

# AAH 40<sup>TH</sup> 2014 RCA

## Thursday 10

09.00 - 17.30  
Registration

10.30 - 17.00  
Bookfair open

09.30 - 12.30  
Conference Visits  
Please meet at AAH  
registration desk

10.30 - 11.00  
& 15.30 - 16.00  
Tea & Coffee\*

12.00 - 13.30  
Lunch\*\*

12.30 - 13.15  
Special Interest  
Sessions

13.30 - 17.20  
Academic Sessions  
(see inside for  
details)

17.45  
Meet at AAH  
registration desk for  
'walking bus' from  
RCA to V&A  
for Keynote and  
Reception

18.15 - 18.30  
AAH Awards  
& Prizes, V&A

18.30 - 19.30  
Keynote Speaker:  
Mieke Bal, V&A

19.30 - 20.30  
Wine Reception,  
V&A

## Friday 11

09.00 - 17.30  
Registration

09.00 - 17.00  
Bookfair open

09.30 - 17.10  
Academic  
Sessions (see inside  
for details)

10.50 - 11.15  
& 15.20 - 15.50  
Tea & Coffee\*

12.45 - 14.00  
Lunch\*\*

13.00 - 14.00  
AAH Annual  
Meeting

17.15  
Meet at AAH  
registration desk  
for 'walking bus'  
from RCA to RGS  
for keynote

17.30 - 18.30  
Keynote Speaker:  
Grayson Perry, RGS

18.30 - 20.00  
Bookfair  
Reception,  
RCA

## Saturday 12

09.00 - 15.30  
Registration

09.00 - 15.30  
Bookfair open

09.30 - 15.20  
Academic  
Sessions (see inside  
for details)

10.50 - 11.15  
Tea & Coffee\*

12.45 - 14.00  
Lunch\*\*

13.00 - 13.45  
Special Interest  
Sessions

16.00  
Conference closes

\*Tea and Coffee served in the  
Bookfair during breaks.

\*\*Grab & Go' lunch bags for  
delegates who have pre-booked.  
Pick up from Bookfair.

Bookfair will be situated in the  
Henry Moore Gallery  
of the Darwin Building.

Session	Room	13.30 – 14.10	14.10 – 14.50	14.50 – 15.30
<b>Artists' Books since c1970: Making, Teaching, Collecting</b> Beth Williamson	Stevens Building, Queensgate AAH Room 14	Artists' Books in the Digital Realm: Sensing, Imagining and Thinking Through the Book and the Body <b>Beth Williamson</b>	Turning over the Leaf: Artists' Books in the Digital Context: A Self-, Inter-, Multi- and Trans-disciplinary Project <b>Bibiana Crespo Martín</b> and <b>Eva Figueras</b>	Artists' Books as a Form of Text: Towards WWW <b>Mariela Cvetić</b>
<b>Counter-culture and its Legacies, 1966-77</b> Matt Lodder and Gavin Grindon	Stevens Building, Queensgate AAH Room 15	Years of Destruction <b>Ivor Davies</b>	'Our love is watched over by all my masters': Adrian Henri's Appropriations of the Avant-garde in the Merseybeat Movement <b>Helen Taylor</b>	Performance Art as a 'Homosexual' Counterculture in Communist Poland. Case Studies of Krzysztof Jung and Krzysztof Niemczyk <b>Pawel Leszkowicz</b>
<b>Lines Drawn? Form and Politics in Postwar Art</b> Katie Anania	Darwin Building Lecture Theatre 1	Lines Drawn across the Landscape: Visual Geometry and Nuclear Technology <b>Catherine Jolivet</b>	Nasreen Mohamedi: Shifting Boundaries and New Horizons <b>Eleanor Clayton</b>	The Lived Line: Mobility in Current Visual and Material Practices <b>Ivana Wingham</b>
<b>Metamorphoses</b> Pandora Syperek and Marion Endt-Jones	Stevens Building, Jay Mews AAH Room 8	'And what about you; are you crystallising?': Metamorphosis and the Science of Crystals, 1820-90 <b>Anirudha Dhanawade</b>	Temporality and Metamorphosis: Titian Peale's Butterfly Projects <b>Ellery Foutch</b>	Spectres of Regression: Dismal Darwinism, Freud and Surrealist Metapsychology <b>Donna Roberts</b>
<b>New Approaches to Collecting 1400-1600</b> Leah R Clark	Stevens Building, Queensgate AAH Room 11	The Uffizi Tribuna as Theatre <b>Adriana Turpin</b>	For Whose Eyes? Collecting the World in Braun and Hogenberg's <i>Civitates Orbis Terrarum</i> (1572) <b>Laura Sanders</b>	Domesticated Goods: Collecting and Classifying Damascene Ware in Early Modern Venice <b>Elizabeth Rodini</b>
<b>Parsing the Pixelated: The Histories of Digital Art</b> Cliff Lauson	Stevens Building, Queensgate AAH Room 12	Exhibition Histories of Critical Participatory Systems <b>Beryl Graham</b>	Net Works: Jodi and the Early Days of Internet Art <b>Cary Levine</b>	Documenting the New Medium: The V&A's National Collection of Early Digital Art <b>Douglas Dodds</b> and <b>Melanie Lenz</b>
<b>Student Session: Nostalgia: Representations and Reconstructions of the Past</b> Anna Beketov, Nicola McCartney and Imogen Wiltshire	Stevens Building, Jay Mews AAH Room 7	The 'Laura Ashley Look': Re-presenting Victoriana in the Work of Yinka Shonibare <b>Elizabeth Robles</b>	Another History: 'Spiritual Repatriation' in Contemporary Australian Art <b>Alice Procter</b>	Nostalgia, Myth and Piero della Francesca's <i>Madonna del Parto</i> <b>Frank Ferrie</b>
<b>Zombie Aesthetics</b> Edward Colless and Chantal Faust	Stevens Building, Jay Mews AAH Room 6	The <i>Undead</i> and the Grotesque as an Expression of the Abject in Contemporary Psyche <b>Voon Pow Bartlett</b>	From <i>Replicants</i> to <i>Zombies</i> : 30 Years of the Cultural Uncanny <b>Andrés David Montenegro</b>	Reanimated Cadaver: The Mask and the Dialectical Image <b>Ángels Miralda Tena</b>

15.30 – 16 Tea & Coffee

16 – 16.40	16.40 – 17.20
Learning through Artists' Books <b>Deborah Schultz</b>	Losing, Finding, Collecting: The Journals and Practices of the Artists' Collective Inventory <b>Karen Di Franco</b>
Photography for the Community: How the London-based Photography Collectives of the 1970s Showed Different Ways of Seeing <b>Noni Stacey</b>	Reclaiming the City: Gordon Matta-Clark and Autonomia <b>Clare O'Dowd</b>
Marking Lines within Public Space in Performance Art <b>Angeliki Avgitidou</b>	Discussion
Hell in the Ocean: On Vilém Flusser's <i>Vampyroteuthis infernalis</i> <b>Riccardo Venturi</b>	Eduardo Kac: Metamorphosis and the Microcosm <b>Nina Amstutz</b>
Collecting Ephemera: Melons as Means of Princely Display, Exchange and Knowledge in the Early Modern Period <b>Lisa Skogh</b>	Horses as Collectibles in Renaissance Italy. Of More Benefit Than 'a beautiful bedroom, even if it is hung with gold brocade' <b>Sarah Duncan</b>
Discipline, Determinism and 'The Digital' <b>Cadence Kinsey</b>	Hacking Art History <b>Charlotte Frost</b>
The Logic of Revival and the Limits of Nostalgia <b>K L H Wells</b>	The Anachronistic Construction of a Feminist Narrative: The Case Study of Julia Margaret Cameron <b>Ayelet Carmi</b>
Spectators are (still) Zombies: Spectatorship as Passive Condition in Contemporary Society <b>Landi Raubenheimer</b>	Grateful Undead: Redemptive Celebrity Zombies in Contemporary Art <b>Ana Finel Honigman</b>

18.15 – 18.30  
AAH Awards & Prizes Presentation  
Victoria and Albert Museum, Lecture Theatre

18.30 – 19.30  
Keynote: Mieke Bal: 'Anachronism for the Sake of History'  
Victoria and Albert Museum, Lecture Theatre

19.30 – 20.30  
Wine Reception  
Victoria and Albert Museum

Session	Room	13.30 – 13.50	13.50 – 14.10	14.10 – 14.30	14.30 – 14.50
<b>Dream Spaces around 1900: Architecture, Design and Art</b> Charlotte Ashby and Anna-Maria von Bonsdorff	Darwin Building AAH Room 4	The Discomforts of Home: Interiority and Domestic Space in the Work of Félix Vallotton c1890-1900 <b>Rachel Sloan</b>	The Modernist Stage Set: Dream and Reality in Wagner's <i>Tristan und Isolde</i> (1903) <b>Diane Silverthorne</b>	Discussion	Dreaming of Manhattan in Parliament Square: Transatlantic Medievalism for the 20th Century <b>Ayla Lepine</b>
<b>Recollecting Forward: Feminist Futures in Art Practice, Theory and History</b> Joanne Heath and Alexandra M Kokoli	Stevens Building, Jay Mews AAH Room 10	Memory and Duration in Feminist Exhibition and Archive Making <b>Joanne Heath and Alexandra M Kokoli</b>	Curating Feminism: The Politics of Blockbuster Exhibitions <b>Hilary Robinson</b>	Gestures of Inclusion, Bodily Damage and Colonial Hauntings in <i>Global Feminisms</i> (2007) <b>Kimberly Lamm</b>	Silver Afterlife: Beyond Tate Modern's Presentation of Suzanne Lacy's <i>Silver Action</i> <b>Felicity Allen</b>
<b>There's No Place Like Home? Women-in-passage: 'Home' and Migrations in Women's Art since 1945</b> August Jordan Davis and Basia Sliwinska	Darwin Building AAH Room 3	Making Oneself at Home: A Dialogue on Women, Culture, Belonging and Denizanship <b>Marsha Meskimmon and Marion Arnold</b>	The Slipper Carrier: Re-presenting Domestic Space <b>Eiman Elgibreen</b>	Discussion	"The Widowed House": Doris Salcedo's Political <i>Unheimliche</i> <b>Shir Aloni Yaari</b>
<b>Within a Frame: Boundary, Interaction and Transition between Art and its Surroundings</b> Daniela Roberts and Gerry Alabone	Stevens Building, Queensgate AAH Room 13	Reading Frames: Borders and Thresholds in Carolingian Gospel Books <b>Beth Fischer</b>	Frames of Veneration: Santi di Tito and Altarpieces with Embedded Miraculous Images in post-Tridentine Prato <b>Isabella Augart</b>	Discussion	Reflecting Innovative Aesthetics: Whistler's and Degas's Frames <b>Isabelle Enaud-Lechien</b>

14.50 – 15.10	15.10 – 15.30
Norwegian Wood: History as an Agent for the Contemporary <b>Bente Aass Solbakken</b>	Discussion
Enacting Missing Voices: A Feminist Exhibition Strategy <b>Caroline Gausden</b>	The <i>MAKE</i> Archive: Re-contextualising Recurring Themes <b>Maria Walsh and Mo Throp</b>
Homelands Lost and Found: Migrant Women's Art at the Australian National Maritime Museum <b>Kim Tao</b>	Discussion
Discussion	Reframing a Pourbus Canvas in 17th-Century and Present Day Bruges <b>Anne van Oosterwijk and Diane Wolfthal</b>

15.30 – 16  
Tea & Coffee

16 – 16.20	16.20 – 16.40	16.40 – 17	17 – 17.20
The 'Poetry of Shabbiness': Imagination and Modernity: The Art of James Pryde (1866-1941) <b>Angeria Rigamonti di Cutò</b>	Scented Dreams and Neuromodernism <b>Christiana Bradstreet</b>	The Conceptual Space of the Dreaming Imagination: The Art of Arthur B Davies and Psychology, 1890-1915 <b>Emily Gephart</b>	Discussion
In Our Past We Can Find the Future: Re-enactment as Activation <b>Catherine Grant</b>	Is Feminism a Bad Memory? <b>Griselda Pollock</b>	Round table discussion	
Home Furnishings: Revisiting the Interior Spaces of Helen Chadwick's 'Living Kitchen' <b>Madeleine Newman and Leonie O'Dwyer</b>	Discussion	Round table discussion <b>Marion Arnold, Kathy Battista, Angela Dimitrakaki, Marsha Meskimmon</b>	
Constructing Interpretative Frameworks: Reframing the Italian Renaissance at the National Gallery 1850-80 <b>Harriet O'Neill</b>	Discussion	Picture Frame as a Communicator - The Museal Value of Frames and Status in Collections <b>Satu Rantala</b>	Discussion

School Group Session

Session	Room	13.30 – 13.55	13.55 – 14.20	14.20 – 14.30	14.30 – 14.55
<b>Art History: Not Just for Uni</b> Laura Worsley	Stevens Building, Jay Mews AAH Room 9	Encouraging Early Pedagogical Roots for the Discipline <b>Laura Worsley</b>	Traps in Art History Education <b>Petra Šobánová and Veronika Jurečková Mališová</b>	Q&A	The Courtauld Institute of Art: Extending Art History Outside of Higher Education <b>Henrietta Hine and Meghan Goodeve</b>

14.55 – 15.20	15.20 – 15.30
Supporting an Emerging <i>de facto</i> National Art History Curriculum in US Schools <b>James Shulman</b>	Q&A

15.30 – 16  
Tea & Coffee

16.00 – 16.30	16.30 – 17	17 – 17.30
Getting the Most Out of IB Art History <b>Helen Wilford</b>	Future Directions: The EPQ, Research Skills and the Transition to Studying Art History at University <b>Abigail Harrison Moore</b>	Q&A and discussion

Session	Room	9.30 – 10.10	10.10 – 10.50
<b>But How Does it Work? Clarifying the Rhetoric Surrounding Social Value in the Arts</b> Charlotte Bonham-Carter and Nicola Mann	Stevens Building, Jay Mews AAH Room 10	The 1974 and 1976 Venice Biennale Exhibitions: Social Engagement and Institutional Decentralisation of the Arts <b>Martina Tanga</b>	Government Visions in Daily Use: Social Relevance through Adequate Funding? <b>Rachel Mader</b>
<b>Coast to Coast: Artistic Exchanges and Cultural Identities from Pisa to Barcelona in the Middle Ages</b> Stefania Gerevini and Emanuele Lugli	Stevens Building, Queensgate AAH Room 13	Black or White? 12th-century Banded Architecture between Pisa and Le Puy <b>Emanuele Lugli</b>	Lucca and Artistic Exchange across the Western Mediterranean in the Early 15th Century <b>Geoff Nuttall</b>
<b>Colour Me Queer</b> Natasha Bissonauth and Alpesh Kantilal Patel	Stevens Building, Jay Mews AAH Room 7	Rethinking Identity as Queer Identification <b>Anne Ring Petersen</b>	Non-Spaces of Cultural Collision: Queering Identity in Art in Global China <b>Jenny Lin</b>
<b>Curating Latinoamericanismo: Recent Engagement with Latin American Art</b> Heather Diack and Nathan Timpano	Stevens Building, Jay Mews AAH Room 6	Recent Discourses of Latin American Art in the UK: Tate and its Acquisition Policy <b>Miriam Metliss</b>	Critical Response in Context-oriented Artistic and Curatorial Practices Developed within Art Institutions: Two Case Studies from Museo Experimental El Eco/UNAM <b>Fernanda Albuquerque</b>
<b>Expanded Photography</b> Lucy Soutter	Darwin Building Lecture Theatre 1	The Case for Expanded Photography <b>Lucy Soutter</b>	Expanding Walker Evans <b>Olivier Richon</b>

11.20 – 12	12.00 – 12.40
On 'Value' in Social Practice: Nominal Shifts and Political Divergences <b>Larne Abse Gogarty</b>	Re-thinking the Social Turn: The Social Function of Art as Functionless and Anti-social <b>Ana Bilbao Yarto</b>
Matrix: The Royal Women of the House of Aragón as Patrons of the Arts <b>Rosa Rodriguez Porto</b>	A Royal Woman as Art Agent in the Medieval Mediterranean? The Case of Queen Sancha and the Poor Clares of Mallorca and Aix-en-Provence <b>Michaela Zöschg</b>
'We Ain't Gotta Be This': Queering Sites of Blackness, an Aesthetic Approach <b>Crystal Nelson</b>	He Came to my Canv-ass: Considering Queerness in the Work of Joshua Saunders? <b>Josh T Franco</b>
Locating Latin American Art in Miami <b>Elizabeth Cerejido</b>	Latin America and Women: Categories and Politics on the Exhibition Battleground <b>Aimé Iglesias Lukin</b>
Enclosed You Will Find the Beholder: Expanded Agency and Vision in the Photo-installations of Alfredo Jaar and Antonia Biasiucci <b>Astrid Köhler</b>	The Expanded Photograph: Medium Convergence and Medium Deconstruction <b>Sandra Plummer</b>

10.50 – 11.15 Tea & coffee

14 – 14.40	14.40 – 15.20
a) ReMuseum: Art as Mobility <b>Gwynneth VanLaven</b> and <b>Edgar Endress</b> b) Campaign Headquarters (towards a Percent for Green) <b>Alicia Grullon</b>	Artists on the Gallery Payroll: A Case Study of firstsite's Associate Artist Programme <b>Lawrence Bradby</b> and <b>Judith Stewart</b>
Medieval Painting in the Sardinian <i>Giudicati</i> : Mediterranean Intersections, Monastic Spirituality, Politics and Patronage <b>Alberto Virdis</b>	In and Out: Artistic Diversity and Cultural Identity in Late Medieval Genoa <b>Stefania Gerevini</b>
The <i>Trans</i> of the Intellectual's Fetish <b>Jane Chin Davidson</b>	Between the Ground and the Sky <b>Daniel J Sander</b>
Quietly Disturbing: Performing History through Display <b>Alice Heeren Sabato</b>	The Virtual Dimension of 'Cultural Brokering' and Digital Documents of Latino and Latin American Art in the USA <b>Stephanie Kogler</b>
Photo/Graphic: Intermedial Fusions between Photography and Print in an Expanded Art Context <b>Ruth Pelzer-Montada</b>	Confrontation of 'Reanimated' Photographs versus 'Boring' Photo-like Videos <b>Helen Westgeest</b>

12.45 – 14 Lunch and AAH Annual Meeting

15.50 – 16.30	16.30 – 17.10
Creative Processes and Conceptions of Space in East London <b>Thomas Whittaker</b>	Panel discussion <b>Gwynneth VanLaven, Edgar Endress, Maria Nicolacopoulou &amp; Thomas Whittaker</b>
Round table discussion	
Round table discussion	
Discussion	Respondent
Beyond Medium Specificity: Jean-Marc Bustamante's Photography <b>Olga Smith</b>	Real Montage: The Publishing of Objects, Props, Texts and Actions with Photography <b>Mel Jordan</b>

15.20 – 15.45 Tea & Coffee

Keynote: Grayson Perry: 'Chinese Whispers'  
Royal Geographical Society, Lecture Theatre

18:30 – 20  
Bookfair Wine Reception  
Henry Moore Gallery, Darwin Building, Royal College of Art

Session	Room	9.30 - 10.10	10.10 - 10.50
<b>Looking to Germany: The British Reception of German Art through Exhibitions, 1925-1945</b> Matthew Potter and Christian Weikop	Darwin Building Lecture Theatre 2	This session is paired with the session 'The Reception of German Art, Art Theory and Philosophy by the Americas in the 20th Century'.	
<b>Material Translations</b> Christine Guth, Marta Ajmar and Richard Checketts	Stevens Building, Jay Mews AAH Room 8	<b>Material Shifts</b> <b>Victor Buchli</b>	From Fields to Market Stalls: Material Translations of Ceramic Shards <b>Luisa E Mengoni</b>
<b>Matters of Fact</b> Aron Vinegar	Darwin Building AAH Room 5	Facts between Pictographs and Photographs in Lester Beall's Rural Electrification Posters, 1937-1941 <b>Michael Golec</b>	Fact and Responsibility: Approaches towards the Factual in Contemporary Art <b>Rachel Wells</b>
<b>Museums &amp; Exhibitions Group Annual Session: Challenging Conventions: Exploring Hierarchies within the Historiography of the Fine and Decorative Arts</b> Marika Leino and Marie-Thérèse Mayne	Darwin Building AAH Room 3	Objects of 'Peculiar Charm': The Critical Fortunes of Engraved Gems after Michelangelo <b>Maria Ruvoldt</b>	The Classification of Arms & Armour in the Hierarchy of the Arts <b>Marie-Anne Michaux</b>
<b>Networking National Art Histories, or [insert nationality] Specialist seeks Relationship with Like-minded Persons</b> Martha Langford	Stevens Building, Queensgate AAH Room 14	Visualising Exilic Consciousness: The Irish in late 19th-century USA <b>Fintan Cullen</b>	Problems of Translation: Lyonel Feininger and Gaganendranath Tagore at the 14th Annual Indian Society of Oriental Art Exhibition, Kolkata, India <b>Martin Beattie</b>

11.20 - 12	12 - 12.40
This session is paired with the session 'The Reception of German Art, Art Theory and Philosophy by the Americas in the 20th Century'.	
The Transformative Nature of Paper from Substance to Meanings <b>Maria Alessandra Chessa</b> Woven Translations <b>Michelle H Wang</b>	The Skin, the Garment Surface, and the Production of Modern Magic <b>Yeseung Lee</b>
Two Regimes of Fact <b>Kamini Vellodi</b>	Uninteresting Pictures: Art and Fact, 1968 <b>Joshua Shannon</b>
Presenting Medieval Art as Technology in the 19th Century Exhibition and Beyond <b>Julia Snape</b>	Between 'Fine' and 'Ornamental': The Place of Italian Sculpture at the early South Kensington Museum <b>Charlotte Drew</b>
New Maps for Networks: Reykjavik FLUXUS - A Case of Connections <b>Æsa Sigurjónsdóttir</b>	Urban Art Histories (in Canada) <b>Johanne Sloan</b>

14 - 14.40	14.40 - 15.20
A Disputed Display: German Art and the Annual Exhibition of the International Society of Sculptors, Painters and Gravers in London, 1925 <b>Mary-Ann Middelkoop</b>	Climbing up a mountain of feathers for a star? Exhibiting German Jewish émigré artists in Britain, c.1933-45 <b>Rachel Dickson and Sarah MacDougall</b>
The Practical Act of Translation <b>Owen Johnson</b> Building Viruses <b>Emily Candela</b>	Ghosts Dancing <b>Jana Scholze</b>
The Facticity of Things: Meillassoux, Harman and Slotawa <b>Rob Jackson</b>	The Still Life of Objects: Heidegger, Schapiro, and Derrida Reconsidered <b>Kerstin Thomas</b>
Art or Illustration? The Status of Painting and Sculpture in the Soviet Natural History Museum <b>Pat Simpson</b>	1890s Modernism: A Failed Attempt of Breaking Hierarchies <b>Ruth E Iskin</b>
'Lines of Flight': Rhizomatic Reachings in the Gàidhealtachd (Scottish Highlands) <b>Lindsay Blair</b>	What Shall We Tell Them? Writing Art/History in Western Australia <b>Maria Brown</b>

15.50 - 16.30	16.30 - 17.10
'If Hitler doesn't like these pictures, it's the best thing I've heard about Hitler'. <i>Entartete Kunst</i> in London, Summer 1938 <b>Lucy Watling</b>	Exhibiting German Art in Britain 1939-45 <b>Emma Chambers</b>
Concrete, Aluminium and the Politics of the 'Untranslatable' <b>Fiona Allen</b>	On the Portrait of an Exemplary Material Witness to Khmer Rouge Crimes <b>Ashley Thompson</b>
Entitled to his own Facts: Humphry Davy's Non-photographs <b>Jordan Bear</b>	The 2012 Phenomenon and the (New) Age of Hyperobjects <b>Johan Normark</b>
Blurring the Boundaries between Art and Decoration: Purity and Danger in Bertha Schaefer's Gallery (New York 1944-71) <b>Antonella Camarda</b>	Putting the Pot on the Plinth <b>Helen Walsh</b>
Constructing Loca/Nationalities in Palestine-Israel: Historical Archives and Contemporary Art at the Umm El-Fahem Gallery <b>Merav Yerushalmy</b>	Standing Up or Retreating? Contemporary Turkish Art Historiography in the Age of International Art World <b>Ceren Özpınar</b>

12.45 - 14 Lunch and AAH Annual Meeting

10.50 - 11.15 Tea & coffee

15.20 - 15.45 Tea & Coffee

17.30 - 18.30  
Keynote: Grayson Perry: 'Chinese Whispers'  
Royal Geographical Society, Lecture Theatre

18.30 - 20  
Bookfair Wine Reception  
Henry Moore Gallery, Darwin Building, Royal College of Art

Session	Room	9.30 – 10.10	10.10 – 10.50
<b>New World Systems? Reassessing the Transnational Traffic of Art</b> Anthony Gardner and Angela Harutyunyan	Stevens Building, Queensgate AAH Room 15	Roaming Geographically: Which Way Are We Going? <b>Samine Tabatabaei</b>	The Birth of Artistic Networks in Post-Soviet Eastern Europe <b>Octavian Esanu</b>
<b>Sea Currents: The 19th-Century Ocean World</b> Kathleen Davidson and Molly Duggins	Stevens Building, Queensgate AAH Room 12	Reading the Wrack Line: Atlantic Flow on the Brittany Coast <b>Maura Coughlin</b>	Across the Waves: Maritime Communities and Identity Building in Images of 'Colonial' Ireland, c. 1800-1830 <b>Mary Jane Boland</b>
<b>The Boundaries of New Brutalism</b> Jules Lubbock, Alan Powers and Victoria Walsh	Stevens Building, Jay Mews AAH Room 9	The International Circuits of New Brutalist Painting: A Case Study of the Work of Magda Cordell <b>Giulia Smith</b>	New Brutalism/ New Nation: The Role of New Brutalism in the Formation of Israeli Architecture, 1950-70 <b>Inbal Ben-Asher Gitler</b>
<b>The Reception of German Art, Art Theory, and Philosophy by the Americas in the 20th Century</b> Tatiane de Oliveira Elias and Fernando Scherer	Darwin Building Lecture Theatre 2	How the Museum of Modern Art in New York Canonised German Art <b>Gregor Langfield</b>	Beckmann-Golub-Spiegelman-Benjamin <b>Amy K Hamilin</b>
<b>Value or Prices: Reconsidering the Relation between Art Criticism and Art Market</b> Matthew Bowman	Darwin Building AAH Room 4	Art Criticism for Blue Chip Stocks? <b>Matthew Bowman</b>	Symboic Exchange. Art. Prices <b>Phillip Kleinmichel</b>

11.20 – 12	12 – 12.40
Latin American New Media Art: Towards a Reshaping of the Technopolitical/Poetic Map of the Region <b>Yasmin Adler</b>	Tradition in Parallax: Global Past and Old Technologies in Contemporary South Brazilian Art <b>Daniela Kern</b>
'Waiting for the Homeward Bound': Paintings from London in Adelaide, c. 1880-1885 <b>Jeong-Yon Ha</b>	De/mystifying Masks across the Indian and Atlantic Oceans <b>Laurie Margot Ross</b>
Brutalist 'Image' as Humanist 'Form': Expanding the Architectural Medium in Reyner Banham's Criticism of the 1950s <b>Assimina Kaniari</b>	Parallel of Life: New Brutalism's Ceiling <b>Mark Crinson</b>
Transcultural Readings of Winold Reiss: Art and Ethnography of the Harlem Renaissance <b>Sydelle Rubin-Dienstfrey</b>	Jüngen Reble and Thomas Kröner Light-Chromatics Film Performances <b>Lenice Barbosa</b>
The Art Market Un-bound: Separating Art Value from Pricing Fetishism <b>Katja Zigerlig</b>	The Emergence of Emergence: Writing Art History in the Shadow of the Market <b>Peter R Kalb</b>

10.50 – 11.15 Tea & coffee

14 – 14.40	14.40 – 15.20
Art and Late Capitalism in Latin America <b>Karen Benezra</b>	Asian/Americas: Contemporary Art and the Hemispheric Transnational Diaspora <b>Alice Ming Wai Jim</b>
'In Memory of Our Famous Cruise': Japanese Souvenir Textiles for American Sailors in the Context of Imperial Exchange <b>George Schwartz</b>	'Direct from the Tea-gardens to the Teapot': Britannia Takes Tea <b>Tricia Cusack</b>
This session is paired with the session 'Looking to Germany: The British Reception of German Art 1900-1945'	
The Price of Everything and Value of Nothing: The Non-judgmental Art Market <b>JJ Charlesworth</b>	The Power of Art Criticism: How Art Writers Contributed to 'burst the inflated bubble of Romney's reputation' (1900-20) <b>Barbara Pezzini</b>

12.45 – 14 Lunch and AAH Annual Meeting

15.50 – 16.30	16.30 – 17.10
The Art of Curation: Soft Power Dynamics and the Singapore Biennale 2013 <b>Jean Hui Ng</b>	The Turning Tide: Flowing Towards the 'Transnational'...? <b>Zehra Jumabhoy</b>
Fantasy Environments and the Liminal Spaces of Cunard Liners in the 19th Century <b>Emma Roberts</b>	A European Vision of the Ocean in 1900: The Berlin Oceanography Museum in Search for the most Innovative Display <b>Stefanie Lenk</b>
This session is paired with the session 'Looking to Germany: The British Reception of German Art 1900-1945'	
Artforum to Wall Street: Between Aesthetic and Monetary Values <b>Liz Kim</b>	Nothing if not Critical: Art Criticism in Today's Global Art Market <b>Mireya Lewin</b>

15.20 – 15.45 Tea & Coffee

17.30 – 18.30  
Keynote: Grayson Perry: 'Chinese Whispers'  
Royal Geographical Society, Lecture Theatre

18.30 – 20  
Bookfair Wine Reception  
Henry Moore Gallery, Darwin Building, Royal College of Art

Session	Room	9.30 – 10.10	10.10 – 10.50
<b>Archival Interventions in Sculpture</b> Rowan Bailey	Stevens Building, Queensgate AAH Room 14	The Sculptor as Archivist: Interpreting Barbara Hepworth's Legacy <b>Helena Bonett</b>	The Frank Martin Archive: Revisiting New Generation Sculpture <b>Elena Crippa</b>
<b>Art History and Ecology</b> Jennifer Walden and Andrew Patrizio	Stevens Building, Queensgate AAH Room 15	Eco-Art History: From Missed Encounters to New Critical Engagements <b>TJ Demos</b>	Towards an Ecological Art History or an Activ(ist) Ecology of Art? <b>Victoria Walters</b>
<b>Censorship: Silencing the Art Work</b> Riann Coulter and Róisín Kennedy	Stevens Building, Jay Mews AAH Room 10	Corporate Censorship <b>Alana Jelinek</b>	A Censorship in Disguise?: The case of <i>Rumours</i> , an installation by Cypriot artist Socratis Socratous for the Venice Biennale, 2009 <b>Elena Parpa</b>
<b>Colour and Light in Ancient and Medieval Art</b> Anne E Sassin and Chloë N Duckworth	Stevens Building, Queensgate AAH Room 13	Light and Shadow: Kinetic Art of Prehistoric Europe <b>Liliana Janik</b>	Late Bronze Age Manipulation of Light and Colour in Metal <b>Stephanie Aulsebrook</b>
<b>Divine Intervention: The Role of Religion and Ritual in South Asian Culture</b> Rachel Parikh and Imma Ramos	Stevens Building, Jay Mews AAH Room 7	Shifting the Paradigm: The Aniconic Theory and its Terminology <b>Susan L Huntington</b>	Questioning the Role of the European Celestial Imagery in the Mystique of Sky Iconography in Early Mughal Painting <b>Valérie Gonzalez</b>
<b>Exhibition Catalogues as Experimental Spaces</b> Lucy Bradnock and Christopher Griffin	Stevens Building, Queensgate AAH Room 11	Cataloguing the ICA's History: An Ephemeral Past <b>Anne Massey</b>	Counter-Chronologies: Cataloguing Performance, c1970 <b>Catherine Spencer</b>
<b>Fashionability: Fashion, Art, Culture</b> Sarah Cheang and Meaghan Clarke	Stevens Building, Jay Mews AAH Room 8	Signature Society: The Fashionability of Victorian Autograph Fans <b>Robyne Calvert</b>	Fabricating Identity: Fashion as Creation in the Painting of Dante Gabriel Rossetti <b>Johanna Amos</b>
<b>Making Do - Materiality in the Conceptual Age</b> Sophie Halart and Mara Polgovsky Ezcurra	Stevens Building, Queensgate AAH Room 12	The Politics of Anti-Aesthetics <b>Luke Skrebowski</b>	From the Digital Logic to the Material Medium: Conceptual Strategies of Archival Photo-Installations <b>Fernanda Albertoni</b>

10.50 – 11.15  
Tea & Coffee

11.20 – 12	12 – 12.40
Trouncing the Establishment? Collecting the Anton Lesseman Archive <b>Claire Mayoh</b>	Changing Time – Changing Things – Changing Sculpture. Wladyslaw Hasior's Assemblages as Documents of their Time <b>Anna Zakiewicz</b>
Planetary Awareness under State Socialism: The Environmental Art History of Eastern Europe <b>Maja Fowkes</b> and <b>Reuben Fowkes</b>	Sites of Vital Materiality: Art History's Apiaries and Ecologies of Everyday Life <b>Wood Roberdeau</b>
Silenced Voices: The Censorship of Art in Iran <b>Kirstie Imber</b>	Sex, Art and Museums: On the Changing Institutional Censorship of <i>Shunga</i> <b>Louise Boyd</b>
Visibility and Impact: The Role of Colour on the Parthenon's Ionic Frieze <b>Rebecca Levitan</b>	Colour in Romanesque Manuscript Illumination <b>Andreas Petzold</b>
Worshipping Breasts in the Maternal Landscape of India <b>Anannya Bohidar</b>	Portraying the Divine: The Iconography of Sikh Gurus in Miniature and Provincial <b>Jasleen Kandhari</b>
Claiming Picasso (Rome, 1953) <b>Lara Pucci</b>	The Magazine as Catalogue: <i>The Connoisseur</i> , <i>Studio International</i> , and the 1976 V&A Exhibition 'The Art Press' <b>Samuel Bibby</b>
Elegance, Civilisation and the Modern Male Portrait: Fashions in Art Criticism in <i>Monsieur</i> , 1920-24 <b>John Potvin</b>	A Love Match: Tennis Dress and Modern Architecture <b>Bernard Vere</b>
The Thing is Thought Provoking: Material Conceptualism in the Work of Alan Alborough <b>Alison Kearney</b>	Rare Air: Marcel Duchamp and the Clarification of the Readymade <b>Taylor Walsh</b>

14 – 14.40	14.40 – 15.20
Modelling Lines of Sculptural Thought: The Use of a Transcription Project to Interrogate, Intervene and Dialogue with a Sculpture Archive <b>Sheila Gaffney</b>	Negotiating the Archive <b>Carson &amp; Miller</b>
Can Art History Save the Planet? Discourses of Protest, Collaboration and Citizenship in Japanese Artistic Practices Post- Fukushima <b>Majella Munro</b>	Habit Formation and Creative Capacities: The Challenge of Ecological Art Discourse to Anthropocentric Assumptions about Creativity <b>Alistair Rider</b>
Post-Soviet and Post-Colonial Forms of Art Censorship in Central Asia <b>Alexey Ulko</b>	Art Censorship in Today's Eastern Europe: Hostility towards the other through Silencing the Artwork and the Artist <b>Tomasz Kitlinski</b>
Light and Colour in Portuguese Romanesque Churches: The Shaping of Space <b>Jorge Rodrigues</b>	Gold, Glass and Light: The Franciscan Vision in Representations of the Stigmata <b>Éowyn Kerr-Di Carlo</b>
Indian Royal Tombs, Iranian Sufis: On the Mystic Characters of the Bahmanid Royal Tombs in Bidar <b>Peyvand Firouzeh</b>	Reinventing Buddhism: Religious Conversion, Social Emancipation, and Popular Art in Contemporary India <b>Johannes Beltz</b>
Disambiguation? A Handbook and a Romantic Exhibition by Jan De Cock at Staatliche Kunsthalle Baden-Baden, 2012 <b>Laura Mahlstein</b>	The Private is Political: Catalogues as Curatorial Formats of Self-Exposure <b>Nanne Burman</b>
Brazil's first Fashion-ability: <i>The Maison-de-Couture Canada de Luxe</i> and its Fashion Shows in Rio, 1940s and '50s <b>Claudia de Oliveira</b>	Beyond the Metaphor: Architecture Translates Fashion <b>Ana Llorente Villasevil</b>
Negligence of the Tangible. Some very Material 'Conceptualism' from late 1960s Poland <b>Magdalena Moskalewicz</b>	Phantasmatic Returns: Argentine Conceptualism's Objects <b>Daniel Quiles</b>

12.45 – 14  
Lunch

Saturday 12 April 2014

40-Minute Papers: Titles P–W

Saturday 12 April 2014

Session	Room	9.30 – 10.10	10.10 – 10.50
<b>Performance as Critical Resistance: Performance in Museums and Art Institutions Today</b> Hendrik Folkerts and Arnisa Zeqo	Stevens Building, Jay Mews AAH Room 6	Just What is it That Makes Performance Today so Different, so Appealing? <b>Sophie Berrebi</b>	Choreography of Exhibitions <b>Mathieu Copeland</b>
<b>Portraiture and Pain</b> Suzannah Biernoff and Fiona Johnstone	Darwin Building AAH Room 4	Skin Portraiture: The Epidermal Communication of Pain and Cultural Belonging <b>Heidi Kellett</b>	Hannah Wilke's Autopathographic Pose <b>Tamar Tembeck</b>
<b>Screen Time/Screen Space: Cinema and/as Gallery Art</b> Barnaby Dicker, Andrew Vallance and Gareth Polmeer	Darwin Building Lecture Theatre 1	From Performance to Installation: Yamanaka Nobuo's <i>River</i> Series (1971-72) <b>Julian Ross</b>	Grounds and Landscapes: The Anabasis of a Film <b>Trista E Mallory</b>
<b>Sense as a Ratio: Early Modern Proportional Analogies in Visual Art</b> Matthew Landrus	Stevens Building, Jay Mews AAH Room 9	Numbers and Beauty as an Objective Quality in the Renaissance <b>J V Field</b>	Dürer and the Explication of Infinite Lines <b>Caroline Fowler</b>
<b>What Art Has to Say about the Law</b> Joan Kee	Darwin Building AAH Room 3	Art's Chiastic Relationship with the Law <b>Jeremy Pilcher</b>	On Properties Land Art Claims <b>Joan Kee</b>

10.50 – 11.15 Tea & Coffee

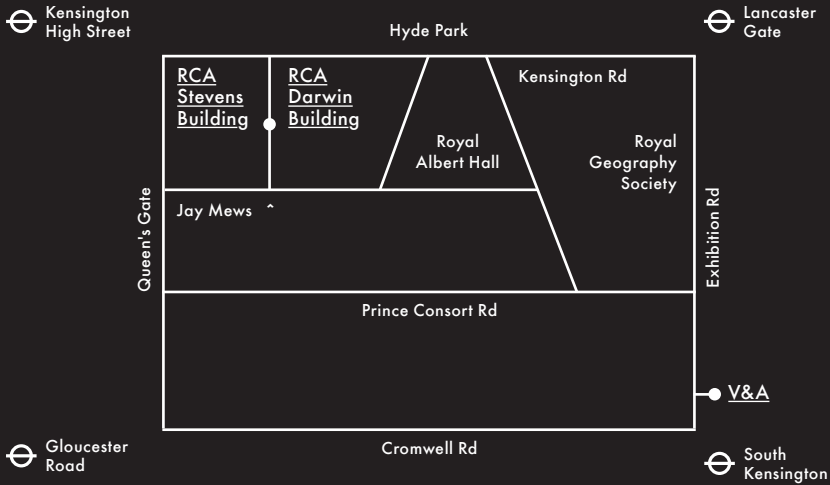
11.20 – 12	12 – 12.40
Intimacy of Performance as Affective Labour <b>Aleksandra Jach</b>	Rethinking 'Liveness' in Beijing East Village: Performance and its Photographic Documentation <b>Patrizia Keonig</b>
Children in Pain: Photography and the Performance of Pain in British Hospitals (1902-40) <b>Leticia Fernández-Fontecha</b> and <b>Beatriz Pichel</b>	Familial Expressions of Pain in Postmortem Portraiture <b>Lauren Sapikowski</b>
Using the Black Box to Illuminate the White Cube – and Vice Versa <b>Grahame Weinbren</b>	Private Time - Public Time: Considering Textual Engagement <b>Elizabeth Frey</b>
Pain and the Book of Nature <b>Andrea Meyer Ludowisy</b>	'The use of thinking of form and motion together': Hogarth's <i>Line of Beauty</i> in the light of Newton's <i>Method of Fluxions</i> <b>Iris Wien</b>
The Law's Progress in Relation to Disability? Hogarth's Art as Evolving Legal Commentary <b>Andreas Dimopoulos</b>	Mandela's Court: Reflections on Art and Justice from Constitution Hill, Johannesburg <b>Kevin Childs</b>

12.45 – 14 Lunch

14 – 14.40	14.40 – 15.20
Solar Boat <b>Snejanka Mihaylova</b>	The Making Technical of Life; On Visibility, Posterity and Labour <b>Cally Spooner</b>
'In the Land of Pain': Portrait and Specimen at the Musée Charcot <b>Natasha Ruiz-Gómez</b>	The Viennese Condition: Alienated Self and the Gaze as Self-portrait <b>Diane Silverthorne</b>
Transparencies of Stasis and Movement: Architectures of Film and Video Poised between Auditorium and Gallery <b>Ian Wiblin</b>	Cinema without Film: Reconfiguring Historical and Theoretical Genealogies <b>Cathy Rogers</b>
Proportional Rhetoric and Philosophy in Early Modern Discourses <b>Matthew Landrus</b>	Discussion
Subject to Contract: Law as an Artistic Medium <b>Carey Young</b>	Art and Participation: Making and Breaking Contracts <b>Kaija Kaitavuori</b>



# Map



## General Information

**Registration** Foyer of the Darwin Building (Royal Albert Hall entrance).

**Sessions** will take place in the Stevens Building and Darwin Building on Thursday, Friday and Saturday (see map).

**Bookfair** Ground floor of the Henry Moore Gallery, Darwin Building open daily (see programme for times).

**Annual Meeting** for AAH members - Friday 11th April 12.45 – 14.00,

Darwin Building Lecture

**Luggage** can be left at the registration desk for the day.

## Travel

Closest Tube to RCA: High Street Kensington (10-minute walk or 5 minutes on bus 9, 10, 452 or 52), South Kensington (10-minute walk), Gloucester Road (10-minute walk). Bus details in the programme.

## By Taxi

Taxis are frequent on Kensington Gore, directly outside the College. Text CAB to 60835 to get numbers of three local cab offices.

## Lunch & Refreshments

Coffee/tea and pre-booked 'Grab & Go' lunch bags will be available in the Henry Moore Gallery. Alternative lunch or refreshment options are available from the RCA café, local museum cafés and other outlets close to the College.

WIFI access is available in the Stevens and Darwin Buildings.



**Royal College of Art**  
Postgraduate Art and Design

