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To show but not tell

formalism as means to rearrange and destabilize memories of 1970s feminist art

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2024

[Link to publication](#)

Citation for published version (APA):

Suneson, E. (2024). *To show but not tell: formalism as means to rearrange and destabilize memories of 1970s feminist art*. 18. AAH, Association for Art History 2024 Annual Conference, Bristol, United Kingdom.

Total number of authors:

1

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**ASSOCIATION
FOR ART HISTORY**

ANNUAL CONFERENCE

2024

PROGRAMME & TIMETABLE

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WELCOME



On behalf of the Trustees and staff of the Association for Art History, I would like to welcome you to our Annual Conference hosted at the University of Bristol.

2024 is a significant year for the Association as it marks both our 50th year and our 50th Annual Conference. While this provides us with a good opportunity to look back on our organisation and our discipline since 1974, we are focusing our anniversary year on the present and future of our subject. This is reflected in the provocation for the conference which invited sessions which address the state of our discipline under the broad theme of transcultural exchange. You will see this in the wide variety of interdisciplinary sessions examining the art world – in academia, museums and in education—and the wider world – the environment, immigration, gender and artificial intelligence.

The sessions will provide us with a chance to hear new scholarship in these areas, while associated programmes and events – talks on art history assessment in HE, a special opportunity to meet editors at the bookfair as well as editors of our journal *Art History* and tours to local arts venues – will offer further occasion to enhance research and professional development and to foster helpful relationships.

I am very grateful to all of those who have given their time and expertise to help bring this conference together: our good colleagues in the Department of Art History at the University of Bristol led by Peter Dent; our Conference Committee; our Head of Programmes, Christina Bradstreet; Conference Coordinator, Rebecca Morland, and the student assistants from the University of Bristol.

Please enjoy this event and the opportunity it gives us to shape the future of art history together.

Gregory Perry

CEO, Association for Art History



elcome to Bristol
for this special 50th
conference of the
Association for Art

History! The History of Art department is delighted to help mark this anniversary of the Association's long-standing commitment to art history. The official presence of the discipline at the University of Bristol is only a little older than the Association itself. In 1959, the first art historian, John Steer, was appointed to the German department, following a campaign by colleagues in modern languages, who championed the field as an intellectually-demanding engagement with the material manifestation of the history of ideas.

From this inherently interdisciplinary beginning, the subject eventually became an independent department. Stephen Bann was elected as the first professorial chair in 2000, a post now held by Beth Williamson. Enthusiasm for art history at Bristol, however, is older than the university itself. A public series of annual lectures – the Autumn Art Lectures – was inaugurated in 1905 at what was then University College, Bristol. The department now takes the lead in upholding this tradition. Over its long history, the series has featured such notable speakers as Ernst Gombrich, David A. Bailey, Laura Mulvey and Veronica Ryan.

With roots in the European tradition of the School of Modern languages, art history at Bristol has maintained an emphasis on cross-cultural exchange. In recent years, in tandem with wider developments in the field, our horizons have broadened to reflect the increasingly global concerns of the discipline. As a port city implicated in Britain's imperial past, Bristol has its own place in this global history of visual culture, emphatically brought home by the toppling of Colston's statue in 2020. The department is committed to interrogating these legacies by drawing on Bristol's alternative history of radical activism to reflect on how our discipline has also been shaped by constructions of power, marginality and difference.

This year's conference has various panels on this theme of cultural exchange. There are sessions, for example, on the visual culture of the global middle ages, the circulation of print media in anti-colonial struggles, and art in the context of empire. Equally, in this anniversary year, others explore the material history of the discipline and the role of groups, alongside the AAH, that have shaped art history over the past fifty years. But the topics on offer go well beyond these themes. I'm sure, as you scan what follows, you will find papers both unexpected and thought provoking on every day while you are here with us in Bristol.

Peter Dent

*Head of Subject, History of Art
University of Bristol*

PROGRAMME AT A GLANCE

WEDNESDAY 3 APRIL

ALL DAY

9.00 – 17.30 Registration

9.00 – 17.30 Book Fair

MORNING

10.30 – 12.30 Sessions

Beyond the AAH: Groups, Organisations, and Collectives since the 1970s (pt 1)

Curating 'Women Artists' (pt 1)

'Queer Photography' Now (pt 1)

Shifting Grounds: Landscape and Cultural Practice in Latin America (pt 1)

The Past, Present and Future of Medieval Art in the British Isles (pt 1)

Art in the street: public performances across time and place

Day Jobs, Second Careers, and Side Hustles: Considering Black Artists' Creative Self-Support

Energy Consumption in Art History: State of the Interdisciplinary Field

New Ways of Knowing in Feminist Art Histories

Subjective Approaches to Sense-Making in Art and Visual Culture

Meet the Publisher and Higher Education Networking
Book Fair 12.30-13.30

AFTERNOON

13.30–15.30 Sessions

Beyond the AAH: Groups, Organisations, and Collectives since the 1970s (pt 2)

Curating 'Women Artists' (pt 2)

'Queer Photography' Now (pt 2)

Shifting Grounds: Landscape and Cultural Practice in Latin America (pt 2)

The Past, Present and Future of Medieval Art in the British Isles (pt 2)

Anthropocene Mobilities

Exploring gender-based violence in feminist art

Poised in performance: the visual culture of dance through time and its connection with early dance practice

Reproduction! Networks of Distribution in Archives and Collections of Publishing
Writing Joyishly

16.00–17.30

Tours and Workshops

17.45–19.15 Keynote
Paul Goodwin

19.30–20.30 Drinks Reception
The Orangery, Goldney House, University of Bristol. *Includes networking for Doctoral and Early Career Researchers.*

THURSDAY 4 APRIL

ALL DAY

9.00 – 17.30 Registration

9.00 – 17.30 Book Fair

MORNING

10.30–12.30 Sessions

An Era of Walls: Art at the Boundaries of the New Enclosures (pt 1)

Art, History, Exhibitions: Re-thinking Relationships (pt 1)

Keeping up with Fast-Changing Times: Creative Approaches to the Art History Classroom (pt 1)

Uses and Misuses of Premodernity: the afterlives of Ancient, Medieval and Early Modern Art (pt 1)

What can feminism do for Digital Humanities, what can Digital Humanities do for feminism? (pt 1)

'A Day With(out) Art History': AIDS and Art History
Contemporary Art and Rural Places

Nature and Gender in Pre-Modern Art

Radical Imprints: Visual Tactics of Anti-colonial Struggle

Women's Work: re-examining the material practice of European women sculptors before 1900

Please note:

Tours and Workshops are open to all conference delegates. Booking required.

AFTERNOON

13.30–15.30 Sessions

An Era of Walls: Art at the Boundaries of the New Enclosures (pt 2)

Art, History, Exhibitions: Re-thinking Relationships (pt 2)

Keeping up with Fast-Changing Times: Creative Approaches to the Art History Classroom (pt 2)

Uses and Misuses of Premodernity: the afterlives of Ancient, Medieval and Early Modern Art (pt 2)

What can feminism do for Digital Humanities, what can Digital Humanities do for feminism? (pt 2)

Art History and Contemporary Technical and Medical Images

Beyond Hilma af Klint: Rediscovering Swedish Women Modernists

Healing and the Museum Para-zomias: Prefigurative Urban Transformations in Asia

16.00–17.30

Tours and Workshops

17.45–19.15 Keynote
Ben Highmore

19.30–20.30 Drinks Reception
Royal West of England Academy (RWA)

FRIDAY 5 APRIL

ALL DAY

9.00 – 16.30 Registration

9.00 – 14.30 Book Fair

MORNING

10.30–12.30 Sessions

AI, Automation, and Abstraction (pt 1)

Carceral Causes: Representing Political Prisoners (pt 1)

Ecologies of Visual Culture in the Global Middle Ages (pt 1)

Others Within and Without: Art, India, and Britain's 'Internal Colonies' (pt 1)

Selling Out?: The Neoliberalism of the Art World and Academia (pt 1)

Embodied Experience in the Early Modern World

Mechanisms of Art History

Tempos of Making in the Pre-Modern World, 1200-1800

The museum is me!" Early women curators and the making of institutional collections (1880s-1960s)

12.45–13.45 Keynote

The AAH at 50: Art History and the Association
Chris Breward, Nigel Llewellyn, Christine Riding & Evelyn Welch

AFTERNOON

14.30–16.30 Sessions

AI, Automation, and Abstraction (pt 2)

Carceral Causes: Representing Political Prisoners (pt 2)

Ecologies of Visual Culture in the Global Middle Ages (pt 2)

Others Within and Without: Art, India, and Britain's 'Internal Colonies' (pt 2)

Selling Out?: The Neoliberalism of the Art World and Academia (pt 2)

Approaches to Public Art History in Museums and Academia

Architecture Theory and History in Contemporary Art

Interpretations of Longinian Ideas in the Visual Imagery from the Early Modern Period to the Present

Pedagogy and Practice: The Role and Influence of Immigrant Artist Teachers as Agents and Conduits of Cross-cultural Exchange: 1923-1973-2023

KEYNOTE SPEAKERS



Wednesday 3 April

Paul Goodwin

University of the Arts London

Re-thinking Black Art: curatorial models

Paul Goodwin is a curator, researcher and educator based in London. Goodwin's research and curatorial interests span the fields of transnational art, urbanism and curatorial practice with a focus on African diaspora art and visual cultures. He is Co-Lead Investigator for *Worlding Public Cultures: The Arts and Social Innovation* an international research project funded by the Trans-Atlantic Platform for Social and Human Sciences (T-AP).. Goodwin's recent curatorial projects include: *W.E.B. DuBois: Charting Black Lives* (House of Illustration, London, UK, Nov. 2019), *We Will Walk: Art and Resistance from the American South* (Turner Contemporary, Margate, UK, Feb. 2020) and *Untitled: Art on the Conditions of Our Time, Chapter 2* (Kettle's Yard, Cambridge, UK, May 2020). Goodwin is Professor and Chair of Contemporary Art & Urbanism and Director of the Research Centre for Transnational Art, Identity & Nation (TrAIN) at Chelsea College of Arts, University of the Arts London.

Black art and questions around 'Black aesthetics' have emerged in recent years as a resurgent force in art on both sides of the Atlantic. Following the racist murder of George Floyd and the global movements around Black Lives Matter and decolonization, the question of Black art - its form, function, and future - has moved into central view with a huge number of exhibitions, publications, research projects and Black artists gaining prominence in globally.

This talk will offer some critical reflections on the nature of contemporary Black art practices and their positioning in relation to the museum and exhibitionary complex in a transnational perspective. The talk will foreground some curatorial models from my practice in the last few years that seek to explore what can be termed the 'edges' or fringes of Black art. Many of these dissident and little-known practices - from the back yards of the American South to neo-conceptual artworks in white cube galleries - point to an alternative genealogy of Black art practice, and indeed art practice in general, that engage questions of refusal, fugitivity and abstraction rather than representation and a focus on the black body.

The talk speculates that these fugitive practices and their modes of encounter may pose some important questions about the disciplinary and institutional norms deployed to sustain and promote the discursive space of 'Black art'. Consequently, traditional models of art history and curating based on static notions of black representation and bodily integrity may need to be rethought.



Thursday 4 April

Ben Highmore

University of Sussex

Ben Highmore is a writer, researcher and teacher with expertise in many areas of 20th- and 21st-century culture. As a cultural historian he has published books on post-war taste and everyday life studies, including *Lifestyle Revolution: How Taste Changed Class in Late Twentieth Century Britain*, *The Art of Brutalism: Rescuing Hope from Catastrophe in 1950s Britain*, *The Great Indoors: At Home in the Modern British House*, *Everyday Life and Cultural Theory*, *Michel de Certeau: Analysing Culture*, *Ordinary Lives: Studies in the Everyday* and *Cultural Feelings: Mood, Mediation, and Cultural Politics*. He has recently finished a book on the cultural history of playgrounds, which will be published as *Playgrounds, the Experimental Years* by Reaktion Books in September 2024. Currently he is working on two books. One is a study of the innovative abstract painter Sir Frank Bowling to be published by Manchester University Press as *Frank Bowling and the Promise of the New World*. The other is a book on experimental humanities research and writing called *Vehement Experiments: Imagining the Humanities in an Age of Competing Emergencies* with Duke University Press. He regularly works as a consultant for cultural institutions such as the Barbican and the V&A and has appeared on BBC TV and radio, and Channel 5. Between 1993 and 2006 he taught in Bristol at the University of the West of England and in 2007 he joined the University of Sussex. He was elected a Fellow of the British Academy in 2021.

History Through Art: The Challenges and Opportunities of an Unreliable Witness

Instead of writing the social history of art, Craig Clunas invites us to write and research social history through art. The change in preposition has profound implications. It asks us to reflect on our commitments, our values, and our operating procedures. If the past is our goal, then why have we chosen to go there via vehicles that are often wilfully obscure and mute in their testimony? Or worse, vehicles that misdirect and mislead? What can a painting, a sculpture, or an installation offer us that parliamentary debates and parish records can't? In this talk I want to champion an art history attuned to feelings, moods and atmospheres, an art history that wants to make such ambiences part of the historic record. In the background lies the ghost of the cultural materialist Raymond Williams and his evocative phrase 'structures of feeling'. What can we still learn from this overused and under-explained phrase?

KEYNOTE SPEAKERS

Friday 5 April

Christopher Breward
Nigel Llewellyn
Christine Riding
Evelyn Welch



PANEL DISCUSSION
The AAH at 50:
Art History and the
Association

Current Chair of the AAH, Christopher Breward, joins former Chairs Christine Riding, Evelyn Welch and Nigel Llewellyn for an 'in conversation' hosted by our CEO **Gregory Perry**, reflecting on the recent history of the discipline and of the Association as well as the present and future of art history in academia, in the museum sector and beyond. How does a subject association best support a discipline, particularly in this era of threat to arts and humanities subjects in the HE sector? What role do we all play in helping our subject to thrive for the long term?

Christopher Breward is Director of National Museums Scotland. Trained at the Courtauld Institute of Art and the Royal College of Art/Victoria & Albert Museum he has published and curated widely on the histories of fashion, style, masculinities, and city life. Chris's professional career has included roles across the art school, university and museum and galleries sector. He has worked at Manchester Metropolitan University, the Royal College of Art, London College of Fashion and Edinburgh College of Art at the University of Edinburgh and before joining National Museums Scotland was Head of Research at the Victoria & Albert Museum, South Kensington and Director of Collection and Research at National Galleries Scotland. Chris has served on a number of Boards and Advisory Committees, including the Pasold Foundation, Fruitmarket Gallery, the Edinburgh Art Festival, Glasgow School of Art Collections, Hospitalfield Arts and the Paul Mellon Centre for Studies in British Art.



Christine Riding was appointed Director of Collections and Research at the National Gallery in February 2023, having been the Jacob Rothschild Head of the Curatorial Department and Curator of British Paintings for four years. Before joining the National Gallery, Christine held curatorial positions, first at the Museum of London and the Palace of Westminster and then, from 1999 to 2011, at the Tate, where she co-curated numerous exhibitions including *Hogarth* (2007) at Tate Britain and *Gauguin: Maker of Myth* (2010) at Tate Modern. From 2011-18 she was Head of Arts and Curator of the Queen's House at the Royal Museums Greenwich. She was the curatorial lead on the major refurbishment of the Queen's House, Greenwich, which included commissioning the installation in the Great Hall by Turner prize winning artist Richard Wright. From 2007-12, Christine was Deputy Editor of *Art History* and from 2014-2019, she was Chair of The Association for Art History.



Evelyn Welch became Vice-Chancellor and is Vice-Chancellor and President of the University of Bristol. Evelyn graduated from Harvard University, receiving her PhD from the Warburg Institute. She was previously Senior Vice-President for Service, People & Planning at King's College London, and had been Vice-President (Arts and Sciences) and Provost (Arts and Sciences). She has also held senior leadership roles at University of Sussex and Queen Mary, University of London. As Professor of Renaissance Studies, she has led major research programmes including *The Material Renaissance*, and *Beyond Text: Performances, Sounds, Images*. She recently completed a Wellcome Trust Senior Investigator Award for a project on *Renaissance Skin* and has authored numerous books, including *Fashioning the Early Modern: Creativity and Innovation in Europe, 1500-1800* (OUP 2017), and *Shopping in the Renaissance* (Yale 2005), winning the Wolfson Prize for History.



Nigel Llewellyn trained as an art historian at UEA in the early 1970s. One of his tutors there was John Onians, who later became the Founder Editor of the AAH's journal, *Art History*. His post-graduate teachers at the Warburg Institute included Michael Baxandall and EH Gombrich. His initial specialism in the Renaissance was regarded by the University of Sussex as the perfect qualification to teach the Enlightenment and the C18th. This he did from 1978 till 2006 when he moved to Tate to establish and run their first Research Department having spent several years seconded to the AHRC as Director of their Research Centres scheme. His first AAH memory was attending an early annual conference at Cardiff and he then joined the Executive Committee and served as Chair from 1992-95. He stayed closely involved with the Association in the run up to the CIHA 2000 conference in London which he directed.

AAH FELLOWSHIP AWARDS



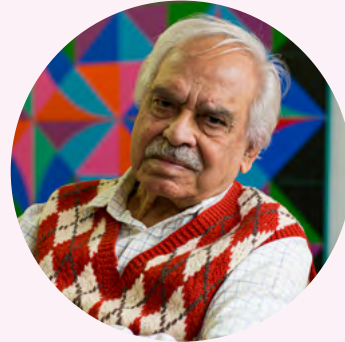
Wednesday 3 April

Partha Mitter arrived in England in 1962, from India to pursue a career in painting, and to study for a degree in history. The first lecture that he heard was delivered by Gombrich, on re-interpreting Hegel. Overwhelmed by his delivery and content, as a result Mitter's career took a dramatic and unexpected turn. Reading and re-reading *Art and Illusion*, he became determined to get to know Gombrich, and eventually worked with him for his doctoral degree. The outcome was *Much Maligned Monsters: History of European Reactions to Indian Art* (1977), published a year before Said's celebrated *Orientalism* (1978). His next project looked at the reception of western art practices and institutions in India, imposed by the British Raj to inculcate good taste in Indians, focussing on the period from the 1920s to 1940s. In 2008, he published in *Art Bulletin* the essay 'Decentering Modernism: Art History and Avant-Garde Artists from the Periphery'. From 1974 to 2002 he taught art history at the University of Sussex. Between 2008 and 2019 he worked with the Bauhaus Foundation in Berlin and Dessau, on 'decentring' the Bauhaus, and at present is developing the concept of the 'virtual cosmopolis' as a way of understanding cultural encounters.



Thursday 4 April

Gus Casely-Hayford is a curator and cultural historian. He is Professor by Practice at SOAS and Founding Director of V&A East, presently under construction. He was Director of the Smithsonian, National Museum of African Art. Casely-Hayford has been a constant champion for the arts. He presented two series of *The Lost Kingdoms of Africa* for the BBC (and wrote the companion book) as well as two series of *Tate Britain: Great Art Walks* for Sky. His TED talk on Islamic culture has been viewed more than a million times. As former Executive Director of Arts Strategy, Arts Council England and Ex-Director of the Institute of International Contemporary Art, he has offered leadership to both large and medium scale organizations. He has lectured widely on art and culture, including periods at Sotheby's Institute, Goldsmiths, Birkbeck, City University, University of Westminster and SOAS. He has advised national and international bodies on heritage and culture including the United Nations. In 2005, he led the biggest celebration of Africa that Britain has ever hosted with *Africa 2005*. Amongst a range of honours, he has been awarded a King's College London cultural fellowship for service to the arts and a SOAS Honorary Fellowship for service to Africa.



Thursday 4 April

Rasheed Araeen is a London-based artist, activist, writer, editor and curator. In 1964, he moved to the United Kingdom from Pakistan, where he had initially trained as a civil engineer. Araeen is recognized as the father of minimalist sculpture in 1960s Britain. His work in performance, photography, painting, and sculpture throughout the 1970s to 1990s challenged Eurocentrism within the British art establishment and championed the role of minority artists, especially those of Asia, African and Caribbean descent. In addition to his artistic practice, he took on activist roles with organisations such as the Black Panthers and Artists for Democracy, and founded the critical journals *Black Phoenix*, *Third Text* and *Third Text Asia*. Araeen organised the seminal 1989 exhibition, *The Other Story: Afro-Asian Artists in Post-War Britain*, which was held at Southbank Centre, London. Author of numerous essays and journals, he has written *Art Beyond Art: Ecoaesthetics – A Manifesto for the 21st Century* (Third Text Publications, London, 2010) and the autobiographical *Making Myself Visible* (Kala Press, London, 1984).

GENERAL INFORMATION

The Conference is taking place at the Arts Complex, School of Humanities, at the University of Bristol. The two drinks receptions are about a 10-minute walk.

The full address is:
School of Humanities Arts Complex
University of Bristol
3 Woodland Road
Bristol
BS8 1UJ

HOW TO GET THERE

Train/Bus/taxi and walking

Bristol Temple Meads is the closest main train station, 1.5 miles and a 35-minute walk to the venue. Please note that this does involve walking uphill.

There is also a busy taxi rank at Bristol Temple Meads.

Alternatively, many bus routes run from Bristol Temple Meads to nearby:

For Services 1, 2, and 2a – alight at Belgrave Road

For Service 8, alight at Victoria Rooms

For Service 72, alight at Tyndall Avenue

Car Parking

There is some street parking nearby, but this is pay and display, with a 3 hour maximum.

There is a long stay NCP car park nearby on Jacobs Wells Road, BS8 1EH.

By bike

There are racks available for locking up your bike outside the front and side entrance of the Humanities complex.

ACCESSIBILITY

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

The building is fully accessible, and wheelchair accessible toilets can be found throughout.

Guide dogs and support dogs are welcome.

We will have a quiet room available for anyone who feels overwhelmed and needs a quiet space – please ask at Registration for directions.

REGISTRATION AND TICKETS

The Registration desk will be open from 9.00-17.30 (Wednesday and Thursday), and 16.30 (Friday), and is just inside the main foyer of the Arts Complex.

All delegates must register to pick up their badge. Delegates will not be allowed into session rooms or into other Conference events without a visible badge.

If you have any queries about your tickets in advance of the Conference, please contact conference2024@forarthistory.org.uk

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

REFRESHMENTS

Tea and Coffee will be available throughout the day at various points in the foyers.

WHERE TO EAT & DRINK

There are many places to eat and drink and buy food (including 2 supermarkets) on Queens Road, under 10 minutes walk away, and delegates are welcome to bring food back to the venue to eat.

LUGGAGE

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

WIFI

The University provides both eduroam and UoB Guest wireless services in all campus wireless locations.

Delegates capable of using eduroam should do so in preference to UoB Guest. Delegates that don't have access to eduroam can easily connect to UoB Guest:

- 1 Connect to the UoB Guest wireless signal.
- 2 Your device will ask you to sign in to the Wi-Fi network.
- 3 You will be asked to select an authentication method – the quickest and easiest method is to use either your Google, Facebook or Twitter account. Alternatively you can opt to receive a code via SMS text message.
- 4 Follow the on-screen instructions to get connected.

CRECHE FACILITIES

The University of Bristol Day Nursery is about a 10-minute walk away. Places are limited, and on a first-come, first-served basis. Please contact the Conference Coordinator conference2024@forarthistory.org.uk to discuss your requirements.

EXPLORING BRISTOL

Bristol is a very walkable city, and if you have any spare time, particularly interesting areas to visit are the Old City and Harbourside.

Further information can be found at Visit Bristol visitbristol.co.uk

TOURS AND WORKSHOPS

All tours and workshops are free to delegates. Reservations can be made in advance online and those who have reserved will have priority. We ask everyone with a reservation to confirm attendance at the Conference Registration Desk on the day, and all other bookers to register on the day (with attendance confirmed on a first come first served basis).

WALKING TOUR **DECOLONISING BRISTOL, BACK AND FORTH AND THE ROUTES OF RACISM**

Wednesday 3 April
15:00

Meeting point:
Conference registration desk



Join artist, activist, and former Lord Mayor of Bristol **Cleo Lake** of Active Archives, for a short city walking tour uncovering historic and contemporary sites connected to Bristol's colonial connections and the contemporary contributions by people of African heritage. The tour includes the M Shed exhibition on power, protest and racial injustice featuring the infamous toppled Colston statue.

Return to conference c. 17:15

WORKSHOP TRANSFORMING ASSESSMENT IN ART HISTORY

Wednesday 3 April
16:00 – 17:30

*Meeting point: Room 1.H020.
Followed by HE networking.*

Join an interactive workshop to enhance your grasp of authentic assessment and to generate actionable ideas for transforming assessment in your practice as an educator, learner or leader.

Assessment in higher education is being transformed. Assessment is essential to measure learning, but its full potential to promote student learning, engagement, satisfaction, and employability is only now being recognised. Authentic assessment offers a powerful way to innovate and to transform art history as a discipline.

Assessment is 'authentic' when it has value and meaning beyond the mark achieved. Authentic assessment tasks mirror and simulate the challenges that students will face in the real-world, such as tracing an artwork's provenance, leading a gallery tour, applying for grant funding, curating a display, or creating social media content. Students apply their learning in meaningful ways and develop skills to enhance their employability. However, authentic assessment is more than 'job training': deep learning and self-direction can be stimulated through complex, thought-provoking tasks that require students to apply knowledge in new contexts and devise creative solutions.

In this workshop, led by **Samuel Raybone**, **Emma Barker** and **James Boaden**, we'll address "What is authentic assessment? Why is it worthwhile?"; "How will I design and deliver authentic assessment?" and "How can I assess authentic assessment tasks?"

TOUR THE HOLBURNE MUSEUM, BATH TRACING GWEN JOHN

Wednesday 12 April
17:30* – 18:30

*Meeting point: Inside the main
entrance of Holburne Museum*

Gwen John: Art and Life in London and Paris follows the artist's career, shedding new light on her connections to fellow artists.

This tour will focus on works on paper in the exhibition – a less-known and rarely exhibited aspect of the artist's oeuvre. **Helena Anderson**, AHRC collaborative doctoral student, Amgueddfa Cymru-Museum Wales and University of Bristol, will share some of her research, tracing how the artist's idiosyncratic motifs and techniques reflect the artist's critical engagement with modern art theory, literature, religion, and nature.

**Start time allows for departure after afternoon sessions, as frequent trains run to/from Bristol-Bath. Further details at the Registration Desk.*



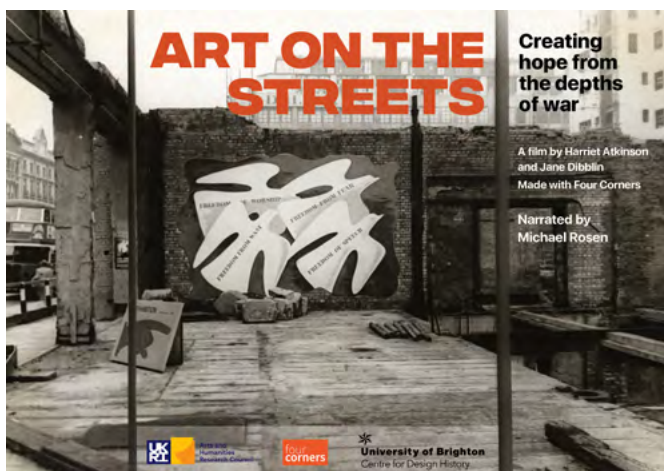
Gwen John
(1876-1939),
Self-portrait nude,
about 1909, pencil
and gouache on
paper © Private
Collection, c/o
Patrick Bourne
and Co.

TOURS AND WORKSHOPS

FILM ART ON THE STREETS

Thursday 4 April
16:00

Meeting point:
Room GH.01



The film's central focus is 'For Liberty', an exhibition mounted in 1943 by anti-fascist artists' collective Artists International Association (AIA) in the bombed-out shell of the John Lewis department store on Oxford Street, to demonstrate the values people were fighting for. The film tells the stories of some of the artists who took part, including Oskar Kokoschka, Peter Laszlo Peri and F. H. K. Henrion (all living in London as refugees from the Nazis) and sculptor Betty Rea.

It is narrated by Michael Rosen and is made by Harriet Atkinson in collaboration with co-Director Jane Dibblin and Four Corners, the film charity. The film has won three best documentary awards to date and is due to be shown at Tate Britain from June 2024 as part of an archival show about AIA.

WORKSHOP THREATS AND PROMISES: AI AND ACADEMIC INTEGRITY FOR (ART) HISTORIANS

Thursday 4 April
16:00 – 17:00

Meeting point:
Room 1.H020

Like all technologies, AI challenges us to adapt – for we have no choice over whether to adopt it. Like the railways for travel and the telephone for communities, AI imposes change even as it enables us to think in new ways about what we do and why we do it. In 2024, most historians think about teaching, learning, and assessment in ways that have changed little since the late nineteenth century.

In this practical introduction to AI and our curricula, led by **Adam Budd**, University of University of Edinburgh and Royal Historical Society, we will think about integrity, expertise, and knowledge as AI shapes more and more of the world of work – and the ways we experience it. Adam will be joining us online for this talk.

WALKING TOUR SEVEN SAINTS MURALS

Thursday 4 April

16:30

Meeting point: *The Malcolm X
Community Centre, 141 City Rd,
Bristol BS2 8YH. In the car park.*



Join Artist and Heritage Interpreter, **Michele Curtis** for a tour of *The Seven Saints of St Pauls*, murals featuring vanguards of the Windrush generation, in the historically marginalised community of St. Paul's, Bristol. This art, heritage and culture trail is a permanent outdoor exhibition, and the seven large-scale murals are intended as educational tools on the rich history of the St Pauls' Carnival and the contributions made by the Windrush Generation to the city.

TOUR SPIKE ISLAND

Thursday 4 April

16:30* – 17:30

Meeting point:
Reception at Spike Island



Join a tour of Spike Island's current exhibitions *Young In Hong: Five Acts* and *Olu Ogunnaike: Fix Your Face*, led by a member of the curatorial team, and meet some of Spike Island's studio artists.

Spike Island supports, produces and presents contemporary art and culture across an 80,000 square foot former industrial building in Bristol. Its diverse artistic programme includes free major exhibitions, events and engagement activities taking place on-site and online. Championing outstanding work by emerging and underrepresented local, national, and international artists, the programme enhances access to contemporary art for audiences from all backgrounds.

**Delegates wanting to walk in a group to Spike Island, please gather at the Registration Desk for a 15.45 departure.*

WEDNESDAY 3 APRIL – MORNING

9.00-17.30 Main foyer Registration

9.00-17.30 Foyers Book Fair

9.00-10.30	ROOM	SESSION	10.30	10.40-11.00	11.05-11.25
REFRESHMENTS	G.H01	Beyond the AAH: Groups, Organisations, and Collectives since the 1970s Samuel Bibby Catherine Grant	Introduction	Reading Revolution: Feminist Magazines in Art History Victoria Horne	Beyond Rivolta Femminile: The Influence of Autocoscienza on Italian Art History Giulia Schirripa
	G.LT2	Curating 'Women Artists' Naomi Polonsky Ella Nixon	Introduction	Visual assembly – a thought experiment in curating Thérèse Less Emma Davis	Curating the Women's International Art Club Una Richmond Sarah MacDougall
	G4	Queer Photography' Now Flora Dunster Theo Gordon	Introduction	What Queer Obscures: Photography in John Jack Baylin's Bum Bank James Michael Levinsohn	Intimacy as an Art of Failure: On Shai Ignatz's Photographs of Strangers Vered Maimon
	G5	The Past, Present and Future of Medieval Art in the British Isles Amanda Luyster Matthew M Reeve	Introduction	British art c.600-1066: the state of the field Heather Pulliam	What lies beneath: reassessing how recently unearthed finds expand the material mesh of the early medieval world Meg Boulton
	G.H03	Shifting Grounds: Landscape and Cultural Practice in Latin America Defne Oruc Camilo Escobar Pazos	Introduction	Embodied Protest: Feminist Embroidery as Street Art in Latin America Lorna Dillon	Moving with and through worlds – weaving perspectives in Miguel Cordero's Hacer un Pachakchaki María Fernanda Mancera
	G.H04	Art in the Street - Public Performances across Time and Place Kim Charnley Margit Thøfner	Introduction	Laughing at Ommegangen in the Habsburg Netherlands Johan Verberckmoes	Johannes Baader (1875-1955) and the 'Dadaistic Bomb': Reading the Public Dada Intervention as Art Form Lucy Byford
	1.H021	Day Jobs, Second Careers, and Side Hustles: Considering Black Artists' Creative Self-Support Clare Ittner Madeleine Harrison	Introduction	William H. Dorsey's Philadelphia Collection: Archive, Activism, Art Frances Varley	Park Work: Minnie Evans and Environmental Racism in the US South Colton Klein
	1.H029	Energy Consumption in Art History: State of the Interdisciplinary Field Feng Schöneweiß	Introduction	J.M.W. Turner's Topographies of Heat Caterina Franciosi	The Impossible Dragon Bows: Energy, Climate, and Technical Affordance in Early Modern Jingdezhen Feng Schöneweiß
	1.H030	New Ways of Knowing in Feminist Art Histories Béatrice Cloutier-Trépanier Laura Ryan	Introduction	Translating the Archive: New Feminist Ways of Reading and Knowing Art Helena Anderson	To show but not tell: formalism as means to rearrange and destabilize memories of 1970s feminist art Ellen Suneson
	1.H020	Subjective Approaches to Sense-Making in Art and Visual Culture Simon Denison	Introduction	Making Sense of Leonor Fini Andrea Kollnitz	Self-Reflexivity, Thinking and Feeling in Art Writing Simon Denison

DETAILED PROGRAMME

Timings within sessions are provided as guidance.
Individual sessions may run to a different schedule.

11.30-11.50	11.55-12.15	12.15-30	12.15-13.30
Mimetic Relations: The Whitney Independent Study Program and the Whitney Museum of American Art Amanda B. Parmer	Q&A		LUNCH BREAK
InFems: Blueprints for the collective, feminist curation of contemporary women artists Marie-Anne Mancio	Q&A		
Paradise at Night: Photography, the State, and Bangkok's Queer Sexual Cultures Brian Curtin	Q&A		
The British invasion(s)? Colonisation, climate change, and the contours of Romanesque and Gothic Art 1066-1350 Matthew M Reeve	Q&A		
Voices in Color: Damaris Cruz, Street Art, and the Reclamation of Afro-Puerto Rican Identity Estefania Vallejo Santiago	Q&A		
Deciphering Mizrahi public performance Mor Cohen	Walking backwards: the dialogue between public performance and cultural manifestation on the streets of Brazil Bianca Andrade Tinoco	Q&A	
The Position of Black Graphic Designers in Britain: Aspirations, Perceptions, and Impacts Sandra Adu	William T. Williams: 'the Time of the Mind in the Middle of the Day' Christa Noel Robbins	Q&A	
Metal, Water, and Oxygen: Ching Ho Cheng's Alchemical Works in Time Shen Qu	Minerally Mediated and Energetically Rich: The Hard Matters of Contemporary Art Nicolas Holt	Q&A	
'Sisters!': Feminist Collaborations and Coalitions in Artmaking Lauren Houlton	The Art Looks Back: Social Media as Method in Taryn Simon, A Cold Hole (2018) Carla Kessler	Q&A	
Speculative Writing as Art Interpretation Debbie Meniru	Between Our Selves Peter R. Sedgwick	Q&A	

WEDNESDAY 3 APRIL – AFTERNOON

9.00-17.30 Main foyer Registration

9.00-17.30 Foyers Book Fair

ROOM	SESSION	13.30	13.40-14.00	14.05-14.25
G.H01	Beyond the AAH: Groups, Organisations, and Collectives since the 1970s Samuel Bibby Catherine Grant	Introduction	The Role of the Jan Hus Educational Foundation in Shaping Art-Historical Paradigms in Czechoslovakia, 1979-1989 Lujza Kotočová	Pauline Oliveros and the ♀ Ensemble: Hang-Out, Gong, Touch, Hear Alice Centamore
G.LT2	Curating 'Women Artists' Naomi Polonsky Ella Nixon	Introduction	Curating the personal: Tensions between Self-Revelation and Biographical Framings Clara Zarza	Reclaiming the 'woman artist' Rachel Warriner
G4	Queer Photography' Now Flora Dunster Theo Gordon	Introduction	Images on Which to Build a Future: Reframing the Queer Optics of the Asian Diaspora Gigi Wai-Chi Wong	Dodging and burning: queer photography in Ukraine Olenka S. Dymtryk
G5	The Past, Present and Future of Medieval Art in the British Isles Amanda Luyster Matthew M Reeve	Introduction	Seeing ghosts: Islamic and Byzantine textiles and their traces in Gothic England Amanda Luyster	Addressing British Art after the Black Death: Problems and Possibilities Julian Luxford
G.H03	Shifting Grounds: Landscape and Cultural Practice in Latin America Defne Oruc Camilo Escobar Pazos	Introduction	Landscape, territory and resistance: the gaze of Cempoaltecatl, the Otomi giant Tamara Campos	Photography as a Conduit between History and Nature: Palonegro's Hill of the Dead through the Lens of Amalia Ramírez de Ordoñez (1901) Daniel Moreno
G.H04	Anthropocene Mobilities Anne Daffertshofer Alistair Rider	Introduction	Anthropocene Mobilities: Exploring Movement in Times of Ecological Crisis Anne Daffertshofer	From Mobility to Monumentalisation: Tracing the Migration of the Greenland White-fronted Goose in Hannah Imlach's Skein Dial (2023) Eszter Erdosi
1.H021	Exploring Gender-Based Violence in Feminist Art Maria Photiou	Introduction	Confronting Gender-based Violence in South Africa – one artist's response Karen von Veh	A Journey Begun – the activist-turn in the art of Akima McPherson Akima McPherson
1.H029	Poised in performance: the visual culture of dance through time and its connection with early dance practice Alena Smakova Bill Tuck Sharon Butler	Introduction	The Image of Dance in the Works by Scottish Artists between the 1780s and 1830s Alena Shmakova	Lost in Translation: Transmedia Depictions and the Disappearance of Dance in the Medieval Danse Macabre Wenyu Dong
1.H030	Reproduction! Networks of Distribution in Archives and Collections of Publishing Karen Di Franco Gustavo Grandal Montero	Introduction	Networks between Raoul Hausmann and the visual poetry avant-garde in the UK Amélie Castellanet	Audio Arts: a case study for mapping the network of sound magazines and cassette culture in the UK Lucia Farinati
1.H020	Writing Joyishly Rebecca Bell Clare Johnson Rachel Miles Jenny Rintoul Joanne Lee Julia Lockheart	Introduction	Workshop	Workshop

DETAILED PROGRAMME

Timings within sessions are provided as guidance. Individual sessions may run to a different schedule.

14.30-14.50	14.55-15.15	15.15-30	15.15-16.30	16.00-17.30	17.45-19.15
<p>Taking Down Art History Together: Notes on Feminist Art Histories in the 1970s Amy Tobin</p>	Q&A		REFRESHMENTS	<p>Tours and Workshops</p> <hr/> <p>Walking Tour: Decolonising Bristol, Back and Forth and the Routes of Racism (15:45)</p> <p>Workshop: Transforming Assessment in Art History Room 1.H020</p> <p>Tour: The Holburne Museum, Bath</p>	<p>Keynote and Fellows</p> <hr/> <p>Lecture Theatre</p> <p>Welcome Gregory Perry, CEO, Association for Art History</p> <p>Dissertation Prizegiving</p> <p>Fellows Speech Partha Mitter</p> <p>Keynote Speech Paul Goodwin</p>
<p>Women Artists Bingo, French edition Eva Belgherbi Émilie Oléron Evans</p>	Q&A				
<p>Queering Photography in Chile Matthias Pfaller</p>	Q&A				
<p>When is an altarpiece not an altarpiece? The Jesse reredos at St Cuthbert's, Wells Eleanor Townsend</p>	Q&A				
<p>Exploring Chullpa Pacha in the Rock Art Landscape: Luisa Terán's Ayni Storywork Melisa Miranda Correa</p>	Q&A				
<p>A One-Way Trip: A Reading of Patricia Esquivias' Cardón Cardinal Vanessa Badagliacca</p>	<p>'Our present sinks spill into the sinks of the future': On Moving Residues in Contemporary Art Nora Bergbreiter</p>	Q&A			
<p>Folds, death and dirt: situating an encounter with gender-based violence through Reconstrucción by Rosana Simonassi Briony Carlin</p>	<p>On Rape and the Sadean Imagination Alyce Mahon</p>	Q&A			
<p>Ballet Icons – Portraits versus Caricatures Keith Cavers</p>	<p>From Celestial to Terrestrial: representation of apsarā in Bengal sculpture Swati Mondal Adhikari</p>	Q&A			
<p>Wall newspapers: Schemata of a collective form of expression Anthony Iles</p>	<p>The history is in the chat: Artist-run mailing lists and/as experimental publishing Jen Kennedy</p>	Q&A			
<p>Workshop</p>	<p>Workshop</p>			<p>19:30-20.30</p> <p>Drinks Reception</p> <hr/> <p>The Orangery, Goldney House</p> <p><i>Includes networking for Doctoral and Early Career Researchers</i></p>	

THURSDAY 4 APRIL – MORNING

9.00-17.30 Main foyer Registration

9.00-17.30 Foyers Book Fair

9.00-10.30	ROOM	SESSION	10.30	10.40-11.00	11.05-11.25
REFRESHMENTS	G.H01	Art, History, Exhibitions: Re-thinking Relationships Mehmet Berkay Sulek Julia Alting	Introduction	Opening Salto: The Exhibition Opening as Artistic Medium Angela Bartholomew	Photographing Surrealist Spaces: Denise Bellon and the 1938 and 1947 International Surrealist Exhibitions Bridget Hardiman
	G.LT2	What can feminism do for Digital Humanities, what can Digital Humanities do for feminism Hilary Robinson	Introduction	A Digital Divide? the history of film and video art as told through the Cinenova feminist archive (1979-2001) Amy Charlesworth	Digital Alchemy: From Origin to Contemporary Liberatory Usage Marlo de Lara
	G4	An Era of Walls: Art at the Boundaries of the New Enclosures Leah Modigliani Noah Randolph	Introduction	Building, framing, moving (away): Con-/testing log after log MalinHedlin Hayden	The Virtual Walls: Making and Mediating a Virtual Environment in the VR film 47 KM Jinying Li
	G5	Keeping up with Fast-Changing Times: Creative Approaches to the Art History Classroom Natalia Sassu Suarez Ferri Ana S. González Rueda	Introduction	Who is in? Who is out?: Displaced Pedagogies and Experimental Models of Training Chrisoula Lionis	Art Criticism and Cultural Communication: Practice and Learning from University and Museum María del Rocío Soto Delgado José Ignacio Mayorga-Chamorro Carmen González-Román
	G.H03	Uses and Misuses of Premodernity: the afterlives of Ancient, Medieval and Early Modern Art Jess Bailey Baylee Woodley	Introduction	The Mediation of Early Medieval Textiles: Repeated Modes of Reproduction and the Nazi Ahnenerbe Project Millie Horton-Insch	Andrea Büttner's Pre-Modern Address Ed Krčma
	G.H04	A Day With(out) Art History: AIDS and Art History Louis Shankar Will Ballantyne-Reid	Introduction	Culture Wars: Latinx Artists and the AIDS Crisis Elizabeth Frasco	Unveiling the 'Hole': Asian-American Artists in AIDS Histories Liang-Kai Yu
	1.H021	Contemporary art and rural places Rosemary Shirley	Introduction	On Ploughed Fields, Community Orchards, and Mountain Pastures: Art Practices in Rural Italy, 1968-2023 Elisabetta Rattalino	Body as Borderland: Through the lens of Laura Aguilar Torey Akers
	1.H029	Nature and Gender in Pre-Modern Art Péter Bokody	Introduction	Quest for ambrosia: Nature, gender and medieval Buddhist deities from eastern India and Nepal (7th-12th C.E.) Archishman Sarker	Art 'contre nature': unnatural painting and sexualities in late-medieval France Christopher Richards
	1.H030	Radical imprints: Visual Tactics of Anti-Colonial struggle Zeina Maasri Polly Savage	Introduction	Constructing Victory: Frelimo's printmakers and the Mozambican Revolution (1974-1984) Richard Gray Polly Savage	Eternal Honour and Glory: Visualising Freedom Fighters on the covers of Dawn the Journal of Umkhonto we Sizwe from 1979-1988 Deirdre Pretorius
	1.H020	Women's work - re-examining the material practice of European women sculptors before 1900 Sophie Johnson Laura Chase	Introduction	Women at work: Nineteenth-century European women sculptors portrayed Marjan Sterckx	When marble matters: A woman's concern Joy Cadon

DETAILED PROGRAMME

Timings within sessions are provided as guidance.
Individual sessions may run to a different schedule.

		12.30-13.30 Meet the publisher session	
11.30-11.50	11.55-12.15	12.15-30	12.15-13.30
Domestic Exhibitions: Disrupting the Art History Canon from Havana, Once Again Analays Alvarez Hernandez	Q&A		LUNCH BREAK
Museums without walls, again: Feminist Digital Art Histories Ana Baeza Ruiz Martina Mullaney	Q&A		
De-politicised Enclosures and 'Post-Political' Cultural Practices Claire Louise Staunton	Q&A		
Foundations for Analysing Art Madeleine Newman	Q&A		
Queering Christ: Liberatory Uses of Early-Modern Religious Art in the Photography of Elisabeth Ohlson Wallin Thomas George Elliott	Q&A		
Nobody was looking: HIV/AIDS and UK live art in the early 1990s Fiona Anderson	What Happens to Art History When Plagues 'End'? James Boaden	Q&A	
Towards a new Ruralism: An approach to rural initiatives from a translocal perspective: The case of Nectar – Rural Artist Residency (Pre-Pyrenees, Spain) Olga Sureda Guasch	Feral Participation: decentering the human and perceiving different worlds Fiona MacDonald (Feral Practice)	Q&A	
Childbirth and the pregnant body in early modern art: from female-centred birth to the distrust of nature and the female body Michelle Kempson	Exploring the Nature-Gender-Art Triangle in Early Seventeenth Century Naturalistic Portraiture from China Mariana Zegianini	Q&A	
Book Arts as Archives of Decolonisation: Dia al-Azzawi's Early Artist Books (1968-80) Zeina Maasri	Liberation in Print: Exploring the Aesthetic, Political, and Cultural Border-Crossings of Beau Geste Press and Post-Apollo Press Lily Beckett	Q&A	
The emancipation of the feminine: Reconsidering the work of Portuguese women sculptors (1881-1900) Nicolí Braga Macêdo	Beyond the chisel: Women and wax before 1900 Sophie Johnson Laura Chase	Q&A	

THURSDAY 4 APRIL – AFTERNOON

9.00-17.30 Main foyer Registration

9.00-17.30 Foyers Book Fair

ROOM	SESSION	13.30	13.40-14.00	14.05-14.25
G.H01	Art, History, Exhibitions: Re-thinking Relationships Mehmet Berkay Sulek Julia Alting	Introduction	Decolonizing the Armory Show of European Modernism: 1913 to today Oliver O'Donnell	Ka'a Pūera: Comments on the incorporation of indigenous art into Brazilian art history Camila Maroja
G.LT2	What can feminism do for Digital Humanities, what can Digital Humanities do for feminism Hilary Robinson	Introduction	Trouble in the Troubles Archive: Picturing the Northern Irish Conflict Through a Digital Collection Louise Wallace	Feminist Futurities and Archival Subjectivities: Digital Humanities and Relationality in the Feminist Archive Julia Polych-O'Neill
G4	An Era of Walls: Art at the Boundaries of the New Enclosures Leah Modigliani Noah Randolph	Introduction	WAR MACHINES: Contemporary Art as a frictional device for the Outsider's integration Nádia Duvall	The Uses of Cold War Patrimony: A Case Study from Kočani, North Macedonia Patricia Manos
G5	Keeping up with Fast-Changing Times: Creative Approaches to the Art History Classroom Natalia Sassu Suarez Ferri Ana S. González Rueda	Introduction	Teaching for Creativity: Towards a Playful Multi-Sensory Art History Pedagogy Kitty Brandon-James	Drawing in the Art History Classroom: Why Is It Not Enough to Listen and Look? Lenia Kouneni
G.H03	Uses and Misuses of Premodernity: the afterlives of Ancient, Medieval and Early Modern Art Jess Bailey Baylee Woodley	Introduction	Morosini's Lions: The Adaptation of Ancient Maritime Monuments in Early Modern Venice Rebecca Levitan	Ancient Remains of New Holland: The Classical Elements and the Art of the First Fleet Ben Pollitt
G.H04	Art History and Contemporary Technical and Medical Images Silvia Casini Fiona Johnstone	Introduction	Measuring Exposure, Exposure to Measuring: The Uses of Medical Photography at Agboghloshie Jacob Badcock	Portraying Perceptions: Visual Imagery of Medicine in Late Qing Pictorials, 1872-1912 Dizhen Wu
1.H021	Beyond Hilma af Klint: Rediscovering Swedish Women Modernists Nathan J. Timpano	Introduction	Tyra Kleen's international networks, career and legacy Birte Bruchmüller	Tyra af Kleen's Other Realities Stina Barchan
1.H029	Healing and the Museum Megan Voeller	Introduction	Re-signifying Museums: Maria Magdalena Campos-Pons' Immersive Performances and the Restoration of African Diasporic Heritage Sarah Richter	Bodies Are Not Archival: Disability, Decolonization and Hospital Aesthetics Amanda Cachia
1.H030	Para-zomias: Precognitive Urban Transformations in Asia Jason Waite Minji Chun	Introduction	Nourishing Para-zomia in Tokyo: Amateur Riot's Precognitive Cultural Practice Against Precarisation Jason Waite	Collective Intervention through Art: The Eulji OB Bear Case Study Minji Chun

DETAILED PROGRAMME

Timings within sessions are provided as guidance.
Individual sessions may run to a different schedule.

14.30-14.50	14.55-15.15	15.15-30	15.15-16.30	16.00-17.30	17.45-19.15
'Le Japon des Avant-Gardes: 1910-1970' and the Discursive Formation of Japanese Avant-Gardes in European Museums Wei Sun	Q&A			Tours and Workshops Film: <i>Art on the Streets</i> Room GH.01 Workshop: Threats and Promises: AI and Academic Integrity for (Art) Historians Room 1.H020 Walking Tour: Seven Saints Murals Tour: Spike Island, Bristol	Keynote and Fellows Lecture Theatre Welcome Gregory Perry, CEO, Association for Art History Fellows Speech Gus Casley-Hayford Keynote Speech Ben Highmore
Fuck, Marry, Kill: How AI Represents Women Micol Hebron	Q&A				
Matta-Clark: Toward 'Anarchitecture' and Urban Marxism Amy Melia	Q&A				
Learning... Like Artists: Innovation, Inclusion and Authentic Assignments James Baggott-Brown	Q&A				
Iconographies of Settler Colonialism: Victorian Medievalism in Aotearoa New Zealand's Art Collections Anya Samarasinghe	Q&A				19:30-20.30
From Operational Images to the Technical Aesthetic: Tracking Object-Oriented Visual Culture David Houston Jones	The Beautiful Killer: Imaging COVID in Science and Society Martin Kemp		Q&A		Drinks Reception Royal West of England Academy
The Flicka Fauve: Sigrid Hjertén and the Nordic Nude Abbey Rees-Hales	<i>Aprilutställningen, 1921: The Depoliticisation of an All-Women Exhibition of Modern Art</i> Aisha Lovise Maud Bornø		Q&A		
Our Bodies are Not the Problem: Healthcare Activism, Feminism and the Museum Kirsten Lloyd	I'm Sorry It's Late, But It Was Just Another Fucking Thing to Do Nicola Guy		Q&A		
Zomia and Para-zomia: How to Organise and Sustain Non-Hierarchical Collectivism Jessica Holtaway Yoi Kawakubo	'To Live Fully is to Always be in No-Man's Land': Cyberfrontiers, Zomia, and the Joyous Nihilism of Lu Yang's <i>Doku the Self</i> (2022) Annabella Mei Massey		Q&A		

REFRESHMENTS

FRIDAY 5 APRIL – MORNING

9.00-16.30 Main foyer Registration

9.00-14.30 Foyers Book Fair

9.00-10.30	ROOM	SESSION	10.30	10.40-11.00	11.05-11.25
REFRESHMENTS	G.H01	AI, Automation and Abstraction Ian Rothwell Daniel Neofetou	Introduction	The Death of the Author and Other Fantasies: Generative Art between Cybernetics and Psychoanalysis Lindsay Caplan	Beyond the window: Searching for invisible origins, from William Henry Fox Talbot's 'The Oriel Window' (1835) to Artificial Intelligence-generated images Caitlin Chan
	G.LT2	Selling Out? The Neoliberalism of the Art World and Academia Amelia Jones Benjamin Ross Nicholson	Introduction	Recovering Dean: Four Vignettes and an Argument Hilary Robinson	DEAI to Decolonization: Culture in the Neoliberal Art Museum Lauren Barnes
	G4	Caracel Causes: Representing Political Prisoners Barnaby Haran	Introduction	Anthony Ramos: Portraying the Political Prisoner between Media and Experience Owen Atkinson	'[W]ithin the Broken, White Shell': Negotiating Political Representations of an Imprisoned Conscientious Objector within the Family Claudia Treacher
	G5	Ecologies of Visual Culture in the Global Middle Ages Peter Dent, Lucy Donkin Sophie Kelly, Naomi Speakman, Beth Williamson	Introduction	Into the woods: the British Museum citole and the English forest Naomi Speakman	Of Elephants, Oliphants and End Times: anachronic ecologies and storied matter around the Horn of Ulf Meg Bernstein Meg Boulton
	G.H03	Others within and without: Art, India and Britain's 'Internal Colonies' Zehra Jumabhoy Daniel G. Williams	Introduction	Odes of the 'Other': Mir Qamar al-Din Minnat's Poetic Depictions of an Englishman, a Scot, and a Welshman in 18th-Century India Hadi Baghaei Abchooyeh	'The best South Asian holdings outside London': Opportunity and Challenges in a dependent relationship, 1854 to 2023 Friederike Voigt
	G.H04	Embodied Experience in the Early Modern World Huw Keene Emma Pearce Molly Ingham	Introduction	The reflected subject: prints as talismanic objects in early modern Europe Jonathan Trayner	Reading in Her Cell: Nuns' Guided Meditative Experiences in Early Modern Italy Suri Li
	1.H021	Tempos of Making in the Pre-Modern World, 1200-1800 Annika Svendsen Finne Wenyi Quing	Introduction	Introduction: Tempos of Making in the Pre-Modern World, 1200-1800 Annika Svendsen Finne Wenyi Quing	Deferred: Making Enamel Modules in Thirteenth-Century Limoges Ryan Eisenman
	1.H029	'The Museum is Me!' Early Women Curators and the Making of Institutional Collections (1880s-1960s) Laia Anguix-Vilches	Introduction	No one quite comparable: Ethel Solomon and radical curatorial practice at Ben Uri Emily Fuggle	Projecting calm and acting efficiently: the significance of Rijksmuseum's women staff members during the art evacuations of 1939-1945 Marion Anker
	1.H030	Approaches to Public Art History in Museums and Academia Amy Gillette Corrinne Chong Alison Boyd	Introduction	Medieval Now: Contemporary Art, Pop Culture, and Manuscripts at the Getty Museum Larisa Grollemond	Navigating Public Art Histories with University Museums and Collections: Student and Whole-Person Centred Approaches Helen Cobby

DETAILED PROGRAMME

Timings within sessions are provided as guidance.
Individual sessions may run to a different schedule.

11.30-11.50	11.55-12.15	12.15-30	12.45-13.45	13.45-14.30
<p>Give a Surrealist a Smart Phone Laura Leahy</p>	Q&A		<p>Keynotes</p> <hr/> <p>Welcome Gregory Perry, CEO, Association for Art History</p> <p>Keynote Speech 50 years of the AAH: Art History and the Association Chris Breward Nigel Llewellyn Christine Riding Evelyn Welch</p>	LUNCH BREAK
<p>Downtown? NYU's Downtown Collection and the Gentrification of Lower Manhattan Al Hoyos-Twomey</p>	Q&A			
<p>Botero's Broken Bodies and Prisoner Self-reportage from War of Terror Louis Netter</p>	Q&A			
<p>The Portable Altar as Interspecies Assemblage Mads Vedel Heilskov</p>	Q&A			
<p>The Robertson-Aikman Archive and Collection: A Family of Artists, Scientists and Merchants in Scotland and India Eleanor Stephenson</p>	Q&A			
<p>Refashioning 'our English bodies': A study of 'hybrid' teaware in the Chitra Collection Evelyn Earl</p>	<p>'Big, fat and voluptuous': Women's experience of body size at the French court (c.1530-1650) Scarlett Butler</p>	Q&A		
<p>Fermented Paintings: A new reading of Antoine Watteau's 'L'Enseigne de Gersaint' Lukas Oberem</p>	<p>Unrolling Temporalities in the Making of a Jain Painted Letter-Scroll, c.1795 Emma Hartman</p>	Q&A		
<p>Modern Talking: Grace McCann Morley and the making and staging of the collections of the National Museum, New Delhi (1960-1966) Archishman Sarker</p>	<p>The Power of a Public Figure: Examining the Influence of Sofia Imber on the Success of the Museo de Arte Contemporáneo de Caracas Carla Poler</p>	Q&A		
<p>Reaching Through History: Countering Queer Erasure in Histories of Navajo Modernism Louise Siddons</p>	<p>The Racialised Sphere of Public Museums Senah Tuma</p>	<p>Investigating Museum- based Blended Learning Programmes to Support Family Visitors Learning Lin Zhang (Cathy)</p>	<p>Approaches to Public Art History: A Roundtable Discussion Amy Gillette Corrine Chong Alison Boyd</p>	

FRIDAY 5 APRIL – AFTERNOON

9.00-17.00 Main foyer Registration

ROOM	SESSION	14.30	14.40-15.00	15.05-15.25
G.H01	AI, Automation and Abstraction Ian Rothwell Daniel Neofetou	Introduction	Electric States: Absorption and Absorptive Formulae in the Age of Artificial Intelligence Andrew Murray	Object Recognition: Photography and the Real after Generative AI Amanda Wasielewski
G.LT2	Selling Out? The Neoliberalism of the Art World and Academia Amelia Jones Benjamin Ross Nicholson	Introduction	Neoliberalism as a Socialist Heritage and a Cargo Cult: The Case of North Eurasia Alexey Ulko	Labour and Expanding the Right to Work: Postmigration, Gender, and the Neoliberal Contemporary Art World Angeliki Roussou
G4	Caracel Causes: Representing Political Prisoners Barnaby Haran	Introduction	Art in Exile and Exile in Art: Remarks on Gender and Temporal Perspectives Eliana Martini Nota Pantzou	Carceral Silence: Santu Mofokeng's Haunting Portrayal of Robben Island Sarah Richter
G5	Ecologies of Visual Culture in the Global Middle Ages Peter Dent, Lucy Donkin Sophie Kelly, Naomi Speakman, Beth Williamson	Introduction	Materials in Dialogue with an Aqueous Landscape: Marble, Glass, and Shell in San Vitale, Ravenna Zoe Appleby	An Ecology of Precious Substances in Medieval to Early Modern Mexico Jamie E. Forde
G.H03	Others within and without: Art, India and Britain's 'Internal Colonies' Zehra Jumabhoy Daniel G. Williams	Introduction	Brushing Against Empire: Foreign Art, National Identity, and Colonialisms in Modern Wales Samuel Raybone	Internal Colonialism: Mapping the Terrain Daniel G. Williams Zehra Jumabhoy
G.H04	Mechanisms of Art History Freya Gowrley Elizabeth Robles	Introduction	'To discern in residual form the living movement of history': The Photocopier, the Anthology, the Wrench Samuel Bibby	Archival ellipses: close-reading as a practice of desire in the case of Black Mountain College Sophie Mak-Schram
1.H021	Architecture Theory and History in Contemporary Art Stefaan Vervoort Maarten Delbeke	Introduction	Exploring Situationist Space[s] through the Anti-City: Newcastle upon Tyne, 1968 Paul Sisterson	César Manrique: The Symbiogenesis Between Art, Architecture and Nature Camilla Salvaneschi Luca Zilio
1.H029	Interpretations of Longian Ideas in Visual Imagery from the Early Modern Period to the Present Ianthi Assimakopoulou, Nafsika (Nancy) Litsardopoulou, Lucy Wood, Eliana Martini	Introduction	Longinus' concept Peri Hýpsous in Bronzino's Christ's Descent into Limbo Ianthi Assimakopoulou	Rubens's Horrors of War: The Art of Measure and Naturalness in the Face of Verbalized Sublime Death Nafsika (Nancy) Litsardopoulou
1.H030	Pedagogy and Practice: The Role and Influence of Immigrant Artist Teachers as Agents and Conduits of Cross-cultural Exchange: 1923-1973-2023 Sarah MacDougall Rachel Dickson	Introduction	Émigré Aesthetics: Two London Institutions as Sites of Mitteleuropean Cross-cultural Exchange Sarah MacDougall Rachel Dickson	'A School of Life': Leon Vilaincour at Chelsea School of Art (1950-88) Piers Baker Maria Vilaincour Baker

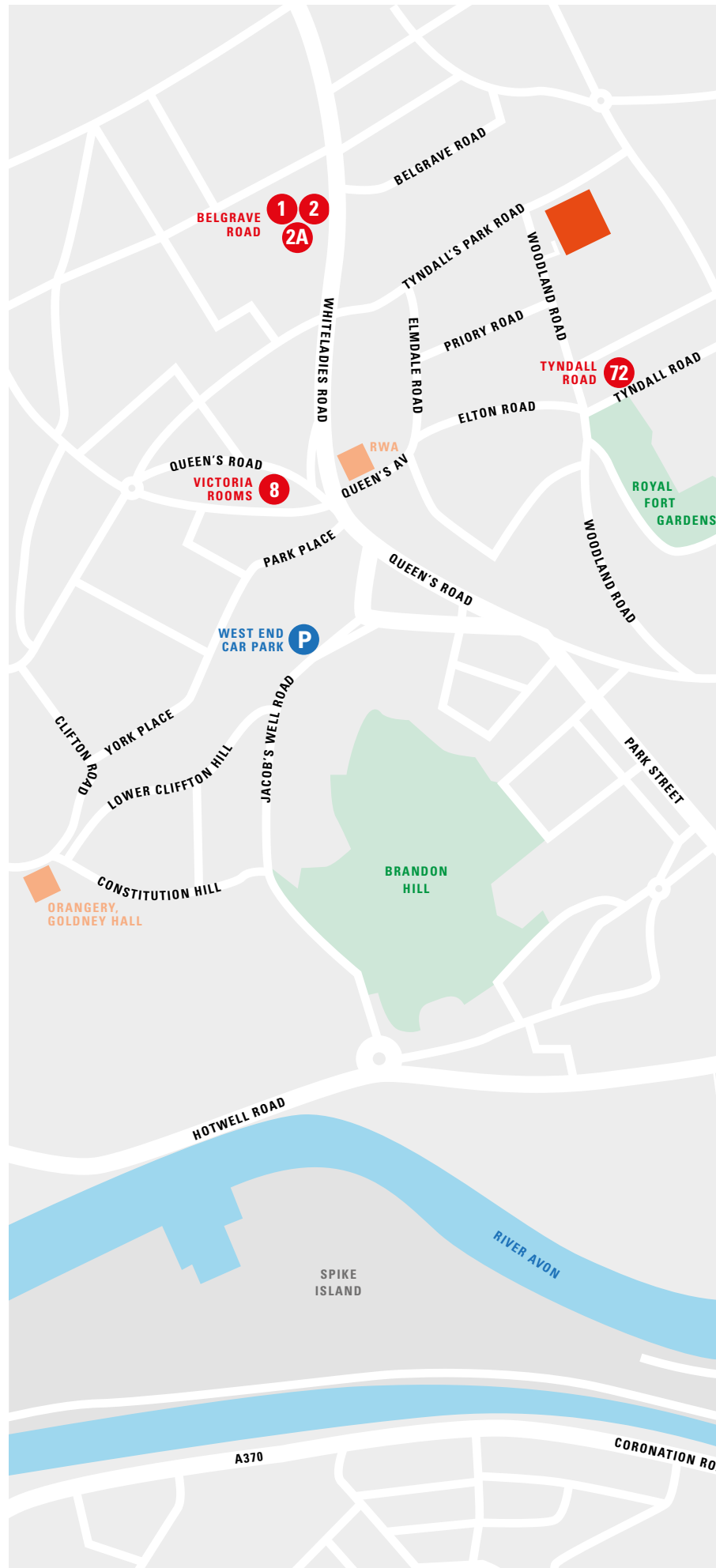
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Timings within sessions are provided as guidance.
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15.30-15.50	15.55-16.15	16.15-30
Abstraction as Adversarial Image-Making Martin Zeilinger	Q&A	
Lonzi at Dior: Conceptual Art, Neoliberalism and the Commodification of Dissent Vanessa Parent	Q&A	
The Incarceration of the Imagination: Political Prisoners and Political Violence in Contemporary Belarus Jon Blackwood	Q&A	
Portuguese Monuments and the Ecology of Empire Jessica Barker	Q&A	
[A summative conversation with Session Co-convenors]	Q&A	Q&A
Algorithmic Underpinnings Ellen Charlesworth	Print Media as a Mechanism for Understanding Asian Art in Britain Charlotte Ashby	Q&A
Christian Kieckens – Peter Downsbrough: A Transdisciplinary Exchange in Post-War Belgium Filippo Cattapan	The Any Conferences: Artists' Engagement with Architectural Theory Discourse, 1991–2000 Cathelijne Nuijsink	Q&A
Gwen John: 'The Scene is Sublime' Lucy Wood	Circe and the beasts: representing the sublime in regional art centres of Victorian England Eliana Martini	Q&A
Dissent: Ehrenberg and Okpu-Egbe's Dialogue with Freire's Pedagogy of the Oppressed Ana-Maria Milcic Irene Iacono	Creativity in Refuge: Arts Educational Practices of the 2010 Hungarian Dissident Culture in the UK Zsuzsanna Zsuró	Q&A

CENTRAL BRISTOL MAP

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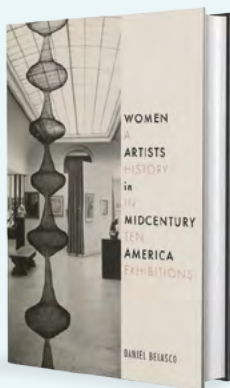
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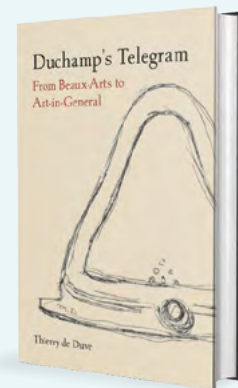
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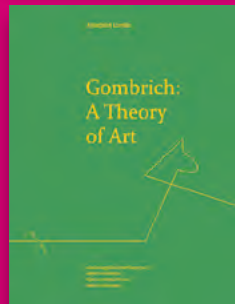
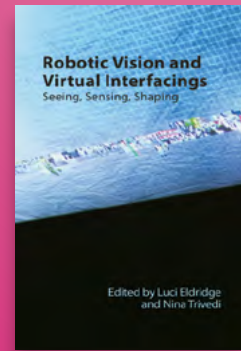
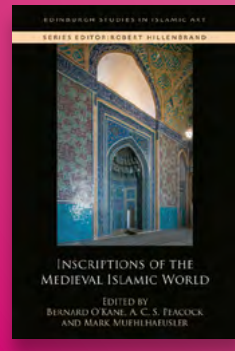
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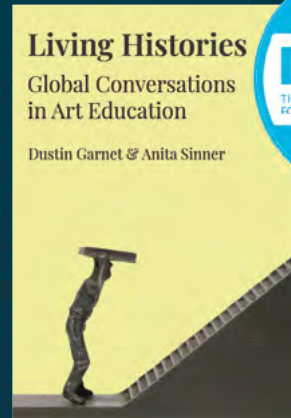
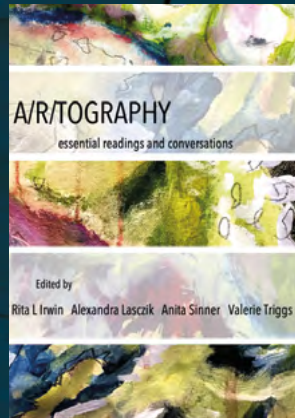
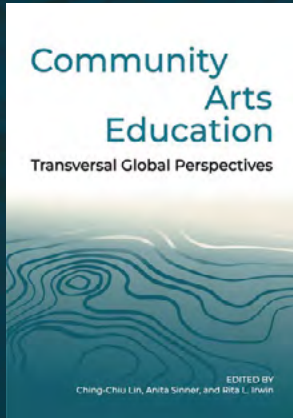
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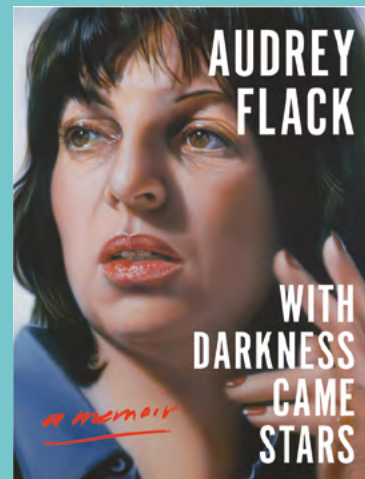
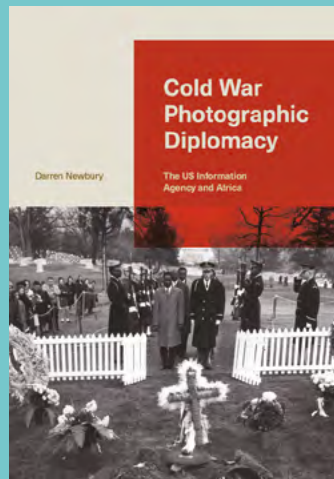
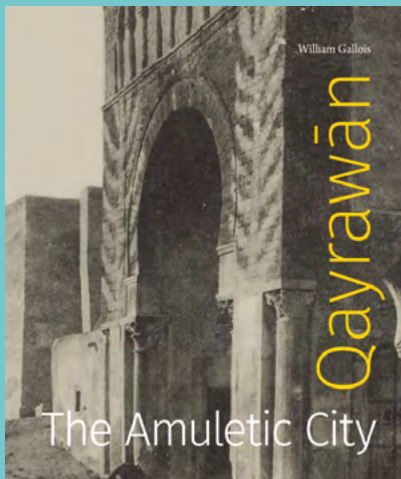
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