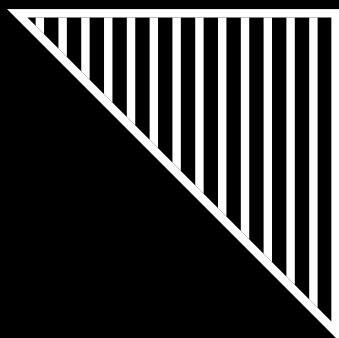




2018 **ANNUAL CONFERENCE** PROGRAMME & TIMETABLE

5 – 7 April 2018

CONTENTS



01	WELCOME	3
02	SPONSORS & SUPPORTERS	4
03	CONFERENCE AT A GLANCE	5
04	KEYNOTE SPEAKERS	6
05	GENERAL INFORMATION	10
06	CONFERENCE VISITS	11
07	BOOK FAIR & EXHIBITORS	12
08	THINGS TO DO IN SPARE TIME	14
09	SESSION TIMETABLE: THURSDAY 5 APRIL	16
	SESSION TIMETABLE: FRIDAY 6 APRIL	18
	SESSION TIMETABLE: SATURDAY 7 APRIL	20
10	VENUE MAPS	22
11	ROOM LOCATIONS	24
	ADVERTS	

Association for Art History
44th Conference & Book Fair

Courtauld Institute of Art &
King's College London

5 – 7 April 2018

www.forarthistory.org.uk

guidebook

To access the 2018 Conference
guide on your laptop visit:

<http://guidebook.com/g/forarthistory2018>

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To download the 2018 Conference
app scan here with your smart phone.

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01

WELCOME

WELCOME FROM THE
ASSOCIATION FOR ART HISTORY

On behalf of the Association for Art History I would like to welcome you to our 2018 Annual Conference, the first to be held under our new name and brand.

By changing from an association that is 'of Art Historians' to one 'for Art History', we have indicated our ambition to promote and advocate for the subject while supporting professionals and those who engage with the subject in a number of ways, from researching, teaching and curating to making art. As such, the theme chosen by our conference organisers from The Courtauld Institute of Art, Katie Scott and Joanna Woodall, and from King's College London, Michael Squire, was an apt and inspired one for this year's conference. It supports the Association for Art History's inclusive outlook by inviting people to engage with art history and visual culture in the broadest sense, encouraging interdisciplinary thinking from a variety of perspectives and helping us to reflect on the contribution of art history to discourses beyond the academy and within our societies.

I would like to thank those at our host institutions and at the Association for Art History for their efforts in putting this conference together. Led by organisers Katie Scott, Joanna Woodall and Michael Squire, the students and staff involved have committed substantial time and thought to create an expansive programme over the next several days.

We all look forward to seeing you here.

Gregory Perry
Chief Executive Officer
Association for Art History

WELCOME TO LONDON!

On behalf of The Courtauld Institute of Art and King's College London, we are delighted to welcome you to the Association for Art History's 2018 Annual Conference.

The partnership between our two universities, long-standing neighbours on the Strand, epitomises our aspirations for the event. The theme is 'Look out!'. This is both an invitation to critical reflection and a rallying cry (exclamation mark firmly understood!). In institutional terms, our co-hosting of the conference is itself a gesture of outward-looking collaboration. We hope it will set the tone for three days of intense debate, conversation and discussion – both within the field, and more broadly.

We chose the 'Look out!' theme back in spring 2016. We wanted to challenge art historians to think about their relationships with other disciplines in the humanities, and indeed beyond. At the same time, we wanted to provide new opportunities for collaboration, in Britain, Europe and the world at large: our aim was to incorporate the widest possible spectrum of perspectives. Since 2016, the exclamation mark in our title has taken on a new urgency. The theme was conceived before the Brexit referendum in the UK, the presidential election in the US or current debates about the role of British universities (not to mention strike action by British academics). Politically, our call to 'look out!' has an immediacy that we never anticipated: we hope that the Annual Conference will spur not only discussion, but also action. It is a chance to develop the role of art history in the contemporary cultural, social and political landscape.

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

The day-to-day experience of the Annual Conference reflects our institutional collaboration. Part of the proceedings will be on the Somerset House side of the Strand – in Courtauld and King's spaces alike. But another part will take place in Bush House – newly acquired by King's, and former home to the BBC World Service (what better emblem of looking outwards!). The Annual Conference also coincides with an exhibition on *The Classical Now*, again displayed across both sides of the Strand (in the Inigo Rooms of Somerset House East Wing and the Bush House Arcade).

A conference of this scale and complexity requires a great deal of looking inwards and outwards – and inter-institutional collaboration. It's a pleasure to thank everyone at the Association for Art History for all their hard work, especially Cheryl Platt (Annual Conference Coordinator) and Claire Davies (Deputy Chief Executive); Submarine Design is responsible for the striking conference poster, programmes and event materials. At King's, we're indebted to Evelyn Welch (Provost, Arts and Sciences) and the King's Venues team (especially Beth Fuller, Ruth Denton and Suzanne Grant); at The Courtauld, we'd also like to thank Alixe Bovey (Head of Research) and Fern Insh (Research Forum Programme Manager). Special thanks too to Abigail Walker (doctoral student in the Department of Classics at King's), who curated the Festival. Finally, we're grateful to our 24 student assistants – drawn equally from The Courtauld and Kings.

Have a good time – and look out!

Katie Scott
Department of Art History
Courtauld Institute of Art

Joanna Woodall
Department of Art History
Courtauld Institute of Art

Michael Squire
Department of Classics
King's College London



02

SPONSORS & SUPPORTERS

We would like to acknowledge and thank our sponsors and supporters for their generous contributions towards this event.

Art Fund_

ART FUND

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

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

www.artfund.org
twitter.com/artfund
facebook.com/artfunduk
instagram.com/artfund

Art History WILEY

ART HISTORY & WILEY

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

To learn more, visit:
www.arthistoryjournal.org.uk

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



PRESTEL

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

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Sponsors of the conference T-shirts

VISUAL COMMENTARY ON SCRIPTURE

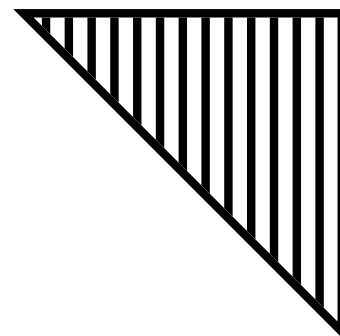
The Visual Commentary on Scripture will be an online publication that provides theological commentary on the Bible through works of art. It will offer a new 'community' with which to read, in the form of artists whose work is a testimony to the enlivening stimulus of scriptural texts across many centuries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

vcs@kcl.ac.uk

Sponsors of the drinks reception on Friday 6 April

03

CONFERENCE AT A GLANCE



THURSDAY 5 APRIL 2018

08.30 – 17.00

Registration
The Courtauld Institute of Art

11.00 – 18.00

Book Fair & Exhibitors
*Great Hall, King's Building,
King's College London*

09.50 – 17.35

Academic Sessions
*Courtauld Institute of Art
& King's College London*

11.15 – 11.40

Refreshments and socialising
*King's: Entrance Hall, King's Building
& Arcade Café, Bush House*

13.00 – 14.30

Lunch, socialising & visits (see page 11)

15.40 – 16.10

Refreshments and socialising
*King's: Entrance Hall, King's Building
& Arcade Café, Bush House*

EVENING

18.00 – 19.00

*Sonia Boyce MBE RA in conversation
with Dorothy Price (Editor, *Art History*)
King's College London,
Bush House Auditorium*

19.00 – 20.30

Drinks Reception
*The Courtauld Gallery
Hosted by The Courtauld Institute of Art
Research Forum*

FRIDAY 6 APRIL 2018

08.30 – 17.30

Registration
The Courtauld Institute of Art

09.00 – 17.30

Bookfair & Exhibitors
*Great Hall, King's Building,
King's College London*

09.20 – 18.05

Academic Sessions
*Courtauld Institute of Art
& King's College London*

10.45 – 11.15

Refreshments and socialising
*King's: Entrance Hall, King's Building
& Arcade Café, Bush House*

12.30 – 15.00

Lunch and Festival activities

12.30 – 15.00

Festival
*The Courtauld Gallery
& King's College London*

See separate Festival Programme
for full details.

Discussions, demonstrations, talks,
performances, visits to sites of interest

16.15 – 16.45

Refreshments and socialising
*King's: Entrance Hall, King's Building
& Arcade Café, Bush House*

EVENING

18.30 – 19.30

Keynote Lecture
*Tristram Hunt
V&A: The Civic and the Global
King's College London,
Bush House Auditorium*

19.30 – 20.30

Drinks Reception
*King's College London,
Bush House, 8th Floor
hosted by Visual Commentary on Scripture*

SATURDAY 7 APRIL 2018

08.30 – 13.00

Registration
The Courtauld Institute of Art

09.00 – 15.00

Bookfair & Exhibitors
*Great Hall, King's Building,
King's College London*

09.20 – 17.50

Academic Sessions
*Courtauld Institute of Art
& King's College London*

10.45 – 11.15

Refreshments and socialising
*King's: Entrance Hall, King's Building
& Arcade Café, Bush House*

12.30 – 13.30

Lunch and socialising

13.30 – 13.40

*Association for Art History
Prizes & Awards*

13.40 – 14.30

Keynote Lecture
*Griselda Pollock
Looking Back to Look Forward:
Looking in to Look Out.
Anxious Thoughts for Dark Times
King's College London,
Bush House Auditorium*

16.00 – 16.30

Refreshments and socialising
*King's: Entrance Hall, King's Building
& Arcade Café, Bush House*

18.00
CLOSE OF CONFERENCE

04

KEYNOTE
SPEAKERS

THURSDAY 5 APRIL

18.00 – 19.00

BUSH HOUSE AUDITORIUM

SONIA BOYCE MBE, RA IN CONVERSATION WITH
DOROTHY PRICE (EDITOR, *ART HISTORY*)

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

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



SONIA BOYCE

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

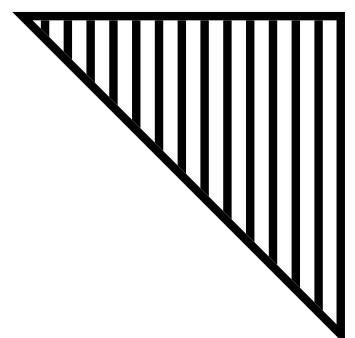
Since 2015 she has been Principal Investigator on a major three-year AHRC-funded project, *Black Artists and Modernism*, which seeks to investigate the often-understated connections, as well as points of conflict, between Black-British artists' practice and the art-works' relationship to modernism. In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



DOROTHY PRICE

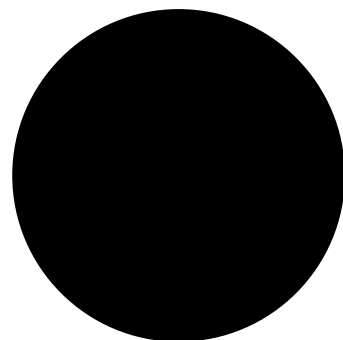
Dorothy Price is Reader in History of Art at the University of Bristol, and Editor of *Art History*. She is a founder member and inaugural director of the Centre for Black Humanities at the University of Bristol, as well as research lead for the Transnational Modernisms research cluster. Her research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

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



04

KEYNOTE SPEAKERS



FRIDAY 6 APRIL

18.30 – 19.30

BUSH HOUSE AUDITORIUM



TRISTRAM HUNT

V&A: THE CIVIC AND THE GLOBAL

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

TRISTRAM HUNT

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

Tristram has served as a Trustee of the National Heritage Memorial Fund, the Heritage Lottery Fund and the History of Parliament Trust. He played a key role in helping to save the Wedgwood Collection from dispersal and is President of the British Ceramics Biennial. He is a Fellow of the Royal Historical Society and a member of the Council of the Royal College of Art.

SATURDAY 7 APRIL

13.30 – 14.30

BUSH HOUSE AUDITORIUM



GRISELDA POLLOCK

LOOKING BACK TO LOOK FORWARD: LOOKING IN TO LOOK OUT. ANXIOUS THOUGHTS FOR DARK TIMES

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

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

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

GRISELDA POLLOCK

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

05

GENERAL
INFORMATION

The Annual Conference is co-hosted by The Courtauld Institute of Art and King's College London.

REGISTRATION

Thursday 5 – Saturday 7 April

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

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

Registration will be open:

Thursday 5 April	08.30 – 17.00
Friday 6 April	08.30 – 17.00
Saturday 7 April	08.30 – 13.00

INFORMATION DESK

Thursday 5 – Saturday 7 April

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

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

At this desk you will be able to collect your Conference Programme & Timetable. Should you have any queries during your time at the conference, the Association for Art History staff and Conference Assistants will be happy to help.

Information Desk will be open:

Thursday 5 April	8.30 – 17.00
Friday 6 April	8.30 – 17.00
Saturday 7 April	8.30 – 17.00

ACADEMIC SESSIONS

Thursday 5 – Saturday 7 April

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

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

BOOKFAIR & EXHIBITORS

Thursday 5 – Saturday 7 April

Great Hall, King's Building,
King's College London

The bookfair is an opportunity for delegates to engage with publishers and exhibitors, and purchase new books. Details of exhibitors are given on pages 12 and 13 of this programme.

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

FESTIVAL

Friday 6 April

12.30 – 15.00

See separate Festival programme for details.

REFRESHMENTS

Thursday 5 – Saturday 7 April

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

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

WHERE TO EAT & DRINK

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

LUNCH

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

LUGGAGE

Luggage can be left in the cloakroom at the King's Building foyer area (by the Bookfair) but must be collected by the end of the final session on each day. Luggage is left at your own risk.

WIFI

WiFi is available through the Cloud and Eduroam.

ASSOCIATION FOR ART

HISTORY WEBSITE

<https://www.forarthistory.org.uk/our-work/conference/annual-conference-2018/>

GUIDEBOOK CONFERENCE APP

To access the 2018 Conference guide on your laptop visit:

<http://guidebook.com/g/forarthistory2018>

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

Passphrase: **forarthistory2018**



06

CONFERENCE VISITS

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

THURSDAY 5 APRIL

13.00 – 14.15

FREE

Meet at the Information Desk situated in the Entrance Hall of the King's Building, King's College London at 13.00

A PALACE FOR THE ARTS: SOMERSET HOUSE YESTERDAY AND TODAY

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

TOUR 1

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

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

TOUR 2

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

13.15 – 14.15

FREE

Meet at Bush House Arcade at 13.15

TOUR 3: THE CLASSICAL NOW

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

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

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

FRIDAY 6 APRIL

12.45 – 14.45

£10.00

Meet at the Information Desk situated in the Entrance Hall of the King's Building, King's College London at 12.45

VISIT 1

SIR JOHN SOANE'S MUSEUM

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

12.45 – 14.45

FREE

Meet at the Information Desk situated in the Entrance Hall of the King's Building, King's College London at 12.45

VISIT 2

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

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

07

BOOK FAIR & EXHIBITORS

Thursday 5 April 11.00 – 18.00

Friday 6 April 09.00 – 18.00

Saturday 7 April 09.00 – 15.00

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

**APOLLO MAGAZINE
(SATURDAY 7 APRIL ONLY)**

Founded in 1925 and published monthly, *Apollo* is one of the world's oldest and most respected magazines on the visual arts – covering everything from antiquities to contemporary work.

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

**ART FUND
(THURSDAY 5 APRIL ONLY)**

Art Fund supports museums and galleries across the UK to help the public see more and have different experiences with art. We are independently funded by our 139,000 members.

www.artfund.org
twitter.com/artfund
facebook.com/artfunduk
instagram.com/artfund

ARTIFEX PRESS

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

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Lund Humphries is a long-established independent publisher of high-quality illustrated books on Art, Architecture and Design. Our expanding list encompasses scholarly but accessible books and catalogues across all periods and genres, with a particular focus on the modern and contemporary periods. Recent developments include a new stream of professional books on Architecture, Design and Planning, and an international Contemporary Painters Series.

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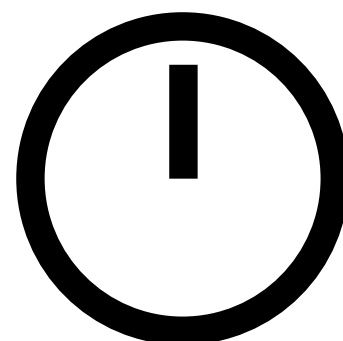
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08

THINGS TO DO
IN SPARE TIME

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

GALLERIES

THE COURTAULD GALLERY

courtauld.ac.uk/gallery

Somerset House

Strand

London

WC2R 0RN

Admission free to delegates on presentation of their delegate badge

Daily 10.00 – 18.00

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

HAYWARD GALLERY

southbankcentre.co.uk/venues/

hayward-gallery

Southbank Centre

Belvedere Road

London

SE1 8XX

Admission £11; £16 for exhibitions

Daily 11.00 – 19.00

(except Tuesdays)

Late night opening

Thursday until 21.00

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

THE NATIONAL GALLERY

nationalgallery.org.uk

Trafalgar Square

London

WC2N 5DN

Admission free

Daily 10.00 – 18.00

Friday 10.00 – 21.00

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

NATIONAL PORTRAIT GALLERY

npg.org.uk

St Martin's Place

London

WC2H 0HE

Admission free

Donations welcome

Daily 10.00 – 18.00

Late night opening

Thursday & Friday until 21.00

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

SOMERSET HOUSE – HISTORICAL
HIGHLIGHT TOUR

somersethouse.org.uk/whats-on/historical-highlights-tour

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

Tickets available from 10.30

Thursday Tours

13.15 & 14.45

Saturdays Tours

12.15, 13.15, 14.15 & 15.15

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

TATE MODERN

tate.org.uk/visit/tate-modern

Bankside

London

SE1 9TG

Admission free

Sunday – Thursday

10.00 – 18.00

Friday & Saturday

10.00 – 22.00

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

THE STORE STUDIOS

180thestrands.com

180 The Strand

London

WC2R 1EA

Opening times see website

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

THE CLASSICAL NOW

modernclassicisms.com/exhibition

kcl.ac.uk/Culture

Across two sites:

Bush House Arcade

King's College London

Strand

WC2B 4PJ

Inigo Rooms

Somerset House East Wing

King's College London

Strand

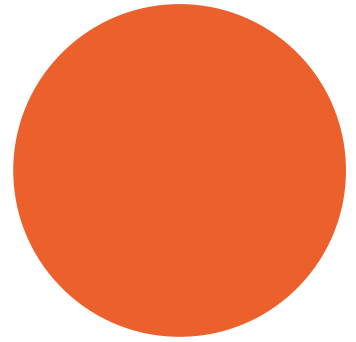
WC2R 2LS

Admission free

2 March – 28 April 2018

Tuesday – Saturday 11.00 – 17.00

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



VENUES OF INTEREST

THE ROYAL COURTS OF JUSTICE

theroyalcourtsofjustice.com

Strand

London

WC2A 2LL

Admission starts at £13.00

Monday – Friday

09.00 – 16.00

Check the website for available tours.

6-minute walk (0.3 miles) from
conference venue.

MUSEUMS

BRITISH MUSEUM

britishmuseum.org

Great Russell Street

London

WC1B 3DG

Admission free

Daily 10.00 – 17.30

Friday until 20.30

20-minute walk (1 mile) from
Courtauld/King's.

SIR JOHN SOANE'S MUSEUM

soane.org

13 Lincoln's Inn Fields

London

WC2A 3BP

Admission free

Wednesday – Sunday

10.00 – 17.00

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

CHURCHES OF INTEREST

ST MARY LE STRAND

stmarylestrand.org

London

WC2R 1ES

Usually open

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

ST CLEMENT DANES CHURCH

raf.mod.uk/stclementdanes

WC2R 1DH

Monday – Friday

09.00 – 16.00

Saturday 10.00 – 15.00

5-minute walk (0.2 miles) from
conference venue.

TEMPLE CHURCH

templechurch.com

London

EC4Y 7BB

Entry £5.00

£3.00 senior citizens & students

Thursday & Friday

10.00 – 16.00

9-minute walk (0.4 miles) from
conference venue.

ST BRIDES

stbrides.com

Fleet Street

London EC4Y 8AU

Thursday & Friday

08.00 – 18.00

Saturday 10.00 – 18.00

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

ST PAUL'S CATHEDRAL

stpauls.co.uk

London

EC4M 8AD

Entry £18.00 adult

£16.00 senior citizens & students

Thursday, Friday & Saturday

08.30 – 16.30

19-minute walk (1 mile) from
conference venue.

THE QUEEN'S CHAPEL OF THE SAVOY

royalchapelsavoy.org

London

WC2R 0DA

Thursday

09.00 – 16.00

4-minute walk (0.2 miles) from
conference venue.

ST MARTIN-IN-THE-FIELDS

stmartin-in-the-fields.org

Trafalgar Square

London

WC2N 4JH

Thursday & Friday

08.30 – 18.00

Saturday 09.00 – 18.00

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

ST PAUL'S CHURCH

actorschurch.org

Covent Garden

London

WC2E 9ED

Thursday & Friday

08.30 – 17.30

7-minute walk (0.4 miles) from
conference venue.

THURSDAY 5 APRIL 2018

Building Key

BH: Bush House

K: King's Building

ROOM	SESSION & CONVENORS	09.50 10.00	10.00 10.35	10.35 11.10	11.10 11.40	11.45 12.20	12.20 12.55
K0.18	A Bacchanal of Truth Aron Vinegar	OPENING REMARKS BY SESSION CONVENORS	Honest Dollars: Why did money start telling the truth during the German Hyperinflation, and could it do the same today? Tom Wilkinson 'Nothing Better than a Touch of Ecology & Catastrophe': On Jean Baudrillard's attempt to destroy the environment, 1970 Ingrid Halland	<i>Reality Machine</i> : Contested (visual) regimes of truth in a post-factual era. One exhibition, two Latin American cases Mara Polgovsky Ezcurra Annie Pootoogook's Realism & the Plenitude of the Object Amanda Boetzkes	REFRESHMENTS AVAILABLE IN KING'S – BUSH HOUSE ARCADE CAFÉ AND IN THE KING'S BUILDING ENTRANCE HALL	Where's my Magnetic Trains and my Electricness? Exuberance as form in the work of Ryan Trecartin and Lizzie Fitch Naomi Vogt Decorative, Domestic, Dumb: Lily van der Stokker's Feminist Flatness Emily Watlington	Posted Extravagances: The art of exaggeration & the political poster Alison Alder Too much: Excess & commitment in contemporary art & criticism Larne Abse Gogarty
BH Lecture Theatre 1	Art, Craft, Science & Industry in Postcolonial Historiographies Deborah Swallow Zehra Jumabhoy Jahnvi Phalkey Devika Singh		Empire, Science & Nation in the Middle East Chair: Sussan Babaie National Botany: Art & science in Early Israel Shahar Marnin-Distelfeld Studio Ceramics & the 'Craft as Design' Discourse Orly Nezer Art Exhibitions in Munich & Istanbul (1909–18): Cultural events as part of German Imperialist Policies Funda Berksoy			Contentious Nationalisms: Craft, art & colonialism Chair: Yuthika Sharma Narratives of the 'In-between': Indian arts & crafts in today's international display Anais Da Fonseca Seeds of Change, Spectres of Death: Shweta Bhattad's <i>Faith</i> (2016) Sonal Khullar Contextualisation & Reinterpretation as a Means of Re-examining the Indian Collection at National Museums Scotland (NMS) Friederike Voigt	
K0.20	Body as Architecture / Architecture as Body Rebecca Whiteley Kelly Freeman		The Fall of Priam and the Death of Troy: Embodied architecture in Virgil's <i>Aeneid</i> & its afterlife Siobhan Chomse	Corpus Christi as the Bridge in Depictions of Sienese Mysticism Sarah Lippert		The Compass & the Flesh: The Classicist body as architectural body Adriano Aymonino	Inside the Architecture of the Body in Early Modern Anatomical Prints Rosemary Moore
BH Lecture Theatre 2	Contemporary Art Histories Sam Rose Emalee Beddoes		<i>The Classical Now</i> Michael Squire	Rethinking Giotto: Tacita Dean's <i>Buon Fresco</i> (2014) Hans Bloemsm		A Contemporary Enlightenment: Angelica Kauffman reimagined Tania Moore & Sarah Pickstone	Contemporary Baroque? Andrea Bubenik
BH 2.01/2.02	Critical Pedagogies: What constitutes 'critical' pedagogy for art & art history today? Trevor Horsewood Emily Pringle		A New Role for Visual Arts & Art Teaching in a Post-Critical, Post-Humanist Education? Pat Thomson	Post-Art Pedagogy Charlotte Bik Bandlien		Teaching Art Students Art History: Radical pedagogy in British art schools Matthew Cornford & Naomi Salaman	Critical Art History As/Is Critical Art Practice Joanne Crawford
BH 2.05	Figuring Change: The early modern artistic reception of Ovid's <i>Metamorphoses</i> Philip Hardie Lydia Hamlett		Crafting Ovid in Elizabethan England: Textiles, texts & Hardwick Hall Liz Oakley-Brown	Medea's <i>Medicamina</i> : Ovid & modern medicine in the <i>Stories of Jason</i> & Medea by the Carracci Antonio Ziosi		Experiencing Ovid in British Interiors Lydia Hamlett	Upstairs Downstairs: Ovid's <i>Metamorphoses</i> in the Royal Palace of Stockholm Linda Hinners
K0.19	From the Phoenicians to the Celts: Toward a global art & architectural history of the ancient Mediterranean Kimberly Cassibry Becky Martin		Koinē: What is it good for? Jessica Nitschke	Connected Context: Beyond cultural encounters, entanglement, & transmission at Augustan Karnak Erin A. Peters		'The Stone is the Message': Processing the Pantheon's portico Braden Lee Scott	<i>Familia in Eternam</i> : The intimate imagery of the egalitarian Etruscan couple Virginia M. Curry
K0.16	HIV in Visual Culture: Looking to interdisciplinary approaches & global histories Neil MacDonald Jackson Davidow		Archive Fever: AZT, Wellcome, & the visual culture of the AIDS industrial complex Fiona Anderson	DIY Digital Healthcare: The visual culture of online buyers' clubs Dan Udy		Haunting the Archive: Reparative readings of the AIDS narratives in Karol Radziszewski's Chapel (2017) Aleksandra Gajowy	'I Dream my Nationality will Disappear': Privacy as a priority in the work of Teiji Furuhashi Kyle Croft
Kenneth Clark LT (Courtauld)	In/visibility & Influence: The impact of women artists and their work Carol Jacobi Helen Draper		<i>Paper</i> : Lessons from Life Stories: Early modern women artists as sources of inspiration Julia Dabbs <i>Intervention</i> : Artemisia Gentileschi, Anna Banti & Italy's Artistic Heritage Thays Tonin & Luan Luis Sevigiani	<i>Paper</i> : Elisabetta Sirani of Bologna: Capomaestra of the Sirani Bottega & her artistic legacy Adelina Modesti <i>Intervention</i> : Angelica Kauffman R.A. v Joshua Reynolds R.A. Helen Draper		<i>Paper</i> : Beyond Ophelia: Elizabeth Eleanor Siddal as Rossetti's 'significant' other Glenda Youde <i>Intervention</i> : Exhibiting Ethel Walker's <i>Nausicaa</i> : Lost meanings & artistic exchange at the Women's International Art Club Katy Norris	<i>Paper</i> : 'L'Angleterre n'a qu'un peintre militaire. C'est-une femme' Dorothy Nott <i>Intervention</i> : 'Suggesting, Exhorting, Encouraging...': Louise Jopling's Art School for Women Patricia de Montfort
K2.29	#LeaderImage: Exploring, analysing & challenging attitudes towards gender & leadership in images of politicians in the digital age Fern Insh Kevin Guyan		Sexy Sturgeon & Butch Ruth: Digitally manipulated images, genderbashing & politics in the imagery of a divided nation Fern Insh	Reflecting on the Discipline: Gender, leadership & power in the history of art Kevin Guyan		Gendering the 2017 UK General Election: Theresa May, Jeremy Corbyn & digital culture Edwin Coomasaru	The Trojan horse of Femininity from Thatcher to May: Female leaders & gender bias during elections & beyond Eva Garau
Seminar 1 (Courtauld)	The National in Discourses of Sculpture in the Long Modern Period (ca. 1750 – 1950) Roberto C Ferrari Tomas Macsotay		The National as Non-Classical: Shaping a national style in early 19th-century Hungary Nóra Veszprémi	Broken Rhetoric: National aesthetics & the neo-Baroque in fin-de-siècle France Andrew Eschelbacher		Sculpture 'in Britain' vs. 'British' Sculpture: Reintegrating the international within the national Claire Jones	Contested Loyalties? International sculptors & their posthumous national reputations (Medardo Rosso) Sharon Hecker
BH 2.03	Soundscapes: New challenges, new horizons Margit Thøfner Tim Shephard		Soundscape, Memory & Meaning: Thoughts on Alan Nakagawa's <i>Peace Resonance</i> Andrew J Kluth	Cross-Cultural Creation & Crossover in 'Chinese Folk Jazz' Meng-Jiao Chen		Recent Soundwalks in Britain: Exploring new visualities Charlotte Gould	Wax Museum: Assemblage, the LP & the <i>Anthology of American Folk Music</i> Zachary Furste
Research Forum (Courtauld)	Textility Mechthild Fend Anne Lafont		Textility & the Experience of Nature in 18th-Century Women's Practices Sadie Harrison	Impression/Oppression: Indiennes challenging the paradigm of textility Chonja Lee		The Fingerprint of the Machine, Mercurial Textility, & Printed Dress Fabrics, 1815–51 Courtney Wilder	Ragged & Unravelling Marcia Pointon

Thursday

13.00 14.30	14.30 15.05	15.05 15.40	15.45 16.15	16.15 16.50	16.50 17.25	17.25 17.35	18.00 19.00	19.00 20.00	
LUNCH	Roundtable discussion		REFRESHMENTS AVAILABLE IN KING'S – BUSH HOUSE ARCADE CAFÉ AND IN THE KING'S BUILDING ENTRANCE HALL	Roundtable discussion		CLOSING REMARKS BY SESSION CONVENORS	KEYNOTE: SONIA BOYCE MBE RA IN CONVERSATION WITH DOROTHY PRICE (EDITOR, ART HISTORY) BUSH HOUSE AUDITORIUM, KING'S COLLEGE LONDON	DRINKS RECEPTION – THE COURTAULD GALLERY	
	Photography & Memories of a Nation Chair: Mirjam Brusius			Photography & Memories of a Nation Chair: Mirjam Brusius					Discussion
	The Decolonial Archive: Uriel Orlow's <i>Mafavuke's Trial & Other Plant Stories</i> Ana S Gonzalez Rueda Rendering Invisible Memories Visible: Photography & memories of the Pacific War in East Asia Nayun Jang Scenes of Industry: Expanding the history of photography in India Leila Anne Harris			Case Study: Hong Kong as Methodology: Creating a Museum of the 21st Century Alice Teng					
	<i>De la décoration humaine:</i> Notions of skin in architecture & dermatology in the 19th century Brenda Lynn Edgar	The Life Cycle of a Building Hanna Baro		Building a Better Body: Architectural discourses in stoutwear design, 1915–1930 Lauren Downing Peters	How to Get Modern with Body Architecture: Fritz Kahn, medical illustration & the architectural rhetoric of modernity Michael Sappol				
	Through the Digital Lens: Reconsidering painting & information Aline Guillemet	Re-describing Turner in Light of the Materiality of British Contemporary Art Sarah Gould		Visualising Diaspora: <i>Pathos of Distance</i> at the National Gallery of Ireland Donal Maguire	Images Unfolding: A conversation about making the past present Martha Langford & Philippe Guillaume				
	Before we Begin: Whiteness & coloniality in art education Jane Trowell Gallery Education as the Radical Act of Hospitality Riikka Haapalainen World-Café Style Discussion			Pedagogies of Attention & Matter Kimberley Foster Sustaining Critical Pedagogy in 'Dark Times' Emily Pringle World-Café Style Discussion					
	Figuring Change: Ovidian metapoetics in dance Barbara Ravelhofer	Roman Poetic Influences in 18th-century Stourhead – But which poet? John Harrison		Ovid's Paravision <i>Metamorphoses</i> in the Borghese Gallery Elena Giusti	Hybris & Sacrifice: Aby Warburg & Ovid's <i>Metamorphoses</i> through the images Claudia Cieri Via				
	Animated Jugs: Phoenician, Punic, & Iberian zoomorphic bottles Mireia López-Bertran	Achaean, Phoenician, & Genuine Locals: Ethnic approaches to the material culture of Early Iron Age Crete & Cyprus & their limitations Manolis Mikrakis		A Sideways Look at Celtic Arts Fraser Hunter	Roundtable discussion				
	Design & AIDS: Rethinking design history & historiographies John Potvin	Roundtable discussion							
	<i>Intervention:</i> Missing link: Isabel Rawsthorne – Jacob Epstein Carol Jacobi <i>Paper:</i> Making the Invisible Visible: Frances Hodgkins & the men of romantic modernism & neo-romanticism Samantha Niederman	<i>Paper:</i> Note to Self: On the blurring of art and life in the work of Eva Hesse, Lee Lozano and Anne Truitt Jo Applin <i>Intervention:</i> Beyond Homer and Sargent: The impact of Alice Schille on the American watercolour movement Tara R. Keny		<i>Paper:</i> Pauline Boty (British Pop Artist): Revealing contrapuntal genealogies, synergies and influence Sue Tate Film: Judy Chicago in Conversation: A lineage of radical hospitality – from Vanessa Bell and Duncan Grant's <i>Famous Women</i> dinner service to Chicago's <i>The Dinner Party</i> Jon Law	<i>Intervention:</i> The Second Menarche: Female artists and menstruation since 1970 Camilla Mark Røstvik <i>Intervention:</i> Life Beyond Politics: Toward the notion of the art Valeria Berest <i>Intervention:</i> Miracle on the Tiber: Kristin Jones, the Tevereterno collective and William Kentridge's <i>Triumphs and Laments</i> (2016) Lila Yawn <i>Paper:</i> Adriana Varejão and Paula Rego: Patterns of an 'embodied, explosive dialogue' Ana Gabriela Macedo				
	Through the Looking Glass: Women & leadership in the post-truth era Yuwei Ge	'De Valera's Gains': Imagining masculinity in Irish political cartoons Timothy Ellis		The War for the Public Character: The power of image & fictioning & the consequences of multiple authors in a post-truth society Phoebe Cunningham	Celebrity 'Outsider' Politicians in the Digital Realm: Donald Trump's 2016 US Presidential campaign & first year in office Mark Wheeler				
	'Let an Irish Sculptor Chisel It': The politics of sculpture-writing in the Celtic revival Jack Quin	<i>Noucentista</i> Sculpture & the Construction of a Catalan National Identity: The case of Barcelona's Plaça de Catalunya (1927–29) Cristina Rodriguez-Samaniego & Juan C. Bejarano		The Nationalist Languages of Sculpture Criticism in Germany, 1919–1945 Nina Lübben	English & International: Exhibiting Henry Moore's sculpture in post-War Germany Veronica Davies				
	Manet & Music: A case study on the future of dynamic binaural sound Lois Oliver	Sight & Sound in Santissima Annunziata's Chiostrino dei Voti Daria Rose Foner		Silent Soundscapes: Visual heavenly music in the chapels of the Ducal Palace in Urbino Laura Stefanescu	Devotional Soundscapes in the Psalter of Queen Philippa Laura Slater				
	How Hammers Weave: Copper-smithing in Santa Clara del Cobre Michele Avis Feder-Nadoff	Light as Textility: Fashioning lamé in the 1910s & 1920s Mei Mei Rado		The 'Subversive Stitches' of Anne Wilson, Tabitha Moses, & Jessica Lagunas Shir Aloni Yaari	The Rhythm of Making Made Tangible: Aspects of the relationship between spinning, weaving & the human body Morag Feeney-Beaton				

FRIDAY 6 APRIL 2018

Building Key

BH: Bush House

K: King's Building

ROOM	SESSION & CONVENORS	09.20 09.30	09.30 10.05	10.05 10.40	10.45 11.15	11.15 11.50	11.50 12.25
BH Lecture Theatre 1	Art and Religion Ben Quash Ayla Lepine	OPENING REMARKS BY SESSION CONVENORS	The Rood Screen – Gateway to Paradise Spike Bucklow	The Journey to Divine Understanding in the Architectural Diagrams of Richard of St Victor's <i>In visionem Ezechielis</i> Honor Wilkinson	REFRESHMENTS AVAILABLE IN KING'S – BUSH HOUSE ARCADE CAFE AND IN THE KING'S BUILDING ENTRANCE HALL	Presence and Scepticism Whitney Davis	Golconde as Concrete Crystal of Caves: A case of transnational intentional community architecture Helena Capkova
Research Forum (Courtauld)	Asia through Exhibition Histories Lucy Steeds Michelle Wong Sarah Turner Nada Raza		Respective Institutional Expertise in the Field: Afterall; Asia Art Archive; Paul Mellon Centre, London; Tate Research Centre, Asia Lucy Steeds, Michelle Wong, Sarah Turner and Nada Raza	Let's Talk about Money: Shanghai first International Fax Art Exhibition Biljana Ciric		Cathay Pacific's 'Contemporary Art in Asia' Exhibitions (1965) Lu Pan	Constructing Southeast Asia: Soft power, alliances and the first exhibitions of Southeast Asia Kathleen Ditzig
BH 2.01/2.02	Aural Affects and Effects: Explicit and implicit sounds and rhythms in contemporary visual media Johnny Wingstedt Olga Nikolaeva Christine Sjoberg		Louder Than Words. Quietude as a practice of everyday resistance Lisa Deml	Scenographing Sound in the Dance Archive. Affective atmospheres and transformative materialities Astrid von Rosen		A Bedside Medical Monitor's Song Fiona Davies	The Clothes Make the Band: Nick Cave's soundsuits and the body sonic Melissa Warak
BH Lecture Theatre 2	Beyond Disciplinary Boundaries: History of science and history of art Katy Barrett Sachiko Kusakawa Alexander Marr Sietske Fransen Katherine Reinhart Joanna Woodall		Roundtable discussion			Roundtable discussion	
Kenneth Clark Lt (Courtauld)	Dangerous Bodies - Look Out! Fashioned bodies on the boundaries Jacki Willson Royce Mahawatte		Social Transvestitism and the 18th-century Building World: The case of the 'Macaroni Bricklayer' Conor Lucey	Nicki Minaj and Cardi B Donning and 'Dissing' Luxury's Symbolic Status Nigel Lezama		The Intersection of Performance and Activism: The fashioned body of Josephine Baker Carmen Dextl	Terrifying Beauty: Self-performances between art and life in Leonor Fini's oeuvre Andrea Kollnitz
Seminar 1 (Courtauld)	Deskillling or the Displacement of Skill: Artistic production outside of the studio Danielle Child David Beech		Art's Division of Labour and the Discourses of Deskillling, Handicraft and Artistic Activity Dave Beech	Fabricating Value (The Invisible Hand of the Maker) Danielle Child		Industrial Oil Paints and the Texture of Capitalism: Making colour in late Victorian Britain Kirsty Sinclair Dootson	'Used by all Leading Architects and Builders': Contracting networks in Victorian London Roxanne Ravenhill
BH 2.03	Dialogues: Things and their collectors Nicole Cochrane Lizzie Rogers Charlotte Johnson		Prime Minister, Collector and Collectable: William Gladstone and his 'things'; William Gladstone as a 'thing' Barbara Pezzini	All That Remains: Loss, mourning and touching specimens at the Wildgoose Memorial Library Sarah Wade and Jane Wildgoose		A Beautiful Ruin: Loss and legacy in the collection of Sir John Soane Nicole Cochrane	Inverting the Question: On objects and their makers Nancy Dantas
K2.29	Framing Space through Architecture and Film Jessica Schouela Hannah Paveck		Framing: The inescapable motif? Adam O'Brien	In-between Space and Time: Stairs in film and architecture Ulrike Kuch		Framing Architecture in Joanna Hogg's <i>Unrelated</i> (2007) and <i>Exhibition</i> (2013) Sarah Louise Smyth	Blue Twilights and Monochromatic Architecture in Chantal Akerman's <i>News from Home</i> (1977) Sander Hölsgens
K0.20	Global Perspectives on Surrealism Matthew Gale Jennifer Mundy Gavin Parkinson Krzysztof Fijałkowski		Surrealism in China: The case of Lang Jingshan Lauren Walden	The Glow of the Whole: Mapping Scandinavian Surrealism Emil Leth Meilvang		The Myths of Surrealism in Interwar Poland: The case of Artes Karolina Koczynska	Demonic Surrealism in Bucharest: Gherasim Luca and the black-magical object Will Atkin
BH Lecture Theatre 2	Interdisciplinary Entanglements: Towards a 'visual medical humanities' Natasha Ruiz-Gómez Fiona Johnstone						
K0.19	Just Looking? Art, pedagogy and the object lesson in the long 19th century Elena Chestnova Andrea Korda		Picture Lessons: Object teaching and 19th-century visual culture Sarah Anne Carter	'Pictures for the People'; or, Lessons in Art and Life Lucy Hartley		Drawing Lines, Contracting Visual Habits: Félix Ravaisson and learning to see 'à Coup d'Oeil' Shana Cooperstein	Learning How to See: Photographs of Karl Blossfeldt and Edward Weston Tamar Kharatishvili
BH 2.05	Medieval Eurabia: Religious cross-pollinations in architecture, art and material culture during the High and Late Middle Ages (1000-1600) Sami De Giosa Nikolaos Vryzidis		Islamic Objects on Castilian Altars: Luxurious building blocks for a new identity Maeve O'Donnell-Morales	Arabs, Christians and the Gospel Marc. gr. Z. 539. Francesco Lovino		Beyond the Church Treasury. Laying Islamic artifacts to rest in Medieval Europe: The geopoetics of graves and gravestones Vera-Simone Schulz	Balsam Oil: Mamluk contribution to mediaeval Christian liturgy Hani Hamza
K0.16	Remembering and Forgetting Enlightenment Hans-Christian Hones Daniel Orrells		Enlightenment Objects and the Future of Historicism: Remembering antiquarianism Katharina Boehm	The Lost World of Persian Antiquity in the 18th Century Lindsay Allen		Sacred History, Art and Myth in the Enlightenment: CG Heyne and the 'archaeology' of Greece Katherine Harloe	Shifting the Origins of Architecture: Primitive monuments and fertility cults in antiquarian collections (1785–1805) Christina Contandriopoulos
K0.18	The Politics and Aesthetics of Error Martin Lang Tom Grimwood		Errors and Ugliness: The politics of Ion Grigorescu's Realism Ileana Parvu	Visible and Invisible 'Frames': Towards a consideration of representations of 'political errors' in the 21st-century refugee crisis Kyveli Lignou-Tsamantani		An Aesthetics of Objectivity Steve Klee	On Fortifying a Paranoid City: Pakistan and security errors in times of perpetual conflict Arsalan Rafique

Friday

12.30 15.00	12.45 14.45	15.00 15.35	15.35 16.10	16.15 16.45	16.45 17.20	17.20 17.55	17.55 18.05	18.30 19.30	19.30 20.30	
LUNCH	FESTIVAL: SEE SEPARATE PROGRAMME FOR FULL DETAILS	Sacred Space in the City of Enlightenment: Following religious art through 18th-century Paris Hannah Williams	Relic as Image and Image as Relic: The body of St Teresa of Avila in Rome Catherine McCormack	REFRESHMENTS AVAILABLE IN KING'S – BUSH HOUSE ARCADE CAFÉ AND IN THE KING'S BUILDING ENTRANCE HALL	The Retrieval of Theology in the Artworks of Kris Martin Jonathan Anderson	Behold the Man: Jesus in Jewish and Israeli art Amitai Mendelsohn	CLOSING REMARKS BY SESSION CONVENORS	KEYNOTE: TRISTRAM HUNT - BUSH HOUSE AUDITORIUM, KING'S COLLEGE LONDON	DRINKS RECEPTION - 8TH FLOOR BUSH HOUSE, KING'S COLLEGE LONDON	
		Modern Art of Pakistan: Lahore Art Circle and the soft cultural diplomacy of the US Samina Iqbal	'Painters with a Camera' (1968–69): In search of the photography exhibition in India Diva Gujral		The Exhibition as Indonesian Revolutionary Weapon Kerstin Winking	Exhibiting the Ephemeral: Thinking through reconstruction and restaging in contemporary Southeast Asian art Tina Le				
		Visibility in Process: Visualised sound and screen imagery in Depeche Mode's performance of <i>Angel</i> Olga Nikolaeva	Sculptural Acoustics: Colouring the silence in Doug Wheeler's <i>Synthetic Desert</i> Dawna Schuld		Roundtable discussion					
		Non-Norm-(Hard)Core: Hood by Air's Porn Archive Francis Summers	Embroidery and the Intifada: Stitching resistance in Palestine Rachel Dedman		<i>Abadi-a-ingo</i> : The dress of protest in the Niger Delta Region of Nigeria Pamela I Cyril-Egware	Polish 'Black Protests 2016': Political dress and the politics of fashion Alicja Raciniewska				
		Ian Burn, 'Ex-conceptual' Art and the Politics of Skill Kim Charnley	Lines Touching and Crossing: The role of drafter in Sol LeWitt's wall drawings Lindsay Aveilhé		Circulation and its Discontents. Project-related modes of production and new division of artistic labour Kuba Szreder	The Disoeuvre: The complexity of an oeuvre for the marginalised artist Felicity Allen				
		Ceramic Dialogues: Japan, Hamburg and Copenhagen Charlotte Ashby	A Victorian Jug as Mutable Museum Signifier Rachel Gotlieb		When Objects Become Connoisseurs: Herbert Horne and the attribution of the Torregiani Panels Sarah Coviello	'Sèvres-mania': Being collected by Sèvres porcelain 'ship' vases? Caroline McCaffrey-Howarth				
		'Cinematic Commons': Film architecture and an infrastructure of subtraction Sarah Mills	The Artist-Mediated Image: Embodied experience and the vernacular cityscape in Gary Beydler's <i>Pasadena Freeway Stills</i> (1974) Carolyn Kirchner		London's Skyline in Architecture and Film Anna Viola Sborgi	Angels in No Man's Land: The Berlin Wall in film, 1945–93 Peter Sealy				
		Chile: An Example of Conquest by the Surrealist Object 1941–48 Katia Sowels	Yüksel Arslan's Surrealism and Turkish Iconography Ambra D'Antone		The Surreal Condition of Surrealism in Post-war Japan Jelena Stojković	After Magritte: Victor Pivovarov's 'cerebral' Surrealism Elizaveta Butakova-Kilgarriff				
		Roundtable discussion Suzannah Biernoff, Ed Juler, Natasha McEnroe, Zoë Mendelson, James Peto and Susan Sidlauskas			Roundtable discussion Suzannah Biernoff, Ed Juler, Natasha McEnroe, Zoë Mendelson, James Peto and Susan Sidlauskas					
		Showing and Telling: Object lessons at International World's Fairs Rosie Spooner	Stanford's Colossal Museum and Transportive Objects in the Stanford Family Collection Jason Vartikar		Matter in the Wrong Place: The object lessons of the granite bowl Nickolas Lambrianou					
		Tiraz Textiles with Coptic Language Inscriptions in Medieval Islamic Egypt Arielle Winnik	Exploring Muslim-Christian Coexistence Materialised on Fatimid and Andalusí Textiles Miriam Ali-de-Unzaga		Empires of Silk: Greek ecclesiastical use of Islamic textiles, 11th to 17th centuries – The traits of an ever shifting pattern Nikolaos Vryzidis	The Ottoman Representations of the Hagia Sophia in the Mid-Sixteenth Century: A case study in the Ottoman Approaches to the Greco-Roman Heritage of Constantinople/Istanbul Gunsell Gürel				
		Outline Drawings: The forgotten chapter of art history Helene Seewald	The <i>Nordic Art Journal</i> : Writing new art history Susanna Pettersson		Transcendental Visual Experience in 19th-Century American Art and Art History C. Oliver O'Donnell	Square Pegs in Round Holes. Robert Barry's anti-rationalist project Sandrine Canac				
		Pareidolia as an Explanation for the Misperception of Hidden Images in Art Raquel Wilner	Errors of Memory, Memories of Error: Slip-roads and pit-stops on The Long and Winding Road Michael Pinchbeck		Roundtable discussion					

SATURDAY 7 APRIL 2018

Building Key

BH: Bush House

K: King's Building

ROOM	SESSION & CONVENORS	09.20 09.30	09.30 10.05	10.05 10.40	10.45 11.15	11.15 11.50	11.50 12.25
K2.29	Art and Law: Objects and spaces as legal actors Jack Hartnell Kevin Lotery	OPENING REMARKS BY SESSION CONVENORS	Legal Architectures		REFRESHMENTS AVAILABLE IN KING'S – BUSH HOUSE ARCADE CAFÉ AND IN THE KING'S BUILDING ENTRANCE HALL	Affect and the Courtroom	
BH Lecture Theatre 1	Beyond Boundaries: Artistic inquiries into borders and their meaning(s) Mey-Yen Moriuchi Lesley Shipley		Architectural Models as Evidence and Actors in the 19th Century Matthew Wells	Building the Case, c.1945 Olga Touloumi		Bell on Trial: Legal authority, agency, and exile in the 'Piagnona' of San Marco Daniel Zolli	The Forensic Eye and the Public Mind: The Bertillon system of crime scene photography Lela Graybill
			Shifting Boundaries			Borders of Culture and Identity	
			Fluid Boundaries: A phenomenological approach to 'entry' as a mutable spatial praxis Mickey Abel Body and Disorder at the Margins of Antebellum American Art Catherine Holochwost Seeing the Four Sacred Mountains: Navajo sovereignty in the photography of Laura Gilpin Louise Siddons			Revisions of Colonial Constructs: Maps of the New World and the cartoons of Eric Garcia Theresa Avila Of Pirates, Dragons and Boogeymen: The fluid borders of Yee I-Lann's Sulu stories Pauline Gan Negotiating Contested Terrain: Zarina Hashmi, Mona Hatoum, and Emily Jacir Rebecca Dubay	
Research Forum (Courtauld)	Dada Data: Contemporary art practice in the era of post-truth politics Sarah Hegenbart Mara-Johanna Kölmel		Parafictions and Immateriality: The legacy of the Berlin Dada media hoaxes in contemporary parafictive acts Rebecca Smith	Hacking the Newsroom: Dadaism, tactical media and the potential of counterfactualism Davide Banis		The Multiple Narratives of Post-Truth Politics, Told through Pictures Jack Southern	Pixel Pirates: Theft as strategy in the art of Joan Ross and Soda_Jerk Jaime Tsai
BH 2.01/2.02	Dangerous Portraits in the Early Modern World Jennifer Germann Melissa Percival		Portraits of Enslaved Attendants in a New Nation Jennifer Van Horn	John Singleton Copley and the Perfidiousness of Colonial Portraiture Nika Elder		Portrait Discourses: Danger ahead Sheila folliott	Depressing and Deadly: Portraiture's ability to hurt in long-18th-Century England Kerstin Maria Pahl
Kenneth Clark LT (Courtauld)	Difficult Conversations: Collaborative art practices across political divides Alla Myzelev Shirley Siegal		Art Collaborations in the Post-Socialist Space: Reclaiming political agency collectively Dimitra Gkitsa Local Action to Global 'Agitprop': The digital voice of Chinese occupy movements Rachel Marsden	Affective Art in the Age of Activism Shirley Siegal Looking Out for the Impact: Exhibiting sensitive topics in Turkey Ebru Esra Satici		Conflict Transformation Art in Nicosia, Cyprus: Dialogues across a divided city through social art practices Evanthia Tselika Terrorised Masculinity: Violation in visual culture Lucy Weir	Materialising Sites of Contemplation in Contested Spaces Jagtej Kaur Grewal Collaborative Aesthetics in the Spaces of Conflict Tijen Tunali
BH 2.03	Lesbian Constellations: Feminism's queer art histories Catherine Grant Laura Guy		Mossy Grottoes: Harriet Hosmer's lesbian fountains Melissa L. Gustin	Elitist Artists and Activist Women: Collaboration, co-ordination and cohabitation Katarina Wadstein MacLeod		'To Write Is to Become': Feminist art writing by Jill Johnston and Arlene Raven Oona Lochner	Early video activism and <i>Lesbian Mothers</i> (1972) Liz Kim
Seminar 1 (Courtauld)	Look Out! The Comintern's about! Rereading 20th-century globalisation before 1939 Sarah Wilson Konstantin Akinsha		All the Useful Idiots: The export of revolution and cultural pilgrimage Konstantin Akinsha	John Heartfield's Thälmann Montages or How the Comintern Sabotaged the AIZ Cristina Cuevas-Wolf		'The Montage Principle': The influence of Soviet film aesthetics on Postrevolutionary Mexican photography Megan R Flattley	The Reception of the First Exhibition of German Artists among Public in the USSR and Role of Otto Nagel in Promoting the Show in Saratov Sergey Fofanov
BH Lecture Theatre 2	Looking Out and In: Reflecting, remaking and reimagining historical interiors from contemporary viewpoints Helen McCormack Anne Nellis Richter Jennifer Gray		Visualizing the History of the Interior Introduction by Anne Nellis Richter BBC2's <i>A House Through Time</i> : Reimagining and remaking domestic interiors from 1838–2017 for television Deborah Sugg Ryan	Reimagining the Lansdowne Dining Room Using the Metropolitan Museum's Open Access Collections Floor Koeleman		Social, Material, Action: Reinterpreting and re-imagining historical domestic spaces and objects in contemporary design practice Jennifer Gray	Expanded Interiors: Contemporary site-specific fine-art practice in dialogue with Roman wall paintings Catrin Huber
K0.18	Pop Art and Design Anne Massey Alex Seago		Instant Good Taste: Pop connoisseurs, habitat and the aesthetics of expendability Ben Highmore	Designing the Beatles: The pop album in the era of Pop Art Rodney Nevitt		It's Going to be a Fab, Kandy-kolored Leisure-living, Kustom-built for Comfort Super-styled and Slickline, Bright New World': The Fine Artz Associates, Kustom Design and Fine Artz pedagogy in the 1960s Oliver Peterson Gilbert	The Only Way is Out of the Box: Politics or art for consumption? Buenos Aires, 1967–69 Sofia Gotti
BH 2.05	Seeing and Hearing the 'Beyond': Art, music and mysticism in the Long 19th Century Michelle Foot Corrinne Chong		Between Sounding Canvas and Visual Music – From Sibelius to Kupka Anna-Maria von Bonsdorff	Mystical Affectivities in 19th-Century Visual Art and the Performativity of Grieg's Kulokk Song Georgia Volioti		Dismembering George Frederic Watts's 'Mesmeric Dolls': Music and theosophy in the painter's late works Spyros Petritakis	The Seduction of Myth: Georges Kastner's <i>Les Sirènes</i> (1858) Tobias Plebuch
K0.19	Speaking Out: Siting the voice in contemporary Asian art Pamela Corey Wenny Teo		'Mouth to Mouth': Deconstructing the voice and screening the fantasy of the 'mother tongue' in the work of Theresa Hak Kyung Cha Kimberly Lamm	Between the Voice between the Words between the Work Between us Susan pui san lok		Disfluency and the Concrete Poetry of Chang sae-Tang Chanon Kenji Praepipatmongkol	Shen Yuan's Speechless 'Tongues': Speaking out beyond language barriers Vivian Kuang Sheng
K0.20	Towards an Aesthetics of Geology in the Age of Anthropocene Maud Maffei Riccardo Venturi		Geology as Model			Geology as Landscape	
K0.16	The Weaver's Workshop: Materiality, craft and efficacies in the art of tapestry Katja Schmitz-von Ledebur Isabella Woldt		Against the Architectural Imagination: Sustainability's image problem Esther Choi	Exploring the Implications of a Deep Geological Disposal through the Essay Film <i>Containment</i> (2015) Kyveli Mavrokordopoulou		A Lost Coherence? Depicting the Anthropocene in Danish art today and in the 19th century Gry Hedin	The Vernacular Geology of the Baltics Agata Marzecova
			Anthropology of Weaving			Materiality, Technique, Exchange	
		The Tapestry of the Cosmos in Ancient Greece: An iconohistology Ellen Harlizius-Klück	Computing Weaving on Electronic Looms Isabella Woldt	Encountering Tapestry: Materiality and illusion in Jordaens's <i>Scenes of Country Life</i> Kristen Adams	A Three-Dimensional Art: Strategies and techniques in 16th-century tapestry weaving and usage Birgitt Borkopp-Restle		

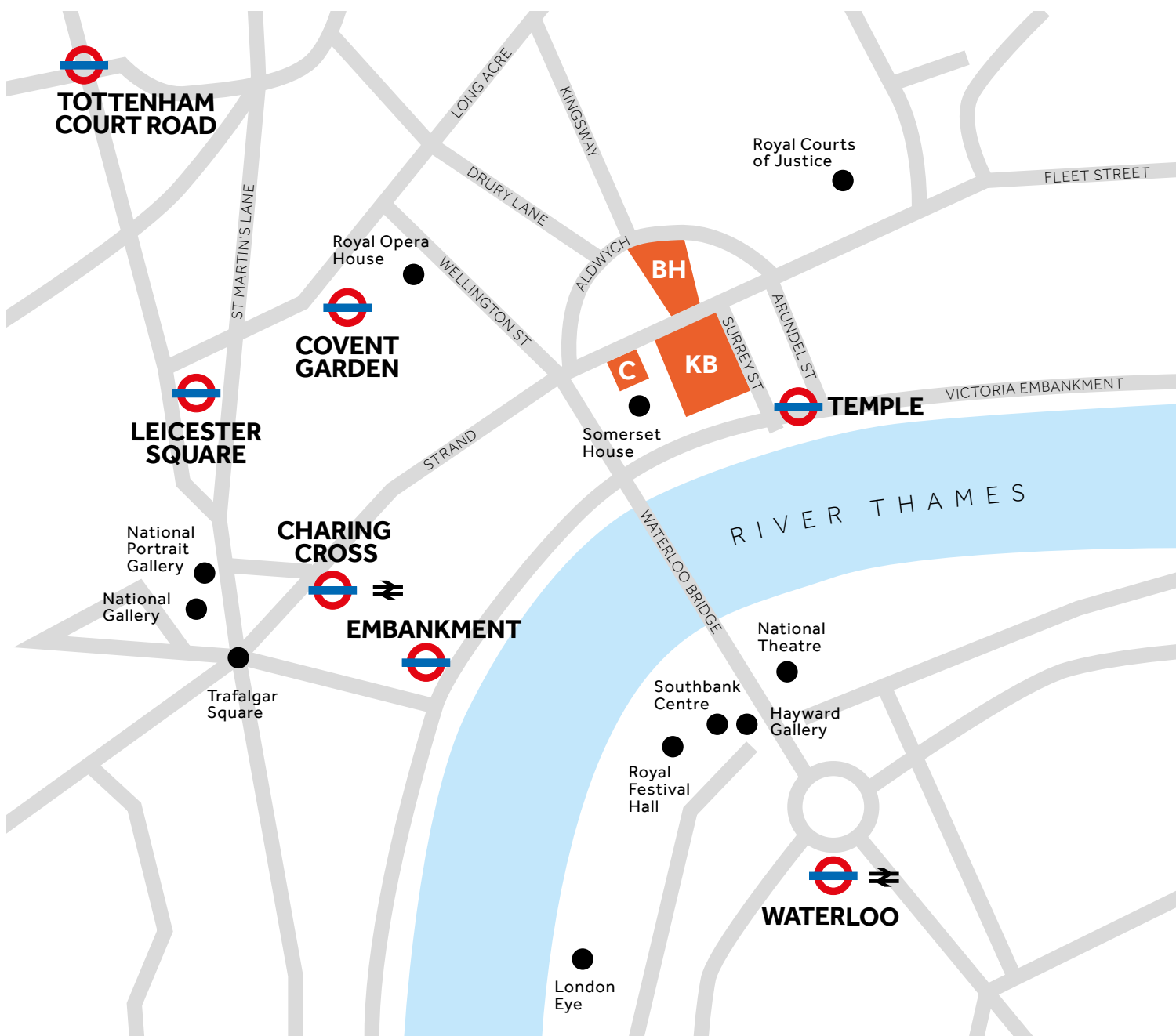
Saturday

12.30	13.30	14.30	14.45	15.20	15.20	15.55	16.00	16.30	16.30	17.05	17.05	17.40	17.40	17.50	18.00
LUNCH	KEYNOTE: GRISELDA POLLOCK – BUSH HOUSE AUDITORIUM, KING'S COLLEGE LONDON	Law and Borderlines				REFRESHMENTS AVAILABLE IN KING'S – BUSH HOUSE ARCADE CAFÉ AND IN THE KING'S BUILDING ENTRANCE HALL	Law and Borderlines				CLOSING REMARKS BY SESSION CONVENORS	CLOSE OF CONFERENCE			
		Legal Agency, Asian Material Culture, and the Freedom of the Seas c.1600 Elsje van Kessel		Rehabilitating Images of Justice in Post-Apartheid South Africa Stacey Vorster			Border Land Art: Social practice as transborder legal action in Postcommodity's <i>Repellent Fence</i> (2015) Johanna Gosse		Roundtable discussion						
		(De)Constructing Walls					Geo-Political Borders								
		Christo and Jeanne Claude's <i>Wall of Oil Barrels – The Iron Curtain</i> : Boundaries, borders, barriers and binaries Gerald Silk Naftali Bezem Inside and Outside the Green Line Chelsea Haines Borderline Crazy: Humour, celebration and radicality in contemporary art Sari Patnaik					Commons from Borders: Teddy Cruz's adaptable environments today and tomorrow George Flaherty Richard Mosse's Thermal Imaging and the Political Economy of the Refugee Crisis Sarah Bassnett Airport Artworks and International Borders: Place, security and mobility Menno Hubregtse								
		Dadaist Strategies in Digital Art and in Alt-Right Vid Simoniti		Paula Rego: Chaos vs order. A Dada attitude against authority in the post -War Period Leonor de Oliveira			DIGONG MY LABS: (Gender) fluid identity of trolls in the Philippines of President Rodrigo Duterte Clara Balaguer		The Production of Counter-Propaganda Montage Mädels The Big DADA DATA: Tactics of resistance in the age of post-truth politics Sarah Hegenbart & Mara-Johanna Kölmel						
		Mutinous Tars and Venerable Officers: Authority, rebellion and dangerous portraits in the Royal Navy in the late 1790s Katherine Gazzard		Effigies and Caricatures of Britain's Radical Reform Movement Georgia Haseldine			Dangerous Domesticity: Portraits of maidservants in the Dutch Republic Samantha Chang		The Power of Grimaces: The influence of Tommaso Campanella's mimicry technique on Baroque portrait caricature and on Franz Xavier Messerschmidt's 'character heads' James Hall						
		Artists as Positive Cultural Influencers to our Modern Cities Marine Tanguy		Roundtable discussion											
		The Gymkhana and the Circus: Forms of erotic community between women Amy Tobin		'These Women Are Beyond Recognition': Del LaGrace Volcano's <i>Xenomorphosis</i> and the Queer Lesbian Feminist Flora Dunster			Aché and the Production of Black Lesbian Visual Culture Alexis Bard Johnson		Reading queer feminist environmentalism in Joachim Trier's <i>Thelma</i> (2017) Gabriella Beckhurst						
		Tractor Travelogues: Louis Lozowick's Lithographs of the Sovietization of Tajikistan Barnaby Haran		Exhibiting Revolutionary Art: The Invisible Arm of the Comintern in Interwar Europe and USSR Maria Mileeva			Red Sport International, Communist Avant-gardes and the Global Aspects of Worker Sport Przemysław Strożek		A British Artist in Stalin's Russia: Cliff Rowe in Moscow 1932–33 Joe Thornberry						
		The Cabinet Inside-Out: Science collections and their relation to the outdoors Camilla Pietrabissa		Anatomy, Natural History and the Fine Arts: Reimagining early scientific interiors Helen McCormack			The Exterior/Interior Dynamic of St Ethelburga's: Five centuries of a London parish church's design history Sarah Rose Shivers		Adornment of Public Buildings in India: Revisiting an initiative by the Ministry of Education and Culture in the 1950s Shatavisha Mustafi						
		'En blanc et immobile': Erik Satie, mysticism and whiteness Caroline Potter		Divine Mysteries and the Total Work of Art: Beyond a musical score in Natalia Goncharova's <i>Ideal Liturgie</i> Barbara Swanson			Feminine Abstraction: <i>Parsifal</i> and music in the painting of Hilma af Klint Jadranka Ryle		Spiritual Monism and the Collapse of Form and Content in Early 20th-Century Expressionism in Painting and Music Susan Bagust						
		Listen In: The vegetal ecologies of Simryn Gill Emilia Terracciano		The Vital Materialism of Voice in <i>Serpents' Tails</i> Brianne Cohen			Roundtable discussion								
		Geology as Landscape		Geology as Medium			Geology as Medium								
		Geology as the History of Art: Contemporary esoteric perspectives Alexey Uldo		Natural Technologies: Les Levine's environmental artworks, 1966–69 Corinna Kirsch			Recovering a Geological Sublime: Cyborg Nest's <i>The North Sense</i> Laini Burton		Speculative Geology: Art faces the Anthropocene Francesco Spampinato						
		Mobility, Exchange, Workshop					Revival, Crafts and Criticism in Modernism								
		<i>Du peint au tissé</i> : Some reflections on cartoonists and weavers for post-Raphael tapestries Cecilia Ruggeri		Entrepreneurial Strategies of the Beauvais Tapestry Contractors in the 18th Century Pascal-François Bertrand and Charissa Bremer- David			Medium Specificity from Tapestry Reform to Greenberg Kay Wells		Re-forming the Past, Crafting the Modern: The tapestries of Le Corbusier Caroline Levitt						

10

VENUE
MAPS

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



- | | | | |
|----|---|---|-----------------------------|
| ★ | Entrances to buildings | 1 | Somerset House |
| KB | King's Building, King's College London | 2 | Church of St Mary le Strand |
| BH | Bush House, King's College London North & South Wings | 3 | The Courtauld Gallery |
| C | The Courtauld Institute of Art | ✂ | Roman Bath |



11

ROOM LOCATIONS

THE COURTAULD INSTITUTE OF ART

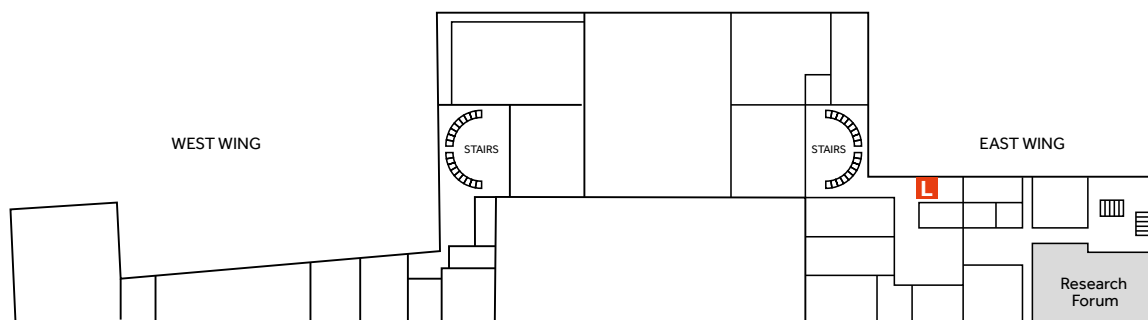
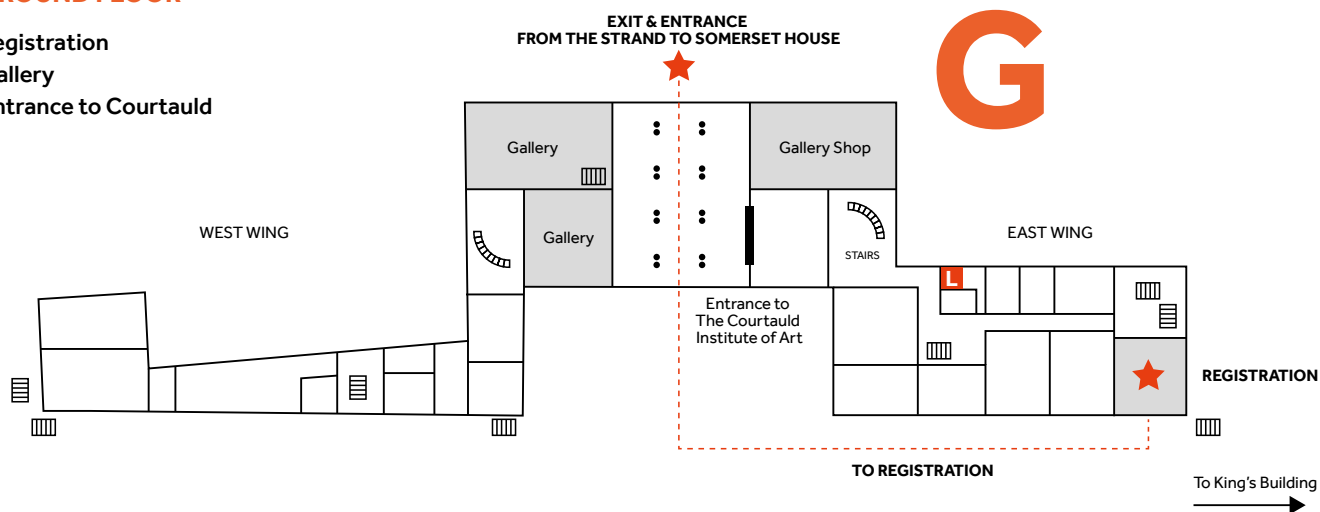
The Courtauld Institute of Art

GROUND FLOOR

Registration

Gallery

Entrance to Courtauld



The Courtauld Institute of Art

MEZZANINE FLOOR

Research Forum

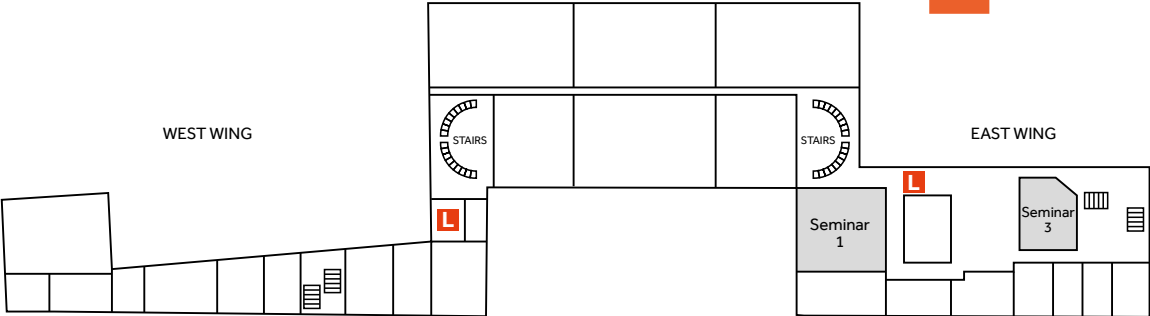
KEY

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

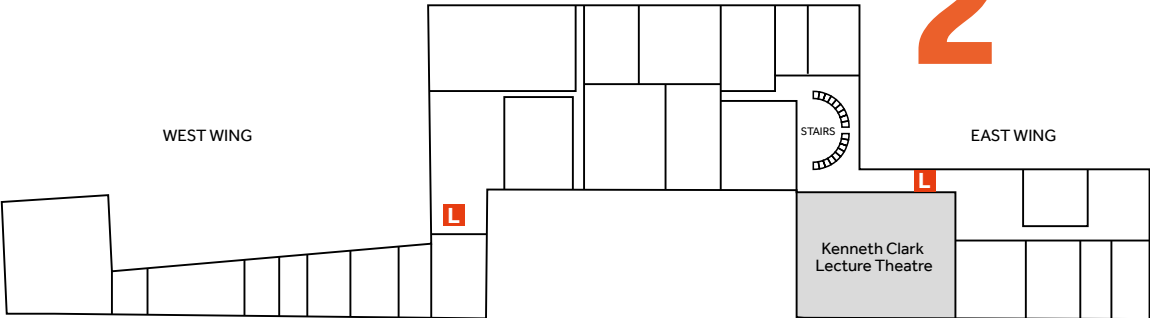
The Courtauld Institute of Art
1ST FLOOR

Seminar 1
Seminar 3

1



2



The Courtauld Institute of Art
2ND FLOOR

Kenneth Clark Lecture Theatre

11

ROOM
LOCATIONSKING'S COLLEGE
LONDON**King's Building**
GROUND FLOOR**Great Hall**

Bookfair & Exhibitors

Entrance Hall

Information Desk

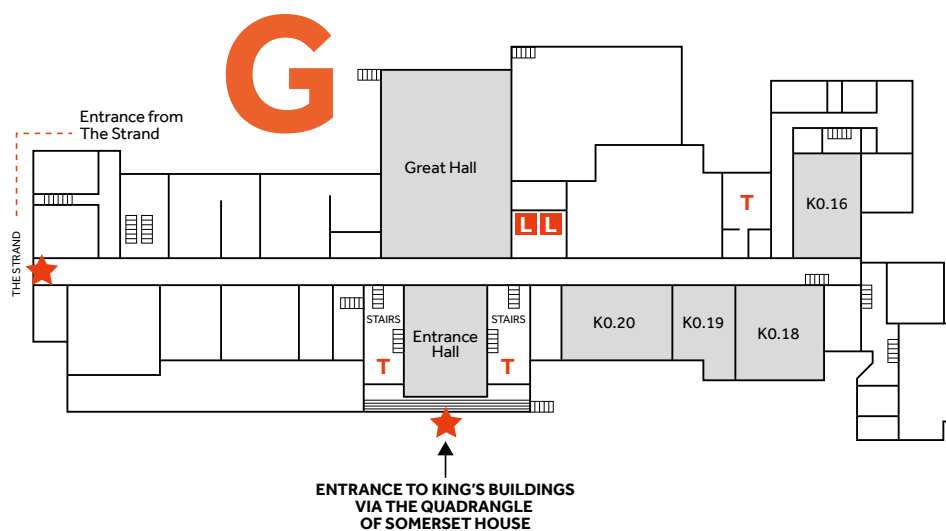
Tea & coffee

K0.16

K0.18

K0.19

K0.20

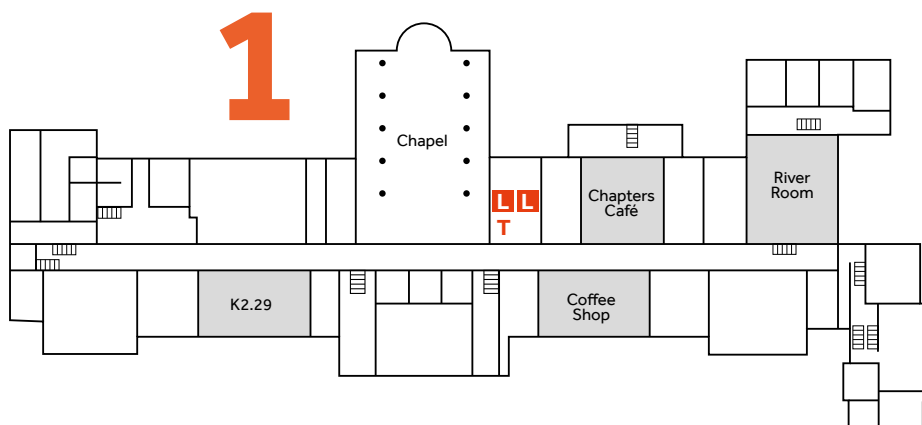
**King's Building**
1ST FLOOR

K2.29 (Council Room)

River Room

Chapters Café (hot food)

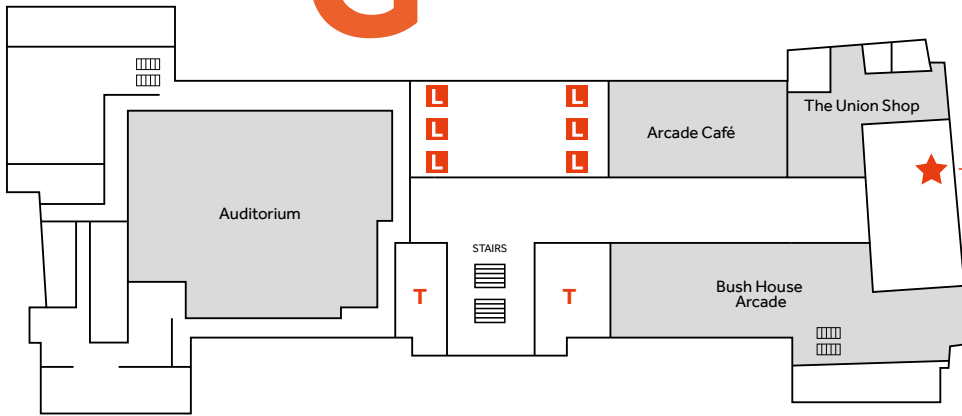
Coffee Shop

**KEY**

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

G

Exit & Entrance to Bush House
from the Strand



Bush House GROUND FLOOR

Auditorium

Keynotes

Arcade Café

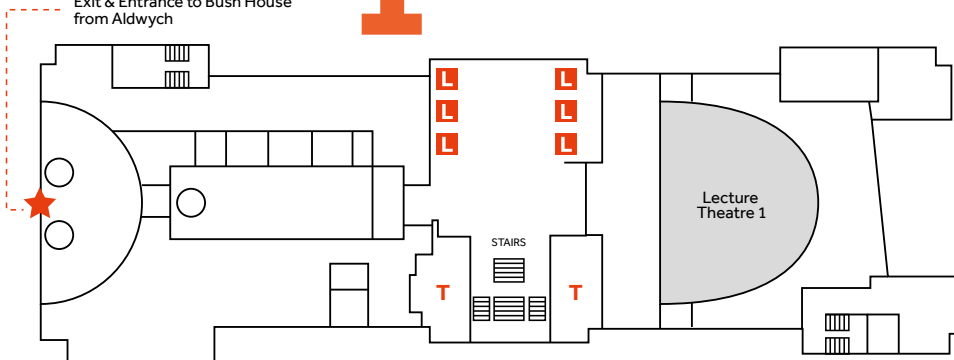
Tea/coffee & refreshments

Bush House Arcade

The Classical Now

1

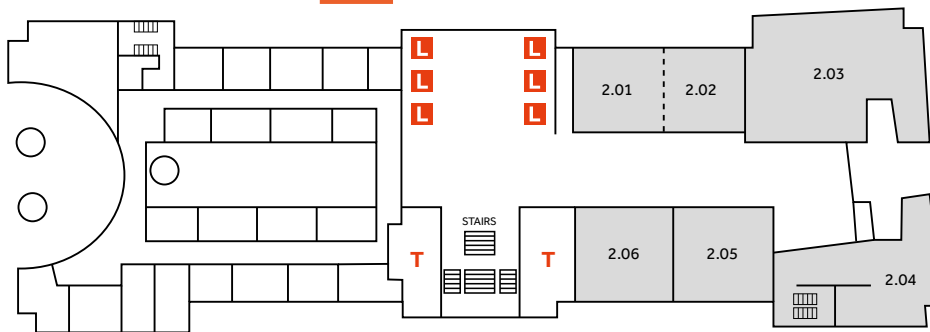
Exit & Entrance to Bush House
from Aldwych



Bush House 1ST FLOOR

Lecture Theatre 1

2



Bush House 2ND FLOOR

2.01

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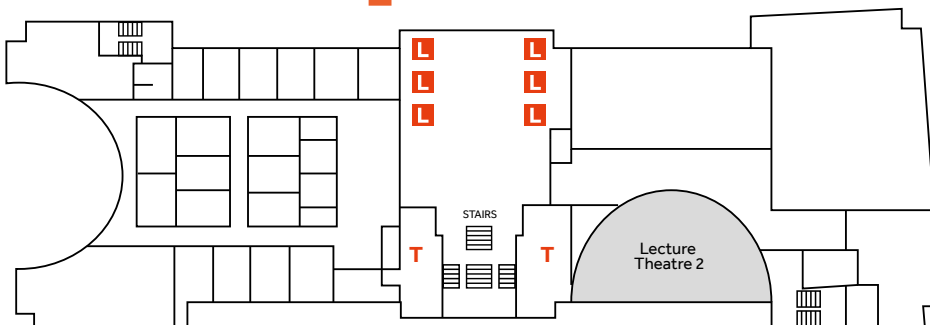
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Bush House 4TH FLOOR

Lecture Theatre 2

2019 ANNUAL CONFERENCE CALL FOR SESSIONS

LOCATION

Brighton

DATE

4–6 April 2019

CONFERENCE CONVENORS

University of Brighton,
University of Sussex,
and local partners

DEADLINE FOR PROPOSALS

1 May 2018

The (expanded) field provides [...] for an organisation of work that is not dictated by the conditions of a particular medium.

Rosalind Krauss, 'Sculpture in the Expanded Field', 1979.

The Association for Art History's 2019 Annual Conference in Brighton invites session proposals that explore how art history and visual culture are manifest in the everyday, as well as scholarly and curatorial life. What is art history and visual culture in an expanded field?

The Association for Art History's Annual Conference will relinquish familiar physical and disciplinary confines in favour of expanding into the city of Brighton. The area is known for its eccentric urban landscape, which includes the two-hundred-year old Royal Pavilion and idiosyncratic shopping precincts,

and whose latest tourist attraction offers views of both the South Downs National Park and a 116-turbine wind farm.

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

Deadline for session proposals:

1 May 2018. Please submit proposals via email.

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



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FOR ART HISTORY

For details go to www.forarthistory.org.uk/latest-news/annual-conference-2019
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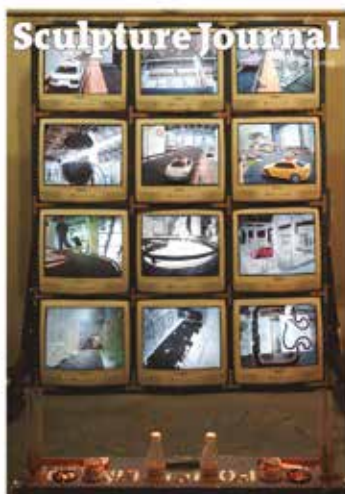
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(Marlene Smith, *Art History*, 1987. Mixed media, 85 x 76 x 45 cm. Sheffield: Museums Sheffield.)



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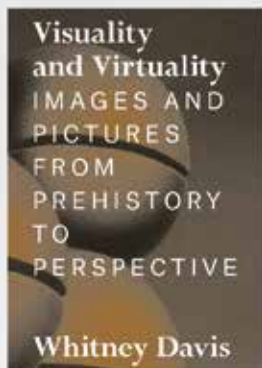


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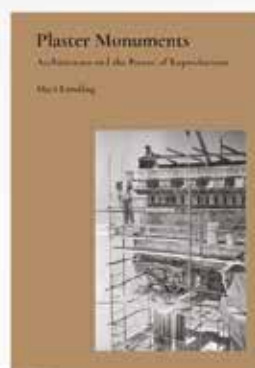


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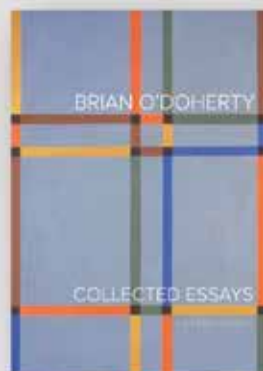
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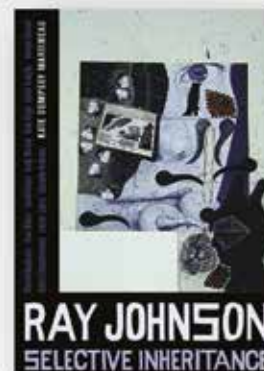
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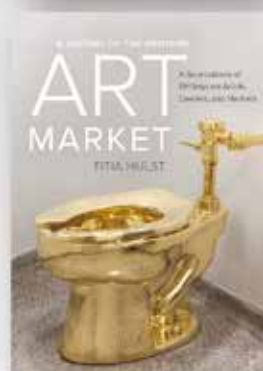
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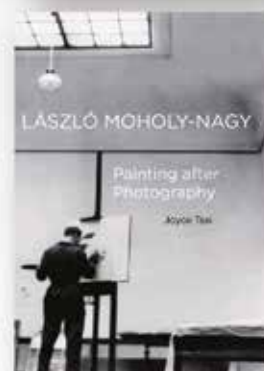
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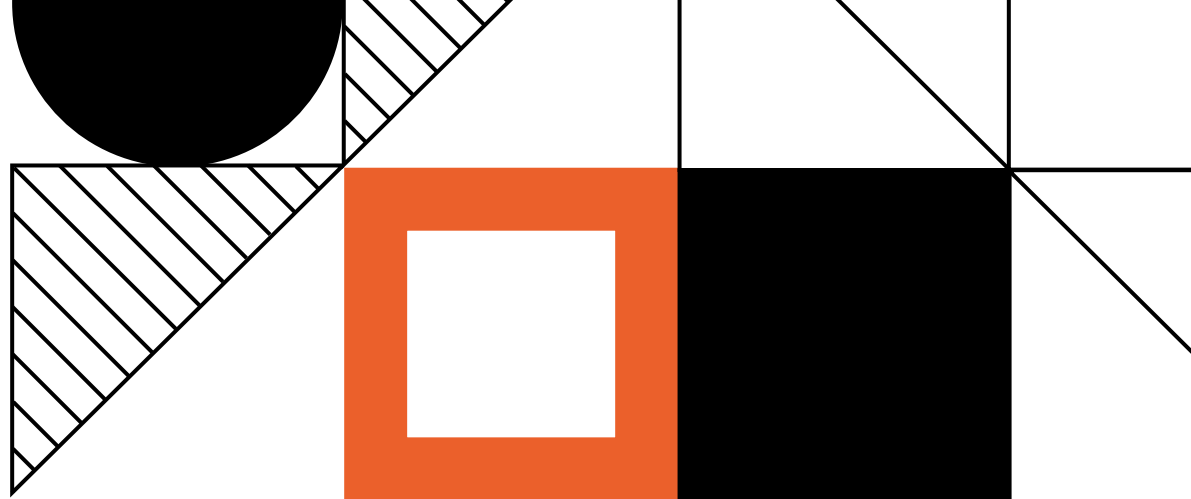
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