



Time	Day 1: Monday 24 June 2019 Highfield House A01/A02
09:30	Registration and coffee (foyer, Highfield House)
10:15	Introduction (Katherine Shingler, University of Nottingham)
10:30	Keynote lecture: Susan Harrow (University of Bristol), <i>Emblematic Chromatics and the Colour of Ethics: Yves Bonnefoy Writing Art</i> Chair: Katherine Shingler

11:30	<p>Panel 1: Exploring ekphrasis</p> <p>Chair: Sophie Hatchwell (University of Birmingham)</p> <p>Cristiana Pagliarusco (University of Trento), <i>Offspring of a Modernist Artist: Exploring Transnational Contemporary Writings on Georgia O’Keeffe’s Art</i></p> <p>Clémence O’Connor (University of Aberdeen), <i>Testimonies of Blindness: Heather Dohollau on Giorgio Morandi</i></p> <p>Isobel Atacus (King’s College London), <i>trespass: Etant donnés</i></p>	<p>Panel 2: Alternative Modernisms: Narrative, Genre, and Art Writing, 1877-1910</p> <p>Chair: Steve Giles (University of Nottingham)</p> <p>Maria Alambritis (Birkbeck, University of London and National Gallery): “All rather <i>Cinquecento</i>”: women and the writing of art history at the turn of the twentieth century</p> <p>Thomas Hughes (Courtauld Institute of Art), <i>“An intense consciousness of the present”: Narrative, Genre and Colour in Walter Pater’s “The School of Giorgione” (1877)</i></p> <p>William Parker (Courtauld Institute of Art), <i>“A Pedantic Purist”: Laurence Binyon, Ezra Pound, and the Provocative Aesthetics of James McNeill Whistler</i></p>
13:00	Lunch	
14:00	<p>Panel 3: Stillness, slowness, temporality</p> <p>Chair: Paul Hegarty (University of Nottingham)</p> <p>Emma Wagstaff (University of Birmingham), <i>Slow Art Writing by French Poets</i></p> <p>Claudia Tobin (University of Cambridge), <i>“On the very brink of utterance”: Aldous Huxley, D. H. Lawrence, and the qualities of things</i></p> <p>Sam McAuliffe (Goldsmith’s, University of London), <i>Painting, Writing, and the Time of an Encounter</i></p>	<p>Panel 4: Responses & representations</p> <p>Chair: Sarah Davison (University of Nottingham)</p> <p>Diane Drouin (Sorbonne), <i>From Brancusi’s Golden Bird to Cornell’s Aviary: Mina Loy, Artist and Art Critic</i></p> <p>Nina Lübbren (Anglia Ruskin University), <i>Ecstatic Modernism: Expressionist Art Writing on German Sculpture</i></p> <p>Bela Tsipuria (Ilia State University, Tbilisi), <i>Georgian Modernism and the Dialogue of Literature and Visual Art</i></p>
15:30	Tea and coffee	
16:00	<p>Panel 5: Emotions and Affect</p> <p>Chair: Emma Wagstaff (University of Birmingham)</p> <p>Anna Falcini (University for the Creative Arts, Kent), <i>‘Silent Contemplation: Unspoken Conversations with Gwen John’</i></p> <p>Rey Conquer (University of Oxford), <i>Kunst-Schreiberei as tact: Julius Meier-Graefe and Rainer Maria Rilke writing and rewriting art history</i></p>	<p>Panel 6: Abstract Art and Post-WWII Writing</p> <p>Chair: Vicky Sparrow (University of Nottingham)</p> <p>Ellen Dillon (Dublin City University), <i>The Upside-down: Complicating Abstraction in Baselitz, Beckett, McEville and Manson</i></p> <p>Natalie Ferris (University of Edinburgh), <i>Confounding the Eye: “Visual Literatures” of the 1960s and 1970s</i></p>

	Myna Trustram (Manchester Metropolitan University), <i>Columbarium</i>	
18:00	Wine Reception and Poetry Readings, with Jane Goldman and Suzanne van der Lingen Teaching and Learning Building, Performing Arts Studio	
19:15	Coach departs for dinner from University Park East Drive	
19:30	Dinner, MemSaab, Nottingham	
22:00	Coach drop off near Humanities Building, University Park	

Time	Day 2: Tuesday 25 June 2019 Highfield House A01/A02	
09:30	Tea and coffee (foyer, Highfield House)	
10:00	Keynote lecture: Sarah Hayden, University of Southampton, “The words keep tumbling out because I want to hear them”: self-present, self-pleasuring modernist art writing Chair: Lila Matsumoto	
11:00	<p>Panel 7: Art Writing and/as Life Writing Chair: Will Atkin (University of Nottingham)</p> <p>Linda Goddard (University of St Andrews), <i>Reading the life writings of women artists</i></p> <p>Sam Rose (University of St Andrews), <i>Artistic personalities and the suppression of biography in modernist art writing</i></p> <p>Francesco Ventrella (University of Sussex), <i>Corpus/body: art writing and the inscriptions of life</i></p>	<p>Panel 8: Translations and transmutations Chair: Emma West (University of Birmingham)</p> <p>Judith Woolf (University of York), <i>Cleansing the Doors of Perception: Wallace Stevens’ “necessary angel”</i></p> <p>Jack Quin (Trinity College Dublin), <i>‘Ut Sculptura Poesis’? Poetry and modernist sculptural discourse</i></p>
12:30	Lunch (12:30-14:00)	
13:00	Practice-Based Workshop 1: Lauren Terry (Nottingham Trent University), <i>The Museum of Lost and Broken Things</i>	Practice-Based Workshop 2: Lila Matsumoto (University of Nottingham), <i>Dress-poems: writing poetry for clothes</i>
14:00	<p>Panel 9: Feminist dialogues Chair: Lucy Bradnock (University of Nottingham)</p> <p>Katy Lewis Hood (Queen Mary University of London) and Maria Sledmere (University of Glasgow), <i>“a tangential line which opens up to infinity”: Etel Adnan & Art-Writing in Dialogue</i></p> <p>Natasha Silver (University College London), <i>“The Smell of Feet”: Louise Bourgeois in Response to Proust</i></p> <p>Jane Goldman (University of Glasgow), <i>Sister Arts/Queer Mothers: Art and Writing from Tender Buttons to Flying Fox</i></p>	<p>Panel 10: Mediations Chair: Linda Pittwood (University of Huddersfield)</p> <p>Sophie Hatchwell (University of Birmingham), <i>Translating modernism: art writing and regional audiences in interwar Britain</i></p> <p>Cai Heng (National Art Gallery, Singapore), <i>Interpreting modernist art in a Chinese context: the writings of Wu Guanzhong</i></p> <p>Martyn Cornick (University of Birmingham), <i>“I do not belong to the here and now”: Paul Klee and Surrealist Art Writing</i></p>
15.30	Coffee and conference end	