



# 2019 ANNUAL CONFERENCE PROGRAMME & TIMETABLE

4 – 6 April 2019

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**University of Brighton**

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University of Brighton

Association for Art History  
45th Annual Conference

University of Brighton  
4 – 6 April 2019

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guidebook

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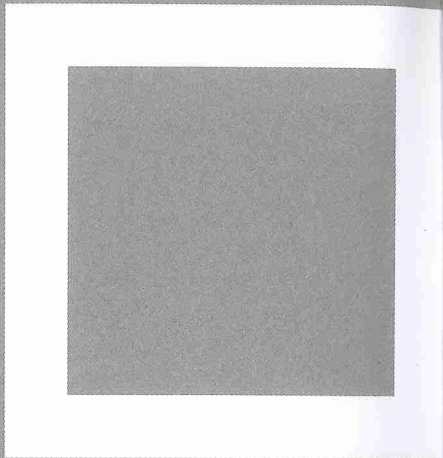
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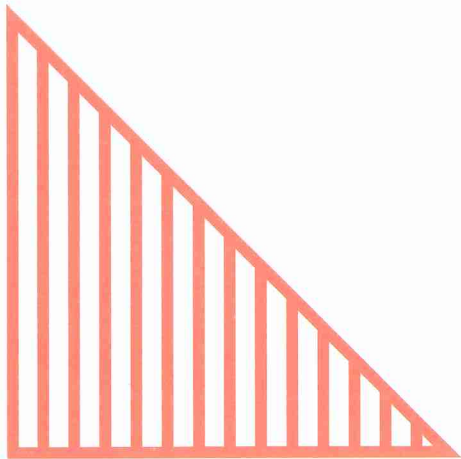
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# 01 WELCOME

On behalf of the Association for Art History, I would like to welcome you to our 45th Annual Conference. We are delighted to present this international event with University of Brighton, and with partners from the University of Sussex and local museums.

The Association's Annual Conference is an opportunity to engage with new research, hear leading keynotes, broaden networks and exchange ideas. The 2019 Annual Conference takes a provocative prompt from Rosalind Krauss' seminal text 'Sculpture in the Expanded Field' (1979) and looks to explore how art history and visual culture are manifest in the everyday, as well as in scholarly and curatorial life. Forty years on, we are invited to reflect on the question: 'what is art history and visual culture in an expanded field?'

The last time the Association held its Annual Conference in Brighton was in 1986. At that event, Marcia Pointon organised one of the ten sessions; she'll be returning to deliver the closing keynote at this year's conference. Along side Marcia we are pleased to welcome Claire Bishop, Professor in the art history department at CUNY Graduate Center, New York, and Michael Rakowitz, artist and Professor of Art, Theory and Practice at Northwestern University.

We have 40 wide-ranging sessions comprising 217 papers and presentations. We are pleased to welcome art historians, curators, artists and researchers from all over the world presenting on a variety of topics ranging from public sculptures, landscapes and queer art histories to art education, cartography and science fiction. In addition, we have included workshops and roundtable discussions concerning the professional practice of art history in schools, museums and other cultural institutions, culminating on a manifesto for art history in education.

I am very grateful to our colleagues at the University of Brighton who have so generously given their time to convene this conference. The considerable effort they have put in to this major event is a testament to their dedication to the field and to all of those in attendance. Thanks for their expert guidance and organisation in putting together an offering which we hope delegates will find stimulating and enjoyable.

Gregory Perry  
CEO, Association for Art History

Welcome to the University of Brighton and the Association for Art History's 2019 Annual Conference.

The convenors of this year's Annual Conference offer our warmest welcome to conference delegates. We hope that your visit to the conference and to Brighton will stimulate you, as it does us, to engage in art history as a practice that is at home not only in university classrooms but also in our local museums and galleries, in interdisciplinary partnerships with artists and community development practitioners, and in the fabric of the city itself.

Research and study in art history at the University of Brighton has evolved over many decades through alliance with a wide range of activities across and beyond the University. The University of Brighton began life as the Brighton School of Art in 1857, and students undertaking art and design practice in the University's School of Art today benefit from studying with art and design historians based in the School of Humanities. A single honours degree in History of Design was first taught at Brighton in the 1970s, and in 2019 our History of Art and Design programme offers undergraduate and postgraduate degrees and is home to a lively postgraduate research community. Our teaching and research partnerships activate relationships with museums, galleries and studios around and beyond Sussex, in subjects that range from historic dress to contemporary photography, from coastal Worthing to the salt plains of Chile.

The importance of art and design in the daily lives of our students, our communities, and our relationships with people around the globe should today be coming into sharp focus, but instead formal education for secondary students in art and design subjects in the UK is diminishing. That is why the School of Humanities at the University of Brighton has been so very pleased to partner with the Association for Art History, not only in hosting this conference, but also (together with colleagues at the Universities of Sussex and Leeds) in developing new programmes for supporting education in art history beyond the university. We are thrilled that the conference will conclude with a launch of the Association for Art History's Manifesto for Art History in education.

Colleagues from the Association for Art History, Cheryl Platt and Claire Davies, have done a fantastic job working with colleagues from the School of Art, the School of Humanities, the University's South Coast Conferences and the Royal Pavilion and Museums Brighton & Hove, to present a rich programme of keynote speakers, academic papers, exhibitors, and professional events to tantalize and provoke. Welcome to Brighton!

The Conference Convenors are: Lara Perry, Annebella Pollen, Louise Purbrick, Claire Wintle, Matthew Cornford, Naomi Salaman, Jeremy Aynsley (University of Brighton) and Francesco Ventrella (University of Sussex).

# 02 SPONSORS & SUPPORTERS

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



## PRESTEL PUBLISHING

Prestel is an internationally recognised illustrated book publisher with a coveted list of monographs and themed volumes on all periods of art history, architecture, photography and design. Prestel has co-published exhibition catalogues with some of the world's leading museums such as The Barbican Art Gallery, LACMA, Neue Galerie, Legion of Honor, Whitney Museum and in everything it does Prestel emphasises quality in content and design. Prestel is proud to be the publisher of choice for art lovers, photographers and those with an eye for beauty the world over.

[www.prestel.com](http://www.prestel.com)  
[facebook.com/PrestelPublishing](https://facebook.com/PrestelPublishing)  
[instagram.com/prestel\\_uk](https://instagram.com/prestel_uk)  
[twitter.com/Prestel\\_UK](https://twitter.com/Prestel_UK)

*Sponsors of the Conference t-shirts*



## PAUL MELLON CENTRE FOR STUDIES IN BRITISH ART

The Paul Mellon Centre for Studies in British Art is an educational charity committed to encouraging original scholarship in the history of British art and architecture of all periods. The PMC supports research and educational activities through grants and fellowships hosts a thriving events programme, publishes innovative scholarship both online and in print, and holds an important library and archive collection containing the papers of many important art historians.

16 Bedford Square  
Bloomsbury,  
London WC1B 3JA

[www.paul-mellon-centre.ac.uk](http://www.paul-mellon-centre.ac.uk)  
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## YALE CENTER FOR BRITISH ART

### YALE CENTER FOR BRITISH ART

The Yale Center for British Art is a public art museum and research institute that houses the largest collection of British art outside the United Kingdom. Presented to the university by Paul Mellon (Yale College, Class of 1929), the collection reflects the development of British art and culture from the Elizabethan period onward.

[www.britishart.yale.edu](http://www.britishart.yale.edu)  
[facebook.com/YaleBritishArt](https://facebook.com/YaleBritishArt)  
[twitter.com/YaleBritishArt](https://twitter.com/YaleBritishArt)  
[instagram.com/yalebritishart](https://instagram.com/yalebritishart)  
[youtube.com/YaleBritishArt](https://youtube.com/YaleBritishArt)

*Joint sponsors of the Keynote  
by Michael Rakowitz*



## BRIGHTON MUSEUM & ART GALLERY

Located in the Royal Pavilion Garden, at the heart of the City's cultural quarter, Brighton Museum & Art Gallery is one of the country's leading regional museums. Its diverse collections bring together the arts and history to tell stories about the city and the world we live in. Alongside permanent galleries including Ancient Egypt, Fine Art, 20th Century Art & Design and the newly opened Archaeology gallery, there's a constantly changing programme of major exhibitions, displays and events.

Open daily  
Tuesday – Sunday  
10am – 5pm  
Free admission with delegate pass.  
Applies to the first 150 delegates after  
which admission will apply.

03000 290900  
[visitor.services@brighton-hove.gov.uk](mailto:visitor.services@brighton-hove.gov.uk)  
[www.brightonmuseums.org.uk](http://www.brightonmuseums.org.uk)  
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*Conference Supporter*



03  
PROGRAMME  
AT A GLANCE

THURSDAY 4 APRIL

**MORNING**  
**09.00 – 17.30**  
Registration open  
*Grand Parade Building*

**10.30 – 12.30**  
Research Panels and Papers  
*Grand Parade, Edward Street and Dorset Place Buildings*  
(see pages 18 and 19 for more details)

**10.30 – 12.30**  
**Professional Programme**  
Roundtable: Culture, Capital, Collaboration  
*North Gallery, Grand Parade Building*

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**AFTERNOON**  
**12.00 – 18.00**  
Exhibitor Stands open  
*Grand Parade Building foyers and café*

**12.30 – 13.30**  
Lunch

**13.30 – 15.30**  
Research Panels and Papers  
*Grand Parade, Edward Street and Dorset Place Buildings*  
(see pages 18 and 19 for more details)

**13.30 – 17.00**  
**Professional Programme**  
Roundtable: Culture, Capital, Collaboration  
*North Gallery, Grand Parade Building*

**15.30 – 16.00**  
Refreshments and networking  
*Grand Parade Building Café*

**15.45 – 16.30**  
DECR Meet  
(see page 13 for more details)

**15.45 – 17.30**  
Walk: Subversive Sussex  
(see page 13 for more details)

**16.00 – 17.30**  
Meet the Editors: *Art History*  
*My Brighton Hotel Bar*  
(see map on page 26)

**16.00 – 17.30**  
**Professional Programme**  
Workshop: Art and Government Equality Policies  
*Grand Parade Room M2*

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**EVENING**  
**17.45 – 18.00**  
Welcome from the Association for Art History and University of Brighton  
*Sallis Benney Lecture Theatre, Grand Parade Building*

**18.00 – 19.00**  
**Keynote Lecture: Michael Rakowitz**  
Ghosts, hosts, monuments and admonishments  
*Sallis Benney Lecture Theatre, Grand Parade Building*

*Sponsored by Paul Mellon Centre for Studies in British Art & Yale Center for British Art*

**19.15 – 20.15**  
Drinks Reception  
*Brighton Museum and Art Gallery*  
Conference Supporter plus  
Meet the Curator: E-J Scott,  
Museum of Transology

FRIDAY 5 APRIL

**MORNING**  
**08.30 – 17.30**  
Registration open  
*Grand Parade Building*

**09.20 – 12.30**  
Research Panels and Papers  
*Grand Parade, Edward Street and Dorset Place Buildings*  
(see pages 20 and 21 for more details)

**09.20 – 12.30**  
**Professional Programme**  
Workshop: Decolonising the Curriculum: Creative and Practical Strategies  
*Grand Parade Room M2*

**09.30 – 17.30**  
Exhibitor Stands open  
*Grand Parade Building foyers and café*

**10.45 – 11.15**  
Refreshments and Networking  
*Grand Parade Café and Edward Street Ground Floor*

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**AFTERNOON**  
**12.30 – 14.30**  
Lunch and Lunchtime Activities:

**12.45 – 14.15**  
Royal Pavilion Tour  
(see page 13 for more details)

**13.15 – 14.15**  
**Professional Programme**  
REF 2021 Forum  
(see page 13 for more details)

**14.30 – 17.50**  
Research Panels and Papers  
*Grand Parade, Edward Street and Dorset Place Buildings*  
(see pages 22 and 23 for more details)

**14.30 – 16.30**  
Walk: Public Sculpture and Monument Walk around Brighton  
(see page 13 for more details)

**15.50 – 16.25**  
Refreshments and Networking  
*Grand Parade Café and Edward Street Ground Floor*

SATURDAY 6 APRIL

**MORNING**  
**08.30 – 13.00**  
Registration open  
*Grand Parade Building*

**09.30 – 14.00**  
Exhibitor Stands open  
*Grand Parade Building foyers and café*

**09.30 – 11.30**  
Research Panels and Papers  
*Grand Parade, Edward Street and Dorset Place Buildings*  
(see pages 24 and 25 for more details)

**10.00 – 11.30**  
**Professional Programme**  
Roundtable: Importing Representative Art Historical Narratives: A case for changing attitudes in Western art museums  
*Sallis Benney Lecture Theatre, Grand Parade Building*

**11.30 – 12.00**  
Refreshments and Networking  
*Grand Parade Café*

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**AFTERNOON**  
**12.00 – 12.15**  
Association for Art History Grants & Prizes  
*Sallis Benney Lecture Theatre, Grand Parade Building*

**12.15 – 13.15**  
**Keynote Lecture: Marcia Pointon**  
Art History without Boundaries: Pleasure and Peril in the Borderlands  
*Sallis Benney Lecture Theatre, Grand Parade Building*

**13.15 – 14.00**  
Lunch

**14.00 – 15.55**  
Research Panels and Papers  
*Grand Parade, Edward Street and Dorset Place Buildings*  
(see pages 24 and 25 for more details)

**16.00 – 17.00**  
Refreshments and Film Screenings  
(see page 13 for more details)

**EVENING**  
**17.00 – 19.00**  
Art History in Education Manifesto Launch and Drinks  
*North Gallery, Grand Parade*  
(see page 13 for more details)

**CLOSE OF CONFERENCE**  
**19.00**

**Note:** The Professional Programme is automatically open to all conference delegates.



## 04 KEYNOTE SPEAKERS

### THURSDAY 4 APRIL

17.45 – 19.00

SALLIS BENNEY LECTURE THEATRE  
GRAND PARADE BUILDING

#### MICHAEL RAKOWITZ

IRAQI AMERICAN ARTIST AND ASSOCIATE  
PROFESSOR AT NORTHWESTERN  
UNIVERSITY*Ghosts, hosts, monuments and admonishments*

**Michael Rakowitz will speak on several projects spanning the past 20 years that engage with issues of displacement, disappearance, and reappearance.**

Michael Rakowitz (b. 1973, New York) is an artist living and working in Chicago. In 1998 he initiated paraSITE, an ongoing project in which the artist custom builds inflatable shelters for homeless people that attach to the exterior outtake vents of a building's heating, ventilation, or air conditioning system. His work has appeared in venues worldwide including dOCUMENTA (13), P.S.1, MoMA, MassMOCA, Castello di Rivoli, the 16th Biennale of Sydney, the 10th and 14th Istanbul Biennials, Sharjah Biennial 8, Tirana Biennale, National Design Triennial at the Cooper-Hewitt, and Transmediale 05.

He has had solo exhibitions at Tate Modern in London, Lombard Freid Gallery in New York, Alberto Peola Arte Contemporanea in Torino, and Kunstraum Innsbruck. His public project, *Return*, was presented by Creative Time in New York in 2006. He is the recipient of the 2018 Herb Alpert Award in Visual Arts; a 2012 Tiffany Foundation Award; a 2008 Creative Capital Grant; a Sharjah Biennial Jury Award; a 2006 New York Foundation for the Arts Fellowship Grant in Architecture and Environmental Structures; the 2003 Dena Foundation Award, and the 2002 Design 21 Grand Prix from UNESCO. His work features in major private and public collections including the Museum of Modern Art, New York; Neue Galerie, Kassel, Germany; Museum of Contemporary Art,

Chicago; Smart Museum of Art, Chicago; Van Abbemuseum, Eindhoven, Netherlands; The British Museum; The Metropolitan Museum of Art, New York; Kabul National Museum, Afghanistan; and UNESCO, Paris.

His solo exhibition, *The worst condition is to pass under a sword which is not one's own* was on view at Tate Modern in London in 2010. Rakowitz was commissioned by Creative Time in 2011 for his project, *Spoils, a culinary intervention* at New York City's Park Avenue restaurant that invited diners to eat off of plates looted from Saddam Hussein's palaces. The project culminated in the repatriation of the former Iraqi President's flatware to the Republic of Iraq at the behest of current Prime Minister Nuri Al Maliki on December 15, 2011 – the date Coalition Forces left Iraq. *Enemy Kitchen* (2003–ongoing) is a food truck serving Iraqi food to Chicago's hungry public, staffed by veterans of the Iraq War working under Iraqi refugee chefs. Rakowitz was awarded the Fourth Plinth commission in London's Trafalgar Square, on view through 2020. A traveling survey of his work will be open this June at Whitechapel Gallery in London and Castello di Rivoli Museo d'Arte Contemporanea in Torino in October, 2019. Rakowitz is Professor of Art Theory and Practice at Northwestern University.



Portrait of Claire Bishop,  
by Douglas Coupland,  
2016

### FRIDAY 5 APRIL

18.15 – 19.30

SALLIS BENNEY LECTURE THEATRE  
GRAND PARADE BUILDING

#### CLAIRE BISHOP

PROFESSOR, PHD PROGRAM IN ART  
HISTORY, GRADUATE CENTER OF  
THE CITY UNIVERSITY OF NEW YORK*Information Overload: Research-Based  
Art and the Politics of Attention*

This keynote examines the rise of research-based art, offering a genealogy for its emergence in the 1990s. It argues that changes within this genre are partially tied to the reception of post-structuralist theory in art schools in the 1980s, and partly to technological developments in information management since the late 1990s. In tandem with the rise of the attention economy, the viewer's reception of research-based art has correspondingly shifted over these three decades. The paper offers a critique of this artistic tendency: its post-hermeneutic approach to display, its reconfiguration of spectatorship as labour, and its exacerbation of (rather than resistance to) information overload.

Claire Bishop is a Professor in the PhD Program in Art History at the Graduate Center, City University of New York. Her books include *Installation Art: A Critical History* (2005) *Artificial Hells: Participatory Art and the Politics of Spectatorship* (2012), and *Radical Museology, or, What's Contemporary in Museums of Contemporary Art?* (2013). She is a regular contributor to *Artforum*, and her essays and books have been translated into eighteen languages. Her current research investigates the intersection of attention and technology in contemporary art and performance.

Renee Green,  
*Import/Export*  
Funk Office,  
1992–3





## 04 KEYNOTE SPEAKERS

### SATURDAY 6 APRIL

12.00 – 13.15

SALLIS BENNEY LECTURE THEATRE  
GRAND PARADE BUILDING**MARCIA POINTON**PROFESSOR EMERITA IN HISTORY OF ART,  
UNIVERSITY OF MANCHESTER*Art History without Boundaries:  
Pleasure and Peril in the Borderlands*

In this talk I would like to take the opportunity to dwell upon the metaphor of a 'field' and of its notional expansion to speculate on the state of Art History in the UK today. Fields are not undefined or natural. They come with borders and boundaries. I shall think about how these perimeter-enclosing devices function to foster or limit what we do and how we do it in relation to a wider world, one in which the idea of a borderless terrain is always a chimera.

Having begun my academic career in the early 1970s focusing on nineteenth-century British art, I have explored many fields, always with interdisciplinary intent. Disciplines (and the word itself alerts us to the controlling mechanisms therein) are among the most commonly contested fields. In my most recent work, partly as a response to circumstance and happenstance, I have found myself in a disciplinary constellation hitherto more or less alien to me, that of early modern science and in particular mineralogy. This has been enthralling and also challenging. I will therefore conclude my lecture with a case study using my current project on Peter Paul Rubens's *Juno and Argus* (c. 1610) to explore the difficulties and rewards of intervening in an unfamiliar field, one that is vigorously circumscribed and institutionally monitored.

Marcia Pointon was Professor of History of Art at the University of Sussex and, from 1992, Pilkington Professor of History of Art at Manchester University. She is now Professor Emerita at Manchester and Research Fellow at The Courtauld Institute. She also works part time as Senior Research Professor at Norwich University of the Arts. She is known for her interdisciplinary work and has published many scholarly articles on topics ranging from portraiture and landscape to collecting, imagery and the body, and the cultural significance of minerals. Her work is confined neither to a particular period nor country. Her books include *Hanging the Head: Portraiture and Social Formation in Eighteenth-century England* (Yale University Press 1993) and *Strategies for Showing: Women, Possession and Representation in English Visual Culture 1665–1800* (Oxford University Press 1997). *Brilliant Effects: A Cultural History of Gem Stones and Jewellery* (Yale University Press, 2009) won the CAA Historians of British Art Book Prize in 2011. *Portrayal and the search for identity* was published by Reaktion Books in 2013. Her latest book *Rocks, Ice and Dirty Stones: Diamond Histories* was published by Reaktion Books in 2017. She is currently researching Peter Paul Rubens's interest in precious stones.



Peter Paul Rubens,  
*Juno and Argus*,  
Cologne: Wallraf-  
Richartz Museum,  
1611



## 05 GENERAL INFORMATION

### REGISTRATION

**Thursday 4 – Saturday 6 April**

*Grand Parade Building*

(See maps on pages 26, 27 and 28)

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 4 April 09.00 – 17.30**

**Friday 5 April 08.30 – 17.30**

**Saturday 6 April 08.30 – 13.00**

### RESEARCH PANELS AND PAPERS

**Thursday 4 – Saturday 6 April**

Research Panels and Papers will take place in three spaces: Grand Parade Building, Edward Street and Dorset Place.

(See maps on pages 26 and 27 and room plans on pages 28 to 31)

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

A timetable of all panels and papers can be found on pages 18 to 25 of this programme.

### PROFESSIONAL PROGRAMME

Selected sessions, roundtables and workshops will be accessible to the public as well as conference delegates. The conferences' professional programme will appear in orange on the timetable.

### EXHIBITORS

**Thursday 4 – Saturday 6 April**

*Grand Parade Building foyers and café*

An opportunity for delegates to engage with publishers and exhibitors, and to purchase new books. Details of exhibitors are given on pages 14 and 15 of this programme.

**Thursday 4 April 12.00 – 18.00**

**Friday 5 April 09.30 – 17.30**

**Saturday 6 April 09.30 – 14.00**

### REFRESHMENTS

**Thursday 4 – Saturday 6 April**

*Grand Parade Building café and Edward Street 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 Grand Parade Building café, local cafés and other outlets close to the conference.

See noticeboards for more details.

### LUGGAGE

Luggage can be left at the registration desk at the Grand Parade Building but must be collected by the end of the final session on each day. Luggage is left at your own risk.

Note that luggage cannot be taken or stored at the drinks reception venues.

### WIFI

WiFi is available through the Cloud and Eduroam.

### ASSOCIATION FOR ART HISTORY WEBSITE

[www.forarthistory.org.uk/our-work/conference/annual-conference-2019/](http://www.forarthistory.org.uk/our-work/conference/annual-conference-2019/)

### GUIDEBOOK CONFERENCE APP

To access the 2019 Conference guide on your laptop visit:

<http://guidebook.com/g/forarthistory2019>

To download the 2019 Conference app to your phone or tablet scan the QR code on the inside front cover.

**Passphrase: forarthistory2019**

### QUIET ROOM

Should you need somewhere to sit quietly away from the crowds, please ask at the registration desk for our quiet room.

Please note that mobile phones, laptops and talking will not be permitted in this room.

### CASH MACHINES

See map on page 26 for closest ATM machines.

### GETTING AROUND

#### Taxi

Brighton and Hove Radio Cabs

**01273 204060**

Streamline Taxis

**01273 202020**

#### Buses

The central location of the Grand Parade campus is at the heart of the Brighton and Hove bus network and makes it easy to reach the site from any area of the city. See map on page 26 for bus stops.

For timetables visit:

[www.buses.co.uk](http://www.buses.co.uk)

#### Car Parking

Due to the central location of the campus, car parking is extremely limited. There are a number of signposted NCP car parks located nearby.

## 06 CONFERENCE EXTRAS

Some Conference Extras require pre-booking and may include an additional charge.

### THURSDAY 4 APRIL

#### WALK: SUBVERSIVE SUSSEX

**15.45 – 17.30**

Cost: £5.00

*Meet at the Registration Desk in the Grand Parade Building main foyer at 15.45*

*All money raised goes to Mutual Aid Vegan Foodbank. Must be pre-booked. \**

Discover the underdog history of Brighton with a radical ramble around the city centre. Behind the Georgian facades of the seafront has always lain another town entirely. Hear the history of the butcher who tried to cleave the cabinet; the chimney sweep who fought for Brighton's poor...

#### \* DECR (DOCTORAL AND EARLY CAREER RESEARCH)

**15.45 – 16.30**

*Open to recipients of this year's DECR bursary Grand Parade Building Room G4*

An informal opportunity to meet members of the DECR committee and other recipients of this year's DECR bursary.

#### \* MEET THE EDITORS: ART HISTORY

**16.00 – 17.30**

Free to attend, no booking required

*Meet in the bar at MyBrighton Hotel, 17 Jubilee Street, BN1 1GE a 5-minute walk from Grand Parade (see page 26 for location).*

An informal opportunity to meet the Editors of *Art History* to discuss research and potential publishing or reviewing opportunities.

#### MEET THE CURATOR: MUSEUM OF TRANSOLOGY

**Brighton Museum**

**19.15 – 20.15**

*Free to attend during the drinks reception*

An informal opportunity to meet the curator, E-J Scott (University of Brighton Alumnus) Museum of Transology.

### FRIDAY 5 APRIL

#### ROYAL PAVILION TOUR

**12.45 – 14.15**

Cost: £14.00

*Must be pre-booked \**

*Meet at the Registration Desk in the Grand Parade Building main foyer by 12.45 promptly.*

Join a bespoke tour of the Royal Pavilion by curator and art historian Dr Alexandra Loske, who will show delegates the State Rooms, the Great Kitchen and the King's Apartments of George IV's pleasure palace by the sea and provide insights into the recent major restoration project of the Saloon, as well as a large loans project scheduled for 2019.

#### REF 2021 FORUM

**13.15 – 14.15**

*Free to attend, open to delegates attending the conference, and to those who want to attend the forum only.*

*Grand Parade Building, Room G4*

This discussion forum, organised by the Association for Art History, is free to attend, and open to conference delegates, and to those who want to attend the forum only.

It will be led by Anne Boddington, Pro-Vice Chancellor, Research Business & Innovation, at Kingston University and Chair of the subpanel on Art and Design, History, Practice and Theory (the panel pertinent to Art History). It will comprise a presentation on the criteria by which main and subpanels will assess submissions. This will be followed by time for questions and discussion.

### PUBLIC SCULPTURE & MONUMENT WALK

**14.30 – 16.30**

*Cost: £5.00 donation to a Brighton homeless charity. Must be pre-booked \**

*Delegates to meet at the Registration Desk in the Grand Parade Building main foyer at 14.30*

A walking tour of public sculptures and monuments in Brighton: Grand Parade and the Seafront. This tour will visit examples from the Regency period to the present day and in the process will uncover neglected aspects of these often 'taken for granted' features of the urban experience.

The tour will be taken on foot on pavements and roads, avoiding steps, stairs and steep inclines. It will last approximately two hours much of it along the seafront promenade. In the event of inclement weather, a short talk and trail leaflet will be presented at Grand Parade instead. Peter and Jill Seddon are retired academics from the Schools of Art and Humanities, University of Brighton and are co-authors, together with Anthony McIntosh, of *The Public Sculptures of Sussex*, Liverpool University Press, 2014.

### SATURDAY 6 APRIL

#### FILM SCREENINGS

**16.00 – 17.00**

*Free to attend, no booking required Sallis Benney Lecture Theatre, Grand Parade Building*

#### ART HISTORY IN EDUCATION MANIFESTO LAUNCH AND DRINKS

**17.00 – 19.00**

*Free to attend, no booking required North Gallery, Grand Parade*

Launch event for a new manifesto for Art History in Education building on the work of the Association for Art History to develop new exchanges and collaborations across the arts, education and society.

\* Please ask at the Registration Desk, Grand Parade Building whether any spaces are available.



## 07 EXHIBITORS

THURSDAY 4 APRIL 12.00 – 17.30

FRIDAY 5 APRIL 09.00 – 18.00

SATURDAY 6 APRIL 09.00 – 14.00

An opportunity for delegates to engage with publishers and exhibitors and purchase new books.

### BLOOMSBURY VISUAL ARTS

The leading publisher in the fields of fashion and design, with a fast-growing presence in art history and visual culture, photography and architecture. The list contains works of high quality and cutting-edge scholarship alongside theory and practice texts for students, as well as ground-breaking digital products through its Bloomsbury Fashion Central platform and online Design and Architecture Libraries.

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**Bloomsbury Visual Arts**  
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The Paul Mellon Centre for Studies in British Art is an educational charity committed to supporting original research into the history of British art and architecture of all periods. It is the sister institution to the Yale Center for British Art, with which it collaborates closely, and is part of Yale University.

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**Princeton University Press**  
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### THE BURLINGTON MAGAZINE

Founded in 1903, The Burlington Magazine is the world's leading monthly journal of art and its history. Its concise, well-written articles present new discoveries and its reviews are a sharp and authoritative commentary on the latest exhibitions and books.

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**The Burlington Magazine**  
 14–16 Dukes Road,  
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**Photoworks**  
 154–155 Edward Street  
 Brighton BN2 0JG



08 THINGS TO DO IN SPARE TIME

Here are some places of interest nearby, if you have some time to spare. All distances are from the conference venue. See map on page 26 for closest venues.

GALLERIES

1 GALLERY 40  
gallery40.co.uk

40 Gloucester Road  
Brighton BN1 4AQ

Opening times see website.

Small independent exhibition space displaying changing shows of local work.

7-minute walk (0.3 miles)

2 ONCA  
onca.org.uk

14 St George's Place  
Brighton BN1 4GB

Admission free.  
Donations welcome.  
Wednesday – Saturday 12.00 – 18.00  
Sunday 12.00 – 16.00

Small gallery space and environmental charity with changing shows of local work.

6-minute walk (0.3 miles)

3 PHOENIX BRIGHTON  
phoenixbrighton.org

10–14 Waterloo Place  
Brighton BN2 9NB

Admission free.  
Donations welcome.  
Wednesday – Sunday 11.00 – 17.00

Large artist-led gallery space, 100+ artist studios, courses and events programme

8-minute walk (0.4 miles)

MUSEUMS

BOOTH MUSEUM OF NATURAL HISTORY  
brightonmuseums.org.uk/booth

194 Dyke Road  
Brighton BN1 5AA

Admission free.  
Daily 10.00 – 17.00  
Closed (except Thurs) 12.00 – 13.15  
Sunday 14.00 – 17.00

Municipally-owned natural history collection developed from a Victorian collector's private museum.

31-minute walk (1.5 miles)

4 BRIGHTON MUSEUM & ART GALLERY  
brightonmuseums.org.uk/brighton

12A Pavilion Parade  
Brighton BN1 1EE

Free admission with delegate pass.  
Applies to the first 150 delegates after which the admission will be £5.20.  
Tuesday – Sunday 10.00 – 17.00

Fine art, decorative art, world art, fashion and social history collections plus changing displays.

5-minute walk (0.3 miles)

5 BRIGHTON TOY & MODEL MUSEUM  
brightontoymuseum.co.uk

52–55 Trafalgar Street  
Brighton BN1 4EB

Admission £6.50  
Tuesday – Friday 10.00 – 17.00  
Saturday 11.00 – 17.00

Independent collection housed in the Victorian arches under the main train station.

13-minute walk (0.6 miles)

HOVE MUSEUM & ART GALLERY  
brightonmuseums.org.uk/hove

19 New Church Road  
Hove BN3 4AB

Admission free.  
Daily (except Weds) 10.00 – 17.00  
Sunday 14.00 – 17.00

Fine art, toys, cinema and local history collections plus changing displays.

45-minute walk (2.2 miles)

PRESTON MANOR  
brightonmuseums.org.uk/prestonmanor

Preston Drove  
Brighton BN1 6SD

Admission £7.00  
Tuesday – Saturday 10.00 – 17.00  
Sunday 14.00 – 17.00

Grade II listed manor house with Edwardian upstairs / downstairs interiors.

33-minute walk (1.6 miles)

6 ROYAL PAVILION  
brightonmuseums.org.uk/royalpavilion

4/5 Pavilion Buildings  
Brighton BN1 1EE

20% discount with delegate pass.  
Applies to the first 150 delegates after which the admission will be £13.50.  
Daily 09.30 – 17.45

Grade I listed former royal residence.

5-minute walk (0.2 miles)

THE REGENCY TOWN HOUSE  
rth.org.uk

13 Brunswick Square  
Hove BN3 1EH

Opening times see website.

Grade I listed historic town house, now a restoration project, built 1820.

26-minute walk (1.6 miles)

PLACES OF INTEREST

7 BRIGHTON PALACE PIER  
brightonpier.co.uk

Madeira Drive  
Brighton BN2 1TW

Grade II listed pleasure pier with rides and amusements.

10-minute walk (0.5 miles)

BRUNSWICK SQUARE  
brighton-hove.gov.uk

Hove BN3 1EH

Early nineteenth-century residential seafront development.

26-minute walk (1.6 miles)

I360  
britishairwaysi360.com

Lower Kings Road  
Brighton BN1 2LN

Admission from £13.00  
Opening times see website.

162-metre observation tower opened in 2016.

20-minute walk (1.0 miles)

NORTH LAINE  
wikipedia.org/wiki/The\_Lanes

Kensington Gardens , Sydney Street,  
Gloucester Road, Bond Street ,  
Gardner Street  
Brighton BN1 4AQ

Over 400 mostly independent shops, pubs, cafes and restaurants.

6-minute walk (0.3 miles)

REGENCY SQUARE  
brighton-hove.gov.uk

Regency Square  
Brighton BN1 2FG

Early nineteenth-century residential seafront development.

19-minute walk (0.9 miles)

PALMEIRA MANSIONS  
jackiemarsh-hobbs.co.uk

33 Palmeira Mansions  
Church Road  
Hove BN3 2GB

Admission £9.00  
Sunday Tours 11.00

Victorian townhouse with eclectic Grade II listed 1890s interior.

28-minute walk (1.4 miles)

PALMEIRA SQUARE  
wikipedia.org/wiki/Palmeira\_Square

Western Road  
Hove BN3 2FA

Early nineteenth-century residential seafront development.

28-minute walk (1.4 miles)

THE LANES  
wikipedia.org/wiki/The\_Lanes

Hannington Lane, Market Street,  
Union Street  
Brighton BN1 1HW

Maze of narrow streets of mostly independent shops and cafes in the former fisherman's quarter.

8-minute walk (0.4 miles)

CHURCHES OF INTEREST

ST BARTHOLOMEW'S CHURCH  
stbartholomewsbrighton.org.uk

Ann Street  
Brighton BN1 4GP

Opening times see website.

Grade I listed Victorian Anglican church; 'the tallest parish church in Britain'.

10-minute walk (0.7 miles)

ST MICHAEL AND ALL ANGELS CHURCH  
saintrmichaelsbrighton.com

Victoria Road  
Brighton BN1 4FU

Opening times see website.

Grade I listed Victorian Anglican church with pre-Raphaelite stained glass windows.

17-minute walk (0.8 miles)

FURTHER AFIELD

DE LA WARR PAVILION  
dlwp.com/

De La Warr Pavilion  
Marina  
Bexhill  
East Sussex TN40 1DP

Free admission.  
Daily 10.00 – 17.00

Contemporary exhibitions, events and entertainment in an iconic Modernist building by the sea, on England's south coast.

(30 miles)

JERWOOD GALLERY  
jerwoodgallery.org

Jerwood Gallery  
Rock-a-Nore Road  
Hastings Old Town  
East Sussex TN34 3DW

See website for ticket prices.  
Tuesday – Sunday 11.00 – 17.00

Home to the Jerwood Collection of Modern and Contemporary British art, Jerwood Gallery also offers a varied temporary exhibition programme championing the best of British painting.

(36 miles)

TOWNER ART GALLERY, EASTBOURNE  
townereastbourne.org.uk/

Devonshire Park  
College Road  
Eastbourne BN21 4JJ

Free admission.  
Tuesday – Sunday 10.00 – 17.00

Towner is an award-winning contemporary art gallery and museum for South East England. With major exhibitions of UK and international contemporary art – and as a museum, has a renowned collection of art from across the ages.

(23 miles)



Room	Session	09.00 – 17.30	10.30 – 10.40	10.40 – 11.10	11.15 – 11.45	11.50 – 12.20
202 Grand Parade	Art Education: The making of alternatives?  Sue Breakell, Gavin Butt, Matthew Cornford & Naomi Salaman	Registration Open: Grand Parade Building, University of Brighton	Opening Comments: Session Convenors	What Happens before Art School: The state of the arts in compulsory state education <b>Sophie Frost</b>	Art School for Rebel Girls: Feminist pedagogies, practices and histories in Leeds <b>Elsbeth Mitchell &amp; Gill Park</b>	'Not London': Art school magazines, conceptual art and the Newport Group <b>Louisa Lee</b>
102 Edward Street	Artistry in the Spaces of Medicine  Natasha Ruiz-Gómez & Mary Hunter			Uncanny Optics: Touching three-dimensionality in the sensational stereoscopic visions and morbid medical waxes of 'modeller extraordinaire' Joseph Towne (1806–79) <b>Kelly M Freeman</b>	Photographic Entertainments in the Asylum, and the Asylum in Photographic Entertainments in the 1850s <b>Michael Leja</b>	'The Lady Anatomist': Fragmented bodies, photographic assemblage, and the 'art' of dissection at Woman's Medical College of Pennsylvania, 1895–98 <b>Jessica M Dandona</b>
G4 Grand Parade	Danger! Women Reading  Victoria Horne			The Subversive Woman Reader and Art Writing <b>Meaghan Clarke</b>	L'Académie des Femmes: Subversive readings, relational writings, intimate publics <b>Elke Krasny</b>	Words of a Public Intellectual ... or just a Woman Writing? Art and agency in women's periodicals in Iceland from the 1940s to 1960s <b>Hanna Guðlaug Guðmundsdóttir</b>
501 Dorset Place	'Difficult Heritage' and the Legacies of Empire. Diversifying engagement with material culture in public places and museums  Mirjam Brusius			Confronting the Legacies of Empire: Slave-ownership and the Victoria and Albert Museum <b>Hannah Young</b>	Cook Redux: 250 years of European storytelling in the South Pacific <b>Alice A Procter</b>	Anthropological Blindspots: Colonial histories, Ancient Egypt and 'orphaned cultures' in the ethnographic museum <b>Alice Stevenson &amp; Alice Williams</b>
103 Edward Street	From Casting to Coding: Technologies of sculptural reproduction from antiquity to the present  Elizabeth Johnson & Rebecca Wade			Cited Bodies: Data as material in contemporary art <b>Jack Smurthwaite</b>	The Challenges and Opportunities of Studying Plaster-cast Manufacturing of the 19th century through Archives and Historical Recipe Books <b>Valentina Risdonne</b>	The Making of Greek and Roman Sculpture and the Idea of the 'Mechanical' <b>Emma Payne</b>
104 Edward Street	Fugitive Visions: Art and the eidetic image  Elizabeth Buhe & Amy Rahn			Phantasmagoria: The Roman de la Rose and the artist as Narcissus <b>Christopher T Richards</b>	The Transmission Mechanism of an Image in an Existentialist Context <b>Ian Herbertson</b>	Awakening Meaning in Matter: The Eidetic in Georges Rouault's painting <b>Jennifer Johnson</b>
105 Edward Street	Public Sculpture in the Expanded Field  Martina Droth & Sarah Victoria Turner			The Displaced Monument: A public object on the move <b>Nickolas Lambrianou</b>	Ephemeral Monumenta: Paradox of the public commission of installation art <b>Jeeyoung Kim</b>	Toppled Symbols and Fallen Idols: Seeking a transformative role for Afrikaner Nationalist sculpture on South African campuses <b>Brenda Schmahmann</b>
G63 Grand Parade	Recovering the Ritual Object in the Medieval and Early Modern Art  Catriona Murray & Halle O'Neal			Transparent Materiality in the Ritual of Stamping Sand Buddha (Images) <b>Wei-Cheng Lin</b>	Illuminating the Ritual Objects of Vassalage: The Liber feudorum maior of Barcelona <b>Shannon L Wearing</b>	Conceiving Ritual Pathways through Ornament: A medieval Iranian-Islamic rehal as focal object <b>Maria Shevelkina</b>
401 Dorset Place	Urban Dislocations and the Architecture of Diasporas (1900 – present)  Ralph Ghoche & Ignacio G Galán			Chinatown and Socio-Spatial Identities: Gentrification on a planetary scale <b>Abhinand Krishnashankar &amp; Yogeeswari Chandrasekaran</b>	Postscript from Domeland <b>Nandini Bagchee</b>	Biohazard Architecture: The Haitian diaspora at Bellevue Hospital, New York, during the HIV/AIDS crisis <b>Ivan L Munuera</b>

Room	Session	09.00 – 17.30	10.30 – 10.40	10.40 – 11.00	11.05 – 11.25	11.30 – 11.50	11.55 – 12.15	12.15 – 12.30
G62 Grand Parade	Art and Gentrification in the Changing Neoliberal Urban Landscape  Tijen Tunali	Registration: Grand Parade Building	Opening Comments: Session Convenors	Gentrification: A Critique of the contemporary urban dream-world <b>Luke Carroll</b>	Mobilising the Record: Social documents and housing struggles <b>Kirsten Lloyd</b>	Contemporary Art and the Capitalist City's Socio-Spatial Urgencies: Repurposing 'Situationist space' <b>Amy Melia</b>	Indigenous Cultural Resurgence and Creative City Discourses <b>Michelle Veitch</b>	Q&A Discussion
M2 Grand Parade	Dress and Dissent: Embodying protest  Anabella Pollen & Louise Purbrick			Dressing Abolitionists and the Enslaved: Slave-labour and free-labour gingham cloth in Carlisle in the 1850s <b>Anna Vaughan Kett</b>	Performative Communities: The artistic brotherhoods of the 19th century <b>Julia Ramirez Blanco</b>	Dressing for Heaven on Earth: Socialist women and politicised dress reform in Britain, 1880–1914 <b>Dani Trew</b>	Dressing as Protest: Dalits' struggle against caste-imposed dressing in Colonial South India <b>Jentle T Varghese</b>	Q&A Discussion
	Session			10.30 – 12.30				
North Gallery, Grand Parade	Culture, Capital, Collaboration: Towards a new educational exchange  Trevor Horsewood			Abigail Harrison Moore (University of Leeds) Meghan Goodeve (Yorkshire Sculpture International)				

12.30 – 13.30	13.30 – 14.00	14.05 – 14.35	14.40 – 15.10	15.15 – 15.25	15.30 – 16.00	16.00 – 17.30	17.45 – 19.00	19.15 – 20.15
Lunchtime Exhibitor Stands Open 12.00 – 18.00 Grand Parade Building: Foyers and Café	'Event as an alternative institution': Pedagogising performance at Cardiff College of Art 1968–73 <b>Helke Roms</b>	The Very Grass Roots of Democracy: Self-sufficiency as settler spatiality at Black Mountain College <b>Arabella Stanger</b>	New Conditions <b>Matthew Noel-Tod</b>	Closing Comments: Session Convenors	Refreshments & Networking: Grand Parade Café	Workshop: Art and Government Equality Policies, Grand Parade Room M2 Walking Tour: Subversive Sussex (see page 13 for more details) DECOR Meeting: (see page 13 for details) Meet the Editors: Art History (see page 13 for details)	Welcome from the Association for Art History and University of Brighton Keynote Lecture: Michael Rakowitz - Sallis Benney Lecture Theatre, Grand Parade Building	Drinks Reception: Brighton Museum & Art Gallery Meet the Curator: Museum of Transology, Brighton Museum & Art Gallery
	'A Warning to Women': Skin tonics, consulting rooms, and the pursuit of whiteness in art and medicine <b>Keren Rosa Hammerschlag</b>	Egon Schiele's Clinical Modernism <b>Gemma Blackshaw</b>	Harlem Hospital and the Medicine of African American Modernism <b>Tanya Sheehan</b>					
	Reading and Writing Herstory <b>Rachel Warriner</b>	'Dear Readers...': Reading and studying as/in feminist art <b>Catherine Grant</b>	Reading Otherwise: Claiming collective spaces for reading <b>Laura Onions</b>					
	Camels, Conflict and Colonialism: Re-examining the role of Somalis in the First World War <b>Dorian Knight</b>	Mapping the Infraworld of Delhi: The potential of digital media to explore undisciplined urban heritage <b>Deborah Sutton</b>	Hidden in Plain Sight: Tracing histories of empire in Glasgow <b>Rosie Spooner</b>					
	Double Temporality, Double Oblivion. The blurring condition of metal casting patterns <b>Javier Fernández Vázquez</b>	From Plaster Casts to 3D Models: Transforming casts of pre-Columbian art <b>Jennifer Reynolds-Kaye &amp; Claudia Zehrt</b>	Neo-PLAssicism: Two sleeping shepherds in three dimensions <b>Melissa Gustin</b>					
	Painting What Cannot Be Seen: Invisibility in the realist art of Manet <b>Margaret Werth</b>	The Embedded and the Eidetic in the Paintings of Riza 'Abbasi <b>Michael Chagnon</b>	Turning Listeners into Spectators: Ekphrastic encounters in performance art practice and documentation <b>Alice Hoad</b>					
	Ephemeral Monumentality and the Art of the Future: Kara Walker's A Subtlety <b>Rebecca Peabody</b>	Spiral Jetty: Complexities of collective stewardship <b>Kelly A Kivland</b>	Response and discussion					
	Ritualistic Spectacle in the Painting of Carlo Crivelli <b>Sarah Lippert</b>	From Museum Storage to Display: Identification of a liturgical piece from the French Royal Order of the Holy Spirit, 16th century <b>Agnès Bos</b>	Smoke, Elephant and the Incense Burner: The Portrait of the Ming Emperor Xizong (r. 1620–27) <b>Yao Ning</b>					
	The Jewish Settlement of Hebron: An architectural history of dislocations <b>Noam Shoked</b>	The Paradox of Urban Dislocations in Luanda, Angola <b>Paulo Moreira</b>	'Vertical Neighbourhoods in the Sky': Picturing segregation and urban renewal in Chicago <b>Emma Stein Lewis</b>					

12.30 – 13.30	13.30 – 13.50	13.55 – 14.15	14.20 – 14.40	14.45 – 15.05	15.05 – 15.25	15.30 – 16.00	16.00 – 17.30	17.45 – 19.00	19.15 – 20.15	
Lunchtime Exhibitors Stands Open: Grand Parade Building Foyers and Café	The Graphic Language of Britain's Seaside Resorts Justin Burns	The Urban Pioneers - Place marketing precarity in unified Berlin Nicola Guy	Queering Cleaning: Cleaning as an act of subversion Marlous van Boldrik	The Hackers of the Streets: Art, networks and post-crisis urbanity Bill Balaskas	Q&A and Discussion	Refreshments: Grand Parade Café	Workshop: Art and Government Equality Policies Grand Parade M2	Welcome from the Association for Art History and University of Brighton Keynote Lecture: Michael Rakowitz Sallis Benney Lecture Theatre, Grand Parade Building	Drinks Reception: Brighton Museum & Art Gallery	
	This is What a Feminist Looks Like: Late nineteenth- century women activists seeking power through dress and coiffure Artemis Alexiou	High-collared Rebellion, Protest and performativity in the Black Panther Party Ruby Ellis	Materialising Dissent: Pussy Riot's balaclavas, material culture and feminist agency Paula Chambers	Being the Big Man: The role of performativity and aesthetic elements in 'big man' politics in Uganda Siima Itabaaza	Q&A and Discussion					
	13.30 – 17.30									
	Ben Burbridge (University of Sussex) Jane Sillis (Engage, The National Association for Gallery Education) Nicole van Dijk (Museum Rotterdam / CAMOC)									

**Note:** Some sessions have shorter papers and will be running at a different times within the allocated programme slots.



Morning: Friday 5 April

Room	Session	08.30 – 17.30	09.20 – 09.30	09.30 – 10.00	10.05 – 10.35	10.45 – 11.15
G62 Grand Parade	Building a Planetary Imaginary: Information design, contemporary art and environmental politics Timothy Stott & Malbritt Borgen	Registration Open: Grand Parade Building Exhibitor Stands Open 09.00 - 18.00: Grand Parade Foyers and Café	Opening Comments: Session Convenors	No Art Allowed: Seeing Space in the Rose Center for Earth and Space, NYC Alexis L. Boylan	Enfolding Systems: The dissipation of Spaceship Earth Paul Goodfellow	Refreshments and Networking: Grand Parade Café and Edward Street Ground Floor
G4 Grand Parade	Conceptual Cartography: Spatial representations in conceptual art Elize Mazadiego			Borderline: Mapping out (social) spaces of representation in conceptual art Eve Kalyva	Remapping the Public Sphere: Conceptual art in 1970s London Jennifer Sarathy	
G63 Grand Parade	Diaspora Artists and British Art History: Intervention-integration-expansion Alice Correia, Anjalie Dalal-Clayton and Elizabeth Robles			Black, Brown or British? The dark arts of F N Souza Zehra Jumabhoy	Kim Lim Reconsidered: Decentring narratives in post-war Britain and Singapore Joleen Loh	
401 Dorset Place	Notate, Document, Score: Body culture and visual culture Paisid Aramphongphan & Hyewon Yoon			The Body between Text and Performance in the Theatre of Tristan Tzara Erica O'Neill	'An explosion of energy somewhere in the centre of the body': Yvonne Rainer's written reflections on dance instruction (1959–62) Tom Hastings	
102 Edward Street	Rereading Photography Theory of the Eighties Jean Baird & Jonathan P Watts			Against Communication Olivier Richon	Towards Praxis and Poiesis: What 'photography' & how 'theory' Tom Slevin	
103 Edward Street	Survey Style: Landscape photography across the globe Erin Hyde Nolan & Sophie Junge			Antiquarian Imaginations: Photography and cultural nationalism in Thomas Johnson Westropp Survey's of Ireland Justin Carville	Survey Photography as International 'Best Practice' and the Continuation of Colonial Territorial Politics in the Southern Cone Matthias Pfaller	
202 Grand Parade	Vitalist Modernism Fae Brauer & Serena Keshaviee			The Manly Arts: Water sports and virility at the fin de siècle Anthea Callen	The Vitalised Bodies of National Science: Edvard Munch's University of Oslo murals Patricia Berman	

11.15 – 11.45	11.50 – 12.20	12.20 – 12.30	12.30 – 14.30
Three Routes of Reference In Eco-Geological Art Stephanie O'Rourke and Sam Rose	Discussion	Closing Comments: Session Convenors	Lunchtime Lunchtime Activities: 12.45 – 14.15 Royal Pavilion Tour (see page 13 for more details) 13.15 – 14.15 REF Discussion (see page 13 for more details)
Giulio Paolini and Mel Bochner: The architectural mapping of the exhibition space Pamela Bianchi	Robert Smithson and a Map: A cartographic experiment Jane Madsen		
'This is Tomorrow': Denis Williams and the Commonwealth of abstraction Maryam Ohadi-Hamadani	Expanding Britishness: Curatorial interventions in re-entangling histories Hammad Nasar		
The Dialectic of Wex Judith Rodenbeck	OUT SCORE: Live and invariable renderings Sozita Goudouna		
Thinking Photography in the Age of the Biometric Gaze David Eckersley	Same-Same, But Different: Thinking photography in the past, present and future Ben Burbridge		
A Great Future Destined or Beckoned? Legacies of nationhood and settlement in Canadian survey photographs Elizabeth Anne Cavaliere	A Woman's Archive? Preserving ruins in the Mediterranean then and now Martina Caruso		
Vitalism, Esotericism and Psychophysical Aesthetics in an Emerging Nation State Benedikt Hjartarson	Dada Vitalism Brandon Taylor		

Room	Session	08.30 – 17.30	09.20 – 09.30	09.30 – 09.45	09.50 – 10.05	10.10 – 10.25	10.30 – 10.45	10.45 – 11.15	
104 Edward Street	Art and Xerox  Zanna Gilbert and John Tain	Registration: Grand Parade Building	Opening Comments: Session Convenors	Shuffling the Chronology: Jay DeFeo's experimental photocopies, 1975–89 Judith Delfiner	Xerox and Art: Practical questions Mila Waldeck	The Inherent Cost of the Photocopier and its Effect on Artistic Usage Evan Jones	Q&A Discussion	Refreshments and Networking: Grand Parade Café and Edward Street Ground Floor	
Session				09.30 – 09.50	09.55 – 10.15	10.20 – 10.40			
501 Dorset Place	Expanding the Ceramic Field in the Long 19th Century  Caroline McCaffrey-Howarth, Anne Anderson & Rachel Gotlieb			Ceramics as a Vehicle of Protest and Spiritual Enlightenment Neil Ewins	Conrad Dressler: England's Della Robbia Charlotte Drew	'Between Aestheticism and Hygiene: E.W. Godwin and Ceramics' Richard Hayes			
Workshop				09.30 – 09.45	09.50 – 10.05	10.10 – 10.25	10.30 – 10.45		
M2 Grand Parade	Decolonising the Curriculum: Creative and practical strategies  Katherine Harloe & Francesco Ventrella			Decolonising Art History in a South African University: A case study Karen von Veh	Recalibrating the Compass: Community interjections and the jewel in Bradford's crown Pamela Crawford	Threading Global Feminist Encounters into the Art History Classroom Erin L McCutcheon	Q&A Discussion		

11.15 – 11.35	11.40 – 11.55	12.00 – 12.15	12.20 – 12.30	12.30 – 14.30
Bringing Together Form and Politics: Xerox and photography as anti-capitalist and anti-racist practice among Black British artists in 70s and 80s London <b>Taous R Dahmani</b>	Semi-Mechanical Print Tactics and Urban Interventions in Mexico City (1971–82) <b>Alice David</b>	Copies in Exile: Xerography and written culture in León Ferrari’s Work <b>Agustin R Diez Fischer</b>	<b>Q&amp;A Discussion</b>	<b>Lunchtime</b> <b>Lunchtime Activities:</b> 12.45 – 14.15 Royal Pavilion Tour (see page 13 for more details) 13.15 – 14.15 REF Discussion (see page 13 for more details)
11.15 – 11.35	11.40 – 12.00	12.00 – 12.20	12.20 – 12.30	
Gendered, Moulded, and Hollow: The Little Girl and the Jumeau Doll <b>Sophie Handler</b>	Old and New, Southern and Not: Lycett Studios China and Newcomb Pottery <b>Elyse D. Gerstenecker</b>	<b>Group Q&amp;A</b>	<b>Closing remarks</b>	
<b>11.15 - 12.30</b>				
Open Discussion Workshop including a showcase of Art in Colour: Emphasising accessibility to contemporary art <b>Jaelynn Walls</b>				

**Note:** Some sessions have shorter papers and will be running at a different times within the allocated programme slots.



Afternoon: Friday 5 April

Room	Session	14.30 – 14.40	14.40 – 15.10	15.15 – 15.45	15.50 – 16.25
103 Edward Street	Blood in Modern and Contemporary Art  Neil MacDonald & Camilla Mørk Røstvik	Opening Comments: Session Convenors	What Else Could We Talk About? The trauma of Mexico as international pandemic <b>Leah McBride</b>	Performing Periods: Challenging menstrual normativity through art practice <b>Bee Hughes</b>	Refreshments and Networking: Grand Parade Café and Edward Street Ground Floor
G4 Grand Parade	Conceptual Cartography: Spatial representations in conceptual art  Elize Mazadiego		North East South West: Orientation, cardinality, and Michael Heizer's first earthworks <b>Alexis Lowry</b>	Navigating the Art World: André Cadere's peripatetic art <b>Inesa Brasiske</b>	
105 Edward Street	'Fiction with footnotes': Writing art history as literary practice  Tilo Reifenstein		The Uncut Thread: Art history as narrative <b>Susannah Thompson</b>	The Genealogy of Giorgione: John Keats, Dante Gabriel Rossetti, and Walter Pater <b>Luke Uglow</b>	
G63 Grand Parade	Modern(ist) Objects? The <i>object trouvé</i> in the 18th and 19th centuries  Molly Duggins & Freya Gowrley		Excavating the 'Other': (Post) Colonial archaeology and dextrous encounter in the Duchess of Portland's box <b>Madeleine Pelling</b>	Superfluous Springs: <i>Fontaines à parfum</i> and the marchands-merciers in 18th-century Paris as 'perturbed objects' <b>Patricia Ferguson</b>	
102 Edward Street	Sexuality in the Field of Encounter: The aesthetic topographies of eros  Edward Bacal		Sexuality in the Expanded Field: Space, real estate, sex <b>Edward Bacal</b>	'To inch and cram, wedge, and, in full flesh, secrete herself through a lattice': The Atlas/Caryatid function in the architecture of Gins and Arakawa, Matta-Clark, Acconci, and the Erectheion <b>John M Cooper</b>	
104 Edward Street	Stranger Things: Locating design in science fiction and fantasy films  Sally-Anne Huxtable & Robyne Calvert		<i>Immobilis in Mobile</i> : Harry Potter's unicorn tapestries and the role of tapestry in fantasy films <b>Xavier Dectot</b>	'Just-enough otherness': The use of Frank Lloyd Wright's work in <i>Inception</i> and <i>Passengers</i> <b>Ersi Ioannidou</b>	
G62 Grand Parade	The Non-Medium Specificity of 'Graphicality'  Nathan J Timpano		Nordic Symbolist and Art Nouveau Artists and the Synthetic Inter-mediality <b>Birte Bruchmüller</b>	Graphicality and the Objective Correlative: The audience's role in Expressionist theatre <b>Kathryn Keck</b>	
M2 Grand Parade	Visual Solidarities: Crossing borders in aesthetic practices  Mary Ikoniadou & Zeina Maasri		The Aesthetics of a Common Struggle: Third World solidarity in a foreign-language magazine in the GDR <b>Mary Ikoniadou</b>	'Working Men of All Countries, Unite!': Mail art networks across Eastern Europe during late socialism <b>Cristian Nae</b>	
202 Grand Parade	Vitalist Modernism  Fae Brauer & Serena Keshaviee		Integumentary Abstraction: Arp's wood reliefs <b>Tessa Paneth-Pollak</b>	Bergson and Surrealism: 'A haunting melody of life's entwinement with matter' <b>Donna Roberts</b>	

Room	Session	14.30 – 14.40	14.40 – 15.00	15.05 – 15.25	15.30 – 15.50	15.50 – 16.25
204 Grand Parade	Pedagogy and Practice in the Long 1960s  Briley Rasmussen	Opening Comments: Session Convenors	The Art of Art Therapy <b>Suzanne Hudson</b>	Ferdinand Kriwet's Instructional Environments and the Search for the Collective Agent of Historical Change circa 1968 <b>Anna-Maria Kanta</b>	When Pedagogies Become Form <b>Claire Robins</b>	Refreshments and Networking: Grand Parade Café and Edward Street Ground Floor
501 Dorset Place	Slowness and Suffering: Critical approaches to temporalities of violence  Suzannah Victoria Beatrice Henty, Kyveli Mavrokordopoulou & Kyveli Lignou-Tsamantani		Mucus Streams: Performing the undead in Martin O'Brien's <i>The Unwell</i> <b>Gabriella Beckhurst</b>	Slow Aesthetics and (Repro) Futurity: The temporalities of <i>Nuclear Waste</i> <b>Ruby de Vos</b>	Glass and Radioactivity: The violence of endurance <b>Taisuke Edamura</b>	

16.25 – 16.55	17.00 – 17.30	17.35 – 17.45	18.15 – 19.30	19.30 – 20.30
'Drunk on Blood': A visual and verbal artery through Robert Smithson's corpus <b>Suzaan Boettger</b>	Bleeding Data: Blood, art, and bio-capital in the postgenomic age <b>Fiona Johnstone</b>	Closing Comments: Session Convenors	Keynote Lecture: Claire Bishop – Sallis Benney Lecture Theatre, Grand Parade Building	Drinks Reception: Royal Pavilion
Mapping Mobility: Travels in conceptual art <b>Elize Mazadiego</b>	Cildo Meireles' Physical Art: Space between perception and representation <b>Marco Pasqualini de Andrade</b>			
Writing Art: Challenges to a literary practice <b>Tilo Reifenstein</b>	'Give me a break, an epistemological break, she declared.' <b>Isabel Mehl</b>			
Specimen to Souvenir: Shell Mosaic Plaques from the British West Indies <b>Molly Duggin</b>	The Found Object in 18th- and 19th-Century Home 'Art' Craft <b>Marilyn Casto</b>			
Bodies by Taylor: Working out and cruising with Taylor Mead on television <b>Kara Carmack</b>	Performance and World-Making in London's Sex Radical Club Cultures <b>Flora Dunster</b>			
Jewellery in Space: Its influence, and inspiration, within Sci-Fi cinematography <b>Sarah Rothwell</b>	Roundtable Discussion Retrofuturism: Design History meets Science Fiction			
Getting Inside Letters: Graphicality as engine of abstraction in Poe, Peirce, and Veuhoff <b>Jonathan Elmer</b>	<i>A Journey that Wasn't</i> : Pierre Huyghe's graphic film <b>Megan Hines</b>			
Draw Me a Revolution: Aesthetics of solidarity in the trenches of Arab Hanoi <b>Zeina Maasri</b>	Arte do Povo: Revolutionary aesthetics and solidarity networks at the National School of Visual Arts, Maputo <b>Polly Savage</b>			
Vitalist Chinese Modernism <b>Craig Clunas</b>	A Sort of Vitalism: Soviet Darwinism as a means to regenerate the wounded in World War Two <b>Pat Simpson</b>			

16.25 – 16.45	16.50 – 17.10	17.15 – 17.35	17.35 – 17.45	18.15 – 19.30	19.30 – 20.30
A New Kind of Art School <b>Melanie Stephenson &amp; Harriet Sutcliffe</b>	The Underground Education of Genesis P-Orridge <b>Andrew Cappetta</b>	Discussion	Closing Comments: Session Convenors	Keynote Lecture: Claire Bishop – Sallis Benney Lecture Theatre, Grand Parade Building	Drinks Reception: The Royal Pavilion
Time and Tide: Dimensions in contemporary Chicano art, countering slow cultural subjugation of Mexican-American society <b>Sally Mincher</b>	Slowness as Eco-critical Strategy in David Claerbout's <i>The Pure Necessity</i> (2016) <b>Toni Ross</b>	Roundtable Discussion			

**Note:** Some sessions have shorter papers and will be running at a different times within the allocated programme slots.



Saturday 6 April

4-4130  
CHG.P.  
Grand Palace  
4-4130  
CHG.P.

Room	Session	08.30 – 13.00	09.30 – 09.40	09.40 – 10.10	10.15 – 10.45	10.50 – 11.20	11.30 – 12.00
102 Edward Street	<b>Affective Fashion(s)</b>  Roberto Filippello & Alessandro Bucci	Registration Open: Grand Parade Building Exhibitor Stands Open: 09.00 – 14.00 Grand Parade Foyers and Café	Opening Comments: Session Convenors	Lost in Reflection: Clothes, mirrors and the self <b>Lucia Ruggerone &amp; Renate Stauss</b>	'We Look for a Feeling – And It's not just Style': Affects and atmospheres in fashion mediation <b>Jana Melkumova-Reynolds</b>	Imaging the Plus-Size Body: Haptic visuality and the aesthetics of disgust in contemporary fashion photography <b>Lauren Downing Peters</b>	Refreshments: Grand Parade Café
501 Dorset Place	<b>Art Historiography in the Expanded Field</b>  Samuel Bibby			Serif or Sans? Concrete alternatives in the 1960s <b>Stephen Bann</b>	Cut and Paste: Scrapbooking as method for researching artists' publications <b>Mary Anne Francis</b>	Welcome to the Liberated, or, the Periodical as Propaganda: The <i>Oxford Art Journal</i> and the thematics of the 'New Art History' <b>Samuel Bibby</b>	
401 Dorset Place	<b>Critical Pedagogies in the Neoliberal University: Expanding the feminist field in the 21st-century art school</b>  Marsha Meskimmon & Hilary Robinson			(Re-)Turning to Radical Feminist Pedagogies <b>Barbara Mahlkecht</b>	Past Pedagogies and Feminist Futures <b>Jen Kennedy</b>	Feminist Pedagogy and Strategies of Denial: Enabling confrontations for intergenerational solidarity and survival <b>Joanna Boehnert</b>	
104 Edward Street	<b>Keeping Painting in its Place: The refusal of the expanded field</b>  Joanne Crawford & Sarah Kate Wilson			Painting: Expansion, translation and excess <b>Magnus Quaife</b>	Minimum Security Painting: Increased dimensionalities and the expanded field <b>Craig Staff</b>	Painting Expanded through Including Spectators <b>Helen Westgeest</b>	
M2 Grand Parade	<b>Landscapes of the Everyday</b>  Catherine Jolivet			The Found Landscape <b>Emily Cushman</b>	Contested Landscape, Everyday Art and Cultural Politics in Post-War British Prints <b>Michael Clegg</b>	Landscapes of Mourning: Famine burial sites and topographies of wilderness <b>Niamh Ann Kelly</b>	
202 Grand Parade	<b>Occult Performances and Reflections: The everyday occult in visual culture</b>  Michelle Foot & Lucy Weir			Occultism on the Pacific: Theosophical performances in San Diego, 1898–1915 <b>Grace Converse</b>	An Unfinished Transformation? Occult symbolism in Leonora Carrington's <i>Pénélope</i> <b>Rachael Grew</b>	Total F***ing Armageddon? Disentangling the Mythologies of Early Norwegian Black Metal <b>Lucy Weir</b>	
105 Edward Street	<b>Uneasy Queer Art Histories</b>  Greg Salter			Age Difference Debates and Classical Artefacts: The reception of ancient 'uneasy' queer art in the late 19th and early 20th centuries <b>Jen Grove</b>	The 'Coolie Homo/erotic': (Re) tracing queerness in the archive of indentureship <b>Amar Wahab</b>	Queer Ruskin <b>Thomas Hughes</b>	

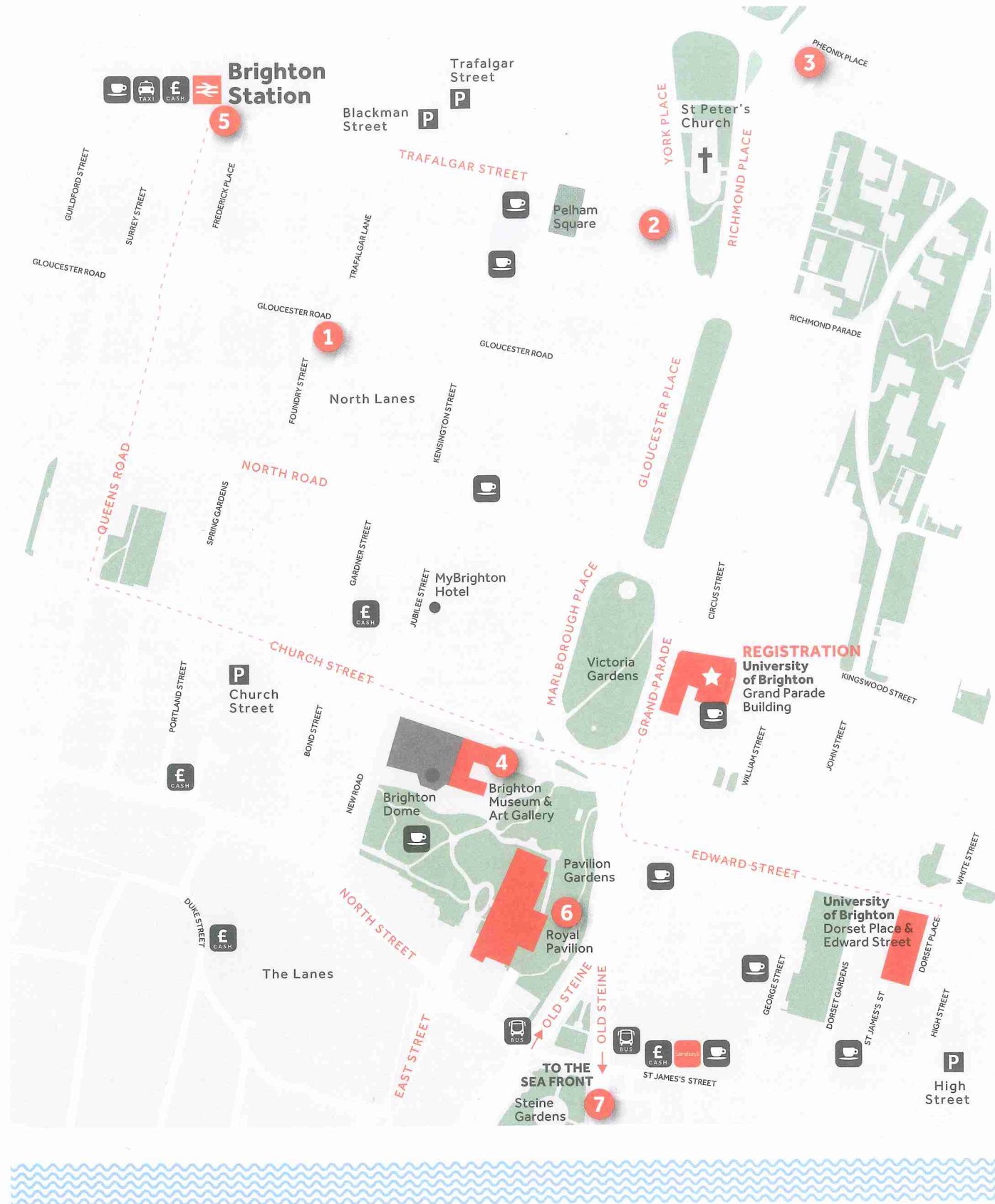
Room	Session	08.30 – 13.00	09.30 – 09.40	09.40 – 10.00	10.05 – 10.25	10.30 – 10.50	10.55 – 11.15	11.15 – 11.30	11.30 – 12.00
<b>G4</b> Grand Parade	Art after 1945: At home or homeless?  Donna West Brett, Sarah E James & Olivia Tait	Registration Open: Grand Parade Building Exhibitor Stands Open: 09.00– 14.00 Grand Parade Foyers and Café	Opening Comments: Session Convenors	Reading Martha Rosler's Service: A trilogy on colonisation Luke Skrebowski	Go Home Polish: Migration and belonging in a two-speed Europe Klara Kemp-Welch	Art Provoking Law: Uncivil obedience and the unsettling of immigration law Monica Steinberg	Adrian Piper on Hester Street: Reconsidering conceptual art's homelessness Helena Vilalta	<b>Q&amp;A Discussion</b>	Refreshments: Grand Parade Café
<b>103</b> Edward Street	The Artist Interview: An interdisciplinary approach to its history, process and dissemination  Lucia Farinati & Jennifer Thatcher			The Artist Interview: An elusive history Reva Wolf	Both Sides of the Mike: Interviewer and/or Interviewee Clive Phillpot	From 'portraits d'artistes' to the Interviewer's Portrait: Interviews of modern artists by Jacques Guenne in L'Art vivant (1925–30) Poppy Sfakianaki	Artist Interviews & Revisionist Art History: Women artists of African descent, critical practice & methods of rewriting dominant narratives Lauren Cross	<b>Q&amp;A Discussion</b>	
						10.00 – 11.30			
Sallis Benney Lecture Theatre	Importing Representative Art Historical Narratives: A case for changing attitudes in Western art museums  Bernadine Bröcker Wieder (Vastari Group)				Roundtable Discussion				

12.00 – 13.15	13.15 – 14.00	14.00 – 14.30	14.35 – 15.05	15.10 – 15.40	15.45 – 15.55	16.00 – 17.00	17.00 – 19.00
Association for Art History Awards and Prizes  Keynote Lecture: Marcia Pointon – Sallis Benney Lecture Theatre, Grand Parade Building	Lunchtime  Exhibitor Stands Open: 09.00 – 14.00 Grand Parade Foyer and Café	Fashioning Emotional Durability: Framing the creation of emotional value in fashion practices and discourses <b>Alex Esculapio</b>	Affect and Sensation: A phenomenology of clothing in the archive <b>Ellen Sampson</b>	When Bodies Are Not Enough: Affective fashion in the museum space <b>Caroline Bellios</b>	Closing Comments: Session Convenors	Refreshments: Grand Parade Café  Film Screenings: Sallis Benney Lecture Theatre (see page 13 for more details)	Art History in Education Manifesto Launch and Drinks: North Gallery, Grand Parade (see page 13 for more details)
		New York Video on the Page <b>James Boaden</b>	Books on Books: The photobook anthology and its historiography <b>Jessie Bond</b>	At the Limit of Visual Historiography: Georges Didi-Huberman's <i>Bark</i> <b>Matthew Bowman</b>			
		Why Art History? Experiential learning and female employability in the 21st-century art school <b>Ruth M Cereceda</b>	Out of Office: Working feminist spaces in troubled times <b>Lenka Vrábliková &amp; Elspeth Mitchell</b>	Virtually Feminist: The feminist turn for socially engaged art in higher education <b>Roxane Permar</b>			
		Painting between Personhood and Objecthood, The premises for an expanded painting's medium <b>Stefania Laccu</b>	Expanded 'Field': Painting, pigment, powder <b>Rachel Magdenberg</b>				
		What is an Everyday Landscape? The railway scene as a case study <b>Ed Lilley</b>	From Believable to Memorable: Landscape of the Israeli kibbutz as represented in film and television <b>Inbal Ben-Asher-Gitler &amp; Amir Har-Gil</b>	Cutting the 'Contact Zone': Boundaries, bodies and temporality in late-18th-century maps of the Danish West Indies <b>Helene Engnes Birkeli</b>			
		Brexit and the Occult: Racism, whiteness, and visual culture <b>Edwin Coomasaru</b>	Peak Paraconceptualism <b>Grace A Williams</b>	Queer Heretics: The convergence of witchcraft and queerness in contemporary art and art spaces <b>Kevin Talmer Whiteneir</b>			
		The Locker Room Project, HIV/AIDS, and the Making of a Global Queer Public Culture in Cape Town <b>Jackson Davidow</b>	Queer Theory's Violence <b>Theo Gordon</b>	The Problem of Race in Contemporary Queer Art from Poland <b>Aleksandra Gajowy</b>			

12.00 – 13.15	13.15 – 14.00	14.00 – 14.20	14.25 – 14.45	14.50 – 15.10	15.15 – 15.35	15.35 – 15.45	15.45 – 15.55	16.00 – 17.00	17.00 – 19.00
Association for Art History Awards and Prizes  Keynote Lecture	Lunchtime  Exhibitor Stands Open	Home and Heartland in Mike Kelley's Mobile Homestead <b>Lucy Bradnock</b>	Taught, Tether, Teeter: Walking the archipelagic home-space in Janine Antoni's <i>Touch</i> <b>Kate Keohane</b>	The Home and the Street <b>Thomas Morgan-Evans</b>	Curating Domestically: A case study in Museums Sheffield's post-war British art collection <b>Abi Shapiro</b>	<b>Q&amp;A Discussion</b>	Closing Comments	Refreshments  Film Screenings	Art History in Education Manifesto Launch and Drinks
		Practical Workshop, please bring with you a device that plays sound e.g. a laptop, tablet or mobile phone and also a set of headphones. Papers include: Speaking Out: Split identities, politics and the ventriloquial voice in artists' film and video of the 1970s and 1980s Claire M Holdsworth Small Lies? The ethics of the authentic artist's interview <b>Jean Wainwright</b>				<b>Q&amp;A Discussion</b>			



10  
CAMPUS MAP

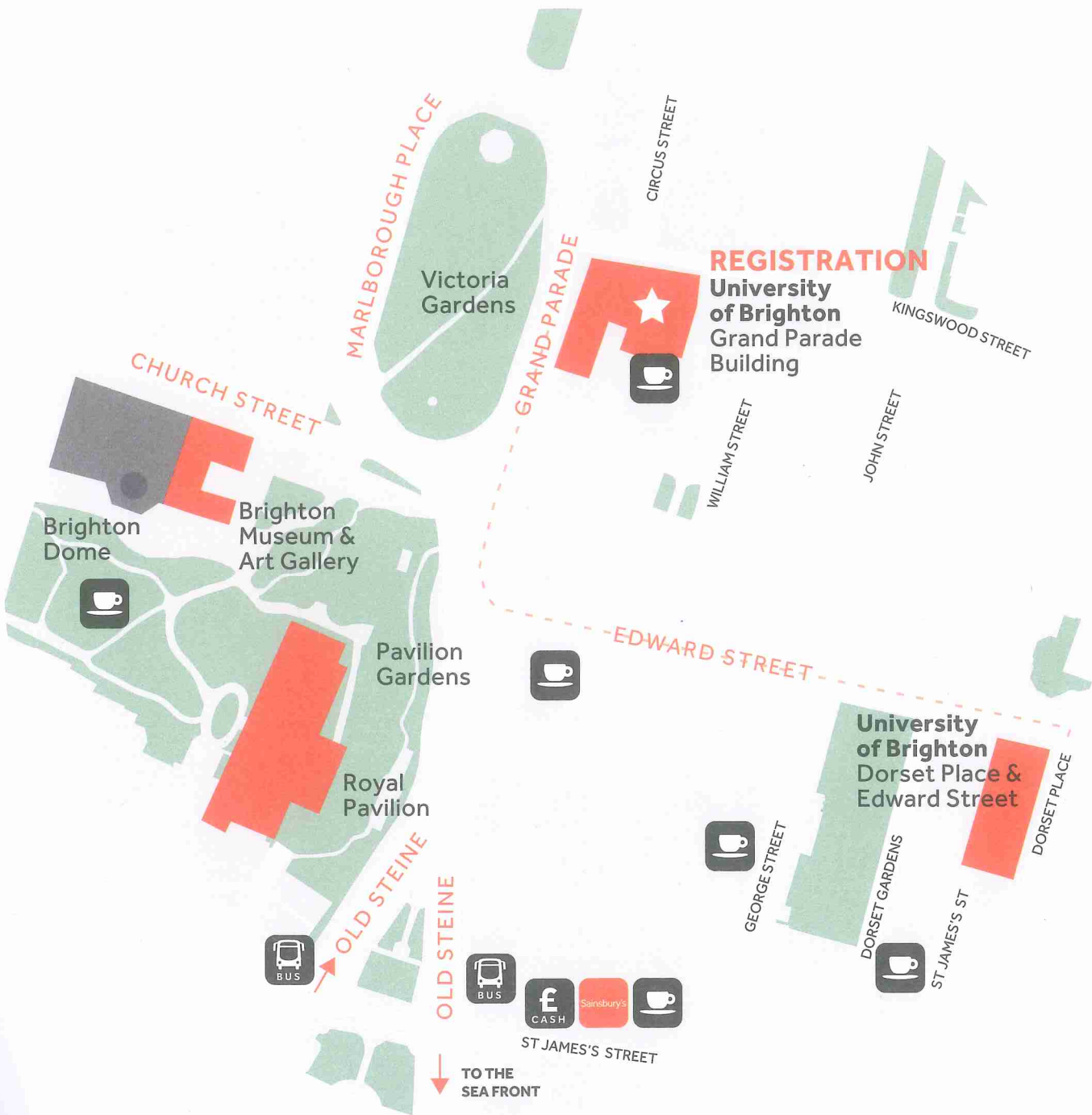


PLACES OF INTEREST

- 1 Gallery 40
- 2 ONCA
- 3 Phoenix Brighton
- 4 Brighton Museum & Art Gallery
- 5 Brighton Toy & Model Museum
- 6 Royal Pavilion
- 7 Brighton Palace Pier

KEY

- ★ Registration
- Bus
- Taxi
- Café
- £ Cash Point
- P Parking
- Walking route
- Sea front

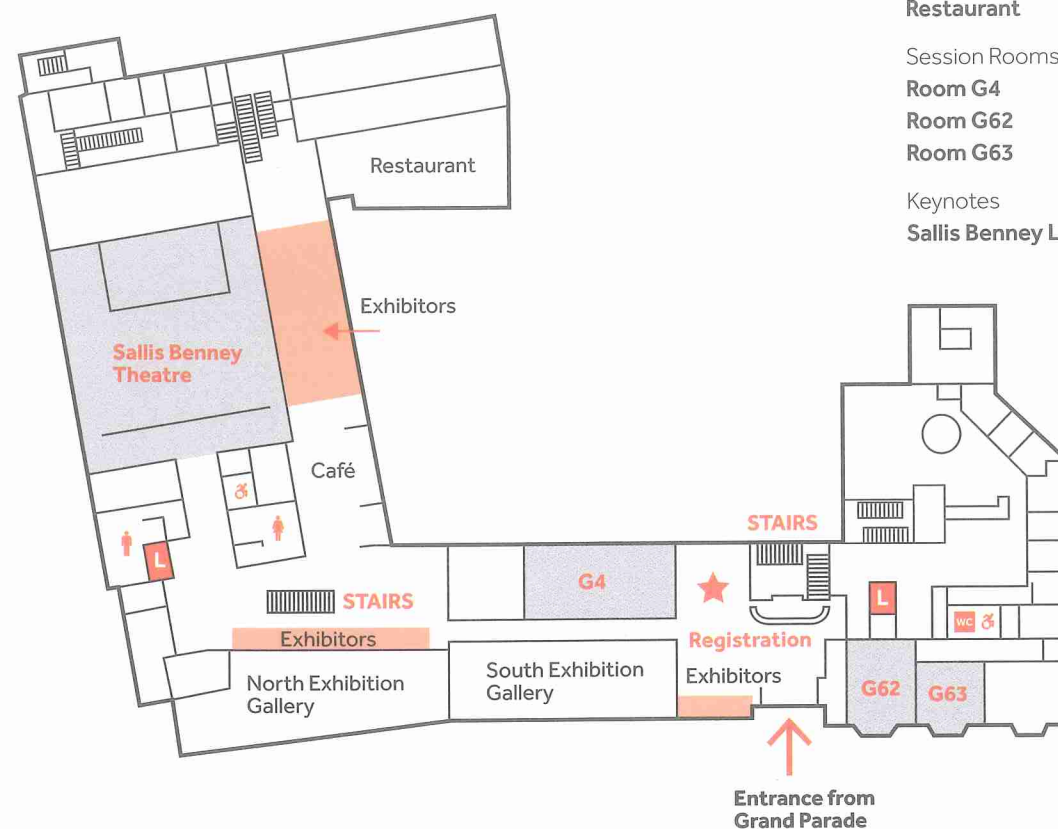




# 11

## ROOM LOCATIONS

### GRAND PARADE BUILDING



G

### Grand Parade

#### GROUND FLOOR

Registration  
Exhibitors  
Café  
Restaurant

Session Rooms  
Room G4  
Room G62  
Room G63

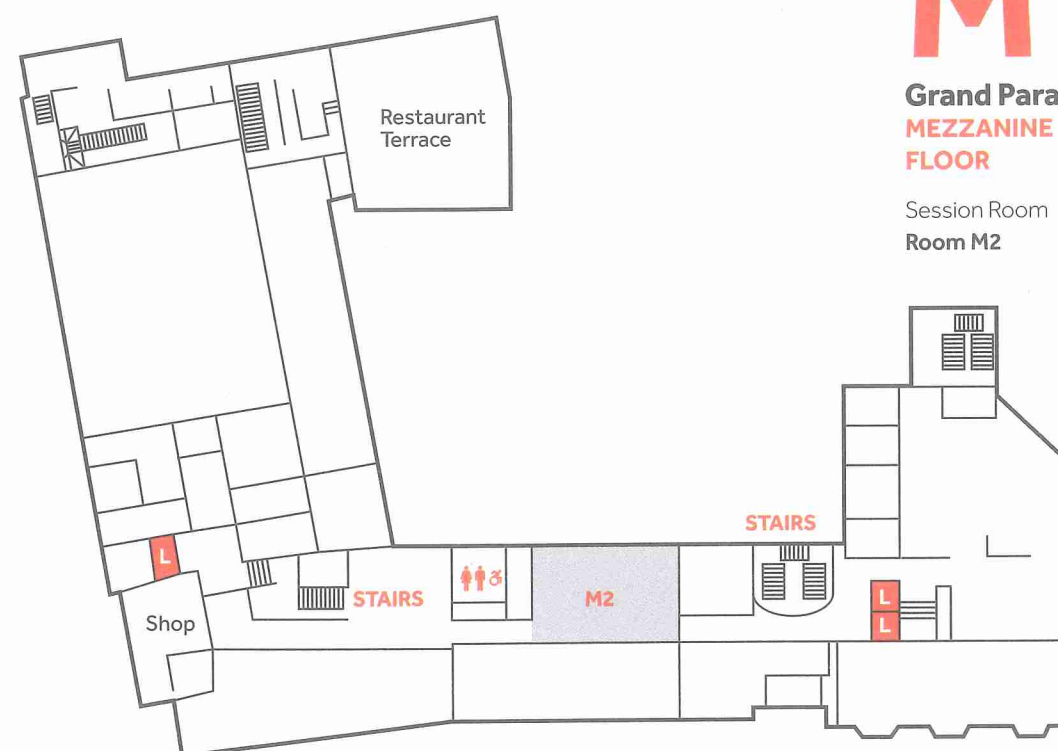
Keynotes  
Sallis Benney Lecture Theatre

M

### Grand Parade

#### MEZZANINE FLOOR

Session Room  
Room M2



## KEY

	Female toilets
	Male toilets
	Toilets
	Accessible toilets
	Lifts
	Walking route
	Stairs
	Registration

2

### Grand Parade

#### 2ND FLOOR

Session Rooms  
Room 202  
Room 204



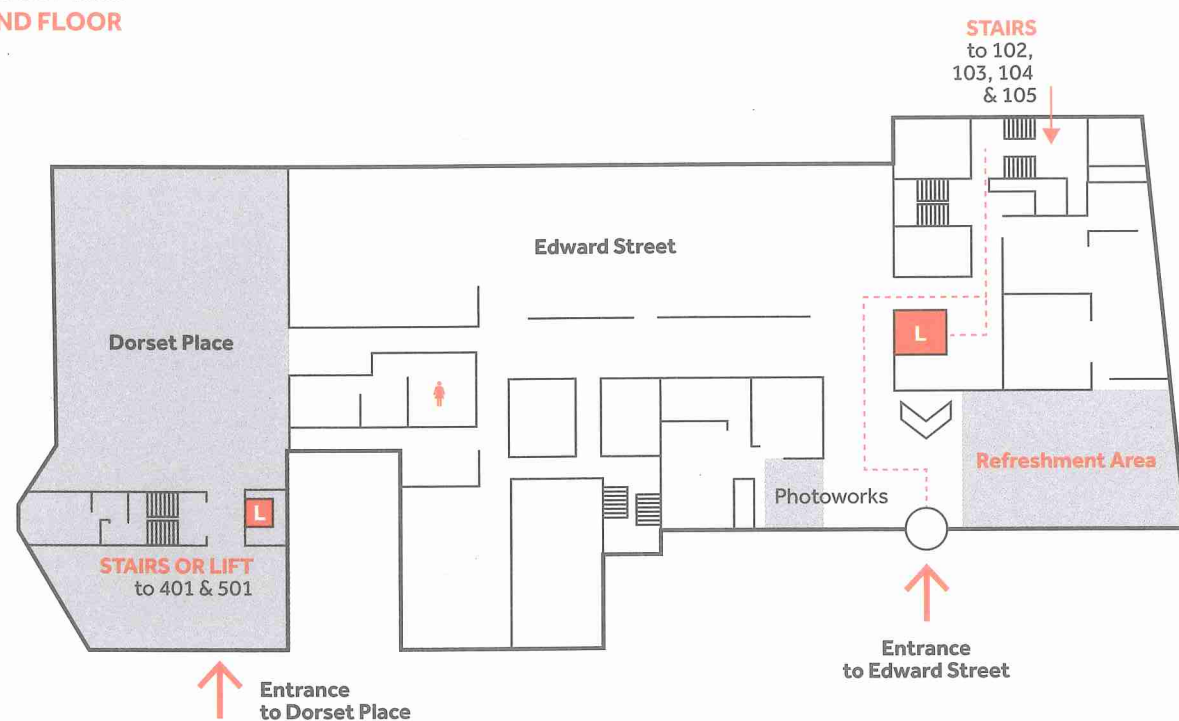


# 11

## ROOM LOCATIONS EDWARD STREET & DORSET PLACE

G

Edward Street  
& Dorset Place  
GROUND FLOOR



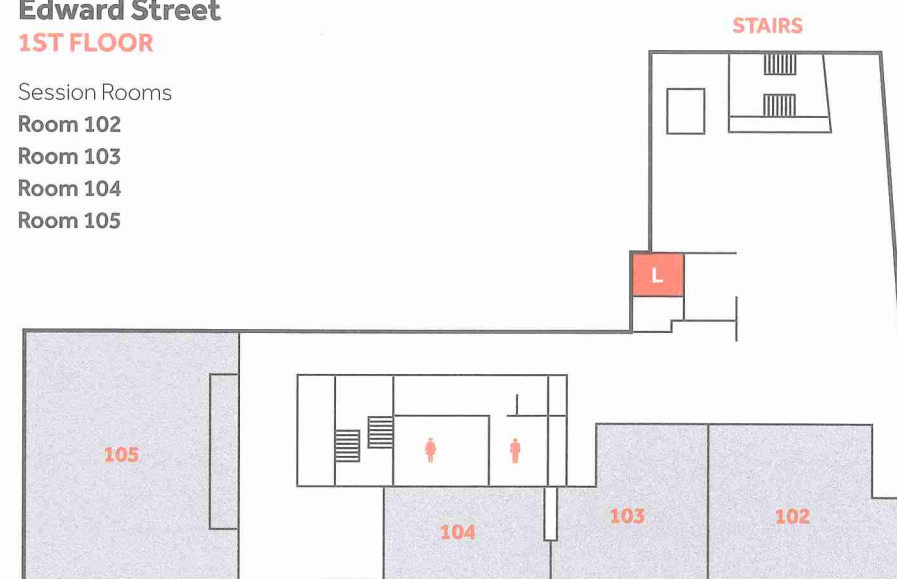
## KEY

	Female toilets
	Male toilets
	Accessible toilets
	Lifts
	Walking route
	Stairs

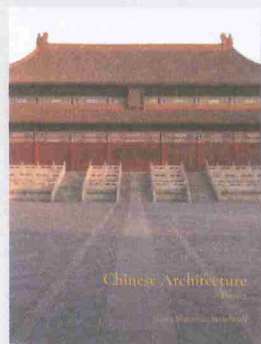
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Edward Street  
1ST FLOOR

Session Rooms  
Room 102  
Room 103  
Room 104  
Room 105







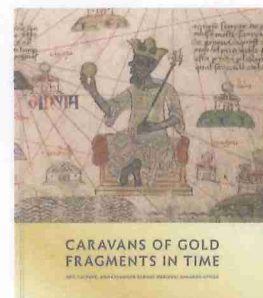
**Chinese Architecture**  
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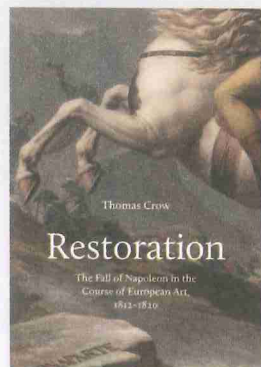
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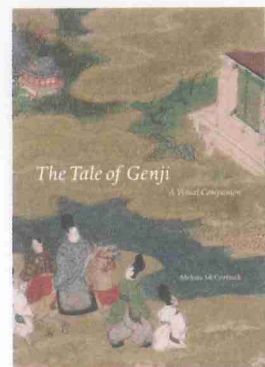
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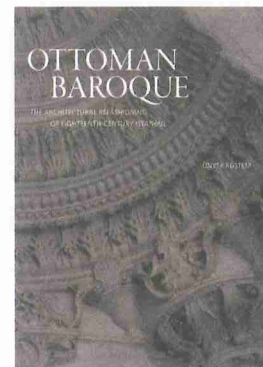
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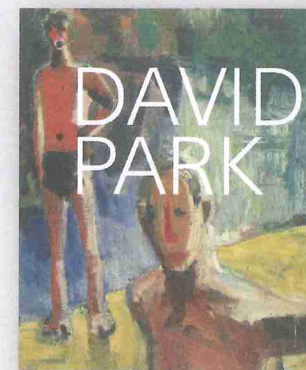
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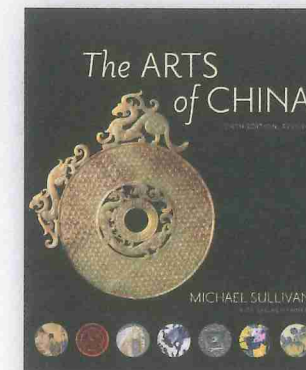
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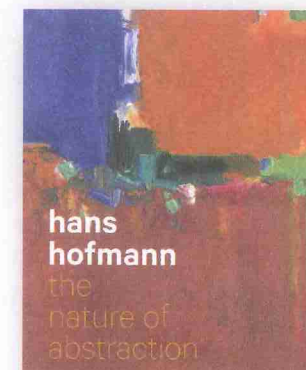
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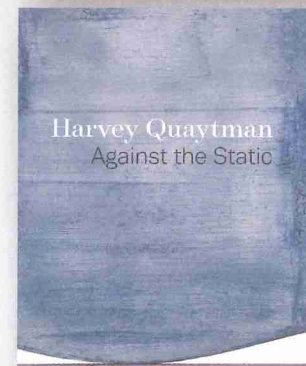
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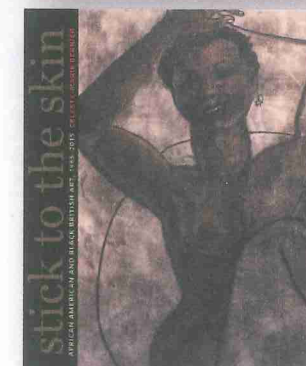
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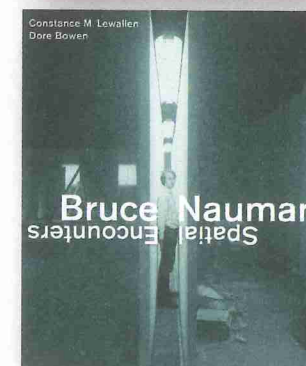
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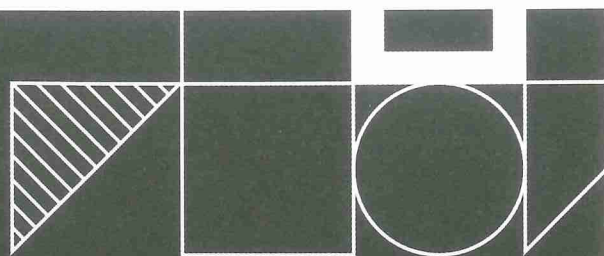
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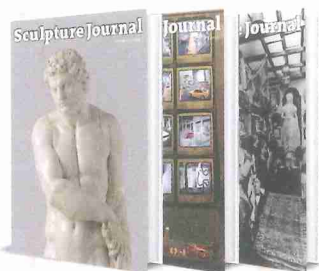
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## 2020 ANNUAL CONFERENCE

### CALL FOR SESSIONS

**DATE:** 1 - 3 April 2020

**LOCATION:** Newcastle University & Northumbria University

Newcastle University and Northumbria University will co-host the Association for Art History's 2020 Annual Conference. This will be held across both campuses in the city centre and will include opportunities to explore the cultural landscape of the North East of England.

Both universities have firm roots in the studio practice of art and we especially welcome session proposals from practitioners and researchers whose work

engages with questions around making and doing and the relationship between theory, history, and practice. Both Universities trace different histories through the nineteenth-century art department and mid-twentieth-century polytechnic college, which prompts us to consider the evolution of art education and its intersections with other disciplines, including cultural studies, design, film, and fashion.

In addition to academic sessions and research papers, we anticipate that the 2020 Annual Conference will include a mix of events including artists' film screenings, performances, roundtable discussions, and site visits.

We encourage proposals for sessions that engage with the field in its broadest sense, and which will generate an exciting and challenging range of contributions.

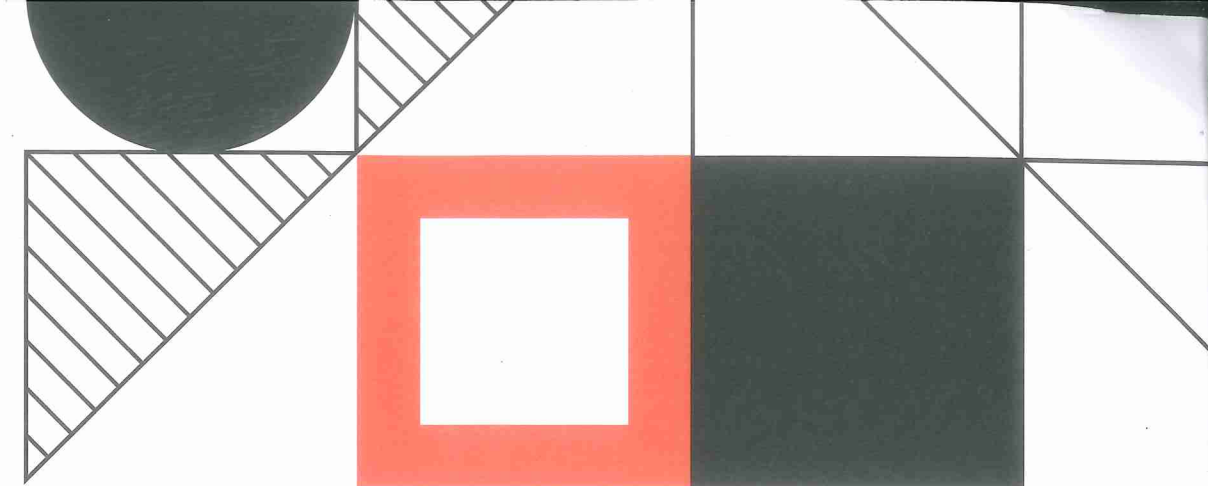
#### How to submit a session proposal

Details about session format and submitting session proposals are online: [www.forarthistory.org.uk/our-work/conference/2020-annual-conference/](http://www.forarthistory.org.uk/our-work/conference/2020-annual-conference/)

**Deadline:** 1 May 2019: to be submitted via email [sessions2020@forarthistory.org.uk](mailto:sessions2020@forarthistory.org.uk)

The 2020 Annual Conference is organised and co-convened by Association for Art History – Claire Davies and Cheryl Platt  
Newcastle University – Fiona Anderson and Northumbria University – Victoria Horne

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Members and supporters make our mission possible. Our role, as a subject association and charity, is to champion the value of art history, and those engaged with it. We do this by promoting the professional practice and public understanding of art history through our events, advocacy, publications, grants and membership. We value art history and visual culture as much as you do. For most people becoming a member it's as much about supporting a common purpose, as receiving benefits. But both are important.

- Membership offers a community and network of people with common interests, skills and experiences
- Membership gives you a space in which to share ideas, promote your research and expand your networks
- Membership gives you a voice and chance to shape the future for art history
- Keep up to date with the latest research, news, opportunities and resources for members
- 75% off *Art History* journal subscription
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