



AAH2012

38th AAH Annual Conference



29 – 31 March 2012

The Open University, Milton Keynes

The 2012 Annual Conference will showcase the diversity and richness of art history in the UK and globally over an extensive chronological range. Like The Open University itself, it is open to all people, places and ideas.

A range of geographies and methodologies is on offer, ranging from object-based studies, socio-historical analyses, theoretical discourses, visual culture of the moving image, exhibition cultures and display. The session convenors and speakers will reflect the composition of the wide constituency that is The Open University – independent or academic researchers (including students), museum curators and teachers.

Plenary Speakers

Lord Puttnam, Chancellor of the Open University, and Penelope Curtis, Director, Tate Britain

Conference and Bookfair Administrator: Cheryl Platt aah2012@aah.org.uk

Conference Convenor: Carol Richardson

Conference Co-Convenors: Piers Baker-Bates p.baker-bates@open.ac.uk & Veronica Davies v.davies@open.ac.uk
(please include AAH 2012 in your subject line)

Dept. of History of Art, The Open University, Walton Hall, Milton Keynes, MK7 6AA, UK

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Fear

Caspar Pearson & Lisa Wade University of Essex

The issue of fear and its relationship to the arts has been keenly debated since the time of Plato and Aristotle. The ancient philosophers were preoccupied by representations of such 'negative' emotions and disputed over their possible effects on the human psyche. This session explores the notions of fear and dread in art and architecture, addressing the subject in the broadest possible sense. Papers range across topics including medieval scenes of the Last Judgment, modern painting, aesthetics, photography, contemporary cinema and the fearful nature of other types of art artefacts. In this way, the session will investigate the place of fear in art, examining different notions of fear and enquiring into the differences between fear and dread. It will explore the ways in which artists have represented fear in their works and employed it for artistic purposes. It will also consider how and why some works of art might have been deemed to be fearful at particular times and how the production and perception of art might be affected by a wider 'climate of fear'.

Monika Winiarczyk (University of Glasgow) *Crime and Punishment: Penitence and the Fear of Eternal Damnation on the Strasbourg South Facade*

Lisa Wade (University of Essex) *Who's afraid of Hellfire and Damnation?*

Nicola Foster (The Open University) *The Time of Dread: Art Towards Ethics?*

Hilde Marie Jamessen Rognerud (University of Oslo) *Fear and Utopia at Existential Crossroads – Munch's Visions of Nietzsche*

Jenny Nachtigall (UCL) *The Horror of Childhood. Dolls and Puppets in Dada*

Greg Salter (University of East Anglia) *Abject Intimacy: Francis Bacon and Domestic Fear in the 1940s and 1950s*

Bill Balaskas (Royal College of Art) *Attacking America: Hollywood, Science Fiction and the Fear of Invasion from the 1950s until Today*

Marielle Ayles (University of Western Ontario) *The Devouring Eye: Modern Ontology and Visual Modernism*

Pierre Saurisse (Sotheby's Institute of Art, London) *Ambient Fear: Censorship since 2001*

'Aesthetics and Politics (Again?)'

Alexander García Düttmann Goldsmiths College

James Hellings Birmingham Institute of Art and Design

Thirty-four years ago New Left Books published *Aesthetics and Politics*, collecting together 'the key texts of the classic debate within German Marxism' by Adorno, Benjamin, Bloch, Brecht and Lukács. The collection's editors (Rodney Livingstone, Perry Anderson and Francis Mulhern), assembled texts with coherent (if almost entirely antagonistic) inter-relationships – in what they refer to as an incomparable 'tradition of major aesthetic debate', held between the 1930s and 1950s in 'Germany (...); the

classical land of aesthetic thought in Europe'. The editors' subtitles are fantastically revealing of perceived conflict: 'Bloch against Lukács / Lukács against Bloch', 'Brecht against Lukács', subtle condemnation: 'Adorno on Lukács', 'Adorno on Brecht', conviviality: 'Benjamin with Brecht', and conciliation: 'Adorno to Benjamin / Benjamin to Adorno'. Ideological differences over art (and its histories; Realism, Expressionism, Modernism) were the order of the day. But what's happened to political aesthetics, Marxist or otherwise, since this golden age? Can we still speak of an 'aesthetic field' conditioned by 'the two recurrent poles of all culture still subject to capital', being either 'autistically advanced or collusively popular'. In recent years, Rancière has done most to 'widen participation' by opening up Left aesthetics to encompass the people and places who disrupt this either/or. But (speaking with Eagleton) 'how are we to receive and appropriate these polemics today?' Contributors have been asked to address the tenor of contemporary inter-relationships of aesthetics and politics by re-interpreting the ideas and authors of this past. The panel-session seeks to stage a dialectic of (dis-) agreement.

Dave Beech (Chelsea College of Art) *Another Kind of Vulgarly: A Marxist Economic Analysis of the Western Marxist Politics of Art*

Warren Carter (UCL) *The Dialectical Legacies of Radical Art History: Meyer Schapiro and German Aesthetic Debates in the 1930s and 1940s*

Jenny Doussan (Goldsmiths College) *Exceptional Aesthetics*

Sebastian Truskolaski (Goldsmiths College) *The Dialectics of Waiting and Acting: Adorno and Benjamin Reconsidered*

Material Culture and Identity in Spanish Europe 1200–1600

Kim Woods The Open University

To what extent was art a repository of cultural values both within the Iberian peninsula, and in those lands that were, at one point or another, ruled from the Iberian peninsula in the years between 1200–1600? In these areas, what was the precise role of art in the creation and enactment of cultural identity? Papers in this session focus on aspects of art and architecture that relate to issues of identity during the period c.1430–c.1530. This strand is convened by a putative interdisciplinary Spanish network dedicated to exploring issues of identity. It involves British academics researching on aspects of the Iberian peninsula or the Hispanic New World wishing to work together and forge links with colleagues in the Iberian peninsular and further afield.

Brandon Kline (Courtauld Institute of Art) *The Miraflores Altarpiece in Context*

Ioana Jimborean (University Of Karlsruhe) *The Loggia Triumphalis of King Alfonso V of Aragon at the Castelnuovo in Naples and the Legitimation of Sovereignty*

María Aurora Molina Fajardo (Universidad de Granada) *From Fortresses to Houses: the Adaptation of some Andalusí Towers after the Castilian conquest of the Kingdom of Granada*

Philippa Joseph (Oxford Brookes University) *Entering the World of Don Fadrique in Sixteenth-Century Seville*

Travelling Artists in Medieval and Renaissance Italy and Europe

Sandra Cardarelli University of Aberdeen

Jill Harrison The Open University

Medieval and Renaissance artists travelled for a variety of reasons. Travelling could be part of the artist's duty as the citizen of a city-republic, as in the case of Siena. These journeys could entail the fulfilment of civic offices on behalf of the commune, or the depiction of a conquered castle. Ginzburg argued that travelling artists also moved in the quest for the most suitable material or because newly established artists pushed them to the edge of the artistic market in their homeland (Ginzburg, 1994).

Sometimes, travelling responded to the requests of new patrons that could grant lucrative contracts for their workshops, or to the wish to measure themselves against more prestigious and talent-nurturing markets (Richardson, 2007). In other instances the artists' wish to diversify their markets reflected their need to work in more politically important and economically powerful locations. Daniel Bornstein has convincingly argued that Luca Signorelli chose to leave his native town of Cortona in order to upgrade his status by breaking with the family tradition that mixed art with craftsmanship, to acquire major commissions (Bornstein, 2000).

This session explores the reasons that urged artists to travel and/or to relocate their workshops, and the outcome of their activity following this process. This panel seeks to elucidate these reasons, and present new material on previously neglected aspects using a variety of approaches. These studies include: itinerant artists; artists who relocated their workshops; how the experience of travelling reflected on the artist's oeuvre and on that of their cohort in the local and wider community; artists that travelled to fulfil patrons' requirements or the aims of local governments and communities.

Josep M Palau i Baduell (Universitat Pompeu Fabra, Barcelona) *In the Footprints of the Master: The Work of Artists Influenced by the Master of Pedret*

Joanne Anderson (University of Warwick) *Travel is a Way of Life. Alpine Artisans and the Iconography of Mary Magdalen in the Late Middle Ages*

Katja Fält (University of Jyväskylä) *Travelling Church-Builders as Painters – The Workshops, Practices and Visual Idioms in the Medieval Diocese of Turku*

Sandra Cardarelli (University of Aberdeen) *Antonio Ghini and Andrea di Francesco Guardi: Two Fifteenth-Century Tuscan Artists in the Service of Local Governments*

Jacopo Gnisci (School of Oriental and African Studies (SOAS), University of London) *The Impact of Western European Artists on Christian Ethiopian Iconography in the Fifteenth Century*

Michelle Moseley-Christian (Virginia Polytechnic Institute and State University) *Costume as Cartography in the Graphic Work of Dürer and Hollar*

Cinzia M Sicca Bursill-Hall (Università di Pisa) *Vasari's Vite and Italian Artists in Sixteenth-Century England*

Kevin Childs (British School in Rome) *Francesco Salviati: Between Florence and Rome*

Conflicting Art Histories: Dialogues of Cosmopolitanism and Nationalism in 18th-century British Culture

Freya Gowrley and **Vicky Coltman** University of Edinburgh

William Hogarth's traditional position as the stalwart of English nationalism in the arts was drastically re-evaluated in 2007 with the publication of Robin Simon's *Hogarth, France & British Art*. Published to coincide with the Tate's major Hogarth exhibition of 2007, Simon's text situates Hogarth, a renowned anglophile, within a firmly European context of artistic theory and practice. How does the idea that Hogarth gleefully propagated his anti-Gallic public image, but was in fact greatly indebted to French art and theory, affect our understanding of apparently critical eighteenth-century works of art such as his *Marriage-à-la-Mode* (c. 1743)? While historians Linda Colley and Gerald Newman prioritised national identity as an evaluative tool for the examination of aspects of eighteenth-century British culture, this session will address issues that arise with the use and abuse of the broad cultural terms of nationalism and cosmopolitanism. This session will consider this intriguing dichotomy of eighteenth-century British art – the underwritten and unresolved conflict between nationalism and cosmopolitanism – and its relation to the artistic practice, material culture and intellectual history of the period.

Freya Gowrley (University of Edinburgh) *Taste à la mode: The consumption of foreignness in visual and material culture, 1740–80*

Carly Collier (University of Warwick) *British Artists and Early Italian Art during the Long Eighteenth-Century: Education, Expectations, the Influence of Contemporary Taste and the Grand Tour*

Patsy Hely (School of Art, Australian National University) *All Things Bright and Beautiful, and British*

Matthew Martin (Melbourne College of Divinity/National Gallery of Victoria) *English Porcelain, Catholic Collectors*

Andrew Kennedy (School of Oriental and African Studies, London) *Empire and Nation in the Topographical Works of Thomas and William Daniell*

Jordan Mearns (University of Edinburgh) *Strength vs. Sentiment: The Poems of Ossian and Women Artists in Later Eighteenth-Century Britain*

John Bonehill (University of Glasgow) *Loutherbourg and the 'Spirit of Hogarth'*

John Richard Moores (University of York) *War with France in English political prints, c. 1740–1815*

Art's Insiders: New Histories of Europe's Academies

Keren Hammerschlag King's College London

Hannah Williams University of Oxford

For centuries, institutions like the Royal Academy in London, the Académie Royale (later the Académie des Beaux Arts) in Paris, and the Accademia di San Luca in Rome were the epicentres of European art practice, theory and education. For artists, having the letters 'RA' after their name, or the opportunity to show works at the Salons or the Summer Exhibitions, promised elevated social standing and commercial success. As institutions, Academies developed principles and ideals that dominated artistic production throughout the period. In art history, however, the 'Academy' has been variously recast as staid, kitsch and archaic. According to critics, 'academic' art represents the inert centre against which avant-garde innovation and originality was pitted. But in their time, Europe's Academies were anything but static or homogenous. Established by groups of artists resisting under-developed or conservative attitudes to art, these communities often began as innovative alternatives; they were home to radical new approaches, and became sites of heated debate in response to political, theoretical and social shifts. This session seeks a re-evaluation of art's insiders. What did it mean to be at the centre of these powerful institutions? And how can we effectively revisit the Academy without falling into the trap of reviving dead, white, male, bourgeois artists? Papers will take a new look at the 'Academy' and academicians in the period 1600 to 1900, addressing a range of issues, and paying particular attention to sociological, anthropological and cultural theory approaches that take art objects as their focus.

Basile Baudetz (Université Paris-Sorbonne) *Crafts inside the Fine Art Academy: Russian experiments in the Eighteenth Century*

Katie Scott (Courtauld Institute of Art) and **Hannah Williams** (University of Oxford) *Institutional Things: Towards a Material History of the Académie Royale*

Alister Mill (University of Exeter) *Getting past the jury: artistic exposure in the 1840s*

Fae Brauer (University of New South Wales/University of East London) *Bouguereau's Butter: Lubricating the Salon des Artistes Français*

Annette Wickham (Royal Academy of Arts) *The Inside Track – JMW Turner and the Royal Academy Schools*

Jongwoo Jeremy Kim (University of Louisville) *A Portrait of a Young Man as a Nymph: Henry Scott Tuke, R.A. and His Academic Follies*

Conference Visits, Thursday 29 March, 13.00 – 17.00

Visit A: Bletchley Park, 13.30 – 16.30. Historic site of secret British code-breaking and infamous Enigma machines. Cost: £6

Visit B: Woburn Abbey and Art Collection, 13.30 – 16.30 Private tour of art & furniture collection. Cost: £33.00

Visit C: Stowe Landscape Gardens, 13.30 – 16.30 Guided tour of 18th-century landscape gardens. Cost: £15

Visits are open to all paid-up delegates, but must be pre-booked.

Visit D: Claydon House, 13.30 – 16.30 18th-century interiors, Chinoiserie, Rococo, Palladian and Neo-classical styles all jostle for position in a house designed to impress. Cost: £15

Visit E: Milton Keynes: Roman to Modern, 13.30 – 16.30 This 'time-travelling' guided tour that will encompass Roman, Medieval, Norman, Industrial, as well as Modern history and heritage. Cost £6

Art History Beyond National Boundaries

Emma Barker The Open University

Since its inception, the modern discipline of art history has been informed or even defined by the notion of the national school. The belief that works of art manifest a nation's culture can be traced back to the foundational scholarship of Winckelmann in the eighteenth century and was reinforced by nationalistically minded scholars in the nineteenth century. Although such notions are now generally discredited, their influence persists in so far as the practice of art history continues to be organised along predominantly national lines. Occasional studies of artistic exchanges between one nation and another and the current interest in the impact of empire and colonisation on European art have not fundamentally challenged this state of affairs. As a result, comparatively little attention has been paid to the international dimension of artistic practice in the period before the emergence of modernism as a self-consciously international movement. Speakers in this session will address different aspects of these issues in papers covering topics from the Early Modern period to the late nineteenth century.

Jeannie Labno (Independent art historian) *The Geo-History of Art in Early Modern Central-Eastern Europe*

Ben Thomas (University of Kent at Canterbury) *Art History, Prints and Translation*

Ronit Milano (Ben-Gurion University) *Children of the World: the Case of Eighteenth-Century Busts of Children*

Luca Bochicchio (University of Genoa) *The Intercontinental Identity of Italian Nineteenth-Century Sculpture*

Maura Coughlin (Bryant University) *From Edge to Edge: Brittany and Atlantic Visual Culture*

Matthew Potter (Northumbria University) *The German School in British Australia: Nationalism, Imperialism and Hybridity, 1850–1900*

Photography, History, Difference

Tanya Sheehan Art History Department, Rutgers, The State University of New Jersey and the W. E. B. Du Bois Institute for African and African American Research, Harvard University

Over the last decade, historical studies of photography have embraced a variety of cultural and disciplinary approaches to the medium. They have also shed new light on vernacular, non-western, and 'other' photographic practices that fall outside the Euro-American canon. This session invites critical reflection on these contemporary efforts to think differently about photography and its history. What are the benefits and challenges of writing a consolidated, global history of photography? How do they compare to those of producing more circumscribed regional or thematic histories? In what ways does the recent emphasis on geographic and national specificity encourage or exclude attention to other forms of difference such as race, class, gender, and sexuality? Do studies of 'other' photographs ultimately necessitate the adoption of untraditional methodologies, or are there contexts in which such differentiation can be intellectually unproductive and politically suspect? The eight speakers in this session explore such questions through historical case studies; interpretive surveys of recent historiography, criticism, and museum

practices; and creative proposals to rethink the relations among photography, history, and difference.

Martha Langford (Institute for Studies in Canadian Art, Concordia University) *Richard Harrington's Guide: Universality and Locality in a Canadian Photographic Document*

Justin Carville (School of Creative Arts at the Institute of Art, Design & Technology, Dun Laoghaire) 'A Geographic Fact': *Photography, History and Ireland*

Catherine De Lorenzo (Faculty of the Built Environment, University of New South Wales) *What's Missing? Australia's Photo Histories*

Sigrd Lien (Department of Literary, Linguistic and Aesthetic Studies, University of Bergen) *Forgotten Places, Forgotten Identities: Photography's Position in Sámi Contemporary Art*

Mirjam Brusius (University of Cambridge and Humboldt-Universität zu Berlin) *Early Photography in Qajar Iran: Writing the History of Photography between Miniature Painting and Western Technocracy*

Mette Sandbye (Department of Art and Cultural Studies, University of Copenhagen) *High-tech Traditionalists: Japanese Family Photography as Memory Practice*

Andrés Mario Zervigón (Art History Department, Rutgers, The State University of New Jersey) *Toward a Nomadic History of Photography: the Case of Lalla Essaydi*

Harriet Riches (School of Art and Design History, Kingston University) *Making and Taking: Gender and the History of Photography*

Confronting the 'Balkans': Post-Socialism, Post-Modernism and Contemporary Art Practice in South Eastern Europe since 1968

Jon Blackwood Freelance Art Historian, Skopje

Jasmina Tumbas Duke University, USA

Si les Balkans n'existaient pas, il faudrait les inventer.
– Hermann Keyserling

Maria Todorova's *Imagining the Balkans* (OUP, 1997) sought to unpick the implications of the word 'Balkans', understanding and negating its toxic connotations. Whilst this canonical text has gained traction in Slavonic and Eastern European studies, the implications of the book for how art from the Balkan region can be understood, and discussed, have yet to be worked through.

Subsequently, texts such as IRWIN's *East Art Map* (afterall books, 2004) have introduced the idea of 'mapping' differing manifestations of contemporary art practice, and holding together separate but inter-linked national histories in creative and historical tension.

This session, therefore, seeks to build on these two approaches towards 'the Balkans' (including the six former Yugoslav Republics, as well as Albania, Hungary, Romania, Bulgaria, Greece, Cyprus, and Turkey). In what ways and by what methods have artists from these regions articulated some kind of 'Balkan' sensibility in their work? What alternatives have they posed to the geo-political understanding of 'the Balkans'? Is the term 'Balkan' a useful one, to be set alongside post-modernism

and post-socialism, in unlocking some of the cultural specificities in the region? Does the term 'Balkan' lead to a greater understanding of the art produced from the region, or merely muddy the waters? In this session, the different contributors seek to open out this complex and often contradictory set of linked debates for further scrutiny and discussion.

Jasmina Tumbas (Duke University) *'L'Enfant Terrible' of Europe? Challenging Images of the Balkans*

Nikola Suica (University of Fine Arts, Belgrade) *Border Cases of Artistic Dissent: Belgrade Artists Sejka and Radovanovic (Phantasm of Orders)*

Chris Byrne (Duncan of Jordanstone College of Art & Design, University of Dundee) *Rupture: Artists' Statements on Bulgaria's Communist Past*

Corina Lucia Apostol (Rutgers University) *Can the Cultural Workers of the Balkans Speak?*

Beata Hock (Geisteswissenschaftliches Zentrum Geschichte und Kultur Ostmitteleuropas (GWZO) an der Universität Leipzig) *Coming into Age/Incy: Artistic Strategies of Confrontation*

Jon Blackwood (Freelance Art Historian, Skopje) *Site-Specific Scepticism: Contemporary Art in Macedonia and Bosnia-Herzegovina*

The Paradigm of Conceptual Art

Eve Kalyva Independent Art Historian

Conceptual art has problematised the status of the art object in relation to criticism, history and theory. In relation to contemporary art production, the practices and legacy of conceptual art have gained new attention as a legitimising paradigm. But what kind of object did conceptual art put forward? How does the reference to conceptual art help us locate art's critical potential today? This session offers critical reflection on conceptual art and its historical, social, art historical and discursive context. It wishes to re-address the legacy of conceptual art as a legitimising paradigm and its relation to contemporary forms of producing, presenting and theorising art. In addition, this session aims to explore the configurations of the space of art as a social space that conceptual art practices put forward in order to locate a model for articulating the sociality of art.

The papers for this session critically engage with the paradigm and the legacy of conceptual art from multiple historical, geographical and social sites. They discuss issues such as the historicity, contemporaneity and politics of conceptual art practices; the visual presence of language and the activity of writing; the appropriation or dissolution of traditional object/subject hierarchies and the use of humour; the intersecting roles of the artist/critic/spectator/curator; collaborative practices beyond the art institution; marketing and institutionalisation; and the currency of concepts such as 'conceptualism' and 'post-conceptual' in the global art market.

Marga van Mechelen (University of Amsterdam/The Amsterdam School of Cultural Analysis (ASCA) *Art after Conceptual Art – a Few Statements and Questions*

Stefan Römer (Academy of Fine Arts, Munich) *Politics of Reading Between Art and Literature – Conceptual Writing*

John Roberts (University of Wolverhampton) *British Conceptual Art, Belatedness and the Collective Intellect*

Heather Diack (Keene State College) *Conceptual Art and the Unheimlich Manoeuvre of Contemporary Art*

Yelena Kalinsky (Rutgers University) *Towards a Conceptual Repertoire*

Marco Pasqualini de Andrade (Federal University of Uberlândia, Brazil) *About Texts and Language: Conceptual Practices in 1960s and 1970s Brazilian Art*

Luke Skrebowski (University of Cambridge) *Interventions into Ideological Circuits: Contesting Conceptual Art*

Khadija Carroll La (Museum of Archaeology and Anthropology/ University of Cambridge) *Cases of Display: The Notion of Classification in Conceptual Art*

Kim Charnley (University of Essex) *Artforum and the Return of Painting*

Alana Jelinek (Art practitioner/ Museum of Archaeology & Anthropology, University of Cambridge) *Reflections on a Changing Political Paradigm: from the Conceptual Art of the New Left to the Conceptualism of Neoliberalism*

Modernism's Other: Lost Histories of Architecture

Alan Powers Greenwich University

Ayla Lepine Courtauld Institute of Art

The description 'Modernism's Other' accounts for the majority of architect-designed buildings in the developed world before 1950, and a substantial quantity thereafter.

While the claims of Modernism to command the intellectual and social heights of the century have been disputed, and while the 1980s saw the beginning of a reappraisal of different design strategies, recent trends in the academy have reaffirmed Modernism's primacy.

Many questions regarding architectural projects and their interpretation invite fresh consideration. What constitutes marginal or eclipsed history, which architects might be included in this category, and how architectural theories might support or inhibit new understandings of twentieth-century work are all fertile lines of enquiry. 'Otherist' projects produced in the twentieth century offered a sophisticated engagement with the past, with decoration and with symbolism. To investigate, correlate and evaluate the 'lost histories' remains a challenge to art historians. This session therefore explores individual designers and critics, national schools, international tendencies, urbanism, conservation and historiography, all of which speak directly to alternative expressions of modernity.

Jacqueline Taylor (University of Virginia) *The Modern Idiom: Undermining Notions of Race, Sexuality, and Gender in the American Domestic Landscape*

Volker Welter (UC Santa Barbara) *Ernst L. Freud and Walter S. White: Other Modernists or Modernism's Other?*

Joel Robinson (Open University) *Modern Architecture and the Lost Histories of Venice's Giardini*

Helena Capkova (University of the Arts London, TrAIN Research Centre) *Surprising Encounters; On the Relationship between Japanese Traditional Architecture and Modernism in the Interwar Period*

Antonio Bruccleri (École nationale supérieure d'architecture et du paysage de Bordeaux) *Comparing histories of Renaissance architecture in the Age of Modernism: The Not Singular Route of Sir Reginald T. Blomfield*

Sarah Crellin (Independent Scholar) *'Permanence in Progress': The Symbolic Architecture and Sculpture of Herbert Baker and Charles Wheeler*

Martin Horacek (Brno University of Technology) *'Harmonic Impression' against 'the Spirit of the Time': Variety in Traditionalist Approaches in the Architecture of Bohemia and Moravia, 1900–39*

Vanessa Vanden Berghe (University of East London) *Alternative Moderns: The Nostalgic in the Work of Oliver Hill*

Art and Destruction

Jennifer Walden University of Portsmouth

Whether by acts of iconoclasm, destruction of art by oppressive regimes, destructive interventions by art's public fighting a cause, dismantling of 'old order' symbolic works or edifices by revolutionary groups, 'unexplained' defacing or destroying of public art works, 'auto-destructive' art movements, or modernity as 'destruction of tradition', art and *destruction*, as well as creation, have never been far away from each other.

On a more philosophical basis, thinkers like Walter Benjamin have argued for the 'destruction' of reified experience to provide the conditions of possibility for new relation to the world. Art and history play a complex part in this, in Benjamin's thinking.

Similarly, Jacques Derrida and Jean-Luc Nancy radicalise Heidegger's 'Destruktion' as a dismantling of traditional philosophical thinking, to become for Derrida and Nancy a 'deconstructive' ethics and justice as the conditions of the 'openness' of our being in the world. Arguably, art stands as the mode in which this 'de(con)structive turn' remarks itself.

The session presents a broad variety of papers which engage in the actualities of art's historical and contemporary encounter with destruction or which more philosophically explore art's 'being-as' destruction.

Lynn Hilditch (Liverpool Hope University) *A Surreal Landscape of Devastation: An Analysis of Lee Miller's Grim Glory Photographs of the London Blitz*

Genoveva Tusell García (Universidad Nacional de Educación a Distancia, Spain) *Picasso's Guernica: from Anti-Fascist Icon to Exile*

Laura Gray (Centre for Ceramics Research, Cardiff School of Art) *'No Construction without Destruction': Ceramics, Sculpture and Iconoclasm*

Jeffrey Taylor (The State University of New York, Purchase College) *Graffiti as Censorship*

Guillaume Evrard (Edinburgh College of Art, University of Edinburgh) *Ruins of Everyday Life, or the Boom and Bust of Western Civilisation?*

Victoria Ivanova (IZOLYATSIYA. Platform for Cultural Initiatives, Ukraine) *Art & Destruction – Site-specificity, Time and Emancipation*

Miranda Stearn (Courtauld Institute of Art) *Art and Destruction: the Artist as Anti-Curator in the Museum*

Helen E. Scott (Independent Researcher) *Iconoclasm as Art: Creative Gestures and Criminal Acts inside Museums and Galleries*

Olga Moskatova (Universität Konstanz) *Unstable Matter. Destruction, Destructuring and Des-obstruction in Cameraless Films*

Manfred Milz (Faculty of Fine Arts & Design, University of Sharjah, UAE) *Pointe à l'œil – Relations désagrégeantes: Alberto Giacometti, Antoine Bourdelle and Bergson's Deconstructive Vitalism*

Pei-Kuei Tsai (Courtauld Institute of Art) *Self-Destructive Mimicry: the Early Modified Photographic Work of Taiwanese artist Chen Chieh-Jen (1960–)*

Stella Barakianou (University of Portsmouth) *Towards the Miraculous: Bas Jan Ader's Last Journey at Sea*

Imogen Racz (University of Coventry) *Cornelia Parker's Thirty Pieces of Silver*

Joanna Sperryn-Jones (Norwich University College of the Arts & University of the Arts London) *Breaking as Making: A Methodology for Visual Work Reflected in Writing*

'Bad' Painting

Stephen Moonie Newcastle University

The cultivation of a naïve or 'primitive' technique has been one of the defining features of modern painting. However, in recent decades, one can discern a tendency amongst painters to utilise procedures which seem casual, dashed-off or even 'amateurish': these procedures can no longer be accounted for by the ideological thrust of the avant-garde, which has lain dormant for several decades. Raphael Rubinstein has coined the term 'provisional painting' to denote an approach which 'court[s] self-sabotaging strategies,' and runs the risk of looking like 'an utter failure.' Rubinstein's formulation includes a diverse rubric of abstract painters, although one might also broaden the term yet further to include the likes of Martin Kippenberger, Luc Tuymans or Marlene Dumas: all of these artists cultivate a technique which consciously subverts technical mastery or conventional aesthetic 'success.' But this very strategy, taken in conjunction with Rubinstein's notion of the 'provisional,' is haunted by the spectre of 'bad' painting, since such a strategy carries with it the implicit risk of outright 'failure.'

This session aims to assess what might be at stake in such procedures. Modernism dramatically broadened our conception of the pictorial, and Postmodernism critically interrogated the very criteria upon which qualitative discriminations must depend. What then, might it mean to paint 'bad' in the 21st century? Do such procedures signify an impasse, or do they open up new avenues for pictorial practice? How might 'bad' painting be categorised, and what role might critical judgment play in such an evaluation?

Matthew Bowman (School of Philosophy and Art History/ Colchester School of Art) *Indiscernibly Bad: On the Difference between Paintings that Look Bad and Are Bad*

Stephen Moonie (Department of Fine Art, School of Arts and Cultures, Newcastle University) *Thematizing Failure: The Morbid Fascination of Luc Tuymans*

James A Brown (Plymouth University) 'New Neurotic Realism': *Bad Painting as Convention*

Joan Gibbons *Tony Kaye: 30 years of 'Bad' Painting*

Modernism's Intermedialities: From Futurism to Fluxus

Christopher Townsend, Alexandra Trott and Rhys Davies
Department of Media Arts, Royal Holloway, University of London

This panel explores how intermedial practices in painting, projection and performance corroded boundaries established by modernism's pursuit of medium specificity and rhetorical purity.

The session focuses on the performative manifestations of modernist art as they developed from the Futurist *Serate* from 1911, through to the *Happenings* associated with Fluxus in the 1960s. The Futurist's collaborative 'variety evenings' combined noise-music and fine art with the declamatory rhetoric of the amplified voice to provoke audiences from their bourgeois complacency. This practice – exemplified by the work of Luigi Colombo ('Fillia') and the Futurist Artistic Syndicate – re-emerged in its influence upon Fluxus. A further key area of exploration is the legacy of Dadaist intermediality, through Cage and Duchamp, on artists such as Allan Kaprow and Ken Dewey, in distorting the dynamic between the audience and the performance space in *Happenings* and 'Events'. These papers explore the idea of intermedial processes as engaged throughout the development of the artwork rather than just in the mode of its delivery.

Our invited speakers will look to challenge the critical integrity of 'intermedial' theory, to confront and draw upon arguments that see 'intermediality' merely as a concept of research.

Georgeta Maillat (Australian National University, Canberra) *From Book Art to Manifesto and Opera: An Itinerary of Russian Futurist Performance in Search of the Fourth Dimension*

Ruth Hemus (Royal Holloway, University of London) *Dada's Film-Poet: Céline Arnould*

Jacqueline Rattray (Goldsmiths College, University of London) *Crystal Trees and Marble Fingers: The Surrealist Poetry of the Catalan Artist Àngel Planells*

Fernando Quesada (Department of Architecture, Universidad de Alcalá, Madrid) *Support, Value, Architecture: Space and Spectatorship in Alan Kaprow and Yves Klein*

Alison Green (Central Saint Martins College of Arts and Design) *Carolee Schneemann: Intermedia and Exile*

Jean Wainwright (Department of Photography, University of the Creative Arts, Rochester) *Mediated Pain: Andy Warhol's Exploding Plastic Inevitable*

Walls with Stories: Mural Painting in Britain from the 1890s to the 1960s

Jonathan Black Kingston University
Emma Chambers Tate Britain

Mural painting has primarily been conceived as permanent, monumental, site-specific art, intended to communicate the shared moral values of the public sphere, yet paradoxically murals have always been an art form particularly at risk of damage or destruction because of shifting politics, public taste, changes in building use, and their sheer scale. The ambiguous status of murals as objects which cross boundaries between fine art, decorative art and architecture, has also contributed to their relative physical and critical neglect. Shortly after the end of the First World War, William Rothenstein, the recently-appointed Principal of the Royal College of Art, issued his call for a younger generation of artists to embrace mural painting and create 'walls with stories' for the moral, spiritual and educational edification of a wider public which was displaying a growing interest in popular published accounts of British History. 1939 saw a major Tate exhibition celebrating the inter-war mural revival. After the Second World War the post-war building boom and the Festival of Britain provided a fresh impetus for an ambitious programme of new mural commissions.

Papers will deal with a variety of aspects concerning 20th-century British mural painting, including: the institutional circumstances and politics of particular mural commissions; the relationship of British mural painting to developments in continental Europe as well as the relationship of 20th-century mural painting to older traditions of history painting.

Clare Willsdon (University of Glasgow) *Brangwyn's Workers*

Samuel Shaw (University of York) *Regrettable Excursions?: William Rothenstein and Wall Painting*

Nikki Frater (University of Plymouth) *The Public, Private and Political: Rex Whistler's murals at Dorneywood and Port Lympne*

Jody Patterson (Independent Scholar) *The Artists International Association and Muralism in 1930s Britain*

Robert Burstow (University of Derby) *Ben Nicholson's Abstract Murals for Modern Architectural Public Spaces in Post-War Britain*

Catherine Jolivette (Missouri State University) *A 'Memorial to the Future?': Two Festival of Britain Murals and the Nuclear Threat*

Scenes of the Obscene

Kassandra Nakas and **Jessica Ullrich** Universität der Künste Berlin

While explicit images and lyrics appear to be an ever-more dominant feature of contemporary culture, notions of obscenity are remarkably shifting. Given a rather libertine society in many countries of the (Western) world, art today seems less to be the realm of breaking normative rules (as, e.g., 1970s performance art) than a sphere of reflecting upon them. Images of violence, the experience of terror, or human/animal relationships are some of the issues that address, in contemporary art, the obscene as an 'attack on the scene of representation' (Hal Foster). Taking this observation as a starting point, the session aims to examine the topic with a larger scope historically, geographically and conceptually. Recent studies have centred the

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shifting social and legal frameworks for moral acceptability in art and aesthetics (Nead 2000; Douzinas/Nead 1999), whilst the rhetorics and images of obscenity since the Middle Ages seem to have passed from general view since ground breaking studies of the 1990s (Hunt 1993; Ziolkowski 1998; McDonald 2006). Against this art historical backdrop, and developing further recent interdisciplinary and contemporary studies (Bernas/Dakhliya 2008; Mey 2007), the session brings together new methodological and topical approaches towards the concept of the obscene in regards to its historical and cultural variability.

Thomas Martin (Saarland University, Saarbrücken) *Bestial desire. About the Silent Sin against Nature. Sodomy in Early Modern Art*

Ann Haughton (University of Warwick) *High Art or Historical Pornography? Visuality and Voyeurism in the Italian Renaissance*

Anna Manicka (National Museum, Warsaw) *Obscenity in Art is Moral, Reality is more Obscene than any Obscene Art*

Karen Gonzalez Rice (Connecticut College, New London) *Cocking the Trigger: Explicit Male Performance and its Consequences*

Patricia Bass (Paris III Sorbonne Nouvelle) *Corporality and Scopophilia in Abject Art: Appropriation of French Rejection by American art*

Elif Cimen (Balikesir University) *Scenes of the Obscene in Contemporary Turkish Art*

Picturing Evolution and Extinction: Regeneration and Degeneration in Modern Visual Culture

Fae Brauer The University of New South Wales College of Fine Arts / University of East London

Serena Keshavjee University of Winnipeg

'The extinction of species and of whole groups of species, which has played so conspicuous a part in the history of the organic world, almost inevitably follows on the principle of natural selection,' wrote Charles Darwin in *The Origin of Species*. 'Extinction and natural selection ... go hand in hand.' By focusing upon this Janus-faced nature of Darwinism, as well as Neo-Lamarckism and Mendelism, this session seeks to explore how animals, humans and even environments were pictured and evaluated according to their propensity to adapt and regenerate or to degenerate and become extinct. Given the realisation that survival of a nation, race, family, class, culture or environment was predicated upon evolution, rather than stagnation, this session also seeks to explore how paranoia over the danger of devolution was betrayed by art and other forms of visual culture.

The papers address how such art movements as Symbolism, Neo-Impressionism, the Nabis and Dada alongside artists ranging from Fernand Cormon, Paul Cézanne, Félix Charpentier, Edgar Degas, Émile Gallé, Paul Gauguin, Paul Richer and Auguste Rodin to Max Ernst, Wassily Kandinsky, František Kupka, Piet Mondrian and Vasili Vatagin disclose the fear of devolution in animals, plants and humans alongside the roles played by cultural and natural environments in aiding and abetting evolution or extinction. They examine the roles played in art by medical and scientific images of the human body

produced by alienists, anthropologists, criminologists, eugenicists, heliologists, microbiologists, neurologists, puericulturalists and paleontologists as well as theosophists and telepathists, in determining the capacity of animals, plants and humans for regeneration or conversely, their susceptibility to degeneration.

Isabelle Havet (University of Delaware) *Fernand Cormon's Cain: Man between Primitive and Prophet*

Oscar E. Vázquez (School of Art & Design, University of Illinois at Urbana Champaign) *Regenerating the 'Man-Beast': Brutishness and Degeneration Theories in Modern Spanish Visual Culture*

Mary Hunter (Art History and Communication Studies, McGill University) *Mouths that Bite: Rabies, Sexuality and Pasteur's Cure*

Christina Bradstreet (Sotheby's Institute of Art) *The Degenerate Nose: Art, Devolution and the Olfactory*

Jessica M. Dandona (Department of Art, Lamar University) 'We Are All United': *Evolution and Organicism in the Art of Emile Gallé and the École de Nancy*

Tania Woloshyn (Department of Art History and Communication Studies, McGill University) 'Healthy Tans?' : *Regenerating French citizens on the Côte d'Azur with Light Therapeutics, 1890-1920*

Anthea Callen (Australian National University/ University of Nottingham/ University of Warwick) *Regenerating Manliness: Wrestling with Masculinity*

Pat Simpson (University of Hertfordshire) *Beauty and the Beast: Imaging Human Evolution at the Darwin Museum, Moscow, after the Revolution*

Pascal Rousseau (Université de Paris I, Panthéon-Sorbonne) *Art and Elective Sensibility: Telepathy as the Ultimate Medium of Evolution*

Peter Mowris (The University of Texas at Austin) *Nerves Liquefy: Dada's Challenge to Evolution*

Modernism and the West

Majella Munro Independent

Over the last decade Asian art has gone from relative obscurity to exceeding prices obtained by European Old Masters. But while the market is thriving, the historical and cultural circumstances which led to this are underdiscussed. The description of artists from particular regions as 'emerging' renders these works ahistorical, affecting a divorce from context. This session will challenge this by attending to the development of modern and contemporary art from these regions in an extended historical and global perspective. Unprecedented cultural dialogue during the early twentieth century facilitated modernism; a modernism that in the West depended on a critical reassessment based on 'primitive' cultures, and that outside the West was dependent on the importation of Western art. It is this reciprocity of influence that provides fertile ground for revision, allowing a shift away from a binary West/ non-West narrative, to a global model of mutual global exchange. The art histories of individual nations in Asia and South America – particularly China, Japan and Brazil – are becoming well known, but the possible links and similarities between these non-Western modernisms have not yet been

interrogated. The aim of this session is to unite expertise developed within regional case studies, in order to forge a collective framework appropriate to the demands of an international audience and market for contemporary art. How mutual is the dialogue between West and non-West in the development of modernism, and what are the impacts of these trans- and inter-cultural dialogues for the globalised art world of today?

Dom Nasilowski (University of Leeds) *Modernity, Elsewhere: Amrita Sher-Gil and 20th-Century Exoticism*

Staci Scheiwiller (California State University Stanislaus) *The Rise of Modernism in Iran*

Alexey Ulko (British Council) *Exploring Central Asian Identities in Modern Art*

Devika Singh (University of Cambridge) *Indian Art in a Global Context, 1960s–1970s*

Majella Munro (Independent) *Foundations of Modernism: Alfred Barr and the Japanese Avant-Garde*

Lucy Weir (University of Glasgow) *International Voices in the 'Dance of Absolute Darkness': Butoh and the West*

Andrés Montenegro (University of Essex) *Negotiating the 'West' and 'Non-West': Francis Alijs, Santiago Sierra and Tania Bruguera*

Camila Santoro Maroja (Duke University) *Who is Afraid of the West? Comparing the 1998 São Paulo Biennial*

Sculptural Film: Before and Beyond Richard Serra

Katerina Loukopoulou University College London

Has process sculpture stolen the idea of the sculptural film? Richard Serra's *Hand Catching Lead* (1968) has become the *locus classicus* with which recent writings have engaged in order to reflect on the sculptural possibilities of film, screens and time-based, light-emulating media. In a 1978 essay Benjamin Buchloh deployed the term 'sculptural' apropos Serra's films, and pointed to László Moholy-Nagy's *Lightplay* (1930) as their only precursor; since then, this genealogy has been reiterated in writings about sculptural aesthetics and the moving image.

Sculptural film has thus been mainly conceptualised in relation to a limited scope of artistic movements and historical moments: from interwar modernism to postminimalism. This session proposes to disentangle sculptural film from this narrative; its papers pursue alternative lines of enquiry about the ways that sculpture and cinema have been in dialogue with each other within specific historical and geographical contexts before and beyond the process sculpture paradigm. The session aims to offer new historiographical, theoretical and conceptual propositions on sculptural film matters and reflect (directly and/or indirectly) on the following questions: To what extent (since their early days) have the 'new' media of photography and cinema turned to the 'old' medium of sculpture in search of models of reproducibility, monumentality and three-dimensionality? Why did Brancusi place his sculpture *Leda* on a turnstile and film it? What can we make of Agnès Varda's statement that she aspired to depict emotions in film as subtly as Henry Moore's rendering of solidity within transparent holes?

How can we approach screen and light installations, which offer new types of sculptural constellations by knowingly pointing to aesthetic registers from pre-cinematic eras?

Patrizia Di Bello (Birkbeck College, University of London) *Metamorphoses: Stereoscopic Photographs of Sculptures at the 1862 International Exhibition*

Kathryn Floyd (Auburn University, Alabama) *Moving Statues: Capturing Lehmbruck's Die Kniende*

Vanja Malloy (The Courtauld Institute of Art) *Through the Lens of Modern Science: Alexander Calder & Sculptural Film*

Thomas Morgan Evans (University College London) *The Third Meaning: Sculpture, Film and the Still between Warhol's Sleep and Large Sleep*

Helena Bonett (Royal Academy of Arts) and **Jonathan Law** (University of Kent) *Sculpture and New-Wave Cinema*

Mark Broughton (Independent Scholar) *The Rodin Time Machine: Sculptural Moments in Les Deux Anglaises et le Continent*

'Your Photographs on our Walls': Public-Generated Photography in Art Exhibitions

Alexandra Moschovi University of Sunderland

Areti Galani Newcastle University

A hundred and twenty years after George Eastman launched his Kodak box camera with the slogan 'You press the button we do the rest', the sweeping developments in the areas of mobile-phone technology and the Internet have revolutionised amateur image making anew. In this digital universe the means of production, (micro)publishing and displaying of photographs have come to the hands of the people at the largest-ever scale, enabling a new culture of making and consuming photographs, and thus breathing new life (and afterlife) into vernacular practices. Although at an institutional level vernacular photographic practices had traditionally been excluded from the official history of photography, and the museum as a consequence, since the mid-90s several large-scale exhibitions have attempted to recontextualise the historical vernacular in the museum. In recent years the participatory nature of 'crowdsourcing' afforded by social media platforms has also captured curators' imagination, leading to an increasing number of exhibitions that either focus entirely on public-generated photography or accommodate public-contributed photography within a wider exhibition concept. So what makes vernacular imagery so appealing to curators and art museums today?

This session articulates the institutional and curatorial motivations that underpin the integration/ assimilation of such imagery and its mundaneness and renewability in art exhibitions online and onsite. This is pursued through academic and practice-based papers that explore current display practices around public-generated photography, the existing tensions between art and non-art artefacts, and the role of public-contributed photography in the formation of more inclusive and perhaps subversive curatorial narratives.

Alexandra Moschovi and **Areti Galani** *Introduction: 'Your Photographs on our Walls': Public-Generated Photography in Art Exhibitions*

Carol McKay and **Arabella Plouviez** (University of Sunderland) *Mass-participatory Photography and the Critically-Engaged Practitioner: Commissioning and Exhibiting Contemporary Photography*

Helen Graham (University of Leeds), **Rhiannon Mason** and **Chris Whitehead** (Newcastle University) *Tracing Value: Photographers, Flickr, Funders, Policies, the Gallery and Visitors*

Helen Ennis (The Australian National University) *Curatorial Contradictoriness*

Feminisms of Multitudes

Angela Dimitrakaki, **Vicky Horne** and **Harry Weeks** The University of Edinburgh

This session looks at the new alliances imagined, pursued and actualised by contemporary feminism in the fields of art practice, theory and activism. Here, the 'contemporary' describes a world order based on the full globalisation of capital from the early 1990s to date, where conflict, crisis and resistance are all deepening. It is in this context that feminist scholars such as Nancy Fraser and Hester Eisenstein have, both in 2009, put together powerful critiques of capital as a force that has co-opted second-wave feminism. On the other hand, feminism as a politics of non-violent overturnings, of the intimate and the everyday is often invoked as an emancipatory narrative by critics of global capital. Michael Hardt and Antonio Negri's elaboration of a 'multitude', a global productive force of singularities rather than individuals, where identity is at least temporarily suspended and transversal struggles enacted, may be seen to extend significantly the possibilities of feminist social praxis.

The emphasis on intersectionality, the convergence of queer and feminist methodologies, new imbrications of anarchist and Marxist radical politics with feminist thinking complicate and expand further the scope of feminist politics in the early 21st century, suggesting at least the possibility of a feminism of tactical or spontaneous 'togetherness'. But the revolutionary potential of the multitude has also been critiqued by feminist scholars who have noted the poverty of gender analysis in dominant theorisations of the concept, or who continue to see benefits in strategic separatism.

The session provides an opportunity to think closely about how such developments impact practices that cross through art and its contexts, including the writing of an engaged art history. The broader question asked is: is feminism in a process of reinventing a politics of solidarity in emerging cultures of protest, of enacting or contributing to multi-directional resistance within multitudes? Where is this evident and how is it relevant to progressive political thinking in, through, about art? Exploring what is at stake in fighting oppression from what we (may) have in common, the session's speakers address issues such as activism, work, reproduction, biopolitics, pedagogy, ethics, solidarity and overcoming the political deadlock of post-feminism.

Jennifer Way (University of North Texas) *Women Art Technology: Subjects of Convergence*

Stephen Shukaitis (University of Essex/Autonomedia) *Learning from Affective Revolts: Social Reproduction & Political Subjectivisation*

Harry Weeks (University of Edinburgh) *Tania Bruguera: From Exilic Self to the 'Body of the Multitude'*

Vicky Horne (University of Edinburgh) *Feminist Pedagogies: Knowledge Production and Art History in the 21st Century*

Anne Taylor (Queensland College of Art) *Incubation – Feminist Art and the Ethical Multitude*

Katy Deepwell (Editor, *n.paradoxa: an international feminist journal*) *Reflective Solidarities: 'I Ask You to Stand by Me Over and Against a Third'*

From Museum Critique to the Critical Museum: Theory and Practice

Katarzyna Murawska-Muthesius Birkbeck College, London
Piotr Piotrowski Adam Mickiewicz University, Poznań, Poland

Since the late 19th century art museums have been targeted as objects of a stringent critique, voiced both by avant-garde artists, as well as by intellectuals and representatives of the New Museology. Unmasked as instruments of power-knowledge, they have been condemned as tools of imperialism and colonialism, as strongholds of patriarchalism, masculinism, xenophobia and homophobia, and accused both of elitism and commercialism. But, could the Museum absorb and benefit from its critique, turning into a Critical Museum? Could it become the site of resistance rather than ritual, using its resources to give voice to the underprivileged, to provide space 'for the cultures of the world to collide and hybridise'? Could it contribute in a significant way to debates on the issues most fundamental to the contemporary world? A theoretical model is provided by the notion of the Post-Museum, developed by Stuart Hall and Eilean Hooper Greenhill, which aims to empower the viewer, expose conflicts and redress social inequalities; its prototype, in turn, could be sought amongst those museums of contemporary art which are focused more on the contemporary world rather than art itself. But could such a model of the 'engaged art institution' be applied to the type of the Universal Survey Museum which, for privileging the arts of the past, is perceived as 'naturally' focused on the preservation of the cultural wealth under its care, on reproducing rather than subverting the field? This session's papers contribute both to the theoretical concept of the Critical Museum, as well as present case studies from various parts of the world.

Margaret Lindauer (Virginia Commonwealth University) *Critical Museum Pedagogy, Conceptualised for the Universal Survey Museum*

Anna Maria Kanta (National Kapodistrian University of Athens) *In the Belly of the Beast: The Museum as a Site for Critical Interventions*

Karen van den Berg and **Andrew McNiven** (Zeppelin University, Friedrichshafen) *The Museum and a New Politics of Objects*

Gabriel Koureas (Birkbeck College, London) *Museums of War as Universal Museums: Critique or Celebration of War?*

Rui Oliveira Lopes (University of Lisbon) *Rethinking Postcolonialism: The Museum as a Place for Intercultural Dialogue*

Jacob Birken (ZKM/Centre for Art and Media, Karlsruhe) *'Is the Contemporary Already Too Late?' (Re-)producing Criticality in The Global Contemporary*

Alpesh Kantilal Patel (Florida International University, Miami)
Experiential/Collection: Contemporary Manchester Museum

Victoria Walsh (London South Bank University) *Post-critical Museology: Theory and Practice in the Art Museum*

Sculpture and its Exhibition Histories

Jon Wood and **Lisa Le Feuvre** Henry Moore Institute
Respondent: Teresa Gleadowe

It is a commonplace that sculpture is best encountered to be appreciated and that its forms, spaces and meanings are inadequately captured by the photographic image. This session takes up this familiar complaint, arguing that over the last hundred years or so it has been through sculpture's exhibition that it has been most articulately staged, and its complex meanings and histories have been most sensitively presented. Unlike published accounts of sculpture, its exhibitions have been strikingly successful in opening up the material and formal life of sculpture, constructing arguments through presentation and highlighting the subtle, nuanced relations between objects and practices less articulated in more official, text-based readings and histories. Such presentations are to be found in exhibitions, indoor and out, particularly focused on sculpture, and in the interests of curators with specialisation in sculpture, but they are also evident in broader art exhibitions in which sculpture is highlighted in relation to other media and cultural concerns.

This session takes up these issues, looking at the ways in which exhibition models for sculpture were developed across Europe from the early 1950s to the late 1980s. These were decades which also, of course, witnessed radical sculptural experimentation and a widespread reassessment of sculpture's limits and possibilities. The eight papers that make up this session each reconsider specific exhibition case studies, some well-known, others less so, asking what lessons these ambitious projects might hold for our understanding of the presentation and reception of sculpture then and today.

Graham Ellard and **Stephen Johnstone** (Central Saint Martins/ Goldsmiths) *Neue Museen: Franco Albini and Caterina Marcenaro's Museum of Floating Objects*

Marin Sullivan (University of Michigan) *Sculture nella città: Sculpture as (Group) Installation*

David Hulks (University of East Anglia) *Before the Museum: Sculpture Exhibitions in Alternative Spaces, 1966–69*

Courtney Martin (Vanderbilt University) *The People's Participation Pavilion: Documenta 5's National Pavilion?*

Nathalie Zonnenberg (VU University, Amsterdam) *Sculpture 'Off-Limits' at Sonsbeek 1971*

Antony Hudek (University College London) *Talking Around (the) Sculpture: Artist Placement Group at the Hayward Gallery, 1971*

Alex Potts (University of Michigan) *Sculpture and not quite Sculpture – the Framing of the Sculptural in the 1983 'Sculpture Show'*

Lucy Steeds (Central Saint Martins) *'Magiciens de la Terre': Provincialising Modernist Categories Such as Sculpture?*

Copies and Translations: Re-placing the Original

Lauren Barnes, Edward Payne The Courtauld Institute of Art

The term 'translation' offers an alternative approach to investigating the 'copy', one that probes deeper into this issue than merely considering notions of value and originality. Recalling the title of Roger Fry's 1917 exhibition, *Omega Copies and Translations*, this session proposes to go beyond the 'original / copy' dialectic in order to interrogate the problems concerning copies and translations throughout the history of art. Central to our inquiry are translations that cross temporal, geographical and material boundaries. Case studies range in period, from the sixteenth to the twenty-first century; in location, from Europe and North America to India and China; and in media, from paintings and manuscripts to video and performance art. The linguistic connotations of translation invite us to regard 'copying' not as an activity peculiar to texts or images alone, but rather as one that unites the two, as in the emblematic case of ekphrasis. The act of translation can be understood as a collaborative enterprise, which involves working with a predecessor in order to create a 'new' work of art. But to what extent does this combined practice also entail rivalry? What are the limits or extremes of translating and how might it be considered a subversive activity? Papers will address the nuances between copies and translations from a variety of perspectives, considering issues such as re-enactment, plagiarism, the 'untranslatable' and 'de-translation'.

Hava Aldouby (Hebrew University of Jerusalem) *Re-Framing the Still Life. Ekphrasis in Contemporary Video Art: the Case of Ori Gersht and Sam Taylor Wood*

Ruth Pelzer-Montada (University of Edinburgh) *Ignore the Gap? How may Translation Theories Elucidate Intermediality in Contemporary Works of Art?*

Rachel Parikh (University of Cambridge) *Persian Faith, Deccan Fortune: The Khalili Falnama*

Anne Ring Petersen (University of Copenhagen) *Cultural Translation and Memory in the Works of Chohreh Feyzjoui*

Lauren Barnes (The Courtauld Institute of Art) *Reinventing the Copy in the Art of the Bloomsbury Group*

Lotte Johnson (The Museum of Modern Art, New York) *De-translating the 'Original': Zhang Dali's A Second History*

Dorothy Moss (National Portrait Gallery, Smithsonian Institution) *William Merritt Chase's Photographs of Tableaux Vivants in the Mass Market Press*

Milena Tomic (University College London) *Fidelity to Failure: Re-enactment and Translation in Fresh Acconci and Day is Done*

Lara Eggleton (University of Leeds) *Even Better than the Real Thing: Translating 'World Ornament' in the Designs of Owen Jones*

Emilia Terracciano (The Courtauld Institute of Art) *Tradurre e' Tradire: Tracing Treason*

Jessica Santone (Kalamazoo College) *Translation as Interrupted Collaboration in Fluxus Performance*

Edward Payne (The Courtauld Institute of Art) *Courtiers in Translation: Rubens' 'Copy' after Raphael's Baldassare Castiglione*

'Out of Time'

Rosalind McKeever Kingston University

James Day Courtauld Institute of Art

The date an artwork was produced does not seal it off from the rest of time. Indeed, historical readings might trace how an artwork intersects different times. Conservation, exhibition and writing connect artworks diachronically and link artists to predecessors, contemporaries and successors. Narratives of art chart traditions and innovations, historians source-hunt for influences and appropriations and suggest retroactive effects. Artists are identified as precursors and rebels, periods are labelled renaissance and movements avant-garde. The changing interests of art history also affect practice contemporary to it as research, excavations, restorations, discoveries and exhibitions alter the canon, art education and the sources of appropriation available. Artworks also might revise the lens through which we look at the past. This session then addresses art from different periods, particularly works which do not belong to a period. We interrogate the temporality of art history by focussing on the premature, the belated, and the anachronistic. Through emphasising the connective, disjunctive, repetitive and disorientating potential of an artwork's date we hope to join specialists from different periods.

Jan Dirk Baetens (Katholieke Universiteit Leuven) *Prematurity and Timelessness: Frédéric Van de Kerkhove (1863–73), the 'Child of Bruges', and the Myth of Original Creation*

Grace Carroll (The Australian National University) *A Personal Expression: The Anachronistic Nature of Christian Waller's Art*

Jorge Egea (University of Barcelona) *The Crossing Lab: A Contemporary Gaze to the Art of the Past*

Louise Garrett (Central St. Martins, University of the Arts London) *'The Star of Hesitation and Delay'*

Andrea Kann (Coe College) *Time After Time: Pilgrimage, Spectacle, and Cultural Memory in Contemporary Florence*

Catriona McAra (University of Huddersfield) *Preposterous Surrealisms: Mieke Bal's Visual Intertexts*

Kirstie North (University College Cork) *Never the Same River*

Magdalena Nowak (Polish Academy of Sciences) *Bill Viola's The Passions: Pathosformel and Repetition*

Barbara Pezzini (The Burlington Magazine) *The Burlington Magazine: Ancient Art, Scholarship and the Art Market in the Early 1900s*

Raél Jero Salley (University of Cape Town) *Dialogues between Past and Present*

Robert Sutton (University of York / Tate) *'Halfway Between the Classical and the New': Henry Moore's Post-War Families*

Janet S. Tyson (Independent art historian) *Mystery Repeats Itself: An examination of René Magritte's Discursive Engagement with Early Netherlandish painting*

Nóra Veszprémi (Hungarian National Gallery) *Historicism or Just a Rummage Through the Attic: Rococo revival in mid-19th-century Austrian painting*

Ivana Vranic (University of British Columbia) *Ana (Beyond) khronos (Time): Arrested Temporalities in Titian's Pietà (c. 1570–76)*

Permeable Boundaries: Music and the Visual Arts

Tim Shephard Worcester College, University of Oxford

Diane Silverthorne Birkbeck, University of London

Artists have been inspired by music as metaphor, object, subject and practice throughout history. Music can supply an attribute for a portrait, a symbol for an allegory, or a suitable subject for the practice of perspective. Since the Renaissance at least, and in particular since the nineteenth century, the audible experience of music and sound has been drawn into the aesthetics of the visual arts. Issues of medium specificity, medium impurity and the formal concerns of music have featured prominently in modernist discourse. From the subjects of painting to the live engagement of performance and the ephemera of the recording industry, music is inescapably ingrained in visual experience. Musical performance always entails the manipulation of the visual world, and a multi-sensory experience for the audience.

In what ways do the ideas and practices of music and the visual arts converge? What critical approaches should be used in the investigation of musical concerns in the visual arts, and visual concerns in music? What aesthetic and historical perspectives are illuminated or occluded by terms such as synthesis, multi-disciplinary and hybridity? How we respond to such questions is useful in furthering our understanding of both disciplines, and the permeable boundaries between the two.

The fruitful interaction between music and the visual arts is an expanding area of research, but work is inevitably dispersed across several disciplines. This session aims to bring together scholars interested in the engagement of music and the visual arts, and the critical language required for the examination of such issues, in all periods.

Therese Dolan (Temple University) *Making an Entrance: Manet's Still life with Hat and Guitar*

Charlotte De Mille (Courtauld Institute of Art) *Modernism's Muse? Masking Music, Playing Painting: Constructing Commedia dell'Arte c. 1900*

Lisa Bosbach (Academy of Media Arts, Cologne) *The Audiovisual Dimension of Fluxus-Events*

Nikki A. Greene (Wellesley College) *Riffing on the Index: Romare Bearden and the Hand of Jazz*

Samuel Adams (University of Southern California) *Artist as Producer: Mise en Scène in Postwar Germany*

Alan Davison (University of New England) *Images of Idols and the Makings of Musical Celebrity: Printed Portraits of Musicians in the Romantic Era*

Daniela Roberts (University of Leipzig) *Musical Instruments as Media of Sexuality and Gender Identity*

Beth Williamson (University of Bristol) *Silence and Invisibility in Medieval Devotional Practice*

Steve Pantazis (Independent Scholar) *Classical Music in Jannis Kounellis' Tableaux Vivants*

Kirstie Imber (Birkbeck, University of London) *The Politics of Music and Image in Contemporary Iranian Art*

'Walking Otherwise: One Foot After Another'

Beth Williamson Tate

This conference, like The Open University, calls for openness to people, places, methods and ideas. This session, therefore, seeks to explore the practical business of walking as one of the most open, accessible and democratic activities engaged in across art making, museum going, conducting art historical research and teaching art history. The historical associations between art and walking are well known. From Baudelaire's flâneur or Benjamin's botanizing on the asphalt, to artists such as Francis Alÿs, Sophie Calle, or Richard Long, and the commitment of groups such as the Situationist International, for example. Whilst all these are of interest, this session also seeks to go beyond any straightforward consideration of walking in or as art, or even historical and theoretical accounts of walking. To that end, it hopes to walk otherwise. For, as visitors and students walk, or are led, around the museum, what importance does that journey take on? What of the walk around historic sites, buildings or monuments? And what might be the significance of walking within art-historical research? What can we learn about a particular place by simply walking through it? How can aesthetic and philosophical considerations of walking assist us in our endeavours? In short, might walking better equip us as reflective practitioners of one sort or another? This session remains hopeful that artists, art historians, museum professionals, students and teachers can walk together, one foot after another.

Beth Williamson (Tate) *One Art School After Another: Walking Between the Concrete and the Ideological*

Sharon Kivland (Sheffield Hallam University/ Wimbledon College of Art, University of the Arts London) *Freud on Holiday: A Cavernous Defile*

Simon Knowles (University College Cork) *From Centre to Suburb: The Female Walker in the Work of John Atkinson Grimshaw (1836–93)*

Ruth Burgon (University of Edinburgh) *'Trips, Crossings, Trudges': Walking as Feminist Strategy in the Film Works of Agnes Martin and Tacita Dean*

Helen E. Beale (University of Stirling) *Walking towards Empathy: Developments in the Spaces and Sculpture of European War Memorials*

David Feeney (University of Edinburgh and Edinburgh College of Art) *Pacing the Night, Starred and Unstarred: The Eye's Complicity in the Withdrawal of the Hesitating Foot from the Threshold of Affirmative Realisations of a Non-Visual Aesthetic*

Philip Reeder and Jeanie Sinclair (University College Falmouth) *The Disembodied Voice as Embodied Experience of Place: Soundwalking as a Research Method in Rethinking the Art Colony in St Ives*

Robin Veder (Penn State University and Dumbarton Oaks Research Library, Harvard University) *The Kin-aesthetics of Garden Walks: Vernon Lee, Edith Wharton, and Dumbarton Oaks*

Fashion, Vision and Visuality

Caroline Evans University of the Arts London, Central Saint Martins College of Art and Design

Andrea Kollnitz Centre for Fashion Studies, Art History Department, Stockholm University

This session looks at representations of fashion across media and contexts, spanning art and industry, still and moving images. It will investigate the role of fashion in the cultural imaginary, and ask whether its representations solicit a particular kind of visual pleasure. How, for example, might the spectator's embodied experience of fashion and cloth create specific viewing competences, and what currency does the idea of a haptic gaze have in the consideration of images of fashion? Do representations of fashion create the possibility of different visualities and/or new ways of seeing?

The session explores fashion primarily as image but also investigates how such images relate to fashion in other fields and forms: as object, as performance, as part of the experience of everyday life. It sheds light on the fashion image in relation to cultural competence, identification, and the look. Topics include fashion, pleasure and seduction in eighteenth and nineteenth century portraiture, the role of fashion in the visual culture of modernism, self-fashioning as part of modern artistic promotion, fashion and national identity, the power of fashion magazines and the diffusion of fashion imagery via new media in contemporary culture.

Allison Goudie (History of Art, University of Oxford) *Self-reflexive Spying, or, Why the Mask Fan is more than the Sum of its Parts*

Petrine Knight (Stockholm University) *Scandalous Trendsetters: Courtesans, Fashion, and the Influence of the Painted and Printed Images, 1757–65*

Susan L. Siegfried (University of Michigan) *Fabric, Body and Fantasy in the Imaging of Neoclassical and Romantic Fashion*

Alessandra Vaccari (University IUAV, Venice) *The Slit Skirt in the Tango Era* (working title)

Bernard Vere (Sotheby's Institute of Art, London) *The Anti-Aesthetic Fashioning of an Avant-Garde: Dress at the Proto-Vorticist Rebel Art Centre in 1914*

Rachael Barron-Duncan (Central Michigan University/Yale University) *Vogue Magazine and the Anxiety over Surrealism*

Patrik Steorn (Stockholm University) *Fashionable sensuality and national identity. Swedish 1960s fashion in American press*

Agnès Rocamora (London College of Fashion, University of the Arts London) *New Fashion Time: Fashion and Digital Media*

Special Interest Group Sessions

Thursday 29 March

Session 1, 12.15 – 13.15

REF 2014, Discussion Forum

Session 2, 16.15 – 17.15

Preparing to Publish

Towards an Inclusive Sixties

Jo Applin University of York ; **Anna Lovatt** University of Nottingham

This panel seeks to explore the continuing fascination with what Susan Sontag dubbed the 'mythic era of the sixties' by revisiting the decade's artistic and critical production, its evolving historiography and its prominent place in the contemporary imagination. Moving beyond the dominant narratives of the period, we hope to establish new frameworks of reference by drawing upon a more expansive set of practices and forms of cultural work than has previously been considered. Neither setting out to recover 'forgotten' artists nor to suggest an alternative historical or theoretical lineage, we are interested in those moments when no single narrative seems to suffice. Open and inclusive in scope, this panel seeks to broaden our understanding of what 'the sixties' mean to us today. Some papers focus on work that evolved beyond the established circuit of cities, institutions, dealers and publications. Others explore the relationship between 'high' art and popular culture, which – beyond its most obvious manifestation in Pop Art – is often obscured in accounts of the decade. Key questions the panel asks include: how might we map the trajectory of the visual arts during this period, and account for the subsequent 'return' of the sixties in contemporary criticism and practice? What might an account of the sixties look like now, considered as an open and inclusive category of art historical investigation that is expansive in its geographical, temporal, political, formal and theoretical reach?

Antonis Danos (Cyprus University of Technology) *Another Route to Postmodernism: Beyond Centre/Periphery and High/Low Art in the Work of Christoforos Savva in the 1960s*

Teresa Kittler (University College London) *From Kitchen to Nightclub: Marisa Merz's Untitled (Living Sculpture), 1966*

Ruth Addison (Freelance Art Historian, Moscow) *Breaking out of the Studio: a Reconsideration of the Moscow Nonconformists*

Magdalena Holdar (Stockholm University) *Fluxus and the Power of Dispute: Antagonism as a Creative Force in Collaborative Art*

Tom Williams (Watkins College of Art, Design, and Film, Nashville, Tennessee) *Evading Eros: Robert Smithson and the De-Eroticisation of the Late Sixties Avant-Garde*

Gavin Grindon (Kingston University) *Poetry Written in Gasoline: Black Mask and Up Against the Wall Motherfucker*

Sylvie Simonds McGill University *More than Free Love: Reconsidering, Meat, Madness and Eros in Carolee Schneemann's Meat Joy (1964)*

August Jordan Davis (Winchester School of Art) *Star Wars: Return of the Sixties (or Why Martha Rosler Brought the War Home Yet Again...)*

Saturday 31 March

Session 1, 13.00 – 13.45

International Networks & Collaborations

Session 2, 13.00 – 13.45

Teaching Art History – A-level upwards

Poster Session

Lawrence Buttigieg Loughborough University
Rosalind Ormiston Independent Art Historian

The Poster Session, the fourth in a series of consistently successful sessions within this category, was initiated at the 35th conference in Manchester. The Poster Session provides an opportunity for art historians to communicate visually their research into visual and material culture of the past and present, as well as one for artists to engage the art historical community via a mode of presentation that mingles images, graphical devices and texts. This year presenters explore richly diverse subjects, which include art, sculpture, music, photography, architecture and, divine inspiration.

Maria Athanasekou (Independent Art Historian) *So Unhappy Together – The Iconography of Dante Gabriel Rossetti's Relationship with Elizabeth Siddal*

Sally Bream (University of Sussex) *The Golden Hour*

Lawrence Buttigieg (Loughborough University) *Encountering the Other: the Juxtaposition of Woman and God*

Ronald Lawrence (University of Cambridge) *Art Schools as 'Local Centres of Civilisation'*

Janet Snowman (Royal Academy of Music) *The Early Victorian Wall and the Street*

Mohammad Ali Taheri (Association of Faradarmani & Psymetology) *(Divine) Inspiration and the Origin of Art as approached by Interuniversal Mysticism (Erfan-e Halghe)*

Tattoo Art History: Examining the Vernacular Body Arts

Matt Lodder University of Reading

Gemma Angel University College, London

Tattooing and other practices understood as 'body arts' (including but not limited to branding, scarification, piercing and even body painting and cosmetic surgery) have long been a source of popular and academic fascination, most usually discussed in anthropological, criminological, psychological or sociological contexts. Yet though the common phrase 'body art' used to describe tattooing and its coincident technologies is familiar and comprehensible, scholarly work which deals with the vernacular body arts using methodologies which are explicitly art-historical and art-theoretical has been all too infrequent. Papers in this session apply the critical approaches of art history and material culture studies to the body as an art object beyond a delineated artistic context, in reference to specific case studies and in the context of broader theoretical concerns. Speakers will address tattooing and other body arts and bodily practices, their practitioners, their practices and their products, and will consider, for example, questions of aesthetics, authorship, ownership, value and the status of the body as an artistic object; the applicability of artistic methodologies to the lived body; tattooing in performance art; and tattooing and other body-art imagery in historical contexts.

Gemma Angel (University College London) *Spectacular Tattooing: The Tattoo As Public Performance at the Early 20th-Century Fair*

Kimberley Baltzer-Jaray (University of Guelph) *Gadamer's Hermeneutical Aesthetics & The Art of Tattoo*

Jennifer Daubenger (Karlsruhe University of Arts and Design) *'Don't let me be misunderstood' – The Picture on The Body: About the Non-Image-Compliant Representativeness of Tattooing in the Western World*

Anna Friedman Herlihy (School of the Art Institute of Chicago, Art History, Liberal Arts, and Visual and Critical Studies; University of Chicago, History of Culture) *Recovering a Visual History of Western Tattooing, 1500–1850*

Richard Sawdon-Smith (London South Bank University) *The Anatomical Man: AIDS, Tattoos and Photography*

Ole Wittmann (University of Hamburg) *Skin and the Body as Canvas. Material Specific Aspects of the Art of Tattoo*

AAH Student Session 2012: The Everyday and the Extraordinary: Art History and Material Culture

Gemma Carroll University College London

Elizabeth Moore University of Birmingham

Art washes away from the soul the dust of everyday life.
–Pablo Picasso

Art objects not only range from the everyday, such as a piece of furniture or a photograph in a newspaper, to the extraordinary, a heavily jewelled illuminated manuscript, but the places these objects are found also differ widely, from our daily encounters on street corners to the singular magnificence of a gothic cathedral. The physical creation of art can also be understood as spanning this chasm from commonplace household objects, ephemera and preparatory sketches to lapis lazuli, gold and exquisitely finished works. In addition critical approaches to art understand it variously as an autonomous agent or as a site of exploration and perhaps intervention in the life praxis.

This session will openly investigate art objects from sugar sculpture to furniture design and actions to waste, readdressing and examining traditional divisions between applied and fine art and notions of artist, artisan, author, designer and producer. Exploring how everyday items make the transition into art objects and how 'fine' art has been brought into the everyday, the session will also examine the historical specificity of terms, such as, the 'everyday' and the 'extraordinary', questioning whether the emphasis on the everyday means that we no longer place value on the extraordinary or vice versa. Finally, the concept that the everyday and the extraordinary co-exist within all art objects will be considered.

Lauren Rotenberg (University College London) *The Art of Everyday Life and Politics of Resistance in Rirkrit Tiravanija's Untitled (Free), 1992*

Ness Wood (University of Brighton) *Setting Up Home with Bill and Betty, 'Avoid the Tragedy of the 'Bad First Buy.'*

Louise Carson (University of Nottingham) *Searching for Sugar Sculpture in Early Modern England*

Katie Anania (University of Texas at Austin) *Pulp Factions: Paper and Public Decency in Chicago 1968*

Mary Jane Boland (University of Nottingham) *Between the Known and the Unknown: Questioning the Everyday in Nineteenth-Century Paintings of Ireland*

Frances Cook (Birkbeck College, University of London) *The Sacred in the Everyday Life of Renaissance Rome: the Miraculous Madonna of S. Maria della Consolazione*

Museum & Exhibitions Session: Performativity in the Gallery: Staging Interactive Encounters

Outi Remes New Ashgate Gallery/Richmond, the American International University London

Marika Leino Oxford Brookes University

This session explores participation, liveness, interactivity, process-based performative practices and performance for the camera in interdisciplinary practices, presented in visual arts gallery space. Live art and other multi-art form works that combine visual arts with performing arts such as dance and physical theatre have an intricate relationship with the canon of art history. Art history has been wary of live art's tendency to encourage increased formal and conceptual risk taking and its interdisciplinary nature. Time-based performances have also challenged the conventions of documentation and the viewer's access to art experience. A live art practitioner has yet to win the Turner Prize. The session focuses on the new research into the intricate relationship between art history, live and performing arts and museum and gallery space; what it means to present, curate and create interdisciplinary performative work for gallery space. The Museums & Exhibitions Group represents a wide range of practitioners, including art historians, curators and artists, considering performativity in gallery space.

Kaija Kaitavuori (Courtauld Institute of Art) *Negotiating Contracts. Participative or Relational Art in the Gallery*

Amy Mechowski (Victoria and Albert Museum) *Playing Ball: Friday Late, Live Art and the V&A*

Claudia Marion Stemberger (artandtheory.net) *Inside the Gallery Space: Curating Performative Work in Johannesburg*

Cally Trench (Artist and Independent Curator) and **Outi Remes** (New Ashgate Gallery/Richmond the American International University London) *At Play: Curatorial Notes about Playfulness*

Beryl Graham (New Media Art at the School of Arts, Design and Media, University of Sunderland/co-editor of CRUMB) *Histories of Interaction and Participation*

Helen Sloan (SCAN) *Like Shadows: A Celebration of Shyness*

Leah Lovett (Slade School of Fine Art, UCL) *Crowd Control: Negotiating Art's Audiences*

Eva Fotiadi (University of Amsterdam) *From Event to Archive and to Event Again*

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