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## ART HISTORY SCORES WELL IN RAE

Report from the AAH Chair and the Teaching, Learning and Research Committee

There have been a number of changes which you may just be noticing as you get ready to renew your annual subscription for 2009. The first is the change in membership subscription, which has significantly reduced the cost of joining the AAH while still allowing those who wish to subscribe to our publications to benefit from heavily discounted rates. The second is the arrival of Matt Lodder as our acting co-ordinator while Claire Davies is on maternity leave. We are delighted to have him as part of our team and wish Claire all the best.

The Executive spent much of the Autumn reviewing our activities and setting goals. For example, we want the Annual Conference to act as a showcase for the best Art History in Britain, and our student activities to ensure that there is a strong investment in the next generation of Art Historians. We will look forward to seeing many of you in Manchester in April for the AAH annual conference, which promises to help us achieve both ambitions. There will be much to discuss and to celebrate. We will be joined at our Annual General Meeting by Sandy Heslop, the Chair of the 2008 Research Assessment Exercise panel for the History of Art, Architecture and Design, who will provide an overview of our field and of the decision-making process.

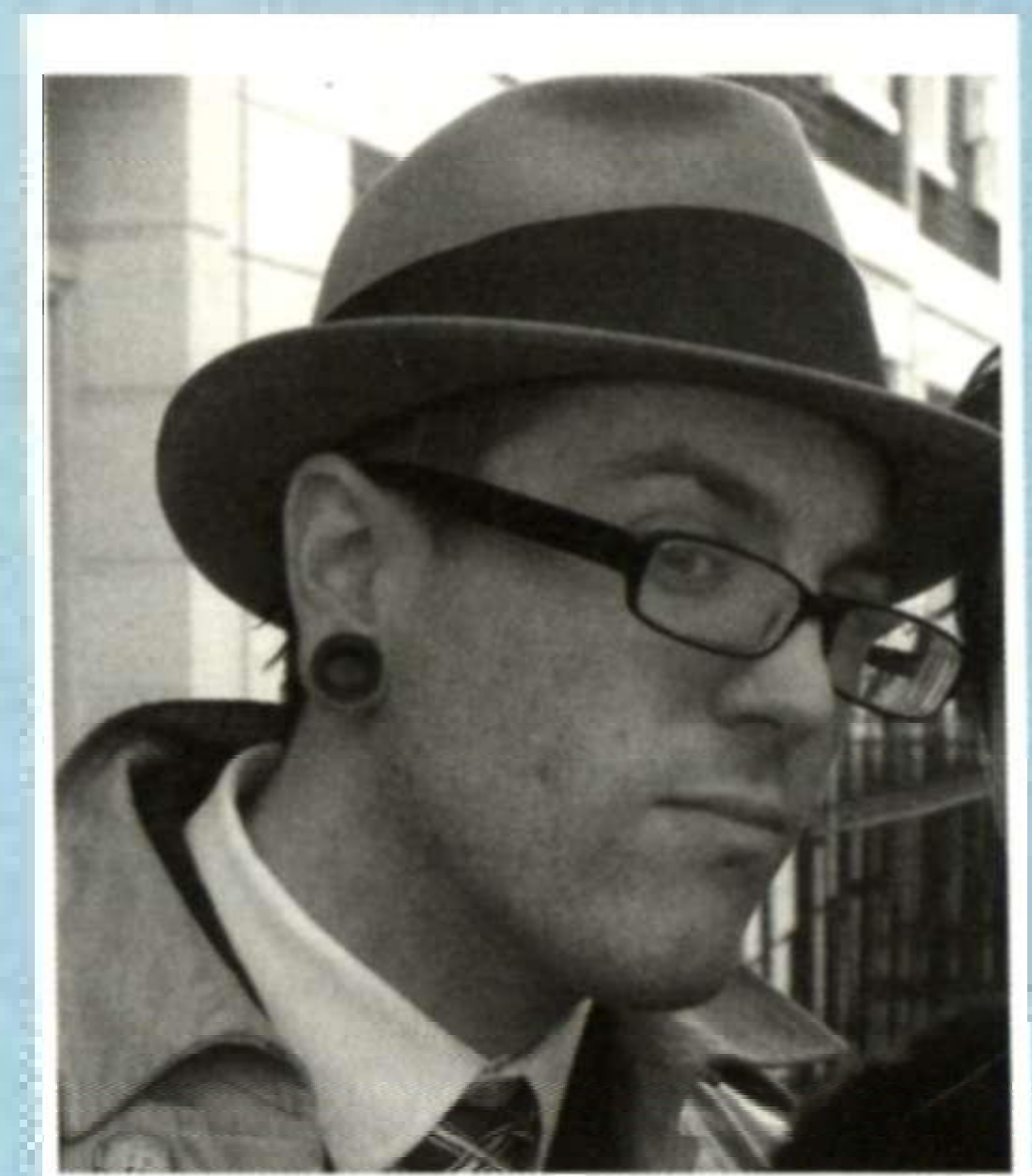
### RAE 2008 RESULTS CONFIRM HIGH QUALITY OF RESEARCH

The run up to Christmas 2008 was a tense moment for many History of Art departments who were awaiting the outcome of the RAE, whereby a panel of historians of art, architecture and design reviewed the work of 30 departments, reading the publications and other outputs of over 350 academics in the field. Their judgement will determine research funding for the next five years. The AAH was involved in nominating the panel, collating nominations that were put forward by departments across the country and trying to ensure that the resulting group represented the diversity of the field. We then organised a series of events designed to support heads of department, including a successful session at the University of Nottingham at which Bruce Brown, the chair of the Main Panel, spoke to art historians about how non-traditional forms of research would be presented and assessed.

Overall, the discipline has done well out of the exercise. As the published results and the panel's overview indicate, History of Art has become mature and exceptionally strong over the past decade. Work was assessed as either 4\* (world-leading), 3\* (internationally excellent), 2\*(recognised internationally), 1\* (recognised nationally) and unclassified (below the standard of nationally recognised). Importantly, the vast majority of work assessed by the panel was regarded as either world-leading or internationally excellent. Departments from across the country and of very different sizes did extremely well, with the University of Glasgow, the Courtauld Institute, the universities of Sussex, Manchester, East Anglia, York, UCL and Birmingham all achieving an overall

► continued on page 7

### Greetings from Matt



I have recently been appointed Senior Administrator, to run the day-to-day business of the Association while Claire is on maternity leave. I am a PhD candidate at the University of Reading and the former acting Chair of the Student Members' Committee.

I come to this post with great enthusiasm for the work the AAH does, and for its future plans – and though I can never truly fill them, I hope I can at least step into Claire's not inconsiderable shoes and steward the office through 2009 until she returns.

I look forward to working with, and meeting, as many of you as possible over the coming year, particularly those who will be attending the conference. I am available in the office whenever you need me, and welcome calls and emails should you need advice, or have any suggestions.

Best wishes for the New Year and don't forget to renew your membership if you've not already done so!

**MATT LODDER**

## Nominations Sought Chair Elect/Honorary Secretary/ Trustees-EC members

(from April 2009)

### NOMINATIONS FOR CHAIR ELECT

Under Rule 6.2, a Chair Elect shall be elected at the Annual General Meeting one year prior to the expiry of the current Chair's term of office. The Chair Elect shall be a supernumerary member of the Executive Committee until he or she takes office as Chair. The closing date for the receipt of nominations is **Friday 13 March 2009**.

### NOMINATIONS FOR THE HONORARY SECRETARY

Role description:

- the Hon. Sec. reports to the Chair
- acts as minutes secretary for committee meetings and AGM
- calls the EC meetings and liaises with the Administrator and Chair to ensure agendas and minutes are agreed and sent
- ensures there is a quorum at EC and AGM
- ensures the Association complies with the Constitution
- coordinates HR matters
- offers advice on unusual administrative matters
- helps Chair deal with consultation documents that land on the AAH's desk.

### NOMINATIONS FOR EXECUTIVE COMMITTEE

There are vacancies for four 'ordinary' members of the Executive Committee (who will also be Trustees), who should be elected at the AGM for a three-year term of office.

These vacancies arise as Michelle O'Malley and Catherine Whistler end their term of office. They are eligible for re-election or re-appointment.

Rupert Shepherd's two-year term of office comes to an end (co-opted in 2007); he is eligible for election as 'ordinary' member at the AGM Meeting under clause 7.1.2.

I should like to thank them for their work on behalf of the EC.

Jill Farquhar's position as Chair of Teaching, Learning and Research creates another vacancy for an 'ordinary' member for three years.

**The closing date for the receipt of nominations is Friday 13 March 2009.**

**Nominations forms can be obtained from Matt Lodder at [admin@aah.org.uk](mailto:admin@aah.org.uk).**

**Please send all nominations on the relevant form, along with the names of two nominators (who should both be members of the AAH) to:**

**Hon Secretary c/o The Administrator, AAH, 70 Cowcross Street, London EC1M 6EJ.**

## Hon Secretary

As the call for nomination intimates, this AGM will be my last as Honorary Secretary. I am waiving my right to be re-elected for one year (as per Rule 6.7) in the hope that that the new Honorary Secretary and new Chair shall not commence their terms of office at the same time.

I step down in the knowledge that the Association is in great shape thanks to the leadership of our efficient and enthusiastic Chair, who is surrounded by dynamic Trustees and supported by a superb administrative team. My modest contribution to the health of the AAH was rather bureaucratic and took the form of procedures, HR policies, job descriptions, contracts and work agreements, staff handbook, and the creation of new roles and committees.

These new procedures will greatly ease the task of the new Honorary Secretary and the 'day to day' job can now proceed uninterrupted! I am grateful to the help and support of all my colleagues on the EC (past and present) and AAH staff and look forward to the handover.

**LOUISE BOURDUA**

## Proxy Voting Form

The proxy voting form, for those people unable to attend the AGM, is included with *Bulletin* and, when completed, should be returned to the Senior Administrator by **13 March 2009**. By signing this you allow the Chair or your nominee to use your vote, if required, on any issues. Please complete the form if you are unable to attend the meeting. **It is particularly important to send these in to allow us to carry out the necessary constitutional change.**

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# Constitutional Changes

Following modernisation of our banking procedures and a review of the Executive Committee, we propose the following changes to the Constitution (most recently amended in 2008). These motions need to be approved by a two-thirds majority at a quorate General Meeting.

## MOTION 1

**Amend rule 11.1** (to allow the Association to use a credit card and online banking); rule currently reads: "The funds of the Charity, including all donations contributions and bequests, shall be paid into an account operated by the Executive Committee. This shall be held in the name of the Charity at such bank as the Executive Committee shall from time to time decide. All cheques drawn on the account must be signed by at least two members of the Executive Committee. Authorisation for electronic transfers, subject to secure procedures, may be made by the Association's administrator up to a sum to be agreed annually by the Executive. All other electronic transfers must be authorised in writing by two members of the Executive Committee."

### To read as follows:

"The funds of the Charity, including all donations contributions and bequests, shall be paid into an account operated by the Executive Committee. This shall be held in the name of the Charity at such bank as the Executive Committee shall from time to time decide. All cheques drawn on the account and other written instructions to the bank must be signed by at least one member of the Executive Committee as a Trustee. Electronic transfers, on-line banking and credit card transactions subject to secure procedures, may be made by the Association's administrator up to a sum to be agreed annually by the Executive Committee. All electronic transfers, on-line banking instructions, and credit card transactions above the agreed limit must, in addition, be authorised by a member of the Executive Committee as a Trustee. The Trustees shall also agree another upper limit, above which any instruction, cheque, or transfer, electronic or otherwise, shall be signed by two Trustees.

The names of Trustees and others who may authorize bank instructions shall be agreed by the Executive Committee at least once a year."

## MOTION 2

**Delete clause 7.1.5** (regarding the composition of the Executive Committee): "The chair for the time being of the British National Committee of the Comité Internationale d'Histoire de l'Art".

### Rule 7 would read as follows:

#### Executive Committee

7.1 (1) The Executive Committee shall consist of not less than 14 members nor more than 20 members being:

## 35th Annual General Meeting

12.45 – 14.00 FRIDAY 3 APRIL 2008

Geoffrey Manton Building,  
**Manchester Metropolitan Museum**

Room to be confirmed

The AGM is open to all AAH members, whether or not they are attending the Annual Conference. Please bring your membership card with you.

The Minutes of the 34th AGM were printed in *Bulletin* 98, June 2008, pp 12 & 14.

### Agenda

- 1 Apologies
- 2 Minutes of the 34th AGM in London
- 3 Chair's Report
- 4 Membership Report from the Senior Administrator
- 5 Honorary Secretary's Report
  - 5.1 Constitutional changes (motions 1 and 2)
  - 5.2 Nominations and elections
- 6 Honorary Treasurer's Report
- 7 Report from the Editor of *Bulletin*
- 8 Report from the Editors of *Art History*
- 9 Report from the Editors of *The Art Book*
- 10 Reports from the Members Groups:
  - Independents
  - Museums and Exhibitions
  - Schools
  - Students
  - Teaching, Learning and Research
- 11 Report from the British Chair of CIHA
- 12 Report from the 2010 Glasgow Conference Organiser
- 13 AOB

7.1.1. the Chair, Honorary Secretary, Honorary Treasurer and Chair Elect specified in the preceding clause;

7.1.2. six elected members who shall each hold office for a period of three years from the date of the Annual General Meeting at which they were elected ("Elected Members");

7.1.3. up to three co-opted members appointed by the Executive Committee.

7.1.4. members who shall be the chairs of the members' groups representing special interests (for example schools and colleges; students; museums and art galleries). These members will be elected by each special interest group of members as the chair of that group and will then be ex officio members of the Executive Committee. The formation of members' groups and their procedure for appointing a chair shall be approved by the Executive Committee from time to time.

## Senior Programme Coordinator

I am pleased to report that throughout 2008 the Association has continued to host and support a range of different activities for both members and non-members. The AAH currently offers its members a breadth of events, benefits and resources, which we continually seek to improve and expand upon each year.

2008 has seen the AAH undergo a series of core systemic revisions and overhauls. These include centralising the Association's organisational structures towards a more cohesive and efficient practice, which, in turn, has helped facilitate many long-awaited developments.

Key to this overhaul has been the centralisation of AAH finances and installation of new membership data-management software, which now provides a more comprehensive and integrated IT system and **website**. This has allowed for the introduction of **new membership options** and an **online members-only area**, as well as improved online payment and booking facilities for members and delegates. It will enable better online members-only resources in the future. Some of you may also have noticed the addition of images to the AAH website in 2008.

The revised **membership benefits and services**, introduced in October 2008, bring with them new membership fees for 2009, more flexible membership options and improved discount subscription services to *Art History* journal and *The Art Book* magazine.

### ACTIVITIES AND EVENTS

In 2008, the AAH organised a range of different activities and events. These included; the London-based **34th Annual AAH Conference and Bookfair**, at Tate Britain and Tate Modern, in April 2008. This hugely successful and enjoyable event attracted over 500 delegates, speakers and publishers. Attendees welcomed the opportunity to participate in a diverse and rigorous programme of academic sessions and cultural events. The **2009 Annual Conference and Bookfair** will take place at Manchester Metropolitan University from 2 - 4 April. This forthcoming conference promises to be a very popular and stimulating event, which will include, for the first time, a **Careers Fair**. See page 22, and visit [www.aah.org.uk](http://www.aah.org.uk) for further conference information and online booking. Details about the **2010 Annual AAH Conference in Glasgow** are also published in this issue of *Bulletin* (page 35).

In November 2008, the Schools Group hosted their annual, one-day **Ways of Seeing Conference** at Tate Britain, which was, once again, fully booked. In the same month, the Student Members Committee held a popular one-day **New Voices Conference** in Cambridge. The 2008 two-day **Student Summer Symposium** took place at Oxford Brookes and the Ashmolean Museum. Equally well-attended was last year's one-day **Student Careers Event**, which was

hosted by the Whitworth Gallery, Manchester in February 2008.

2008 saw the presentation of various annual AAH awards and prizes. These included; *The Art Book Award*, the **John Fleming Travel Award** for students, and **The Voluntary Work Fund**. The quality and number of applications submitted for the **2007-2008 Dissertation Prize** were particularly high. The AAH **Initiatives Fund** continues to be available to members seeking support for specific projects or events. For further information about all AAH funds and awards, and for other valuable information and resources visit the website.

AAH *eBulletin* has proved to be popular with members. If you don't already receive this on-screen newsletter, but would like to, please contact [admin@aah.org.uk](mailto:admin@aah.org.uk) with your name and email address. New-look **Membership Packs** will continue to provide members with information about AAH activities and events, including the **2009 AAH Diary** and **Concessions List**.

The AAH continues to be actively engaged in **widening and developing public access and visibility** through its various initiatives and publicity. Please encourage your own institution or local museums and galleries to find out more about the Association, to take up membership or to offer concessionary rates to AAH members.

2008 has seen a number of **new staff** joining the AAH Office (*see opposite*). These include Matt Lodder, who took up the one-year, full-time post as Senior Administrator in October, and Liz Bruchet, who was appointed as part-time Assistant Coordinator, on a freelance basis, in September. Part-time Membership Assistant, Kyra Williams, will also continue to help out in the office.

Finally, I will be on Maternity Leave from January until October 2009. I am pleased to be leaving the AAH Office in the capable hands of Matt, Liz and Kyra, and trust that they will ensure that the office continues to facilitate a productive and successful programme throughout 2009.

Best wishes for the New Year.

**CLAIRE DAVIES**

Senior Programme Coordinator

# Senior Administrator

The Association has gone from strength to strength in 2008, as Claire's more comprehensive annual review explains. Total membership figures have risen from 1,207 in 2007 to 1,255 in 2008, and following the fee restructuring that has been initiated for 2009 membership, I am sure this rise will continue.

The recent student event in November has already added a good chunk of new blood for 2009, and no doubt the sterling work being done in Manchester in preparation for the Annual Conference will only increase numbers further. Though many individuals are no doubt looking for ways to tighten their belts in the current pressing economic climate, I am confident that the Association continues to offer professional art historians, students of art history, museum and gallery professionals and independent scholars and researchers value for money, and a high level of service and support.

## AAH Membership Report 2008

Membership figures and categories as of December 2008  
[2007 figures in brackets]

**Total Members 1255 [1207]**

AH Only	278 [257]
TAB Only	105 [108]
AH and TAB	320 [307]
Bulletin Only (including institutions)	462 [444]

### MEMBERSHIP CATEGORIES

#### Ordinary

AH and TAB	134 [122]
AH Only	133 [125]
TAB Only	58 [62]

#### Joint

AH and TAB	6 [4]
AH Only	6 [5]
TAB Only	1 [2]

#### Student

AH and TAB	102 [99]
AH Only	46 [51]
TAB Only	17 [17]
Bulletin Only	326 [319]

#### Concessionary

AH and TAB	20 [23]
AH Only	15 [15]
TAB Only	11 [11]
Bulletin Only	70 [56]

#### Life

AH and TAB	4 [23]
AH Only	6 [6]
Tab Only	1 [1]
Bulletin Only	36 [37]

#### UK Institutions

Bulletin Only	25 [38]
AH and TAB	20 [53]

#### European Institutions

AH and TAB	11 [23]
Bulletin only	4 [17]

#### RoW Institutions

AH and TAB	16 [52]
Bulletin only	8 [17]

#### European Members

AH and TAB	13 [23]
AH Only	19 [23]
TAB	8 [6]
Bulletin Only	15 [17]

#### Institutions 84 [91]

UK	45 [43]
Europe	15 [21]
USA and ROW	24 [27]

#### Occupational Status

Academic	300 [302]
Museums	72 [67]
Students	504 [577]
Schools	20 [15]
Independents	114 [122]
Other	119 [125]
Unaccounted	126 [9]

#### Geographical Profile

UK Members	943 [986]
European Members	58 [89]
USA and Rest of World	84 [112]
Unaccounted	170

## AAH Office Staff 2009

During Claire Davies's maternity leave, the following staff will be working in the office:

**Matt Lodder** has been appointed as Senior Administrator (see page 1).

**Liz Bruchet** will be working part-time as Assistant Office Coordinator. A native Canadian, Liz moved to London from Vancouver two years ago. She holds an MA in Curatorial Studies from the University of British Columbia and continues to work on independent curatorial projects featuring the work of contemporary artists.

**Kyra Williams** has been assisting in the AAH office for about nine years. She began by supporting the then administrator Andrew Falconer with the management of memberships and has been assisting on a part-time basis ever since. Kyra is trained as an actress and frequently appears in high-profile touring shows.

## Congratulations!

To Claire Davies and  
Sam Gathercole  
a daughter

**Lucy**

born 12 January 2009

# Students

In the spirit of celebrating 100 issues of *Bulletin*, I've been having a look back through several years worth of Annual Reports. We Chairs invariably begin by remarking upon what an exciting year it has been for the Student Members Group, and I am happy to continue this tradition!

It has indeed been a marvellous year for us. The Student Members Group continues to flourish, with a series of very successful events and initiatives taking place in 2008, and membership numbers remaining steadily positive. At time of writing we have 561 fully paid up student members, which is very healthy indeed.

We had an enormous amount of help and support last year from so many people, and thus the Annual Report should also serve as a kind of New Year's Honours List, with special commendation going to all of those who have been involved and have so generously given their time, energy and expertise to help make each event such a roaring success. Firstly, I would like to thank my immediate predecessors: **Alister Mill** and **Matt Lodder**, who were each on the front line during the course of last year. Thanks to their time at the helm, the Student Members Group enters 2009 stronger and more productive than ever.

## CAREERS DAY

We began way back in March with the first event of the year. The Careers Day was held early this year, a shift that will now be permanent. The venue was the Whitworth Art Gallery in Manchester, and the event was designed to reflect not just the diversity of Manchester's arts scene, but also the wide variety of careers open to art history graduates. The day was a resounding success, with double the number of expected delegates and an excellent panel of speakers who provided some very useful, not to say bluntly realistic, advice and insight. **Heather Birchall**, Chair of the Museums and Exhibitions Group as well as Fine Art Curator at the Whitworth, was absolutely instrumental in making the day such a success, and we extend our very grateful thanks to her for her support not just during this event but throughout the year.

It would not have been possible to run this, and many other of our previous events, without the unwavering support and inexhaustible patience of the AAH administrators, and it was at this point in 2008 that **Sue Walker**, Assistant Administrator, left the AAH for pastures new. Sue was particularly involved with the student events, and so everyone on the committee would like to put Sue on the New Year's Honours List. Sue's support and generosity were invaluable to us, and we would like to thank her for everything she did for us during her time at the AAH.

We would also like to wish **Claire Davies**, Senior Programme Coordinator, all the very best during her

maternity leave, and we sincerely hope that her new baby is far less bother than all of us have been during the year. Frankly, if Claire can cope with the Student Members Committee, she can cope with anything – we extend our grateful thanks and warmest wishes!

## STUDENT SESSION, ANNUAL CONFERENCE

The Student Session at the Annual Conference was, to our great delight, one of the best-attended sessions at the conference. Convenors **Matt Lodder** and **Claire Walsh** received an unprecedented number of submissions, which must have been due in part to the glamorous location of the conference at Tate Britain but was also clearly due to their inspiring session title: 'Art, Museums and the Changing Location of Visual Culture'. The resulting day's papers were absolutely first class, encompassing a wide range not just of subject-matter but of methodology and presentation style. It was genuinely inspiring to see some of the rising stars of the next generation grabbing this opportunity with both hands, and it was a really stellar demonstration of what the Student Members Group is designed to achieve.

## SUMMER SYMPOSIUM

We like to think that we at the Student Members Group have events for all seasons, and so, as the hectic Spring semester draws to a close, the Summer Symposium heralds the start of the holidays. Last year's event, organised by **Michèle Waugh** and **Linda O'Halloran**, took place at Oxford Brookes, and the two exhilarating days saw a selection of fantastic papers on the theme of 'Bodies of Evidence'. The combination of a wonderful location, a fascinating keynote lecture from Dr Oliver Watson, a really useful workshop from Dr Jo Moyle and, of course, 18 inspiring speakers, made for a hugely enjoyable symposium. Our grateful thanks go to **Catherine Whistler** at the Ashmolean for all of her help and support.

## NEW VOICES

We rounded off the year with our final event, the New Voices conference, which took place in November at Newnham College, Cambridge. Organisers **Olga Smith** and **Louise Hughes** received more than 40 submissions, making the final choice of papers a difficult one. Olga and Louise truly packed the day with as much as they could, and as well as eight very stimulating papers and a round-table discussion, chaired by Dr Alyce Mahon, they also managed a choice of lunchtime events at the Fitzwilliam Museum and Kettles Yard, and finally finished the day off with a well-deserved wine reception.

## VOLUNTARY WORK FUND AND DISSERTATION PRIZE

In 2008 we were able to support 11 students through the Voluntary Work Fund, working with a variety of organisations, including English Heritage, Artangel, the British Museum and the Sainsbury Centre. All the recipients found their time to be immensely rewarding,

and we are delighted to have been able to contribute towards these very valuable placements, which have helped so many students in terms of ideas, experience and, in many cases, really concrete opportunities for the future. We wish them the very best of luck!

We have also spent a pleasurable few weeks reading through the enormous number of submissions for the 2008 Dissertation Prize. We had 38 entries this year, and they were all of an exemplary standard. It warmed the cockles of my heart to read them, and I would like to thank all of the talented BA and MA members who took the time to submit their work. The winner will be announced at April's Annual Conference.

#### NEW OPPORTUNITIES

The end of the year also saw the Student Members Group embrace modern social networking tools, and launch ourselves headlong into the communication

revolution. It seemed sadly remiss that we had not, until recently, established any kind of internet forum for our members, and thus towards the end of 2008, *AAHStudents* was born. Information hub, networking opportunity, place to debate burning issues or promote exciting events: it's all of these things and has potential to be a lot more besides. Join it now at [www.aahstudents.ning.com](http://www.aahstudents.ning.com) and add to the confusion – you never know what you might find. There's an awful lot going on, and it would be a shame to miss any of it!

It's most uplifting indeed to be able to end this round-up with a look towards such exciting future possibilities. Thanks to a dedicated committee, and hundreds of energetic members, the Student Members Group can definitely look forward to another great year.

**CLARE O'DOWD**

► *continued from page 1*

average of 3\*. In the panel's view, the field has significantly benefited from a stronger sense of its own roots and purpose. In their words,

*After a protracted period of reassessment in the late 1980s and early 1990s, the subject has emerged with firmer foundations and enhanced intellectual self-awareness. Typically, submissions came from self-standing departments of art history and theory, or of visual and material culture, where research is well informed by this disciplinary re-evaluation.*

Other important headline conclusions are the success that the discipline has had in obtaining research grants and in research-council funded studentships. 550 PhD dissertations have been successfully submitted since 2001, suggesting that the future of the field is very healthy.

Departments will now be pouring over the details of their results, which were released in January, but the key moment will take place in March, when the funding implications will be announced. History of Art, Architecture and Design was a sub-panel. The main panel included the performing arts and art and design; in commenting on the comparative approaches to submissions by the different sub-groups, the panel overview noted that History of Art, Architecture and Design had been much more selective in its submission than the other disciplines. This was also reflected in the smaller number of departments that chose to enter the RAE in 2008 (30) in comparison with 2001 (when there were 39 departments represented). While this has obviously been a successful strategy, the AAH is concerned that nine universities or institutes (primarily

those specialising in Art and Design) chose not to highlight their research in the History of Art in this way. We will need to be vigilant to ensure that this selectivity and focus isn't to the detriment of new growth, innovation and development in the many and diverse forms of art history that are practised in the United Kingdom. With this proviso, however, we can be very confident about our discipline's future as in its report on its findings, the panel has concluded:

*Perhaps the most important factor behind these levels of achievement and recognition is the number of submissions contributing substantially to them. The data do not result from the extraordinary performance of the few, but from a generally high level of engagement across the sector in the submissions that came to us: strength in breadth as well as depth.*

Full results are available on:

<http://submissions.rae.ac.uk/results/selectUOA.aspx> (select UOA 64). To see the panel's overview see: <http://www.rae.ac.uk/pubs/2009/ov/> (click on Panel O).

Please contact Jill Farquhar ([ch-univs@aah.org.uk](mailto:ch-univs@aah.org.uk)) if there are any aspects of the report or results that you want the AAH to address on your behalf concerning the RAE.

Meanwhile, we'd like to conclude by drawing your attention to the Hon. Secretary's report. The AAH is looking for new members of the Executive, a new Honorary Secretary and a new Chair (to take up the post in 2010). It is a very exciting time to be part of AAH and I would encourage you to contact us if you are interested in one of these positions.

**EVELYN WELCH**  
Chair

**JILL FARQUAR**  
Universities & Colleges

## Independents Group

Frances Follin stood down as Chair of the Independents in April 2008. We want to thank her for all that she did for the Independent Group while Chair. In particular, she created the Art-line email group, through which Independent members communicate with each other about matters of mutual interest, and the Independent Directory, which allows Independents to advertise their skills to potential clients via the AAH website. Both of these facilities still operate successfully. Frances leaves a solid legacy, and continues to be active in the Independents Group.

Dennis Wardleworth has taken over as Chair, and following discussion with many of the members of the Independent Group, much of it via Art-line, put forward proposals to the AAH Executive Committee to set up a fund to provide support for Independent members in the publication of their research work. The EC agreed to the proposals and a fund has been set up on a trial basis, and subject to various limitations:

1. To provide financial support to Independent members who are presenting a paper or convening a session at any conference related to Art History, including the AAH Annual Conference.
2. To provide financial support to cover copyright fees for any publication made by an Independent member.

We are also in the process of negotiating access rights to the databases JSTOR and ARTstor for Independent Members of the AAH, probably through the members section of the AAH website.

There have been a number of group visits to exhibitions during the year: Cranach, and From Russia at the RA; Hammershoi at the RA; Radical Light at the National Gallery; Byzantium, and Behind the Mirror at the RA.

Now that there are significant benefits for any independent art historian in joining the AAH, the Group is planning a recruitment drive, and will be submitting proposals for this to the EC later in 2009.

The group now has a functioning committee, with individual members each with a responsibility for a part of the Independent Group activities:

Dennis Wardleworth – Chair  
 Frances Follin – Art-line  
 Eleanor Fraser Stansbee – the Directory  
 Liz Freeman – group visits to art exhibitions  
 Jeff Fendall – conference support fund  
 Ros Ormiston – recruitment campaign.

If you have any thoughts, ideas or questions for any or all of the committee members, send an email to [ch-indeps@aah.org.uk](mailto:ch-indeps@aah.org.uk).

**DENNIS WARDLEWORTH.**

Chair, Independent Group

## Art History

2008 was the first full year of service by the current editors and saw a number of positive developments in the design and administration of the journal. The first three issues of volume 31, like 31.5, were 'medley' issues featuring a range of articles reflecting the scope of contemporary work in the discipline. 31.4 was a substantial special issue on 'Import/ Export: Painting, Sculpture and Architecture in the Kingdom of Naples, 1256–1713', edited by Cordelia Warr (University of Manchester, and Reviews Editor of the journal), and Janis Elliot (Texas Tech University). The first three issues of 2009, all currently at various stages of production, will be medley issues, with 32.1 published and ready to be presented at CAA in Los Angeles at the end of February. Each of these issues is scheduled to contain six essays and a large and wide-ranging Reviews section. The final numbers of 2009, 32.4 and 32.5, are being planned as themed issues on Early Modern Theatricality and on contemporary methods.

There were a number of gains in the organisation of the *Art History* office this year. Notably, we were able to recruit an Assistant Editor to work full-time for four days a week on the journal. Sam Bibby ably fulfils this role and is a key member of the editorial team, acting as point of first contact for authors and publisher. As always, it is a pleasure to thank him here.

We have also continued the development of the design and appearance of the journal. Starting from 31.5, we have been able to secure colour reproduction in every issue. This has already considerably enhanced the visual character of *Art History* and we hope will encourage authors to make increased use of this aspect of the visual evidence in argument.

Submissions continue to run at gratifying rates and to cover a broad range chronologically, geographically, and in method. There is room for improvement here, as always, and the Editors will be attending CAA this year as well as the AAH, and holding 'Meet the Editors' sessions at both conferences. We hope to encourage further submission of a broad diversity of topics and arguments, and particularly to attract more contributions on art beyond the European traditions, more on contemporary and modernist art, more on theoretical and methodological questions, and more on sculpture and other media which are infrequently represented in the articles we receive.

The Editorial Board meets regularly during the year and its membership continues to grow and change to reflect the areas we wish to develop as well as those where submissions are plentiful. The Editors remain grateful to the Board's members for their commitment and advice, as well as to the Association and to the teams in production and editorial we work with at Wiley Blackwell. ▶

# The Art Book

I was invited to take over the Honorary Editorship of *The Art Book* in August 2008 and therefore, on behalf of the Editorial Board, would like to reiterate my gratitude to Marion Arnold, the outgoing editor, for her dedication and advocacy for *The Art Book* throughout her term, and for all her support, advice and patience during the transition phase.

For all of us directly involved with the publication, steering *The Art Book* into 2009 promises to be both exciting and challenging as the main task we face is to implement a thorough-going review of the magazine. I was fortunate to meet many readers and contributors to *The Art Book* when I represented it at the College Art Association conference in Dallas in February 2008, and was overwhelmed with comments of support and praise for the magazine. However, in the light of the overall mission of the AAH and the publications strategy as set out in September 2008 – and the incoming subscription changes – there is clearly a timely need to re-think the role and content of *The Art Book*, to assess how best we can reach a broader art community and to ascertain what kind of changes are needed to do this – if, indeed, it is felt that this continues to be the best way forward for the publication. Consequently, the Editorial Board has implemented a comprehensive review – in liaison with the AAH EC, the Publications Committee and Wiley-Blackwell – which is currently looking at all aspects of its design, content, production, marketing, publicity and distribution in online and paper formats. A series of marketing research initiatives have been set up – including producing flyers, carrying out a readership survey as publicised in this *Bulletin* and contacting various arts organisations, galleries and bookshops to solicit interest and new readerships. The review is currently in process and the Editorial Board will report back to the AAH shortly with options and recommendations.

With the successful inauguration of *The Art Book Award* last year, a strong shortlist was drawn up this year from

a diverse long-list of titles which had been reviewed in the magazine. The competition has proved especially popular with art publishers, some of whom have contacted us specifically to find out about the deadlines for the award. This year, the Editorial Board has great pleasure in conveying our warm congratulations to the winner, *Ike Taiga and Tokuyama Gyokuran: Japanese Masters of the Brush*, published by the Philadelphia Museum of Art in association with Yale University Press in 2007, a publication which brings together impeccable design and outstanding scholarship. Again, the award, which pays tribute to the design concept and production of the book alongside scholarship, enables the AAH to reach out towards the broader art community and publishing world. The award will be made at the AAH Manchester Conference in April.

As ever, the four issues of *The Art Book* in 2008 – online and in print – have offered a rich reading and browsing experience, with over 250 books reviewed, seven interviews and a host of features linked to current exhibitions and events, all reflecting the tireless work of our Executive Editor, Sue Ward. Special perspective articles have covered a wide range of topics, from British art in Australia and New Zealand and the paintings of Lucien Freud to digital art and the Wembley Stadium. As part of the aim to achieve a broader appeal, a number of new features have been initiated for 2009, including 'Behind the Scenes' and 'Gallery in Focus'.

The successful direction, administration and production of a publication such as *The Art Book* – which includes features, interviews and reviews over 60 books in each issue – relies on the co-operation and teamwork of a large number of individuals, not least an army of enthusiastic and well-informed reviewers and readers. In particular, *The Art Book* could not be produced without the dedicated work and unremitting support provided by the Executive Editor, Sue Ward, and Frances Follin, editorial assistant and copy editor to whom I would like to convey great appreciation. Thanks also to Philippa Joseph and the team at Wiley-Blackwell – including Katherine Wheatley, Craig Pickett, Jacki Fernholz and Sarah Worrall, and Paul Dewar in Edinburgh – for all their work on production, marketing and advertising. My gratitude also goes to the Editorial Board which, with four new members in 2007, the recent welcome addition of Jo Appelin in 2008 and the expected return of Louise Govier after maternity leave, is thoroughly revitalised and keen to take on the challenges and opportunities which a thorough-going review will bring. We all look forward to embracing change in 2009 and to collaborating to produce the high-quality, well-respected and popular publication which *The Art Book* will continue to be.

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► Issue 31.5 marked the end of the first 30 years of *Art History's* existence, and an 'Editorial' at the start of the issue looked back over the decades since the first number appeared in March 1978 and celebrated a distinguished history. The Editors reconfirmed the journal's commitment to publishing innovative and reflective articles and to diversity in topics, methods and approaches. It remains an honour and a pleasure to edit *Art History*.

**DAVID PETERS CORBETT**

Editor

**CHRISTINE RIDING**

Deputy Editor

**GILLIAN WHITELEY**

Hon Editor

## Museums & Exhibitions

Six months ago a Museums and Exhibitions Group Committee was launched with the following members: Layla Bloom (Exhibitions Officer, Stanley & Audrey Burton Gallery, University of Leeds); Dr Emma Chambers (Curator, UCL Art Collections), Joanne Davenport (House Manager, Upton House and Gardens (National Trust)); Michael J Davies (School of History of Art, Film and Visual Media, Birkbeck College); Barbara Goebels-Cattaneo (ARTexhibitionlink); Dr Marika Leino (Henry Moore Foundation Postdoctoral Fellow); Marie-Therese Mayne (Assistant Keeper of Fine and Decorative Art, Laing Art Gallery, Tyne & Wear Museums); and Dr Amelia Yeates (Postdoctoral Teaching Fellow in Art History and Theory, Department of Fine Art and Design, Liverpool Hope University).

I am delighted to have such a strong committee, and I look forward to working closely with everyone over the coming months. The Committee has met twice so far, and is working on a number of projects which we hope will attract more museum professionals to join the AAH. Further details of the Committee's initiatives will be added to the AAH website in due course.

## CIHA

The 32nd Congress of the International Committee of the History of Art (CIHA) took place in Melbourne in January 2008. It was hosted by the University of Melbourne with the overall theme of *Crossing Cultures: Conflict, Migration, Convergence*. This exciting congress was the first one held in the southern hemisphere and had an unusually high number of papers dealing with non-Euro-American topics. At this congress the CIHA Presidency was handed over from Professor Ruth Phillips of Carleton University to Professor Jaynie Anderson of the University of Melbourne.

The next CIHA Congress will take place in July 2012 in Nuremberg at Germanisches Nationalmuseum and the theme will be *Challenge of Objects*. At the Melbourne Congress, South Africa did a candidacy presentation for the 2016 CIHA Congress proposed to be held at the University of Witwatersrand in Johannesburg.

Also an International Colloquium on *André Malraux: His Philosophy and Art - Temptations of the Orient and Japan* took place at Akita International University in Japan in June 2008. This was jointly organised by the CIHA bureau and the Akita International University. As for the British CIHA Committee, Professor Iain Boyd Whyte of the University of Edinburgh was proposed to become a Titular Member and Professor Toshio Watanabe of the University of the Arts London as the Chair of the British Committee.

**TOSHIO WATANABE**

### SPECIAL INTEREST GROUP MEETING

We are all very excited about our Special Interest Group Meeting at the annual AAH conference in Manchester. At this session we will be running a workshop about exhibition-making, and will be inviting academics and curators to speak about their experience of working collaboratively on exhibitions. Anyone with an interest in museums, galleries or curating can attend, so please do join us in making this a lively session. We would like to publish guidelines for academics working on exhibitions following the session which will be published electronically.

As always, please do feel free to contact myself directly if you would like any further information about the forthcoming conference session, or about the Committee.

**HEATHER BIRCHALL**

Chair, Museums and Exhibitions Group

## Schools

2008 has seen the development of some central and exciting initiatives for AAH.

The 2008 Schools Conference **Ways of Seeing - Distortions** was a huge success. The event took place on 7 November at Tate Britain and was a sell-out. It combined a variety of talks with some impressive student presentations. Speakers included: Nicholas Tromans: 'Art in Bedlam', Rachel Barker: 'Ephemeral Objects' and Martin Harrison: 'About Bacon'. All were received with interest and our students enjoyed the day tremendously.

A steering group has been set up to take the State School Project (re-named Maintained Sector History of Art Project; (MSHAP) on to the next stage. Chaired by Caroline Osborne, it includes Penny Huntsman (new member) and Nicholas Addison. It will be important to work in tandem with the new Teaching, Learning, Research committee, which will be responsible for strengthening links with galleries and campaigning over departmental closures etc.

Sadly, we said goodbye to Carol Jacobi as Chair who has been a dynamic driving force behind the group for many years. Elizabeth Gould will replace her from the beginning of 2009.

## Landscape, Theravada Buddhism and Kingship in Mandalay, Burma's Last Royal Capital, 1857–78

After a year at the School of Oriental and African Studies, and a first field trip to Burma/Myanmar, the John Fleming Travel Award gave me the opportunity to conduct field research over a second trip.

While the first trip had enabled me to make contact with Burmese scholars and academics and examine Burmese manuscripts at various libraries and archival centres in both Yangon and Mandalay, the second trip's main objective was to conduct a survey of Konbaung capitals (Burmese royal capitals founded between 1752 and 1857) and proceed with the mapping of field data, with assistance from Mr. Myo Win Kyi, a Burmese architect based in Mandalay. In doing so, the attempt is to reinvestigate the tradition of founding royal cities in pre-colonial Burma.

Exclusive reliance by traditional scholarship on royally sponsored chronicles and other later sources has indeed led to the prevailing view that spatial layout and symbolic significance of royal cities remained unaltered from the Post-Pagan era to British annexation in 1885. Founding royal capitals was typically seen as being coterminous with the construction of the royal palace and its surrounding fortifications (i.e. the *shwe myodaw* or royal golden city). This was certainly true of Shwebo, Ava and Amarapura, the first three Konbaung capitals built in the late 18th century, for which the *shwe myodaw* only was planned by royal authorities.

However, a careful examination of contemporaneous sources, both written and graphic, adduces evidence that Mandalay's planning and building went beyond simply replicating preceding royal complexes. More specifically, the existence of *parabaik* (Burmese manuscripts made of paper) illustrated with maps dating back to the founding of Mandalay and identified in Myanmar/Burma, attests to the royalty's concern to plan an outer city (*hsin kye hpon*) and adorn it with massive religious structures and relics of the Buddha. This latter move is further confirmed by royal orders instructed at the time of founding, and historical maps drawn over the field research (see the map below for a

comparison of Mandalay's outer city with the first three Konbaung capitals).

These findings illustrate King Mindon's brilliant response to challenging times. On one hand, founding Mandalay helped reassert traditional Burmese supremacy in establishing the country's main urban centre at a time when a new Rangoon was being built by the British in Lower Burma near the Shwedagon pagoda, the country's most revered *stupa*. On the other, the new capital emerged as a promising ground where the Sasana (the dispensation of the teachings of the Buddha over 5000 years) would continue to prosper, especially since the Buddhist kingdom of Kandy could no longer assume that role following the 1815 British takeover of the entire island of Ceylon.

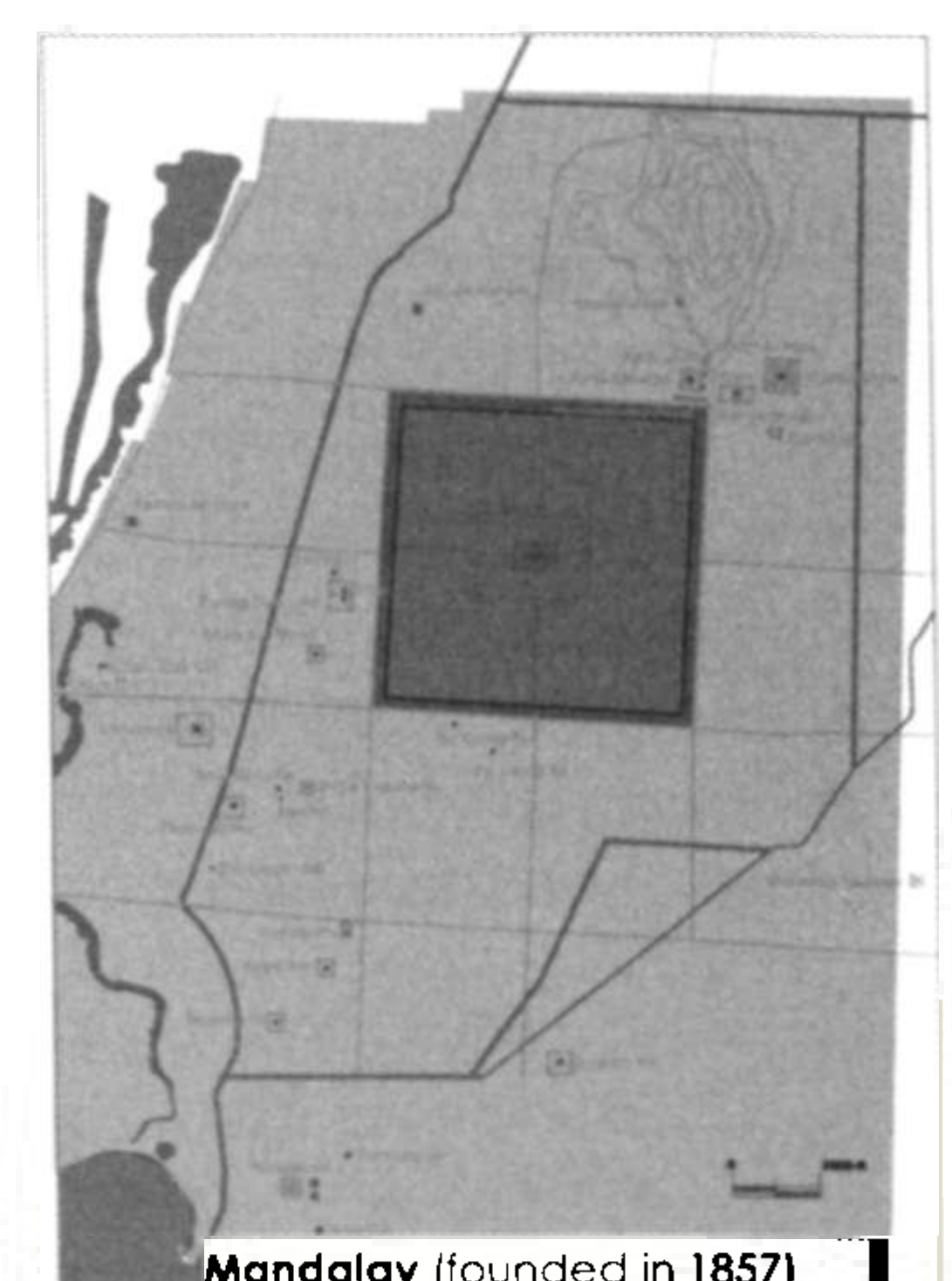
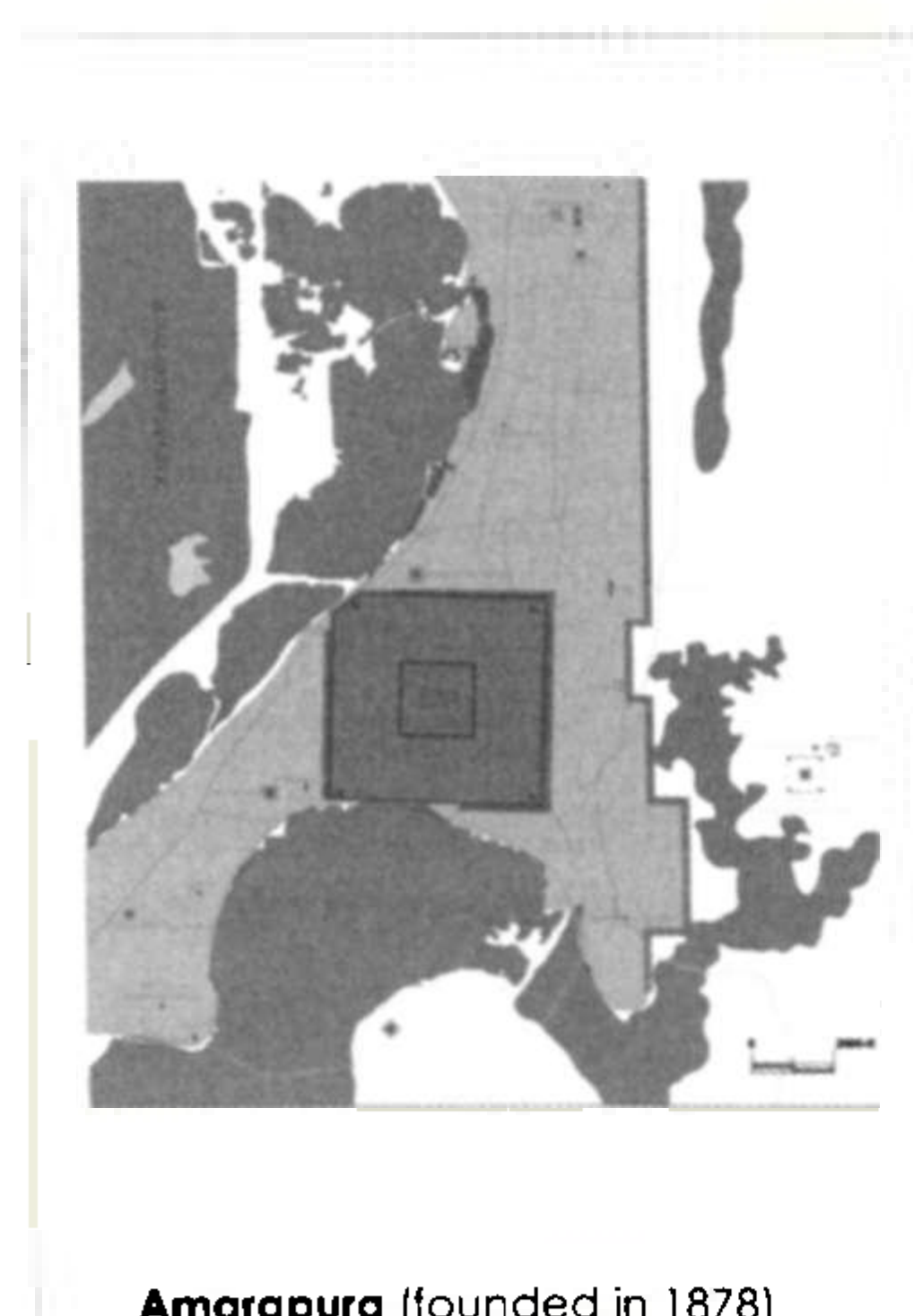
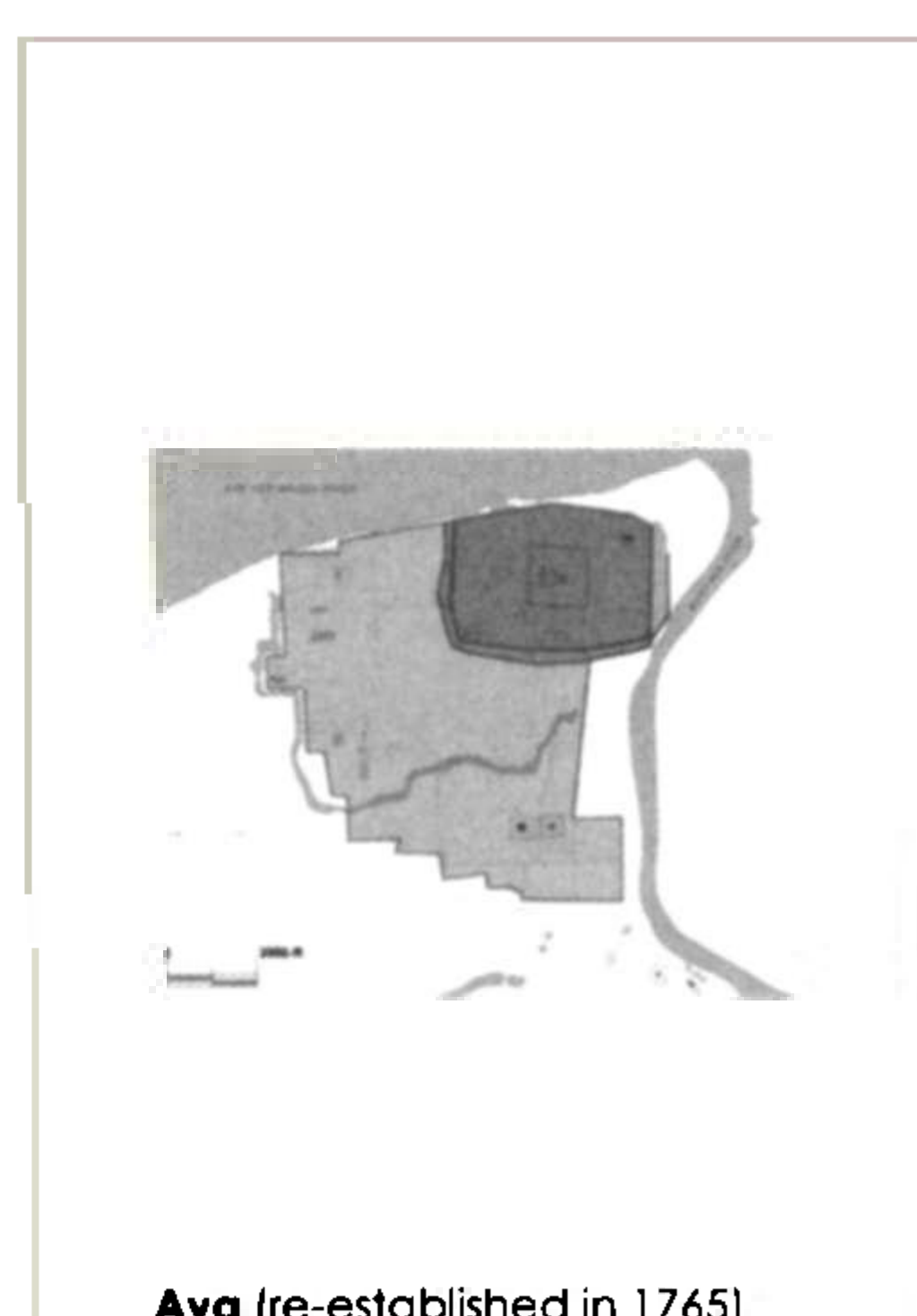
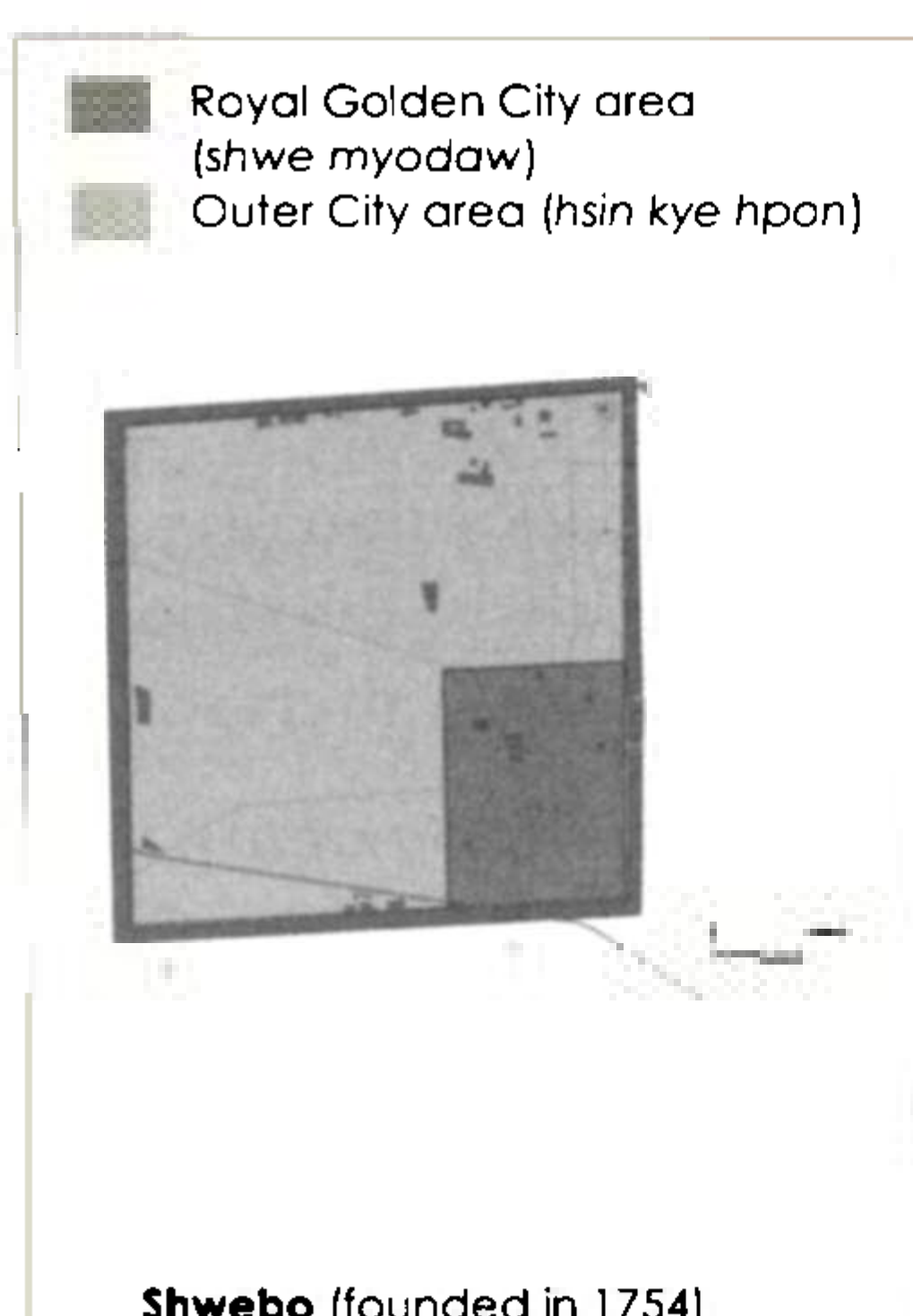
In founding Mandalay and its outer city, King Mindon had a plan designed to (1) make the 'presence' of the Buddha ubiquitous and conspicuous throughout the *hsin kye hpon*; (2) provide the population with a network of infrastructures aimed at improving their welfare and facilitating their engagement with religion; (3) and establish the new royal capital as one of the main centres for scholarship in the Theravada Buddhist world. Mindon's project however proved to be short-lived.

Despite the many difficulties encountered in the field, especially after cyclone Nargis hit lower Burma in early May 2008 and caused major distress for the Burmese population and disruptions for the country's economy, research work could nevertheless proceed at a steady pace. This time spent in the field in Burma/Myanmar over two separate field trips has been extremely rich in events and encounters. It has also been greatly fruitful for my research.

I wish to thank Laurence King Publishing for the generous support provided through the 2008 John Fleming Travel Award.

**FRANCOIS TAINURIER**

School of Oriental and African Studies, London



# Celebrating a Hundred Bulletins

The hundredth issue of *Bulletin* seemed an appropriate moment at which to review its development since its inception in 1975. This prompted Liz Bruchet in the AAH office to look through the archive of back issues and note down some of the wealth of information they contain about the AAH's past. This is an ongoing task, which we are hoping will feed into some interesting future articles on AAH history. At this point I thought we should focus on *Bulletin* itself, and the ways in which it has changed over the course of 100 editions.

## CHARTING THE GROWTH OF THE AAH

For the first few years *Bulletin* was largely devoted to details of the forthcoming AAH Annual Conference, including abstracts of all papers accepted. It charted the expansion of the Association, including the names and addresses of all new members – not something we could contemplate these days, even if data protection laws allowed. Buried within the early issues there are also interesting articles about the teaching of art history in the 1970s, including one in *Bulletin* 3, October 1976 that summarises the results of a questionnaire sent out by the AAH with the intention of finding out about the teaching of art history in polytechnics and colleges of art.

*Bulletin* is primarily a vehicle through which the AAH Executive Committee communicates with the members. (There have been plenty of calls for the reverse process to take place, but few have taken up the challenge.) It therefore usefully records the issues the EC has had to deal with over the years, including the introduction of the Research Assessment Exercise and the establishment of the Design and Artists Copyright Society (DACS).

## CHANGING MODE OF PRODUCTION

Initially, *Bulletin* was published twice a year, but this increased to three issues a year in 1984, and to four issues a year by the time I took over the editorship in 1993. This was subsequently reduced to thrice-yearly publication – Feb, June and Oct – to fit the timetable for calls for sessions and papers for the Annual Conference.

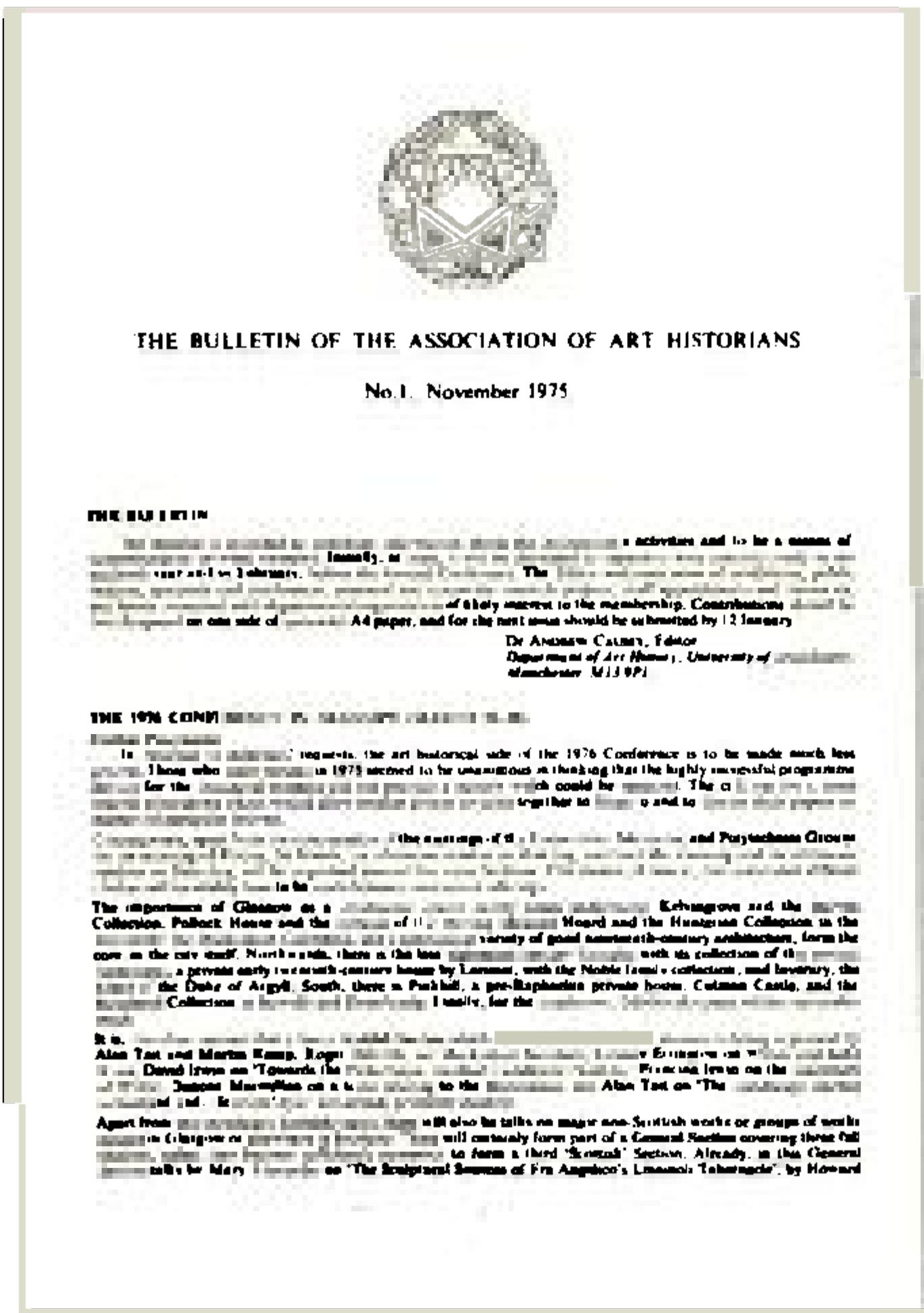
Its appearance has changed substantially over the years. Originally printed in black only, it adopted a second colour with issue 34, in July 1989. Initially, the second colour matched the colour of that year's *Art History* cover, but the adoption of bright red as the AAH 'corporate colour' in 1996 gave *Bulletin* an excuse to settle down, changing again only as the AAH adopted a new look..

Before the era of 'desk-top publishing', hard copy arrived on the editor's desk by post, was corrected on paper and presented, along with a rough guide as to what was to go where, to a typesetter/designer for keying-in and lay-out. Of course, nothing ever fitted perfectly, so endless to-ing and fro-ing ensued, with a fair amount of time being spent looking over the shoulder of the typesetter while they made last-minute corrections and adjusted the layout.

Even when I took over as Editor in 1993 that was still the way we worked. It was not until 1997 that I fully seized control of the layout as well as the content, and my job got a whole lot easier. The widespread adoption of email since that time has also saved me the task of retyping copy, and has enabled me more easily to obtain images and thereby add visual interest.

It still, however, disappoints me that more ordinary members do not use the pages of *Bulletin* to air their views. I would be happy to have a Readers' Letters page, if members would only write to me!

**JANNET KING**  
Editor



Issue number 1, November 1975 and Issue number 59, November 1995.

## Bulletin Editors

### Issues

- 1-4 Dr Andrew Causey
- 5-10 Dr John Sweetman
- 11-26 Flavia Swann
- 27-32 Jo Miller
- 33-47 Clare Pumfrey
- 48- Jannet King

# Sowing the Seeds of the AAH

*In the last issue of Bulletin, I asked if anyone had any memories of the earliest days of the AAH. Professor Luke Herrmann was kind enough to write with an account of a meeting that might be considered as the moment of the AAH's conception. It would be good to hear from someone who was involved in the gestation and birth!*

*Professor Herrmann writes:*

In the early summer of 1967, Michael Jaffe, founder and head of the new History of Art Department in Cambridge, convened an informal meeting in Cambridge of representatives of university History of Art Departments and museums. The aim was to improve the relationship between these two bodies and to involve the museums in the teaching of history of art students.

I was then a Senior Assistant Keeper in the Western Art Department at the Ashmolean and attended with the Keeper, Ian Robertson. As I was about to join the new History of Art Department at Leicester, I more or less had a foot in each camp.

I do not remember precisely how many or who were present, but I do remember that we all sat round one table. Among the other museum representatives I

recollect was Martin Davies, of the National Gallery, Lawrence Gowing, still at the Tate, Graham Reynolds of the V&A, Hugh Scrutton, then at Liverpool, and Karl Winter, Director of the Fitzwilliam. I am less certain about the university representatives, remembering Michael Kitson of the Courtauld, Andrew McLaren Young from Glasgow, and Hamish Miles from Leicester.

## STRADDLING THE DIVIDE

The principal theme was greater co-operation between museums and art galleries, and university departments, including teaching by museum curators. Museum employment for art history graduates was also discussed, and the great difference in pay levels between national and university museums, and provincial museums.

As a newcomer to the university teaching scene I felt that there was a quite a lot of tension between the two 'sides' of the meeting. However, one happy consequence of the gathering was the inaugural meeting of what was to become the Association of Art Historians, of which I became a Life Member.

## LUKE HERRMANN

Emeritus Professor of the History of Art  
University of Leicester

## AAH logos through the ages

The original logo was suggested by the first Chair of the Association, Professor Andrew McLaren Young. It is based on a woodcut from a drawing by Leonardo da Vinci of an icosidodecahedron – one of several geometrical figures he drew to illustrate Luca Pacioli's *The Divine Proportion* (1509). To most art historians the visual reference would have been instantly clear, but to the world at large it may have been a little puzzling.

There appears to have been a dispute about which way up to reproduce it, and for the first few issues of *Bulletin* it appeared with the facing pentagon pointing downwards, but by issue 9 it was reproduced as shown here.

Leonardo's design was given a minimalist make-over in 1988, before the switch to two-colour printing in 1989 restored its three-dimensional appearance by allowing for tonal gradation.

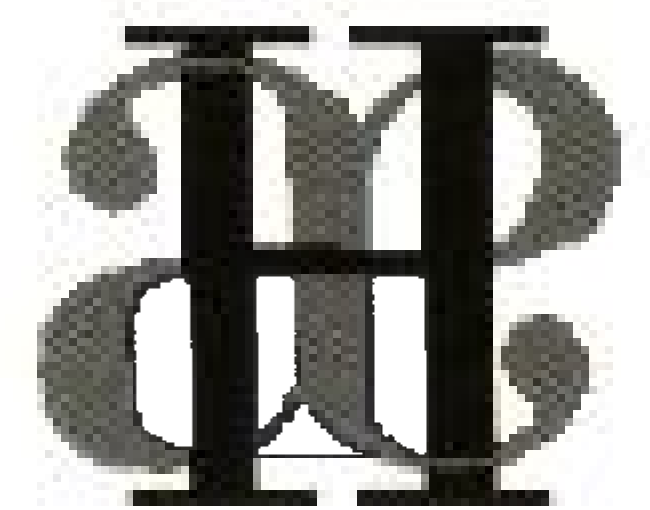


For six years, the colour of *Bulletin* changed annually, matching that used on the cover of *Art History*. However, by the mid-1990s, it was felt that the AAH needed to present a more youthful and vigorous image, and to make its identity clearer. Angela Weight, of the Imperial War Museum undertook a review of all AAH printed material, and a bright red logo was adopted at the beginning of 1996. This was used as the *Bulletin* second colour (except for a brief period of austerity when we reverted to black-only) for the next ten years.

In 2006, as part of the redesign of the website the current logo was adopted – one that focuses on the initials by which the Association has become known, and allows for more flexibility in the way it is used.

## JANNET KING

Bulletin Editor



Association of  
Art Historians



## Student Members Committee

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**Secretary – Hannah Williams**

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### Keep in touch via the AAH Student News Email Bulletins

To sign up, send an email to  
[ch-students@aah.org.uk](mailto:ch-students@aah.org.uk)

## Dear Students...

I'm delighted to introduce myself at the start of what promises to be another fantastic year for the Student Members Group. This last year has been, as ever, extremely busy for us, but also very successful, with a host of wonderful events: the Manchester Careers Day in March; the well-received Student Session at April's Annual Conference; the Oxford Bodies of Evidence Summer Symposium in June; the Cambridge Art and Authenticity New Voices conference in November. All these events had brilliant attendance figures and were fantastically successful. I would like to thank all of the committee members involved for their excellent organisational skills and exceptional dedication.

### COMMITTEE CHANGES

We've seen a number of personnel changes throughout the year at the Student Members Committee, including most recently the departure of **Michèle Waugh**, who will be greatly missed. We wish her all the very best as she embarks on the final stages of her PhD. I would also like to welcome two new members: **Tamsin Foulkes** from the University of Birmingham, **Peter Stilton** from the University of Bristol, and **Rosalind McKeever** from Kingston University, London.

In order to get around the problem of our valued colleagues leaving the committee and rendering us short-staffed, we have now instigated a formal recruitment procedure, details of which can be found on page 18. It seems that a lot of you out there are interested in becoming more involved with the AAH, but you're not sure how to go about it. Hopefully, we will be able to maintain a full complement of members from a wide range of institutions with an equally diverse range of interests and skills!

### UPCOMING EVENTS

I sincerely hope that the coming year will prove just as exciting as the last, and it is certainly getting off to a good start. Our first event is the now firmly established **Careers Day**, which will take place on **21 March** at the University of Nottingham (see page 21). The Careers Day has proved an invaluable source of advice and information for students, especially those at undergraduate and masters level who are currently considering their future options. Places can be booked via the AAH website.

Swiftly following this will be the **Annual Conference** at Manchester Metropolitan University, April 2–4. We received a huge number of submissions for the student session, which promises to be exceedingly interesting. Places can be booked through the AAH website, and the booking deadline is **13 March**, so get your skates on.

The **Student Summer Symposium** will this year take place at Bristol University. The theme this year is 'Reading Images: Frames and Frameworks' and the full call for papers can be found opposite.

I would also like to encourage applications for the sources of financial support available to AAH student members: the **John Fleming Travel Award** and the **Voluntary Work Fund** (see page 20). It's a really positive way for the AAH to support students, and it's always fantastic to see what the recipients achieve.

Further information about all our events can be found on the AAH's own website, but we'll also be keeping you up to date with all of the latest news at *AAH Students*, the new e-network for student members. This is a rapidly growing online community and resource hub, and contains everything that comes our way we think you might be interested in. I'd like to encourage all our student members to join the site at [www.aahstudents.ning.com](http://www.aahstudents.ning.com) and help develop this really exciting initiative. You can find calls for papers, conference announcements, jobs and internships, publication opportunities, discussion groups and blogs, as well as all the information about the Student Members Group's activities. I look forward to seeing you there!

**CLARE O'DOWD**

Student Chair



# Reading Images

## Frames and Frameworks

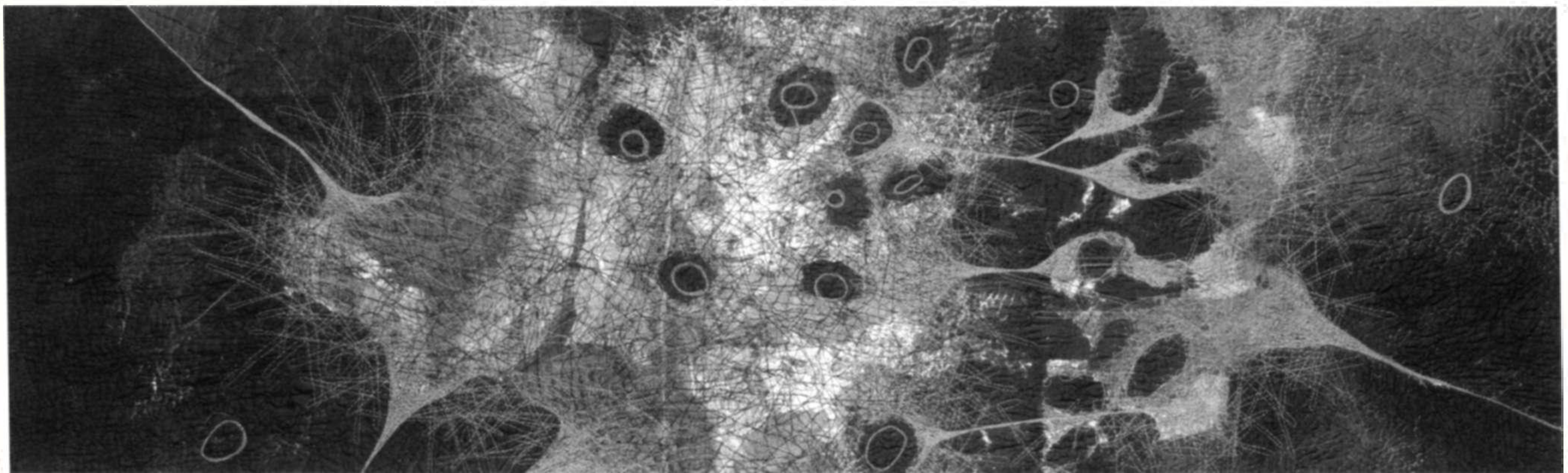


Association of Art Historians Student Summer Symposium

23 & 24 JUNE 2009

University of Bristol

### Call for Papers



Jenifer Jenkins, *Snafu*, 2007, Machine Embroidery, Fabric Dye, Monoprint & India Ink on Silk Habotai. 101 x 69 cm

A good deal of time and effort is spent on interpreting representation. At the same time, modes of interpretation and representation each formulate their own frameworks as a means of navigating through the complexities of reading and viewing art. But what is there to be seen, and what critically found within the layers of reading?

The frame is a contested space: a site of neutrality and comment, of discourse and ownership, of authorship and institutionalisation. In their materiality, frames contain and present the image; as a methodology, frameworks grant access to, and shape our understanding of, the object in question.

This year's AAH Summer Symposium wishes to explore the ways in which we read images. Across the span of histories, places, and modalities of art as part of a visual culture, the ways of approaching the image become essential to what we come to comprehend as 'the image', its limits and boundaries.

We are seeking papers that address reading images in and around frames in historical and discursive contexts of visual culture, including painting, sculpture, photography, graphic arts, film, architecture, and performance. Topics for discussion may include, but are not limited to:

- Reading images: historical methodology and contemporary practice
- Framing images: between material presence and interpretation of the visual
- Institutional narratives: stories, titles, biographies
- Self-framing: artist-generated public images and shifts of reading
- Negotiation and negation: edges, margins, boundaries, and limits
- Scholarship and discipline: the art historian's story and the impicature of research

We invite 20-minute presentations from postgraduate students at all levels. If interested, send a 300-word abstract to Louise Hughes ([lh1873@bristol.ac.uk](mailto:lh1873@bristol.ac.uk)) and Eve Kalyva ([allien89@aol.com](mailto:allien89@aol.com)) by **20 March 2009**.

Please note that AAH membership is required for participation. See [www.aah.org.uk](http://www.aah.org.uk) for details.

# Art and Authenticity

November 2008, Newnham College, University of Cambridge

Questions of authenticity dominate art history, from verification of an artwork's claims to legitimacy, to rethinking, in the wake of rapidly evolving information technologies, the very concept of authenticity. This year's New Voices symposium gave graduate students from the UK and abroad an opportunity to present papers on and debate the ways in which art authenticity can serve to validate and verify, how it relates to historical truth, but also how faith in the power of authentication makes falsification dangerously easy.

An overwhelming number of paper proposals received in response to our call for papers showed that we hit upon a topic relevant to many art historians out there. It also made our job of selecting the speakers very difficult, as submissions this year have been of very high standard. Out of the eight papers selected, four were from art historians from Europe. The venue chosen for the symposium was Newnham, a Cambridge University college with a proud reputation in promoting academic excellence for women, providing since 1871 a supportive and nurturing environment in which women can reach their full academic and personal potential. In the course of the day the delegates enjoyed the tranquil beauty of the college surroundings and the city of Cambridge with its many historic university buildings and colleges.

The symposium opened with a welcome from the conference convenors: **Olga Smith** (University of Cambridge) and **Louise Hughes** (University of Bristol). The traditional opening keynote speech was replaced on this occasion with a special event: a presentation by **Mark Wilsher** (Norwich University College of the Arts), an artist specialising in live performance and sculpture, who presented a paper on a recent research project carried out at the Henry Moore Institute in Leeds. Entitled 'Unfinished Business: appropriated authenticity', the paper presented and discussed Wilsher's artwork from this project, consisting of original archive photo prints, catalogue and magazine pages that the artist supplemented with hand-drawn additions. These found images show work by a largely forgotten generation of British sculptors from the 1960-70s. Wilsher's concern has been to create a critical space for a revisiting of formal issues like these that were eclipsed or sidelined by Conceptual art and subsequent neo-conceptualist orthodoxy. The new artworks thus produced are part appropriation and part defacement, and above all are an attempt to reclaim a sense of artistic originality and authenticity.

Following this stimulating opening to our day we proceeded with the first panel of the day, devoted to the issues of authenticity in photography, chaired by Olga Smith. **Rosemary Shirley** (Sussex University) in her paper entitled 'A Fortunate Man: John Berger's

Commitment to an Authentic Expression of the Non-metropolitan Everyday' opposed the overwhelming tendency in the discourses analysing the everyday to focus on the urban as sites for staging the everyday (in the writing of Henri Lefebvre and Michel de Certeau). Shirley's paper posed a challenge to this generalisation by re-focusing on expressions of an everyday which is generated by the structures, rhythms and spaces of the countryside. This presentation centred on Berger and Mohr's photo-essay 'A Fortunate Man' (1967), which represents the life and work of a doctor practising in a small rural community in Britain. This paper explored Berger and Mohr's use of a combination of text and documentary photography in order to record and express an 'authentic' non-metropolitan everyday, drawing in particular on Berger's notion of 'a radial system.' The second paper in this panel presented by **Leena Crasemann** (Freie Universität Berlin). Her paper 'Orders and Disorders: Photography's Postcolonial Critique' focused on the postcolonial visual critique, especially in the field of photography. This photographic critique of contemporary art photographers traced the medium's historical origins and intended applications in the 19th-century ethnography and anthropology where photography was utilised as a means of visualization, anthropological documentation and colonial reporting. Crasemann discussed the photographic works of contemporary artists Carrie Mae Weems, Ikē Udē, and Lisl Ponger and the ways these works reflect the complex interplay of historical, aesthetic, and media-specific implications that led to the establishment of an image repertoire shaped by colonial power structures.

In the afternoon the delegates had the option of visiting either the Fitzwilliam Museum or the Kettle's Yard Art gallery, and many opted for a trip to the latter, where a guided tour of the permanent collection was offered. After the museum visits (and a lunch!), it was only appropriate that our second panel should focus on replicas, copies and authenticity in Museums and Institutions. This panel was chaired by **Karolina Watras** (University of Cambridge) and included three speakers. **Greta Koppel's** (Estonian Academy of Art) paper 'Priceless art at the Collection of Kadriorg Art Museum in Tallinn' represented a case study of a collection of (mostly 17th-century) Dutch and Flemish art, almost half of which comprised of copies, falsifications and even forgeries. Despite insignificant aesthetic and monetary value of these paintings, Koppel showed that this collection offers a rich material in approaching the question of originality, and the meaning of the notion of the 'author' in that period. **Elisabeth Fritz** (University of Vienna) offered an investigation of site-specificity in contemporary art in her paper 'To remove the work is to



destroy the work: Site-specificity as an Artistic Strategy of Authentication.' The intervention in public space as a non-institutional site and the re-contextualisation of the museum within its own social and institutional conditions, as well as the ephemeral temporality and non-reproduce ability of a site-specific intervention seem to relate to authenticity, presence and aura as a spatial question. Drawing on writings by Benjamin Buchloh, Thomas Crow and James Meyer, and analysing selected works and statements by artists such as Michael Asher and Dominique Gonzalez-Foerster, Fritz demonstrated that appropriation, seriality and staging of references can be understood as amongst the most recent strategies of authentication in art. **Isabelle Flour** (Université Paris I) discussed the paradoxical status of the 19th-century architectural cast reproductions in museums in Britain and in France. Her paper, 'Reproducing Architecture: Architectural Cast Museums and the *effet de réel*', discussed specific examples of such museums housing three-dimensional reproductions of architectural ornaments in plaster. Their purpose was dual: to provide students with accurate reproductions to study from, and to present to the general public a spectacular *effet de reel* (Barthes). Flour showed that while generally museum displays entertained a metonymic relationship between the reproduction and original, when the original works were gradually damaged by the wars and pollution, casts ended up being considered more valuable than the original works.

The final panel of the day, chaired by Louise Hughes focussed on the effect of the new technologies on the issue of authenticity in art. **Seb Franklin's** (University of Sussex) paper 'Digital Art and the Concept of Authenticity: Opening 'Closed Source' in Jodi and Cory Arcangel' explored the ways in which both these two digital artists address the issues of authenticity in relation to digital culture, drawing on the media theory of Friedrich Kittler. Franklin demonstrated that where Jodi create rifts between the comfortable utility of commercially available software and the user, Arcangel's 'hacks' of 1980's Nintendo cartridges

materialise both the inseparability of hardware and software alongside the rapidity of obsolescence that hangs over all digital media. Franklin's presentation raised questions regarding the effect of the wide distribution of non-art digital objects that are predicated on the unmanipulability of the digital art, the abolition of originality in digital art and the effect this abolition has on the art market. **Fanny Singer's** (University of Cambridge) paper 'An Immaculate Deception: Richard Hamilton's *The annunciation*' took us to the very beginnings of the digitally processed imaging. *The annunciation* is not the first of Hamilton's prints to redefine and exploit photography, but only in this work has the artist so absolutely subjected a print to the possible approximation of, and confusion with, photography. This print, produced in such a way that its manipulations form evidently a part of the aesthetic of the piece, approximates the effect of the photographs that are its source.

The Roundtable discussion that followed included all the speakers and was led by **Dr Alyce Mahon** (University of Cambridge). This discussion offered a much-appreciated opportunity to discuss further some of the issues raised in the course of the day. The high level of audience participation indicated that the atmosphere remained relaxed and inclusive for everyone to feel encouraged to participate. The conference closed with a wine reception where many discussions initiated during the Roundtable continued. It is our sincere hope that everyone who attended found the event worthwhile and intellectually stimulating, and that the debates initiated in the course of the day will continue, and that the connections forged will endure. To this end, we hope that our new social connection site ([www.aahstudents.ning.com](http://www.aahstudents.ning.com)) will help with staying in touch!

**OLGA SMITH**  
University of Cambridge

## CALLING ALL STUDENT MEMBERS THE STUDENT SUBCOMMITTEE NEEDS

# YOU!

Are you interested in getting more involved with the Association of Art Historians? Then the Student Members Committee would like to hear from you. We are looking for new members to join the SMC and to participate in the work we do organising events and activities for our student members. The roles are many and varied, and range from convening conferences, symposia and careers days, to researching and administering new initiatives. We are looking for energetic and motivated new members with a good sense of teamwork, who can offer us their time and skills but who also want to learn from their experiences on the committee.

You'll need to be:

- a student member of the AAH
- a postgraduate student in art history at a UK institution
- available to travel to London four times a year to attend committee meetings (your travel costs will be refunded within the UK)
- willing to commit time to our projects and initiatives

If you are interested in joining, then please fill in the application form (available on the AAH Students site) and send it back to us along with a CV to [ch-students@aaah.org.uk](mailto:ch-students@aaah.org.uk). We will then arrange to meet applicants for an interview at the next student event.

**WE LOOK FORWARD TO HEARING FROM YOU!**

## Christies Education

### Awards for 2009/10

**Christie's Education offers financial assistance to students through a number of schemes.**

#### **Christie's Education Trust Scholarship**

The Christie's Education Trust Scholarships have been created from funds held by the Trust to provide an opportunity for gifted graduates to undertake the Christie's MLitt and Graduate Diploma programmes who otherwise would not be able to do so. Six scholarships are awarded annually.

#### **Christie's Education Student Bursaries**

These bursaries are funded by Christie's Education and require the student to assist lecturers and administrative staff during the year in a similar way to an intern. Four bursaries are available each year.

#### **English-Speaking Union Scholarship**

The ESU Chilton Art History Scholarship helps fund part of the fees on a Christie's MLitt or Graduate Diploma programme for a student coming from overseas. Candidates must be 35 or under at the beginning of the course.

Students must apply and be interviewed for the course of their choice, as well as submit the Scholarship and Student Bursary Application Form, clearly stating the award they are applying for that best suits their circumstances. Further details are available from the Admissions Officer, as is the Scholarship and Student Bursary Application Form. The closing date for applications for all awards is **15 May 2009**.

Please contact:

The Admissions Office, Christie's Education, 153 Great Titchfield Street, London, W1W 5BD  
Tel 020 7665 4350; Fax 020 7665 4351  
[education@christies.com](mailto:education@christies.com) [www.christies.com/education](http://www.christies.com/education)

# AAH Students – now online @ [www.aahstudents.nina.com](http://www.aahstudents.nina.com)

The Student Members Committee is thrilled to present our latest initiative – *AAH Students* – a social networking site run exclusively for and by student members. *AAH Students* is an online forum where we can keep you informed of upcoming events and initiatives, but more importantly, it is the online location for our student community, where you can actively participate as a member.

*AAH Students* is a place where you can get to know other members before coming along to one of our events, or a place where you can keep in contact with the people you have already met. We have

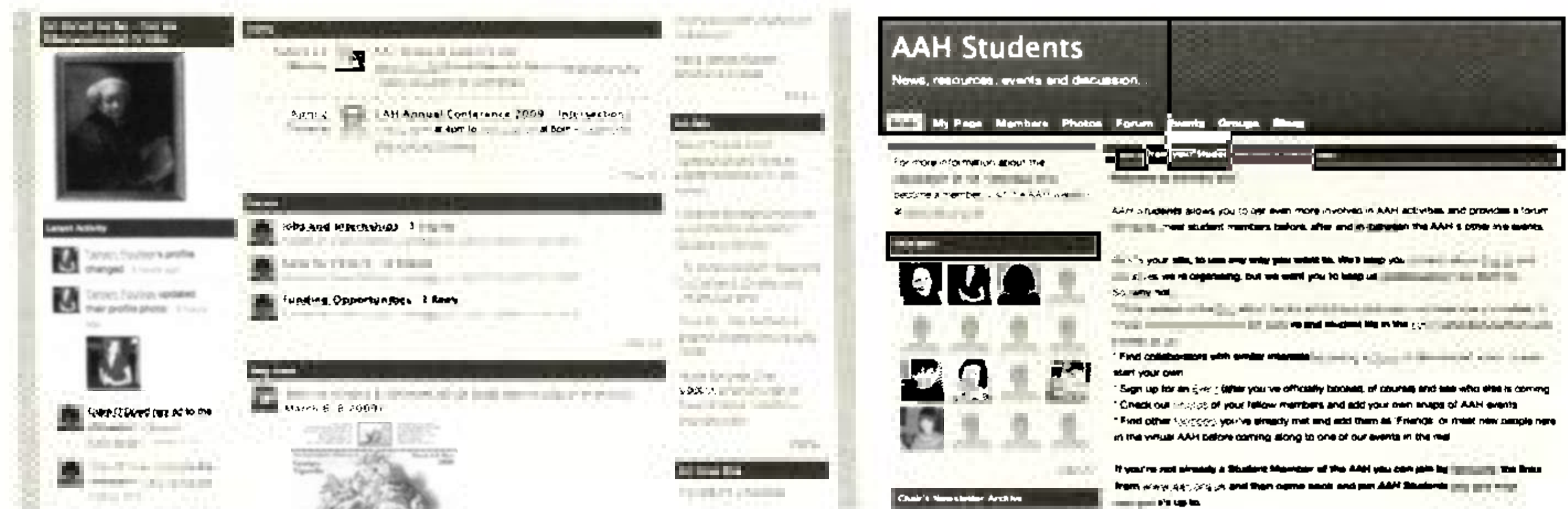
- a Discussion Forum where you can raise issues or discuss ideas
- a Blog where you can write reviews
- a Photo Album where you can post your photos of events
- and an Events section where we can let you know about upcoming conferences and events we're organising.

You can also start or join Groups that relate to your research interests so you can get to know other students working in your field. Every member also has their own 'My Page' which you can customise anyway you like, and then you can write on your friends 'walls' or send them private messages too.

There's lots more to discover, so why not join up today by visiting

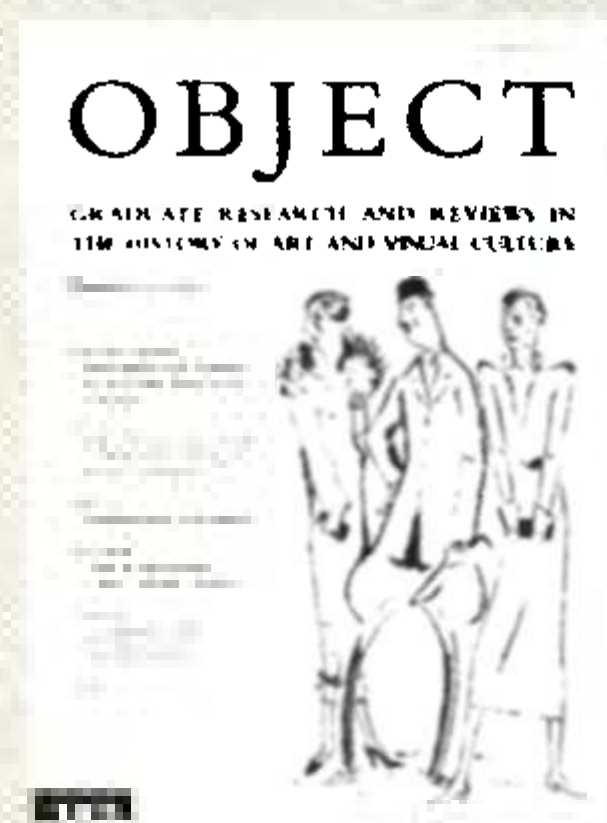
[www.aahstudents.nina.com](http://www.aahstudents.nina.com)

(all you need is your AAH Membership number).



# OBJECT

GRADUATE RESEARCH AND REVIEWS IN THE HISTORY OF ART AND VISUAL CULTURE



**ISSUE ELEVEN  
OUT NOW**

*In the new issue:*

**Steven James Gambardella**

Felix Gonzalez-Torres, mourning, and the 'Cultural War for the Soul of America'

**Melinda Johnston**

Negotiated territory: James Boswell and the fine and commercial print divide in 1930s England

**Patricia Lee**

Certified originals: Flavin's editions

**Sergio Martins**

White on white on white: Oiticica / Malevich / Nietzsche

**Gil Pasternak**

Covering horror: family photographs in Israeli reportage on terrorism

*Reviews*



*Object* is available from selected bookshops, or by sending a cheque, payable to University College London, for £8.00 plus £1.50 postage per copy to: *Object*, History of Art Department, University College London, Gower Street, London, WC1E 6BT



# AAH Voluntary Work Fund 2009

## Applications are invited now

The Voluntary-Work Fund is a sum of money set aside by the AAH to provide financial assistance for students on work placements or internships at museums, galleries, heritage sites or other visual art environments in the UK.

The intention is to support unpaid volunteers by meeting expenses that would not otherwise be reimbursed by their host institution or any other source. It should not replace existing institutional funding policies.

The voluntary work must take place after June 2009 and last for up to four weeks on a full-time basis (Monday – Friday) or up to 25 days within one year on a part-time basis.

Legitimate expenses covered by the fund include daily travel and accommodation.

The maximum amount available is £20 a day (£100 a week): a maximum of £500 in total for any individual student.

For full details and application form for the 2009 Student Voluntary Work Fund, visit the AAH website for an application form and full guidelines (please read these carefully): [www.aah.org.uk](http://www.aah.org.uk).

**Deadline: 29 May 2009**

**LINDA O'HALLORAN AND CLAIRE WALSH**  
Student Members Committee



Emma Le Cornu, recipient of funding in 2007, working at the National Conservation Centre, Liverpool.

## John Fleming Travel Award 2009

The John Fleming Travel Award is open to all undergraduate and postgraduate students studying art, art history, visual culture or architecture. The aim of the award is to encourage a better understanding and exploration of the arts from around the world by enabling students to travel as a means of assisting or furthering their research. The John Fleming Travel Award is sponsored by Laurence King Publishing who offer this award of £2000 annually in memory of the art historian John Fleming, co-author with Hugh Honour, of the book, *A World History of Art*.

This award is open to undergraduate and postgraduate students enrolled in UK universities and who will still be enrolled at the time of travel.

Your application submission must comprise of the following:

- completed application form
- a 500-word (maximum) essay describing how the award will be used in travelling to sites of specific art historical and research interest
  - a financial breakdown of how the funds will be used (include income and expenditure)
  - a copy of your CV
  - letters of recommendation from two academic referees

Preference will be given to applicants wishing to travel outside the UK.

The successful candidate will be asked to write a report on completion of his/her travels. The report from the 2008 winner is published on page 11 of this issue of *Bulletin*.

Full details and application forms are available from [www.aah.org.uk/student/flemina.php](http://www.aah.org.uk/student/flemina.php)

**Deadline: 28 February 2009**

*A World History of Art*  
is published by Laurence King Publishing Ltd

# Association of Art Historians Careers Event 2009

SATURDAY 21 MARCH 2009

Department of Art History, University of Nottingham

This year's Careers Event will address key areas in the arts, with specific attention paid to both the gallery industry and academic paths into Art History. The speakers at the 2009 event, held at University of Nottingham, will include writers, academics and gallery professionals in a variety of careers such as sales, marketing and events, presenting several pathways into the arts industry.

Institutions represented at the event will include the University of Nottingham, Lakeside Arts Centre and London's The Photographer's Gallery, and there will also be access and insight into the exhibition held at the Djanogly gallery - *The American Scene: Prints from Hopper to Pollock*, part of the wider *American Scene Events Programme*. This event as a whole offers the opportunity to pick the brains of those working in areas specific to Art History graduates, with the chance to find out how best to improve one's chances in an increasingly competitive industry.

This event is free to AAH members, but places are limited and **must be booked in advance online** via our website at [www.aah.org.uk/student/careerday.php](http://www.aah.org.uk/student/careerday.php)

**Booking deadline: 13 March 2009.**

This event is for AAH members only. If you would like to become a member and attend this event, membership forms can be downloaded from the AAH website at [www.aah.org.uk/student](http://www.aah.org.uk/student).

For any other information about the Career's Day, please contact Suzy Freake at [adxsf1@nottingham.ac.uk](mailto:adxsf1@nottingham.ac.uk)



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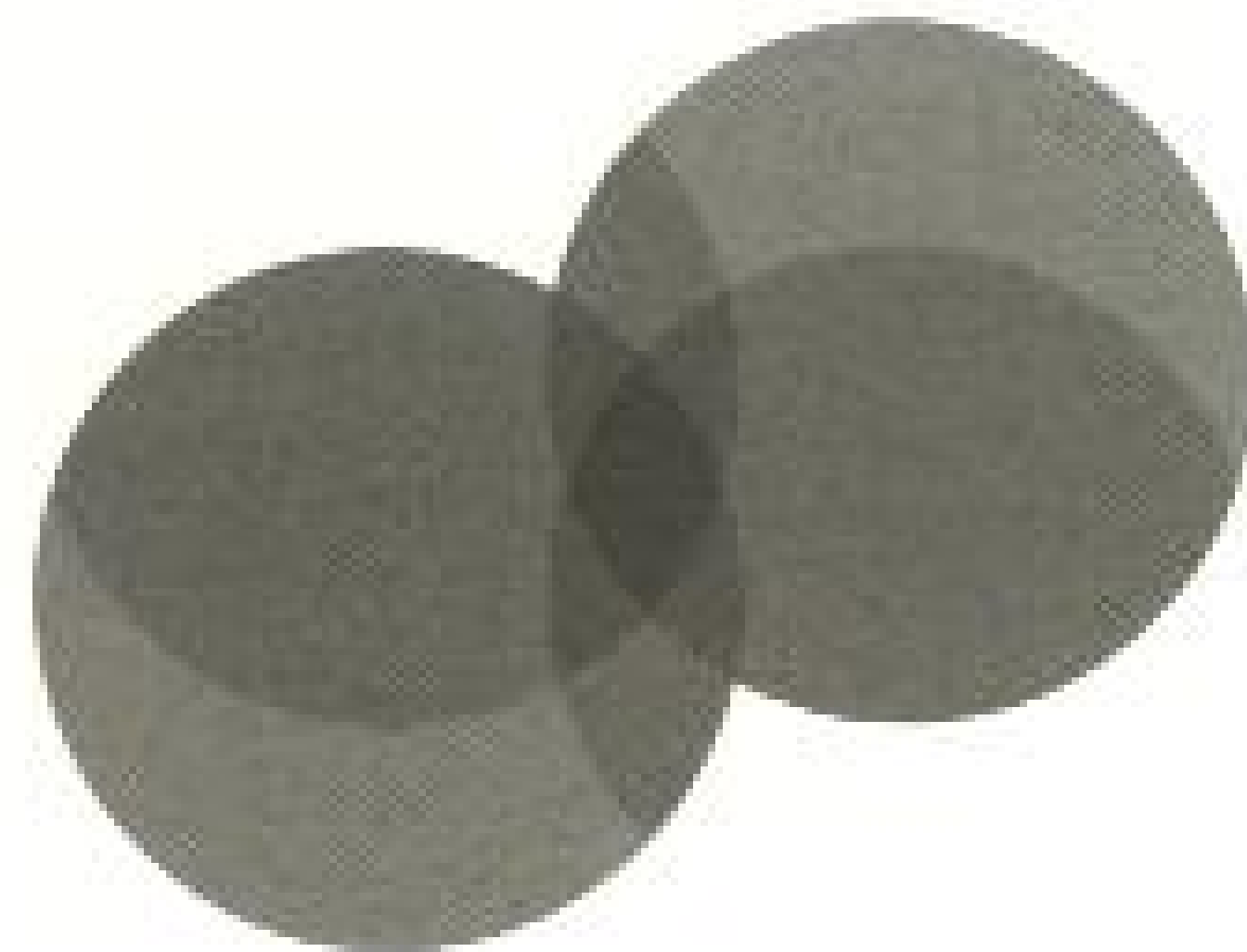


### CHRISTIE'S EDUCATION

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\*UK Gov RAE 2008

# AAH09 INTERSECTIONS



35th AAH ANNUAL CONFERENCE

**2 – 4 APRIL 2009**

Manchester Metropolitan University, MIRIAD

**T**he 35th AAH conference will focus on the intersections (connections, linkages, overlaps) of art history with different disciplinary, methodological, political and historical spaces. Three areas of intersection might be identified: between areas of convention and innovation within the discipline; between art history and its adjacent fields of inquiry, display and production; and between the subjects and objects of interpretative and historical practice. In this light, intersections can be understood as the convergence, however temporary or in-process, of art history's divergent values and practices.

Within the discipline, areas of intersection may encompass: the descriptive, interrogative, ethical, pedagogical and critical elements of art historical practice. Between art history and its adjacent fields lie the margins, overlaps and divisions that notions of intersectionality are able to highlight. Interactions with visual processes and practitioners invoke social worlds, individuals, performative and public spaces. The AAH09 conference will provide a platform for the interrogation and exploration of these and other intersections that define and challenge art history.

Conference Convenor: Patricia Allmer, [aah09@mmu.ac.uk](mailto:aah09@mmu.ac.uk)

Conference and Bookfair Administrator: Cheryl Platt, [aah09@mmu.ac.uk](mailto:aah09@mmu.ac.uk)  
MIRIAD, Manchester Metropolitan University, Righton Building, Cavendish Street,  
Manchester, M15 6BG

## Special Events

### THURSDAY 2 APRIL

**Student Careers Fair**

**Exhibition opening:** State Legacy, Holden Gallery and Cornerhouse

**Curatorial introduction:** Professor John Hyatt, Manchester Metropolitan University, and Huang Zhuan, Director of OCAT, Shenzhen

**Plenary lecture:** Professor Marsha Meskimmon, Loughborough University. Sponsored by Manchester University Press

**Reception:** Manchester Art Gallery. Sponsored by Wiley-Blackwell.  
*The Art Book Award Presentation*

### FRIDAY 3 APRIL

**Curatorial talk:** Dr David Lomas and Dr Sam Lackey on Subversive Spaces, Whitworth Art Gallery

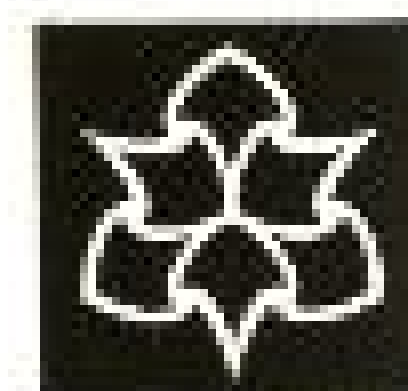
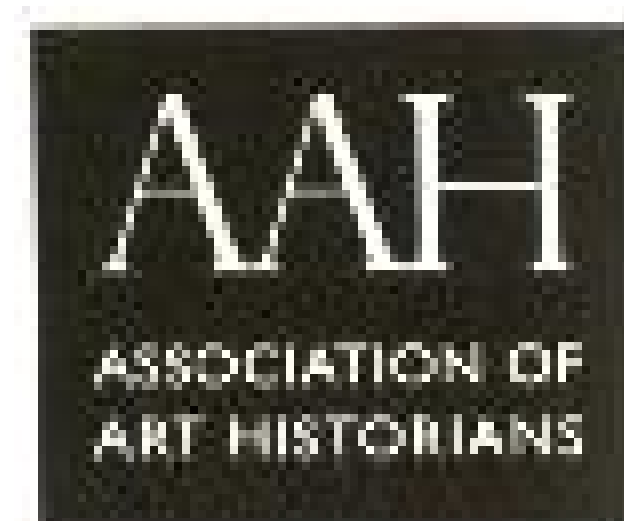
**Reception and exhibition viewing:** Subversive Spaces, Whitworth Art Gallery. Sponsored by Laurence King Publishing. John Fleming Travel Award Presentation

**AAH Annual General Meeting**

### SATURDAY 4 APRIL

**Plenary lecture:** Professor Ernst van Alphen, Leiden University.  
Dissertation Prize award presentation

**Special Interest Group meetings**



Manchester  
Metropolitan  
University

## Aesthetics and Art History: Converging Perspectives

**Kathryn Brown**, School of Drama, Film and Visual Art, University of Kent

**Alan Thomas**, Department of Philosophy, University of Kent

This session illustrates the productive convergence between the interests of art history and aesthetics. Historically, art history and aesthetics have been viewed as separate disciplines with distinct concerns and with little methodological overlap. The current session shows that these two approaches are not opposed to each other, but are complementary in important ways. Furthermore, the papers in this session illustrate the point that each discipline is implicated in the production of artworks themselves, either through their influence on art pedagogy or on the practice of artists. The session aims to show that the practice of both art history and aesthetics can be enhanced by the creative tension between the two approaches. Art history has frequently threatened to be subsumed by cultural, historical or political critique and has reason to expand its range of methodologies. In complementary fashion, aesthetics has increasingly abandoned grand theory and sought to explore local and contextual issues supplied by particular institutions, genres and theories. The papers in this session develop the intersection between these two disciplines and in various ways identify innovative approaches to the way in which spectators respond to visual art.

**Ronald R Bernier** (Wentworth Institute of Technology, Boston, MA) *In Excess: Jean-Luc Marion, Bill Viola and the Theological Sublime*

**Lorna Collins** (Jesus College, University of Cambridge) *Using art to open theory; on the threshold with Jean-Luc Nancy, Caravaggio, and Sophie Calle*

**Sylvia Lahav** (University of London) *Missing Bodies*

**Michael Newall** (University of Kent, Canterbury) *Art School and the Definition of Art*

**William Perthes** (Tyler School of Art, Temple University) *The Art and Aesthetic Theories of Albert C. Barnes and John Dewey: Towards a Practical Aesthetic*

### Round Table discussion

## And You Call Yourself an Art Historian? Navigating the Terrain of 'Cross/Trans/Inter-research'

**Lara Eggleton**, University of Leeds

**Clare O'Dowd**, University of Manchester

Every academic discipline has its boundaries: what happens when they are crossed? With the transcendence of borders and the application of specialist knowledge and methodologies from other fields, an increasing number of 'hybrid' projects have emerged in art history, along with an influx of conferences that celebrate their diversity. The potential perils of 'doing' art history within the expanded field of interdisciplinarity see academics and their work spread too thinly across multiple fields, running the dangerous risk of becoming 'non-specialist'. On the other hand, considered 'sampling' and careful coupling of diverse areas of study can produce fruitful and innovative results,

revolutionising approaches to seeing and understanding the history of art in relation to other histories and political landscapes.

This session will look beyond the art historical divide, providing a forum for researchers who are navigating the terrain of 'cross/trans/inter-disciplinary research' while still defining themselves as historians of art. Papers will present projects that come up against the visible as well as the implicit boundaries of art history, while opening up new spaces for discursive enquiry. Operating on the borders of alternative methodologies and practices, ranging from geography to neuroscience, a new generation of art historians is cultivating fragile new hybrids to enrich the study of art.

**Carin Laura Baban** (Jacobs University Bremen, Germany) *Art and Neuroscience – The Historical Emergence and Conceptual Context of Neuro-Art*

**Kajsa Berg** (University of East Anglia) *Neuroarthistory and empathetic responses to Caravaggio's paintings*

**Tony Hand** (Trinity College, Dublin) *Nature's Contribution to Architecture and the Decorative Arts*

**Cadence Kinsey** (University College London) *The (Non) Human Animal: Border Creatures and Inter-Species Being*

**Gavin MacDonald** (MIRIAD, Manchester Metropolitan University) *Doing 'art geography': issues at a disciplinary border crossing*

**Isabelle de le Court** (University of Leeds) *Sarajevo and Beirut. Dislocation or challenging the boundaries of art in post-war countries*

## Art History and Art Criticism: Intersections, Disconnections, Non-Communications

**Matthew Bowman**, University of Essex

**Stephen Moonie**, University of Essex

Various relationships have been posited between the practice of art criticism and the discipline of art history. Some writers, like James Elkins, have argued that the two activities belong to and/or stem from very different contexts, with art history being rooted in academia and art criticism in public/journalistic discourse. Michael Fried once proposed a differentiation based upon art history's 'neutrality' and art criticism's 'judgmentalness'. On the other hand, Michael Baxandall stated that he uses the terms 'art history' and 'art criticism' interchangeably. Likewise, Stephen Melville has suggested that the distinction between art history and art criticism is neither particularly deep nor clear. Finally, it often seems that (past) art criticism functions largely as evidence and reception theory for art-historical narratives. Such an attitude perhaps dovetails with a marked hostility towards issues of judgment and 'taste' on the part of art historians in recent decades.

The relationships between art history and art criticism, then, seem characterisable as *intersection*, *disconnection*, and perhaps even *non-communication*, which further suggests different intersections/disconnections with the artwork. This session seeks to explore these relationships and encourage a more nuanced understanding of the relation between the two modes. Moreover, with art history being increasingly conceived as subsumable under an overarching programme of visual-cultural studies, and art

criticism being simultaneously in a state of crisis and yet present everywhere through the 'blogosphere', it is arguably more crucial than ever to explore these relationships carefully. This session brings together speakers from around the world, from different institutional backgrounds, that all share an interest in exploring the historical and contemporary relationship between art history and art criticism.

**Matthew Bowman** (University of Essex) *Waiting for Time to Tell (or Not)*

**Eleni Gemtou** (National and Kapodistrian University of Athens) *Subjectivity in Art History and Art Criticism*

**Cliff Lauson** (Tate Modern) *Per Kirkeby's Meta-History*

**Rachel Mader** (Institute for Contemporary Arts Research, Zürich) *Master of the Fluorescent Lights – How Dan Flavin arrived at his style*

**Sarah Lippert** (Louisiana State University Shreveport) *The Golden Age of Art Criticism: Ekphrasis and the temptations of creative appropriation*

**Andrea Kollnitz** (Stockholm University) *Common places: On nationalistic rhetorical strategies in Swedish art criticism and art history writing 1900–35*

**Beth Williamson** (Open University) *'The empty posturing of our present abstract art': Anton Ehrenzweig's Meditations on the Future of Art*

**Katerina Reed-Tsocha** (Ruskin School of Fine Art, University of Oxford) *Philosophical Art Criticism: Why it matters as antidote as never before*

**Stephen Moonie** (University of Essex) *The Monet Revival in USA*

**David Sweet** (Manchester Metropolitan University) *The Clever Practitioner*

**Elena Demarini** (Politecnico di Torino) *A Critical Use of History: Roberto Papini and contemporary architecture in Italy, 1925–30*

**Alan Hirsch** (Williams College) *Painter, Critic, Poet: The creative convergence of Winslow Homer, James McNeill Whistler, Henry James, and Wallace Stevens*

### Art History and its Global Provinces

**Leon Wainwright**, Department of History of Art and Design, Manchester Metropolitan University

**Adele Tan**, Courtauld Institute of Art, University of London

Attempts to establish a global understanding of art and its histories have still to contend with certain paradigms of division and difference within the discipline of art history. Dipesh Chakrabarty's suggestion that there is an underlying supposition in world history which 'makes it possible to identify certain elements in the present as 'anachronistic', now lays the basis for a challenge to reflect on art history's continuing attachment to reputedly 'leading' metropolitan centres, and 'belated' peripheries. How might art history avoid narrating according to spatio-temporal schemes that order the world into 'provinces'?

Exploring the intersecting themes of provincialism and anachronism, this panel will assess initiatives for problematising the global divisions of art history. It

comprises descriptive as well as prescriptive papers that explore the first-person experience of writing art history; contributions that face the concrete challenges of the extant field in terms of its provincialisms; papers that examine the global hegemonies and 'inclusionism' of art history and its adjacent spaces of art practice, curating and public remembrance; and papers that tackle psychoanalytical questions about the difficulties of writing about the 'provinces'. A particular concern among the speakers is to explain why the turn toward diaspora, migration, exile and other postcolonial themes has failed to deliver a fresh framework for thinking about art history in any specifically global, or inter- or transnational way. Could an understanding of the global contexts of art history emerge without a provincial baggage tag? Or is there a position of provincialism which is recuperable as a vantage point onto art history? How would this operate in the face of the growing commoditization of difference and diversity, and the mainstreaming of postcolonial vocabularies?

**Whitney M Davis** (University of California at Berkeley) *The Unruly Orders of World Art History*

**Klara Kemp-Welch** (University College London) *'Multiple Truth' and European 'Inclusionism'*

**Anthony Downey** (Sotheby's Institute of Art) *Thresholds of a Coming Community: Aesthetics, Ethics, and Politics*

**Stephanie Koerner** (University of Manchester) *Re-visiting Supposed 'Settlements' of 'Crises over Representation' and Challenges Posed by Persisting Contemporary and Non-western Art*

**Paul Wood** (The Open University) *The 'Benin Bronzes': Display, Restitution and World Art History?*

**Francis Ugiomoh** (University of Port Harcourt, Nigeria) *African Art History after Hegel: A Hermeneutic Approach to Narrating the Object*

**Charles Gore** (School of Oriental and African Studies (SOAS)) *Iconic brasses and 'Benin Bronzes': Subaltern Counter-narratives from Empire and Global Flows*

**Maruska Svacek** (Queens University Belfast) *Art Historiography in a Global Arena: Focusing on Transit, Transition and Transformation*

**Joan Kee** (University of Michigan) *Contemporaneity as Calculus: The View from Seventies Korea*

**Alice Ming Wai Jim** (Concordia University) *Global Art Histories in Canada: A Preliminary Report*

**Alicia Volk** (University of Maryland) *Global Art History, a Viewpoint from Japanese Modernism*

### Round Table discussion

### Art, Nature, and Technology

**Maria Fabricius Hansen**, Aarhus University, Denmark  
**Jacob Wamberg**, Aarhus University, Denmark

In the thematic triad suggested in the title, art and technology represent two aspects of what was originally, in antiquity and the Middle Ages, one common field constituted by all humanly manufactured objects and their basic methods, in Greek designated *techné*, in Latin *ars*. By using the materials of nature, reflecting its forms and imitating its creative processes, this common field

was, at the same time, seen as intimately connected to nature. With the development of modernity this pre-modern field was, however, split into art (the artistic) and technology (the technical), a division which simultaneously established a distance to a – now passive – nature.

Is the modern split of the three areas still tenable? Or may new crossovers be identified? And how does the contemporaneous relationship influence our conception of the earlier constellations? With our session we seek to re-evaluate the intersections between art, nature, and technology. The strength of the session shall be its interdisciplinarity (including garden history, neuroarthistory, geology, *Wunderkammern*, cybernetics, landscape painting and surrealist art), as well as its trans-chronological scope (reaching from the Renaissance through the nineteenth century to contemporary times).

**John Onians** (University of East Anglia) *Neuroarthistory as the New Art History*

**Mari Dumett** (Boston University) *Nam June Paik's 'Art for Cybernated Life'*

**Marion Endt** (University of Manchester) *Living Jewels, Creepy Crawlers and Robobugs: The Insect in Contemporary Art and Culture*

**Camilla Skovbjerg Paldam** (Aarhus University, Denmark) *Organic Avant-garde: Genesis of surrealist frottage and collage in the 1920s and 30s*

**Luke Morgan** (Monash University, Australia) *Monstrous Gardens: Art, Nature and Technology in Renaissance Landscape Design*

**Jenny Reynaerts** (Rijksmuseum, The Netherlands) *Signals of change: the landscapes of the The Hague School and the industrialization of Holland*

**Jennifer Ferng** (Massachusetts Institute of Technology, History, Theory, & Criticism of Architecture and Art) *Visible Forms in 19th Century Geology, Art, and Architecture*

#### Round Table discussion

### Beyond the Visual

**Lara Perry**, School of Historical and Critical Studies, University of Brighton

**Louise Purbrick**, School of Historical and Critical Studies, University of Brighton

As artists increasingly exploit forms of practice which engage the social, spatial and tangible nature of art production, the limitations of visual analysis to adequately describe and interpret these practices become more and more apparent. How can we model the relation between art and observer to address art that works outside the spectator/spectacle dyad? In *Relational Aesthetics*, Nicolas Bourriaud influentially attempted a theory of art based on the audience's participation: what do his and other non-visual models of the relationships between persons and things – conceived as possessive, embodied or affective – offer us as ways thinking about exhibited art? What, if anything do these models have to contribute to our understanding of the visual elements of art practice? This session invites papers that focus on the non-visual connections between art and its interlocutors, and welcomes reflections upon the relationships between persons and things that may be considered to exist 'beyond the visual'.

**Marie Shurkus** (Pomona College, California) *Understanding Re-enactment in terms of Relational Aesthetics, Affective Labor and Control Societies*

**Antoinette McKane** (University of Liverpool / Tate Liverpool) *Beyond the Ritual? Relational Practice and the Public Art Museum*

**Christiane Hille** (Ludwig-Maximilians-University Munich) *Kinetics of the Visual: On the actuality of Aby Warburg's Ninfa in contemporary art*

**Cécile Guédon** (London Consortium) *Articulation: An Aesthetics of Motion*

**Alexandra Emberley** (Nova Scotia College of Art and Design) *Feeling Beauty: haptic spaces and emergent states*

**Bonnie Kemske** (Independent Scholar) *Towards a Touch Aesthetic*

**Eve Kalyva** (University of Leeds) *Textual counterparts: a performative beyond visual attention?*

**Pierre Saurisse** (Sotheby's Institute of Art, London) *The Blinding of The Audience in 1960s Performance*

### Crossings: Art, Medicine, Visual Culture

**Suzannah Biernoff**, Birkbeck, University of London

**Claudia Stein**, The University of Warwick

Medical images occupy one of the discomfort zones of modern Western visual culture. Medicine doesn't just deal with the body – it deals with the body as ephemeral, flawed, vulnerable and ultimately mortal: the very bodies that deviate most radically from the Classical ideal, and that have tended to occupy the margins of 'high' art and culture. This session brings together historians and curators of art, visual culture and medicine, in order to explore the changing role of the visual in western medicine, and the place of medical representations within the visual arts. We will reflect on the methodological, intellectual, ethical and creative value of these interdisciplinary crossings: their as yet uncharted territories as well as their limitations. What does the history of medicine stand to gain from an engagement with art history and visual culture studies? And conversely, what have artists and art historians taken from the history of medicine, given the latter's privileged access to the body, and the corporeal subject matter of so much art?

**Magali Le Mens** (University of Paris) *The Natural Sciences and the Ideal: Winckelmann's Medical Interests*

**Catherine Clinger** (McGill University) *An Unstable Interiority: Visualizing Brains and Caves in German Medicine*

**Natasha Ruiz-Gómez** (University of Essex) *Jean-Martin Charcot and the Diagnosis of Art*

**Caroline Arscott** (Courtauld Institute of Art) *Protoplasm and Victorian Art*

**Fae Brauer** (University of East London / The University of New South Wales) *Alfred Fournier and Pablo Picasso: Cubism, Syphilography and Syphilophobia*

**Tania Woloshyn** (Richmond University / University of Nottingham) *Aesthetes and Invalids on the Mediterranean Coast, c.1890–1910*

**Elizabeth Lebas** (Middlesex University) *Reinventing the Citizens' Bodies in Municipal Public Health Films*

**Krzysztof Krajewski-Siuda** (Medical University of Silesia, Poland) *Public Health and Art: Polish posters used in health prevention and education in Poland, 1918–90*

**Steven Gambardella** (University College London) *With No Magic Bullet: Gran Fury's 'Voice of Authority'*

**Monika Keska** (University of Granada) *Matthew Barney's Posthuman World*

**Emma Chambers** (University College London) *Surgical Portraiture and the Hospital Environment as Site and Subject*

**Silvia Casini** (Queen's University, Belfast) *The Role of the Curator's own Body in Art and Medicine Exhibiting Practices*

### Drawing in the Expanded Field

**Anna Lovatt**, University of Nottingham

**Ed Krčma**, University College Cork

In recent years the category 'drawing' has expanded to incorporate a wide range of materials and processes, making it increasingly difficult to define. In contemporary art, the term 'drawing' might refer to a physical struggle (Matthew Barney), a fragment of a cinematic sequence (Tacita Dean), an object made linear (Cornelia Parker) or a geopolitical borderline (Doris Salcedo). Historically, drawing has been understood as the 'parent' of the arts: a practice common to painting, sculpture and architecture which disrupts modernist notions of medium-specificity. Beyond the visual arts, drawing links diverse disciplines including architecture, anthropology, medicine and geography. As we hope to explore here, an engagement with drawing can highlight points of methodological intersection and division between these fields. Taking Rosalind Krauss's concept of the 'expanded field' as its discursive basis, this session seeks to explore what drawing is and does across a range of disciplines and over a broad historical period. While Krauss's 1979 essay identified sculpture's placement within an 'expanded field' as a condition of postmodernism, the study of drawing might suggest alternative models for thinking about historical continuity and rupture within cultural practices. Key questions this session will address include: is a definition of drawing worth attempting and if so what might be its foundation? What is lost or gained by expanding a conception of drawing beyond its familiar moorings in paper and line? Can we discern key shifts in modern drawing? What are the relations between drawing and technology? How should drawing be considered in relation to the arrival of the digital?

**Andrew Hurlle** (University of New South Wales) *Engineering the Hand: The articulation of error in automated drawing*

**Craig Staff** and **Paul Cureton** (University of Northampton) *Of Blood, of Trade, Authority, Agency: Sought After Forms and Drawing Today*

**Bill Prosser** (University of Reading) *Samuel Beckett's Spontaneous Drawings*

**Alistair Rider** (University of St Andrews) *The Motility of Rosemarie Castoro*

**Anna Lovatt** (University of Nottingham) *Diagramming Desire*

**Deanna Petherbridge** (University of Lincoln) *Tyrannies of Narrativity: The Drawings of Charles Avery*

### 'Imaging and Imagining the Modern': Cosmopolitan Identities and Cultures of Consumption in Inter-war Europe and North America

**Pat Kirkham**, Bard Graduate Center for the Study of the Decorative Arts, Design and Culture, New York

**Andrew Stephenson**, University of East London, London

The session investigates the relationship between art and design practices and other types of visual and material culture in European and North American cities in the 1920s and 1930s. Its aim is to examine the overlaps between art, design and fashion and other visual forms, notably in photography, film and advertising, in order to develop suggestive and innovative ways of approaching and evaluating the complexity of cultural production within these decades. First, it opens up the connections between visual and material culture (practices, theories and discourses) in the inter-war years and considers how these linkages across art, architecture, fashion, film and photography might be re-examined in the light of recent critical theory and research. Second, it evaluates in what ways the dynamic intersections of visual technologies prominent in the mass media restructured and envisaged new forms of metropolitan experience and cosmopolitan identity for visually sophisticated European and North American audiences. And third, it seeks to re-conceive discipline-based boundaries by enlisting inter-disciplinary approaches that encourage a more searching examination of these compelling and intoxicating modes of consumption that heralded the modern metropolis as a visual culture replete with 'real' and 'imagined' social worlds, communities and performative identities.

**Elsie Heung** (Graduate Center, City University of New York) *'Above New York': Representing the Elevated Railroad in a Modern Metropolis*

**Barnaby Haran** (University College London) *Department Store Constructivism: Friedrich Kiesler and the Mass Market in New York in the 1920s*

**Michael Windover** (University of British Columbia, Vancouver) *Travelling at 'The Crossroads of the World': A Consideration of the Aesthetics of Mobility in Depression-era Public Culture*

**Jody Patterson** (Smithsonian American Art Museum, Washington D.C. USA) *'Modernism, Murals and the Metropolis': Léger's New York Years, 1931–45*

**Margaret Werth** (University of Delaware, USA) *'So Close yet so Far': Urban Modernity and the Face of the City Films of the Twenties*

**Catherine Speck** and **Georgina Downey** (University of Adelaide, Australia) *'Almost French': Expatriate Artists' Cosmopolitan Identities in Paris in the 1920s*

**Alette Rye Scales** (Birkbeck College, University of London) *Functionalism, Freedom and Form in Copenhagen in the Inter-war years*

**Anna Dahlgren** (Nordiska Museet, Stockholm, Sweden) *Displays: Migrations in Visual Cultures*

## Inconsistency

**Steven Gartside**, MIRIAD, Manchester Metropolitan University

**Sam Gathercole**, Queen Mary, University of London

In writing on art and architecture there is often an implicit assumption of a necessary consistency in the work addressed. A similar consistency is expected of the writing itself. Consistency is a measure regularly employed in locating value in the object or text. Security is sought in the consistent. All of this leads to the notion that work reflects essential and immutable elements that are directly identifiable with the author/producer, and this in some way assures authenticity. The pressure for consistency is one that is exerted by the terms of professionalism (whether that is the commercialism of the marketplace, or the structures that determine artistic, architectural and academic careers and reputations). The pressure for consistency is also one that might be seen to undermine the intersections of practice and theory that inform any action or statement (or, indeed, any gesture of refusal). Work that does not fit an established pattern can be sidelined as of little importance, even though it can often provide useful indications of thought process or method. It is also possible that inconsistency can be seen itself as a fundamental part of experimentation, and a productive way of exploring new ground. The strand seeks to question the notion of consistency as an illusional, or possibly even delusional state. It will explore all aspects of inconsistency in the production of art and architecture, its critical and public reception, as well as in the different forms of writing about work.

**Fulya Ertem** (Izmir University of Economics) *Posing as a moment of inconsistency: an analysis of the act of posing in the photographs of Ergün Turan and Süreyya Yılmaz Dernek*

**Iria Candela** (Tate Modern) *Artists Walking in the City: Inconsistency and Everyday Life*

**Ellen Adams** (Miami University) *Magritte's Renoirs, or le beau côté de la vie*

**Mark Rawlinson** (University of Nottingham) *'Unproductive productiveness': Late Work and Inconsistency*

**Diana Tuite** (Princeton University) *'A Photograph is as Common as a Box of Matches': Alvin Langdon Coburn's Uncommon Photographs*

**Steven Gartside** (MIRIAD, Manchester Metropolitan University) *the book, the museum, the artist and the work*

**Sam Gathercole** (Queen Mary, University of London) *A different consistency: reviewing the 'modern'*

**Emma Cocker** (Nottingham Trent University) *Being in Two Minds*

## Intersectional Queer Visualities

**Robert Summers**, University of California, Los Angeles

This session will highlight different articulations of art-historical understandings of subject/object relations, theory, and visuality as those terms themselves have been transformed through an intersection with 'queer.' We wish to trace passages to critical thinkers (e.g., Derrida, Cixous, Rancière, Nancy, Agamben, Ettinger)

and the modalities of their projects. We aim to gesture toward answers that articulate what 'queer' practices have emerged from such critical-creative crossovers into art history. How have theories on the visual by critical thinkers working outside of art history been 'queered' and put to work in the practice of '(un-)doing' art history – which is to ask how has the discipline of art history become un-disciplined, 'queered'? Furthermore, how is 'queer' thought differently when further intersected with postcolonial theories and/or feminisms? And, how has 'queer' been (re-)opened to issues such as race, ethnicity, and class? How have these multiple intersections with 'queer' and/in art history transformed it? Do multiple crossings, thinkings, and doings by way of creative intersections radically change the project and trajectory of art history as a discipline – if only in some of its modes and movements, and if only temporarily? Indeed, what are the ramifications for the future/s of art history and its institutions?

**Michael O'Rourke** (University College Dublin) *'Relational Aesthetics': Bersani, Ettinger, Rancière*

**Angela Harutyunyan** (University of Manchester) *The Dialectic of Union and Partition in Armenian Queer Practices*

**Renate Lorenz** (SFB Cultures of Performativity, Freie Universität Berlin) *A Freak Theory of Contemporary Art*

**Jason Wee** (Grey Projects) *Half-Breeds in The Coming Community*

**Patrik Steorn** (Centre for Fashion Studies at Stockholm University) *An Orientated Art History: Queer visualities in the work of Swedish painter Eugène Jansson*

**Anna Warbelow** (Washington University) *Camping a Feminist Icon in Yasumasa Morimura's 'Mother (Judith 3)'*

**Sofie Van Loo** (Catholic University Leuven, Sociology/Anthropology) *Bracha L. Ettinger's 'borderlinking' and 'transsubjective' art of colour-line painting*

## Round Table discussion

### Intimacy and Disparity: The Constructive Interference of Image in Relation with Text

**Allen Fisher**, Manchester Metropolitan University

Visual art and poetry, written narratives and images, have creatively interfered in most art historical periods. The developments in Dante's text from his experience of visual attention to the Gothic art that preceded him, have reciprocated into an extraordinary and unpredictable array of subsequent work from Sandro Botticelli, William Blake and Robert Rauschenberg, all responding directly to Dante's work. The reciprocation between poetry and painting in Romantic Europe, continued in Expressionism and Surrealism, leads to a discussion of how one discipline changes the attention in another. The poetics of Marcel Duchamp's writing in relation to his images, the controversial interface between text and image in the work of R.B. Kitaj and the new attentions provided through the work of Ken Kiff, all lead to a disparate range of proposals for the efficacy and disadvantages these encounters provide. Much of the controversy derives from particular understandings of the differences between illustration and stand-alone visual work. *Intimacy and disparity* proposes to put the

emphasis differently, to understand the creative interference that damages the pristine presumptions of the visual artist or the poet and hopes to encourage a complexity that is still worth attending to.

**Peter Cooke** (University of Manchester) *The Text-Image Relationship in the Art of Gustave Moreau*

**Signe Endresen** (Stockholm University) *Text vs. image vs. life: The intimate exchange of characters in the literary and visual art of Edvard Munch*

**Shamoon Zamir** (Kings College London) *Text & Image in The North American Indian*

**Ya'ara Gil-Glazer** (University of Haifa, Israel) *The Critical Rhetoric in 1930s American Documentary Photo-books*

**Wolfgang Brückle** (University of Essex) *Scripture in the Expanded Field*

**Caroline Wallace** (University of Melbourne) *Context and Text of Exhibitions: The Greek Slave as Icon*

**Jae Emerling** (University of North Carolina) *Credences of Summer: On Cy Twombly's Estate (1994)*

**Christopher Townsend** (Department of Media Arts, Royal Holloway, University of London) *391 as movie magazine: Francis Picabia's critique of commercial cinema and the call-to-order*

**Rachel Wells** (Courtauld Institute of Art) *Oldenburg's Travels: The Lagadian Language of Things*

**Karolina Watras** (University of Cambridge) *'To produce books as we produce our dreams': The relationship between text and image in Toyen's and Radovan Ivšić's Le Puits dans la tour / Débris de rêves*

**Benjamin Greenman** (Glasgow School of Art) *Pryings: The Poetics of Erotic Violence in the Work of Vito Acconci*

**Sophie Robinson** (Royal Holloway, University of London) *Caroline Bergvall: The Queering of Art History through Experimental Practice*

### Irishness and Intertextuality: Re-Reading the Visual in Irish Culture

**Fionna Barber**, Department of History of Art and Design, Manchester Metropolitan University

**Aidan Arrowsmith**, Department of English, Manchester Metropolitan University

In recent years there has been an increased critical focus on visual constructions of Irishness. This welcome interrogation of the visual is one that benefits as much from the radical possibilities of new art histories as from critical approaches within the field of Irish studies, although these more usually converge around the literary as the dominant mode of Irish culture. The most productive of these readings within Irish studies actively interrogate the tensions between the national and the postcolonial as a means of posing questions about history, identity and the formation of Irish culture. This session seeks to continue this line of inquiry through inviting papers that apply similar approaches to the construction of the visual. Proposals that seek to position artistic practice in relation to other forms of representation, whether visual or otherwise, are particularly welcome as a means of expanding the critically informed dialogue that has so recently begun.

**Justin Carville** (Dun Laoghaire Institute of Art, Design & Technology) *The Territory of the Visible: Writing Ireland's Visual Culture*

**Yvonne Scott** (Trinity College, Dublin) *'Silvestri Hiberni': Re-presenting Irish Wilderness*

**Maria Pramaggiore** (North Carolina State University) *Re-reading Irish Visuality in Barry Lyndon (Kubrick 1975)*

**Robin Kavanagh** (National University of Ireland, Maynooth) *'The Patlander, and his Burden of Sanctity': Illustrated periodicals of the Tithe War*

**Sheila Dickinson** (Minneapolis College of Art and Design) *Through the Shadow of the Caoineadh: The denigration of the visual in recent work by Alice Maher, Dorothy Cross, and Kathy Prendergast*

**Mary Ellen Donaghy** (Queens University Belfast) *'Art, Unconcerned and Lawless': Censorship and the Female Interpreting-Eye in the Novels of Kate O'Brien*

**Maura Coughlin** (Bryant University) *Ireland 1916: an Allegory Performed*

**Megan Johnston** (University of Ulster / Millennium Court Arts Centre, Portadown, N. Ireland) *(Un)Covering history in black and whitewash: Visual Culture in Northern Ireland Today*

**Yvonne Whelan** (University of Bristol) *Landscape, Iconography and Spaces of Irish Famine Memory*

**Sarah Smith** (The Glasgow School of Art) *Sculpting Liminal Irishness: A Discussion of the Commemorative Statues of Oscar Wilde and Phil Lynott*

### Modernism and Antropofagia: Visual Culture and Authenticity in Latin America

**Fabiola Martínez**, Saint Luis University – Madrid Campus, Department of Modern Languages and the Arts

The development of modern art in Latin America presents an interesting platform from which to explore the intersections and dialogues between dominant art historical discourses, and the articulation of non-Western art practices and ideas. In 1921 David Alfaro Siqueiros wrote from Barcelona 'Let us reject theories anchored in the relativity of 'national art'. We must become universal! Our own racial and regional physiognomy will always show through in our work.' Like Siqueiros, many artists and intellectuals in Latin America were engaged in a complex dialogue between the external demands of modernity and local demands for cultural authenticity. As the many manifestos published during the twentieth century testify, artists and intellectuals in Latin America were trying to mediate international modernism with local traditions and nationhood (often associated with notions of authenticity). Following Oswald de Andrade's concept of *Antropofagia* this session therefore presents an opportunity to address the significance of visual culture in Latin America, and its role in the articulation of local and external discourses on art and identity.

**Renata Camargo Sá** (University of Toronto) *Oswald's Philosophical Dialogues*

**Tarek Elhaik** (Rice University) *Montage Against Nationalist Anthropology: Ruben Gamez' La Formula Secreta (México, 1965)*

**Rodney Palmer** (Independent Art Historian) *Constructivist Murals in the Cone of South America*

**Daniel Garza Usabiaga** (Universidad Nacional Autónoma de México) *Mathias Goeritz' Messages*

**Cecilia Braschi** (Independent Art Historian) *Invention of a New Americanism: Abstract Art Movements in Rio de la Plata*

**Ana Cândida de Avela** (University of São Paulo) *Lourival Gomes Machado and the Literary Supplement: a Distinct Critical View on the Brazilian Art of the late 1950s*

**Fabiola Martínez Rodríguez** (Saint Louis University, Madrid) *Utopian Aesthetics: Revisiting Modernism from Latin America*

**Alexandra Karentzos** (University of Trier) *Irony, Laughter and the Carnevalesque. Antropofagia as a strategy of Postcolonial Intervention in Modern and Contemporary Art*

### Networked Cultures: Politics of Connectivity

**Peter Mörtenböck**, Department of Visual Cultures, Goldsmiths College

**Helge Mooshammer**, Institute of Art and Design, Vienna University of Technology

Against the background of global structural transformation, networks have become one of the most prominent concepts relating to the search for new forms of social cohesion and solidarity. The question as to what forms such connectivity should take is not only theoretical in nature but above all a question that points to the self-induced multiplicity of spaces that is continually generated by connectivities throughout the world. Networks both structure and constitute an operational field for these proliferating global entanglements of people, places and interests. They become incorporated in space in different ways: in the form of translocal zones of action, community support structures, expanded spheres of influence, spatial superimpositions and intensive contacts and contaminations.

The engagement with these developments on the part of art and architecture in recent years has resulted in a new form of praxis founded on collective production, process-guided work and transversal project platforms. Such a 'disciplineless' praxis of unsolicited intervention in spatial contexts renders legible the dysfunctional rules of planned spatial and cultural containment and creates an avenue for generating new forms of circulation amidst the political efforts to conceal this failure. It makes use of existing networks, expands and changes them, gives rise to new circuits and thereby sketches a mobile geography of self-determined utilisations of space and culture. Through practical and theoretical work involved in the parameters of networked art production, this session interrogates the meanings of this politico-aesthetic landscape together with the meanings of artistic, architectural and cultural engagement in these dynamics.

**Lee Rodney** (University of Windsor) *Road Signs on the Border: Transnational Insecurity since 9/11*

**Duncan Cook** (Royal College of Art) *From Eco-politics to Eco-aesthetics: Hybrid Collectives and Creative Connectivities*

**Urduja Manaog** (Geneva University of Art and Design) *Philippine Resources on the Web: Filipino Diaspora and Internet Participative Platforms*

**Ayse N. Ereğ** (Yeditepe University) *Remixing the Landscape: New Technologies and Place*

**Sophie Hope** (Birkbeck, University of London) *What ever happened to cultural democracy?*

**Marga van Mechelen** (University of Amsterdam) *New Babylon or a virtual house for the artworld citizen*

### Poster Session

**Veronica Davies**, Open University

**Dennis Wardleworth**, Independent Scholar

A number of posters have been compiled by various authors related to the conference theme, Intersections. They are set up in the area around the Book Fair, and can be inspected at any time during the conference.

**Fiona Allen, Hollie Kearns, and Dom Nasilowski** (Leeds University) *'Wizard': Youth Culture, Digital Dialogue, and Juno*

**Tatiane de Oliveira Elias** (Independent Art Historian, Brazil) *The Question of Identity in Brazilian Art of the XX century in the Works of Tarsila: Abaporu, Oiticica: Tropicalia and Cemin: Supercuia*

**Barbara Garrie and Cristina Silaghi** (University of Canterbury, New Zealand) *Stochastic Dialogue: An Intersection of Art Historical and Studio Methodologies*

**Ian Hunter** (Independent Art Historian) *Mapping new intersections connecting art, agriculture and sustainability policy discourses*

**Elizabeth Kealy-Morris** (Manchester Metropolitan University) *Mapping Memory: representing memories of a destroyed place*

**Beccy Kennedy** (Manchester Metropolitan University) *Intersecting Disciplines, Dialogues & Displays: artist meets curator meets critic meets art historian*

**Anna Middleton** (The Arts Institute, Bournemouth) *Interdisciplinary Investigations: The Intersection of Medical Science, Art Practice and Art History*

**Colleen Morris** (Northern Melbourne Institute of TAFE, Australia) *Intersections or junctions – Art Practice & History (Water paths and the Landscape)*

**Emily Richardson** (Queen Mary, University of London) *An intersection between the two art histories: cataloguing the Livre de caricature tant bonnes que mauvaises (c. 1740–c. 1775)*

**Mike Ricketts** (University of the Arts London) *Ali G, Amma, Asbestos: Towards a new glossary for Crystal Palace Park*

**Janet Stiles Tyson** (Independent art historian, Fort Worth, Texas, USA) *Two pictures, one image: intersection, interpellation, reception, and recursivity in paintings by Magritte and van der Weyden*

**Ayse Nahide Yilmaz** (Gazi University, Turkey) *Reanimation Unit: Instituting an Experience of Art and its History*

## Public Disorder: Post-World War II European Art and its Publics

**Noit Banai**, Department of Visual and Critical Studies, Tufts University/School of the Museum of Fine Arts, Boston

**Hannah Feldman**, Department of Art History, Northwestern University, Chicago/Getty Research Institute, Los Angeles

In the years following World War II, artists and other aesthetic practitioners across Europe sought to reconfigure their engagements with multiple viewing, listening, and reading publics in order to situate their practice in relation to contemporaneous social and political developments. At the heart of this project were various attempts to reconfigure basic understandings of who might constitute these various publics and in what terms their commonalities and/or differences might be articulated. Previous conceptions of an internationalist utopia had been rendered unthinkable by the events of the war, and the idealistic populism of the socialist models were increasingly tainted by not only Fascism and Nazism, but so too by the revelations of Stalinist practice and repression. At the same time, it was not yet clear what shape the burgeoning commercial public would take in either Soviet block or western nations.

This panel seeks to foster a multidisciplinary conversation on precisely this problem of the post-WWII 'public disorder' as manifest in the years between 1945 and 1968. Papers from diverse disciplinary backgrounds will address a variety of practices across geographic boundaries in order to 1) assess the relevance of current theories of the public and counter-public spheres in relation to this historical period, and 2) develop new models of mediation to elucidate the relationship between artistic practice and the socio-political sphere. Our conversations will endeavor to elaborate upon the new models of publicity that emerged within the specific conditions of individual countries while at the same time maintaining a sense of how these were shaped by larger international concerns. What practices and sites did artists employ to engender a new, often multiple, public body? How did this enterprise intersect with specific historical events – i.e., the various wars of independence, the establishment of the European Community, the construction of the Berlin Wall, the invasion of Hungary, etc.? Our considerations will also address art works and debates that deliberately disdained public aspirations to explore the realm of privacy as a potential locus of political engagement.

**Jelena Stojanović** (Cornell University, Ithaca) *Treatise of Slime and Eternity: Cinema and its Public*

**Natalie Adamson** (University of St. Andrews, Scotland) *Between Liberty and Necessity: Painting and Its Public in France between 1944 and 1968*

**Silvia Bottinelli** (Tufts University, Boston) *Cultivating Italian Public and Counterpublic Spheres after Fascism: Art Journals and Radio Programs in the 1950s and 1960s*

**Andrea Hubin** (Museum of Modern Art, Vienna) *Documenta 1955 and its Public: A Refusal to Mediate*

**Judith Rodenbeck** (Sarah Lawrence College, New York) *Leben mit Pop*

**Alex Kitnick** (Princeton University, Princeton) *The Brutal Interior*

**Agnes Berez** (Museum of Modern Art, New York) *Open Assembly*

**Beth Hinderliter** (Buffalo State University, New York) *Citizen Brus Examines His Body: Actionism / Activism in Vienna, 1968*

## Renaissance Intersections 1400–1600

**Piers Baker-Bates**, The Open University

**Jill Burke**, University of Edinburgh

**Carol Richardson**, The Open University

Renaissance art history is traditionally identified with Italian centres of production, and Florence in particular. Instead this session will explore the fluid intersections (connections, linkages, overlaps) between people and places and the works of art they made, commissioned, used or viewed. We explore this dynamic interchange as a defining feature of Renaissance art history. Papers consider the intersections between artists and patrons, artistic centres and peripheries, and the dislocation of works of art from their point of origin which forged new, unexpected connections. They also discuss the impact of differing locations on art and artists and the economic, political and cultural factors crucial to the emergence of an artistic centre. Papers cover topics within Europe, across the Mediterranean, and throughout the globe – from Italy to Brazil. The papers in this session celebrate the fundamentally interdisciplinary nature of early modern Art History.

**Michelle O'Malley** (University of Sussex) *Making Connections and Creating Careers in late 15th-century Italy*

**Stephen Bowd** (The University of Edinburgh) *Sacks and Saints: history, devotion, and intercession during the sack of Brescia (1512)*

**Hans Bloemsa** (Roosevelt Academy, Utrecht University) *Venetian crossroads: Narrative images between East and West*

**Elena M. Calvillo** (University of Richmond) *Giulio Clovio and the Diplomatic Exchange of Miniatures*

**Jamie Mulherron** (University of Cambridge) *Idea and Imitation, Bernard Salomon's Forms and Titian's Poesie for Philip II*

**Ana Resende** (Universidade do Estado do Rio de Janeiro (State University of Rio de Janeiro)) *Reconsidering the North: the chapter 'Of Divers Flemish Artists' from Vasari's The Lives of the Artists, as a Source of the Study about the Relationship between Italy and the Low Countries in the XVI century*

**Leah R. Clark** (McGill University) *Merchant-Bankers and the Circulation of Objects in Italy: Gems, Jewellery, and Replication*

**Rachel Eloise King** (Manchester University) *Possessing the tears of the gods: Baltic amber in Renaissance Italy*

**Ann Matchette** (Queen Mary, University of London) *Imaginative Migrations: Costume Books, Mobility, in Early Modern Italy and beyond*

**Arno Witte** (University of Amsterdam) *Theatricality in Baroque painting: interactions between sacre rappresentazioni and church decoration in sixteenth-century Florence and Rome*

**Elisabeth Maria Friedl** (Academy of Fine Arts, Vienna, Institute for Art Theory and Cultural Studies) *The two Susannas of Cardinal Girolamo Rusticucci*

**Gauvin Alexander Bailey** (University of Aberdeen) *The Andean Hybrid Baroque: Convergent Cultures in the Churches of Colonial Peru*

### Segues: Corporeal Theory, Site-Writing, e-Materiality

**Penny Florence**, The Slade School of Fine Art, UCL

**Marsha Meskimmon**, School of Art & Design, Loughborough University

**Jane Rendell**, Bartlett School of Architecture, UCL

This session seeks to explore a specific intersection within the interdisciplinary territory that constitutes art historical enquiry, namely, the encounter between art history and 'practice-led' research. Arguably, the segue between these adjacent fields opens up a range of significant questions, from the politics of form to the limits of interdisciplinarity itself.

It is also a timely encounter; as art historians increasingly turn to contemporary practice, engaging with multi-medial works and multi-modal forms of knowledge, practitioners (defined in the broadest sense) are materialising theory in and through the processes of making. This mutual constitution of the territory of arts research by historians/theorists and practitioners is changing the mechanisms by which domains of knowledge are constructed, interrogated and validated.

The session invites papers/presentations that engage productively with these questions and that seek themselves to develop this particular interdisciplinary intersection through specific practices – whether these are modes of writing, forms of critical enquiry, sites of intervention, practices of intermediation or other, as yet unimagined, configurations of critical aesthetics.

**Sharon Kivland** (Sheffield Hallam University) *Working Papers: An Incentive Bonus*

**Katja Grillner** (KTH School of Architecture, Stockholm) *Criticality in Distraction*

**Johanna Hallsten** (School of Art & Design, Loughborough University) *Writing as aesthetic practice: at the crossroads of discursive registers. Stirrings in the interval: transitions through site*

**Russell Marshall** (Department of Design and Technology, Loughborough University) **Phil Sawdon** (School of Art and Design, Loughborough University) *Drawing: An Ambiguous Practice*

**Sue Tate** (University of the West of England) *Making History: Contemporary Practice and Feminist Art and Design Histories: A Case Study at the Berlin Biennial 2009*

**Kristen Kreider** (Royal Holloway) *Projecting the Voice: Theresa Hak Kyung Cha's Passages Paysages*

## Skin

**Tamara Trodd**, University of Glasgow Department of History of Art

**Cordelia Warr**, University of Manchester, Art History and Visual Studies

As the outer covering of the body, skin is an opening onto the world at the same time as it is a container for our sense of our own interiority. Skin can be marked, broken, and pierced, all of which can be the occasion for, or result of, medical intervention, group-affiliation or religious conversion. Visually, we respond to skin with a sensory knowledge of what it feels like to touch and to be touched. At the same time, skin is the boundary of our social selves, marking out the border-zone where we take on inscriptions of social identity. Psychoanalysts, doctors, photographers, film-makers, performance artists, sculptors, and painters have used and understood skin as a privileged location for articulation of the self and its histories.

Our session includes papers discussing representations of skin (in painting, sculpture and drawing, for example, or as an especially 'photogenic' order of surface) and papers which use 'skin' to raise questions relating to representation and vision (the 'representability' of the stigmatic, for example, or theorization of the film-screen as 'skin'). 'Skin', we suggest, may also provide a useful model for theorizing the interface between different media in the 'age of the post-medium condition'; as painting, sculpture and drawing are all re-made by their points of contact with each other. A territory of visceral response and exchange, *Skin* is not bound by time or geography: instead, focusing on the visual, this session explores skin at the intersections of visual representation, medicine, performance, religion, sensory response and different media.

### I. Skin as Sacred Vessel

**Martina Bagnoli** (Walters Art Museum) *The Skin of Medieval Reliquaries*

**Hilary Haakenson** (Rutgers University) *The Metaphorical and Metaphysical Boundaries of Flesh in an Ottonian Manuscript*

### II. The Skin of the Dead

**Shannon Connelly** (Rutgers University) *Flesh and Bones: Rethinking the Isenheim Altarpiece after World War I*

**Keren Hammerschlag** (Courtauld Institute of Art) *Divine Flesh: Frederic Leighton's 'And the Sea Gave Up the Dead Which Were In It' (1877–92)*

### III. Flayed Skin: The Myth of Marsyas

**Edward Payne** (Courtauld Institute of Art) *Flaying in Paint and on Paper: Ribera's Executions of Marsyas and Bartholomew*

**Mark Dorrian** (University of Edinburgh) *Voice, Monstrosity and the Skin of Marsyas*

### IV. Screen Skins

**Stephen Monteiro** (The American University in Paris) *Screen Body, Screen Skin*

**Christine Ross** (McGill University) *Media Skin as Temporal Passage*

### **V. Taking Flight, Taking Shelter: In and Out of the Skin**

**Jessica Edwards** (University of East London and Goldsmiths College, University of London) *'Running Out of Her Skin': Fight, Flight and Becoming-Other*

**Amy Kulper** (University of Michigan) *Second Skin: Constructing the Egosphere in Experimental Architectural Practices of the 1960s*

### **VI. Collectivities: Shared Skins**

**Annette Blum** (Ontario College of Art and Design) *Engagement with Body Surface, Body and Self in the Body Maps of the Bambanani Women's Group in Post-Apartheid South Africa*

**Katie Brandon** (University of Manchester) *'In My Own Hand': Subjectivities contested across the shared skin of the page in American women's artists' books of the 1970s*

### **Surrealism and Non-Normative Sexualities**

**Dawn Ades**, University of Essex

**Jonathan Katz**, Clark Institute

**David Lomas**, University of Manchester

The omnipotence of desire is surrealism's sole article of faith – so contended André Breton. Surrealism claimed to emancipate human desire and wasted no opportunity to express its contempt for the church, state, and family. Such rhetoric sounds hollow alongside Breton's notorious tirades against homosexuality and other non-normative sexual identities and practices, raising important questions about the nature of avant-garde experimentation, its claims to liberation and radical critique. Despite Breton's strictures, surrealism did include a considerable number of queer artists, writers and filmmakers who were demonstrably connected with its cultural reception in Britain, the USA, Spain, and Mexico. Within the French group, Salvador Dalí's espousal of a surrealism of the polymorphously perverse implied a less censorious stance toward non-normative sexualities. Desirous not merely to recuperate a welter of alternative desires at play in surrealism but also to push at entrenched theoretical paradigms, the session (among other questions) will ask what new perspectives on surrealism can emerge from an intersection with queer theory. We welcome proposals from scholars working on any aspect of surrealism and non-normative sexualities who are interested in redressing the inattention and fragmentation of this important topic, including proposals that seek to track a queer surrealist inheritance in contemporary body or performance practice.

**Catherine Grant** (Courtauld Institute of Art, London) *Bellmer's Legs: uncanny eroticism in the photographs of Hans Bellmer and Anna Gaskell*

**Paul Clinton** (Freelance Writer) *The Atemporal Adolescent: On Pierre Klossowski's boyishness and queer temporality*

**Karla Huebner** (University of Pittsburgh) *Surrealism Comes to Me In a Dream: The Transgressive Eroticism of the Early Prague Surrealists*

**Susan L. Aberth** (Bard College, New York) *Hidden in Plain Sight: The Erotic Work of Toyen*

**Jesus Jimenez-Varea** (University of Seville) *Krazy Kat: a Surrealist Comic Strip at the Crossroad of Gender Identities and the High v. Low Culture Debate*

**Mark Addison Smith** (School of the Art Institute of Chicago) *The Queer Writing on the Bathroom Wall*

**Becky E. Conekin** (London College of Fashion, University of the Arts) *'I looked like an angel, but I was a fiend inside': Lee Miller's 'anal' photographic dialogue with Man Ray, ca. 1930*

**Alyce Mahon** (University of Cambridge) *Delicious Terror: Surrealism, Sade and the Sixties*

**James Boaden** (University of Manchester) *Invaders in the Enchanters Domain*

**Lucy Bradnock** (University of Essex) *Life in the shadows: towards a queer Artaud*

**Alexandra Parigoris** (University of Leeds) *Mapping (Queer?) Desire: Surrealism's Legacy in Rauschenberg's Map Room II (1965)*

**Irene Herner Reiss** (National Autonomous University of Mexico) *Edward James in Xilitla: Robinson Crusoe Reloaded*

### **'The Elephant in the Room': The Art Market in Art History 1815–1945**

**Abigail Harrison Moore** School of Fine Art, History of Art and Cultural Studies, University of Leeds

**Mark Westgarth** School of Fine Art, History of Art and Cultural Studies, University of Leeds

Since its emergence in the opening decades of the nineteenth century the modern art market has been a significant structuring element in the discourse of art history. Perceived by many to be at the margins of the discipline, the art market has been the historiographical 'Elephant in the Room', and remains an important nexus, connecting the academy and the museum. The market has acted as a catalyst and a core driver in the symbiotic values structures of both the production and the consumption of art, and the ways in which objects are classified, displayed and valorized in the triumvirate of market, academy, museum, only draws further attention to their mutual involvement in the construction of taste.

This session focuses on the intersections, the formal and informal discursive spaces, where the art market and art history meet and overlap. The papers direct attention to the historiographical tensions within the discursive practices of the history of art and the history of the art market, and highlight the roles played by dealers, patrons and collectors in the expanding art market, tracking it across Europe and to the USA. The session further aims to consider the notions of agency and mediation, and the relationships between the production and the consumption of artworks as they are articulated through the sites and spaces of consumption (shops, auction rooms, exhibitions, and associated media). The session provides a platform for a consideration of the dialectic between the art market and art history.

**Anne Helmreich** (Case Western Reserve University, USA) *The Long and Short of the London-based Art Market, c. 1870–1910*

**Clotilde Roth-Meyer** (Centre allemand d'histoire de l'art, Paris) *The role of the newspaper L'Artiste in the writing of art market*

**Abbie N. Sprague** (Pembroke College, University of Cambridge) *John Martin's Prints, Pamphlets, and*

*Spectacles: Marketing a Career outside the Royal Academy*

**Toby Norris** (Assumption College, Worcester, MA, USA) *Underwriting Independence: The Art Market in France in the 1920s*

**Jan Dirk Baetens** (University of Leuven, Belgium) *On the Cutting Edge of Business: Gustave Coûteaux and the Modernist Myth of the Dealer-Critic System*

**Francesco Freddolini** (Fondazione Roberto Longhi, Florence) *Auctioning Italian Art for the American Collectors: Chester Harding's Gallery Sales, 1833–42*

**Malcolm Gee** (Northumbria University) *Collectors and the market in France and Germany in the early 20th century*

**Kenyon Holder** (University of Leeds) *The Wedgwood International Seminar (WIS) and the collector as consumer in post World War II America*

## The Grand Tour at a Crossroads?

**Sarah Betzer**, University of Virginia  
**Douglas Fordham**, University of Virginia

In the past decade, the Grand Tour has emerged as a productive site for innovative methodological and theoretical work in art history, as well as a crossroads where art history has intersected literary studies, archaeology, history, and aesthetics. In this sense, the 'intersections' of eighteenth and nineteenth-century travellers, antiquarians, and collectors has found a mirror in the interdisciplinary approaches which have defined the work of twentieth and twenty-first century scholars. This session aims to take the measure of the Grand Tour in the context of newly developing models for theorizing transnational and imperial contact, and in light of an expanding critical literature which considers how national and gender identities might be seen to take form in relation to the spaces, experiences, and objects encountered through travel.

**Chloe Chard** (Independent Scholar) *Laughter and the Female Spectator: Grand Tourists Quote Women on Art*

**Sarah Betzer** (University of Virginia) *Thomas Patch, Satire, and Continental 'Tastes'*

**Charlotte Schreiter** (Humboldt-Universität zu Berlin) *Instead of Souvenirs? The German production of Classically inspired merchandise*

**Zirwat Chowdhury** (Northwestern University) *'Rome' within a View: Indian Architecture and British Classicism, 1780–1820*

**Helen Wyld** (The National Trust) *Re-Framing Britain's Past: The Picturesque Tour of Scotland 1790–1820*

**Ting Chang** (Carnegie Mellon University) *The Grand Tour Goes East: Nineteenth-Century Travellers in Japan, China and India*

## Tools of Trades: Articulating Sculptural Practice

**Jyrki Siukonen**, Finnish Academy of Fine Arts  
**Jon Wood**, Henry Moore Institute

The turn from discussions of academic sculpture and its traditional separation of invention and execution toward what were believed to be more 'direct', 'honest' and

'expressive' working methods, (from Auguste Rodin to Constantin Brancusi, for example), resulted in major changes in understanding of both studio practice and sculptural rhetoric. Not only tools and methods, but also words and silences constituted a new approach to sculpture making and this was accompanied by accounts that qualified the manuals and textbooks of the day. Modern sculpture practice could be promoted as an independent, solitary and even meditative exercise.

This way of dealing with the artisanal aspects of sculpture goes hand in hand with new forms of self-presentation, in both word and image, with photography in particular used as a compelling means of articulating practice. These historical changes in sculptors' vocabulary – material, visual and conceptual – challenge us to ask how manual work and its philosophy have been understood by makers themselves, and by those who have taught and studied it – and also by those who continue to do so today.

This session reflects upon the tools and languages of sculpture making, addressing the different meanings of materials, processes and non-verbal ways of articulating sculptor's practice. The majority of papers deal with twentieth and twenty-first century sculpture, but there are contributions that examine the articulation of particular sculptural practices in the 18th and 19th centuries. By bringing together historians and contemporary practitioners we aim to open up discussion of the different aspects of sculptural 'tooling', both inside the studio and beyond it.

**Jyrki Siukonen** (Finnish Academy of Fine Arts) *How philosophical is a silent sculptor?*

**Edward Allington** (Slade School of Art) *Thinking with our Hands or the continuity of Labour/Craft and the continuity of forgetting about Labour/Craft*

**Tomas Macsotay** (University of Amsterdam) *The rabbit and the turtle: artistic education, ex tempore exercise and the sculptor's materials in French writings about sculpture (c. 1720–70)*

**Ann Compton** (Glasgow University) *Plastic pleasures: reconsidering the practice of modelling and manuals of sculpture technique c.1880–1934*

**Christina Ferando** (Columbia University) *Invention, Execution, and Display: Defining Connoisseurship through Canova's Working Practice*

**David J. Getsy** (School of the Art Institute of Chicago) *Rodin's Touch, Performativity, and Sculptural Practice*

**Cecile Johnson Soliz** (Cardiff School of Art & Design) *Tooling Up – Tooling Down*

**Elizabeth Presa** (University of Melbourne) *Slow Sculpture*

**Nina Gülicher** (Museum Ludwig, Cologne) *Constantin Brancusi and the Image of Trade*

**Janice Hitchens** (University College London) *The Crowded Studio: Juan Muñoz*

**Peter Muir** (Open University) *Articulating the cut: a consideration of Gordon Matta-Clark's 'Splitting Four Corners' (1974).*

**Glenn Adamson** (Victoria & Albert Museum) *A Dirty Shame: Guilty Pleasures in Contemporary Studio Sculpture*

## What's the 'Social' in the Social History of Art?

**Gail Day**, University of Leeds

**Steve Edwards**, Open University

**Andrew Hemingway**, University College London

Margaret Thatcher famously observed: 'there is no such thing as society. There are individual men and women, and there are families.' Among the things this ideological gem exposes is that despite their naturalization in vernacular parlance, 'society' and the 'social' are deeply contested theoretical categories. Even the relationship between the noun and the adjectival form is unfixed, since although practitioners of the social history of art, broadly conceived, seem comfortable with 'social', it is less clear that many of them have, or indeed, want a theory of society. In actuality, within the broad range of practices covered by the term, its adherents draw on a range of different theoretical models including several Marxist variants and a range of concepts derived from thinkers as diverse as Bourdieu, Foucault, Giddens, Simmel, Weber, Badiou, Negri and Žižek. In the English-speaking world, many simply fall back on commonsensical empiricism. This session explores the idea that art history as a discipline would benefit from more clarity and more debate about the 'social' and the work it does in art-historical explanation. To this end we have selected papers that examine the value of the social models associated with particular thinkers and contexts, papers that address problems posed by particular historical conjunctures, and papers concerned with the relationship between social history of art and the aesthetic. The session is related to an on-going research project on the social history of art as a model.

**Maria Mileeva** (Courtauld Institute of Art) *The 'Social' in the Soviet School of Marxist Critical Theory*

**Phillippa Plock** (University of Warwick & Acting Curator) *Social Paint*

**Alan Wallach** (College of William and Mary) *Mid 19th-century American Landscape Painting as a Social Phenomenon*

**Michael Leja** (University of Pennsylvania) *Art History, Society, Cognition*

**Warren Carter** (University College London) *The Absent Centre: Theories of the State in the Social History of Art*

**Gavin Grindon** (University of Manchester) *Autonomist Marxism, Labour and Art*

**Joanne Crawford** (University of Leeds) *Reconsidering and reconfiguring the 'social' in the theories of the aesthetic*

**Stewart Martin** (Middlesex University) *The History of Art and Capitalism*

**David Brancaleone** (University College Cork) *Alain Badiou's art truth-event and the new art history*

**Alistair Rider** (University of Saint Andrews) *Eco-pieties*

**Alex Potts** (University of Michigan, Ann Arbor) *Totalities – Artistic and Social*

**Dominic Rahtz** (University for the Creative Arts, Canterbury) *Representation in Marx's 1857 'Introduction'*

## ART EXHIBITIONS in Manchester during AAH09

### Chinese Arts Centre

Seeing Beyond by Eric Fong  
[www.chinese-arts-centre.org](http://www.chinese-arts-centre.org)

### CUBE

Industrial Manchester  
RIBA Competitions (Sheffield project)  
[www.cube.org.uk](http://www.cube.org.uk)

### Holden Gallery (Manchester Metropolitan University) and Cornerhouse

State Legacy  
[www.holdengallery.mmu.ac.uk](http://www.holdengallery.mmu.ac.uk)  
[www.cornerhouse.org](http://www.cornerhouse.org)

### The Lowry

Lowry Favourites: Permanent display of works by  
LS Lowry  
<http://www.thelowry.com>

### Manchester Art Gallery

Ten drawings by Leonardo da Vinci from the  
Royal Collection  
Paul Morrison  
Held  
[www.manchestergalleries.org](http://www.manchestergalleries.org)

### Manchester Metropolitan University, Special Collections

Art School: The Manchester School of Art since  
1838  
[www.specialcollections.mmu.ac.uk](http://www.specialcollections.mmu.ac.uk)

### Urbis

Black Panther: Emory Douglas & the Art of the  
Revolution  
State of the Art: New York  
Reality Hack: Hidden Manchester  
[www.urbis.org.uk](http://www.urbis.org.uk)

### The Whitworth Art Gallery

Subversive Spaces: Surrealism and  
Contemporary Art  
Gregor Schneider - Kinderzimmer  
Art and Labour's Cause is One: Walter Crane  
and Manchester 1880 - 1915  
Putting on The Glitz: wallpapers and  
wallcoverings with that extra something  
[www.whitworth.manchester.ac.uk](http://www.whitworth.manchester.ac.uk)

# AAH10 CONFERENCE

## University of Glasgow

15 – 17 APRIL 2010

The 36th AAH Annual Conference

Conference Convenor: Dr John Richards

### CALL FOR SESSIONS – Deadline 17 April 2009

Various critical themes have shaped AAH conferences in recent years, and provided a focus for disciplinary self-reflection. We seek to continue in this reflective spirit, but rather than organise papers thematically, this call for papers is a general one from which different themes are expected to emerge.

The year 2010 marks the beginning of a new decade in 21st-century art historical investigation and an ideal moment for a reassessment of historical objects, issues, and methods, as well as acknowledging newer works of art and criticism developed across disciplines, periods, media and practice boundaries. Papers that address or employ new methods and issues are welcome, but equally important will be state-of-the-discipline investigations and critical assessments that may be uni- or multi-disciplinary, object-based, pedagogical, interrogative, theoretical, or performative. While we hope that the full historical and methodological range of the discipline will be represented, and the proposal of sessions devoted to the widest possible range of periods and cultures is encouraged, the 2010 conference particularly welcomes proposals related to medieval and Renaissance topics.

2010 marks the 20th anniversary of Glasgow as European City of Culture, and the city as a whole will be hosting this conference, from its collections to historic buildings. Though the majority of sessions will take place on the Gilmorehill campus of the University of Glasgow, one afternoon of the conference will be hosted by The Glasgow School of Art, in conjunction with the Centre for Contemporary Arts. Sessions for the GSA will demonstrate the diversity of current critical and analytical approaches to contemporary practices in art and architecture, and may be couched in practice-led and performative strategies of inquiry.

Please send session proposals to [aah2010@arthist.arts.ala.ac.uk](mailto:aah2010@arthist.arts.ala.ac.uk)

Proposals should include a session title and abstract (maximum 250 words) and full contact details of the session convenor(s).

Deadline for the submission of session proposals is Friday 17 April 2009.

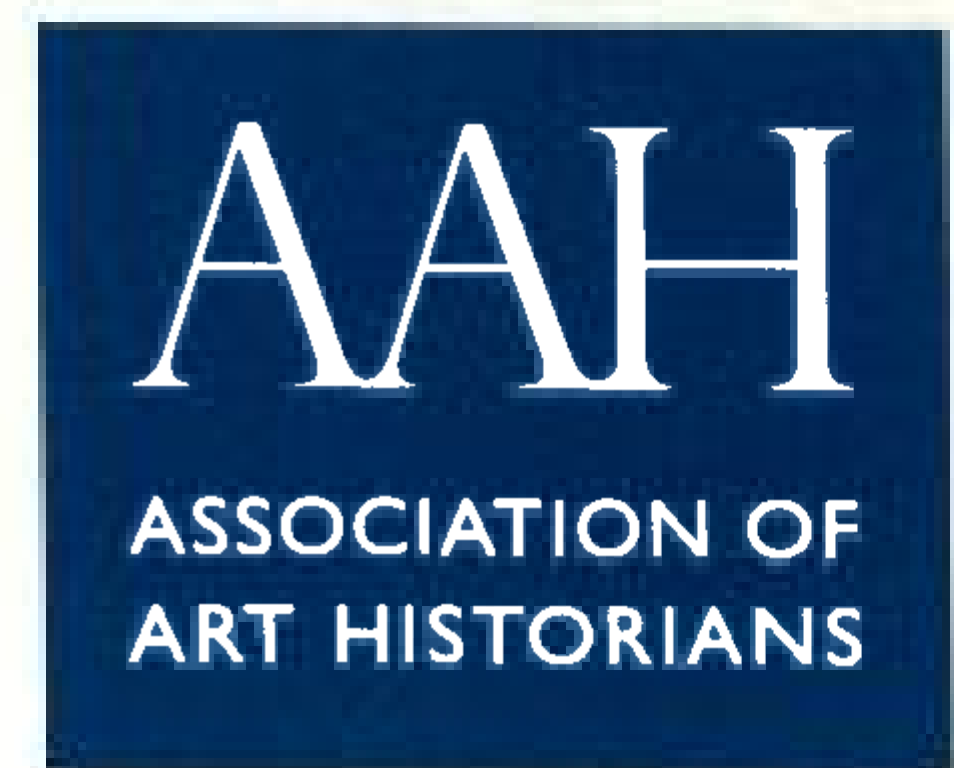
For other queries about the conference or bookfair please contact the convenor and/or administrator at [aah2010@arthist.arts.ala.ac.uk](mailto:aah2010@arthist.arts.ala.ac.uk) or consult the conference website: [www.alasaow.ac.uk/aah10](http://www.alasaow.ac.uk/aah10)

Conference Convenor

Dr John Richards, University of Glasgow, Department of History of Art

Conference and Bookfair Administrator

Dr Ailsa Boyd, University of Glasgow, Department of History of Art



**THE GLASGOW  
SCHOOL OF ART**



## Exhibitions Diary

Spring 2009

### HISTORIC

#### **Bruegel to Rubens: Masters of Flemish Painting**

The Queen's Gallery, Buckingham Palace

until 26 April 2009

#### **Andrea Palladio: His Life and Legacy**

Royal Academy

31 January – 13 April 2009

#### **Sun, Wind and Rain : The Art of David Cox**

Birmingham Museum and Art Gallery

31 January – 3 May 2009

#### **Van Dyck and Britain**

Tate Britain

18 February – 17 May 2009

### MODERN AND CONTEMPORARY

#### **Robert Bevan and the Cumberland Market Group**

Abbot Hall, Kendal

13 January – 21 March 2009

#### **Subversive Spaces: Surrealism and Contemporary Art**

Whitworth Art Gallery, University of Manchester

7 February – 4 May 2009

#### **Mark Wallinger's The Russian Linesman**

Hayward Gallery

18 February – 4 May 2009

#### **Glenn Brown**

Tate Liverpool

20 February – 10 May 2009

#### **Roni Horn aka Roni Horn**

Tate Modern

25 February – 25 May 2009

#### **Picasso: Challenging the Past**

The National Gallery

25 February – 7 June 2009

#### **Gerhard Richter Portraits**

National Portrait Gallery

26 February - 31 May 2009

## United Enemies?

### Rethinking British Sculpture in the 1960s and 1970s

6 MARCH 2009

Henry Moore Institute, Leeds

Speakers include Nicholas Pope, David Dye, Jo Melvin, Barry Martin, Victoria Worsley and Roelof Louw as well as Peter Bowyer and William Cobbing taking part as respondents.

Returning to the sculpture made between the mid-1960s to late-1970s in Britain, it can be tempting to chart a schematic landscape of doctrines, contests and rivalries, 'A' courses and 'B' courses and a 'sculpture community' populated by artists who were either makers or thinkers, either practice-based or theory-based. Whilst there is much to this division in institutional terms, separating sculptors into those who use their hands and those who use their heads will always be a caricature that erases the complexities and subtleties of individual practices and closes down their possibilities. Attitudes to sculpture can be dextrous as well as thoughtful, and require manual as well as intellectual labour. This conference aims to get retrospective information and insight into this complicated history of rivalries and oppositions, looking for interconnections and shared ideas as much as at specifically contested questions and issues.

The conference aims to explore the period at various levels: by looking at individual practices, collaborations and groups, the role played by schools, colleges and sculpture curricula, the influence of specific authors, magazines and books and of certain galleries and museums and at particular exhibitions, such as *When Attitudes Become Form*, *British Sculptors '72*, selected by Bryan Kneale at the Royal Academy, *Tucker's The Condition of Sculpture* at the Hayward, and the 1977 *Battersea Park* exhibition. The conference aims to discuss and debate commonalities as much as differences, and open up discussion of various types of sculpture and sculptural thinking of this period in new and surprising ways.

The conference will run from 10am – 6pm in the institute Seminar Room. This event is free, but it is necessary to book a place as seats are limited.

**To book a place or for more information please contact Kirstie Gregory, [kirstie@henry-moore.ac.uk](mailto:kirstie@henry-moore.ac.uk), 0113 246 7467.**

## TATE BRITAIN

### Prints and Drawings Rooms – Schools Visits

The Prints and Drawings Rooms are open to groups and individuals, and we strongly encourage A level students to visit. We have recently extended our services to younger learners – Key Stage 4 and 5 students – which we are piloting with supervised groups of up to eight. We offer talks on different areas of Tate's works on paper collection, from the Turner Bequest, historic drawings and watercolours, to modern and contemporary prints and drawings. Bespoke selections of works can be themed by artist, subject, genre, media or technique, spanning c1700 to contemporary. In addition to learning about the works themselves, we encourage a practical approach, allowing students to sketch if they wish.

Furthermore, the Prints and Drawings Rooms have recently published a Key Work Cards pack for teachers on Print Techniques. As part of the Tate Teachers programme, we offer talks for teachers on drawing and printmaking, and teachers are welcome to visit at any time.

Advance notice is required for appointments and it is recommended that school visits are planned six weeks ahead.

For general enquiries please call 020 7887 8042/8657, for school group bookings call 020 7887 8719, or email [studvroom@tate.org.uk](mailto:studvroom@tate.org.uk)

# BUILDING THE FUTURE

## Birmingham's Architectural Story

EXHIBITION: 5 – 12 JUNE 2009

CONFERENCE: 6 JUNE 2009

Barber Institute of Fine Arts, The University of Birmingham

Through five case studies of iconic Birmingham buildings, the 2009 Postgraduate Exhibition at the Barber Institute of Fine Arts demonstrates Birmingham's progression towards city status. The exhibition presents prints from books and periodicals of St Philip's Cathedral, St Chad's Cathedral, the Council House, the Town Hall and the Law Courts in order to catalogue the development of Birmingham, through the eighteenth and nineteenth centuries, into the internationally significant city it is today.

These buildings in particular were those that Birmingham had to build in order to become a city, and through them this exhibition explores issues of civic pride, functionality and the architect's dilemma over the matter of cost versus grandeur.

The exhibition also showcases the dark side of Birmingham's obsession with ideas of taste, innovation and, most importantly, modernity. To this extent, the exhibition will consider the Midland Bank, the only Thomas Rickman building to survive in the city. Its mangled state is representative of Birmingham's palimpsestic destruction of unfashionable architecture to make way for the new: all that remains of Rickman's greatest building, St George's Cathedral, is his graffiti-covered grave.

If you are interested in attending the conference, please contact, Amy Shulman [AAS501@bham.ac.uk](mailto:AAS501@bham.ac.uk)

Image: The Birmingham Musical Festival of 1846 in Birmingham Town Hall, from *London Illustrated*, May - December 1846, 29 August, p. 137



# Modernism, Cultural Exchange and Transnationality

15 – 17 JULY 2009

University of Sussex

*The Second Conference of the Modernist Magazines Project*

## Call for Papers

The interest in much current critical debate in questions of national and transnational identities has helped restore and enliven the conception of modernism and the avant-garde as twin international formations across the arts. Magazines were instrumental in publicizing the new movements and frequently did so, singly or in the company of others, with an ambition to intervene in the public or international sphere.

The second conference of the Modernist Magazines Project invites proposals for papers which explore the role magazines have played in the broad networks of modernist art, ideas and politics in shaping and re-articulating regional, national, and cross-national identities.

The conference will concentrate on, but not be limited to, the period 1880–1960 in Britain, Europe and the USA. Papers which fall outside these parameters but illuminate the conference themes are welcome.

Papers will be 20 minutes in length and may be on individual magazines or the place of magazines in groups and movements.

Possible panel themes which explore magazines in relation to Modernism, Cultural Exchange and Transnationality will include:

Design and Production • Editors and Readers • Feminism, Communism, Fascism • Manifestoes • Futurism, Surrealism • Migrant modernists • Expressionism, Dada • Image and Text • Film, Drama, New Media • Patronage and Public • Modernity and Mass Society • Technologies and Gender • English Traditions • Nationalist positions • Being American • Cosmopolitanism • A New Europe Why Paris, why Berlin?

## KEY NOTE SPEAKERS:

Mark Morrisson – Penn State University, author of *The Public Face of Modernism: Little Magazines, Audiences and Reception, 1905–1920*

Tim Benson – Rifkind Center, LA County Museum of Modern Art, editor of *Central European Avant-Gardes: Exchange and Transformation 1910–1930*

The deadline for the submission of proposals (200–250 words) is **15 February 2009**.

Proposals for papers should be sent to Christian Weikop ([C.Weikop@sussex.ac.uk](mailto:C.Weikop@sussex.ac.uk))

# Accessions to Repositories Relating to Art 2007

The National Archives in its annual Accessions to Repositories exercise collects information from over 200 record repositories throughout the British Isles about manuscript accessions received in the previous 12 months. The information is then edited and used to produce a number of thematic digests, which are distributed for publication in a number of learned journals and newsletters, as well as being made available in full on TNA's website [www.nationalarchives.gov.uk](http://www.nationalarchives.gov.uk) due for publication in October 2008.

The information is also added to the indexes of the National Register of Archives (NRA), the central point for collecting and disseminating information about the location of manuscript sources relating to British history outside the public records. The NRA, which currently contains over 44,000 lists and catalogues of archives, can be consulted at the National Archives, Kew, Richmond, TW9 4DU. Alternatively, searchers may access the indexes to the NRA and certain linked on-line catalogues via the website. Limited and specific enquiries can be dealt with by post, or email [enquiry@nationalarchives.gov.uk](mailto:enquiry@nationalarchives.gov.uk).

Readers should note that dates for records in this digest are given when known, but that these are covering dates which do not necessarily indicate the presence of records for all intervening years. Records have been included in the digest regardless of whether the deposit has yet been fully catalogued, and readers are advised to check with the relevant repository as to whether this, or any other factors, may affect access to the documents.

Accessions to local and university repositories were carried in *Bulletin 99*.

## National

**British Library, Manuscript Collections**, 96 Euston Road, London, NW1 2DB

**Edward Angelo Goodall**, artist: diary, corresp and sketchbooks 1807–1908 (Add. 82920-82924)

**Henry Holiday**, artist: papers rel to the 1871 solar eclipse 1871–1872 (Add. 82962)

**Edward James Hughes**, poet, Sylvia Plath, poet and novelist, and Leonard Baskin, sculptor: additional corresp and literary MSS 1958–2000 (Add. 83684-83698)

**Edward Johnston**, calligrapher and designer: corresp and papers rel to the Society of Calligraphers 1904–1923 (Add. 82730)

**National Library of Ireland**, Kildare Street, Dublin 2

**Dorothy Molloy Carpenter**, artist and poet: further literary papers 1970–2004 (Acc 6642)

**National Library of Scotland**, Manuscript Collections, George IV Bridge, Edinburgh, Midlothian, EH1 1EW

**Joyce Gunn Cairns**, portrait painter: additional corresp 2000–2007 (Acc.12860)

**Thomas Gourdie**, painter, calligrapher and teacher: corresp and papers 1933–2004 (Acc.12817)

**John Higgitt**, art historian: research papers (Acc.12798)

**Henry Kirby**, lawyer: albums of sketches and water colour drawings, mainly rel to sporting life at Forsinard 1869–1912 (Acc.12786)

**Peter White**, artist: papers, including sketchbooks, illustrated diary c1938–60 (Acc.12886-7)

**National Library of Wales**: Department of Collection Services, Aberystwyth, Cardiganshire, SY23 3BU

**Kyffin Williams**, painter: drawings, oil paintings,

sketchbooks, prints, slides, photographs, letters, diaries and papers

**Royal Naval Museum**, HM Naval Base (PP66), Portsmouth, Hampshire, PO1 3NH

**John Frederick Thomas Jane**, author, journalist and illustrator: corresp, mainly with his literary agent WH Colles 1879–1915 (2007.12)

**Tate Gallery Archive**, Hyman Kreitman Research Centre, Tate Britain, Millbank, London, SW1P 4RG

**Kenneth Armitage**, sculptor: corresp to Rosemary Herbert Smith 1946–50 (TGA 200721)

**Kenneth Armitage**, sculptor: corresp to Anne Severs 1952–56 (TGA 200716)

**John Armstrong**, artist: corresp, poetry and photographs 1926–55 (TGA 200713)

**Colin Booth**, artist and academic: papers rel to the Situation Group, Brice Marden and Agnes Martin c1960–79 (TGA 200731)

**Lillian Browse**, art dealer and historian: personal papers, research papers, papers rel to Roland, Browse and Delbanco c1960–99 (TGA 20075)

**Dennis Farr**, gallery director: research papers rel to Lynn Chadwick, Terry Frost, and William Etty; his work at Tate, Birmingham, and the Courtauld; and societies and funding bodies c1960–2006 (TGA 200729)

**Arthur Fish**, art critic and writer: corresp 1887–1908 (TGA 20076)

**Naum Gabo**, sculptor: additional records c1910–49 (TGA 200734)

**Mark Gertler**, painter: personal papers, papers rel to Bernard Meninsky, corresp to Noel Carrington rel to Dora Carrington c1970–99 (TGA 20077)

**Duncan James Corrowr Grant**, artist: papers incl diaries, writings, memoirs, corresp, copies of the 'Charleston Bulletin', sketches and photographs 1880s-1978 (TGA 20078)

**Patrick Hayman**, artist: personal papers 1957-64 (TGA 994)

**St John Hutchinson**, barrister-at-law: letters from Henri Matisse rel to purchase of 'Liseuse à L'ombrelle' 1926 (TGA 200735)

**Michael Lumb**, academic and collector: papers rel to Ray Johnson; corresp with artists; and papers rel to Robin Crozier and Brian Lane 1985-2005 (TGA 200732)

**David Mayor**, art publisher: personal papers inc records rel to Revealer cassette magazine, mail art and Genesis P-Orridge and Throbbing Gristle c1970-89 (TGA 200730)

**Alan George Heyward Melly**, jazz musician: lecture notes rel to surrealist artists and topics c1970-1999 (TGA 200723)

**Ben Nicholson**, painter: corresp from Kate and Jake Nicholson, Alan Bowness, Terry Frost, Jim Moyes, Victor and Wendy Pasmore, Norman Reid and Leslie Waddington 1969-81 (TGA 200710)

**Charles Maresco Pearce**, artist: MS memoirs of 1905-1914 inc encounters with the Bloomsbury Group, Augustus John and the Camden Town group. c1950-59 (TGA 200724)

**John Egerton Christmas Piper**, artist: letters to John Moody re designs for the theatre 1946-77 (TGA 200725)

**Berenice Sydney**, artist: personal papers inc corresp with galleries and collectors 1966-83 (TGA 200711)

**Nicholas Zurbrugg**, art historian, lecturer and writer: letters to Marita Krivda concerning the avant-garde c1970-89 (TGA 200713)

**Piccadilly Gallery**, London: corresp, photographs of art works, financial records c1960-2000 (TGA 200722)

**Zelda Cheatle Gallery**, London: corresp and photographs rel to the gallery and its exhibitions 1988-2005 (TGA 200715)

**Institute of Visual Culture**: corresp with artists and institutions, financial records (2001-03), records of the Cambridge Darkroom (c1970-99) c1970-2003 (TGA 20079)

**National Art Collections Fund**: corresp between David Lindsay and Sir Alec Martin 1947-2003 (TGA 200726)

**Victoria & Albert Museum**, Archive of Art and Design, 23 Blythe Road, London, W14 0QX

**Joyce Lankester Brisley**, illustrator: papers 1903-1976 (AAD/2007/4)

**Leslie Durbin**, silversmith: papers c1940-1999 (AAD/2007/5)

**Oskar Ehrensweig**, textile designer: designs and workbook c1920-1939 (AAD/2007/11)

**Enid Crystal Dorothy Marx**, painter and designer: papers c 1900-1998 (AAD/2007/3)

**Edwin Roscoe Mullins**, sculptor: papers c1881-1913 (AAD/2007/6)

**Elizabeth Suter**, fashion illustrator and lecturer: papers c1960-1989 (AAD/2007/9)

**Hans Unger**, graphic designer and mosaic artist: additional papers 1939-1982 (AAD/2007/12)

**Computer Arts Society**: records and artworks c1960-1979 (AAD/2007/7)

## Bulletin Advertising Rates for 2009

### PRE-BOOKED DISPLAY ADS

Dimension and rates (horizontal dimension given first)

full-page	182mm x 262mm	£250
half-page landscape	182mm x 128mm	£180
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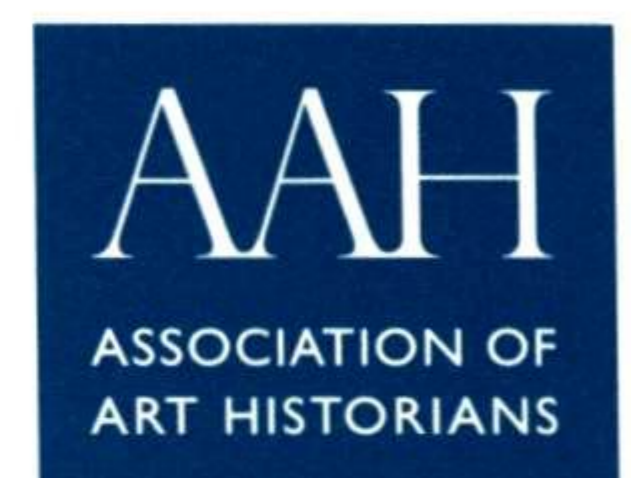
Conference adverts are included *gratis*, but the layout is at the editor's discretion, depending on space available. Conference organisers are welcome to book space for a display advert, if they prefer.

Please contact *Bulletin* editor to book ad space [ed-bulletin@aaah.org.uk](mailto:ed-bulletin@aaah.org.uk)

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## AAH Internet Services

[www.aaah.org.uk](http://www.aaah.org.uk)



Remember to check the website for updated news, events and opportunities.

If you would like to post notices on the AAH website, free of charge, please download the **AAH web notice form**, fill it in and email it to [admin@aaah.org.uk](mailto:admin@aaah.org.uk)

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## Bulletin contributions

Please email contributions (preferably as a Word file) to:  
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48 Stafford Road, Brighton BN1 5PF. Tel: 01273 509653

**Next deadline: 6 May 2009**

Conference/fellowship information and job ads are printed free of charge, at the Editor's discretion. For all other ads, please email Editor for rate card, or see page 39.

For queries regarding material to be posted as an insert with *Bulletin*, please contact the Senior Administrator [admin@aaah.org.uk](mailto:admin@aaah.org.uk)

# AAH

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