot Rice Gallery & Playfair Library
Sponsored by Paul Mellon Centre

Nancy J Troy

Nancy Troy's scholarship has made a fundamentally important contribution to public understandings of European modernist painting and its afterlives, looking most closely at the work of Piet Mondrian. Her research sits across the traditional disciplinary boundaries of fine art, art history, and fashion, refiguring dominant interpretations of each.

It challenges traditional distinctions between high art and low culture, offering in place of this binary a diverse and engaging body of work that has reshaped the landscape of modernist art historical scholarship.

In her plenary lecture for this conference, Nancy Troy will explore the cultural impact of the Mondrian-inspired dresses designed by Yves Saint Laurent in the mid-1960s. In the 20 years that followed Piet Mondrian's death in 1944, the artist was treated to only two dozen overviews of his work in museums and commercial galleries. The game-changer in making Mondrian a household name, and his abstract style an iconic image, was the presentation in 1965 of a wildly popular and endlessly knocked off series of Mondrian-inspired dresses designed by Yves Saint Laurent. Her lecture traces not only the resulting ubiquity of Mondrian's signature style but also the ways in which the Mondrian brand has become increasingly synonymous with that of Saint Laurent – and vice versa. Her narrative is not about the artist training his gaze on fashion; instead she reveals the significance of fashion training its gaze on Mondrian.



Evelyn Welch

Evelyn Welch's research and vision for Early Modern art history has redefined its place in 21st century universities, reaching far beyond the confines of the discipline. Her Material Renaissances project led a new generation of scholars to look beyond the big three of art, architecture and sculpture, to include, or even replace them, with issues of value, technique and trade. Always exciting, challenging and approachable, her scholarship challenges present-day monoliths of consumerism, capitalism and worth.

Art History has few boundaries but numerous hierarchies. Over time these have included prioritising painting over sculpture; history painting over portraiture, and all of the above over the so-called 'decorative arts'. In her plenary lecture for this conference Evelyn Welch will contend that while these hierarchies have, in theory, disappeared new challenges keep creeping into our discipline. Material Culture, long the preserve of anthropology and an increasing focus for historians who describe their 'material turn', is now a central part of art historical discourse. But why and how does the material matter to Art Historians? Is there a difference between Material and Visual culture, and if so, what is it? This lecture looks at the European Renaissance through the lens of one form of material culture: textiles and clothing, asking how this changes our view of what was valued in Europe between 1400-1700. What challenges and opportunities do new approaches, including remaking and re-enactment, offer when we take a material turn? Intriguing case studies range from perfumed gloves to beaver skins and fur-muffs to answer these questions.



Thursday 7 April

Between 10.30 – 17.00
(see below for specific visit times)

Visits are to be pre-booked prior to the conference.

Please ensure you have your Visit Confirmation. For enquiries or queries regarding visits, go to the Registration Desk.

Visit 1: Abbotsford (train/coach)

Overview: Sir Walter Scott is best known for his iconic novels, including Waverley, from which the main station in Edinburgh takes its name. He built Abbotsford House in the Scottish Borders with the proceeds from his literary success. In the 19th century Scottish Baronial style, the house is an eclectic and eccentric mix of architecture, fine and decorative art. It is one of the world's finest representations of 19th century antiquarianism, and a monument to the author himself.

The visit will begin and end with a scenic journey (1 hour approx.) on the newly reopened Borders Railway. We will then be given a dedicated tour of the house and its collections, followed by some free time to enjoy the gardens and café.

Website: www.scottsassbotsford.com/visit/

Start time of the visit: 10.30
(meet at conference registration)

Finish time of the visit: 16.30
(return to Edinburgh)

Cost: £25
(includes return train Waverley-Tweedbank, transfers to/from Tweedbank-Abbotsford and tailored guided tour)

Visit 2: National Galleries of Scotland Stores

Overview: The National Galleries of Scotland has over 96,000 works in its permanent collection and is responsible for the national collection of Scottish art. Even with 4 sites in the city of Edinburgh itself, there is still much to see. This visit to the National Galleries stores at Granton, Scotland's first purpose-built art store for Paintings, drawings and sculptures, will offer behind-the-scenes access to the collection. The tour will be led by Dr Frances Fowle, Reader at the University of Edinburgh and Senior Curator at the Scottish National Gallery.

Website: www.nationalgalleries.org

Start time of the visit: 14.00
(meet at conference registration at 13.45)

Finish time of the visit: 16.30
(return to conference registration at 16.45)

Cost: £5 (to cover transfer to/from Granton)

Visit 3: University Art Collections

Overview: This tour gives special access to the stores where the University of Edinburgh's collections are kept, as well as some of the works on view in the George Square area, including the Raeburn Room (a room full of portraits by Sir Henry Raeburn) in the University's historic Old College. You will see a range of works from the University Art Collection, as well as objects from Musical Instrument, Archives and Rare Books (Adam Smith's Library for example). It will be led by Neil Lebeter, the University's Art Collections Curator.

Website: www.ed.ac.uk/information-services/library-museum-gallery/crc/collections

Start time of the visit: 14.00
(meet at conference registration at 13.45)

Finish time of the visit: 16.00
(return to conference registration 16.15)

Cost: free

Visit 4: British Art Show 8 at Talbot Rice Gallery

Overview: Featuring some of the most ambitious installations in the history of the British Art Show, Talbot Rice Gallery presents a series of contemporary works exploring technology driven capitalism and sublime materialism. Join one of the Gallery's curators for a discussion-led tour based upon work by artists including Ryan Gander, Melanie Gilligan and Benedict Drew.

Led by: Talbot Rice Gallery curators

Start time of the visit: 14.00
(meet at conference registration at 13.45)

Finish time of the visit: 15.00
(return to conference registration at 15.15)

Cost: Free

Thursday 7 April

Interest Sessions

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

14.00 – 17.00

The ARTIST ROOMS Research Partnership: Panel Discussion and artist's film

Lecture Theatre 2
Appleton Tower

What is it like to work on a long-term project in collaboration with national museums and a major collection of contemporary art? This event includes presentations on a five-year partnership with TATE and National Galleries of Scotland led by History of Art at ECA, panel discussion of achievements, benefits and challenges involved, and information about future opportunities for publishing on the collection. At 4pm we will showcase our public events programme curated by Msc student interns, with a short talk followed by a film by an artist in the ARTIST ROOMS collection.

16.00 – 17.00

Publishing Panel: How to get published and how to get read

Lecture Theatre 1
Appleton Tower

Presented by Routledge, Taylor & Francis Group

This informal session is designed for scholars looking to submit an article for academic publication in a journal. Whether you are a seasoned publishing veteran or new to the publishing landscape, this session offers practical advice on how to get published and how to get read with helpful tricks and tips from journal editors and visual arts Routledge staff. Pose your questions about publishing to the expert panel and take some time to network with fellow researchers.

We hope to see you there!

Friday 8 April

13.00 – 14.00

AAH Annual Meeting

Lecture Theatre 1
Appleton Tower

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

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

Saturday 9 April

Interest Sessions

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

13.00 – 14.00

Internships: making the most out of the mutual benefit

Room G.06
50 George Square

In a socio-economic climate that sees the blurring of the lines between internships, volunteering and work placements, this informal session aims to create a debate between industry professionals, volunteers and advocacy speakers about the ethics and politics of such schemes.

The session seeks to address the need for a sustainable future of work experience opportunities in the museum/exhibitions/heritage sector, and is designed for those who are considering an internship, those offering them, as well as anyone interested in the current debate around this issue.

The session is co-organised by the AAH's Museums & Exhibitions and Student interest groups.

Room	Friday 8th April Session and Session Convenor(s)	09.20 – 09.30	09.30 – 10.10 Paper 1	10.10 – 10.50 Paper 2	10.50 – 11.30	11.30 – 12.10 Paper 3	12.10 – 12.50 Paper 4	12.50 – 14.00	14.00 – 14.40 Paper 5	14.40 – 15.20 Paper 6	15.20 – 16.00	16.00 – 16.40 Paper 7	16.40 – 17.20 Paper 8	17.20 - 17.30	18.00 – 19.00	19.30 – 20.30
DHT LG.08	Art after Operation Spanner: Visual cultures, sex and sadomasochism Matt Lodder and Alex Dymock	Opening remarks by Session Convenors	The Erotics of Injury: Law and culture after Operation Spanner Alex Dymock with Matt Lodder	Erotic Injuries: Mr Sebastian's tattooing in the contexts of R v Brown Matt Lodder	Refreshments and networking (Appleton Tower)	Theory and Violence? – Sadism in AIDS video art Theo Gordon	First Transmission – Satanic ritual abuse on Channel Four Marie Arleth Skov	Lunch and AAH Annual Meeting (Appleton Tower Lecture Theatre 1)	Divine, Bleeding Bodies: Ron Althey and the legacy of male suffering Lucy Weir	Closing remarks	Refreshments & Networking including Manchester University Press book launch (Art Book Fair, Appleton Tower)					
DHT LG.11	Art History and Physiological Aesthetics: Bodies senses, historiographies Raúl Martínez and Francesco Ventrella		'Primitive' Ornament and Physiological Aesthetics in August Schmarsow's Art History Priyanka Basu	Is there an <i>Architekturwollen</i> ? Hans R Morgenthaler		From Touch to Vision: Physiological Aesthetics and femininity in the writing of <i>Fin-de-Siècle</i> photography Harriet Riches	Vernon Lee and the Body of Painting Jeremy Melius		'The Cradle of Things': Origins and ontogenesis in the late landscapes of Gustave Courbet Nicole Georgopoulos	A Case for 'Good Gestalt' in the Woodcuts of Lyonel Feininger Nicola Shearman		Antonin Artaud and Psychodynamic Aesthetics Edward Juler	Embodied Elitism, Energy Regulation, and the American Audience for Modernism Robin Veder	Closing remarks		
AT LT3	Art Magazines and Magazine Art Samuel Bibby		An Assembly of Conspirators: <i>Omnibus News</i> and <i>Smile</i> Stephen Perkins	Refusing Cultural Confinement: Magazine works then and now Ruth Blacksell		'What a Load of Rubbish': Sculpture, collage, magazine art, and the historiography of 1970s British art history Samuel Bibby	'Press Reviews': <i>Reprise</i> and recycling strategies in artists' magazines Marie Boivent		Benglis versus <i>Artforum</i> : Vulgarity, censorship and the print advertisement as contemporary art object Katharine J Wright	The Editorial Collective, the Open Call and the Reproduction in <i>Heresies: A feminist publication on art and politics</i> Amy Tobin		Fuck Autonomy: The magazine art of non-art magazines David Brittain	Artistic Interventions in Contemporary Magazine Art: <i>The Egypt Independent</i> and <i>The Chimurenga Chronic</i> Gwen L Allen	Respondent: Clive Phillipot		
DHT LG.10	Artistic Re-enactments as Vehicles of Cultural Transfer in Eastern European Performance Art, 1960 – present Amy Bryzgel		Could the Re-enactment of a Music Score be Compared with the Re-enactment of a Radical (Body Art) Performance from the 1960s and 1970s (with and through re-enactments of Marina Abramovic)? Jasmina Zaloznik	The Killing of the Father. Neo-avant-garde tradition in post-1989 art in Eastern Europe Viktoria Popovics		Performativity of the Private: The ambiguity of (re-) enactment in Karol Radziszewski's <i>Kisieland</i> Aleksandra Gajowy	Reproduction, Restoration, Reactivation. Re-enactments of Ewa Partum's performances and actions of 1970s and 1980s in contemporary Polish art Tomasz Zaluski		Performing the 'Communication Tube': Artistic words and actions in Moscow, 1975 – 2015 Mary A Nicholas	Performing Oneself into History: Two versions of <i>Trio for Piano</i> (Tallinn, 1969/1990) Anu Allas		Re-enactment as Construction of Memory. Ion Grigorescu's two dialogues with Ceausescu Ileana Parvu	From Antiphilosophy to Antipolitics: Labor and repetition in the art criticism of Boris Groys Nicoletta Rousseva	Closing remarks		
50GS G.01	Beyond Restoration: Architectural revival, survival and memory Robyne Calvert and Ayla Lepine		Rescuing from Oblivion and Restoring without Authority: Robert Wood's <i>The Ruins of Palmyra</i> and <i>The Ruins of Balbec</i> Jocelyn Anderson	Interpreting Authentic Fakes: The construction and display of Robert Adam Period Rooms, 1925 – 55 Sydney Ayers		'A conscious momento': The literary afterlives of Henry James's Lamb House Ailsa Boyd	Reclaiming the 'Temple of the Tooth' in Ceylon, 1876 Jeff Rosen		The Unbuilding of Waterloo Bridge and the John Rennie Memorial Neal Shasore	Three Stone Facades: Restoration, renovation, and transformation Scott Murray		'Living within rigidly antique walls': The Buckler dynasty (1790 – 1901) and the continuity of restorative approaches Joshua Mardell	Visualising Traces of Destruction Christopher Platt and Florian Urban	Closing remarks		
DHT LG.09	From Antique Craft to Modern Ideology: Mosaics as public art Antonio David Fiore		Civic Display in 6th-Century Jordan: A reconsideration of the Madaba Map Beatrice Leal	Byzantine Mosaics in Jiyeh (Lebanon): Universality of mosaic art Aleksandra Pawlikowska		Tessera and Tradition: The Neo-Byzantine chapel of Pope Pius IX in San Lorenzo Fuori le Mura Tonje H Sorensen	Ancient Marbles for a Modern Mosaic: Ca' d'Oro, a Venetian case Giulia Zaccariotto		The Golden Hall in the Stadthuset in Stockholm: The Queen of Mälaren between the Old and the New World Barbara Schellewald			Berlin, Kreuzberg: SOS – 15 floor mosaics in the Reichenberger Straße, a project by the International Building Exhibition 1987 Ines Oberhollenzer	Tradition Outside: The Watts Towers as monumental mosaic Emma R Silverman	Closing remarks		
DHT LG.06	Looking at Written Words and the Blindspots of Art History Kevin Carr and Halle O'Neal		Dead Letters? Inscripting salvation in Buddhist death commemorations Halle O'Neal	How to Write Magic: Scripts that shaped the medieval world Kevin Carr		In the Face of 'Text & Image': Ritual and materiality in Classical Japanese manuscripts Kris Kersey	Copying in Classical Japan: The empowerment of the sacred texts Claire-Akiko Brisset		Accidentally on Purpose: Inscriptions as Visual Components in Tani Buncho's 'True View' Paintings Akiko Walley			Painting as Poetry: Reading images of the Buddhist universe through Waka in medieval Japan Mimi Chusid	Poetic Champions Decompose: Text and image in Yoshitoshi's 'Murderer' series Glynnie Walley	Closing remarks		
AT LT2	Mapping Cybernetic Art: A supra-computational approach Kate Sloan , Dawna L Schuld and Jon Wood		Evolutionary Cinema: Counterculture and cybernetics in the moving image art of the late 1960s US Liz Kim	From 'Information' to 'Inflection': Lee Lozano's Feedback Loop Helena Vilalta		Microcultural Incidents: Bipedalism and systems Judith Rodenbeck	Roy Ascott in conversation, followed by Q&A Roy Ascott		Loose Parts and Black Boxes: Play orbit's cybernetic ontology of toys Tim Stott			A Behavioural Theory of the Artist in Residence Lucy Hunter	Liam Gillick's Systems: A neo-cybernetic approach Francis Halsall	Closing remarks		
50GS PR 1.06	Orientalism and Spain in the 19th and 20th Centuries Claudia Hopkins and Anna McSweeney		The Role of Museums in the Explanation of Islamic Heritage: The National Museum of Archaeology of Madrid and its exhibition of Islamic (Andalus) textiles Ana Cabrera-Lafuente and Isabel Arias-Sánchez	The Marqués de Cerralbo and the Idea of Islamic Spain Ariane Varela Braga		Reconstructing the Alhambra: Rafael Contreras and the architectural models of the Alhambra in the 19th century Asun González	Weep like a Woman for the Alhambra: Gendered trauma and painting the end of Al-Andalus Oscar E Vázquez		Representing a Nation Abroad: Spain's National Pavilions at the Universal Expositions and the Invention of Mudéjar Style Anna McSweeney			The Ethnographic Eye? Spanish painters in Tangiers and Tetouan Claudia Hopkins	'Allende el estrecho' (Beyond the Straits). The photographic gaze on the Orient in Andalusia and Morocco David Sánchez Cano	Closing remarks		
AT LT5	Photo/Memory – Recovering memory and identity through photographs in 20th-century cultural production Kerstina Mortensen		Anselm Kiefer's Heroic Symbols: The persistence of memory Christian Weikop	Archives of Trauma: Photographic documentation in Alfredo Jaar's Rwanda project Leah McBride		Beneath the Surface There is No Landscape: Post-conflict memory and the disappeared in David Farrell's Innocent Landscapes Justin Carville	Exile at Work: Lotte Jacobi abroad, 1935 – 55 Hyewon Yoon		Reconstructing the Past / Constructing Identity: Destroyed Georgian Aristocracy by Levan Choghoshvili Natia Ebanoidze			Venice Past and Present: The wounds of the First War seen in historical photographs Annalea Tunesi	Violence is in the Knowing: The trauma landscapes of Santu Mofokeng Sarah Richter	Closing remarks		
50GS G.02	Sculpture and the Decorative Claire Jones and Imogen Hart		Common Grounds of Making: Modelling for sculpture and decorative art in 19th-century Britain Martina Droth	Aluminium Orfèvrerie and Second Empire France Amy F Ogata		Resonant Tendrils and Furtive Glimpses: The role of ornament in Abel Schröder's altarpiece for the church of Skt. Morten, Næstved Margit Thofner	Beethoven's Farewell: Klinger's <i>Beethoven-Denkmal</i> 'in the claws of the Secession' Emmelyn Butterfield-Rosen		Beyond the Studio in Interwar Paris: Henri Laurens with Robert Mallet-Stevens, Le Corbusier and Jean-Michel Frank Anna Ferrari			Renée Sintenis, Milly Steger and German Sculpture, 1910 – 33 Nina Lübben	Sirens on the Sideboard: Fantasy and function in Art Nouveau Angela Hesson	Closing remarks		
50GS G.06	Style as History: Self-reflective moments in drawing Amy Concannon and Iris Wien		Native Artists and European Illustrations in 16th-Century New Spain Alessia Frassani	Blood and Earth: Thinking about red chalk Juliet Carey		Imitation and Connoisseurship: The masterly drawings of David Wilkie David Blayney Brown	Revival or Reinvention? The changing status of pastel as an art practice in late-19th-century Britain Freya Spoor		Temporal Trace: A phenomenological approach Deborah Harty			'After Rubens after Michelangelo': Glenn Brown and the politics of appropriation Isabel Seligman	Closing remarks			
50GS LT G.03	The Artist as Historian James J Bloom and Amy Reed Frederick		Displaying the Semiotics of History Susan Jarosi	Mixing Fiction and Reality and Believing in Lies, Making Them Come True: Dora Longo Bahia archives history in 'Do Campo a Cidade' (2010) Corey Dzenko		Alternative Pasts, Common Histories and Furore Orientalis: Ivan Meštrović's lay historicism Aleksandar Ignjatovic	Artists Producing the History We Want to Forget: Engaging an undesirable past through art Joana Brites		History as Feminist Ammunition: Nancy Spero's scroll works Rachel Warriner			Postnationalism, Painting and Masculinity: Mick O'Dea and the Irish War of Independence Fionna Barber	Casting Double Histories: Pilkington Jackson's 1964 equestrian statue(s) of Robert the Bruce Benedict Fullalove	Closing remarks		
AT LT4	The City in the Biennale: Architecture, geography and identity Nicola Foster and Joel Robinson		The Exhibition as City and the City as Spectacle Rosie Spooner	Architecture as Spectacle: The Berlin Biennale for contemporary art Kate Brehme		Festivals Introducing Art into City Space: Political and economic conditions of art-based gentrification in Poland's communist and neo-liberal reality Elzbieta Biotnicka-Mazur	A Spatial Approach to Biennial Research Christian Oxenius		Half-Baked: Community, value and the Liverpool Biennial Harry Weeks			The Sharjah Biennial 12: Space, place and identity Denise Clarke	The Architecture Biennale and the Heritage City Joel Robinson	Closing remarks		
50GS G.05	The Idea of North: Myth-making and identities Frances Fowie and Marja Lahelma		Mythic Heroes and Quaint Highlanders. The representation of the Gael in 19th-century painting John Morrison	Kullervo's Story: Mythology, national aspiration and the construction of a Nordic cultural identity and artshood Riitta Ojanperä		Celtic Spiritualism and John Duncan's Riders of the Sidhe (1911) Michelle Foot	Reinventing the Yggdrasil: Hilma af Klint and political aesthetics Jadranka Ryle		North by North West: The lure of Lofoten Jan Cox			Photojournalism and the 'Contact Zone': Rosemary Gilliat's 1960 photographs of the eastern Canadian Arctic Danielle Siemens	'Surrounded on all sides by what he isn't': A Canadian north in Michael Snow's La Région Centrale Elizabeth Legge	Closing remarks		
AT LT1	The Place of Fashion Studies in Academia Alessandro Bucci and Chiara Faggella		Connecting Fashion Studies Francesca Granata	Muriel Pemberton. Painter and founder of Fashion teaching at St Martin's School of Art Marie McLoughlin		The Origins of Fashion Studies in Brazil: Sofia Jobim and the teaching of historical costume at the Escola Nacional de Belas Artes (National School of Fine Arts) in Rio de Janeiro Maria Cristina Volpi	The Immortality of Garments: A case study of Fashion Museology in the Costume Institute at the Met Michelle McVicker		An Analysis of the Peculiarity and Problems of Fashion Studies in Japan Focused on the History of Museums and Research Institutes Yoko Fujishima	The International Journal of Fashion Studies: On supporting the internationalisation of the field of fashion studies Emanuela Mora , Agnès Rocamora and Paolo Volonté		How Fashion Schools Collaborate through their Collective Dress to Create a Fashion Imaginarium Jennifer Anyan	Exploring the Boundaries between Theory and Practice in Fashion Design. The case of U/U/U Gabriele Monti and Mariavittoria Sargentini	Closing remarks		

Building & Room	Saturday 9th April Session and Session Convenor(s)	09.20 – 09.30	09.30 – 10.10	10.10 – 10.50	10.50 – 11.30	11.30 – 12.10	12.10 – 12.50	12.50 – 14.00	14.00 – 14.40	14.40 – 15.20	15.20 – 16.00	16.00 – 16.40	16.40 – 17.20	17.20 – 17.30	18.00 – 18.45	18.45 – 19.30	
			Paper 1	Paper 2		Paper 3	Paper 4		Paper 5	Paper 6		Paper 7	Paper 8				
AT LT1	Air and the Visual Amanda Sciampacone		Of Air and Men: Bodily-moral ambiguities of 18th-century luxury barometers Heyjin Lee	Lead Balloon: Drawing, atmosphere, and erasure in post-revolutionary France Richard Taws		From Puffy Cumulus Clouds to the Lapping Waves of a Lake Anne-Maria Pennonen	A Violent Dissolution of Form: The explosion image in First World War visual culture Emily Marsden		Evoking Wagner's 'espace mystique': Henri Fantin-Latour's immersion in sound and space Corrinne Chong	Breathing Space: Void and corporeality of air in the work of Gustav Metzger Gabriella Daris		<i>Un air embaumé</i> : Air, pleasure and repression in the work of Marcel Duchamp Emma Cheate	<i>The Re-materialisation of Art</i> : Back to the Presocratics David Hopkins	Closing remarks			
AT LT2	Art History <i>Matters</i> : Research and writing as material practice Jennifer Walden and Veronica Davies		What is the Matter? Can art history learn from the new sociology of art? Kajja Kaitavuori	Slippery Knowledge and Sensuous Practice: Getting to grips with the material in artistic research Jacqueline Taylor		Practising Art (History): Notes on practice-led research in Art History Tilo Reifenstein	Vibrancy in Venice: A matter of activist history Gillian Whiteley		Towards Radical Art Research Suzanne van Rossenberg	The Materiality of the Camera: A study of Mark Lewis's recent filmworks Christine Ross		Not Decoration or Instrument, Ornament or Tool: Writing as retrieval in materialist art history Jeremy Spencer	Cut-and-Paste: Materialising the 'new art history' Victoria Horne	Closing remarks			
DHT LG.09	Artist Networks and Networking in and with Europe, 700 – 1700 Jill Harrison and Joanne Anderson		New Evidence on Simone Martini's Work and Network in Avignon Emma Capron	Antonio da San Marino, Artist and Diplomat, in Renaissance Rome Martina Bollini		Mapping the Occidental Alps: Artistic circulation and professional communication of the Biazacci and Serra workshops Marianne Cailloux	'Professional Endogamy' as a Strategy to Create Artistic Networks and Networking among Painters in 16th-century Pamplona Mei-Hsin Chen		Reading Networks: Masters and pupils in <i>seicento</i> Bologna Marta Cacho-Casal	Imitation is the Sincerest Form of Innovation: Valverde's anatomical images reconsidered Carolina Alarcon		Caravaggesque Coteries John Gash	'Fantasy Figures' and 'Caprice Pieces': Artist networks around genre paintings and prints in Paris at the time of Watteau Christophe Guillouet	Closing remarks			
AT LT3	At the World's End: Contemporary art, visual culture and extinction studies Andrés David Montenegro Rosero		A Catalyst for Change: The work of Lawrence Paul Yuxwelptun Jasmine Inglis	Confronting Extinction: Superevolution, transspeciation, and Patricia Piccinini's transgenic species Fae (Fay) Brauer		Ancestral Bellows: Sound art at the end of Anthropocene Paul Thomas Rubery	Doomsday Vaults, Suspended Animation, and Cultural Anxiety in the Anthropocene Dornith Doherty		Examining Ruin Lust in the Visual Landscape of Recent Apocalyptic and Post-Apocalyptic Films Megan Bissonette	Street Art and Visual Ecocriticism Peter Bengtson		Closing remarks					
DHT LG.06	Black British Art Histories Alice Correia		A Methodology of Listening: Grounded theory and the artist interview: Thinking new approaches to writing Black British art histories Ella S Mills	Space, Place and Stereotype: Faisal Abdu'Allah's <i>Wanna Kill Uncle Sam Cause He Ain't My Motherfucking Uncle</i> (1993) Elizabeth Robles		Boyce Beyond Blackness: Towards an art-historical transposition Anjalie Dalal-Clayton	Seemothermotherisverynice: Sex, desire and the myth of the Super (Windrush) Woman Marlene Smith		AfroScots: Re-positioning the work of Black artists in Scotland Tiffany Boyle	Of Dung and Dazzle: Race, culture and identity in contemporary 'British' art Zehra Jumabhoy		Pop Art and Diasporic Consciousness in Gavin Jantjes' Political Prints Alison K Young	South Asian Feminisms, Photography, and the Politics of Articulation Alice Correia	Closing remarks			
50GS G.05	Diasporic Aesthetics: Towards a definition Rebecca VanDiver		Armenian Architecture and Diaspora: Historicism and perpetuation of identity to reconfiguration of 'Armenity' Alyson Wharton	Armenian Diasporic Artists in France: Integrating successfully, but retaining their roots Margarita Kamalyan		Diasporas of Dissolution: Artistic strategies in the post-Yugoslav space Jonathan Blackwood	Phenomenal Difference: Toward a philosophy of Black British Art Leon Wainwright		Out of the Diaspora: Moshekw Langa's travels, maps and landscapes Olga Speakes	Brendan Fernandes' <i>Foe</i> : Towards anaesthetics of failure Natasha Bissonauth		Diasporic Skins: A Somato-cultural exploration of the 56th Venice Biennial (2015) Hava Aldouby	Closing remarks				
AT LT4	Having Words: Artist-writer relationships Rachel Smith and James Finch		Paul Gauguin as Anti-Critic Linda Goddard	Poetry after Painting: Alfred Jarry's Paul Gauguin Aaron Slodounik		The Future in Alvin Langdon Coburn & HG Wells' New York Margaret Schmitz	'What Rudy's Camera takes in the City': The photopoetic collaborations of Edwin Denby and Rudy Burckhardt Michael Nott		Illustrating Complicity: Georges Bataille and André Masson in collaboration Cathrin Yarnell	Poems Underneath your Cast Shadow: Thomas Blackburn and Francis Bacon Monika Keska		Arlene Raven: Collaborative writing as feminist strategy Oona Lochner	A Conversation is Always a Political Thing: Gossip, companionship and radical intimacy in the means of production of art and its discourses Laura Edbrook	Closing remarks			
50GS SR G.04	In and Out of Art History: The Video Games Conundrum Bill Balaskas and Joseph Taylor McRae		Games as Formal, Political, and Narrative Art Brian Schrank	Critical Play as an Art History Framework Mary Flanagan		Worringer's Gothic Line and the Playing of Video Games Adam Russell	Exits North, South, and East: Viewer agency and environmental narratives in contemporary art and video games Kathryn Brewster		Micro-architecture and Macro-landscapes: Space and authorship in Hideo Kojima's 'Metal Gear Solid' franchise (1998-2015) Alex Collins	Chips with Everything: Coding as performance and the aesthetic of constraint Kenneth B. McAlpine		The Visitor's Dilemma: Videogames in the museum Gregor White	Approaching Game Reviews with Art Theory: Understanding the language of criticism Leo Powell	Closing remarks			
50GS G.01	Inside / Outside in Islamic Art and Architecture Saygin Salgirli		Potential Worlds: Representation and mimesis in late Timurid painting (c. 1470 – 1500) Lamia Balafrej	<i>The Nath Vairagi</i> from the Mughal miniatures Anjali Duhan Gulia		Light and Shadows in al-Andalus. Expressions of a closed permeable architecture Tiago Miranda Neiva	Inhabitable Walls of Paradise: The example of Shushtar-e Nou in Iran's mass housing development Seyed Mohamad Ali Sedghi		Gazing Around: 3D modelling as a way of going inside Awadhi miniature paintings Hussein Keshani	For Close Observation: Imagery in the architecture of Qajar Iran Friederike Voigt		Looking Beyond the Lens's Veil: Capturing the <i>Haram</i> (1840s to 1890s) Jorge Correia	Closing remarks				
50GS PR 1.06	Iteration Robin Schuldenfrei		From <i>Non-finito</i> to Finish: Completion as iteration Carolina Mangone	In and Out of View: Reflections on <i>The Vessel</i> Mike Ricketts		Managing Iteration Zeynep Celik Alexander	Progress of Architecture Michael Gnehm		Sonia Delaunay: Media or message? Kathleen James-Chakraborty	Bauhaus New-Woman Constructor Elizabeth Otto		Simon Hantai Abandons Painting Molly Warnock	The Image as Iteration Peter Sealy	Closing remarks			
50GS LT G.03	Labours of Love, Works of Passion: The social (re)production of art workers from industrialisation to globalisation Angela Dimitrakaki and Kirsten Lloyd		Social Reproduction/ Post-production in <i>Número deux</i> Alex Fletcher and Elisa Adami	De-mystifying Labour in Contemporary Art History: Unproductive labour and social reproduction Danielle Child		The Erotic Life of Racism Management: Lorraine O'Grady's <i>Mlle Bourgeoise Noire</i> Beth Capper	'There is always tea and cakes': Collecting and negotiating female-settler identity in the domestic sphere Manon Gaudet		The Labour of Curating: Curating as service, curating as care Barbara Mahlkecht	VALIE EXPORT's Transparent Space: A radical feminist curatorial manifesto Elke Krasny		Theories of Not Complaining: Compliance, coping and caring Manual Labours	Now Can We Go? Refusal and labour in the art world Helena Reckitt	Closing remarks			
50GS G.02	Localising Critical Studies. Decolonial perspectives on the return of the 'indigenous' in art history, textile & fashion studies Birgit Mersmann and Elke Gaugele		Localising Critical Studies. Decolonial perspectives on the return of the 'indigenous' in art history, textile & fashion studies Birgit Mersmann and Elke Gaugele	Why Indigenous in Philippine Installation Art? The thingness of wood things Tina Le		Modernity in Chinese Fashion Trend and Art History of the 20th Century Shuchen Wang	Old Cloth, New Futures: Appropriating indigo-dyed textiles in contemporary Nigerian art and fashion Erin M. Rice		Fashion's Return on Religions and the Economics of Attention Silke Geppert	Decolonising Fashion Education: Moving beyond Eurocentric fashion design Tanveer Ahmed		Closing remarks					
DHT LG.11	Roland Penrose: Curating the 20th century Patricia Alimer and Colin Rhodes		Roland Penrose, The Discreet Collector Antony Penrose	Roland Penrose and the Subversion of the Everyday: Staging and perceptual embodiment in <i>Objects and Poems</i> , London Gallery, 1937 Rachel Stratton		Some (Pen)Roses and Their Phantoms: A curated dialogue between Dorothea Tanning and Roland Penrose Catriona McAra	<i>The Wonder and Horror of the Human Head</i> : The artist as curator Kerry Watson		<i>40,000 Years of Modern Art</i> : Through the clouded lens Lucy Bayley	Shaping International Perceptions of British Art: Roland Penrose and the British Pavilion at the Venice Biennale Judith Walsh		Roland Penrose's Curatorial Activity and the Intersections with his Role as Collector and Art Dealer Between 1936 and 1951 Caterina Caputo	Roland Penrose's Secret Pleasure: Angel Planells' pictorial art Anna F Vives	Closing remarks			
50GS G.06	The (After) Lives of Things: Deconstructing and reconstructing material culture Sarah Laurenson and Freya Gowrley		Family Albums and Family Secrets: Making sense of the limitations of photographic sources Erika Hanna	Object Biographies: Family histories and textual afterlives in the commonplace books of Ellen Warter Freya Gowrley		Crafting Stories: Past, place and self in Scottish freshwater pearls Sarah Laurenson	'Look, Love and Follow': Formation and transformation in the imagery of Charles Edward Stuart Jacqueline Riding		Memories & Mysteries: Repurposed clothing in the museum at FIT collections Colleen Hill	Shape Shifting Objects: A 19th-century snuff box and the atonement of the HMS <i>Black Joke</i> Hannah Lee		Visualising Craft: James Mooney and the cultures of collecting and display in the American southwest Hadley Jensen	The Making of a Museographic Object: Transforming the domestic interior into a period room Marie-Eve Marchand	Closing remarks			
DHT LG.08	The Grand Tour in Latin America and the Caribbean, 1800–1950 Victor Deupi		The Terror of Travel and the Death of the Living House: 'On the spot' sketching, colonialism and ethnocide in 19th-century Amazonia Ian Dudley	Interpreting the Picturesque: Images and text in Charles Saffray's <i>Voyage à la Nouvelle-Grenade</i> Verónica Hanabergh		The Strange, the Quaint, the Beautiful, and the Picturesque: Early 20th-century publications on Mexican architecture as sources for the Mediterranean revival Richard John	Emilio Sanchez in the Caribbean and Latin America, 1940-1950 Victor Deupi		Russia: Lenders keepers? Abigail Winograd	Representative Closure: 'An outcome already written' Samine Tabatabaei		Real Big Spenders! Art insurance and the museum Olga Osadtschy	Closing remarks				
DHT LG.10	The Physical Circulation of Artworks and its Consequences for Art History Camila Maroja and Adam Jasper		'Ordinary', 'Insignificant', 'Useless': Legal loopholes for exporting antiquities in 19th-century Rome and Athens Chiara Mannoni	Picturing the Postcolonial Present through the Precolonial Past: Mexico's Aztec Palace at the 1889 <i>Exposition Universelle</i> Alexis Clark		'Cinq tonnes d'art français': London's French Art Exhibit, 1932 Victor Claass	To Lend or not to Lend? Finnish art exhibitions abroad in the 1930s and the Fine Arts Academy's loans policy Hanna-Leena Paloposki		Other Exhibitionary Structures: Problems of scale in the reconstruction of exhibitions Kathryn M Floyd	<i>When Attitudes Become Form</i> and the Re-Activation of the Baroque in post-Minimal Art Hugh Govan		Exhibition History: A product of contemporary interests? A case study of <i>Rörelse i konsten (Movement in Art)</i> , Moderna Museet Stockholm (1961) Anna Lundström	On Forms and Fictions: Restaging Steven Campbell (1953 – 2007) Gráinne Rice	Closing remarks			
AT LT5	The Return of History: Reconstructing art exhibitions in the 21st Century Natasha Adamou , Michaela Giebelhausen and Michael Tymkiw		Museological Paradoxes and Art Historical Conundrums: Reconstructing exhibitions as curatorial provocations Victoria Walsh	'Revival is Taboo': Recapitulating Kibbo Kift's historical future Annebella Pollen		Reinventions and Reconstructions: Environments and exhibitions reviewed Samantha Lackey	The Reinventions of Allan Kaprow's <i>YARD</i> Charlotte Frost										

Opening remarks by Session Convenors

Refreshments and networking (Appleton Tower)

Lunch and Special Interest Session (50 George Square G.06)

Refreshments and Networking (Appleton Tower)

Panel Discussion: Paul Mellon Centre & British Art Show (meet at Talbot Rice Gallery @ 17.45)

Viewing of British Art Show 8 (Talbot Rice Gallery) and wine reception

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Thursday 7 – Saturday 9 April

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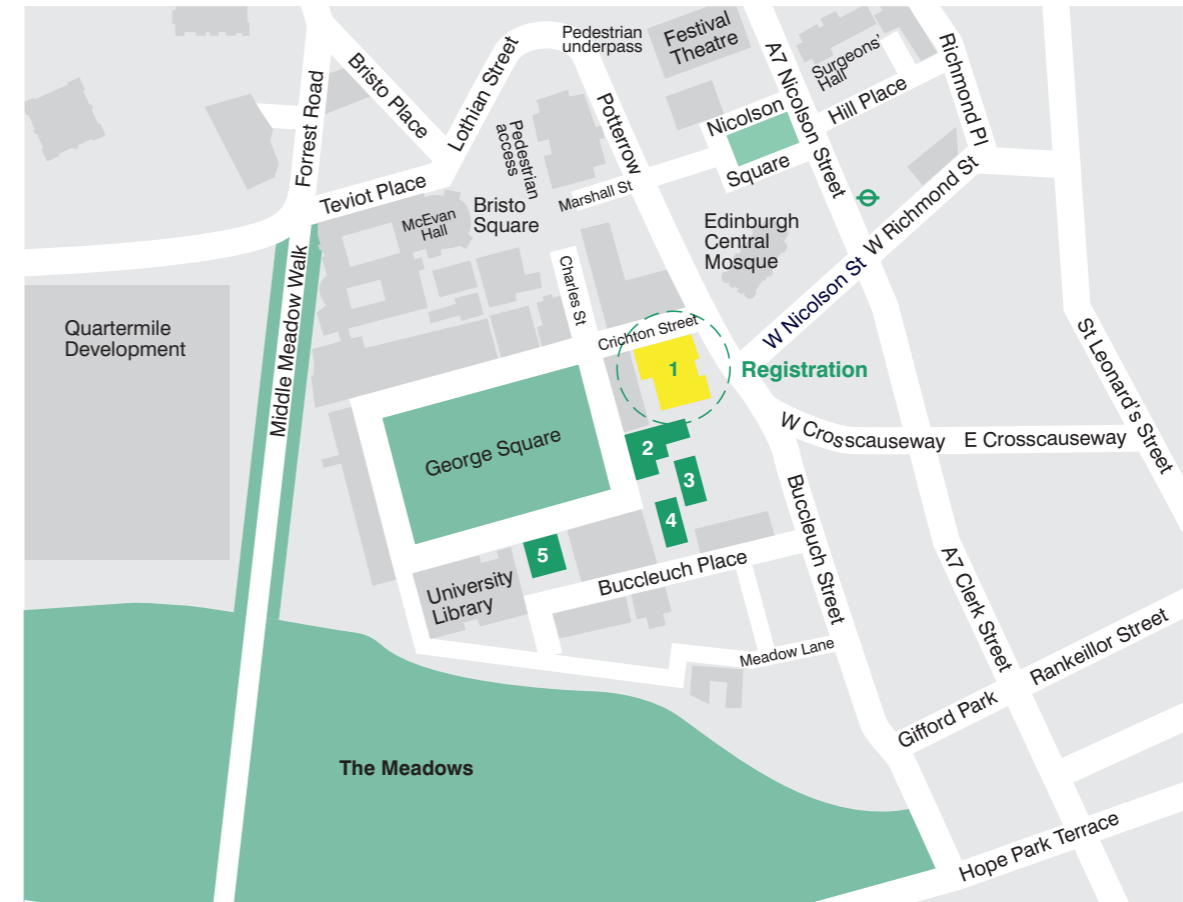
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- 3. David Hume Tower
- 4. David Hume Tower Basement
- 5. George Square Lecture Theatre

Places of Interest

- 6. Scottish National Gallery
- 7. National Museum of Scotland
- 8. Talbot Rice Gallery
- 9. Edinburgh College of Art Lauriston Campus

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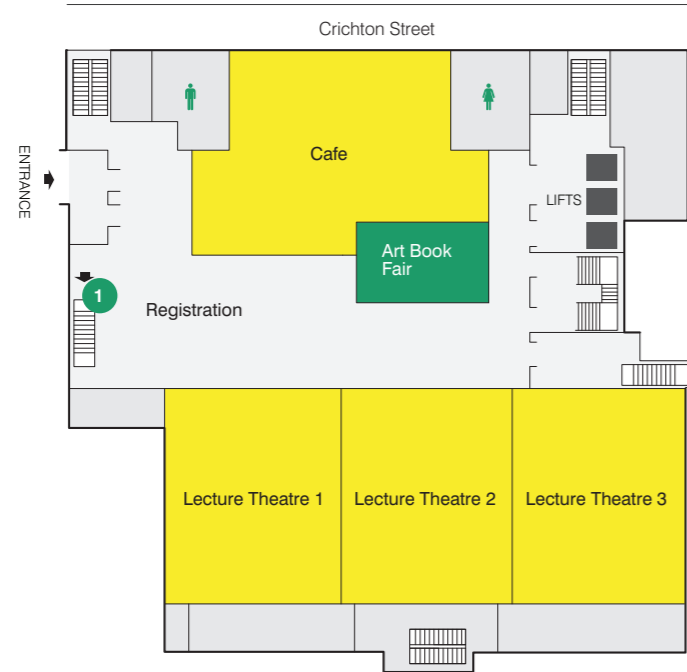
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- Lothian Bus Stop
- Bus route
- Train Station
- Walking distance



University Buildings

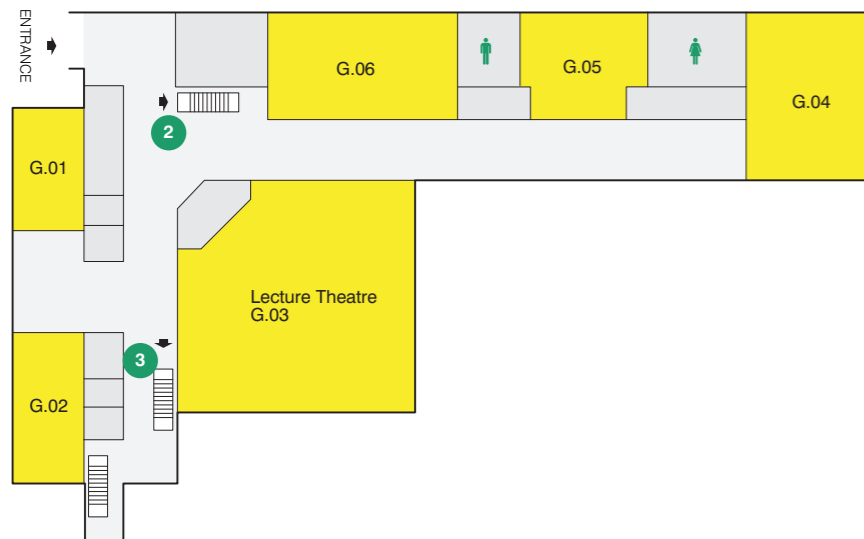
- 1. Appleton Tower
Registration, Sessions, Art Book Fair & refreshments
- 2. 50 George Square
Sessions
- 3. David Hume Tower
Sessions
- 4. David Hume Tower Basement
Sessions
- 5. George Square Lecture Theatre
Keynote Lectures

14 Building and room locations



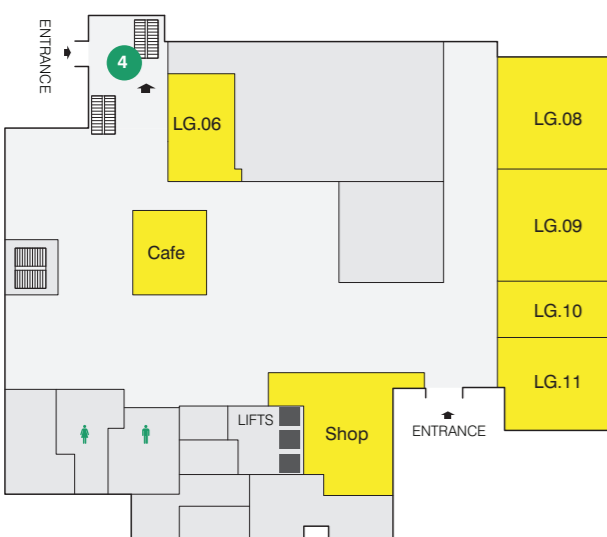
Appleton Tower

- 1 Stairs up to Lecture Theatres 4 & 5
- Toilets



50 George Square

- 2 Stairs up to Project Room 1.06
- 3 Stairs down to David Hume Tower
- Toilets



David Hume Tower

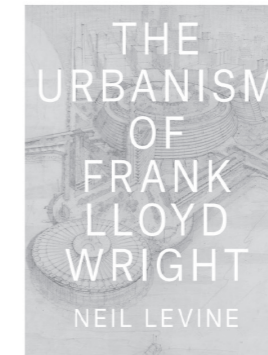
- 4 Stairs up to 50 George Street
- Toilets

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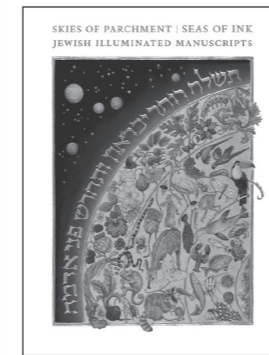
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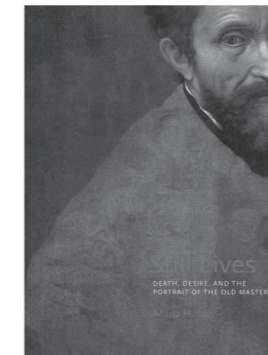
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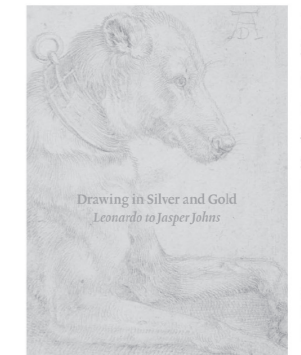
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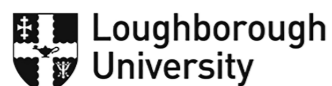
Conference sessions are usually formed of eight 25-minute papers presented in 35-minute slots over one day. We welcome proposals from individuals and organisations ('sponsored sessions'). Session proposals should include a title and abstract (no longer than 250 words), and the name(s) and contact details of the session convenor(s).

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