Tuesday 26 June, The Hepworth Wakefield

10.00-10.15 Registration and Refreshments
10.15-10.30 Welcome from Organisers and Gregory Perry, CEO, Association for Art History

10.30-11.45  Session 1:  Curating the Sculptural Display, Chair: Rebecca Wade
- Nicole Cochrane (University of Hull) ‘The Only Happy Couple I Ever Saw’: Ancient Hermaphroditic Sculptures and their Receptions’
- Helen Goulston (University of Birmingham/Oxford University Museum of Natural History) ‘The Founders of Natural Knowledge’: Sculpture at the Oxford University Museum of Natural History’
- Amy Harris (University of York/Tate Britain) ‘Wrestling with an Unruly Collection: The Curation of the Sculpture Hall at Tate Britain – 1904 and 1933’

11.45-11.50 Break
11.50-1.30  Session 2:  Rethinking the Monument, Chair: TBC
- Stefano Colombo (University of Warwick) ‘Baldassarre Longhena’s Funerary Monument to Doge Giovanni Pesaro and the Rhetoric of the Living Sculpture’
- CiaránRua O’Neill (University of York) ‘The Old Truth that The Art is One’: Sculpture and Artistic Intermediality from the Nineteenth to Early Twentieth Centuries’
- Clare Fisher (University of St Andrews) ‘Reductive Art, or What I’ve Learnt from Las Vegas’
- Sooyoung Leam (Courtauld Institute of Art) ‘The Spectres and Spectacles of the Past: Lee Seung-taek’s Non-Sculptures and Monuments’

1.30-2.20 Lunch
2.20-3.15  Session 3:  Yorkshire: Sculpting a Legacy, Chair: Rowan Bailey
- Claire Booth (University of Huddersfield/Yorkshire Sculpture Park) ‘Sculpture, Landscape, Social Agency: A Gellein approach to Barbara Hepworth’s The Family of Man’
- Meghan Goodeve (Yorkshire Sculpture International) & Julia McKinlay (Leeds Beckett University) ‘Yorkshire Sculpture International: Material Literacy’

3.15-3.30 Refreshments (tours will also take place at this time)
3.15-4.00 Guided Tours of The Hepworth Wakefield Permanent Collection and Lee Miller and Surrealism in Britain with Assistant Curators Emily Riddle and Hilary Floe

4.00-5.00 Keynote Address: Rebecca Wade (Assistant Curator (Sculpture), Leeds Museums and Galleries, based at the Henry Moore Institute) ‘Recollecting Sculpture in Leeds, 1888-1907’
5.00-6.00 Drinks Reception
6.45 - 9.00 Speakers Dinner, Browns, The Headrow, Leeds
Wednesday 27 June - School of Fine Art, History of Art and Cultural Studies, University of Leeds

9.00 Optional guided tour of Leeds Art Gallery Exhibition The Sculpture Collections with Rebecca Wade (maximum numbers TBC)
10.00-10.30 Refreshments and Welcome from Abigail Harrison Moore, Head of School, FAHACS
10.30-11.30 Keynote Address: Martina Droth (Deputy Director of Research, Exhibitions and Publications | Curator of Sculpture, Yale Centre for British Art) Paper title tbc

11.35-1.10 Session 4: Sculpting Ceramics, Chair: Caroline McCaffrey-Howarth
- Ashley Hannebrink (Harvard University) ‘Reforming the Past: Figures of Antiquity in Eighteenth-Century French Porcelain’
- Elizabeth Saari Browne (Massachusetts Institute of Technology) ‘Modelling Enlightenment: Clodion’s Bacchic Sculpture and the Materialist Pleasures of Touch’
- Catherine Roche (University of Westminster) ‘Crafting Sculpture: Embodied Perspectives of Sculptural Ceramics’
- Phoebe Cummings (University of Westminster) ‘Fugitive Objects’

1.15-2.00 Lunch

2.00-3.15 Session 5: Sculptural Ways of Looking Chair: Clare Nadal
- Melissa L. Gustin (University of York) ‘Sporegasbord: Materials, Multiples, and the Mushroom’
- Leila Riszko (University of Glasgow) ‘Trans/formative: Cassils’ Performances of Corporeal Sculpting’
- Pandora Syperek (Independent) ‘Sculptural Ecologies of the Natural History Museum’

3.15-3.30 Refreshments

3.30-5.05 Session 6: Sculpture Across Borders Chair: Martina Droth
- Anneké Pettican (University of Huddersfield) ‘Brass Art: The Uncanny Reforming Sculptural Thinking’
- Jennifer Sarathy (CUNY Graduate Center, New York) ‘British Land Art’s Utopian Cartographies’
- Stefaan Vervoort (Ghent University & LUCA School of Arts, Brussels) ‘Models After Sculpture: Dan Graham and the Plague of Architecture’
- Elizabeth Johnson (Birkbeck College) ‘Film and Video in the Round: Tracing the Influence of Sculpture on Bruce Nauman’s Early Films and Videos’

5.05-5.15 Final Remarks

This event is supported by

[Logos of sponsors: Paul Mellon Centre, University of Leeds, Hepworth Wakefield, Henry Moore Foundation]