

Friday 16 April 2021: morning

ALL TIMINGS IN BST

SESSION NUMBER	SESSION NAME	FROM 09.00	09.30 - 09.45	INTRO	PAPER 1	PAPER 2	PAPER 3		PAPER 4	12.55 - 13.05	13.05 - 14.30
				10.00 - 10.10	10.10 - 10.40	10.45 - 11.15	11.15 - 11.45	11.50 - 12.20	12.25 - 12.55		
1	Challenging Orientalism: New questions of perception and reception Emily Christensen and Erica Payet	Virtual Bookfair Open	Welcome from the Association for Art History	Opening Comments by Session Convenors	Developing Orientalism: 'Potential history' and the exhibition of Victorian glass-plate negatives Sean Robert Willcock	The Orient Within: Spanish and Moroccan perspectives Claudia Hopkins	Passage to the Orient (1993): Reassessing the role of the 'Orient' as 'avant-garde' during the rise of globalisation Clarissa Ricci	Orientalist Collections in the Middle East: Taste as knowledge and shifting narratives Nadia Radwan		Closing comments by Session Convenors	Break & Fringe Programme
2	Exiled and Female: Visualising identity in the work of women artists Carmen Gaitán Salinas and Mari Paz Balbrea				Hilde doesn't exist: Exiled and female at the Bauhaus and beyond Sara Torres Vega	Strolling along the Green Line: Exploring narratives of exile, identity and belonging within a divided capital Maria Photiou	Home and History: The embodiment of memory and exile longing in the work of Maria Magdalena Campos-Pons Gwen A. Unger	Fiona Tan's <i>Providence</i> (2008): Inhabiting the world as a 'professional foreigner' Vivian K. Sheng			
5	Provincialising Impressionism Samuel Raybone				Pluralities of Experience: Impressionisms as constellations of mobility Emily C. Burns and Alice M. Rudy Price	Provincialising Impressionism in the 19th Century Allison Deutsch	Whistler, the Chinch Islands War and the International Battle for Guano Alexis Clark	An Arctic Impressionism: Anna Boberg and the Lofoten landscape Isabelle Gapp			
6	'Queer' 'British' 'Art'? - Theory and practice since 1970 Theo Gordon				Ecstatic Antibodies: Resisting the AIDS mythology Theo Gordon	Sunil Gupta's Queer Family Photography Greg Salter	'Defined by Her Absence': Yve Lomax and the queer dissolution of seeing Kimberly Lamm	Discussion			
7	Re-Writing the Canon: New directions in art writing Sophie Hatchwell and Sam Rose				Where Angels Fear to Tread: Mazhar Şevket İpşiroğlu's canonisation of Şiyah Kalem Ambra D'Antone	A Fiction of Our Time? Writing China's photobooks Rachel Marsden	Retaining the Object in the Absence of Vision: Translation and re-presentation in the writing of Robert Smithson and Kenneth Goldsmith Benjamin Jenner	Allegorical Narcissists and Analogical Mystics: Geeta Kapur writing women's work, 1968-93 Meghaa Ballakrishnen			
8	Surrealism and Scotland Patricia Allmer, Gráinne Rice and Susannah Thompson				Surrealism and its Heritage - Edinburgh College of Art and the University of Edinburgh: A case study Patricia Allmer	Three Scottish Surrealists: Sulter, Douthwaite, Flannigan Susannah Thompson	Steven Campbell: Surrealist affinities Gráinne Rice	The Spookier School: (Anti-) Surrealism in Glasgow (a contemporary artist's perspective) Laurence Figgis			
9	The Laws that Bind Us Ashley Gallant and Estelle Derclaye				Case and Effect: Vasari's alternative facts of Dürer's lawsuit in Venice Grischka Petri	Photographers Build Their Cameras: Berenice Abbott, Ansel Adams and the US patent record Maria del Carmen Barrios-Giordano	[To view this image, refer to the print version of this title.] Art history in the UK and the barriers of communication Oğulcan Ekiz	Museum Acquisitions Committees and Their Role in Shaping Cultural and Financial Legacies Lorraine Lezama Lazard			
11	Visual Art and the Middlebrow Michael Clegg and Rebecca Savage				Contempt for the Cherub: The people's angel Harriette Peel	After the End of Iconography: 'Bildungsbürgertum' and visual culture Hans C. Hönes	Interwar Art Magazines as Middlebrow Spaces Emma West	Middle-Browing High Art: Blockbuster exhibitions and expanding audience Anna Lawrenson and Chiara O'Reilly			

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3	Jewish Visual Culture in Modern Europe (c.1840-1940) Tom Stammers	Virtual Bookfair Open	Welcome from the Association for Art History	Opening Comments by Session Convenors	The Man in the Suit: Looking Jewish in Fin-de-Siècle Vienna Jonathan Kaplan	The Jewish Look: Unpicking the contribution of Jewish fashion designers to London's interwar ascendancy as a creative fashion city Bethan Bide	Samuel Hirszenberg's Entangled Worlds: A Polish-Jewish artist in fin-de-siècle Łódź Mirjam Rajner	An Invisible Avant-Garde: Jewish collectors and patrons in Bucharest, 1915-1930 Alexandra Chiriac		Closing comments by Session Convenors	Break & Fringe Programme
4	Pre-Modern Women as Artists, Patrons and Collectors Jamie Edwards, Elizabeth L'Estrange and Edward Wouk <i>All day session</i>				'Master' was a Woman: The case of illuminators in Bruges (c. 1455-c. 1540) Patricia Simons	Women and the World of Early Modern Playing Cards Kirsten Burke	Botanical Women as Artists, Patrons and Naturalists (1620-1760): An ecofeminist and post-colonial perspective Kimberly Glassman	Female Authorship and the Reception of Islamic Art in Venetian Needlework of the 16th Century Robert Brennan			
10	Video Art and Africa Katarzyna Fałęcka and Gabriella Nugent <i>All day session</i>				The Revolution will be Live: Video and mediated citizenship in neo-colonial Africa Nomusa Makhubu	Travelling Sprits: Music videos and the globalisation of the Vodun archive Niklas Wolf	The Use of Digital Technologies in Video Art: Somewhere between fiction and play Soukaina Aboulaoula	Sites of Retrospective Reading: Video art and distant pasts Katarzyna Fałęcka			

Friday 16 April 2021: afternoon

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SESSION NUMBER	SESSION NAME	14.30 - 14.40	INTRO	PAPER 1	PAPER 2	PAPER 3		PAPER 4	17.25 - 17.35	17.45 - 18.15	18.30 - 19.30
			14.40 - 15.10	15.15 - 15.45	15.50 - 16.20	16.20 - 16.50	16.55 - 17.25				
12	A Moving Experience: Exhibition infrastructures and the portability of art Nushelle de Silva	Opening Comments by Session Convenors	Break	The Lady and the Unicorn at Sea: Loaning tapestry masterpieces in the post-war era (1946-48) Iñigo Salto Santamaría	Local Displacements and the Disruption of Social Borders: <i>Le Musée Précaire Albinet</i> by Thomas Hirschhorn Beatriz Martínez Sosa	Eternity on the Move Fernando Domínguez Rubio		An Ecosystemic Approach to Art and Sustainability Seulkee Kang	Closing comments by Session Convenors	Fringe events	Keynote lecture with David J. Giesy (School of the Art Institute of Chicago) on 'How to Teach Manet's Olympia After Transgender Studies'
15	Small and Stereotype in 18th- and 19th-Century Visual Culture Ersy Contogouris and Érika Wicky			Living Made Easy: The fashionable 1830s flâneur's accessory to avoiding city stench and miasma Kris Belden-Adams	Fragrant Femininity and Women Artists: Disrupting the scented stereotype Christina Bradstreet	Gender and Sensitivity to Smells at the Salon Érika Wicky	Perfumed Promises: Deletréz's Amariyllis du Japon advertisements (1891-94) Hyoungee Kong				
16	Surrealism in 1960s and 1970s Latin America Paulina Caro Troncoso			Surrealist Utopias and the Cuban Revolution Anne Foucault	Paris Goes to Cuba: Surrealism, Third World solidarity and Black Power Claire Howard	Towards a Definition of a Revolutionary Subject: Roberto Matta's 'La Guerrilla Interior' Paulina Caro Troncoso	Surrealism, Occult Rituals and Women Artist Networks in 1960-79 Latin America: Leonora Carrington's visual and literary path to Mexico's women's liberation movement Pauline Holzman				
17	The Big Data Archive: Ed Ruscha's Streets of Los Angeles Nathaniel Deines and Zanna Gilbert			Zombie Realism: Ed Ruscha, history and contingency Andrew Witt	Picture <i>Par Pro Toto</i> : Periphery as motif and concept in the work of Ed Ruscha and Robert Smithson Ursula Klammer and Timm Kroner	Unseen Freeways: Glimpsing the city's unconscious in Ruscha's archive Jon Leaver	Tracking Shots and Deadpan Photography, or Presence and Absence in Ruscha's Sunset Boulevard, 1966 Mark Shiel				
18	The Plantation Complex Emilia Terracciano and Anna Arabindan-Kesson			Donald Locke: Plantation Studies Giulia Smith	Simryn Gill's Becoming Palm (2018) Emilia Terracciano	Volumetric Space and Donald Locke: Artistic attempts to understand a context Tiffany C Boyle	Visuality and the Plantationocene: The panoramas of Regina Agu Allison K. Young				
19	The Space Between Non-Arts and Fine Arts: Confronting gender and the decorative arts, 1500-1800 Samantha Chang and Laurny Smith Moderator: Tara Hamling			"Pictures of Men, Birds, Beasts and Flowers": Susanna Perwich and the mysteries of LACMA's 17th-century needlework cabinet Isabella Rosner	Renaissance Birth Trays and the Power of Women: Celebratory gifts or moral reminders? Serenella Sessini	Behind the Painted Gems: Three Medici women's jewellery inventories Claire Litt	Materialising Trade, Conquest and Dynasty in the Cabinets of Amalia van Solms-Braunfels (1602-75), Princess of Orange Lauryn Smith				
20	What's Love Got to Do with It? Queer-feminist desires in researching and writing art histories James Bell and Aleksandra Gajowy			Close Encounters: Experiences of self in the Leonor Fini archives Andrea Kolnitz	Affect and the Abject: Trash(ly) desires in queer artistic practice Daniel Fountain	Re-articulating Embodied Subjectivity/Maria Lassnig and Carol Rama Ileana Arnautou	Discussion				

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3	Jewish Visual Culture in Modern Europe (c.1840-1940) Tom Stammers	"Russian/Exotic/Jewish": Dora Gordine (1895?-1991), sculpture and identity in the UK 1928-1940 Jonathan Black								Closing comments by Session Convenors	Fringe events	Keynote lecture with David J. Giesy (School of the Art Institute of Chicago) on 'How to Teach Manet's Olympia After Transgender Studies'
4	Pre-Modern Women as Artists, Patrons and Collectors Jamie Edwards, Elizabeth L'Estrange and Edward Wouk <i>All day session</i>	Transgressing Reflected Selves: Women's self-portraits of pre-modern China Mariana Zegianini		Women and the Architectural Culture in Mamluk Cairo Amina Karam		Where Are Women Artists in Colonial Mexico? Decolonial alternatives to the understanding of art making Elsaris Núñez-Méndez		Mapping Global Trajectories of Women Makers: Processes and findings Tanja L. Jones, Doris Sung and Tracy Chapman Hamilton				
10	Video Art and Africa Katarzyna Fałęcka and Gabriella Nugent <i>All day session</i>	Repetitive Rituals: Wangechi Mutu and Kitso Lynn Lellott Gabriella Nugent		FUTURE-WORLD-EXV: Re-imagining gazes of feminine models in contemporary visual culture through video art Wiifred Ukpong		At the Edges of Empire Ian Bourland		Cryptographic Video: CUSS Group's Video Party 4 (2014) Delinda Collier				

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13	From Canvas to Stage: The visual artist as opera scenographer Hannah Chan-Hartley and Corrinne Chong	Opening Comments by Session Convenors	The Rise and Fall of <i>Regiethater</i> , or 'Opera Through Other Eyes' Diane V. Silverthorne	Uncomfortable Allegiances: Maurice Denis and Vincent d'Indy's <i>La Légende de Saint Christophe</i> Rachel Coombes	Staging Neo-Classicism between Interwar Paris and Berlin: Giorgio di Chirico's designs for Ernst Krenek's <i>Leben des Orest</i> John Gabriel		<i>Shanawdith</i> : 'confronting different eyes in different ways' (bell hooks) Natalie Rewa	Collaborative Collision: David Hockney, John Dexter and Erik Satie's <i>Parade</i> R. Scott Blackshire		Closing comments by Session Convenors	Keynote
14	Graphically Graphic Art: The making of modern print erotica, 1850-1950 Abbey Rees-Hales and Camilla Smith		'Under the Empire of Feelings': The Belgian porn ban, 1891 Leon Janssens	Dirty Picture: Erotic prints of Bengal in the late 19th and early 20th century Arundhati Dasgupta	Pornographic Traversals: Erotic novelettes, 'obscene' images and grassroots archiving in Mexico Zeb Tortorici		'Touchy Subjects: (Photo)graphic representations of interwar British nudism Tania Cleaves	The Lure of the West: Consumer culture, modernity and the making of print erotica in post-Second World War Austria Paul M. Horntrich			