



2021
ANNUAL CONFERENCE
PROGRAMME & TIMETABLE

14 – 17 April 2021
forarthistory.org.uk



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2021 PARTNERSHIPS & COLLABORATIONS

Each year we work with one or multiple institutions who help us host and deliver this key international event. For 2021 we have been working with the Department of Art History, Curating and Visual Studies at the University of Birmingham, and museums and galleries in and around Birmingham.

As a place Birmingham has a rich and important history and location. It connects us historically and contemporaneously to vibrant and often challenging art histories. From its Victorian status as the 'workshop of the world' and proximity to the Jewellery Quarter and the Potteries, to the world's largest collection of Pre-Raphaelite art at Birmingham Museum and Art Galleries, a home for refugees from Nazism, the cradle of Black British Art in Wolverhampton, and socially-engaged contemporary arts organisations including Ikon and Grand Union.

Even virtually, we hope to bring you a bit of brilliant Birmingham, and what it has to offer for new encounters with art history.

Our thanks to Matt Clulee, Events Manager at the University of Birmingham for his time and support during the past year of uncertainty and the fantastic Birmingham art history students who took on the challenge to support the conference virtually from their own homes.



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NOTE: ALL TIMINGS ARE IN BRITISH SUMMER TIME

WELCOME

On behalf of the Association for Art History, I would like to welcome you to our 47th Annual Conference, the first to be presented in a fully 'virtual' format.

We are pleased to be working with colleagues at the University of Birmingham to put on our biggest conference to date. We are presenting most of the sessions from the cancelled 2020 event along with a full complement of sessions for 2021, making this a four-day event with over 350 papers and presentations from art historians, artists, curators, and researchers from all over the world.

In addition to presenting new research, hearing leading keynote speakers and sharing ideas, events such as this are important in building and developing professional networks. While we have all adapted well by imparting information digitally during the pandemic, facilitating networks has been more of a challenge. To help in this regard (while being mindful of screen fatigue!), we have created a number of events taking place during the conference, with organisations in and around Birmingham, including virtual talks and tours with the Barber Institute and Ikon Gallery, plus socials, and an opportunity to meet with our journal editors. We expect that these more casual events will help to give participants a sense of a virtual locus for the conference and give attendees an opportunity to get to know other participants.

This year's conference represents another first as it was organised with the collaboration of a Conference Committee comprising art historians from around the UK in a variety of areas of study.

We are very grateful for the work of the committee on both the selection of sessions and on keynote speakers. One of the factors the committee considered was ensuring not only a broad and diverse range of topics, perspectives and speakers but also that a variety of historical periods was reflected in the sessions and among the keynotes.

We are pleased to welcome as keynote speakers: Claudette Johnson, Keith Piper and Marlene Smith, artists and founding members of the influential BLK Art Group; Jill Burke (University of Edinburgh) on *Experiments in Renaissance Art History at the End of the World*; Eliza Garrison (Middlebury College in Middlebury, Vermont) on *Body and Space in the Uta Codex*; and David J. Getsy (School of the Art Institute of Chicago) on *How to Teach Manet's Olympia After Transgender Studies*.

In addition to our Conference Committee, we would like to thank our colleagues at the University of Birmingham, particularly Elizabeth L'Estrange, Claire Jones and Greg Salter, who have so generously given their time to help shape this event into one that we expect delegates will find stimulating and enjoyable.

Gregory Perry
CEO,
Association for Art History

Saturday 17 April 2021

ALL TIMINGS IN BST

SESSION NUMBER	SESSION NAME	FROM 09.00	10.00 - 10.15	10.30 - 10.40	INTRO	PAPER 1	PAPER 2	11.45 - 12.15	PAPER 3	PAPER 4	13.30 - 14.30	PAPER 5	PAPER 6	15.35 - 15.45	16.15 - 17.15	17.15	
					10.40 - 11.10	11.15 - 11.45	12.20 - 12.50		12.55 - 13.25	14.30 - 15.00		15.05 - 15.35					
1	Art Disputes: Conflict and competition across the ages Edward Payne and Bernadette Petti	Virtual Bookfair	Welcome from the Association for Art History	Opening Comments by Session Convenors	Triumph of the Underdog: From Bernini's clay modelli to the paragone of materials Fiona Sit	'A Sensitive Man... At Fair Prices': Marbriers and funerary monuments in 19th-century Paris Kaylee P. Alexander	Break	Who's Afraid of Raphael? Nicola Consoni at Frogmore Stefano Cracolli	The Appropriation of the Image: The battle over Caspar David Friedrich's Tetschen Altarpiece Sander Oosterom	Break & Fringe Events	Photographic Self-Portraits as Comments on the Paragone Debate Zsuzsanna Szegedy-Maszák	Peter Fuller: The aesthetic dimension vs the 'mega-visual tradition' James A. Brown	Closing Comments by Session Convenors	Keynote lecture with Jill Burke (University of Edinburgh) on 'Experiments in Renaissance Art History at the End of the World'	Conference Ends		
2	Art into Pop (Redux) Gavin Butt				Punk into Art: Ruth Novacek and Ann Robinson Rachel Garfield	Transferable Skills: The Portsmouth Sinfonia, art school, and experimental music John Beck		Oblique Strategies: Watford College of Art and avant-pop in the 1960s and 70s Matthew Cornford	1980s Leeds, the Dada spirit and rock as a weapon John Hyatt							Electric Shock: Synth Pop, Queerness and the Art School Avant-Garde Gavin Butt	Discussion
3	Art, Obscurity, and the Politics of Rescue Amy Tobin and Flora Dunster				Opening Discussion Amy Tobin and Flora Dunster	Consuming Artistic Withdrawal Neil Clements		'The Art of Our Time is Pale': Obscuring the art of the Weimar Republic Mary-Ann Middlekoop	Inspiration Archives and the Politics of Authenticity Eleanor Roberts							Blur, Blackness and Die Brücke Joseph Henry	Anti-Oedipal Filiations and the Obscure Ends of the Avant-Garde Jenevive Nykolak
4	Climates of Colonialism Julia Lum and Gabrielle Moser				Nineteenth-Century Climate Adaptation and the Architecture of Acclimatisation Kathleen Davidson	Fire Alan McFetridge		Water is Life: The sensual and affective politics of Rebecca Belmore's <i>Fountain and Freeze</i> Elizabeth Went	Alberta Whittle: The Other Side of a Heatwave is a Hurricane Giulia Smith							Epidemic Landscapes: The Visual Culture of Nineteenth-Century Medical Topography in Britain and India Amanda Sciampacone	Making and Sensing Climate at Kew Nicholas Robbins
5	Exploring Diversity in Public Sculpture Klaira Angelou				Art Placed: Assessing the significance of site-specificity towards diversity in post-war public sculpture in London Lim Shujuan	Cultural Value, Celebrity and Public Sculpture in the UK David Wright		Conveying Ethnic Identity and Diversity via Public Sculpture in the Global City Menno Hubregtse	Why Have there been no great Greek women sculptors? Klaira Angelou							Identity Politics and Cultural Hybridity in Zheng Bo's <i>Sing for Her</i> Timothy Tin Ping Yeung	Discussion
6	Exploring the Plurality of Artists' Practices: Artists as dealers and agents Adriana Turpin and Marie Tavinor				The Plurality of Weavers' Practices in Renaissance Italy Carlo Scapocchi	Jacques Aved, a Portraitist, Diplomat and Dealer during the Reign of Louis XV Christine Godfroy-Gallardo		The Role of Artists as Agents and Dealers in Building the Art Collection of Count Saverio Marchese (1757-1833) Krystle Attard Trevisan	'A Peculiar Accident': The artist as insurance underwriter Avigail Moss							Shaping the Art Market in the 1930s and 1940s: Giorgio de Chirico and self-promotion Caterina Caputo	Modernist Market Making: The Case of Henri 'Le Douanier' Rousseau Kathryn Brown
7	From Keeper to Maker: British curatorial practices Laia Anguix, Elisabetta Fabrizi and Massimiliano Papini				From Collector to Curator: Robert Murdoch Smith and the shaping of Persian art collections in England and Scotland, 1873-1900 Friederike Voigt	Curating the Moving Image in Britain at the Turn of the 21st Century Elisabetta Fabrizi		'Maker of Exhibitions': The curatorial practice of Cordelia Oliver Susannah Thompson	Curating Life: The mediation of social practice in the UK Kirsten Lloyd							The Hatton Gallery will be the Scene of an Experiment Melanie Stephenson	Discussion
8	Hybrid Marines Bryan Biggs and Gabriel Gee				Introduction by Bryan Biggs and Gabriel Gee	From Sea as Sight to Sea as Site: Glasgow art at the turn of the century Charlotte Gould		Ai Weiwei's Life Cycle: A hybrid marine story Nicola Foster	A View from another Ship Denise Clarke							Sea Trading, in the Age of Simulacra Jean Wainwright	Discussion
10	Race and Representation in the French Colonial Empire Susannah Blair and Stephanie O'Rourke				Racialised Bodies and (Dis)possessed Objects in Nouvelle France Joseph Litts	Race and Self Representation by West Africans at the Court of Louis XIV Joaneath Spicer		Sculpting Whiteness on the 18th-Century Dining Table Alicia Caticha	Translation, Revolution and Reproduction: Printed images by and after Agostino Brunias in the French Atlantic World (c. 1779-1833) Damiët Schneeweisz							<i>Afrique Noire, Afrique Blanche</i> : Racialising the allegory of Africa during the Second Empire (1852-70) Nancy Ba	<i>Kréol</i> Identities: Contemporary art and the colonial legacy in Réunion Island Julia DeFabo
11	The Visual Politics of Independent Print Media in the 20th Century Louise Siddons and Victoria Bazin				Independent Print Media in Finland, 1907-1939 Tutta Palin	Radical Roots? Mapping carnivalesque connections between early 20th-century <i>Witzblätter</i> and Berlin Dada's 'Little Magazines' Lucy Byford		Self-made Revolt: How underground publications operate social change through new graphic strategies Juliana F. Duque and Davide Ricchiuti	Subverting the Mainstream: Impacting the Mainstream? Interview, Rags and Nova's Visual Singularities from the 1960s and 1970s On Alice Morin							Defter: An exploration of affinities through printed words and images Ceren Özpınar	Discussion
12	Walking on Images Michael Tymkiw				Navigating the Image: Geometric decorative floors from an embodied perspective Arthur Crucq	Landscapes, Cities and the Viewer: Stepping on Stones in Late Antiquity Irene Gilodi		'Tread another Tomb': Ruskin at Santa Croce Jeremy Melius	Calling all Robotised Pedestrians! Carlos Cruz-Diez's painted walkways in mid-1970s Caracas Michael Tymkiw							Aerial Views vs. Floor-Based Work: Containment and Inaccessibility of 21st Century Horizontal Images in the Work of Sterling Ruby Christian Mieves	Creativity and Fantasy: Walking on images in the world of video games Yi Huang

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					10.40 - 11.00	11.05 - 11.25	11.30 - 11.50	12.20 - 12.40		12.45 - 13.05	13.10 - 13.30	14.30 - 14.50		14.55 - 15.40			
9	Mysticism and the Visual Arts Ingrid Falque and Elliott D. Wise	As above	As above	As above	Mirror Calligraphy: A path of return to the Source Esra Akın-Kivanç	The Body of Christ in Early Modern Passion Narratives: Image, relic and experience Andrew Horn	Potent Piety: A Marian altarpiece (1577-78) at the Innsbruck Court Stella Wisgrill	Break	'Fixing Our Eyes on Thee': Sight, presence and mystical communion in El Greco's <i>St. Veronica's Veil</i> Katharine Davidson Bekker	Sensing the Numinous: Ascension, descension and transformation in the Roman artistic imagination Erik Yingling	The Science of Light in the Spiritualist Works of Evelyn De Morgan Emily Snow	Break	The Ghostly Other: A Study of the relationship between spiritualism, psychoanalysis and Surrealism through reflections of mortality Alexa Jade Frankellis	Discussion	Keynote	Conference Ends	

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DATE 6–8 April 2022 LOCATION London
SESSION PROPOSAL DEADLINE Friday 7 May 2021

We invite session proposals for the Association for Art History's 48th Annual Conference.

Bringing together international research and critical debate about art, art history and visual cultures the Annual Conference is an opportunity to engage with new research, hear leading keynotes, broaden networks and share ideas.

Open to all, the Annual Conference reflects the Association for Art History's commitment to a broad and inclusive art history. We strive for broad and inclusive range of sessions, across all areas of international research and practice, from the classical to the contemporary.

We particularly welcome sessions that work across established boundaries, be they interdisciplinary, geographical or conceptual. We also invite sessions that consider historiography and pedagogy in art and curating histories and discourses.

Our 2022 Annual Conference will be hosted in partnership with Goldsmiths, University of London, and will take advantage of the rich artistic and historical backdrop that South East London has to offer.

Anyone can submit a session proposal (members and non-members). Full details online forarthistory.org.uk/our-work/conference/2022-annual-conference/



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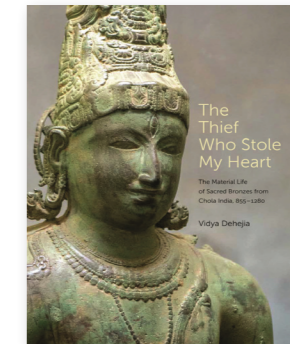
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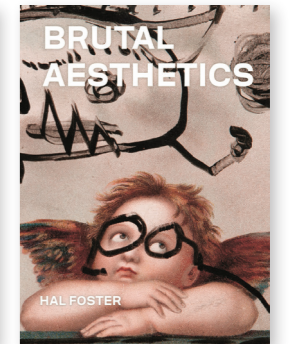
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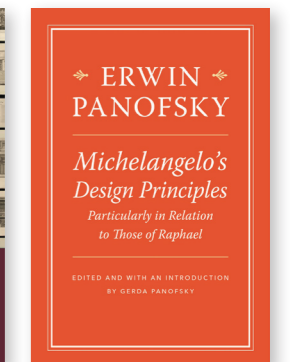
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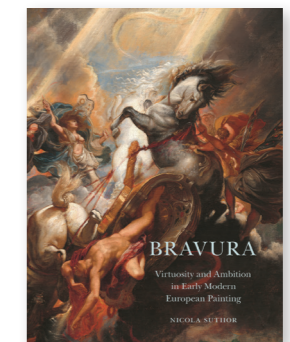
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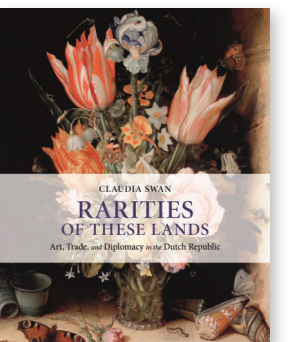
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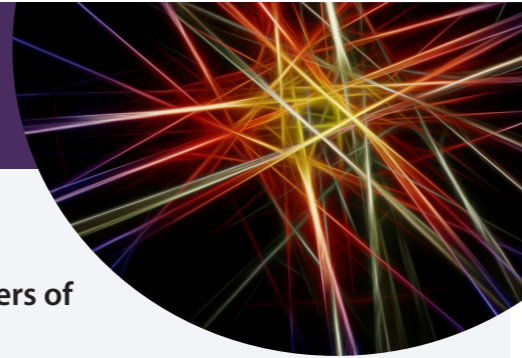
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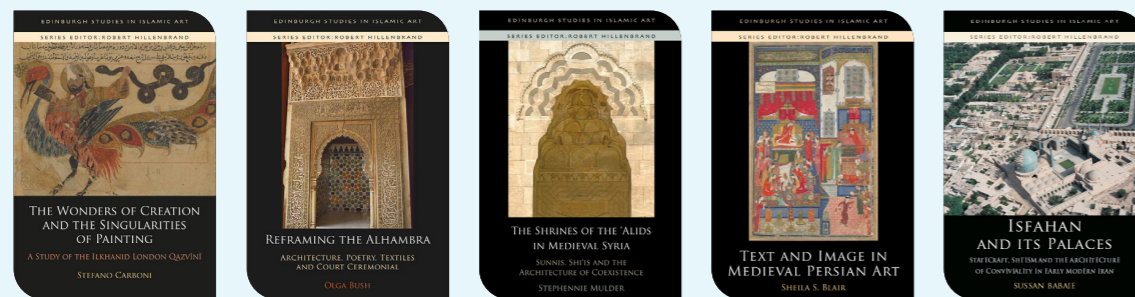
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