



**Modernist Art Writing/Writing Modernist Art  
Provisional programme**

**Day 1 - Monday 24th June 2019  
Highfield House A01/A02**

**9.30-10.15 – registration and coffee**

**10.15 - Introduction**

**10.30-11.30: Keynote lecture 1:** Susan Harrow (University of Bristol), 'Emblematic Chromatics and the Colour of Ethics: Yves Bonnefoy Writing Art'

**11.30-1 - parallel sessions**

**1) Exploring ekphrasis**

Cristiana Pagliarusco (University of Trento), 'Offspring of a Modernist Artist: Exploring Transnational Contemporary Writings on Georgia O'Keeffe's Art'

Clémence O'Connor (University of Aberdeen), 'Ekphrasis as bearing witness: Heather Dohollau on Giorgio Morandi'

Isobel Atacus (King's College London), 'trespass: *Etant donnés*'

**2) Alternative Modernisms: Narrative, Genre, and Art Writing, 1877-1910**

Maria Alambritis (Birkbeck, University of London and National Gallery): title TBC



Thomas Hughes (Courtauld Institute of Art), “An intense consciousness of the present”: Narrative, Genre and Colour in Walter Pater’s “The School of Giorgione” (1877)’

William Parker (Courtauld Institute of Art), “A Pedantic Purist”: Laurence Binyon, Ezra Pound, and the Provocative Aesthetics of James McNeill Whistler’

## **1-2 - lunch**

## **2-3.30 - parallel sessions**

### **3) Stillness, slowness, temporality**

Emma Wagstaff (University of Birmingham), ‘Slow Art Writing by French Poets’

Claudia Tobin (University of Cambridge), “On the very brink of utterance”: Aldous Huxley, D. H. Lawrence, and the qualities of things’

Sam McAuliffe (Goldsmith’s, University of London), ‘Painting, Writing, and the Time of an Encounter’

### **4) Responses & representations**

Diane Drouin (Sorbonne), ‘From Brancusi’s *Golden Bird* to Cornell’s *Aviary*: Mina Loy, Artist and Art Critic’

Nina Lübbren (Anglia Ruskin University), ‘Ecstatic Modernism: Expressionist Art Writing on German Sculpture’

Bela Tsipuria (Ilia State University, Tbilisi), ‘Georgian Modernism and the Dialogue of Literature and Visual Art’

## **3.30-4.00 – tea/coffee**

## **4-5.30 - parallel sessions**

### **5) Emotions and affect**

Jana Gavrilu (independent researcher), ‘Re-figuring the Dark Side of Art History: Is the Melancholy in Art Historical Writing a Tincture, a Space of Loss or a Substance?’

Rey Conquer (University of Oxford), ‘*Kunst-Schreiberei* as tact: Julius Meier-Graefe and Rainer Maria Rilke writing and rewriting art history’

Myna Trustram (Manchester Metropolitan University), ‘Columbarium’

### **6) Abstract Art and Post-WWII Writing**

Ellen Dillon (Dublin City University), ‘The Upside-down: Complicating Abstraction in Baselitz, Beckett, McEvilley and Manson’



Natalie Ferris (University of Edinburgh), 'Confounding the Eye: "Visual Literatures" of the 1960s and 1970s'

Tom Overton (Barbican), title tbc (John Berger and abstract art)

**5.30-7pm - wine reception and poetry performance, T&L building performing arts space**

**7pm – dinner, MemSaab**



**Day 2 - Tuesday 25th June**  
**Highfield House A01/A02**

**9.30-10 – tea/coffee**

**10-11 – Keynote lecture 2:** Sarah Hayden, University of Southampton, “‘The words keep tumbling out because I want to hear them’”: self-present, self-pleasuring modernist art writing’

**11-12.30- parallel sessions**

**7) Art Writing and/as Life Writing**

Linda Goddard (University of St Andrews), ‘Reading the life writings of women artists’

Sam Rose (University of St Andrews), ‘Artistic personalities and the suppression of biography in modernist art writing’

Francesco Ventrella (University of Sussex), ‘Corpus/body: art writing and the inscriptions of life’

**8) Translations and transmutations**

Judith Woolf (University of York), ‘Cleansing the Doors of Perception: Wallace Stevens’ “necessary angel”’

Imogen Durant (University of Manchester), ‘Lynette Roberts’ Cinematic Poetry: Exploring Motion in Modernist Art Writing’

Jack Quin (Trinity College Dublin), ‘*Ut Sculptura Poesis?* Poetry and modernist sculptural discourse’

**12.30-2pm – lunch**

**1-2pm practice-based art writing workshops**

a) Lauren Terry (Nottingham Trent University), ‘The Museum of Lost and Broken Things’

b) Lila Matsumoto (University of Nottingham), title tbc

**2-4pm parallel sessions**

**7) Feminist dialogues**

Katy Lewis Hood (Queen Mary University of London) and Maria Sledmere (University of Glasgow), “‘a tangential line which opens up to infinity’”: Etel Adnan & Art-Writing in Dialogue’



Anna Falcini (University for the Creative Arts, Kent), 'Silent Contemplation'

Natasha Silver (University College London), "'The Smell of Feet": Louise Bourgeois in Response to Proust'

Jane Goldman (University of Glasgow), 'Sister Arts/Queer Mothers: Art and Writing from *Tender Buttons* to *Flying Fox*'

## 8) Mediations

Sophie Hatchwell (University of Birmingham), 'Translating modernism: art writing and regional audiences in interwar Britain'

Cai Heng (National Art Gallery, Singapore), title tbc

Martyn Cornick (University of Birmingham), "'I do not belong to the here and now": Paul Klee and Surrealist Art Writing'

Emilie Oléron Evans (Queen Mary University of London), 'Playing to the Modernist Art Gallery: Jeanne Bucher (1872-1946)'

**4pm: coffee, end of conference**