

Thursday 15 April 2021

ALL TIMINGS IN BST

SESSION NUMBER	SESSION NAME	FROM 09.00	09.30 - 09.45	10.00 - 10.10	INTRO	PAPER 1	PAPER 2	11.15 - 11.45	PAPER 3	PAPER 4	13.00 - 13.30	PAPER 5	PAPER 6	15.40 - 16.10	PAPER 7	PAPER 8	17.15 - 17.25	17.45 - 18.15	18.30 - 19.30
					10.10 - 10.40	10.45 - 11.15	11.45 - 12.15		12.20 - 12.50	14.30 - 15.00		15.05 - 15.35	16.10 - 16.40		16.45 - 17.15				
1	Challenging Legacies in Post-Colonial and Post-Socialist Notions of Place Karen von Veh and Landi Raubenheimer					Space, Place and Performativity in Marco Cianfanelli's <i>Shadow Boxing</i> Brenda Schmahmann	A Landscape for War – Depictions of the Scottish Gàidhealtachd, trauma and militarism in the era of post-colonialism Alex Boyd	Break	This Place is Sacred: Ntaba kaNdoda Mountain Thando Mama	Occupying Space: Land art and the Red Power movement, c. 1965–78 Scout Hutchinson	Break & Fringe Events	From Louverture to Lenin: Haiti, Russia and the dilemma of post-coloniality Yulia Tikhonova	Queering the Soil: Reclaiming landscape, place and identity in queer artistic practices in Cyprus Elena Parpa	Break	Closing and Reopening of Memory and Identity in O Brasil, from Jaime Lauriano Fernanda Bernardes Albertoni	The 'In-between Space' in the Europa and the Bull Myth through its Visual Representation: Constructing cultural narratives within and throughout Europe Themis Veleni			
					Visualising Kingship in Early Solomonic Ethiopia Jacopo Gnisci	Southern Africa and Indian Ocean Interactions: What we know, what we think we know and what we don't know Shadreck Chirikure	Photographic Entanglements: Doric column imperial studio backdrop in Cameroon Valentine Nyamndon		Defiant Devices: Querying African aesthetics, hybrid identities and photographic expression across Africa Clare Patrick and Stephani Müller	On the Mimetic Qualities of Bowls, Coins and Mosques on the Medieval Swahili Coast Jeffrey Fleisher		Interwoven Entanglements: How Dyula weavers are finding creative roots in the past, aesthetic adaptations in the present, for design responses in the future Emma Wingfield	Dynamics from the West: Elements of Western street carnival in the celebration of Oranyan Festival Emmanuel Bola Akinpelu		Aesthetic Influences of Cultural Nationalism and Decolonisation in Nigerian Contemporary Art Jonathan Adeyemi				
					Nurturing Relationships across Art, Health and Medicine Catherine Baker	Other People's Practices: Who are the Other People? Sheelagh Broderick	Waiting Room: A case study on women healers and patients on the periphery of medicine Waiting Room Project Flóra Gadó, Eszter Lázár, Edina Nagy and Eszter Óze		<i>Gender Scars</i> : Wounds, trauma and recovery through women artists in China and beyond Rachel Marsden and Linda Jean Pittwood	Queering Biotechnologies: Redefining gender representation through contemporary medical practices in 21st-century moving-image art Elisabetta Garletti		Histories of Black Women and the Medical Archive: Performing trauma and healing in the era of Black Lives Matter Evi Papadopoulou	Bodies Speaking: Embodiment, illness and the poetic materiality of puppetry/object practice Marina Tsaplina		<i>Curare</i> : On taking care – medicine, history, botany and art in Uriel Orlow's work Vanessa Badagliacca				
2	Connectivity, Transcultural Entanglements, and the Power of Aesthetic Choices in Africa Vera-Simone Schulz and Abidemi Babatunde Babalola					Critical Digital Art History 1: Institutions and Platforms The Age of Datum in Art History or Data as a Methodological Paradigm Valeria Federici	Critical Digital Art History 1: Institutions and Platforms Global Digital Museum Narratives: Representation, authorship and audiences Maribel Hidalgo-Urbaneja	Break	Critical Digital Art History 1: Institutions and Platforms The Concealed Door: Digital interfaces and art audiences Valentina Vavassori	Critical Digital Art History 1: Institutions and Platforms Expanding the Vitrine: Co-Curation in digital space (artists, young people and researchers) Leah Lovett, Valerio Signorelli and Duncan Hay	Break & Fringe Events	Critical Digital Art History 2: Data and Critical Theory Towards a Critical Technical Practice in Digital Art History Leonardo Impett and Fabian Offert	Critical Digital Art History 2: Data and Critical Theory Agents of Mediation: What is at stake at the interface? Kitty Barneveld	Break	Critical Digital Art History 2: Data and Critical Theory Relational Materialism and Technoecological Sense – A philosophical approach to digitisation Sebastian Rozenberg	Critical Digital Art History 2: Data and Critical Theory Indexicality in the Digital Repository of the Online Picasso Project (OPP) Enrique Mallen			
					'A Curious Collection of Pictures': A 1697 Edinburgh auction Antonia Laurence-Allen	From Ordinary to Extraordinary: Domestic space and the display of art Hila Manor	The Ephemeral Façade of Cardinal de Solis' Palace: Politics and aesthetics in 18th century Rome Ginevra Odone		Displaying Art in a Sacred Space: The artworks for the <i>Triunfo</i> of St Ferdinand in Seville Cathedral (1671) Carmen González-Román and Hilary Macartney	The Discourse of the Salon Isabelle Pichet		'A Treasure of Riches and Curiosities': Politics of display at the Garde-Meuble de la Couronne, 1680–1789 Barbara Lasic	Royal Spectacles: Exhibition practices and the <i>Académie</i> in 18th century France Mandy Paige-Lovingood		The Imagery of the Exhibition Space in the Early Modern Period: Reasons for a research Pamela Bianchi				
					Marcia Tucker's Domestic Politics: Art and Craft in the 1990s Elyse Speaks	Displaying technical gestures in craft-related exhibitions Inés Moreno	Exhibiting Greek Embroidery in Britain during the Second World War Lenia Kouneni		Crafting Italy: Intersections of art, craft and design in the exhibition <i>Italy at Work: Her Renaissance in Design Today</i> Kate Devine	Beyond Craft: Exhibiting Textile practices in the art museum Ann Coxon		Craft as Contemporary: The Museo del Barro in Asunción Sofia Gotti	'Shifting Ground': The Glasgow Society of Lady Artists and altering Glasgow's exhibition culture Karen Mailley-Watt		Exhibitions of British Craft between the Wars Imogen Hart				
3	Contemporary Art, Health and Medicine Imogen Wiltshire and Fiona Johnstone					A Life in Art: Revealing the impact and methods of Lucy Wertheim, patron, collector and art dealer Karen Taylor	Modern Gallerists: Women and the retail of craft in interwar London Helen Ritchie	Screening	Re-Evaluating the Duchess of Cork Street: Lillian Browne Helena Cuss	The Hanover Gallery and Queer Representation in Post-War London Cherith Summers	Screenings	Lea Bondi: Jaray in the Mirror of Mary Swanzy Cai Lyons	Ruth Borchard as Collector and Commissioner of Modern British Self-Portraits Philipp Vann	Coffee break led by Deniz Soezen	A Polyphony of Encounters Barbara Preisig	Position Paper and Roundtable Discussion with Dorothy Price			
					The Abbey as an Artist Colony Rex Butler and A.D.S. Donaldson	Peripheral Visiting: Gathering through the image Astrid Nicole Korporaal in conversation with Elizabeth Povinelli and The Karrabing Film Collective	The Early Black Printmakers in South Africa Pfunzo Sidogi		Techno-Utopias as Method: Nat Muller in conversation with Heba Y. Amin Nat Muller and Heba Y. Amin	Rampaging the Global in Art History: Decoloniality and the work of Kent Monkman Renate Dohmen		Unsettling the archive: Women and the Danford Collection Stacey Kennedy	Embodying <i>Gu</i> : The reproduction of antiquities in High Qing China Kexin Ma		Stereoscopic Sites: Theories of embodiment and axonometric design, c. 1850 J. English Cook				
					'A Ballet is a Painting': Researching ballet masters' drawings by means of line and gesture Pauline Chevallier	'Animated Affects': An essay on applying 17th-century gesticulation to dance reconstruction Anastasia Zolotukhina	Rodin and Pain Natasha Ruiz-Gómez		Ambidextrous Stoss Ruth Ezra	Warhol in Safariland John R. Blakinger		'A Vitalisation in Space': African American artists reinvent African sculpture at mid-century Abbe Schriber	The Rainbow's Gravity: Chromatic materiality in British painting and cinema Kirsty Sinclair Dootson		'Food for Thought': Spatial and cultural memory in the work of Saudi artist Maha Malluh Khulod M. Al-Bugami	Intimacy and Public Space: Lydia Ourahmane's 'The You in Us' Natasha Adamou			
4	Critical Digital Art History: Interface and data politics in exhibitions, museums and collections Anna Dahlgren and Amanda Wasielewski					British New Wave Cinema as Intermedial Phenomenon: Investigating visual style in <i>A Taste of Honey</i> (1961) through contextualised ekphrasis Melanie Williams	Inter(In)Animations between Film and Early Performance Art in Britain: Ian Breakwell and Mike Leggett's <i>UNWORD</i> (1969–70) Heike Roms	Break	A Studio Picture Pictures a Studio: On Alexander Korda, Rembrandt and Robert Vas John Wyver	'The Art of the Screen': George Pearson, Edward Carrick and the role of the artist in British cinema Inga Fraser	Break & Fringe Events	Phantoms: Lynda Benglis, Robert Smithson and the hyperventilation syndrome circa 1970 Kenneth White	Dressing Images: Sculpture and sumptuary law in 18th-century New Spain Samuel Luterbacher	Break	The Rainbow's Gravity: Chromatic materiality in British painting and cinema Kirsty Sinclair Dootson	Roundtable Discussion			
					Transatlantic Nelsons: Material simulations and imperialist ironies in Vieux-Montréal Dominic Hardy	Suspended Partnership: The sculpting of Rhodesian race relations Vajdon Sohaili	<i>Deborah, Jerusalem and The City in Her Desolation</i> Leah Modigliani		Sculpture and Holocaust Memory in 1990s America Chloe Julius	'All Glory is in the King's Daughter': Depictions of the Virgin as Empress in the late Byzantine world Andrei Dumitrescu		Sainte Foy and the Medieval Imaginary of Female Sacred Power Bissera V. Pentcheva	Female Authority, Ecclesiology, and Micro-Architecture in Scandinavian Medieval Art Kristin B. Aavitsland						
					Photios and the Image of the Mother of God in Hagia Sophia, Constantinople Mary B. Cunningham	The Theotokos and the Widow of Zarepta: Women's authority as widows and prophets Barbara Crostini	Elevation of Mary's Authority in Late Antiquity: Her depiction on the jewelled throne and the footstool Ernesto Mainoldi and Natalia Teteriatnikov		The Coronation of the Virgin as the Queen of City-States Kayoko Ichikawa	Icons of Authority: New light on the competition between images and relics in Trecento Rome Claudia Bolgia		'All Glory is in the King's Daughter': Depictions of the Virgin as Empress in the late Byzantine world Andrei Dumitrescu	Female Authority, Ecclesiology, and Micro-Architecture in Scandinavian Medieval Art Kristin B. Aavitsland						
5	Displaying Art in the Early Modern Period (1450–1750): Exhibiting practices and exhibition spaces Pamela Bianchi					Narcissus' Pool and the Reflection of Deceptive Art in Pompeii Abigail Walker	Sight, Presence and Feeling: <i>Trompe l'oeil</i> and the evocation of empathy in late Medieval and early modern art Susan Barahal and Elizabeth Pugliano	Break	Beyond <i>Trompe l'Oeil</i> : John Singleton Copley's vital portraits in enlightened Boston Caroline Culp	Re-Mediation and Feminine Space in High Qing China Chih-En Chen	Break & Fringe Events	Artificiality in the 18th-Century British Country House Dinner Alyssa Myers	Relics and Replicas: John F. Peto's <i>Reminiscences of 1865</i> Hélène Valance	Break	Wassily Kandinsky and the Gestalt Laws of Visual Perception Anne Grasselli	A Contemporary <i>Take on Trompe l'Oeil</i> : Michelangelo Pistoletto's <i>Mirror Paintings</i> Roberta Minnucci			
					Opening Comments by Session Convenors														
					Closing comments by Session Convenors														
Virtual Bookfair																			
Welcome from the Association for Art History																			
Opening Comments by Session Convenors																			
Closing comments by Session Convenors																			
Fringe Events																			
Keynote lecture with Eliza Garrison (Middlebury College in Middlebury, Vermont) on 'Body and Space in the Uta Codex'																			