



**ASSOCIATION
FOR ART HISTORY**

ANNUAL CONFERENCE

20

UNIVERSITY
COLLEGE
LONDON

12–14 APRIL

23

PROGRAMME & TIMETABLE

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WELCOME

On behalf of the Association for Art History, I would like to welcome you to our 49th Annual Conference – the first we have held in person since the onset of the pandemic. We are delighted to present this international event at University College London with the support of our Conference Committee and members of the History of Art Department at UCL.

The Association's Annual Conference is an opportunity to engage with new research, hear leading keynotes, broaden networks and exchange ideas. In a 21st century facing multiple global challenges, the recognition and support of inter-sectional arts histories are of critical importance. As such, our provocation for Conference 2023 called for submissions that engage with race and gender, the environment, and social activism. We have 39 wide-ranging sessions comprising 198 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 including, among many others, gender and art in the global south, art and empire, the aesthetics and politics of soil, queer medievalisms, class and culture and the media of art education. In addition, we have included a Professional Programme strand with tours, workshops and a special roundtable discussion on the future of art history.

I am very grateful to all of those who have contributed considerable time to bring this conference together: our Conference Committee and colleagues at UCL, Alan Kirwan, Head of Programmes at the Association and Rebecca Morland, Conference Coordinator. Finally, I would like to thank the Paul Mellon Centre for their support of Tim Barringer's keynote address. The effort put in by volunteers and the commitment of our supporters is a testament to their dedication to the field and to all of those in attendance.

Gregory Perry
CEO, Association for Art History

UCL is delighted to host the Association for Art History's 49th Annual Conference in 2023. After the Covid hiatus, we're especially pleased to be able to accommodate the first fully in-person AAH conference in several years. On behalf of the History of Art Department at UCL, I wish you a very warm welcome to our campus!

While UCL first began awarding degrees in the subject from the mid-1960s, History of Art has been taught at UCL since at least the 1850s. Notably, the subject was a regular part of the teaching at the Slade School of Fine Art, founded in 1871, and a chair in the History of Art (currently held by Tamar Garb) was established in 1914. In 1965, the chair at the time, Leopold Ettlinger, successfully campaigned for the formation of a distinct Department and throughout its almost sixty years of separate existence UCL History of Art has come to be recognised as one of the most dynamic centres for the study of the subject in the world.

One of the key goals of the AAH is to promote the value of art history and visual culture today, supporting a broad and diverse art history community to do so. UCL History of Art is passionately committed to this vision. We have a long history of working to expand the horizons of the discipline in relation to social change and were one

of the first History of Art Departments in the UK to pursue feminist studies, issues of class and inequality, and visual studies of difference. We maintain a strong commitment to theoretically informed research, based on a shared belief that art history can provide vital insights into our changing world. In recent years, we have created new opportunities for research and teaching that are decisively outside the western canon, and outside the traditional geographical formations of art history.

This year's annual conference programme resonates closely with these aims. It includes panels and strands devoted to the relationship between art, nationhood and empire, the intertwining of colonial and environmental art histories, and cross-cultural interactions across a *longue durée*. There are sessions on medievalism and modernism, early modern water, Victorian colour and class inequalities in contemporary art. Papers will be presented on art and visual cultures from right around the globe, deploying an incredibly diverse set of critical approaches. I very much look forward to participating in this rich and wide-ranging programme, along with you all, over the coming days.

Bob Mills

Head of Department, UCL History of Art

PROGRAMME AT A GLANCE

WEDNESDAY 12 APRIL

ALL DAY

9.00 – 5.00 Registration

9.00–5.30 Book Fair

MORNING

10.30 – 12.30 Sessions

Art, Empire and Nation (pt.1)

Queer Medievalisms in British Art (pt.1)

Matter Matters: The Aesthetics and Politics of Soil (pt.1)

Mongol Bling: From Xanadu to Tabriz to Venice (pt.1)

Picturing Infrastructure: or the Infrastructure of Picturing (pt.1)

Victorian Colour Revolution: the Nineteenth Century Chromatic Turn (pt.1)

Remaking Femininity: Women's Portraiture in Modern Asian Art and Visual Culture

Transcultural Asia: Movement of Art and Ideas across Borders

Visceral Journeys: Art and Anatomy in Medieval and Early Modern Visual Culture

AFTERNOON

13.30–15.30 Sessions

Art, Empire & Nation (pt.2)

Queer Medievalisms in British Art (pt.2)

Matter Matters: The Aesthetics and Politics of Soil (pt.2)

Mongol Bling: From Xanadu to Tabriz to Venice (pt.2)

Picturing Infrastructure: or the Infrastructure of Picturing (pt.2)

Victorian Colour Revolution: the Nineteenth Century Chromatic Turn (pt.2)

Against the Nation: Rethinking Canadian Art History in the World

Photography and 21st century Migration

Rethinking *Global Conceptualism*

16.00–17.30
Professional Programme
Workshops and Tours

17.45–19.15
Keynotes and Fellows
Keynote: susan pui san lok

19.30–20.30
Drinks Reception
North Cloisters, UCL

THURSDAY 13 APRIL

ALL DAY

9.00–5.00 Registration

9.00–5.30 Book Fair

MORNING

10.30–12.30 Sessions

A Common Ground? Exploring Class, Culture and Collections (pt.1)

Intersections; Gender and Art in the Global South (pt.1)

Art and Abortion (pt.1)

Participatory Needlework as Tangible and Intangible Heritage (pt.1)

Watery Circulations in the Early Modern World (pt.1)

Chance and Control Today

New Art and New Arts of Government: Artistic Form and Authoritarian Liberalisms in the 1970s

Toward a Media History of Art and Design Education

Vizazi vingi: Tanzanian Modern & Contemporary Art in Regional & Globalising Art Worlds

Please note:

The Professional Programme
is automatically open to all
conference delegates

AFTERNOON

13.30–15.30 Sessions

A Common Ground? Exploring
Class, Culture and Collections
(pt.2)

Intersections: Gender and Art
in the Global South (pt.2)

Art and Abortion (pt.2)

Participatory Needlework as
Tangible and Intangible
Heritage (pt.2)

Watery Circulations in the
Early Modern World (pt.2)

Critical Histories of the Arts
and Crafts Movement

Design Pedagogy Beyond
Utopia: Modernism, Social
Change and Everyday Life

Documenting and Preserving
the Undescribed

Heading Uptown: Art and
Activism in the Bronx

Scales of Landscape, 1750–1900

16.00–17.30

Professional Programme
Workshops and Tours

17.45–19.15

Keynotes and Fellows
Keynote: Tim Barringer

19.30–20.30

Drinks Reception
North Cloisters, UCL

FRIDAY 14TH APRIL

ALL DAY

9.00–5.00 Registration

9.00–2.30 Book Fair

MORNING

10.30–12.30 Sessions

Animal Drag (pt.1)

Art and Populism (pt.1)

Conflicts, Disputes and Protest
in Pre–Modern Print and Visual
Culture (pt.1)

Deconstructing Russian
Imperialist Aesthetics:
Repression, Resistance, and
Representation in the Long
Nineteenth Century (pt.1)

Last Works 1500–2000 (pt.1)

Feral Objects: A Proposition for
a Speculative Animism

Picturing Wartime Sexual
Violence Before Modernism

Romantic Legacies in the
Twentieth Century

Written in the Margins:
Interpreting Early Modern
Artistic Literature

12.45–13.45

Keynote Speech
Keynote: Debra Higgs Strickland

AFTERNOON

14.30–16.30 Sessions

Animal Drag (pt.2)

Art and Populism (pt.2)

Conflicts, Disputes and Protest
in Pre–Modern Print and Visual
Culture (pt.2)

Deconstructing Russian
Imperialist Aesthetics:
Repression, Resistance, and
Representation in the Long
Nineteenth Century (pt.2)

Last Works 1500–2000 (pt.2)

Media and Militarism

Digital Medievalism

Uttering: Magical and
Alternative Spiritual Practices in
Art

Visualising Addiction

KEYNOTE SPEAKERS



Wednesday 12 April

susan pui san lok

University of the Arts London

susan pui san lok / susan, lok pui san is an artist, researcher and writer based in London. Her practice ranges across installation, moving image, sound and text. She is a Professor in Contemporary Art at University of the Arts London and Director of the UAL Decolonising Arts Institute, currently also Principal Investigator on the AHRC project, Transforming Collections: Reimagining Art, Nation and Heritage and Director of the 20/20 project (supported by Arts Council England, the Freelands Foundation and UAL). She was Co-Investigator on the AHRC project, Black Artists and Modernism led by Professor Sonia Boyce (2015–18), securing the BBC documentary commission, *Whoever Heard of a Black Artist?* (2018), co-editing *Conceptualism: International Framings, Intersectional Readings – Situating 'Black artist' in Europe* (2019, with N. Aikens and S. Orlando), and contributing to 'Remapping British Art: Three Moments of Modernism', a special issue of *Art History* (2021, eds. S. Boyce and D. Price). Recent and current projects include *REWIND/REPLAY*, commissioned for *Rewinding Internationalism* (Villa Arson, forthcoming; Van Abbemuseum, 2022-23; and Netwerk, Aalst, 2022)

'Against and away from that hushing': notes and scores for voices

What does it mean to speak in this space 'for art history'? Speaking 'to' not 'about', speaking 'with' (in disparate company, scattered yet gathering, outside in)... Walking with the words of Trinh Minh-ha and Maria Lugones in my hands and ears, 'against and away from that hushing of the manyness of the past in the present', I assemble some off-key notes... to sound out some of the voicings and ventriloquisms echoing in my praxis of the last 30 years, to locate myself momentarily and uncomfortably 'here'. Invoking words, gestures and interruptions that might be partially read, seen and heard (or not at all), I want to revisit and affirm these as small, tactical acts of disturbance and resistance, decolonial and otherwise. A farcical calling card (1995-ongoing), a disobliging 'artist's statement', my ghosts of AAH conferences past (1998, 2008, 2018), and the multiplicity of voices coming into play in between and since – improvised choruses and ad hoc witnesses to mundane and fabulous displacements, to live archivery, aspiring and refusing (*Notes on Return*, 2003, *Golden*, 2005-, *A COVEN A GROVE A STAND*, 2019, *seven x seven*, 2021, *Centenary*, 2022, *REWIND/REPLAY*, 2022-23). How do you listen and attend to what you cannot hear?



Thursday 13 April

Tim Barringer

Yale University

**Art/Music/Empire:
Intersectional
Albertopolis**

Keynote sponsored by
The Paul Mellon Centre



Tim Barringer is Paul Mellon Professor at the Department of the History of Art at Yale University, of which he was Chair from 2015 to 2021. He specializes in British art and art of the British Empire. Books include *Reading the Pre-Raphaelites* (1999) and *Men at Work: Art and Labour in Victorian Britain* (2005). He co-edited *Frederic Leighton* (1998); *Colonialism and the Object* (1998); *Art and the British Empire* (2007); *Victorian Jamaica* (2018) and *On the Viewing Platform* (2020). He was co-curator of *American Sublime* (Tate, 2002); *Art and Emancipation in Jamaica* (Yale, 2007); *Before and After Modernism* (2010); *Pre-Raphaelites: Victorian Avant-Garde* (Tate, 2012); *Pastures Green and Dark Satanic Mills* (2015); *Thomas Cole's Journey* (Metropolitan, 2018) *Picturesque and Sublime* (Catskill, 2018) and *Radical Victorians* (2019–22). He gave the Paul Mellon Lectures at the National Gallery, London, in 2019, on Global Landscape. His book *Broken Pastoral: Art and Music in Britain, Gothic Revival to Punk Rock* will be published in 2024.

This paper examines the interwoven histories of art, music and imperial ideology in the emergence of the complex of institutions at South Kensington, founded after the Great Exhibition of 1851. These would come to include the Victoria and Albert Museum, the Royal College of Art and the Royal College of Music. Histories of the performing arts and those of visual and material culture are generally considered in isolation. But close examination of the braiding of these early institutional histories can reveal how powerfully the problematic of empire has shaped Britain's cultural landscape. Synergies of sound and vision were deployed as oppressively at Albertopolis as on the durbar fields of the Raj. A decolonizing re-examination of the South Kensington archives, however, makes possible a fuller understanding of the imperfect functioning of imperialism as a totalizing cultural system. The absorption of visual and sonic influences from colonized peoples was a form of appropriation that also destabilized the mythic structures of British identity formation. Counternarratives reveal fractures along lines of class, race, gender and sexuality and suggest ways in which the institutions of Albertopolis, still powerful today, contain dissident strains within their own histories.

KEYNOTE SPEAKERS



Friday 14 April

Debra Higgs Strickland

University of Glasgow

Debra Higgs Strickland is Professor of Medieval Art History at the University of Glasgow, where she teaches in the School of Culture and Creative Arts and has served as Director of the Glasgow Centre for Medieval and Renaissance Studies. Her interdisciplinary research interests revolve mainly around animals, monsters, and the so-called enemies of Christendom in late medieval art, on which she has published numerous papers and book chapters. Her monograph, *Saracens, Demons, and Jews: Making Monsters in Medieval Art* (2003), was among the first detailed analyses of representations of non-Christians in Christian art; other major publications include *Medieval Bestiaries: Text, Image, Ideology* (1995); *The Mark of the Beast: The Medieval Bestiary in Art, Life, and Literature* (1999); and *The Epiphany of Hieronymus Bosch: Imagining Antichrist and Others from the Middle Ages to the Reformation* (2016). Her monograph in progress, *Monsters in Medieval Cultures*, will be published by Reaktion; and a forthcoming edited collection on *Medieval Bestiaries: New Approaches* will explore the genre from ecocritical, cross-cultural, and material perspectives.

Difficult Places on the Hereford World Map (c.1300)

What can a fourteenth-century map of the world tell us about a medieval worldview? The Hereford Map, the most celebrated and best preserved of the monumental *mappae mundi*, presents a schematic rendering of the then-known world's landmasses and waterways, enriched by topographical features and hundreds of tiny figures and architectural icons explicated by hundreds more Latin and Anglo-Norman legends. Displayed in Hereford Cathedral for the edification of local clergy and international pilgrims and visitors from all walks of life, it has long been recognized as an important witness to medieval geographical, theological, encyclopaedic, biblical, bestiary, and travel traditions. Its simultaneously spatial and temporal presentation of not only the entire populated *ecumene* but also the whole of Christian salvation history – from Genesis to Judgement – invited each viewer to find their own place in this world and the next. However, certain places and the imagined habits of their inhabitants eluded the Christian salvational narrative, if not Christian experience. In this paper, I explore how these 'difficult' places pointed to more worldly concerns shared by the Map's diverse viewers through representational (dis)placement of what we recognize today as race, gender, sexuality and other central human issues; thereby demonstrating how the *mappae mundi* provide unique opportunities for modern critical thinking about medieval difference.

vxor loth. muta
ta in petra sal.

mons abarim.



Fluv. de pila. ibi per
rū natat. & pharma
mergunt.

mons. ozeb.

AAH FELLOWSHIP AWARDS



Patricia Allmer Patricia Allmer is Professor of Modern and Contemporary Art History at the University of Edinburgh. Her ground-breaking books, exhibitions, and essays have transformed the study of modern and contemporary women artists and Surrealism, starting in 2009 with her curation of the award-winning *Angels of Anarchy: Women Artists and Surrealism* at Manchester Art Gallery, the first major exhibition on this topic. Her books include the recent *The Traumatic Surreal: Germanophone Women Artists and Surrealism after the Second World War* (2022), *Lee Miller: Photography, Surrealism and Beyond* (2016), and the edited collection *Intersections: Women Artists/Surrealism/Modernism* (2016). She is also a major international scholar of René Magritte, publishing three books on him and delivering the 2017-18 International Émile Bernheim Programme lectures in Brussels. Her co-curated projects (with John Sears) include *Taking Shots: The Photography of William S. Burroughs* (2014), and *4 Saints in 3 Acts: A Snapshot of the American Avant-Garde* (2018), both at The Photographers' Gallery, London. These exhibitions significantly expanded critical understanding of modernist avant-gardes. She is currently working on two monographs focussing on women artists in relation to trans-medial and trans-Atlantic developments in Surrealism.



T. J. Clark was born in Bristol, England in 1943, took a B.A. in Modern History at Cambridge, and a Ph.D. in Art History at the Courtauld Institute, University of London. He taught at various places in England and the USA, and from 1988 to 2010 at the University of California, Berkeley, where he is George C. and Helen N. Pardee Chair Emeritus. Clark is the author of a series of books on the social character and formal dynamics of modern art: *The Absolute Bourgeois: Artists and Politics in France 1848-1851* (1973); *Image of the People: Gustave Courbet and the 1848 Revolution* (1973); *The Painting of Modern Life: Paris in the Art of Manet and his Followers* (1984); and *Farewell to an Idea: Episodes from a History of Modernism* (1999); as well as *Afflicted Powers: Capital and Spectacle in a New Age of War* (written with "Retort," 2005); *The Sight of Death: An Experiment in Art Writing* (2006); *Picasso and Truth: From Cubism to Guernica* (2013); and a book accompanying an exhibition at Tate Britain, co-authored with Anne M. Wagner, *Lowry and the Painting of Modern Life* (2013).

GENERAL INFORMATION

The Conference is taking place in the Institute of Education (IOE) at UCL. The full address is: Institute of Education, 20 Bedford Way WC1H 0AL.

HOW TO GET THERE

Tube

The nearest tube is Russell Square (Piccadilly line) and Goodge Street (Northern line and step-free). Nearby stations with step-free access include Euston Square, King's Cross St Pancras, and Tottenham Court Road.

Bus

Nearby bus stops include Russell Square, Tavistock Square, and Goodge Street Station.

ACCESSIBILITY

The building is fully accessible. Please don't hesitate to contact us in advance if you have any accessibility requirements you would like to make us aware of.

There are blue badge parking bays available on 20 Bedford Way WC1H 0AL

There is a DMS notification system that directs fire alarm information to an individual's mobile phone. It can inform deaf or persons with hearing impairments when a fire alarm has been activated. To subscribe to the DMS service by texting **ioebedfordway1** to **07797 870999**.

Guide dogs and support dogs are welcome, but we ask that you bring the provisions they require (water bowl etc).

Wheelchair accessible toilets can be found throughout the building.

REGISTRATION AND TICKETS

Registration will be open from 9.00-5.00 (Wednesday 12 & Thursday 13th) and 9.00-4.30 (Friday 14th).

Registration can be found on Level 0 of the IOE, clearly signposted from the entrance.

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

If you have any queries about your tickets in advance of the day, please contact conference2023@forarthistory.org.uk or look at the FAQ page on Eventbrite.

AAH team members will be found throughout the building, and will be identified by their AAH t-shirts.

REFRESHMENTS

Tea & Coffee and biscuits will be available at the times indicated in the schedule and are included in the price of your ticket.

WHERE TO EAT & DRINK

There are various lunch and refreshment options available nearby, especially around Russell Square tube station, and also at the Brunswick Centre, which also has a couple of supermarkets and a chemist.

LUGGAGE

We only have limited facilities for storing luggage, and all luggage is left at your own risk. Please ask at the Registration Desk for further information.

WIFI

Guest Wifi is supplied by The Cloud. Further info: <https://www.ucl.ac.uk/isd/how-to/connecting-to-uclguest-wi-fi-cloud>

PROFESSIONAL PROGRAMME



COPYRIGHT AND MUSEUMS: A DISCURSIVE WORKSHOP

Wednesday 12 April

16:00 – 17:30

Capacity: 35 people

Reservations can be made in advance online and those who have reserved will have priority. We would ask everyone with a reservation to confirm attendance at the Conference Registration Desk on the day, and all other bookers to register then (with attendance confirmed on a first come first served basis).

This workshop aims to collect opinions and continue the lively sector discussion on the relationship between copyright on one hand and public rights of use and access to publicly owned artworks on the other. Museums and galleries look after objects on behalf of society, but some of these artworks are subject to copyright law that attempts to balance the creators' right to profit with the right of the public to use and build on creative works. At the same time, other works have become part of the public domain.

The workshop invites participants to reflect together on their experiences with copyright law. To explore questions such as, is copyright obstructing participatory formats for museums? Is copyright stifling research?

The workshop will consist of three 10-minute provocations, each followed by group discussion. Participants need no research background in copyright, just a keen interest in the useability of images, their own experience with copyright and an open mind.

Facilitators:

Oğulcan Ekiz

Queen Mary University of London (Law)

Ashley Gallant

University of Nottingham (History of Art), Sheffield Museums

Grischka Petri

FIZ Karlsruhe (Leibniz Institute for Information Infrastructure, Dept. Intellectual Property Rights)



ART HISTORY CUT AND PASTED – A ZINE MAKING WORKSHOP

Wednesday 12 April

16:00 – 17:30

Capacity: 20 people

Reservations can be made in advance online and those who have reserved will have priority. We would ask everyone with a reservation to confirm attendance at the Conference Registration Desk on the day, and all other bookers to register then (with attendance confirmed on a first come first served basis).

Zines are self-produced, small circulation publications which often use appropriated images and texts which can then be copied in unlimited runs. Their history is one of radical publishing which flourished within many marginalised communities and established new publics for art, music, and counter-cultural thinking across many communities. Following up from the two workshops around decolonising art history pedagogy and assessment, which have been run by the Higher Education Committee of the AAH over the last two years, this event proposes zines as a form of assessment with huge potential for the history of art. This hands-on practical session will introduce participants to zine production as a way of communicating knowledge. The

session will be led by Laura Moseley of Common Threads Press, a small press that specialises in radical histories of crafts and making, with Dr James Boaden, University of York. Laura will show participants how to produce a basic one-sheet zine and present the history of the form.

Laura Moseley is a freelance creative producer and craft researcher from and based in Norwich, Norfolk. Laura has an BA in History of Art from the University of York, and an MA in History of Art from UCL, winning the Dissertation Prize from both institutions for their research into craft histories. In 2019, Laura founded Common Threads Press, an independent publisher of radical craft histories which is stocked internationally, including by the Tate Modern.

PROFESSIONAL PROGRAMME



ART HISTORY, LOOKING TO THE FUTURE – A ROUNDTABLE DISCUSSION

Thursday 13 April

16:00 – 17:30

Capacity: 120 people

Reservations can be made in advance online and those who have reserved will have priority. We would ask everyone with a reservation to confirm attendance at the Conference Registration Desk on the day, and all other bookers to register then (with attendance confirmed on a first come first served basis).

The Association for Art History will host a roundtable discussion on the future of art history to which all delegates are invited. We are all aware of the challenges facing our subject along with other arts and humanities subjects in the higher education sector. In light of these, we will consider what the priorities for the discipline should be now, and in the future and agree how, with the Association, we will address them.

The event will comprise short presentations by five invited speakers followed by discussion among delegates. We will focus on specific,

concrete steps to be taken. To ensure that there is follow-through, reports on suggestions/ actions from the first meeting will be made to a second roundtable discussion on 23 June at 4:30 to 6:00pm at the AAH offices. At this second meeting priorities will be established for further work.

The roundtable will be chaired by AAH CEO, Gregory Perry and will include speakers representing various constituencies and perspectives within the discipline of art history and its associated professions.

People Partying (detail), unidentified artist, c.1625, Japan, ink and colour on paper, The Metropolitan Museum of Art.

TOURS OF UCL ART MUSEUM AND THE PETRIE MUSEUM OF EGYPTIAN & SUDANESE ARCHAEOLOGY

Thursday 13 April

16:00 – 17:30

Capacity: 20 people per tour at each museum

Reservations can be made in advance online and those who have reserved will have priority. We would ask everyone with a reservation to confirm attendance at the Conference Registration Desk on the day, and all other bookers to register then (with attendance confirmed on a first come first served basis).

An opportunity for conference delegates to avail of two specially arranged tours by UCL Museums Service offering insights into the university's exceptional collection of art and archaeology.

UCL Art Museum Based in a traditional print room, our collections contain over 10,000 objects including paintings, drawings, prints and sculpture dating from the late fifteenth century to the present day. Works on paper are housed in the print room with paintings and sculpture displayed in public spaces across campus. The collection was founded in 1847 with a gift of the sculpture models and drawings by the neo-classical artist John Flaxman. Many of these are permanently displayed in the Flaxman Gallery, located at the heart of University College London close to the museum. Current exhibition:

<https://www.ucl.ac.uk/culture/whats-on/not-just-words>

Petrie Museum of Egyptian & Sudanese Archaeology The Petrie Museum houses an estimated 80,000 objects, making it one of the most significant collections of Egyptian and Sudanese archaeology in the world outside of Egypt. Ranking behind only the British Museum and Egyptian Museum of Berlin in terms of size.

The museum was established as a teaching resource for the Department of Egyptian Archaeology & Philology when the department was created in 1892. Specialising in objects of daily life, it illustrates life in the Nile Valley from prehistory through the time of the Pharaohs, Ptolemaic, Roman, and Coptic history to the Islamic period.



WEDNESDAY 12 APRIL – MORNING

9.00-17.00 Crush Bar Registration

9.00-17.30 Jeffrey Hall Book Fair

9.00-10.30	ROOM	SESSION	10.30	10.40-11.00	11.05-11.25
	C309	Queer Medievalism in British Art Robert Mills Matthew Reeve	Introduction	Edward Burne-Jones's Queer Hygiene Whitney Davis	Queering Medievalism in Oxford Students' Cartoons, 1837-1939 Dominic Janes
	C311	Mongol Bling: From Xanadu to Tabriz to Venice Sussan Babaie Shane McCausland	Introduction	A Turning Point? Branding Jingdezhen Blue-and-White Porcelain in the Fourteenth Century with Special Reference of Islamic Market. Ching-fei Shih	The Gift of Supreme Divinity: Mongol-Koryo Avatamsaka Sutra in the Vatican Library Collection Konstance Chuntung Li
	C315	Matter Matters: The Aesthetics and Politics of Soil Kassandra Nakas Jessica Ullrich	Introduction	For the Rights of the Soil not to be Exhausted: Ecocentric Practices for Land Restoration Maja Fowkes Reuben Fowkes	Copper, Nitrogen and Other Elements that Soil Should not Remember Elisabetta Rattalino
	822	Picturing infrastructure: or the infrastructure of Picturing Zoë De Luca Emily Doucet	Introduction	Out of the Clouds: Infra- and extra- structure at London (Heathrow) Airport Mark Crinson	Images, Information, and the Infrastructure of EPA's Project Documerica Kimia Shahi
	828	Art, Empire and Nation Elizabeth Robles Zehra Jumabhoy	Introduction	Nationalism and Orientalism in <i>The Grammar of Ornament</i> Solmaz Mohammadzadeh Kive	An invisible collection: Latin American objects at the Victoria & Albert Museum Manuela Portales Sanfuentes
	728	Visceral Journeys: Art and Anatomy in Medieval and Early Modern Visual Culture Rosemary Moore Lauren Rozenberg	Introduction	Fragmentation and Unification: The Material Basis of Movement in Vesalius Petra Sikic	Blood(less) affairs: visualizing parturition sans horror of birth in later Middle Ages Danijela Zutic
	731	Transcultural Asia: Movement of Art & Ideas across Borders Ja Won Lee	Introduction	Uncovering the Traditions of Joseon Court Portraiture Through Portraits of Yi Bok Shin Doo Hee Chung	Objects as History: Ancient Ritual Bronzes in the Metropolitan Museum of Art Ja Won Lee
	739	Remaking Femininity: Women's Portraiture in Modern Asian Art and Visual Culture Xinyi Ye	Introduction	Not just a 'Flower': The Representations of Female Movie Stars in 1930s China Mi Zhou	Changing Times, Changing Clothes: Nyonya Self-fashioning in Studio Portraits from the Straits Settlement Miriam Yeo Sze En
	784	Victorian Colour Revolution: the Nineteenth Century Chromatic Turn Madeline Hewitson Charlotte Ribeyrol Matthew Winterbottom	Introduction	'Mr Syme's useful little work': Colour, collecting and zoological image-making, 1820-1850 Joyce Dixon	What Colour is the Anthropocene? Eco-Critical Approaches to Victorian Chromatics Kirsty Dootson Sinclair

REFRESHMENTS IN JEFFREY HALL

DETAILED PROGRAMME

11.30-11.50	11.55-12.15	12.15-30	12.15-13.30
'All Nuns Bright and Beautiful': Queer Medievalism and the London Sisters of Perpetual Indulgence Thomas Elliott	Sum-up/Q&A		LUNCH
Gold, Jade, and Silk: Dress and Adornment of Local Elites in Northwest China during the Mongol Period Eiren Shea	Sum-up/Q&A		
Understanding the Politics of Soil in Tamil Speaking South India: Aesthetics and Tamil Culture, Soil Smuggling and Land Degradation Salvarpatti Manuvelraj Ponnudurai	Sum-up/Q&A		
Infrastructural Intelligibility and the Soviet Art Sasha Shestakova	Sum-up/Q&A		
Exhibiting the nation: the British Pavilion at the Venice Art Biennale Claudia Di Tosto	Two Exhibition Interventions at the Rijksmuseum: SLAVERNIJ (2021) and REVOLUSI! (2022) Nicola Foster	Sum-up/Q&A	
Knowing and Viewing the Secrets of Women: An Illumination of The Dissection of Agrippina in John the Fearless' <i>De cas des nobles hommes et femmes</i> Benjamin W. Allsopp	Sum-up/Q&A		
Crossing Borders in the 1920s-1940s: Xu Beihong's Art, Networks, and Transnational Memories Fong Fong Chen	Abstraction On the Move: Japanese Artists on the 1960s Italian Art Scene Jelena Stojković	Sum-up/Q&A	
Faces of Anguish: Zhen Guo's Self-Portraits in Feminist Art Gail Levin	False Femininities and Queer Corporealities: Re-Examining the Life and Work of Kainosho Tadaota Patrick Carland-Echavarria	Sum-up/Q&A	
Victorian Iridescence: Evolutionary Self-Fashioning in the Bethnal Green Museum's Animal Products Pandora Spyrek	Sum-up/Q&A		

WEDNESDAY 12 APRIL – AFTERNOON

9.00-17.00 Crush Bar Registration

9.00-17.30 Jeffrey Hall Book Fair

ROOM	SESSION	13.30	13.40-14.00	14.05-14.25
C309	Queer Medievalism in British Art Robert Mills Matthew Reeve	Introduction	St Pelagius the Penitent and the Trans Divine Evelyn Whorrall-Campbell	Breasts in the Basement Baylee Woodley
C311	Mongol Bling: From Xanadu to Tabriz to Venice Sussan Babaie Shane McCausland	Introduction	Performative Tile-work: Takhte Soleyman, Poetry, Landscape and Legacy Margaret Shortle	A Glimpse of 'Mongol Taste': The Mystery of Enshōin Avalokiteśvara Painting Mia Ye Ma
C315	Matter Matters: The Aesthetics and Politics of Soil Kassandra Nakas Jessica Ullrich	Introduction	The Soil: From Abstract Mind Wandering to Politico-Aesthetic Mindfulness Greg Minissale	Hollow Out, Hollow In. The Earth as an Object of Material Imagination in Gaston Bachelard's Work Kirsten Wagner
822	Picturing infrastructure: or the infrastructure of Picturing Zoë De Luca Emily Doucet	Introduction	Nelson Makengo's Nuit Debout and Toujours Debout: Infrastructure Between Promise and Improvisation Steyn Bergs	Picturing São Paulo's Big Worm Richard J. Williams
828	Art, Empire and Nation Elizabeth Robles Zehra Jumabhoy	Introduction	Pakistani Contemporary Miniature Painting: Tradition, Authenticity and Validation Samina Iqbal	Cornwallis's statue: a perspective on indigeneity and empire Murdo Macdonald
728	Against the Nation: Rethinking Canadian Art History in the World Jennifer Kennedy Devon Smither	Introduction	Mary Bell Eastlake's 'Other' Mothers Samantha Burton	Revisiting Norman McLaren: Complicity and Subterfuge Marcus Jack
731	Rethinking Global Conceptualism Christopher Williams-Wynn Elize Mazadiego	Introduction	Globality, Capitalism, and the Historiography of Conceptual Art Peter Osborne	Diachronic meditations: East/West Displacement and Zeitgeist in the work of Hungarian conceptualist László Lakner Sarah Wilson
739	Photography and 21st century Migration Sarah Bassnett Blessy Augustine	Introduction	The Right to be Invisible: Limits of Photographic Witnessing Olga Smith	Repurposing the Archive. recounting Latin American Women's Stories of Migration Raquel Villar Pérez
784	Victorian Colour Revolution: the Nineteenth Century Chromatic Turn Madeline Hewitson Charlotte Ribeyrol Matthew Winterbottom	Introduction	Glaciers, twilights and 'all manner of strange things': William Morris and the Colours of Iceland Ludovic Le Saux	'Made of Dead Pharaohs' The Materiality of Mummy Brown Paint Lauren Bruce

DETAILED PROGRAMME

14.30-14.50	14.55-15.15	15.15-30	15.15-16.30	16.00-17.30	17.45-19.15
Some Medieval Motifs in Art and AIDS Activism in Britain Theo Gordon	Sum-up/Q&A		REFRESHMENTS IN JEFFREY HALL	Professional Programme	Keynote and Fellows
A Technology of Affluence: Crafting Wealth at the Ilkhanid Court. The example of the Textile Collection of MIA, Doha Nicoletta Fazio	Sum-up/Q&A			Copyright and Museums: A Discursive Workshop Ashley Gallant Grischka Petri Oğulcan Ekiz Room W3.05	Logan Hall
Artistic Soil Sensing Alexandra R. Toland	Sum-up/Q&A			Art History Cut and Pasted – A Zine Making Workshop Laura Moseley Room W3.01	Welcome Gregory Perry, CEO, Association for Art History
Tracing Chancels – conservation work reveals previously invisible religious infrastructure Meagen Smith	Sum-up/Q&A				Fellows Speech Patricia Allmer
Visual Re-imaginings of the Raffles Statue and its Colonial Legacy Jeffrey Say	Proxies of Colonial Inheritance in the works of Erika Tan and Paula Albuquerque Astrid Korporaal	Sum-up/Q&A			Keynote Introduction Elizabeth Robles
Extra-curricular: photography, race, and education in the University Settlement House of Toronto, 1946-56 Gabrielle Moser	Sum-up/Q&A				Keynote Speech susan pui san lok
Decolonial Dialogues: Indigenous Conceptualisms in Art and Art History Robert Bailey	<i>Pakulo</i> Politics: Shop 6 and The Institutions of Conceptual Art Jeppe Ugelvig	Sum-up/Q&A			
Central American Women Migrants on the Move and Examination of Violence and Identity Through Photography Encarni Pindado	Drift Alignment: Astronomy, Celestial Navigation, and the US-Mexico Border Andrew O'Brien	Sum-up/Q&A			
The Problem of Colour in Victorian Art and Science Keren Hammerschlag	Sum-up/Q&A				

THURSDAY 13 APRIL – MORNING

9.00-17.00 **Crush Bar** Registration

9.00-17.30 **Jeffrey Hall** Book Fair

9.00-10.30	ROOM	SESSION	10.30	10.40-11.00	11.05-11.25
	C309	Watery Circulations in the Early Modern World Elsje van Kessel	Introduction	Liquid Land Joost Keizer	The Dutch, the Ocean, and a Nautilus Cup in a 17th-Century Still Life Marta Watters
	C311	A Common Ground? Exploring Class, Culture and Collections Trevor Horsewood Beth Hughes	Introduction	The arts as downward social mobility Dave O'Brien Mark Taymor Orlan Brook	Class Wash: Working Class Artist Voices and British Public Art Collections Beth Hughes
	C315	Intersections: Gender and Art in the Global South Karen von Veh Landi Raubenheimer	Introduction	Wearing your heart on your sleeve: Reclaiming Black Female Identity in my work as well as work by Zanele Muholi Sanelisiwe Nkonyane	Caesarean Births and Exotic Species: Christine Dixie's Images of Childbirth Brenda Schmahmann
	822	Participatory Needlework as Tangible and Intangible Heritage Lorna Dillon Emma Shercliff Rose Sinclair	Introduction	Quilting the Black Atlantic: Exploring Storywork as Methodology for Black Quilt Study Chinelo L. Njaka	Indian Women, Wartime Knitting and Participatory Spaces of Production Pragya Sharma
	828	New Art and New Arts of Government: Artistic Form and Authoritarian Liberalisms in the 1970s Kylie Gilchrist Adeena May Luke Skrebowski	Introduction	Modern Art and the Politics of Spirituality Under Authoritarian Liberalism Hamed Yousefi	Precarious solidarities? Artists for Democracy (1974–1977) Wing Chan David Morris
	728	Chance and Control Today Taisuke Edamura	Introduction	Harnessing Gravity: Chance and the 'Aerial Gesture' Miriam Ashkin Stanton	Care as Control and Surrender: The Politics of Care Management and the Multispecies Landscape in Gerard Ortin's <i>Wolf Urine</i> (2017) Eszter Erdosi
	731	Toward a Media History of Art and Design Education Emily Ruth Capper Jeffrey Saletnik	Introduction	The Diagram Within Barbara Jaffee	Life Drawing and the Lay Figure: Adrian Piper's Pedagogical Models Isabel Bird
	739	Vizazi vingi: Tanzanian Modern & Contemporary Art in Regional & Globalising Art Worlds Elsbeth Court Jonathan Shirland	Introduction	Vizazi Vingi/Generations: A Purview Elsbeth Court	"Peering beneath the ochre-colored attractions we face the poetic expression of a unification of social forces": Sam Ntiro's generational artistic agency in regional and globalizing art worlds Jonathan Shirland
	784	Art and Abortion Leila Easer Jennifer Stager	Introduction	Call the Midwife: Cognitive Approaches to Reading Obstetrix Epitaphs Abigail Graham	The Problem of the Public: Abortion in German Health Fair Culture (1925 – 1931) Caitlin Powell
	780				

REFRESHMENTS IN JEFFREY HALL

DETAILED PROGRAMME

11.30-11.50	11.55-12.15	12.15-30	12.15-13.30
The history of water and its ecologies in the visual and spatial cultures of Serampore Nuno Grancho	Sum-up/Q&A		LUNCH
The Inaesthetic Art of the 'Downed Dumb' Robin Baillie	Sum-up/Q&A		
Reimagining the Feminine Self: Strategies of Subversion in the Works of Contemporary Iranian Women Artists Katy Shahandeh	Exploring the role of Black Female Characters in a selection of Kudzanai Chiurai's artworks Shonisani Netshia	Sum-up/Q&A	
'Presents of Hearts': Participatory Needleworks, Women Activism, and Nation-Building in Hungary, 1848-1867 Eva Bicskei	The Derry Linen Shirt as a Metonymy for the Gendered Memorialisation of the Troubles in Northern Ireland Giulia Priori	Sum-up/Q&A	
Cultural Politics at the End of Third World Nationalisms John Beeson	Divide and Conquer: Amalia Pica, The Empty Set, and Legacies of Argentina's 'Dirty War' August Jordan Davis	Sum-up/Q&A	
Scandals of Creation: Generative AI and Chance Operations within Artistic Production Brendan Flanagan Ella Dawn McGeough	'Plastic City': Theorising Chance and Control through Hong Kong at the <i>Chance Event</i> (1996) Emily Verla Bovino	Sum-up/Q&A	
Comparing the Critical Pedagogies of Michael Asher and Mary Kelly Rebecca Sprowl	IAUS: Institutionalality and Pedagogy Alex Maymind	Sum-up/Q&A	
The Creation of a Global Tanzanian Artist: new insights into the development of Kiure Francis Msangi Ziddi Msangi	"There Could be an Endless Ocean": gender, generation and the (Swahili) seas in Lubaina Himid's political painting Franziska Fay	Sum-up/Q&A	
Embodied epistemologies: How and to what effect do artist run vaginal self-examination workshops testify to the ongoing importance of body autonomy as a feminist strategy? MA Hana Janeckova	Fascinating Fetalism: Mark Ryden's Fetal Trapping in Northern California Elizabeth Legge	Sum-up/Q&A	

THURSDAY 13 APRIL – AFTERNOON

9.00-17.00 Crush Bar Registration

9.00-17.30 Jeffrey Hall Book Fair

ROOM	SESSION	13.30	13.40-14.00	14.05-14.25
C309	Watery Circulations in the Early Modern World Elsje van Kessel	Introduction	He who swims wins? A global perspective on notions of masculinity in imagery of early modern swimming and bathing Kathrin Wagner	The Shape of Water in Gabriel Bray's Circum-Atlantic Images Ben Pollitt
C311	A Common Ground? Exploring Class, Culture and Collections Trevor Horsewood Beth Hughes	Introduction	Skyway: A Contemporary Collaboration Ola Wlusek	Finding Language for Working Class Stories Louisa Lee
C315	Intersections: Gender and Art in the Global South Karen von Veh Landi Raubenheimer	Introduction	Suited up, seeing through: Subverting male subjectivities in the work of South African artist Paul Emmanuel Irene Bronner	Cosas de género/matters of gender: embodied engagements with landscapes, traditions, and epistemologies in the Latin American South María Victoria Guzmán
822	Participatory Needlework as Tangible and Intangible Heritage Lorna Dillon Emma Shercliff Rose Sinclair	Introduction	FuxiCO project: The textile handicraft of Brazilian fuxico as a feminist tool for women's empowerment through social design and co-creation Mariah Majolo	Knitting collectively in Mexico: a perspective from within the beehive Annuska Angulo Rivero Miriam Mabel Martínez
828	Documenting and Preserving the Undescribed Bianca Andrade Tinoco Daniela Felix Martins Kawabe	Introduction	Lost to classification: Radically reinscribing the !Xun Collection Magdaleen du Toit	Distant echoes: China at the São Paulo Biennials Renata Cristina de Oliveira Maia Zago Amanda Mazzoni Marcato
728	Critical Histories of the Arts and Crafts Movement Thomas Cooper	Introduction	'Of the racial influence in design': race and different in the English Arts and Crafts Movement Imogen Hart	Chinese Porcelain in British Arts and Crafts Discourse around 1900 Charlotte Ashby
731	Design Pedagogy Beyond Utopia: Modernism, Social Change and Everyday Life Alexandra Chiriac Hyewon Yoon	Introduction	Abstraction for the Struggle Against Unemployment Jason Mientkiewicz	The Other Bauhaus: Lena Meyer-Bergner's Commitment to Social Change through the Material Transformation of Everyday Life Sandra Neugärtner
739	Scales of Landscape, 1750-1900 Stephanie O'Rourke Nicholas Robbins	Introduction	Colossal Landscapes: the sky beyond science and earthly experience Victor dos Reis	Touch and the Scalar Imagination Ting Chang
784	Art and Abortion Leila Easer Jennifer Stager	Introduction	Edvard Munch and the 'Great Cause': Abortion, Eugenics, and White Saviourism Allison Morehead	Embodiment, power and political engagement: the case of Paula Rego's Abortion series Márcia Oliveira
780	Heading Uptown: Art and Activism in the Bronx Tom Day	Introduction	Relics of Urban Renewal: Raphael Montañez Ortiz's Archaeological Finds and the Bronx Tom Day	Disruption Through Style in New York Subway graffiti Alessandro Pozzolo

DETAILED PROGRAMME

14.30-14.50	14.55-15.15	15.15-30	15.15-16.30	16.00-17.30	17.45-19.15
<i>Plus ultra: Containing the Seas from Francis Bacon to Jules Verne</i> Johannes von Müller	Sum-up/Q&A			Professional Programme Art History, Looking to the Future - A Round Table Discussion Room W3.01 UCL Museum Tours Meet at the Registration Desk	Keynote and Fellows Logan Hall Welcome Gregory Perry, CEO, Association for Art History Fellows Video Acceptance Speech T.J.Clark Keynote Introduction Nicholas Robbins Keynote Speech Tim Barringer
The Building Blocks of the Journey: Class in Steve McQueen's Work Elisabetta Fabrizi	Sum-up/Q&A				
<i>Cabinet (2014-2015) and A Queer Museum (2020-2021): Cur'ating Space in Vietnam for Non-Normative Gender Expressions'</i> Cas Bradbeer	The Bongi Dhlomo Collection: Towards a discourse on black women art collectors Pfunzo Sidogi	Sum-up/Q&A			
Keeping in touch: participatory textile making inside prison Charlotte Bilby	Encrypted stitches: documenting the everyday Eliana Sánchez-Aldana Margarita Cuellar Barona	Sum-up/Q&A			
Brazilian Indigenous Art on a Global Stage: The Politics of the 34th São Paulo Biennial Caroline Dunker Fucci	From Art to Craft: Re-thinking Iranian material culture in British museum collections Friederike Voigt	Sum-up/Q&A			
'Glances which flash' in the Darkness: Eroticisms in the Sapphic Modern Lotte Crawford	Crafting Motif: Indigenous Textile Design and Contemporary Arts and Crafts Industry Emma C. Wingfield	Sum-up/Q&A			
In Defense of the Poor Design Seungyeon Gabrielle Jung	Learning from Naples. Riccardo Dalisi's disseminated design community Sara Catenacci	Sum-up/Q&A			
Shrinking Scale: the global materials of Victorian painting and the disavowal of distance Kate Nichols	On Native Clays: The Rookwood Pottery Company, geological scale, and belonging Manon Gaudet	Sum-up/Q&A			
'Our Lady, or Yours?': The Image of the Virgin Mary in Abortion Activism Maryanne Saunders	Rhetoric, Violence, and the Back-Alley Abortion: Edward Kienholz's Pro-Choice Tableaux, Before and After Roe Johanna Gosse	Sum-up/Q&A			
Art and Activism in the Bronx: gentrification and the commercialisation of art and activism Christine DeFazio	Vampires vs. the Bronx, or How to Spot Gentrification in the Wild Alice Tremea	Sum-up/Q&A			

REFRESHMENTS IN JEFFREY HALL

FRIDAY 14 APRIL – MORNING

9.00-17.00 Crush Bar Registration

9.00-14.30 Jeffrey Hall Book Fair

9.00-10.30	ROOM	SESSION	10.30	10.40-11.00	11.05-11.25
	C309	Deconstructing Russian Imperialist Aesthetics: Repression, Resistance, and Representation in the Long Nineteenth Century Louise Hardim Maria Taroutina	Introduction	A 'Russian Raphael'? Alexey Egorov and Kalmyk people in the Making of an Imperial Aesthetic Ekaterina Heath Jennifer Milam	Imperial Entanglements from the Baltic to the Mediterranean: The Case of Vasily Timm Rosalind Polly Blakesley
	C311	Animal Drag Nicola McCartney	Introduction	We all share a hobby: Animalesque politics of Serbian postsocialist drag Andrija Filipović	Symbiosis through the Skin Elizabeth A. Hodson
	C315	Conflicts, Disputes and Protest in Pre-Modern Print and Visual Culture Chiara Betti Marie Giraud	Introduction	Competitive collaboration: The production of geographic knowledge in Britain in the long-eighteenth century Katherine Parker	Know Your Place? Peasants and Soldiers as Political Actors in Sixteenth Century Prints Jonathan Trayner
	822	Last Works 1500 – 2000 Alejandro Nodarse Tai Mitsuji	Introduction	Final State: Defying Reproduction in Nineteenth-Century Printmaking Danielle Canter	Vision and Sacrifice: Philipp Otto Runge's <i>Fall of the Fatherland</i> David Ehrenpreis
	828	Feral Objects: A Proposition for a Speculative Animism Paula Chambers Dawn Woolley	Introduction	Drones Gone Wild, and Other Unruly Bodies of War Claudette Lauzon	Where the wild things art: reframing feral objects with photography Philip Welding
	728	Written in the Margins: Interpreting Early Modern Artistic Literature Mario Zamora Pérez Patricia Manzano Rodríguez	Introduction	Le officine delle Vite: new philological observations on the Magliabechiano manuscript XVII, 17 and Vasari's Lives Lorenzo Bartoli	"et dichi pur giorgio quel che gli piace". Zuccari on Vasari Maria Giulia Aurigemma
	731	Romantic Legacies in the Twentieth Century Elina Gudmundsson Will Atkin	Introduction	The Revival of the Sublime in Rothko's Mature Style: Romantic Origins and Redefinition Evangelia Naka	Harvesting Fragments of the Future: the Afterlives of Yoko Ono's Instructions Gabriella Daris
	739	Picturing Wartime Sexual Violence Before Modernism Péter Bokody	Introduction	The Cassandrian Lucretia: Depictions of Cassandra's Rape and Military Propaganda in 6th-century Etruria Grace Wilson	Metaphors of War and Violence in Italy around 1300 Péter Bokody
	784	Art and Populism Sofia Gotti Marko Ilić	Introduction	Rehabilitating Populism: The <i>Museo de la Solidaridad</i> and the Chilean Way to Socialism Matthew Juan Mason	Those Dreams Keep You Free: FOOD, SoHo, and the Contest of Belonging Jacqueline Mabey

REFRESHMENTS IN JEFFREY HALL

11.30-11.50	11.55-12.15	12.15-30	12.45-13.45	13.45-14.30
<p>Etching as a Different Kind of Resistance: Taras Shevchenko's Prints Galina Mardilovich</p>	Sum-up/Q&A		<p>Keynotes</p> <hr/> <p>Welcome Gregory Perry, CEO, Association for Art History</p> <p>Keynote Introduction Bob Mills</p> <p>Keynote Speech Debra Higgs Strickland</p>	<p>LUNCH</p>
<p>The gallery's best-kept secret': Wolves in the Gallery – Trans* Activism; Clowning; Animal Drag Nina Kane</p>	Sum-up/Q&A			
<p>"Mary, Mary, quite contrary": Mary II in print during the Glorious Revolution Holly Marsden</p>	Sum-up/Q&A			
<p>The Anteroom Dweller: Siegfried Kracauer's <i>History: The Last Things Before the Last</i> Kevin Lotery</p>	Sum-up/Q&A			
<p>Acting Earth – Installing Propositions for Alternative Cosmologies in the Venice Biennale 2022 Sandrine Welte</p>	Art-House, Home of Dis/Content Carole Griffiths	Sum-up/Q&A		
<p>Toledo as a possible meeting place for Domenico Theotocopuli and Federico Zuccari: Interlocutors, reading and annotations of the Lives of Vasari Macarena Moralejo Ortega</p>	Rediscovering <i>the Notizie</i> in the original edition: Baldinucci's annotations in the margins Mariaceleste di Meo	Sum-up/Q&A		
<p>Mythologies of the End: Romantic Shades in the Poetics of Anselm Kiefer Manuel Mazzucchini</p>	Interpretations of Interpretation – Craig Owens' Postmodernist Romanticism Matthew Bowman	Sum-up/Q&A		
<p>(Not) Picturing Sexual Violence in the Spanish Maghreb Cristelle Baskins</p>	Pillaging the Farm: Jacques Callot's Representation of Rape in <i>The Miseries of War (1633)</i> Marika Takanishi Knowles	Sum-up/Q&A		
<p>Re-Balkanizing Europe: Performative Orientalism and Decoloniality in Contemporary Art from Eastern Europe to the Caucasus Hella Wiedmer-Newman</p>	Sum-up/Q&A			

FRIDAY 14 APRIL – AFTERNOON





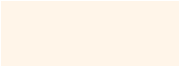







9.00-17.00 Crush Bar Registration

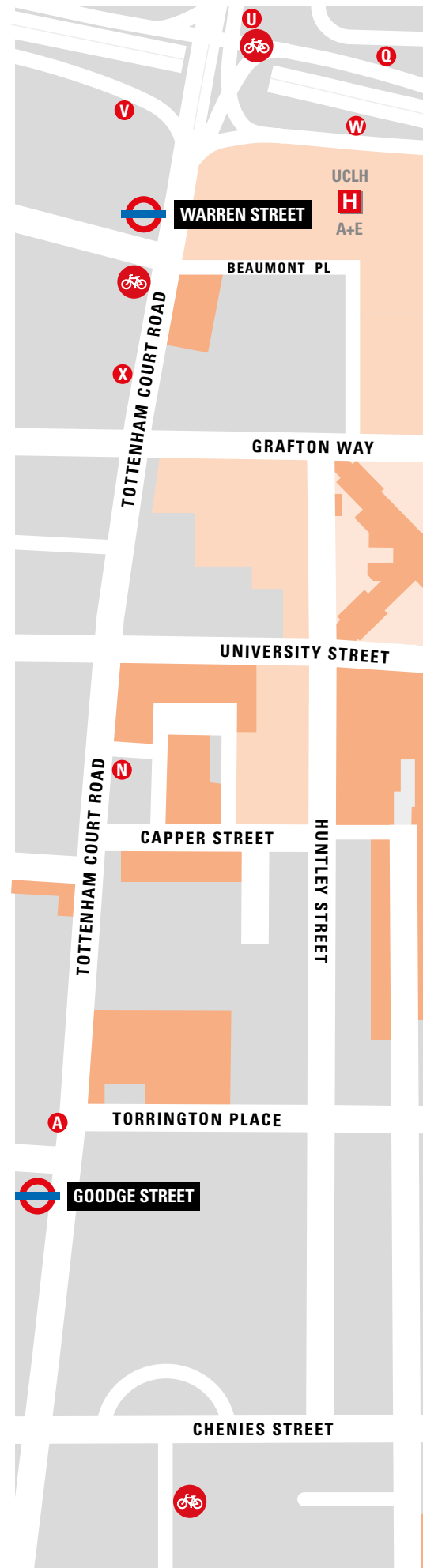
ROOM	SESSION	14.30	14.40-15.00	15.05-15.25
C309	Deconstructing Russian Imperialist Aesthetics: Repression, Resistance, and Representation in the Long Nineteenth Century Louise Hardim Maria Taroutina	Introduction	Fabergé's Imperialism: Decorative Worlds and Utopian Dreams at the Exposition Universelle of 1900 Emily Cox	Subverting orientalism and antisemitism? Imperial Russian cultural hybridity in Sonia Delaunay's <i>Yellow Nude</i> (1908) Laura Ryan
C311	Animal Drag Nicola McCartney	Introduction	Fish out of water: lesbian desire, disability, and impossibility in Xu Tan's <i>Allegory of Love II</i> (1993) Jiaqi Kang	"Tail Envy" – Rethinking Psychoanalytic Models of Desire through Marianna Simnett's <i>The Severed Tail</i> Elisabetta Garletti
C315	Conflict, Disputes and Protest in Pre-Modern Print and Visual Culture Chiara Betti Marie Giraud	Introduction	Drawing from Print Culture: The Representation and Condemnation of War in Sixteenth-Century Domestic Music Performance Huw Keene	Lebanese Legacies: Conflicts in Pre-Modern Print and Visual Culture on Emir Fakher-El Din II Danielle Andréa Krikorian
822	Last Works 1500 – 2000 Alejandro Nodarse Tai Mitsuji	Introduction	Raphael's Unfinished Challenge: the Legacy of the Room of Constantine outside the Vatican Palace Maria Gabriella Matarazzo	Loose Threads: Inca <i>Quipus</i>, Jorge Eduardo Eielson, and the Enduring Allure of Illegible Objects Ji Mary Seo
828	Visualising Addiction Hannah Halliwell Lucy Weir	Introduction	Representations of new identities and drug use in 20th Century Spanish Cinema: <i>Quinqui Cinema</i> and <i>La Movida</i> Barbara Barreiro Leon	Behavioural Addictions and Indian Culture, Indian Movies and Visual Culture: A Critical Inquiry of Women Drug Addiction in India Manuvelraj Ponnudurai
728	Uttering: Magical and Alternative Spiritual Practices in Art Elena Parpa Evi Tselika	Introduction	Psychology of Yellow: Colour, Spiritualism and Energy in Kukpa's <i>Yellow Paintings</i> Alessandra Ronetti	Steiner and Kandinsky's scenic compositions: Esoteric Theatricality and reawakening Humanity on Stage David Picquart
731	Media and Militarism Ivan Knapp	Introduction	Tabloid Visuality, Paranoid Publics Kimberly Schreiber	Insta-history and the War in Afghanistan Helen Lewandowski
739	Digital Medievalism Atineh Movsesian Claudia Haines	Introduction	Using Virtual Reality to Explore 15th Century Illuminated Manuscripts Sabina Zonno Lynn Dodd	The Colors of Sant Quirze de Pedret Begoña Cayuela
784	Art and Populism Sofia Gotti Marko Ilić	Introduction	Weaving and Video, Ritual and Performance: Populism and Contemporary Art in Havana Harper Montgomery	Authentic Affect: Exposing the Power in – and of – Emotions in Tania Bruguera's <i>Hyundai Commission</i> Grace Thompson

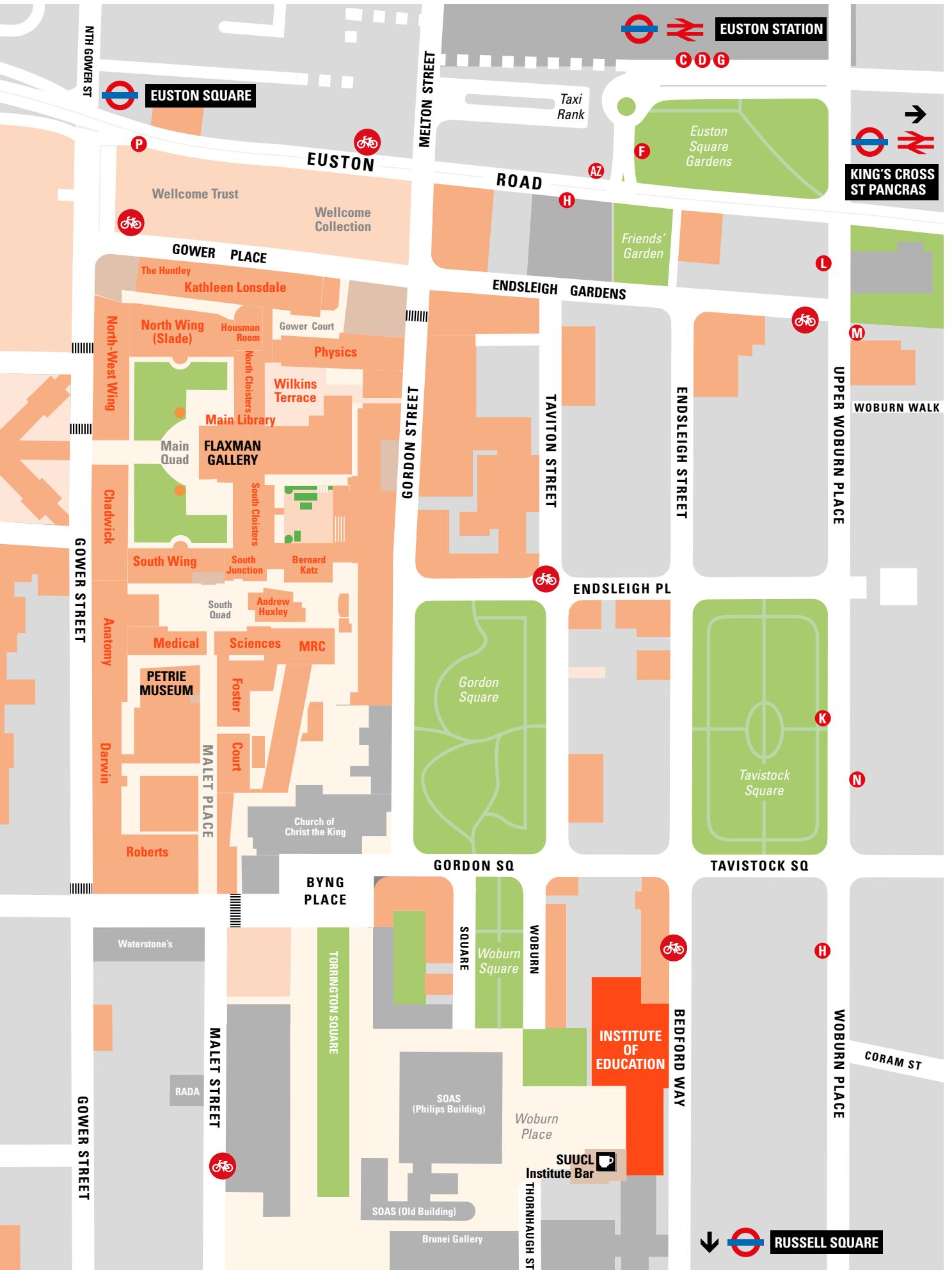
15.30-15.50	15.55-16.15	16.15-30	16.30-17.00
<p>More than Russian: Paris-based Artists from the Western Territories of the Russian Empire, 1900–1914 Mira Kozhanova</p>	Sum-up/Q&A		
<p>Embodied Performance in Sajan Mani's 'Art will never die, but COW?' Anisha Palat</p>	Sum-up/Q&A		
<p>Making a Place of War and Sedition out of a Place Serving as a Safe Refuge for All..." A Broadsheet of a Street Fight between the Portuguese and the Spanish Ambassadors in Rome in 1642 Urte Krass</p>	Sum-up/Q&A		
<p>In Search of the Miraculous: Bas Jan Ader's Last Project Filip Pręgowski</p>	Sum-up/Q&A		
<p>Ballads of Dependency: visualization of sexual and drug addictions in Nan Goldin's portraits of Cookie Mueller and Greer Lankton Yana Shtilman</p>	<p>'For Body, Brain and Nerves': the <i>Vin Mariani</i> phenomenon Belinda Thomson</p>		Sum-up/Q&A
<p>Infused with Past Use: Spirituality in the Work of Senga Nengudi and David Hammons Martyna Ewa Majewska</p>	<p>Egyptomania, Alchemy and Magic: decolonising magic in contemporary art curation Gillian McIver</p>		Sum-up/Q&A
<p>Culture War Machines John R. Blakinger</p>	<p>Augmenting Reality, Rationalising Subjects Dawna Schuld</p>		Sum-up/Q&A
<p>Digital Gothic: The Case of the Lady Chapel of Saint-Germain-des-Prés (c.1255) Kristine Tanton Meredith Cohen</p>	<p>Digital Medievalism and User-Generated 3D Models Matthew Westerby</p>		Sum-up/Q&A
<p>Is documenta fifteen a 'populist' exhibition? Di Liu</p>	Sum-up/Q&A		

REFRESHMENTS IN JEFFREY HALL

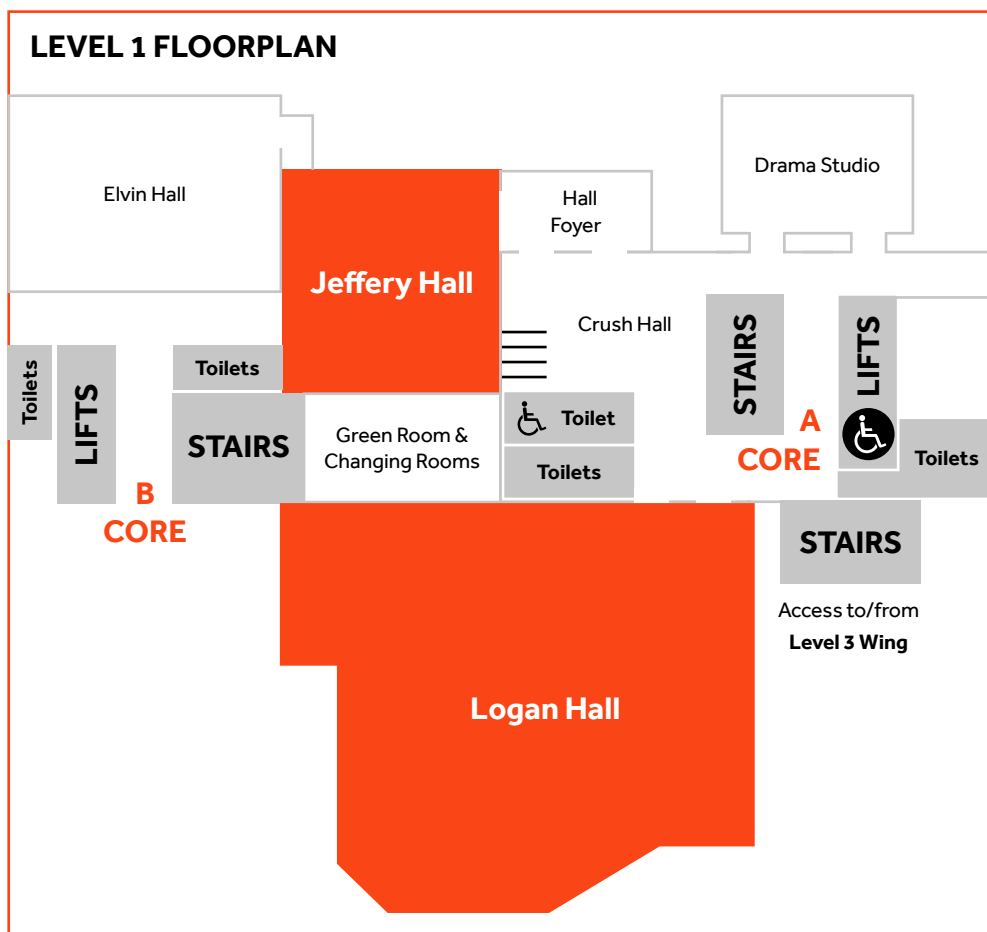
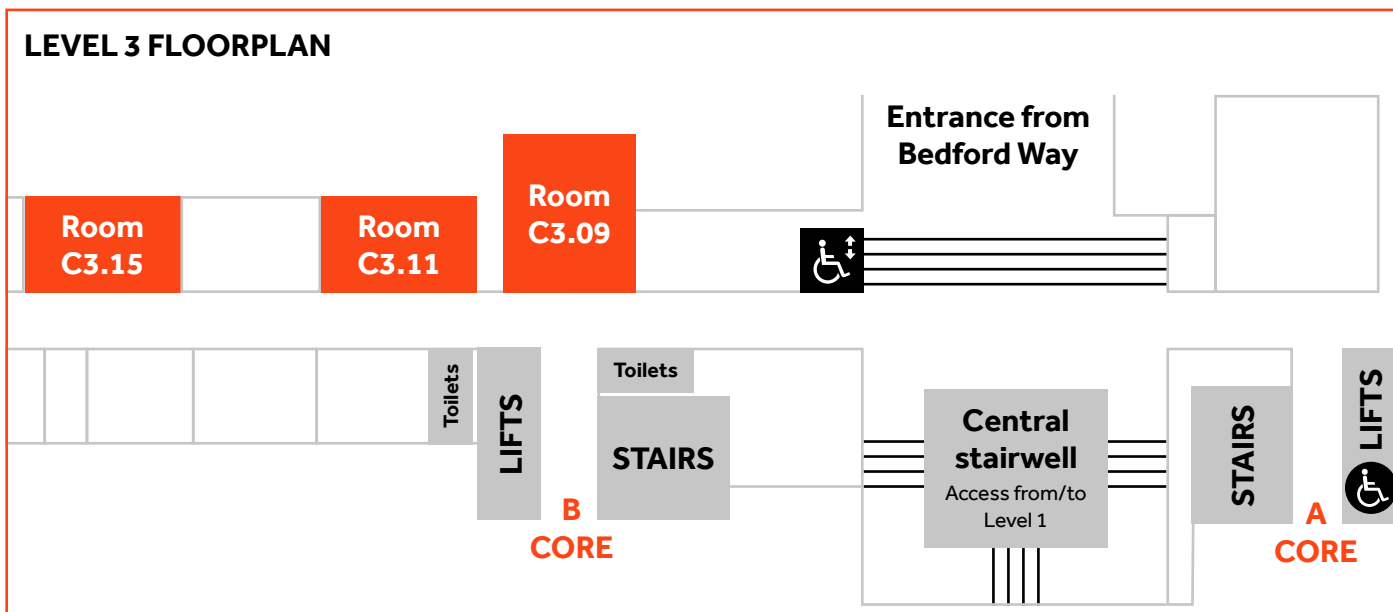
CAMPUS MAP

-  **IoE** Conference venue
-  **FLAXMAN** Tour location
-  UCL buildings
-  Student's Union buildings
-  Pedestrian areas
-  Tube station
-  Railway station
-  Bus stop
-  Cycle hire station
-  Café
-  Hospital
-  Pedestrian crossing





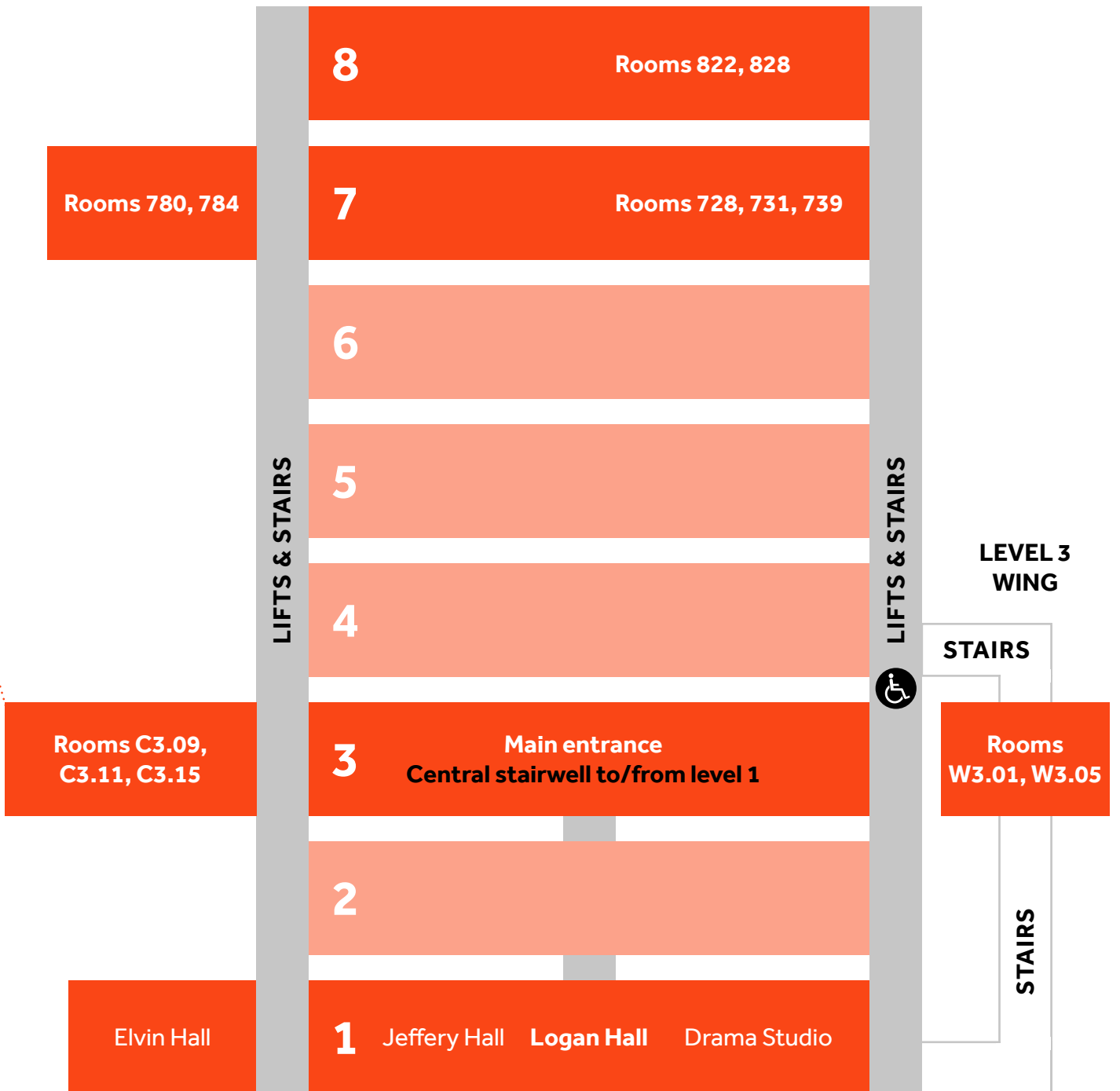
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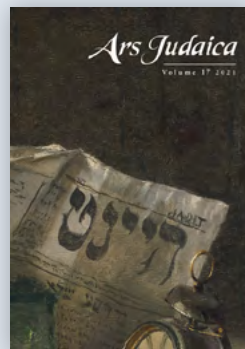
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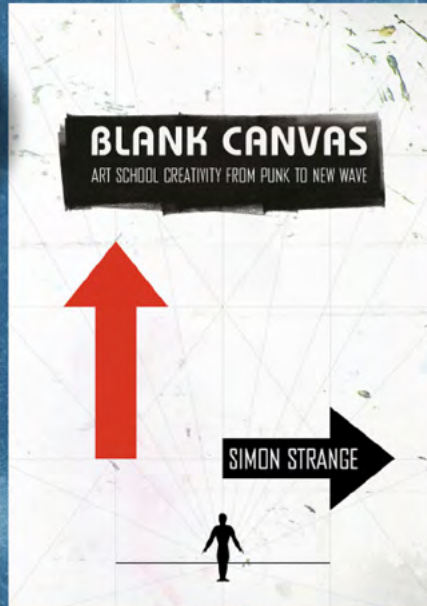
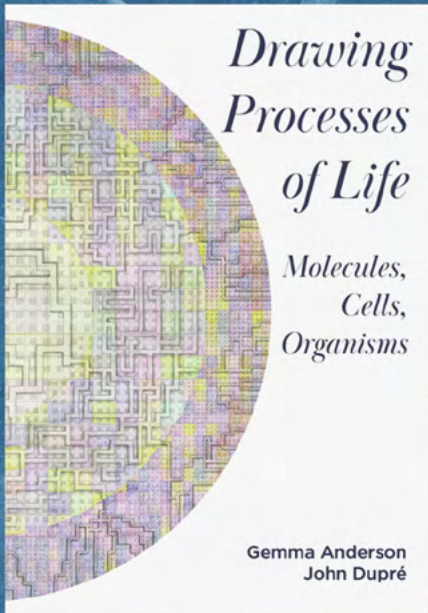
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ART HISTORY, LOOKING TO THE FUTURE – A ROUNDTABLE DISCUSSION II

All members of the Association are invited to join us at our annual meeting in June for the second part of our conversation on the future of art history; this will take forward ideas for discussion from the roundtable held at the conference and will give members an opportunity to help shape the Association's work to ensure the health of the subject and discipline.

We will also award curatorial prizes at the event which will be followed by a drinks reception.

Please join us at our offices, 70 Cowcross Street on **23 June at 4:30** for this important discussion and stay for the awards and reception. Further details of the event will be sent to members in due course.





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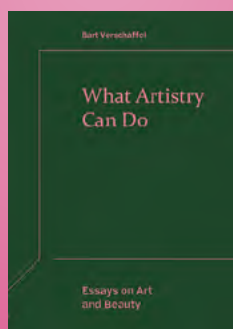
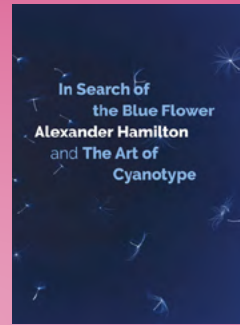
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Art History and the Landscape of Crisis

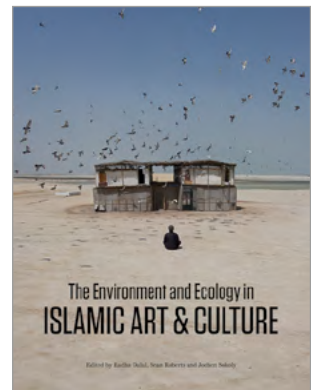
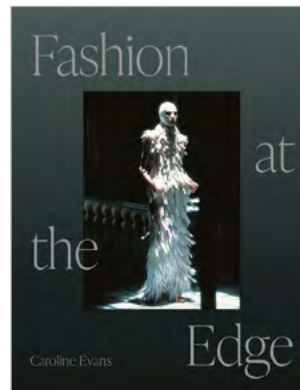
'From the perspective of 2023, we must increasingly ask what art history looks like on the edge of environmental collapse, and how approaches attentive to the ecological might intersect with critical practices of care and reparation, representation, resistance, and social justice.' Read more of Lucy Bradnock's editorial in the February 2023 issue of *Art History*.

(Cannupa Hanska Luger, *Mirror Shield Project*, 2016. Action organised by Luger in collaboration with Rory Wakemup on 18 November 2016 at Oceti Sakowin Camp, Standing Rock, North Dakota.)



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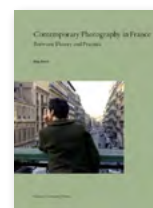
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