



ANNUAL CONFERENCE



2025

PROGRAMME & TIMETABLE

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2026 CONFERENCE

WELCOME

We are very pleased that our Annual Conference is being hosted at the University of York, a long overdue first for the AAH. And it appears that those in our communities share the sentiment.

This conference will be one of our largest in recent memory, as we have had a considerable increase in session proposals, and delegates are responding to the strong programme with higher-than-usual attendance expected. In addition to the increased number of sessions, the event will feature a substantially expanded programme of workshops, tours, formal and informal gatherings, and information sessions.

It is heartening to see such enthusiasm for our conference and the opportunity to share new research with colleagues in our field, particularly during this challenging time for the arts and humanities in the UK education sector. As we all know, the previous government's devaluing of arts and humanities subjects, the university funding crisis, and changes in visa regulations have led to declining student numbers in the arts and humanities and the contraction of departments at a number of UK HEIs. While our discipline is not immune to these factors, we are happy to report that student uptake in our subject remains strong at both the A level and HE level. This interest, along with the vibrancy, urgency and breadth of our field, is certainly on display in the conference programme, and we are grateful to all our session convenors, speakers and workshop leaders who have contributed to it.

In addition to our conference delegates, I would like to thank those who have given their time to help us present this event: our colleagues in the Department of History of Art at the University of York, led by (AAH Trustee) Michael White; our Conference Committee; our Head of Programmes, Christina Bradstreet; Conference Coordinator, Rebecca Morland, and the student assistants from the University of York. I am also grateful to our sponsors, Prestel, The Courtauld Institute of Art, the International Center of Medieval Art and the Paul Mellon Centre for Studies in British Art.

We look forward to seeing you at our conference and hope that you are able to take best advantage of all that it, and the city of York, has to offer.

Gregory Perry

CEO, Association for Art History



n behalf of the History of
Art Department at the
University of York,
I extend a very warm

welcome to the annual conference
of the Association for Art History. We
are delighted to be your hosts in our
jubilee year, marking the twenty-fifth
anniversary of our establishment as a
separate academic department.

Art historians were present here
long before that point, though. The first
was Peter Newton, a specialist in the
history of stained glass, appointed in
1965. He was joined in 1972 by Richard
Verdi, who not only extended the
curriculum up to the modern period but
also oversaw an impressive exhibition
programme. However, our subject
was very much alive in the City of York
even before that, in such bodies as the
Friends of York Art Gallery, with Herbert
Read its founding president, and in
the influential Institute of Advanced
Architectural Studies.

Aspects of those foundational
moments survive in our ongoing
commitments to the study of the
subject in its widest material and
temporal manifestations, and to
maintaining close engagement with
external partners. It is heartening to
see echoes of this in the panels of this
conference, be it in their breadth of

chronology and media, attention to
questions of material or making, and
concern with curatorial practice and
exhibition making.

Reflection on the changing place
of Art History in higher education is
useful at a moment of intense pressure
on colleagues in UK universities
and elsewhere. As is clear from the
highly interdisciplinary content of this
conference, art history is as embedded
as ever in the study of the humanities
and is increasingly intersecting with
social sciences. More than many
cognate subjects, however, our
research community extends beyond
academia, incorporating the museum
and heritage sectors. A conference
such as this allows us to have greater
awareness of our collective voice and
common concerns.

Many panels address urgent
questions. It will be hard to choose
between them, but what is interesting
to observe is the shift from prioritising
what we do to emphasising *how* we
do it and *whom* we engage in the
process. We are delighted not only by
the number of delegates attending but
also the range of contributors and the
variety of ways we will be interacting
with each other. We hope that you
agree and leave these few days in York
invigorated and inspired.

Michael White

Head of History of Art, University of York

PROGRAMME AT A GLANCE

WEDNESDAY 9 APRIL

ALL DAY

9.00 – 17.30 Registration 10.00 – 17.30 Book Fair

MORNING

9.00-10.30 Coffee/tea

After Turner (pt 1)

Architecture's Unsung Institutions (pt 1)

Art Histories of the Urban (pt 1)

Attention in Pre-Modern Art and Visual Culture (pt 1)

Community and Activism in the Global South (pt 1)

Contextual Temporalities: Time and space in museums, galleries and archives (pt 1)

Expressing Divinity, Evoking Devotion; Interweaving Networks surrounding Chinese Buddhist Artifacts and the Political Economy of Exchange (pt 1)

Museum Exhibitions and the Political Economy of Exchange (pt 1)

10.30 – 12.30 Sessions

Poles apart - reclaiming Polish lives and visual arts in British art history (pt 1)

The CAyC network revisited: Archives, methodologies, and critical perspectives on Argentina's Centre for Art and Communication (pt 1)

The Politics of the Handmade: Textures, Feelings, and the Matter of Trans Art History (pt 1)

Burning Matters: The Limits of the Image in a "World on Fire"

The Infrastructural Turn? Alternative Infrastructural Imaginaries of/ through art and curatorial practices

12.30-13.30 Lunch

AFTERNOON

After Turner (pt 2)

Architecture's Unsung Institutions (pt 2)

Art Histories of the Urban (pt 2)

Attention in Pre-Modern Art and Visual Culture (pt 2)

Community and Activism in the Global South (pt 2)

Contextual Temporalities: Time and space in museums, galleries and archives (pt 2)

Expressing Divinity, Evoking Devotion; Interweaving Networks surrounding Chinese Buddhist Artifacts and the Political Economy of Exchange (pt 2)

Museum Exhibitions and the Political Economy of Exchange (pt 2)

Poles apart - reclaiming Polish lives and visual arts in British art history (pt 2)

13.30 – 15.30 Sessions

The CAyC network revisited: Archives, methodologies, and critical perspectives on Argentina's Centre for Art and Communication (pt 2)

The Politics of the Handmade: Textures, Feelings, and the Matter of Trans Art History (pt 2)

Art, Esotericism and the Ecological Imagination

Being Present: Art, Work & Wellness

Resistance through Absence: Strategies of deculturalization, separatism, refusal and withdrawal

15.30-16.00 Coffee/tea

16.00-17.30

Workshop and Events programme

17.45-19.15

Keynote speeches and presentations

Keynote: Caroline Campbell

20.00-21.00 Evening Drinks Reception

Sponsored by The Courtauld Institute of Art

THURSDAY 10 APRIL

ALL DAY

9.00 – 17.30 Registration 10.00 – 17.30 Book Fair

MORNING

9.00-10.30 Coffee/tea

Art Histories of Experience (pt 1)

Disruption and Progress: Reflecting on Digital Art Practice (pt 1)

Elemental Thinking: New Approaches to Art and Landscape (pt 1)

How was it made? How interdisciplinary collaborations in Material Culture Studies and Art History can unlock new avenues of knowledge (pt 1)

Illuminating Shadows: The Contributions of Women in Chinese Art History (pt 1)

More Than Words: Text as Visual Form in Artistic Practices (pt 1)

Presencing absence: The media afterlife of lost objects (pt 1)

Social Science Frameworks for Looking at Art since 1960 (pt 1)

10.30 – 12.30 Sessions

The impact of past and present conflict on Middle Eastern art and art history (pt 1)

The Work of Sculpture: Object Encounters within Art History and Everyday Life (pt 1)

Opulent Lives and the Trans Everyday (1880-1930)

Race was Elsewhere: The Politics of Whiteness in Post-Socialist Eastern Europe

The Art of a Nation – British Culture on the Continent, 1625-1900

The Visual Display of Art Historical Information

Who makes fashion? Reframing the creative labour of fashion production

12.30-13.30 Lunch

AFTERNOON

Art Histories of Experience (pt 2)

Disruption and Progress: Reflecting on Digital Art Practice (pt 2)

Elemental Thinking: New Approaches to Art and Landscape (pt 2)

How was it made? How interdisciplinary collaborations in Material Culture Studies and Art History can unlock new avenues of knowledge (pt 2)

Illuminating Shadows: The Contributions of Women in Chinese Art History (pt 2)

More Than Words: Text as Visual Form in Artistic Practices (pt 2)

Presencing absence: The media afterlife of lost objects (pt 2)

Social Science Frameworks for Looking at Art since 1960 (pt 2)

The impact of past and present conflict on Middle Eastern art and art history (pt 2)

13.30 – 15.30 Sessions

The Work of Sculpture: Object Encounters within Art History and Everyday Life (pt 2)

Art and Rights

From Local to Global: Feminist Activism and Documentary Photography

Places and Spaces: The Architectures of Art and Design Education

Sensing, Perceiving, and Knowing in Modernism

To Show One's Hand: Effort in Practice and Reception

15.30-16.00 Coffee/tea

16.00-17.30

Workshop and Events programme

17.45-19.15

Keynote speeches and presentations

Keynote: Anna Arabindan-Kesson

20.00-21.00 Evening Drinks Reception

Sponsored by the Paul Mellon Centre for Studies in British Art

PROGRAMME AT A GLANCE

FRIDAY 11 APRIL

ALL DAY

9.00 – 16.30 Registration 10.00 – 14.30 Book Fair

MORNING

9.00–10.00 Coffee/tea

For a history of artists' models (pt 1)

Reading the work of Griselda Pollock (pt 1)

Pre-Raphaelite Networks (pt 1)

Queer Spaces in Art and Architecture (pt 1)

Reassessing Collage and Photo-collage: from Avant-gardes towards Artificial Intelligence (pt 1)

Regionalist and other decolonising perspectives: Honouring T.K. Sabapathy's ideas and lifework (pt 1)

The Multimedial Early Modern Workshop (pt 1)

The Artist as Art Historian (pt 1)

Who Owns Antiquities? (pt 1)

Abstraction, Artisanal Knowledge and Craft Epistemologies

Images of Disability

10.00 – 12.00 Sessions

Modernism's Future Pasts: Abstraction and Identity in 'East-Central Europe', 1910–1930s

More-than-human worlds on the move: reframing and exploring migration from a multispecies perspective in art

Reading Letters in Paintings

What is Architectural Scenography?

12.00–13.30

Keynote speeches and presentations

Keynote: Joan Kee

13.30–14.30 Lunch

AFTERNOON

For a history of artists' models (pt 2)

Reading the work of Griselda Pollock (pt 2)

Pre-Raphaelite Networks (pt 2)

Queer Spaces in Art and Architecture (pt 2)

Reassessing Collage and Photo-collage: from Avant-gardes towards Artificial Intelligence (pt 2)

Regionalist and other decolonising perspectives: Honouring T.K. Sabapathy's ideas and lifework (pt 2)

The Multimedial Early Modern Workshop (pt 2)

The Artist as Art Historian (pt 2)

Who Owns Antiquities? (pt 2)

Accessible Buildings, Inaccessible Artworks: Reconsidering Disability in the Museum

14.30 – 16.30 Sessions

Art and Politics in the Early Cold War: The Americas and Beyond

Images through words: the ethics of "reading"

The "Misunderstood Artist": Artistic Explorations of a not yet Obsolete Trope

Visualising Human-Animal Relations: Animals in Visual and Material Culture 1750–1900

16.30 Conference ends

KEYNOTE SPEAKERS

Wednesday 9 April

Caroline Campbell

National Gallery of Ireland



Caroline Campbell is Director of the National Gallery of Ireland. Previously, she was Director of Collections and Research at The National Gallery, London. Caroline has also held curatorial positions at The Courtauld Gallery, London and the Ashmolean Museum, Oxford.

Born and raised in Belfast, and educated at University College, Oxford and the Courtauld Institute of Art, Caroline has curated and co-curated many exhibitions in the UK and internationally. These include *Bellini and the East* (2005–2006), *Love and Marriage in Renaissance Florence* (2009), *Building the Picture: Architecture in Italian Renaissance Painting* (2014), *Duccio/Caro: In Dialogue* (2015) and *Mantegna and Bellini* (2018–19). Her first non-exhibition-related book, *The Power of Art*, was published in 2023.

Museums and methodologies: how can exhibitions make art history?

Sponsored by the
International Center
of Medieval Art (ICMA)

More people arguably *experience* art history on visits to museums and galleries, physical or virtual, than through the written word. Often, this takes place through the medium of exhibitions. Yet, through what is created visually and ephemerally in a particular space, and through related writing and publications, exhibitions also *make* art history, shaping our discipline in ways that can be surprising and unexpected. Focussing on several projects, including *Siena 1300–1350: The Rise of Painting* (2024–2025) for the National Gallery, London and The Metropolitan Museum of Art, New York, in this talk I will draw on my experiences of curating exhibitions and collaborating with others on their exhibition ideas, to discuss how exhibitions are not only about consuming and enjoying art but also about ‘making art history’.

Caroline will join us remotely for this talk.

KEYNOTE SPEAKERS

Thursday 10 April

Anna Arabindan-Kesson

Princeton University



Anna Arabindan-Kesson is Associate Professor of Black Diasporic art with a joint appointment in the Departments of African American Studies and Art and Archaeology at Princeton University. She practiced as a registered nurse before completing her PhD in African American Studies and Art History at Yale University. Anna focuses on African American, Caribbean, and British Art, with an emphasis on histories of race, empire, medicine, and transatlantic visual culture in the long 19th century. Her prizewinning monograph is called *Black Bodies White Gold: Art, Cotton and Commerce in the Atlantic World* (Duke University Press, 2021). She is also the author of a monograph on the intersection of art and medicine in plantation imagery called *Empire States of Mind*, published by Duke University Press and directs the research hub *Art Hx: Visual and Medical Legacies of British Colonialism*.

Case Notes: On Art History's Medical Imaginaries

From observation to diagnosis, from close looking to interpretation, the stages of knowledge production in both art and medicine have often converged. This talk considers the historical connections between art and medicine and why they matter for us now. It asks how these narratives and their coalescence could help us to see differently both across the field, and beyond it, and explores what conditions of possibility a history of convergence might cultivate in support of more collaborative, sustainable modes of art historical scholarship.

Friday 11 April

Joan Kee

Institute of Fine Arts,
New York University



Joan Kee is Judy and Michael Steinhardt Director of the Institute of Fine Arts at New York University. Her books include *Contemporary Korean Art: Tansaekhwa and the Urgency of Method* (2013), *Models of Integrity: Art and Law in Post Sixties America* (2019) and *The Geometries of Afro Asia: Art beyond Solidarity* (2023). A contributing editor at *Artforum*, she has written extensively on modern and contemporary art, including on the impact of legal jurisdiction on post-1979 Chinese art and on how photography problematises the concept of 'peacetime'. Her work has been supported by the Clark Art Institute, the Kresge Foundation, the National Gallery of Art, Washington, the Hyundai Tate Research Center and MoMA. Current projects include informal art histories in Central Asia and a very short book on emojis.

Can Art History be Applied?

Sponsored by the
Paul Mellon Centre
for Studies in
British Art

In a time marked by the perceived 'crisis' of the humanities, art history faces pressure to align itself with the frameworks of social sciences or STEM disciplines. Yet, while art history may not lend itself to the same kind of measurable applications as the sciences, it has an intrinsic ability to attract, shape, and channel one of the world's scarcest resources: attention. From legal observation to human rights, art historical thinking informs, enriches, and even potentially restructures other domains of activity for which the questions of what and how to see (and not see) possess real urgency. Beyond interdisciplinarity, art historical thinking expands our understanding of applicability beyond the immediate, intentional, and quantifiable, thus putting pressure on what having utility means. Conceived as a provisional outline rather than a manifesto, this talk asks whether art history might claim its own 'rights' to intellectual sovereignty, including the right of its constituents to refuse their instrumentalisation as quantifiable outcomes and the right to define its own key conflicts.

AAH FELLOWSHIP AWARDS



Wednesday 9 April

Gavin Butt is a writer and creative researcher who explores the significance and impact of visual art in the context of popular music, queer culture and performance. Trained as an artist and art historian at Goldsmiths and Leeds universities, he is author of *No Machos or Pop Stars: When the Leeds Art Experiment Went Punk* (2022), *Between You and Me: Queer Disclosures in the New York Art World* (2005) editor of *After Criticism: New Responses to Art and Performance* (2005) and co-editor of *Post-Punk Then and Now* (2016). Alongside scholarly output, he works collaboratively on creative research projects including *Mixed Up: Music and the Art School* (2025), *Performance Matters* (2009-2013), *This Is Not a Dream* (2011) and *The Art School Dance Goes On* (2023). Formerly Professor of Visual Cultures and Performance at Goldsmiths, he is currently researching histories of UK art education as Professor of Fine Art at Northumbria University.



Thursday 10 April

Craig Clunas is Professor Emeritus of the History of Art, University of Oxford, where from 2007 to 2018 he was the first holder of the chair to work on the art of Asia. He began his career as a curator of Chinese art at the V&A Museum, before moving in 1994 to teach at University of Sussex, and at SOAS. He has written extensively on the art of China, particularly the late imperial and modern eras, his books ranging from *Chinese Export Watercolours* (1984) to *The Echo Chamber: Transnational Chinese Painting, 1897-1935*, published bilingually in Beijing in 2024. Many of his books have been published in Chinese translation. He co-curated *Ming: 50 Years that Made China* at the British Museum in 2014, and his most recent exhibition, *Freud and China*, was shown at Freud Museum, London in 2022. He has been Slade Professor at Oxford, and in 2012 gave the Mellon Lectures at the National Gallery in Washington DC, published as *Chinese Painting and Its Audiences* in 2017. He is a Fellow of the British Academy.



Friday 11 April

Althea Greenan works in Special Collections and Archives at Goldsmiths University of London curating the Women's Art Library collection (WAL). Her work with WAL began in 1989 as a volunteer. She subsequently developed a programme of artistic research supporting artists, students and academics (see the film *Yes to the Work!: The Women's Art Library* by Holly Antrum). She has written on and for women artists since the 1980s publishing reviews, interviews and creative pieces. Her writings about the WAL include a chapter in *Feminism and Museums, Volume 1* (ed. Dr Jenna C Ashton, MuseumsEtc 2017) and "We're in the Library!: Welcoming Creative Practices, Sharing Responsibilities of Access" (*Art Libraries Journal* July 2024). She co-curated the Animating Archives website and contributed as an advisor to *Feminist Art Making Histories* (an oral history, digital humanities project) and *Women in Revolt* (Tate Britain 2023-24, Modern Two Edinburgh 2025, Whitworth 2025). She is Senior Fellow at the College for Social Sciences and Humanities of the University Alliance Ruhr.

TOURS AND WORKSHOPS

Workshops, Roundtables and Drop-Ins are free and do not require booking.

Most Tours need to be booked in advance and there may be a charge. For further details see the individual entry. Tours are booked via Eventbrite in advance or via the Registration Desk during the Conference.

WORKSHOP EXHIBITING AND (RE)DISPLAYING ITALIAN RENAISSANCE ART

Wednesday 9 April

10:30-12:30

Room PL002



Raphael Room.
Isabella Stewart
Gardner
Museum,
Boston. Photo:
Sean Dungan.

This workshop, organised by **Jessica N. Richardson**, University of York and **Jennifer Sliwka**, Ashmolean Museum, brings together curators from different institutions to discuss the challenges of exhibiting and curating Italian Renaissance art. How are curators creatively rethinking the traditional narratives of Italian Renaissance art, and how do institutions manage the interests and expectations of new and old audiences?

Panellists: **Caroline Campbell**, National Gallery of Ireland; **Laura Llewellyn**, National Gallery; **Nathaniel Silver**, Isabella Stewart Gardner Museum, Boston; **Rachel Boyd**, V&A; **Robert Wenley**, Barber Institute of Fine Arts.

This workshop is sponsored and partly funded by York Art History Collaborations (YAHCs), Department of History of Art, University of York, with the support of Association for Art History.

WORKSHOP AAH x YESI: WASTE

Wednesday 9 April

16:00-17:30

Room SLB001



Artist/Maker
Unknown,
Waster, 1650-
1670. V&A
Collection

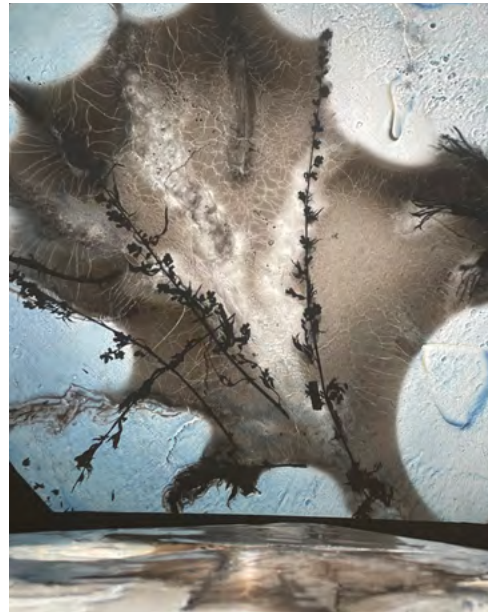
Join art historians in conversation with the **York Environmental Sustainability Institute** (YESI) as we explore waste as a heuristic for dialogue across disciplinary areas. What lessons does the emerging field of discard studies have to offer the historical humanities? How can the study of resilient socio-ecological systems today help researchers better map the creative environments of the past while also informing best practices for sustainable studios of the future?

ARTIST ACTIVATION ACTIVATIONS IN ART, ESOTERICISM AND THE ECOLOGICAL IMAGINATION

Wednesday 9 April

16:00-17:30

Room PL002



Natasha
Viosna Moody,
*Moon-White
Water*, 2024.
Glass tablet,
mugwort,
bramble,
St John's Wort.

Join us for three artist activations that explore the intersection of art, esotericism and the ecological imagination. **Courtney L. Black** reimagines Black American spiritual traditions through ecopoetry, videopoetry, and divination. **Geraldine Hudson** examines the witch archetype as an ecological intermediary through site-specific moving image and narrative spells. **Natasha Viosna Moody** will present new glass works in an experimental performance lecture on ecological grief and esoteric encounters with the vegetal realm.

TOURS AND WORKSHOPS

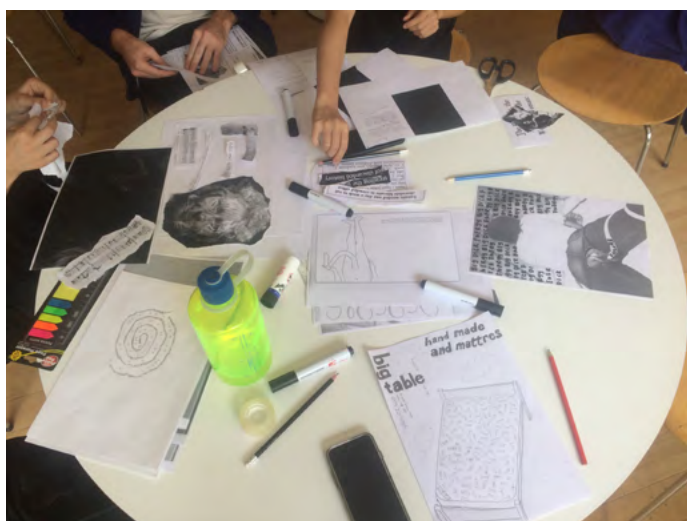
WORKSHOP

ACTIVE LEARNING FOR AUTHENTIC ASSESSMENT

Wednesday 9 April

16:00-17:30

Room PL005



Zine making workshop at the Women's Art Library, Goldsmiths, University of London, 2019.

While active learning is well established, this seminar asks: In the face of students' anxiety around assessment, and an instrumental approach to learning that prioritises what is needed to pass a module, how can active learning strategies link to authentic assessment? Facilitated by **Catherine Grant**, **Amy Tobin** and **Lydia Hamlett** this session will take a 'world café' format, with participants discussing their own approach to the key questions and sharing best practices.

EXHIBITION HANDLING SESSION
ARCHITECTURE UNSUNG

Wednesday 9 April

16:00-17:30

*Meeting point: Registration Desk
at 15:55 or go directly to Borthwick
Institute in J. B. Morrell Library*



Visit a small exhibition showcasing artefacts from the collection of the former Institute of Advanced Architectural Studies in York (IoAAS, 1953-97). From professional periodicals, development plans, drawings and documents of York-incubated institutions like the York University Design Unit, RIBA Yorkshire and its journal *Yorkshire Architect*, the collection evidences York's legacy as a hub for knowledge exchange and production in architecture.

Joshua Mardell and **Yanqi Huang** will lead a handling session and curator's introduction.

WORKSHOP CATALOGUES RAISONNÉS: NAVIGATING A COMPLEX TOOL

Wednesday 9 April

16:00–17:00

Room PL006



Is the catalogue raisonné useful to you in your work? Does it still fit our needs in the digital age, and how is it being challenged and rethought? What are new approaches to cataloguing art that can be respectful of indigenous and collaborative approaches, and can they involve a plurality of diverse voices? This workshop, led by **Sharon Hecker**, Chair of the International Catalogue Raisonné Association, will investigate this format and evaluate together its usefulness today.

DROP-IN SESSION DECOLONISING APPROACHES TO ART HISTORY AND VISUAL CULTURE

Wednesday 9 April

16:00–17:30

Meeting point:

Registration Desk



Douglas, Aaron, *Aspects of Negro Life: From Slavery to Reconstruction*, Digital Public Library of America, <https://dp.la/item/5f0e830051a5f3d81f4d7bad7fdfeb87>. Courtesy of The New York Public Library).

Interested in decolonising? Have you come across any resources and practices lately that you'd like to share? Did you know the AAH has a dedicated resource portal of key texts and references? We're trying to keep this up-to-date and are using the conference as a chance to input new materials. Come by the Registration Desk, where the Higher Education Committee (HEC) would love to find out what you're reading, writing and thinking about, and receive your suggestions.

TOURS AND WORKSHOPS

WORKSHOP POLES APART: BRINGING CULTURES TOGETHER

Wednesday 9 April

16:00-17:30

Room SLB004



Ania
Ruszkowski,
Piles of Reading,
acrylic on
canvas, 2019.

How can we address the arts' exclusion of a major UK diaspora? Opening with a presentation about the state of Polish arts in the UK by Oscar-winning filmmaker Peter Fudakowski, this workshop facilitated by Anglo-Polish artist **Ania Ruszkowski** and **Julia Griffin**, co-curator of *Young Poland* (William Morris Gallery, 2021–2022), will explore the root causes of underrepresentation of Polish art in the UK and identify opportunities for overcoming obstacles and redressing the balance.

*Supported by the Polish Cultural Institute in London.
UK/Poland Culture Season 2025*

WORKSHOP THE ART OF MEDICINE

Wednesday 9 April

16:00-17:00

Room SLB002



Ferdinand
Hodler, *The
Sick Valentine
Godé-Darel*,
1914. Credit:
Michael White

Close observation of works of art is now well established in the training of medical practitioners, particularly in North America. In this workshop, **Nicola Gill**, a GP and medical educator, and **Michael White**, from the History of Art Department at York, share their experiences of using art to develop a range of medical students' skills, such as improving empathy and cultural understanding, and dealing with uncertainty.

TOUR CENTRE OF CERAMIC ART (COCA)

Wednesday 9 April
19:30–20:00

Meeting point:
York Art Gallery



The Gordon Baldwin,
Vessel for Dark Air, 2003.
Gordon Baldwin/York
Art Gallery. Photograph:
Philip Sayer.

Join a short introduction to York Art Gallery's collection of British studio ceramics with curator, **Helen Walsh**. The collection is the largest of its kind in the UK, covering the entire British studio ceramics movement and providing an insight into the socio-economic development of this important but under-recognised area of British Modernism. This event offers an alternative to attending the plenary.

BOOK

*This event must be booked in advance via Eventbrite.
Please check at the Registration Desk for availability.*

TOUR EVENING WALKING TOUR OF HISTORIC YORK

Wednesday 9 April
20:00–21:30

Meeting point: Clifford's Tower,
Tower Street (by the steps)



York is one of the most beautiful and historic cities in the country. Join a relaxing evening walking tour of York's historic landmarks and hidden gems, taking in the splendor of York Minster, the fascinating history of Clifford's Tower, 14th-century narrow streets and hidden snickelways, the medieval city walls, and traditional old English pubs.

BOOK

*This event must be booked in advance via Eventbrite.
Please check at the Registration Desk for availability*

TOURS AND WORKSHOPS

TOUR CASTLE HOWARD: MAUSOLEUM AND TEMPLE

Thursday 10 April
8:45–13:00

Meeting point:
Registration Desk



Join a bespoke curator-led tour of the Mausoleum (not usually accessible) and the Temple of the Four Winds. Designed by Nicholas Hawksmoor, the mausoleum is one of the finest of its kind in Northern Europe, while the Temple commands stunning views across the hills and was designed by Vanbrugh as a place for refreshment and entertainment.

We will travel as a group by minibus (30+ mins each way). Considerable walking is required across uneven terrain, and appropriate footwear and outerwear should be worn.

BOOK

Booking in advance by Eventbrite
Additional charge applies.

DROP-IN MEET THE AAH

Thursday 10 April
12:30–13:30

*Meeting point: Conference Hub
meeting space*



Have you ever wondered how the Association for Art History works and how you can play a role in shaping it? We have several committees, comprising volunteers from the art history community – people like you! Staff and Members are keen to meet you, share what they are doing, and hear your thoughts. Come along for an informal chat – no obligations, just a getting-to-know-you forum.

TOUR YORK MINSTER

Thursday 10 April
14:00–16:00

Meeting point:
West Front, York Minster

York Minster has been called Britain's 'Treasure House of Stained Glass'. **Sarah Brown**, University of York, will lead a tour focused on glass, including the world-famous Great East Window. This will be followed by a visit to the Heritage Quad at York Minster with Director of Works and Precinct, **Alex McCallion**. Home to the Centre of Excellence in Heritage Skills and Estate Management, this exciting new building invites collaboration and knowledge exchange between conservators and craftspeople from around the world.

BOOK

This event must be booked in advance via Eventbrite. Please check at the Registration Desk for availability.

DROP-IN ART HISTORY FOR ART PROGRAMMES NETWORK

Thursday 10 April
16:00–17:30

Meeting point:
Conference hub meeting space

The Art History for Art Programmes Network will bring together art historians and art school educators to explore the teaching, learning and assessment of art history for practice-based students in higher education. Meet organisers **Elizabeth Johnson**, Anglia Ruskin University, and **Rachel Warriner**, Northumbria University, to learn how you can get involved.

WORKSHOP RETHINKING BRITISH ART THROUGH IMMIGRATION, EXILE, AND DIASPORA

Thursday 10 April
16:00–17:30

Room SLB004



Josef Herman,
Refugees, c.1941,
gouache on paper,
47 × 39.5 cm, Ben
Uri Collection.

This workshop invites curators, researchers, and arts professionals to critically reassess British art through the lens of immigration, exile, and diaspora. How have migrant and refugee artists shaped British art? What does it mean to rethink the canon through movement and displacement, and what are the ethical responsibilities in representing diasporic artists? Led by **Ana-Maria Milčić** and the **Ben Uri Research Unit staff**, this interactive session explores how histories of migration challenge dominant narratives in British art.

TOURS AND WORKSHOPS

WORKSHOP **BRIDGING THE GAP: ACADEMICS AND CURATORS WORKING COLLABORATIVELY**

Thursday 10 April

16:00-17:00

Room PL005

Collaborative projects and funded partnerships are increasing across the art history sector. How can they be set up for success? What does it take to ensure mutual benefit and shared outcomes for collaborative academic and curatorial projects?

Chaired by **Michael White**, this session, comprising case studies and an open panel discussion, explores how curators and academics can best work together, along with the challenges and opportunities inherent in these collaborations.

WORKSHOP **ERC: SUPPORTING YOUR RESEARCH**

Thursday 10 April

16:00-17:30

Room SLB002

The European Research Council (ERC) supports excellent frontier research across all fields of scholarship. ERC calls are open to researchers from around the world who plan to carry out their research at a host institution in an EU Member State or in a country associated with the EU Framework Programme for Research and Innovation. This information session will provide an overview of ERC funding opportunities, the evaluation procedure, and general advice on preparing a proposal.



European Research Council
Established by the European Commission

WORKSHOP **DECOLONISING DESIGN HISTORIES**

Thursday 10 April

16:00-17:30

Room SLB003



Join us for an interactive workshop focusing on the processes and challenges of decolonising the field of design history. Traditionally, the histories of objects and their design, manufacture, consumption, and display have been fraught with colonialist narratives around taste, value, authorship, and significance. In recent decades, these narratives have rightly come under scrutiny and critique.

Led by **Sabrina Rahman**, University of Exeter, **Elli Michaela Young**, Middlesex University, and **Sally-Anne Huxtable**, London Metropolitan University, this Design History Society workshop will encourage reflection on decolonising approaches to researching, teaching, curating, and writing about objects.

ROUNDTABLE PRE-RAPHAELITE NETWORKS

Thursday 10 April

16:00-17:30

Room SLB001



Facilitated by **Serena Trowbridge** and **Emily Learmont** of the Pre-Raphaelite Society, this roundtable discussion brings together postgraduate students, curators, academics and writers at different stages of their career to discuss career development, opportunities, and ways to move from postgraduate to professional in Pre-Raphaelite studies. The event will be recorded for the Pre-Raphaelite Podcast.

WORKSHOP REFLECTING ON ART AT HMP GRENDON

Thursday 10 April

16.00-17.30

Room SLB102



Edmund Clark, *Oresteia* (2017).
Film still. Image courtesy the
artist.

For ten years, Ikon has produced artist residencies at HMP Grendon; a Category B, all-male prison that has operated as a psychodynamic community for over sixty years. Ikon's Artistic Director for Education, **Linzi Stauvers**, reflects on the social models of practice and art histories activated by resident artists Edmund Clark (2014-2019) and Dean Kelland (2019-2023) with funding from the Marie-Louise von Motesiczky Charitable Trust.

The talk will be followed by discussion and a screening of Dean Kelland's *So The Days Float Through My Eyes* (2:54 minutes, 2023) and a short excerpt of Edmund Clark's *Oresteia* (2017).

WEDNESDAY 9 APRIL – MORNING

Registration

9.00-17.30

9.00-10.30

COFFEE BREAK

Bookfair

10.00-17.30

MORNING SESSIONS 10.30-12.30

PL001	SLB001	PL006
After Turner Richard Johns Jeremy Melius Nicholas Robbins	Architecture's Unsung Institutions Kim Förster Yanqi Huang Joshua Mardell	Art Histories of the Urban Lee Ann Custer Joanna Grabski
After Turner: An Introduction Jeremy Melius Nicholas Robbins	Introductory Presentation and Conversation on the Institute of Advanced Architectural Studies (IoAAS; 1953-97) and visit to exhibition 'Architecture Unsung: the IoAAS' at the Borthwick Institute for Archives Yanqi Huang Joshua Mardell	The Role of Architecture and Visual Art in Urban Transformation: A Case Study of Miskolc (HU) Éva Lovra
Turner at the Crossroads: Modern Painters 5 David Russell	From Reading Rooms to the Drawing Board: The Urban Legacy of the 19th Century Mechanics' Institutes in the West Riding of Yorkshire Rebecca Crabtree	City of Displacement, City for Art: Modernist Formations in Post- Partition Delhi Chandrika Acharya
JMW Turner and Thomas Hardy: Beyond the Optical Caroline Arscott Clare Pettitt	Creating an 'Indigenous' Profession for British India: The Sir J. J. School and the Indian Institute of Architects Patrick Zamarian	The Invisible Exposition: Urban Indigenous and Campesino Women in Puerto Barrios, Guatemala and the (Un)Making of Urban Space through Art Lilianna Quiroa-Crowell
The Phenomenology of Looming Elisa Tamarkin	'Criticality from Within' – Can Critical Approaches to the Urban Environment Develop within Art Institutions? Amy Melia	

12.30-13.30

LUNCH BREAK

AFTERNOON SESSIONS SEE P.26

COFFEE BREAK

SLB002	SLB003	SLB004	SLB005
<p>Attention in Pre-Modern Art and Visual Culture</p> <p>Elizabeth Pugliano</p>	<p>Community and Activism in the Global South</p> <p>Ceren Özpınar Eliza Tan</p>	<p>Poles apart – reclaiming Polish lives and visual arts in British art history</p> <p>Julia Griffin</p> <p><i>Supported by the Polish Cultural Institute in London. UK/Poland Culture Season 2025</i></p>	<p>Contextual Temporalities: Time and space in museums, galleries and archives</p> <p>Michaela Giebelhausen</p>
<p>Durational Looking and the Art of Attention in the English Parish Church Meg Bernstein</p> <p>“I deceive all by appearance mild...”: Monstrous Sin and Misguided Fascination in Antwerp’s Allegorical Print Culture, 1576–1579 Kathryn Davis</p> <p>Attention, Visibility and Votive Practices at Water Sanctuaries of the Ancient Roman World Gretel Rodríguez</p> <p>‘Directed Awareness’ to ‘Attentive Perception’: Contemplative Visualisation and Tantric Influences in Medieval Eastern Indian Buddhist Iconography Archishman Sarker</p>	<p>Art activism and collaboration in South Africa: kindness, connection, play Nicola Ashmore Carolyn Watt</p> <p>Archiving Queer Bodies Through Art and Activism: Revisiting Public Mural “Hum Hain Tahleeq-e-Khuda (We are a Creation of Allah) (2014)” Kanwal Syed</p> <p>Writing Imaginary Maps: Feminist Art Beyond the Centre Kimberly Kay Lamm</p> <p>Transcending the walls of the museum: the question of community in decolonial art practice Deniz Sözen</p>	<p>Introduction: 200 Years of the Anglo-Polish Artistic Exchange (1795–Present) Julia Griffin</p> <p>Stanisława de Karłowska (1876–1952): Polish? British? – Or both? Rebecca Lloyd James</p> <p>Modernity, Art, and Immigration: The Parallel Yet Distinct Paths of Janina Flamm (1877–1922?) and Stanisława de Karłowska (1876–1952) Natalia Puchalska</p> <p>Placing Feliks Topolski RA Lucien Topolski</p>	<p>Between pragmatism and perfection: curatorial strategies in the Bavarian Painting Collections under Johann Christian von Mannlich (1741–1822) Stuart Moss</p> <p>Re-imag(in)ing the past and envisioning the future of photographic heritage Alexandra Moschovi</p> <p>A Future for the Past? The Problem of History as a Temporal Narrative Nicola Foster</p>

LUNCH BREAK

AFTERNOON SESSIONS SEE P.27

WEDNESDAY 9 APRIL – MORNING (continued)

COFFEE BREAK

SLB006	SLB007	SLB101	PL005
<p>Museum Exhibitions and the Political Economy of Exchange</p> <p>Matilde Cartolari Nushelle de Silva</p>	<p>Expressing Divinity, Evoking Devotion: Interweaving Networks surrounding Chinese Buddhist Artifacts</p> <p>Guan-Fan Tan</p>	<p>The CAYC network revisited: Archives, methodologies, and critical perspectives on Argentina's Centre for Art and Communication</p> <p>Mara Polgovsky Ezcurra Catherine Spencer Christopher Williams-Wynn</p>	<p>The Politics of the Handmade: Textures, Feelings, and the Matter of Trans Art History</p> <p>Daniel Fountain Gabe Beckhurst</p>
<p>Producing Belgian Art Exhibitions Abroad (1926-1931): Diplomats and the Association Belge de Propaganda Artistique à L'Etranger Charlotte Rottiers</p> <p>Brazilian paintings in London and the birth of a cultural diplomacy during the post-war Leandro Leão</p> <p>A Contested Exchange: International Route of the Polish-American Exhibition Agnieszka Pindera</p> <p>A Politics of Preference: The Empire Loan Exhibitions Society, 1930-1940 Avigail Moss</p>	<p>Session Discussant-cum-Moderator Francesca Tarocco</p> <p>The British Museum Luohan: A Devotional Object re-encoded as Art Charlotte Ashby</p> <p>Buddhist Artefact in Contemporary Art Practice: Artist's reflection on the Non-linear Temporality, the Stolen Manuscripts and the Earliest Dated Printed Diamond Sutra Xinwei Xu</p> <p>Bonding with Buddha: Art, Religion, and Diplomacy through Famen Temple Museum's Travelling Exhibitions Guan-Fan Tan</p> <p>Discussant's Analytical Review: Francesca Tarocco</p>	<p>Sculpture, Foliage, and Noises: CAYC's First Outdoor Exhibition Claudia Calirman</p> <p>Exporting art across borders: CAYC in Belgium Ine Engels</p> <p>In search of an alternative: South-East relations at the CAYC Katarzyna Cytlak</p> <p>Restaging CAYC: Two Trans-Andean Projects Mariana Marchesi Sebastián Vidal Valenzuela</p>	<p>Constructing Queerness: Figuring the Chevalière d'Éon in Dennis Severs' House Freya Gowrley</p> <p>Porosity and entanglement at the edges of body and object: Gender labour as craft project E.M. Parry</p> <p>Transfer/Transform: Kinship and Trans Identity in Bean Yazzie's Powwow Participation Louise Siddons</p>

LUNCH BREAK

AFTERNOON SESSIONS SEE P.28

COFFEE BREAK			9.00-10.30
<div>SLB102</div> <div><div>The Infrastructural Turn? Alternative Infrastuctural Imaginaries of / through art and curatorial practices</div><div>Claire Louise Staunton Tom Clark</div></div> <div><div>Building Alternative Infrastructures: The case of <i>documenta 15</i></div><div>Clarissa Ricci</div></div> <div><div>'Divisiveness is being weakened by technology': John Cage and the electrical infrastructure</div><div>Iain Campbell</div></div> <div><div>Drinking from the Sea</div><div>Chelsea Haines</div></div> <div><div>Infrastructural Mediators: The Role of Fiction-Making in Contemporary Art and its Impact on Digital Infrastructure</div><div>Rebecca Smith</div></div>	<div>SLB103</div> <div><div>Burning Matters: The Limits of the Image in a "World on Fire"</div><div>Elsa Perryman Owens Jacob Badcock</div></div> <div><div>Burnt Matches and the Performed Refusal of Audie Murray in Token Generosity (2024)</div><div>Joëlle Dubé</div></div> <div><div>Slow Violence and Toxic Geographies: Commemoration, Hauntings and Grief in Grenfell by Steve McQueen (2023)</div><div>Clara de Massol</div></div> <div><div>Forging Wildfire Narratives</div><div>Benjamin Mehigan</div></div> <div><div>Representing fire with animals: Piero di Cosimo's The Forest Fire (c.1505)</div><div>Esme Garlake</div></div>	<div>PL002</div> <div><div>Exhbiting and (Re) displaying Italian Renaissance Art: New Directions and Challenges: Workshop</div><div>Jessica N. Richardson Jennifer Sliwaka</div></div> <div><div>Panellists:</div><div>Caroline Campbell Laura Llewellyn Nathanial Silver Rachel Boyd</div></div>	MORNING SESSIONS 10.30-12.30
LUNCH BREAK			
			12.30-13.30

WEDNESDAY 9 APRIL – AFTERNOON

Registration

9.00-17.30 12.30-13.30

Bookfair

10.00-17.30

LUNCH BREAK

AFTERNOON SESSIONS 13.30-15.30

PL001

After Turner

Richard Johns
Jeremy Melius
Nicholas Robbins

The End of Perspective:
Dorothy Mead, The Slade,
JMW Turner, Greenwich
and Painting in Postwar
Britain in 1958
Eric Rosenberg

The Museum of Modern Art
and the Invention of Turner
as a Modern Artist
Nicole Cochrane

Turner's Least Event
Richard Johns

Response
Amy Concannon

SLB001

Architecture's Unsung Institutions

Kim Förster
Yanqi Huang
Joshua Mardell

Learning by Doing:
Student Experience at the
Property Services Agency
Lisa Kinch

Paying for Grand Projects:
The Millenium Commission
as Patron
Tom Goodwin

Response
Luca Csepely-Knorr
Juliana Yat Shun Kei

PL006

Art Histories of the Urban

Lee Ann Custer
Joanna Grabski

Mnemonic Topographies:
Watery Poetics of Glasgow
in Contemporary Artists'
Moving Images
Kelly Rappleye

The Village-based City:
Backyard Sculptural
Installations of South
Africa's Urban Modernity
Pfunzo Sidogi

Transforming the Streets
of 1980s Singapore in
Art Commandos (1988):
Redistributing the Sensible
of the Urban Spaces in
Singapore
Goh Wei Hao

Caminhando/
Perambulating: Pope. L's
Urban Interventions
Martyna Ewa Majewska

15.30-16.00

BREAK

Workshops/Tours

16.00-17.30

Exhibiting and (re) Displaying Italian Renaissance Art | AAH x Yesi: Waste | Activations
in Art, Estoricism and The Ecological Imagination | Active Learning for Authentic
Assessment | Exhibition Handling session: Architecture Unsung | Cataloging Raisonnés:

Keynotes

17.45-19.15

Welcome

Gregory Perry

Fellows Speech

Gavin Butt

Keynote Speech

Caroline Campbell

LUNCH BREAK

SLB002	SLB003	SLB004	SLB005
<p>Attention in Pre-Modern Art and Visual Culture</p> <p>Elizabeth Pugliano</p>	<p>Community and Activism in the Global South</p> <p>Ceren Özpınar Eliza Tan</p>	<p>Poles apart – reclaiming Polish lives and visual arts in British art history</p> <p>Julia Griffin</p>	<p>Contextual Temporalities: Time and space in museums, galleries and archives</p> <p>Michaela Giebelhausen</p>
<p>Paying Attention to Female Javānmardī in Medieval and Early Modern Persianate Lusterware and Illustrated Manuscripts Amanda Leong</p> <p>Capturing the Allure: Sensory Excess and Distraction in Early Modern French Orientalist Art Tania Sheikhan</p> <p>A Feast for the Eyes: Antiquarian Patterns of Attention and Early Renaissance Art Yassin Oulad Daoud</p> <p>Directing Attention and Orchestrating Perception: Visual Strategies in Augustus II's Chinoiserie Porcelain Rooms Zifeng Zhao</p>	<p>Vietnamese Immigrating Garden as Pandemic Landscape Brianne Cohen</p> <p>Nature, Archive and Community: Exploring generative kinship and solidarity within and beyond Luta Ca Caba Inda (The Struggle is Not Over Yet) and Mediateca Onshore Tom Vickery</p> <p>Un-Master Aesthetics: Reimagine A Common in Marwa Arsanios and Naomi Rincón-Gallardo's Experimental Videos Jessica Zi Chen</p> <p>Negotiating artistic activism in the 21st century. Artist-led activism and mediation in the Chinese diaspora since 1999 Katie Hill</p>	<p>Showcasing Polish culture in post-war Britain: the art of Feliks Matyjaszkiewicz and Jadwiga Matyjaszkiewicz, née Prussak Krystyna Matyjaszkiewicz</p> <p>Lela Pawlikowska (1901-1980): Artistic Freedom in a Conservative Corset Anna Pawlikowska</p> <p>Representation of identity and hybridity within the Polish and Eastern European diaspora in the UK Ania Ruszkowski</p> <p>Between Stereotype and Subversion – Folk in the Practices of Contemporary Polish Artists in the UK Marta Marsicka</p>	<p>Contact (of times and spaces). The exhibition of textiles at the Museo Chileno de Arte Precolombino Olaya Sanfuentes</p> <p>Against Precarity: Politics of Contemplation and Social Media Clarissa Ricci</p> <p>From Historical Narratives to Present Engagement: A Museum Education Framework for the Chinese Diaspora Communities Xingchen Lin</p>

BREAK

Navigating a Complex Tool | Decolonising approaches to Art History and Visual Culture | Poles Apart: Bringing Cultures together | The Art of Medicine / Tour | Centre of Ceramic Art (COCA) | Evening Walking Tour of Historic York

**Some workshops/tours have different timings – please refer to pp.12-21 for further details*

WEDNESDAY 9 APRIL – AFTERNOON (continued)

LUNCH BREAK

SLB006	SLB007	SLB101	PL005
Museum Exhibitions and the Political Economy of Exchange Matilde Cartolari Nushelle de Silva	Expressing Divinity, Evoking Devotion: Interweaving Networks surrounding Chinese Buddhist Artifacts Guan-Fan Tan	The CAYC network revisited: Archives, methodologies, and critical perspectives on Argentina's Centre for Art and Communication Mara Polgovsky Ezcurra Catherine Spencer Christopher Williams-Wynn	The Politics of the Handmade: Textures, Feelings, and the Matter of Trans Art History Daniel Fountain Gabe Beckhurst
<p>A "model legislation for museums in Africa"? UNESCO and ICOM standardization efforts in the age of political independence 1960s–70s Lou Jacquemet</p> <p>From Compliance to Collaboration: The Role of CITES and the Nagoya Protocol in Museum Exhibitions Kathrin Grotz Patricia Rahemipour</p> <p>International loans and museum-donor philanthropy: The Fordham Museum of Greek, Etruscan, and Roman Art Jennifer Udell</p> <p>Endangering Yet Fortifying Loans: Contradictory Limits of Museum Responsibility Jeiran Jahani</p>	<p>Q&A with Audience</p>	<p>Locating CAYC's Network through Two Pioneering Latin American New Media Exhibitions: 'Arte y Cibernética' (1969) and 'Arteônica' (1971) José-Carlos Mariátegui</p> <p>The Peruvian Connection: CAYC, Early Cybernetics, and the Experimental Art Scene in Lima of the 1970s Katerina Valdivia Bruch</p> <p>Video on Paper: The Televisual Image and the Problem of Politics at the Centro de Arte y Comunicación Benjamin O. Murphy</p> <p>The established order: Mirtha Dermisache and Marie Orensanz at CAYC Julia Detchon</p>	<p>Does the digital matter? British trans print culture at the fin-de-millennium Evelyn Whorral-Campbell</p> <p>Smocking, net curtains and creeping: A trans creative methodology Sam Godfrey</p> <p>Trans material methodologies in the studio practice of Adrien Crossman Adrien Crossman</p>

BREAK

Workshops/Tours
16.00–17.30

Keynotes
17.45–19.15

Exhibiting and (re) Displaying Italian Renaissance Art | AAH × Yesi: Waste | Activations in Art, Estoricism and The Ecological Imagination | Active Learning for Authentic Assessment | Exhibition Handling session: Architecture Unsung | Cataloging Raisonnés:

Welcome
Gregory Perry

Fellows Speech
Gavin Butt

Keynote Speech
Caroline Campbell

LUNCH BREAK

SLB102

**Being Present:
Art, Work &
Wellness**

Simon Willems

Understandings of Wellness
in Higher Education
through a Pedagogy of
Walking

Rachel Epp Buller

CLASSANOIA or
Falling Up – A Handbook
for Class Migrants

Paul O’Kane

Weeds Grow Tall:
Self-Care Culture and
Aesthetics of Protest in
the Work of Kata Mach

Zuzana Jakalová

SLB103

**Resistance Through
Absence: Strategies
of deculturalization,
separatism, refusal
and withdrawal**

Giulia Schirripa
Elena Sinagra

Parallel Withdrawals

Luisa Lorenza Corna

Valerie Desmore’s
Refusal(s): Art Practice as
Biomythography

Nontobeko Ntombela

‘Disintegration’ and
‘deculturalization.’ Art
Criticism as Social Critique
in 1969

Frida Sandström

What Silence Equals:
Zoe Leonard and Refusal

Jamie Danis

“I Would Prefer Not To:” Two
Case Studies in U.S. Artistic
Solidarity with Chile and
Vietnam Between 1970 and
1974

Patricia Manos

PL002

**Art, Esotericism
and the Ecological
Imagination**

Michelle Foot
Natasha V. Moody

This Means Something:
Navigating the Liminal
Space of Not-Yet-Knowing
in Academic Research

Anna-Maria Hällgren

An Exploration of Spirit
Art: Mediumism and Plant-
Human Entanglement

Emily Leon

From Margins to
Mainstream: Gender,
Environmental Knowledge,
and Esoteric Traditions in
Central Asian Art

Alexey Ulko

Waking Between Worlds

Judith Noble

Sarah King

BREAK

Navigating a Complex Tool | Decolonising approaches to Art History and Visual Culture |
Poles Apart: Bringing Cultures together | The Art of Medicine / Tour | Centre of Ceramic
Art (COCA) | Evening Walking Tour of Historic York

**Some workshops/tours have
different timings – please refer
to pp.12-21 for further details*

THURSDAY 10 APRIL – MORNING

Registration

9.00-17.30

9.00-10.30

COFFEE BREAK

Bookfair

10.00-17.30

MORNING SESSIONS 10.30-12.30

PL001

Art Histories of Experience

Peyvand Firouzeh
Stephen Whiteman

Tracing the Temporality in Stone: Huang Yi's Investigating Steles and the Sensory Dimensions of Qing Epigraphy
Jing Wang

Publics and Sights in the Construction of Early-Modern North China
Hannibal Caleb Taubes

Experiencing the Divine: Spatial Environments of Darshan
Shriya Sridharan

Sacred Experience, Popular Art: Exploring Japanese Women's Pilgrimage to Mount Kōya Through Edo Period (1603-1868) Travel Diaries and Prints
Sara Atwood

PL006

Illuminating Shadows: the Contributions of Women in Chinese Art History

Xue Li

Chang Sana: more than the 'unsung heroine of Dunhuang'
Sarah Wilson

Poem, Ink, and Strings: The Multifaceted Artistry of Chinese Women in the Qing Dynasty
Tiange Zhou

The Overlooked Talent and Value: A Study of the Female Perspective in Ming and Qing Flower-and-Bird Painting
Xiaofen Xue

She-Legend: Pan Yuliang's Works and Her Life
Lin Zhang

SLB001

Disruption and Progress: Reflecting on Digital Art Practice

Georgia Gerson
Man Li
Yuxuan Xiao

The Catch-22 of Participating with Data-Driven Interactive Art
Kristen Lewis

Training Lessons: Threat and Shame in Martine Syms's Mythicbeing
Francis Summers

Subverting the Digital Eye: AI, Surveillance, and Expanded Media Art in Xi Jinping's China
Shiyu Gao

The Origins of Identity Recognition in Spectacle
Eszter Polonyi

12.30-13.30

LUNCH BREAK

AFTERNOON SESSIONS SEE P.34

COFFEE BREAK

PL002	SLB002	SLB003	SLB004
<p>Social Science Frameworks for Looking at Art since 1960</p> <p>Jo Applin James Boaden</p>	<p>Elemental Thinking: New Approaches to Art and Landscape</p> <p>Elisabetta Rattalino Lara Pucci</p>	<p>The impact of past and present conflict on Middle Eastern art and art history</p> <p>Helen Gørrill Mahtab Karami Awdhah Alotaibi</p>	<p>Presencing absence: The media afterlife of lost objects</p> <p>Camilla Balbi Valentina Bartalesi Anna Calise</p>
<p>Beyond Serendipity: Mapping cybernetic reciprocities in the expanded cinema of late '60s London</p> <p>Lucy Reynolds</p>	<p>Real, Painted, and Performed: Air at the Pavillon de l'Aurore 1671-1715</p> <p>Nicole Gasparini Casari</p>	<p>Comparative Gendered Aesthetics in Contemporary Afghan Painting, pre/post-Taliban occupation</p> <p>Mahtab Karami</p>	<p>Advertising Loss: the Afterlives of Miniature Portraits in Post-Revolutionary France, 1794-1805</p> <p>Jann Matlock</p>
<p>Artwork as Feminist Worker Enquiry: Women and Work: A Document on the Division of Labour in Industry 1970-75 and the Feminist Critique of Capitalist Life</p> <p>Amy Tobin</p>	<p>Elemental Entanglement in Early Australian Ornithological Images: The Case of the Lyrebird</p> <p>Ben Pollitt</p>	<p>Political Cinema: Narratives of Conflict, Struggle, and Resistance in the Middle East</p> <p>Mary Mousavi</p>	<p>Fountains: Duchamp, Stieglitz, Caravaggio</p> <p>Isabelle Wallace</p>
<p>Picturing Kinship: Relatedness in Contemporary Art</p> <p>Anna Lovatt</p>	<p>An Unquiet Grave: the implied sonic and elemental sublime in Joseph Wright of Derby's (1734-1797) Indian Widow (1785)</p> <p>Rebecca Owen-Keats</p>	<p>Comics in times of war: Israeli artists respond to the October 7th Hamas attack</p> <p>Shahah Marnin-Distelfeld</p>	<p>Absenting Copies: Josef Sudek's Unpublished Photographic Book Project</p> <p>Hana Buddeus</p>
<p>Resistant voices, counter-visualities and migratory aesthetics</p> <p>Gill Park</p>		<p>Analyzing the Concept of Alienation in Beyzaei's Films through Genre and Cultural Theory in the Context of the Iranian Revolution: A Case Study of Downpour and Killing Mad Dogs</p> <p>Nadia Rismanchi Mojtaba Mortazavi</p>	<p>Presencing the absent city: temporal and heritage constructs in Paolo Monti's photographic survey of Bologna</p> <p>Giorgia Ravaioli</p>

LUNCH BREAK

AFTERNOON SESSIONS SEE P.35

THURSDAY 10 APRIL – MORNING (continued)

COFFEE BREAK

SLB005	SLB006	SLB007	SLB101
<p>How was it made? How interdisciplinary collaborations in Material Culture Studies and Art History can unlock new avenues of knowledge</p> <p>Rebecca Klarner Julia Tuveri</p>	<p>More Than Words: Text as Visual Form in Artistic Practices</p> <p>Jun Zhang Lulu Ao</p>	<p>The Work of Sculpture: Object Encounters within Art History and Everyday Life</p> <p>Lynn M. Somers</p>	<p>The Art of a Nation – British Culture on the Continent, 1625-1900</p> <p>Daniela Roberts Gerry Alabone</p>
<p>Creating 'Jasper Porcelain' in Dresden: Alchemist's Folly, Apothecary's Insight and Technical Triumph Matthew Martin</p> <p>Collecting and Transforming Chinese Lacquer in Scotland in the Early Twentieth Century Tullia Fraser</p> <p>'La bellezza dei vasi vostri sembra respirare lo spirito': How Murano Glass Survived Through Art Camilla Fabretti</p> <p>Making and Remaking Traditional Chinese Dress: Refining Recreative Practice through Collaboration with Professional Qipao Tailors Laurence Wen-Yu Li</p>	<p>The Vietnam War Did Not Take Place! Experience in, and Experiencing, Fiona Banner's The Nam Matthew Bowman</p> <p>Reading the "polycrisis": text-based art as an interpretative tool for the 21 st century (an artist's perspective) Bill Balaskas</p> <p>Challenging the Monopoly of Naming Rights: The Toponymic Political Art Intervention of the Work "Ge Yu Road" (葛宇路) Fangxu Sun</p> <p>Written on the Body: image and text as feminist identity Asia Benedetti</p>	<p>The Object before the Object: Embodied Encounters with Craft Victoria MacBeath</p> <p>Making Change: Enacting Mutability and Agency in Richard Tuttle's Untitled (Paper Cubes) Laura Lake Smith</p> <p>Relating Objects, 2016/2021 Ivan Knapp</p>	<p>Architecture as a profession. The new house in Wrestedt (1788/89) Maja Albert</p> <p>Displaying Nature under Glass and Steel – British Influences on the Glass Houses of Copenhagen Vibe Nielsen</p> <p>Creating a School, or Theorizing English Art in the 18th century Alice Ottazzi</p> <p>A Belated Enthusiasm: German Art Historians and John Constable (End of the Nineteenth Century) Violaine Gourbet</p>

LUNCH BREAK

AFTERNOON SESSIONS SEE P.36

COFFEE BREAK

SLB102	SLB103	PL005	SLB104
<p>Race was Elsewhere: The Politics of Whiteness in Post-Socialist Eastern Europe</p> <p>Denisa Tomková Kvet Nguyen</p>	<p>Who makes fashion? Reframing the creative labour of fashion production</p> <p>Bethan Bide Jade Halbert</p>	<p>Opulent Lives and the Trans Everyday (1880–1930)</p> <p>Lotte Crawford Frankie Dytor</p>	<p>The Visual Display of Art Historical Information</p> <p>Allison Stielau</p>
<p>Egypt's Mother, Dalmatia Jelena Sofronijevic</p> <p>Coexistence of Vietnamese and Czech Communities in Intercultural Public Space: An Architectural-Artistic Case Study in Cheb Thu Huong Phamová</p> <p>Rethinking the Hypersexualised (White) Bodies of Women Artists in Late Socialist East-Central Europe Tobey Yunjing Pan</p> <p>Insider's perspective and genre paintings: objects by Małgorzata Mirga-Tas Ada Szmulik</p>	<p>Women's Role in Craftsmanship and Fashion in Late 17th Century Spain Mónica Bueno Ortega</p> <p>The Fashion for Shawls in Art: A Hidden History Suchitra Choudhury</p> <p>Who Made 'Tailor-mades'? The Labour Behind the Labelling of Women's Fashionable 'Tailor-made' Garments in Britain circa 1880-1930 Abigail Jubb</p> <p>Making Modern Fashion: Creative Labour and British Manufacturing in Context Since 1950 Bethan Bide Jade Halbert</p>	<p>Encounters in the Gluck Archive Rebecca Birrell</p> <p>"L'Anatomie n'existe pas": Bodily Plasticity in Claude Cahun's Photography Ciaran Hervás</p> <p>A Life Onstage: Claudius Modjesko ("The Creole Patti") and the Performance of Operatic Femininity Alonso Ortega</p> <p>Turning a Ghost into a Transcestor: Sándor Ferenczi's Missing Porcupine G Lori Millon</p> <p>Jennie Moore's Handbag: Trans Opulence in the Everyday Jeanie Sinclair Nic Aaron</p>	<p>Diagramming Anxiety: Artists' Holograms and the Scientific Diagram Elizabeth Johnson</p> <p>Excess and its Embarrassments in Art Historical Image Practices Allison Stielau</p> <p>How Architecture Methods Display Art Historical Information Diagrammatically Dominik Lengyel Catherine Toulouse</p> <p>'Objectivity' and Operation Bayeux Millie Morag Horton-Insch</p> <p>Graphs and Laughs Moran Sheleg</p> <p>Concavity, the Underbelly of Art History Ruth Ezra</p> <p>Respondent Nicholas Robbins</p>

LUNCH BREAK

AFTERNOON SESSIONS SEE P.37

THURSDAY 10 APRIL – AFTERNOON

Registration

9.00-17.30 12.30-13.30

Bookfair

10.00-17.30

LUNCH BREAK

AFTERNOON SESSIONS 13.30-15.30

PL001

Art Histories of Experience

Peyvand Firouzeh
Stephen Whiteman

Capturing Ephemeral Experiences in Inhabited Drawings in Eighteenth-Century Paris and London
Sigrid de Jong

Travelling with Emilie von Berlepsch. Re-enacting embodied encounters with romantic landscapes
Elena Rieger

Designing an AR-aided exhibition at a heritage site: the role of the environment in the study of 2010s text/image art
Giovanna Guzzi-Rossetti

Olfactory Chronologies: Reconstructing Atmosphere in Curatorial Practice
Marina Marques

PL006

Illuminating Shadows: the Contributions of Women in Chinese Art History

Xue Li

Echoes of Empowerment: Chen Yanxi, China's First-Generation Female Recordist
Miaotong Yuan

Wang Jingyuan and Fang Junbi: Cross-Cultural Perspectives and Gender Advances of Chinese Female Artists in the Context of Western Learning
Yanyan Li
Xiaomo Wang

Feminine space and expand the Openness of Thirdspace of Chinese Apartment Art in the Early 1990s
Guo Fengyi

Women Under Fire: Chinese Female Artists and Their Role in Wartime Narratives, 1931-1945
Tianyi Zhang

SLB001

Disruption and Progress: Reflecting on Digital Art Practice

Georgia Gerson
Man Li
Yuxuan Xiao

Feminist disruptions in cyberspace
Jennifer Kennedy

Posthuman VR Drag: Body Drifting in a Queer Time and Place
Tengjin Bian

Ghosts of Progress: Reimagining Victorian Photography through Virtual Reality in Mat Collishaw's Thresholds
Genevieve Strong

There Should be No Digital Art – Troubling Digital Creativity with Permacomputing Practices
Richard Carter

15.30-16.00

BREAK

Workshops/Tours

16.00-17.30

Art History for Art Programmes Network | Bridging the Gap: Academics and Curators Working Collaboratively | Decolonising Design Histories | ERC: Supporting Your Research |

Keynotes

17.45-19.15

Welcome

Gregory Perry

Fellows speech

Craig Clunas

Keynote speech

Anna Arabindan-Kesson

LUNCH BREAK

PL002	SLB002	SLB003	SLB004
<p>Social Science Frameworks for Looking at Art since 1960</p> <p>Jo Applin James Boaden</p>	<p>Elemental Thinking: New Approaches to Art and Landscape</p> <p>Elisabetta Rattalino Lara Pucci</p>	<p>The impact of past and present conflict on Middle Eastern art and art history</p> <p>Helen Gørrill Mahtab Karami Awdhah Alotaibi</p>	<p>Presencing absence: The media afterlife of lost objects</p> <p>Camilla Balbi Valentina Bartalesi Anna Calise</p>
<p>Contested Spaces: using anthropological methodology to research contemporary arts production in the Native American artworld of Los Angeles Rose Taylor</p> <p>Spoiled Artists: Rethinking the compromise of discreditable artists for queer counter-histories Marcus Jack</p> <p>"Anti-luxurious expressionism": Scavenging and salvage in the work of Yuji Agematsu and Thomas Lanigan-Schmidt Larne Abse Gogarty</p>	<p>Memories Traced in Liquid: Polluted Water and Real Photo Postcards Colton Klein</p> <p>Glacializing Landscape: Ice and the Way out of the Anthropocene Xiaoyao Guo</p> <p>Quicksilver: Memorial for the Present is the Future of the Past Ella Dawn McGeough</p>	<p>Analysing the Impact of the Iraqi Invasion of Kuwait on postmodern Kuwaiti paintings Awdhah Alotaibi</p> <p>A practice-based examination of the nature of Haneen: framing thoughts and representations on post-locational home and belonging Leena Nammari</p> <p>Etel Adnan: Between Political Engagement and Philosophy Danielle Andréa Krikorian</p> <p>Duties of Decolonial Care in Middle Eastern Art History Senah Tuma</p>	<p>A Tale of Two Architectural Models and the Lost Roman Arch from Verona Kimberly Cassibry</p> <p>Resurrecting 'absence': Iconoclasm of memory and the media legacy of the Bamiyan Archishman Sarker</p> <p>Beyond Simulacra: The Disorienting Aesthetics of Ito Meikyū by Boris Labbé Margherita Fontana</p> <p>Echoes of a Digital Nostalgia: Aesthetic Remnants of Lost Objects as "Virtual Media" in Vaporwave Music Wendy Xiao</p>

BREAK

Roundtable: Pre-Raphaelite Networks | Reflecting on Art at HMP Grendon | Rethinking British Art through Immigration, Exile and Dispora

**Some workshops/tours have different timings – please refer to pp.12-21 for further details*

THURSDAY 10 APRIL – AFTERNOON (continued)

LUNCH BREAK

SLB005	SLB006	SLB007	SLB101
<p>How was it made? How interdisciplinary collaborations in Material Culture Studies and Art History can unlock new avenues of knowledge</p> <p>Rebecca Klarner Julia Tuveri</p>	<p>More Than Words: Text as Visual Form in Artistic Practices</p> <p>Jun Zhang Lulu Ao</p>	<p>The Work of Sculpture: Object Encounters within Art History and Everyday Life</p> <p>Lynn M. Somers</p>	<p>Sensing, Perceiving, and Knowing in Modernism</p> <p>Alyson Lai Anne Grasselli</p>
<p>The Invisible Vase: The Shattered History and Remaking of the Portland Vase Clare Twomey</p> <p>Miao Jewellery Art: Unravelling Cultural Narratives and Material Practices Through Interdisciplinary Inquiry Olena Bogdanova</p> <p>Shen Nanpin and Japanese Nanpin School paintings through art historical and material analysis, focusing on the British Museum Collection Makiko Tsunoda</p> <p>Curating Dexterity and Material Knowledge: On Technical Processes in Museum Practices' Inés Moreno</p>	<p>Frances Stark Reading Marta Zboralska</p> <p>Then as Now: Word and Image in the Art of Ken Aptekar Ronald R. Bernier</p> <p>Nuno Ramos: texts as matter and image Marco Pasqualini de Andrade</p> <p>Something completely mad and extraordinary: Text as Pictorial Form in Charlotte Salomon's Life? or Theatre? Sonia Arribas, Irene Valle</p>	<p>Embodying Interconnectedness and Indigenous Worldviews in Hannah Claus's our minds are one Tess McCoy</p> <p>Day after Day: Jackie Winsor's Material Negotiations Susan Richmond</p> <p>Tempted to Touch: The History of Tactile Art Galleries for the Blind Tobias Teutenberg</p>	<p>Good Vibrations: Sensing Sound in the Voice Figures of Margaret Watt-Hughes (1847–1907) Jennifer Marine</p> <p>The Children's Toys of Alma Siedhoff-Buscher: Psychotechnics, Play, and Pedagogy at the Bauhaus Stella Gatto</p> <p>Embodying Ambiguity. Pierre Bonnard's Le Grand Nu Bleu (1924) Mario De Angelis</p> <p>Cezanne's personal way of seeing Paul Smith</p>

BREAK

Workshops/Tours
16.00–17.30

Art History for Art Programmes Network | Bridging the Gap: Academics and Curators Working Collaboratively | Decolonising Design Histories | ERC: Supporting Your Research |

Keynotes
17.45–19.15

Welcome
Gregory Perry

Fellows speech
Craig Clunas

Keynote speech
Anna Arabindan-Kesson

LUNCH BREAK

SLB102	SLB103	PL005	SLB104
Art and Rights Ana Bilbao Yarto Jonathan Cane Michael White	To Show One's Hand: Effort in Practice and Reception Deborah Lam James Harrison	Places and Spaces: The Architectures of Art and Design Education Rose Gridneff Neil Drabble	From Local to Global: Feminist Activism and Documentary Photography Vivian K. Sheng
<p>Eighteenth-Century Art and the Claims of Humanity Emma Barker</p> <p>Resistance and Creativity: The People's Parks in Oukasia Daniel Rathbone</p> <p>Copyright Meets Reproductive Rights: Käthe Kollwitz and the Abortion Rights Movement in Weimar Germany Xiaojue Michelle Zhu</p> <p>Indigenous Genius: Leveraging Intellectual Property Regimes to Honour Asha Jyothi</p> <p>Visualising Indigenous Rights in the Brazilian Amazon Jonathan Cane, Andre Prado Fernandés</p> <p>Cultural Rights in the Digital Age: Conflicts, Exclusions, and Artistic Practices Ksenia Lavrenteva</p>	<p>Illustrating Effort: Norman Rockwell Shows His Workings Benjamin Harvey</p> <p>"The Public Will Judge:" Issues of Medium and Mimicry in Two Copies of Watson and the Shark Alice M. Chambers</p> <p>Authenticity and Autography in Paul Nash's World War One Lithographs Clara Shaw</p> <p>The Efforts of Industry: James Tissot's Cloisonné Enamels Sarah Rapoport</p>	<p>Live Rooms. From the Individual to the Dialogic in Fine Art Studios Martin Newth</p> <p>NEW New Art School Lucy Howarth</p> <p>Pedagogy Beyond Academy: Teaching Crafts in Factory Workshops of the Late Ottoman Empire Beril Sarisakal Erkent</p> <p>The Visibilities and Proximities of the Design Studio James Corazzo Derek Jones James Benedict Brown Elizabeth Boling Colin M. Gray Nicole Lotz</p>	<p>Exhibiting feminist photography: the work of Sandra George (1957-2013) and Franki Raffles (1955-94) Jenny Brownrigg</p> <p>Disability/Gender/Labour: Feminist Documentary in 1980s-1990s Scotland Lucy MacKenzie Howie</p> <p>Violence Unseen, Collaborative Campaign Photography for Zero Tolerance Alicia Bruce</p> <p>A Marxist-Leninist Woman Photographer: Critical Realism and Class Politics in Franki Raffles's Lot's Wife Natassa Philimonos</p> <p>Documenting Women's Labour in the Space of Urban Village: Franki Raffles's Chinese Working Women Series, 1984 to 1991 Yanru Dong</p>

BREAK

Roundtable: Pre-Raphaelite Networks | Reflecting on Art at HMP Grendon | Rethinking British Art through Immigration, Exile and Dispora

**Some workshops/tours have different timings – please refer to pp.12-21 for further details*

FRIDAY 11 APRIL – MORNING

Registration
9.00-16.30

9.00-10.00

COFFEE BREAK

Bookfair
10.00-14.30

MORNING SESSIONS 10.00-12.00

PL001	SLB001	SLB002
<p>Reading the work of Griselda Pollock</p> <p>Hilary Robinson Elspeth Mitchell</p>	<p>Regionalist and other decolonising perspectives: Honouring T.K. Sabapathy's ideas and lifework</p> <p>Roger Nelson Vera Mey</p>	<p>The Multimedial Early Modern Workshop</p> <p>Amanda Hilliam Laura Stefanescu</p>
<p>Cybermodernity and the Spaces of Artificial Femininity: The Male Gaze and the Female Form in the Landscape of Artificial Intelligence Micol Hebron</p> <p>Responding with rather than to: Griselda Pollock, Bracha Ettinger and the Matrixial aesthetic encounter Celia Graham-Dixon</p> <p>How women are portrayed in crime popular culture through the (fe)male gaze Katrina Whitehead</p>	<p>Rethinking "Critical Activity" in Southeast Asia's Art Histories Roger Nelson</p> <p>Museums as Sites for Constructing Art Histories: A Tale of Two Southeast Asian Art Exhibitions Seng Yu Jin</p> <p>Imaginations of "Asia" in the Festival of Asian Arts, Hong Kong (1976-1979) Clara Cheung</p>	<p>Quattrocento Goldsmith-Painters and their Sharp Instruments Amanda Hilliam</p> <p>Of Dolls and Candlesticks: Transmedial Encounters in Neri di Bicci's Workshop Laura Stefanescu</p> <p>Painting and sculpture in the work of Saturnino Gatti of L'Aquila Rossella Monopoli</p> <p>Colliding Workshop Aesthetics? Leonardo's Virgin of the Rocks in its original sculptural setting Amanda Lillie</p> <p>Illustrating Dress: Collaboration between painters and tailors in the sixteenth century Holy Roman Empire Sophia Feist</p>

Keynotes
12.00-13.30

Welcome
Gregory Perry

Fellows speech
Althea Greenan

Keynote speech
Joan Kee

12.00-13.00

LUNCH BREAK

AFTERNOON SESSIONS SEE P.44

COFFEE BREAK

PL002	SLB003	SLB004	PL005
<p>The Artist as Art Historian</p> <p>Melissa L Gustin Susie Beckham</p>	<p>Pre-Raphaelite Networks</p> <p>Serena Trowbridge Emily Learmont</p>	<p>For a history of artists' models</p> <p>Raisa Rexer Colette Morel</p>	<p>Queer Spaces in Art and Architecture</p> <p>Pamela Bianchi</p>
<p>"How new styles are really formed": Owen Jones's Approaches to Architectural History Lieske Huits</p> <p>Raiding and Reviving the Annals: RB Kitaj in the Early 60s Ed Kettleborough</p> <p>Keith Piper's 'Viva Voce': A Filmic Approach to Doing Art History and Confronting the Racism in Rex Whistler's Mural Anjalie Dalal-Clayton</p>	<p>Occult Networks: John William Waterhouse and The Hermetic Order of the Golden Dawn Cecilia Rose</p> <p>'Fayre soul, good frend': Jane Burden Morris and her keepsake books Suzanne Fagence Cooper</p> <p>Catalan Modernisme and the Pre-Raphaelite Connection Melissa Berry</p> <p>Nino Costa and the "Roma Preraffaellita": Forging cultural internationalism in Rome at the fin de siècle Eduardo De Maio</p>	<p>"Two Moors, dancers of Moorish dances" and a drawing by Michelangelo Robert Brennan</p> <p>A history of some male artists' models in mid-19th century Paris : Cadamour, Dubosc and the others Eric Sergent</p> <p>The Model's Perspective: Autobiographical Publications by Artists' Models Yelin Zhao</p>	<p>Queer Ekphrasis: Belgrade Baroque Marko Jobst</p> <p>'The Boys': Image, Architecture and Queer Life in Early Twentieth Century Toronto Evan Pavka</p> <p>Towards a Minor Queer Architecture: Lessons from Biblioteka Azyl in Lublin Bernard Wnuk</p>

LUNCH BREAK

AFTERNOON SESSIONS SEE P.45

FRIDAY 11 APRIL – MORNING (continued)

COFFEE BREAK

SLB005	SLB006	SLB007	SLB101
Who Owns Antiquities? Erhan Tamur	Reassessing Collage and Photo-collage: from Avant-gardes towards Artificial Intelligence Caterina Caputo Carlotta Castellani	Reading Letters in Paintings Isabel Mehl	More-than-human worlds on the move: reframing and exploring migration from a multispecies perspective in art Anne Daffertshofer Eszter Erdosi
<p>Law Enforcement and the New Landscape of Antiquities Restitution in the United States Daniel Healey</p> <p>A Critical Matter to Resolve: The Return of Antiquities from the Ny Carlsberg Glyptotek, Copenhagen to the Republic of Türkiye Cecilie Brøns</p> <p>A Head, a Body, and Two Antiquities Dealers: A Provenance History of the Louvre's Statue of Gudea AO 20164 Nadia Aït Saïd-Ghanem</p> <p>'Not Yet Been Studied, Except for Cataloguing': Exploring the Desires of Ownership and their Influence on the Marketing of Papyri, 1960-2000 Richard Bott</p>	<p>Reconstructing the Dada Period Eye: Photomontage, Détournement, and John Heartfield's Who is the most beautiful?? (1919) Lucy Byford</p> <p>Collage as a design strategy / Collage as an artistic language. Ettore Sottsass practice in the 1940s and 1950s. Marco Scotti</p> <p>The 'Personal' Origins of Robert Rauschenberg's Collage: Scatola Personale, c.1952 Giorgio Di Domenico</p> <p>Fragmenting Ideology. Collage as Politics in the Unofficial Art of the ČSSR Hana Gründler</p>	<p>Women with Letters: Images of Autonomy Tricia Cusack</p> <p>Maria Vermeer and Johannes Vermeer: letters from and to my father Benjamin Brinton</p> <p>I wasn't asked – some dialogues between figures in paintings Nadja Abt</p> <p>Triangle of Seeing – and the role of the letter in it Isabel Mehl</p>	<p>"Invasive Alien Species": Imaginations of Plant Agency and Migration in Iván Argote's Descanso Johanna Spanke</p> <p>Seeds of Subversion: Multispecies Migrations and Decolonial Histories in Thereza Alves' Seeds of Change Chiara Juriatti</p> <p>Unbounded Migrations: Art, Ecology, and Multispecies Narratives Across Borders Tijen Tunali</p> <p>Illegal Crossings: Animals, Art, and Thwarted Migration at the US-Mexico Border Katherine Gregory</p>
Keynotes 12.00-13.30	Welcome Gregory Perry	Fellows speech Althea Greenan	Keynote speech Joan Kee

LUNCH BREAK

AFTERNOON SESSIONS SEE P.44

COFFEE BREAK

SLB102	SLB103	PL006	SLB104
<p>Abstraction, Artisanal Knowledge and Craft Epistemologies</p> <p>Max Boersma Cora Chalaby</p>	<p>Modernism's Future Pasts: Abstraction and Identity in 'East-Central Europe', 1910–1930s</p> <p>Megan R. Luke Katia Denysova</p>	<p>Images of Disability</p> <p>Simon Mckeown Oliver Musenberg</p>	<p>What is Architectural Scenography?</p> <p>Paul Ranogajec</p>
<p>Barron & Larcher's Abstraction Imogen Hart</p> <p>The Modernist Basket Daisy Silver</p> <p>'Giving Up One's Mark': Printmaking into Painting Cora Chalaby</p> <p>Chang Dai-chien's Method of Adapting Abstraction to Tradition: A Case Study on Chang Dai-chien's Cloudy Mountains in the Style of Splashed Ink 潑墨雲山圖 Star Song</p> <p>Material Girls: Artisanal Knowledge as Dissidence Among the Female Fiber Artists of the Ceaușescu Epoch Smaranda Ciubotaru</p>	<p>El Lissitzky and Henryk Berlewi in Warsaw. Identity Struggle – Politics, Nation, Abstraction Juliusz Mazur-Machowski</p> <p>Abstraction as Identity Negotiation: Tzara, Janco, and the Avant-Garde in East-Central Europe Alexandru Bar</p> <p>A Modernist Language for the Countryside: Abstract Photography and the Interwar Hungarian Village Movement Julia Secklehner</p>	<p>The Killing Game: Receptions of "Grotesques," in the Hanz Würtz collection Alexandra F. Morris</p> <p>Hans Würtz's Collection perceived through the lens of Posthuman Disability Art Practice and cultural activism Rachel Gadsden</p> <p>The potential significance of the Hans Würtz collection to contemporary disability arts and some dilemmas of disability representation Alison Wilde</p> <p>The Hans-Würtz-Collection: The Value of a Unique Memory of Disability Simon Mckeown</p>	<p>'Staging Surprise: Architecture and Scenography at Gilles-Marie Oppenord's Hôtel Gaudion' Jean-François Bédard</p> <p>Bibiena in Lisbon: The Scenographies that Changed History Aline Gallasch-Hall de Beuvink</p> <p>Staging Imperial Authority in Dublin, 1821 and 1900 Ciarán Rua O'Neill</p> <p>Scenography of the Urban Ensemble in Soviet Architecture Stéphane Gaessler</p> <p>The Writing of Architectural History as Theatre: Tafuri's Theatrical Modernity Marie de Testa</p>

LUNCH BREAK

AFTERNOON SESSIONS SEE P.45

FRIDAY 11 APRIL – AFTERNOON

Registration

9.00-16.30

12.00-13.00

LUNCH BREAK

Bookfair

10.00-14.30

AFTERNOON SESSIONS 14.30-16.30

PL001

Reading the work of Griselda Pollock

Hilary Robinson
Elspeth Mitchell

Becoming matrixially aware: Griselda Pollock's reading of Bracha L. Ettinger
Evangelia Danadaki

Spaces of Femininity and Feminine Space: A Dialogue between Griselda Pollock and Wu Hung
Yelin Zhao

Response:
Griselda Pollock

SLB001

Regionalist and other decolonising perspectives: Honouring T.K. Sabapathy's ideas and lifework

Roger Nelson
Vera Mey

Generative Consequences: Latitude of Southeast Asian Modern in ASEAN Exhibition History
Carlos Quijon Jr.

Roving Regionalism: Untethering Myanmar's Modern Art History
Melissa Carlson

Respondent:
Ashley Thompson

SLB002

The Multimedial Early Modern Workshop

Amanda Hilliam
Laura Stefanescu

Before the Paragone: How Artists Reinvented Architecture in Renaissance Italy
Livia Lupi

The Wax and the Paper: Designing Francesco Borromini's Architectural Plasticity
Daniel Tischler

Ornament in Translation
Tianna Helena Uchacz

A Multimedial Academy: Montorsoli's Designs for the Accademia del Disegno's Emblem
Matthijs Jonker

Just as Another Craft? The Visual Arts in Stradano's Nova Reperta
Samir Boumediene

16.30

CONFERENCE ENDS

LUNCH BREAK

PL002

The Artist as Art Historian

Melissa L Gustin
Susie Beckham

feeling looking: queer desire and the erotics of research in the (neo-) classical sculpture gallery
Kat Cutler-MacKenzie
Ben Caro

'What have we here?' Hew Locke's creative questioning of the British Museum collections
Isabel Seligman
Billie Duch Giménez

Water of Life and Domination: A queer-feminist artistic research on lactation
Claudia Lomoschitz

SLB003

Pre-Raphaelite Networks

Serena Trowbridge
Emily Learmont

'Mr Punch' and the Pre-Raphaelites
Anne Anderson

From Barnsley to Bellosguardo: A Pre-Raphaelite Confluence of Friends, Family and Faith
Edith Charlesworth

'A freckled whelp': Noel Paton's Caliban, Scottish Identity and Enslavement
Joanna Meacock

Establishing Pre-Raphaelite Networks for the Twenty-First Century
Karl Merrick
Alex Round

SLB004

For a history of artists' models

Raiser Rexer
Colette Morel

Non-professional Models: Agency, Privacy and Consent
Appoline Malevez

Women artists and images of the model in the studio reappropriations and negotiations in early 20th century parisian avant-gardes
Cassandra Levasseur

Beyond human. Looking at non human models during the 19th century
Oriane Poret

PL005

Queer Spaces in Art and Architecture

Pamela Bianchi

Dungeon at Documenta: Party Office's Anarchist Architecture and Radical Intimacies
Liang-Kai Yu

Cruising the museum: queer kinship and the reimagining of institutional space in Spanish Contemporary Art
Pedro Merchán Mateos

Filter all entries related to joy: Introducing the "Open Glossary for Queer (immaterial) Architectures"
die Blaue Distanz (Adam Erdmann & Franz Goralski)

CONFERENCE ENDS

FRIDAY 11 APRIL – AFTERNOON (continued)

LUNCH BREAK

SLB005	SLB006	SLB007	SLB101
Who Owns Antiquities? Erhan Tamur	Reassessing Collage and Photo-collage: from Avant-gardes towards Artificial Intelligence Caterina Caputo Carlotta Castellani	Images through words: the ethics of “reading” Kyveli Lignou-Tsamantani Tilo Reifenstein	Visualising Human-Animal Relations: Animals in Visual and Material Culture 1750-1900 Kate Nichols Luba Kozak
<p>‘Like Shadows of Nebuchadnezzar’ and a Tell for a Penny. The British Museum Excavations and the Famine of 1880 Johannes Köhler</p> <p>British Opposition to Collecting and Excavating Abroad: From Lord Elgin to the Present Alexandra Solovyev</p> <p>Tut on Tour: 30-Years of Demand Creation through Blockbuster Exhibition Summer Austin</p> <p>Theft and Absence: on the Journey of Nepal’s Laxmi-Narayan from Patan to Dallas and back Ashish Dhakal</p>	<p>Glued collage, Simulated collage: Erotic photography in the works of Italian artists between the 1960s and 1970s Maria Rossa</p> <p>Great Conspiracies: Collage, Copy Art and Mail Art in 80s Italy Sara Molho</p> <p>Parafictions: Anatomy of the Digital Follie Annabel Pretty</p> <p>Reinventing Chinese Characters with AI: Collaged Hanzi as an Intercultural Artistic Practice Leya Fang</p>	<p>Gardner’s Hogarth: race, emblem, and morality in “What do I Want, John Henry?” (1862) Damian Sutton</p> <p>On the ethics of curiosity in reading and performing the archive Claudia Mitchell</p> <p>“Every book fell through me”: Reading as Method and Matter in Madeline Gins’ <i>WORD RAIN</i> (1969) Daniella Sanader</p> <p>Aesthetic re-framing of ethics: reading and writing images and words from Butler to Rancière Thomas Symeonidis</p>	<p>Textured Scales, Shiny Feathers, and Brushed Fur: A Study of the Depictions of Animals from Mansur to Sheikh Mohammad Amir Somdatta Guha Bakshi</p> <p>The Becoming Chinese of the Pekingese Dog Chenchen Yan</p> <p>Creating “strength”: byproducts and advertising in Imperial Britain Rosalind Hayes</p> <p>Round table: The Animal Turn in Visual Culture Laura Gelfand Halina Suwalowska EvaMarie Lindahl</p>

CONFERENCE ENDS

LUNCH BREAK

SLB102

The “Misunderstood Artist”: Artistic Explorations of a not yet Obsolete Trope

Anna-Maria Kanta

The Artist’s “Ivory Tower”:
Anna Oppermann’s conceits of communication
Anna-Maria Kanta

From Odd Loner to Lesbian Heroine – The Narratives of Rediscovery in the Case of Hilma af Klint
Anni Reponen

Restoring the Regional:
Miyori Hayashi and Experimental Art in Okayama
Sally Kawamura

Are Artists Misunderstood, or Do We Simply Not Know How to Ask?
Guido Balzani

SLB103

Art and Politics in the Early Cold War: The Americas and Beyond

Fabiola Martínez Rodríguez
Beatriz Cordero Martin
Laura Katzman

One World or None: Art Through the Ages 1948-1959
Barbara Jaffee

From New York to Houston via Mexico City: AICA’s decentering itinerary across North America (1959-1962)
Lola Lorant

Modern dance and Cold War diplomacy: The contrasting cases of Katherine Dunham and José Limón Lucy Weir

A Shiny Pearl: Federico Tell’s Photographs of Cuba in the 1950s East German Picture Press Michel Otayek

Hale Woodruff’s Africa and the Bull: The Racialized Unconscious of Abstract Expressionism and the Cold War, circa 1958 John J. Curley

The Brazilian Pavilion: Alternative Cold War Climates at the 1958 Expo in Brussels
Susanneh Bieber

PL006

Accessible Buildings, Inaccessible Artworks: Reconsidering Disability in the Museum

Felix Jäger
Michael Tymkiw

Smoke & Mirrors at the Zimmerli Art Museum
Amanda Cachia

Dialogical Practices in Contemporary and Modern Art Museums
Nesli Gül Durukan

Visual Impairment, Museums, and the Gentle Disruption of Authority
Renato Trotta

A Conversation with Alex Cowan, Shape Arts
Alex Cowan with Felix Jäger and Michael Tymkiw

CONFERENCE ENDS

GENERAL INFORMATION

The Conference is taking place at two venues at the University of York:

The Conference Hub is in the Exhibition Centre.

This includes registration/all-day information, the book fair, catering, as well as some sessions, workshops, and keynote speeches. The address is:

University of York

Physics/Exhibition Centre

Heslington, York YO10 5NA

what3words:

<https://what3words.com/legend.rocket.reds>

Most of the sessions are taking place in the Spring Lane Centre, which is about 10-minutes' walk away, across the lake.

The Drinks Reception on Wednesday 9th will be at the York Art Gallery,
Exhibition Square, York YO1 7EW

The Drinks Reception on Thursday 10th will take place at The Galleria.

This is on the University campus, a short walk from the Exhibition Centre.

Directions to both will be available from the Registration Desk.

HOW TO GET THERE

Both Conference venues are on Campus West of the University of York, which is the closest part of the campus to York City Centre.

The University is a short bus or taxi ride direct from the railway station. There is a bus stop and taxi rank just outside the main station entrance. A taxi from the railway station will take approximately 15 minutes and costs around £12 one-way, while a bus will take around 22 minutes.

Bus

There are two bus routes to the University with frequent buses, both of which go via the station and the City Centre:

U1 & U2

The closest stop for the Conference is the **University Library**

You can use your debit/credit card to tap on/off buses. Further information, including a bus map, can be found on the First Bus website

<https://www.firstbus.co.uk/york>

Other travel

It is approximately 30-minute walk from the City Centre to the campus.

Uber is now licensed within York

We encourage guests to use public transport where possible, however where this is not possible, the University does offer car parking on a Pay & Display basis. Please note this is contactless card payment only – no cash can be accepted.

Alternatively, you can use the PayByPhone app in any of the pay and display car parks. Please use this web address to find how it works and to register <https://paybyphone.co.uk>

ACCESSIBILITY

Please don't hesitate to contact us in advance if you have any access requirements that you would like to make us aware of, so that we can make your time at the Conference as easy as possible.

Both buildings used on the campus are fully accessible, and wheelchair-accessible toilets can be found throughout. Guide dogs and support dogs are welcome. We will have a quiet room available for anyone who feels overwhelmed and needs a quiet space – please ask at Registration for directions.

REGISTRATION AND TICKETS

The Registration Desk will be open from 9.00-17.30 (Wednesday and Thursday), and 9.00-16.30 (Friday). It is located just inside the main foyer of the Exhibition Centre.

All delegates must register to pick up their badge and should wear their badge whenever on the University campus. Delegates will not be allowed into session rooms or into other Conference events without a visible badge.

If you have any queries about your tickets in advance of the Conference, please contact conference2025@forarthistory.org.uk

As well as ticket-related queries, there will always be someone at the Registration Desk to answer any Conference-related queries. AAH team members can be identified by their AAH t-shirts!

REFRESHMENTS

Tea, coffee and biscuits will be available between 9.00 and 10.30 each day, and after afternoon sessions on Wednesday and Thursday (eg, 15.30-16.30).

Lunch is provided for all delegates during the lunchbreak. This will be a brown bag lunch, which can be taken and eaten anywhere. Lunches will all be vegetarian. We have asked all delegates with allergies to identify themselves in advance.

LUGGAGE

We have some space for storing luggage, but any items are left at your own risk. Please ask at Registration and we will direct you.

WIFI



There are two free Wi-Fi connections available to visitors to campus:

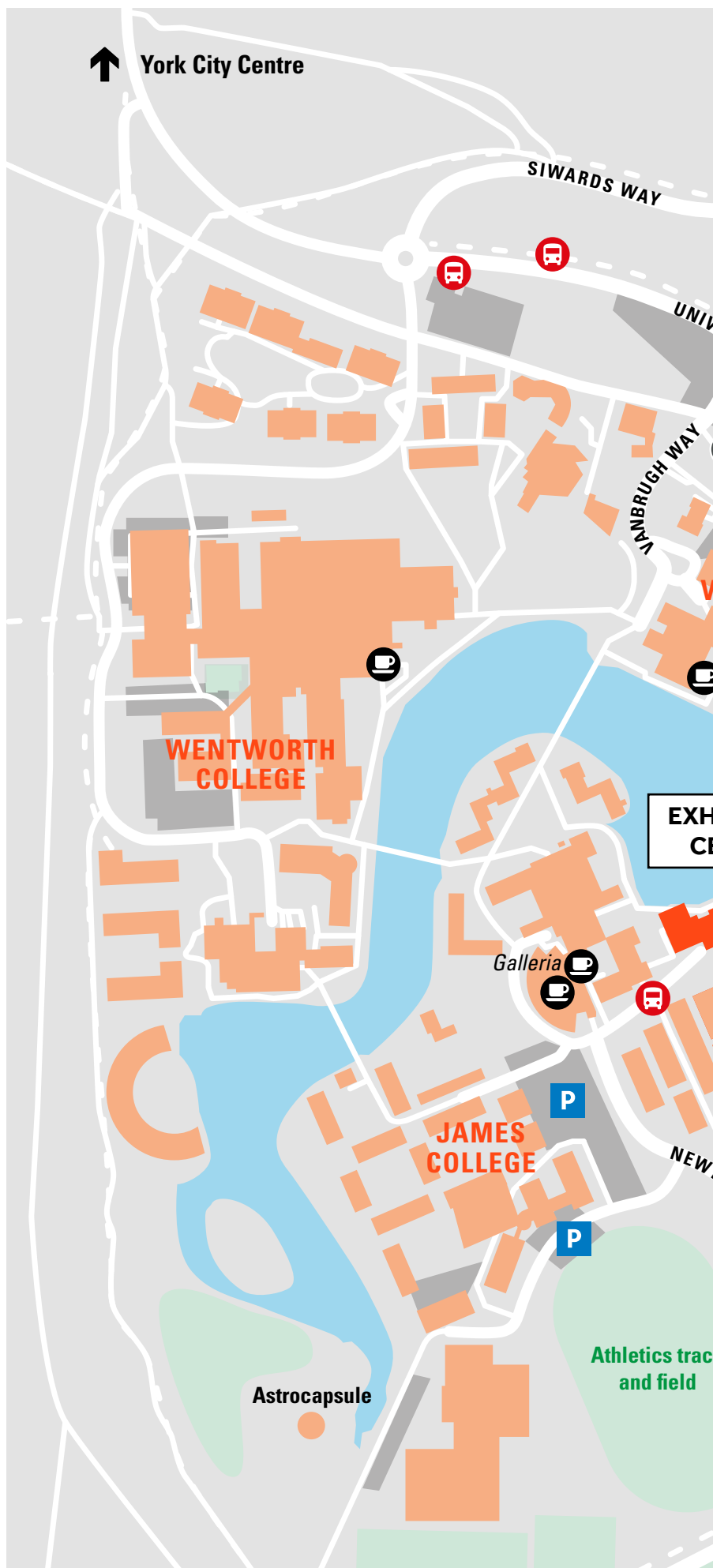
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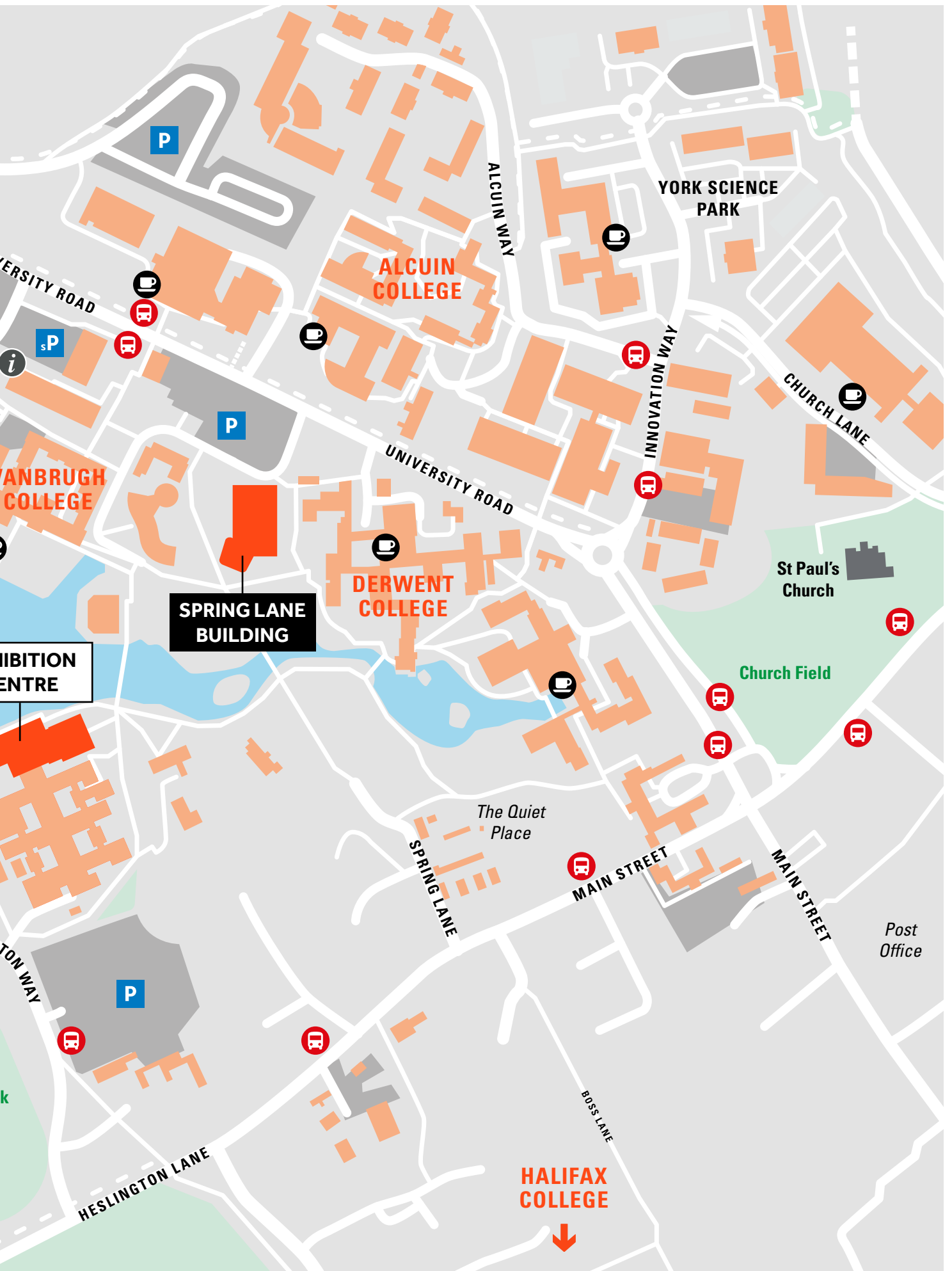
CityConnectWifi for all other visitors.

Connection for CityConnectWifi is via a social media account or by completing a short web-form.

UNIVERSITY OF YORK WEST CAMPUS MAP

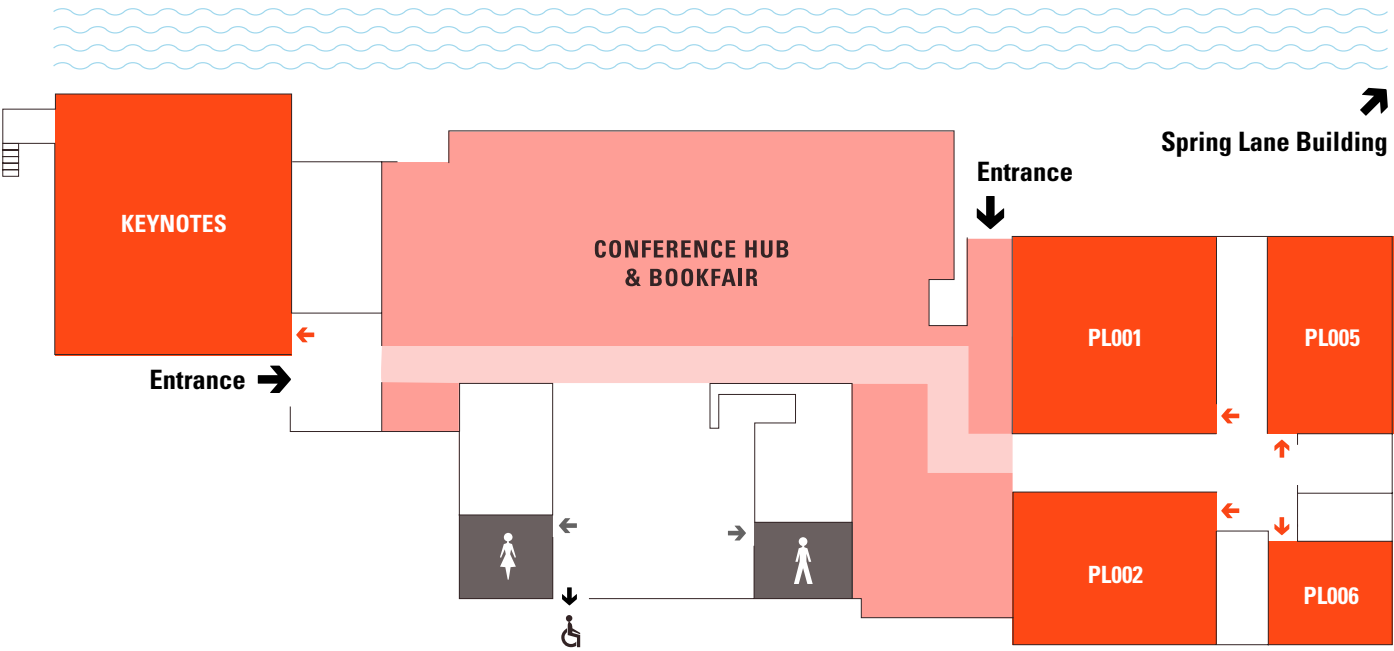
- Conference venues:
 Exhibition Centre
 Conference Hub
 Spring Lane Building
 most sessions
- University buildings
- 
 Bus stop
- P Car park
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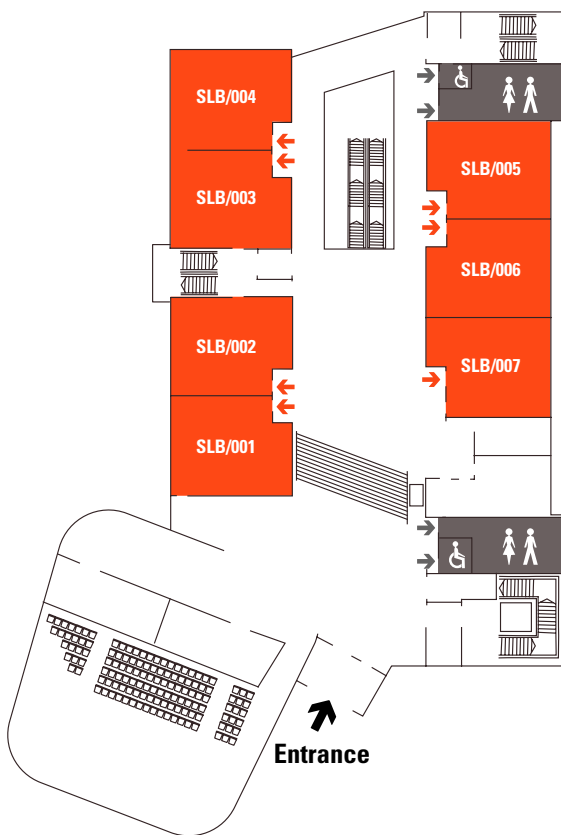
LAYOUT OF VENUES

EXHIBITION CENTRE

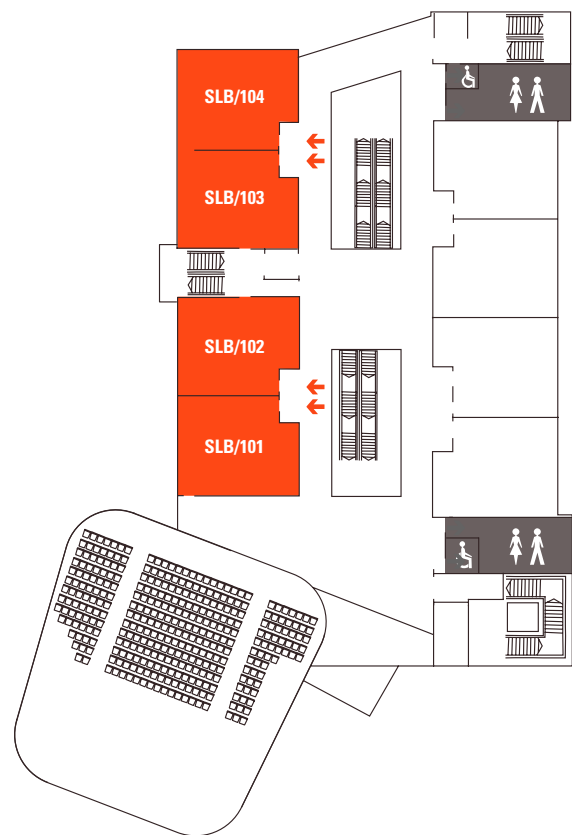


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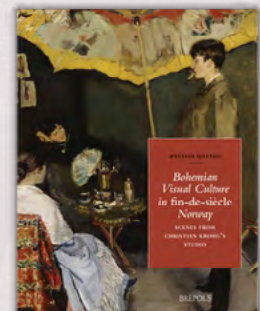
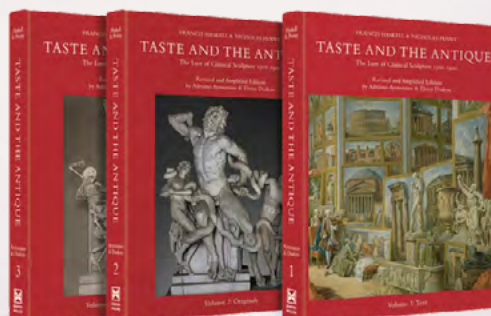
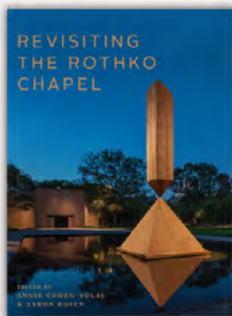


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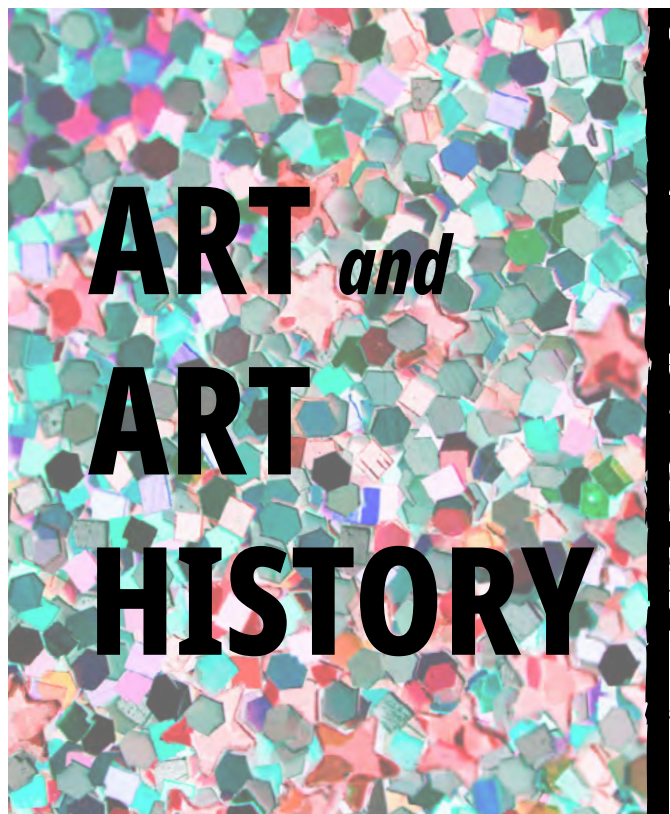


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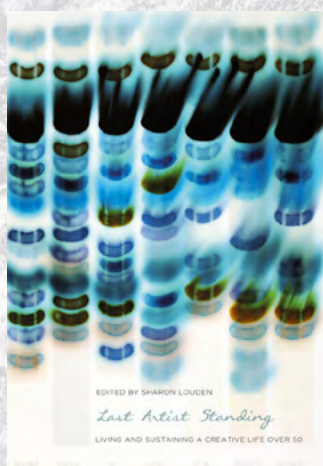


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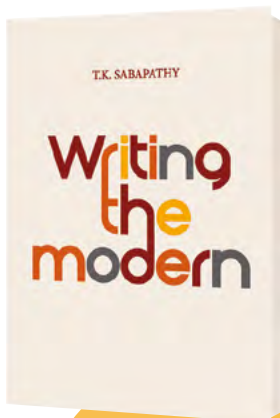
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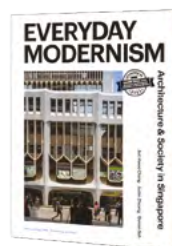


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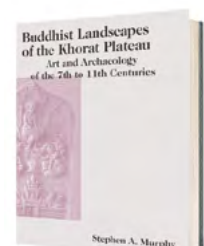
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