

AAH11 Session Schedule: Friday 1st April 2011

Session	Convenor(s)	Room	09.00 - 09.40	09.40 - 10.20	10.20 - 11.00	14.00 - 14.40	14.40 - 15.20	15.20 - 16.00
Art School Educated: Re-Thinking Art Education in the 21st Century	Beth Williamson	SS1.141	Tomas Macsotay <i>Nicolas Vleughels: Enlightenment and Art Education</i>	Lyrice Taylor <i>Winifred Knights and Interwar Artists at the British School at Rome, 1920-1925</i>	Sutapa Biswas <i>Through the Looking-Glass: Questions of Governance, the Art School in Crisis</i>			
Art Histories, Cultural Studies and the Cold War	Ben Thomas Grant Pooke	SS0.18	Sessions start at 14.00					
Art Photography and its Markets	Juliet Hacking Joanne Lukitsh	SS0.19	Sessions start at 14.00					
Between Documentary and Fiction in Artists' Film and Video	Suzy Freake Jenny Gypaki	SS0.21	Patricia Kelly <i>Twenty-Second-Delay: Time, Memory, and the Documentary Impulse</i>	Adam Kossoff <i>The Abstraction of Space: Technics and Otherness in the Experimental and Documentary Film</i>	Klaas Tindemans "No Truth from a Child's Mouth". Document and Trauma in the Films of Sarah Vanagt			
Chinese Garden Research in the 21st Century Ways and Field of Research	Winnie Y.L. Chan Antonio M. Lopez	SS2.73	Andong Lu "Deciphering the Reclusive Landscape: A Spatial Analysis of the Garden of the Unsuccessful Politician in Wen Zheng-Ming's 1533 Album"	Antonio José Mezcuza Lopez <i>The Fei Laifeng Hill: A Fusion Between Buddhist Sculpture and Strange Rocks</i>	Gu Kai <i>Vicissitudes of the Square Pond in Chinese Garden History</i>			
Classical Art in Perspective	Elizabeth Moignard	SS1.14	Adar Yarum <i>The Travels of Cinaco of Ancona: Culture of Ruins and the Memory of the Past</i>	Chinatsu Kobayashi <i>Art of Roman Britain and the Celtic Revival</i>	Jonathan Clarkson <i>Narrative, space and the role of the viewer in relation to a Roman well-head</i>			
Colour: What Is It, and What Does It Mean?	Paul Smith	SS0.28	Jean-Loup Korzilius <i>Elements of a Theory of the Sexuality of Colours</i>	Anna-Maria von Bonsdorff <i>Ascetic and Synthetist colour and Finnish Art in the 1890s</i>	David Batchelor <i>When is Colour?</i>			
Contemporary Art and its Audiences: New Interactive Practices	Kathryn Brown	Arts Centre Theatre	Juliet Steyn <i>The Experience of Art</i>	Harry Weeks <i>Ethics in Public: Community and Antagonism in the works of Kristina Norman and Shlomi Yaffe</i>	Mel Jordan; Andy Hewitt; Dave Beech <i>Art, Participation, and Counter-Publics in UK Cultural Policy</i>			
Craft, History, Theory	Janice Helland	SS0.08	Sessions start at 14.00					
Ephemera: Art and Obsolescence	Katie Scott Richard Taws	SS0.19	Edward Vazquez <i>The Moment of Projection: The Ephemeral and Immaterial in Fred Sandback and Anthony McCall</i>	Paolo Magagnoli <i>Jean-Luc Moulène's 24 Objets de grève: Remembering the 1980s Strikes through the Commodity</i>	Paul Wilson <i>Ephemerality and Utopia in Zwelethu Mthethwa's Interiors</i>			
Exhibition Practices During War and Conflict	Veronica Davies Sue Malvern Jutta Vinzent	SS0.13	Sessions start at 14.00					
In and Out of History': Media and Politics in Latin America	Antigoni Memou Stephanie Schwartz	SS0.13	Daniel R Quiles <i>Between Media and Message: Argentine Conceptual Art, 1965-1972</i>	Zanna Gilbert <i>Mail Art's Media Poetry: Counteracting Mass Media Control in Latin America</i>	Roundtable			
Medical Media: The Aesthetic Language of Medical 'Evidence'	Tania Woloshyn	SS0.10	Sessions start at 14.00					
Post-Socialist Prospects and Contemporary Communisms in Art History	Anthony Gardner Klara Kemp-Welch	SS0.18	Dorota Biczel <i>Searching for "Critical-Utopian" Post-Conceptualisms in various Unarmed Utopias</i>	Luke Skrebowski <i>Discarding Fantasies, Resisting the Communism of Capital</i>	Silvia Fok <i>Legacies of Socialism in Contemporary Chinese Art</i>			
Post-Socialist Prospects and Contemporary Communisms in Art History	Anthony Gardner Klara Kemp-Welch	SS0.09	Sessions start at 14.00			Session continues in Room SS0.09		
Poster Session	Janet Tyles Rosalind Ormiston	Mead Gallery	Posters will be displayed in the Mead Gallery and can be inspected at any time during the conference. Please see conference handbook for the list of presenters					
Reassessing the Symbolist Roots of Modernism	Michelle Facos Thor J. Mednick	Arts Centre Ensemble	Marja Lahelma <i>Ambiguous Selves: Two Self-Portraits and the Question of Ambiguity</i>	Katie Larson <i>The Relocation of Spirituality and Rouault's Modernist Transformation of Moreau's Proto-Symbolist Techniques</i>	Josephine Karg <i>Mikhail Vrubel's way of abstraction and his role as a forerunner of modern art</i>			
Representations of the Ocean as a Social Space	Tricia Cusack	SS0.17	Pandora Syperek <i>"No Fancy So Wild": Slippery Gender Models in the Coral Gallery</i>	Emily Burns <i>New York-Paris: The Atlantic as the Liminal Site of Expectations</i>	Yvonne Scott <i>Reconstructing the Raft: The Semiotics of the Shipwreck and Raft in Contemporary Art</i>			
Representing the Past in the Nineteenth Century	Phillip Lindley Matthew Potter	SS0.20	Eveline Deneer <i>Le système hollandais: How Style troubadour merges French national history and Dutch seventeenth-century painting</i>	Laura MacCulloch <i>Ford Madox Brown: Drawing History</i>	Piers Baker-Bates <i>Spanish Historical Painting: Recreating a perceived 'Golden Age'</i>			
Re-Worlding: Do World Art and World Anthropologies Relate?	Daniel J. Rycroft Wayne Modest	SS0.17	Sessions start at 14.00					
Round and Round Go Space and Time: The Afterlife of Lessing in Artistic Practice	Sarah Lippert Melissa Geiger	SS2.73	Sessions start at 14.00					
Same Difference: Material Cultures of Reproduction	Tara Kelly Lisa Godson	SS0.11	Adina Kamien-Kazhdan <i>Remaking the Readymade: Marcel Duchamp & Man Ray in the Galleria Schwarz</i>	Emma Minns <i>"In these portraits Pushkin does not resemble a great poet": The visual construction and reproduction of A.S. Pushkin</i>	Tara Kelly <i>The Commerce of Reproduction: Museum Collections and Retail</i>			
The 'Pure Art of Sculpture': Giovanni Pisano and his Contemporaries	Peter Dent Jules Lubbock	SS1.69	Zuleika Murat <i>Sculpted Tomb and Painted Setting: Andriolo de Sanli</i>	Ettore Napione <i>Sculpture as Protagonist: the Master of Sta Anastasia</i>	Jim Harris <i>How 'pure' is pure? The independence and interdependence of sculpture and polychromy</i>			
The Session of Imaginary Artists	Maria Clara Bernal	SS0.09	Lisa Colpaert, Steven Jacobs <i>Noir Portraits: Artists and Models in Scarlet Street and The Two Mrs Carrolls</i>	Ksenya Gurshtein <i>Komar and Melamid's Invented Artists</i>	Ulrike Kern <i>Hendrick Goltzius and the unknown journeyman</i>			
Theorizing Wax: on the Function and Meaning of a Disappearing Medium	Allison Goudie Hanneke Grootenboer	SS0.28	Sessions start at 14.00					
Ugliness as a Challenge to Art History	Andrei Pop Mechtild Widrich	FME A023	Francesco Ventrella <i>Ugliness as Queer Beauty in Vernon Lee's Renaissance Fancies</i>	Matthew Landrus <i>Art History and a History of Ugliness</i>	Frédérique Desbuissons <i>Culinary Ugliness: A Case of Pictorial Stigmatisation in Nineteenth-Century France</i>			
Venice and the Mediterranean World: Art and Society in the Stato Da Mar and its Neighbours	Donal Cooper	SS1.66	Sami de Giosa <i>Abd al-Qadir al-Naqqash: The mystery of a late Mamluk craftsman in a Mediterranean context</i>	Helen Wyld <i>The Translation of the Louvre Reception of the Venetian Ambassadors in Damascus to Tapestry</i>	Diana Newall <i>Art and Society in Candia, the Capital of Venetian Crete, in the Fifteenth Century</i>			
Visualising Absence: Art and the 'Ruin'	Peter Stilton Freya Gowley	SS0.10	Rose Tzalmona <i>Traces of the Atlantic Wall or The ruins that were built to last...</i>	Amanda Sciacpaccone <i>Urban Ruin: James Baillie Fraser's Representation of the Black Hole Memorial of Calcutta</i>	Joanna Wolfarth <i>Ruin and Reconstruction: The Bayon as a Nation-Defining Icon in Contemporary Cambodian Art</i>			
Writing Irish Art Histories	Caroline McGee Niamh NicGhabhann	SS1.69	Sessions start at 14.00					
<p>11.45 - 12.45 Special Interest Group Meetings</p> <p>12.45 - 14.00 Lunch (Mead Gallery) and AAH AGM (Arts Lecture Theatre)</p>						Matthew Bowman <i>Art as Education: The Student as Public/Audience and the Art School as Gesamtkunstwerk?</i>	Cliff Lauson <i>Learning Away from the Crowd: Pedagogical Strategies in Contemporary Art</i>	Stephen Farthing <i>"Museum Rome: The Curriculum and the Art School"</i>
						Areti Adamopoulou <i>Born in a Cold War Climate: Art History in Greece</i>	Craig Cunas "Freedom of Brush and Ink": Chinese Literati Painting and Cold War Ideology	Kate Cowcher <i>"We struggle and produce!" African Visual Culture and the Cold War</i>
						Anne McCauley <i>The Labor of Love: Amateurism's Changing Status in the History of Photography</i>	Barnaby Haran <i>The Invention and Suspension of Genius: Walker Evans at MoMA and Fortune</i>	Stacey McCarroll Cutshaw <i>Marketing the Family in the Photography of Nell Dorr</i>
						Felix Vogel <i>Anteroom-Thinking: Documentary as Fiction as History</i>	Trista E. Mallory <i>Document/Documentary: Peter Greenaway's Possible Worlds</i>	Nea Ehrlich <i>Animated Documentaries: Fact or Fiction?</i>
						Yael Young "I change my clothing according as I change my mentality" (<i>Ar. Thesm 148</i>), Theatrical elements in representations of armor in the late archaic period	Alexandra Massini <i>Taming Transgression: Dionysos versus Apollo in the Arts of the Modern Era</i>	Roundtable
						Irene Noy <i>Looking Yourself in the Mirror: Participation in the Turbine Hall</i>	Kathryn Brown <i>Facingness and Fictional Space in the Works of Edouard Manet and Rafael Lozano-Hemmer</i>	Larisa Dryansky <i>From Theatricality to Operability: Interactive Art as a Theater of Operations</i>
						Alena Buis <i>'Crafting Home: The Colonial Homemaker in Early Modern Dutch Trade Networks'</i>	Juliette MacDonald 'Craft and the City: an exploration of craft's role in contemporary urban society'	Alyson Wharton <i>'Armenian Master-Builders and Image-Making in Mid 19th Century Istanbul'</i>
						Andrea Kollnitz <i>National antagonisms. Performing wars in modernist art-criticism</i>	Brian Foss <i>'Art for the People': Second World War Britain and the Uses of Art Exhibitions</i>	Katerina Loukopoulou <i>Henry Moore's Shelter Drawings: Exhibition and Remediation</i>
						Nina Amstutz <i>Caspar David Friedrich and the Anatomy of Nature</i>	Harriet Palfreyman 'The most dreadful progress of lingering sufferings': Images from the London Lock Hospital 1849-1851	Melanie Francis <i>Portrait or Autopsy? A New Vocabulary for the Nineteenth-Century 'Mug Shot'</i>
						Session continues in Room SS0.09		
<p>Museums and Exhibitions Group in Room SS0.19</p> <p>Student Members Group in Room SS0.13</p> <p>Independent Members Group in Room SS0.10</p>						Allison Morehead <i>Deformation, Symbolism, Modernism</i>	Marsha Morton <i>"Depths and Paradoxes": Max Klinger and the Construction of German Modernism"</i>	Serena Keshavjee <i>Émile Gallé and the Aestheticization of the Scientific Process</i> Richard Thomson & Belinda Thomson Discussion
						Elena Kashina <i>Fyodor Sointsev's Drawings: Making History</i>	Matthew Potter <i>'A lady so long deceased': the death of the historical muse in nineteenth-century Australian painting</i>	Stephen Bann <i>Respondent</i>
						Ian McLean <i>Between art and anthropology: How Albert Namatjira has changed everything</i>	Charlotte Bydler <i>Locating Contemporary Sápmi Art in Research</i>	Stephen Eisenman <i>Against Anthropology: Toward a Theory of Saliency</i>
						Melissa Geiger <i>Disruptions of Grandeur: The Post-Greenbergian Rejection of Purity</i>	Sarah Lippert <i>Damned if you do, and Damned if you don't: The Metamorphosis of Aesthetic Theory into Pedagogical Practice in the Art Academies of the Nineteenth Century</i>	Franco Cirulli <i>Bridging Space and Time: Herder's Critique of Lessing's Laocöon</i>
						James J. Bloom <i>Goltzius, Stylelessness, and the End of Engraving?</i>	Cordelia Smith <i>The Art Union of London and problems of reproduction in the mid-nineteenth century</i>	Lisa Godson <i>Modernity and transcendence: mass producing sacred spaces, sacred things</i>
						Rose Marie San Juan <i>Wax at the threshold of early modern knowledge</i>	Allison Goudie <i>The wax portrait bust as trompe-l'oeil? A case study of Queen Maria Carolina of Naples</i>	Mechthild Fend <i>Moulding Skin Disease. The dermatological waxes of the Hôpital Saint-Louis in Paris</i>
						Luminita Florea <i>How to Create Musical Monsters: From Mythical Creatures to Surgical Procedure</i>	Edward Payne <i>Ribera's Grottesque Heads: Between Anatomical Study and Cultural Curiosity</i>	Odeta Žukauskienė <i>Grotesques Images and Deformations in Jurgis Baltrušaitis' Art-Historical Works</i>
						Anastasia Stouraiti <i>Empire Cast in Stone: Military architecture and material culture in the Venetian Stato da Mar</i>	April Hough <i>An Expression of a Peculiarly Venetian Piety: Tintoretto's Harrowing of Hell for the Parish Church of San Cassiano, Venice</i>	Sophia Katopi <i>The Venetian Loggia di Candia: Colonial Power and Symbolism</i> Deborah Howard Concluding remarks
						Mary Jane Boland <i>Interdisciplinarity and historiography of early-nineteenth century Irish art</i>	Christopher Jordan <i>Ruskin and Celtic Art</i>	Róisín Kennedy <i>'Irish Art History, Thomas MacGreevy and the Capuchin Annual'</i>
						<p>12.45 - 14.00 Lunch (Mead Gallery) and AAH AGM (Arts Lecture Theatre)</p>		

Plenary Lecture (Arts Lecture Theatre) followed by Reception (Herbert Art Gallery)

AAH11 Session Schedule: Thursday 31st March 2011

Session	Convenor(s)	Room	14.00 - 14.40	14.40 - 15.20	15.20 - 16.00
Between Documentary and Fiction in Artists' Film and Video	Suzy Freake Jenny Gypaki	SS0.21	Kirsten Lloyd <i>The Moral of the Story: Ethical Engagements in Contemporary Documentary</i>	Amy Charlesworth <i>The Disfigured Documentary: the Video-Essay and its Politics of Truth</i>	Toby Juliff <i>The Lie and the un-perjured: Jeremy Deller's Battle of Orgreave (2001)</i>
Chinese Garden Research in the 21st Century Ways and Field of Research	Winnie Y.L. Chan Antonio M. Lopez	SS2.73		Lei Xue, Winnie Y.L. Chan and Duan Jianqiang are unable to present their papers. Andong Lu will now speak Friday morning.	
Colour: What Is It, and What Does It Mean?	Paul Smith	SS0.28	Paul Smith <i>Colour and concepts (what Wittgenstein didn't say)</i>	Karl Schawelka <i>Colour, attention and art: some lessons from biology</i>	Bernard Ratigan <i>Neuroscience, psychoanalysis and the colour yellow: Jews and Judaism in early modern northern European visual culture</i>
Contemporary Art and its Audiences: New Interactive Practices	Kathryn Brown	Arts Centre Theatre	Susan Jarosi <i>The Audience Cries Back</i>	Joel Robinson <i>Accidental Elegies; Andrew Kotting's Gallivant and In the Wake of the Deadad</i>	Jennifer Kalionis <i>No Retreat: Performance Art as Behaviour Modification</i>
Ephemera: Art and Obsolescence	Katie Scott Richard Taws	SS0.19	Christian Nille <i>The Throne of the French King in the 13th and 14th Century: An Ephemeral Object of Interest for Art History</i>	Jamie Mulherron <i>Ephemerality and Permanence in the Work of Raphael</i>	Alice Barnaby <i>Fast Feedback: Light, Adaptation and the Nineteenth-Century Built Environment</i>
'In and Out of History': Media and Politics in Latin America	Antigoni Memou Stephanie Schwartz	SS0.13	Beth Merfish <i>Indigenism in Concert with Fascism: The Images of José Vasconcelos' Timón</i>	Warren Carter <i>Painting the Revolution: State, Politics, & Ideology in Mexican Muralism</i>	George Flaherty Fuentes <i>Mexico '68 'Underground': Piracy and Documentary Practice</i>
Post-Socialist Prospects and Contemporary Communisms in Art History	Anthony Gardner Klara Kemp-Welch	SS0.18	Angela Harutyunyan <i>Between Utopia and Nostalgia</i>	Marina Gerber <i>The Legacies of Reflection Theory in Post-Soviet Art</i>	Rex Butler <i>Boris Groys: A Communist Art Historian</i>
Poster Session	Janet Tyles Rosalind Ormiston	Mead Gallery	Posters will be displayed in the Mead Gallery and can be inspected at any time during the conference. Please see conference handbook for the list of presenters		
Representations of the Ocean as a Social Space	Tricia Cusack	SS0.17	Emily Ballew Neff <i>Shark Tale: Copley's Watson and the Shark and Transatlantic Natural History</i>	Victoria Carruthers and Catronia McAra <i>A Surrealist Ocean: Dorothea Tanning's Feminine Metaphors</i>	Kirstie North <i>The Sea as a Repository: Time and the Sea Vessel</i>
Representing the Past in the Nineteenth Century	Phillip Lindley Matthew Potter	SS0.20	Loyd Grossman <i>The Art of History Painting and Writing in Eighteenth-Century England</i>	Phillip Lindley <i>Strutt's strange Manners and the artifice of authenticity</i>	Charlotte Ashby <i>Representing the Finnish Past: Popular Culture and the World of the Ancient Finn</i>
Same Difference: Material Cultures of Reproduction	Tara Kelly Lisa Godson	SS0.11	Marie-Ève Marchand <i>The use of reproductions in Paris' Musée des Arts Décoratifs: a work of national propaganda</i>	Eoin Martin <i>'Sources of refined pleasure and profitable instruction': Prince Albert and the Reproduction of Sculpture in Mid-Victorian Britain</i>	Helen Rufus-Ward <i>Casts of Thousands: The Rise and Fall of the Fictile Ivory</i>
The 'Pure Art of Sculpture': Giovanni Pisano and his Contemporaries	Peter Dent Jules Lubbock	SS1.69	Matthew Shoaf <i>Giovanni Pisano and the sculpting of fama</i>	Peter Dent <i>'Artful statues please my eyes': How to look at sculpture in late medieval Italy</i>	Johannes Tripps <i>Veiling Sculpture</i>
The Session of Imaginary Artists	Maria Clara Bernal	SS0.09	Matthew Abrams <i>"The Competing Personas of Rockwell Kent: Fissure and Function in Artistic Identity"</i>	Anna-Sophie Lienau <i>Georg Paul Thomann (1945-2005)</i>	Stefan Hartmann <i>Martin Kippenberger: The Identity of the Postmodern Artist</i>
Ugliness as a Challenge to Art History	Andrei Pop Mechtild Widrich	FME A023	Gretchen E. Henderson <i>The Ugly Face Club: A Case Study in Aesthetic Discourse</i>	Kathryn Simpson <i>I'm Ugly Because You Hate Me: Ugliness and Negative Empathy</i>	Kassandra Nakas <i>Deliquescence of the Other: The Liquid and the Ugly</i>
Venice and the Mediterranean World: Art and Society in the Stato Da Mar and its Neighbours	Donal Cooper	SS1.66	Stefania Gerevini <i>Implicit Identity: Artistic reuse in the treasury of San Marco, Venice</i>	Angeliki Lymberopoulou <i>Who, Where, Why and How? Four basic steps in fresco decoration on Venetian-dominated Crete</i>	Antonia Gatward Cevizli <i>Bellini, Bronze and Bombards</i>
Visualising Absence: Art and the 'Ruin'	Peter Stilton Freya Gowrley	SS0.10	Gemma Carroll <i>The Ruin and the Ruined in the Work of Kurt Schwitters</i>	Fiona Johnstone <i>Mark Morrisroe's self-portraits and Derrida's "ruin"</i>	Barbara Marcon <i>Hiroshima and Nagasaki in the Eye of the Camera - Images and Memory</i>

Plenary Event (Arts Lecture Theatre) followed by 'Bookfair Reception' (Mead Gallery)

AAH11 Session Schedule: Saturday 2nd April 2011

Session	Convenor(s)	Room	09.00 - 09.40	09.40 - 10.20	10.20 - 11.00
Art Histories, Cultural Studies and the Cold War	Ben Thomas Grant Poole	SS0.18	Assimina Kaniari <i>Kuhn's Feeling for Panofsky: Cold War Science and the Historiography of Art History</i>	Jody Patterson <i>Rethinking 'The Nature of Abstract Art': Meyer Schapiro, Modernism and the Left</i>	Renja Suominen-Kokkonen <i>Between East and West - Finnish Art History and its Paradigm Shift after World War II</i>
Art Photography and its Markets	Juliet Hacking Joanne Lukitsh	SS0.19	Jennifer Quick <i>Ed Ruscha and the Pop Economy</i>	Jeff Rosen <i>The Triumph of Transparency and Demise of the Printed Photograph</i>	Juliet Hacking <i>Contemporary Photography from China: Market Scholarship?</i>
Contemporary Art and its Audiences: New Interactive Practices	Kathryn Brown	Arts Centre Theatre	Nicola Grobler <i>Resistance and Complacency in Southern African Art Audiences</i>	Josh Ginsburg <i>I am Equipment': Artist as Interface</i>	Warren Neidich <i>Audience Participation in the Art of the New Economy</i>
Craft, History, Theory	Janice Helland	SS0.08	Susan Surette <i>'Working Craft: Victor Cicansky's The Old Working Class and The New Working Class'</i>	Rosie Ibbotson <i>'Men's accessories: crafts and fraternalism in the English Arts and Crafts Movement'</i>	Joseph McBrinn <i>'Queer Things: Craft and Sexuality'</i>
Exhibition Practices During War and Conflict	Veronica Davies Sue Malvern Jutta Vinzent	SS0.13	Keith Holz <i>Exhibiting modern German art in London and Paris on the eve of war: public platforms or covert mechanisms to rescue private collections</i>	Michael Tymkiw <i>The Worker as Artist: National Socialist Factory Exhibitions in Wartime</i>	Asja Mandic <i>Formation of culture of critical resistance in Sarajevo: Exhibitions in/ on ruins</i>
"Europe and the Middle East: Interdisciplinary and Transcultural Perspectives before and after 1500"	Christiane Esche-Ramshorn	SS1.141	Karen C Britt <i>"Through a Glass Brightly: Christian Communities in Palestine and Arabia during the Transitional Period (7th-8th c.) viewed from a different mirror"</i>	Jeff Taylor <i>"Interwoven Faiths and Fashions: From Armenians to Protestants along the trade in Transylvanian Carpets (15th-16th c)"</i>	Saygin Salgirli <i>"Overcoming Dichotomies, Integrating Histories: From Comparison to a Joint History of the Art and Architecture of the Middle East and Europe"</i>
Margins and Peripheries: Painting Outside the Cities of Eastern and Northern Europe	Rosalind Polly Blakesley	SS1.14	Rosalind P Blakesley <i>The Long Arm of the Academy in Imperial Russia</i>	Marta Filipová <i>Beyond modernity: Jůza Uprka between the city and the countryside</i>	Tutta Palin <i>Ingrid Ruin's Fantasized Ethnicities</i>
Medical Media: The Aesthetic Language of Medical 'Evidence'	Tania Woloshyn co-chair Anthea Callen	SS0.10	Natasha Ruiz-Gómez <i>Palpable Illness: The Manipulation of Medical Photographs at the Salpêrière</i>	Fae Brauer <i>Virilizing Hysteria: Jean Martin Charcot's and Louise Bourgeois' Hysterical Men</i>	Susan Sidlauskas <i>The Medical Portrait: Holloway's Shadow Archive, 1885-1916</i>
Poster Session	Janet Tyles Rosalind Ormiston	Mead Gallery	Posters will be displayed in the Mead Gallery and can be inspected at any time during the conference. Please see conference handbook for the list of presenters		
Remapping New Positionality in Contemporary Korean Art	Soyang Park Young Min Moon	SS0.09	Young Min Moon <i>Lalitudinal Attitudes: Critical Practices in Curating Contemporary Art from South Korea</i>	Sohl Lee <i>The Work of Mixrice: Art, Social Engagement, and Post-Minjung Aesthetics</i>	Soyang Park <i>Modernity, Spectacle and an Imperfect Utopia: Architectonic Postcolonial Aesthetic in Choi Jeong Hwa's Plastic Spectacle</i>
Re-Worlding: Do World Art and World Anthropologies Relate?	Daniel J. Rycroft Wayne Modest	SS0.17	Parul Dave Mukherji <i>Between World Art and World Anthropology: Decolonizing Art Writing</i>	Sascha Scott <i>Can the Chief Speak? Complicating the Colonial Gaze in the Painting of Ernest L. Blumenschein</i>	Elizabeth Cory-Pearce <i>Imagery and Renewal: Maori women, colonial photography and post-colonial critique</i>
Round and Round Go Space and Time: The Afterlife of Lessing in Artistic Practice	Sarah Lippert Melissa Geiger	SS2.73	Ileana Parvu <i>Beyond the System of the Arts: Space and Time in Lessing and Allan Kaprow</i>	Mark Stuart-Smith <i>Post-Medium and Perversity in Juan Muñoz's The Wasteland (1986)</i>	Chad Airhart <i>Painterly Myopia and the Main Ingredient: Flesh: A Look at the Work of Soutine, Bacon, Dubuffet, and de Kooning</i>
Same Difference: Material Cultures of Reproduction	Tara Kelly Lisa Godson	SS0.11	Milena Tomic <i>Keeping Score: Allan Kaprow and the Reinvention of Difference</i>	Richard Hooper <i>Self-Similarity in Sculpture: The Case of Rapid Prototyping</i>	Monica Huerta <i>Encountering Mimetic Realism: Sculpture by Ron Mueck</i>
Telling Stories: making research accessible through display	Marika Leino Marie-Thérèse Mayne	SS0.20	Alex Woodall <i>Participatory Interpretations</i>	Malgorzata Lisiewicz <i>Whose Stories Are Told? Polish exhibition in the American Museum</i>	Smriti Saraswat <i>Narratives in Interior Architecture Stone Crafts as a Narrative Medium to understand Methodology in Crafts</i>
'The Noblest Form Demands Strenuous Labour': Women Sculptors, 1800-present	Amy Mechowski Fran Lloyd	SS1.69	Shannon Hunter Hurtado <i>Victorian Women Sculptors: Constructing Acceptably Transgressive Lives</i>	Claudine Mitchell <i>The Craftsmanship of Style and the Notion of the "Woman Sculptor"</i>	Rebecca Baillie <i>Louise Bourgeois, Kiki Smith and Klara Kristalova: The Symbolism of Melancholy in the Work of Three Female Sculptors</i>
Theorizing Wax: on the Function and Meaning of a Disappearing Medium	Allison Goudie Hanneke Grootenboer	SS0.28	Sharon Hecker <i>'Sealed Between Us': Luciano Fabro's Tu</i>	Jane Eade <i>Wax modelling, God and the Enlightenment</i>	Regina Deckers <i>La Scandalosa in Naples: Veristic Instrument of Remorse</i> Jessica Ulrich <i>Figurative Wax Sculpture in Contemporary Art</i>
Ugliness as a Challenge to Art History	Andrei Pop Mechtild Widrich	FME A023	Suzannah Biernoff <i>Portraiture and Horror: Faces of War</i>	Sabine T. Kriebel <i>Repulsive Beauty</i>	Adele Tan <i>Political Justice and Aesthetic Travesties: D's Cell</i>
Writing Irish Art Histories	Caroline McGee Niamh NicGhabhann	SS0.21	Craig Richardson <i>What are the contemporary benefits of the term 'Irish Art'?</i>	Una Walker <i>Kilkenny Design Workshops and the 'plain style': why Scandinavian design ideologies were imported into 1960s Ireland</i>	Gabriel Gee <i>The catalogues of the Orchard Gallery: a contribution to critical and historical discourses Northern Ireland, 1978-2003</i> Caroline McGee and Niamh NicGhabhann <i>Reconstructions of the Gothic Past: Text and Image - A Response</i>

Conference Visits



AAH
2011

37th Annual Conference and Bookfair
Association of Art Historians

The University of Warwick
31st March – 2nd April 2011

SS and FME = Social Science Building
Arts Centre Theatre, Arts Centre Ensemble, and Mead Gallery are all in the Warwick Arts Centre Building

