**11e École internationale de printemps**

The International Consortium of Art History's 11th International Spring School

20-24 May 2013 University of East Anglia, Norwich, UK

WORLD ART / L'ART MONDIAL

**List of Sessions**

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**MONDAY 20th MAY**

**9.00 - 9.30       Coffee / Welcome**

**9.30 - 11.00    "Primitive Art"**

**Francesco Guzzetti** (Scuola Normale Superiore, Pisa)

*Come si guarda l'arte primitiva: episodi di collezionismo e allestimenti 1950-80 [How to look at Primitive Art: private and museum collections 1950-1980].*

**Roberta Serpolli** (Università Ca' Foscari, Venezia)

*Criteri espositivi per l'«arte primaria»: il caso della collezione Panza di Biumo [The Display of "Primitive Art": a case study of the Panza di Biumo collection].*

**Manuela Husemann** (University of East Anglia)

*Towards a History of All Art: the Reception of African Art in Imperial Germany.*

**11.00 - 11.30    Break**

**11.30 - 1.00     Art and ‘the Other'**

**Carmen Belmonte** (Kunsthistorisches Institut in Florenz - Max-Planck-Institut / Università di Udine)

*La sconfitta e il nemico. Strategie visive e propaganda politica nel primo colonialismo italiano [Political propaganda and visual strategies in nineteenth-century Italian colonialism in Africa].*

**Hanna Holtz** (Centre Allemand d`Histoire de l`Art, Paris)

*Sammeln – Ausstellen – Publizieren: transdisziplinäre Praktiken von Surrealismus und Ethnologie in den 1920er und 1930er Jahren in Paris [Collection - Exhibitions - Publishing: transdisciplinary practices of surrealism and anthropology in the 1920s and 1930s in Paris].*

**Taouchichet Sofiane** (Paris Ouest Nanterre la Défense / Université́ de Montréal)

*L'autre, c'est moi [I am the Other]*

**1.00 - 2.00       Lunch**

**2.00 - 3.30       Intercultural dialogue and contemporary art**

**Viviane Gautier** (Université de Montréal)

*Le Louvre Abou Dabi.*

**Emily Crane** (University of East Anglia)

*International artist workshops. Understanding global contemporary art through the Triangle Network (1982-present).*

**Eléanore Challine** (Université Paris 1, Panthéon-Sorbonne)

*Une impossible histoire mondiale de la photographie? [Is a World History of Photography Possible?]*

**3.30 - 4.00      Break**

**4.30 - 6.00      John Mack (Sainsbury Institute of Art)**

***What is the point of World Art Studies?***

**6.00 - 7:30**     **Reception:** Sainsbury Institute for the Study of Japanese Arts and Cultures

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 **TUESDAY 21st MAY**

**9.00 - 9.30       Coffee / Welcome**

**9.30 - 11.30     Decoration**

**Sabine Pasdelou** (Université Paris Ouest Nanterre, La Défense)

*La popularisation du japonisme dans la production céramique française entre 1861 et 1950 [The popularisation of Japonisme in French pottery production, 1861 to 1950].*

**Atsushi Miura** (University of Tokyo)

*Le japonisme et la figure allégorique de l'Asie [Japanism and the allegorical figure of Asia].*

**Nastasia Gallian** (Université Paris-Sorbonne, Paris IV)

*Nœuds et arabesques: la diffusion en Europe de l'ornementation islamique par la gravure au XVIe siècle [Knots and arabesques: Etchings of Islamic ornamentation in sixteenth century Europe ].*

**11.30 - 11.45   Break**

**11.45 - 12-15   Simon Kaner** (Sainsbury Institute for the Study of Japanese Arts and Cultures)

***Visioning Civilisation: revisiting the painted tombs of ancient East Asia****.*

**12.15 - 1.15     MA research forum**

**1.15 - 2.15       Lunch**

**2.15 - 3.45       Intermediality**

**Sue Hedge** (University of East Anglia)

*The transmediality and intermediality of imagery in early sixteenth-century paintings of female Worthies.*

**Bob Jobbins** (University of Essex)

*The Appropriation of Jerusalem by the medieval West: Intermedial techniques, thick description and anachronism.*

**Lisa Andersen** (University of British Columbia)

*Courtly Space and its Translation: The Galerie François Ier Tapestries.*

**3.45 - 4.15       Break**

**4.15 - 5.30       Roundtable: Art Journals**

Fabienne Fravalo (INHA / Université de Clermont-Ferrand)
Margit Thøfner (University of East Anglia)
David Peters Corbett (University of East Anglia)
George Lau (University of East Anglia)

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**WEDNESDAY 22rd MAY**

**9.00 - 9.30**      **Coffee / Welcome**

**9.30 - 11.00     Portraiture and Exploration**

**Angela Benza** (Université de Genève)

*All the world's a stage : Les portraits de navigateurs élisabéthains comme  "Nouveau Monde" [Portraits of Elizabethan "New World" sailors]*.

**María Inés Plaza-Lazo** (Katholische Universität Eichstätt-Ingolstadt)

*Die Tätowierung als Grenzlinie zwischen Schriftlosigkeit und Alphabet. Zu Heinrich Wuttkes, Geschichte der Schrift und des Schrifttums" (1872) [Tattooing as Borderline: Heinrich Wuttke's History of Writing and of Literature (1872)].*

**Anuradha Gobin** (McGill University)

*Delving Below the Surface: Spectacle and the Senses in Early Modern Anatomy Theatres*.

**11.00 - 11.30   Break**

**11.30 - 1.00     John Davis (Smith College/ Terra Foundation for American Art)**

**Only in America:  Confessions of an Americanist in the Global 21st Century**

**1.00 - 2.00       Lunch**

**2.00 - 3.30       Theories and Ideologies**

**Marie Yasunaga** (University of Tokyo / Getty Research Institute)

*Karl With and Functionalism.*

**Todd Porterfield** (Université de Montréal)

*Fugitive Language and Imperial Art History vis à vis a United Field.*

**Etienne Tornier** (Université Paris-Sorbonne, Paris IV)

*Missions d'études et espionnage industriel : l'épanouissement des arts décoratifs américains et la France au tournant du 20e siècle [Study missions and industrial espionage: The growth of American decorative arts and France at the turn of the twentieth century].*

**3.30 - 5.30       Tour of Norwich**

**5:45 - 6:45       Reception:** South Asian Decorative Arts and Crafts Collection Trust.

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 **THURSDAY 23rd MAY**

**9.00 - 9.30       Coffee / Welcome**

**9.30 - 11.00     Utopias and Dystopias**

**Simone Ciglia**  ("Sapienza" Università di Roma)

*Artopia: utopia e distopia nell'arte contemporanea. Dal 1989 a oggi [Artopia: utopia and dystopia in contemporary art, 1989 to today].*

**Alessandra Acocella** (Università di Roma Tre)

*Alle Origini dell'Arte Pubblica.Una prospettiva di confronto internazionale negli anni Sessanta e Settanta [The Origins of Public Art - A comparative perspective on the international context in the 1960s and 1970s].*

**Giovanni Rubino** (Università degli studi di Udine)

*Arte programmata vs Arte Povera? Arte italiana nella ex Jugoslavia tra anni Sessanta e Settanta del XX secolo [Programmed Art vs Arte Povera? Italian Art in the former Yugoslavia in the 1960s and the 1970s].*

**11.00 - 11.30   Break**

**11.30 - 1.00     Sculpture: Encounter and International Exchange**

**Nicolas Laurent** (Université Paris Ouest Nanterre)

*Les sculpteurs russes et l'internationalisation artistique, entre Russie, Allemagne et France (1870-1914) [Russian sculptors and artistic internationalisation: Russia, Germany and France (1870-1914)].*

**Clarisse Fava-Piz** (INHA / Ecole du Louvre)

*Madrid-Barcelone/Rome/Paris : les trajectoires artistiques des sculpteurs espagnols en France et en Italie au XIXe siècle [Madrid-Barcelona/Rome/Paris: Spanish sculptors in France and Italy in the nineteenth century].*

**Agata Gomolka** (University of East Anglia)

*Viewing their wretched selves: the sculpted body and their viewers in French Romanesque pilgrimage churches.*

**1.00 - 2.00       Lunch**

**2.00 - 3.30       Portraiture and Representation 1**

**Nele Putz** (Ludwig-Maximilians Universität, München)

*Brunettes and Redheads preferred! Oder: Warum Blondinen unscheinbare Modelle abgeben und langweilige Portraits provozieren [Brunettes and Redheads preferred! Or: Why Blondes are dull sitters and make for less intriguing portraits].*

**Özlem Gülin Dagoglu** (Université de Montréal)

*La Représentation de la femme turque ou la subversion des conventions sociales par la peintre Mihri Rasim (1890-1954) [The Representation of the Turkish woman: the subversion of social conventions by the painter Rasim Mihri (1890-1954)].*

**Céline Eidenbenz** (Université de Genève)

*"Self-Orientalism": Amrita Sher-Gil et la construction identitaire d'un art moderne indien dans les années 1930 ["Self-Orientalism": Amrita Sher-Gil and the construction of a modern Indian art in the 1930s].*

**3.30 - 4.00       Break**

**4.00 - 5.30       Portraiture and Representation 2**

**Sarah Monks** (University of East Anglia)

*TBA*

**Raphaelle Occhietti** (Université de Montréal)

*Visualiser l'activité financière de la première moitié du XIX siècle : La Junte des Philippines de Goya (1815) [Visualising Finance in the Early nineteenth century: Goya's The Junta of the Philippines (1815)].*

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 **FRIDAY 24th MAY**

**9.00 - 9.30      Coffee / Welcome**

**9.30 - 10.30    Trade Networks**

**Tomasz Grusiecki** (McGill University)

*Translating the untranslatable: The Circulation of Michal Boym's Images.*

**Fabien Lacouture** (Ecole normale supérieure / Université Paris 1, Panthéon-Sorbonne)

*L'Afrique à Venise: les deux pages de Paris Bordone ou la place des gens de couleurs dans les portraits de la noblesse vénitienne [Africa in Venice : Paris Bordone's two Pages and People of Colour in Venetian Noble Portraiture]*

**10:30 - 11:30   Water and Borders**

**Miriana Carbonara** (University of East Anglia)

*Border Flux: Water Governance between Modena and Bologna in the early modern period*

**Bronwen Wilson** (University of East Anglia)

*Island Navigations: Marco Boschini's engravings of Crete, 1651.*

**11.30 - 12.00   Break**

**12.00 - 1.00     Globalisation**

**Karine Léonard Brouillet** (Université de Montréal)

*Uncomfortable Proximity - Dad, Haywain, Mud from the Thames, 1800-2000: L'anti-symbole comme vecteur de globalisation [The anti-symbol as an agent of globalisation].*

**Garance Coggins** (Ecole normale supérieure/ Université Paris X-Nanterre)

*Les musées imaginaires du Web  dans la construction d'une histoire de l'art mondiale [Virtual imaginary museums and the construction of a history of world art].*

**Comment: Catherine Girard (INHA/ Harvard University) and Magali Le Mens (Université de Geneve)**

**1.15 - 2.00       Lunch**

**2.00 - 3.30       Tour of Sainsbury Centre for Visual Arts**

**4.00 - 5.00       Reception:** School of Art History and World Art Studies

Inizio modulo

Fine modulo