

A MEETING OF MINDS AT MMU

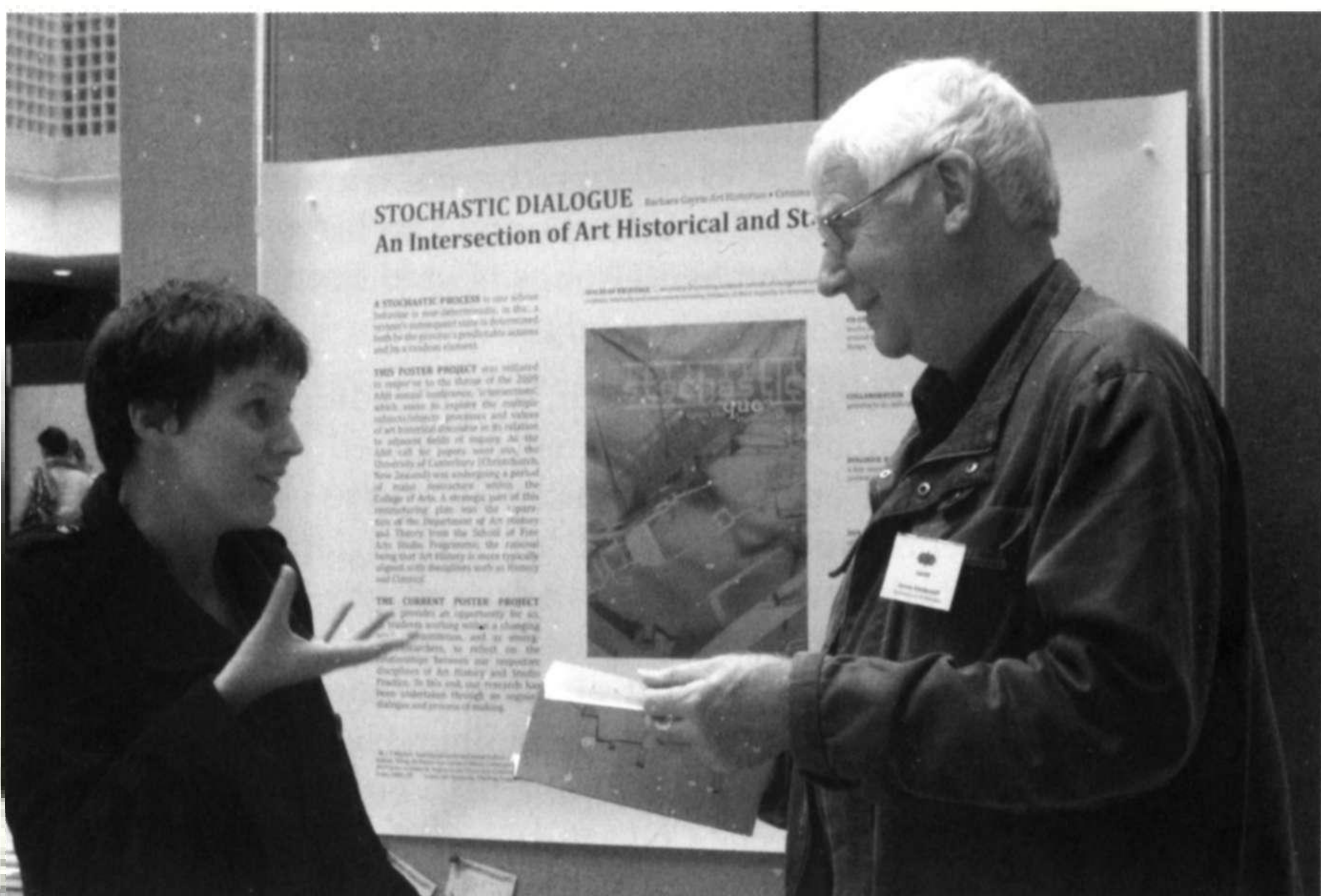
IT WAS AN HONOUR AND A PLEASURE to convene AAH09, the 35th Annual Association of Art Historians conference, which was hosted by MIRIAD (Manchester Institute for Research and Innovation in Art and Design) at Manchester Metropolitan University. The tremendous success of the conference was confirmed by the overwhelming positive feedback we have received from conference attendees.

The theme of AAH09 focused on *Intersections* in order to explore a variety of connections, linkages and overlaps of art history with different disciplinary, methodological, political and historical spaces, as well as between art history and art practice. *Intersections* was a particularly appropriate theme as it characterised AAH09 as constituting a wide range of collaborations, and reflected MIRIAD and Manchester itself as spaces of cultural diversity and exchange.

Over 450 international delegates from a variety of disciplinary backgrounds attended AAH09. Twenty-five sessions allowed delegates to get a thorough overview of new, cutting-edge research. This included also the launch of the Poster Session, initiated by Dennis Wardleworth, which offered a new, and hopefully permanent, dimension to presenting and experiencing research.

The programme was anchored in a wide-ranging collaboration with leading local institutions and organisations offering delegates the opportunity to explore the multiplicity of artistic, cultural and social spaces of this ▶

A lively exchange of views at the poster session between contributor Barbara Garrie and session co-convenor Dennis Wardleworth.



Reading Images: Frames and Frameworks

AAH Student
Summer Symposium

23 & 24 JUNE 2009

University of Bristol

Booking deadline

14 June

eBulletin on REF

The eBulletin – a two-page pdf – enables the AAH team to contact members swiftly and cheaply between publication of *Bulletin*.

Evelyn Welch is planning an eBulletin over the summer months on issues relating to the **Research Excellence Framework (REF)**.

If you would like this update emailed to you, and have not received an eBulletin before (or have recently changed your email address), please email: admin@aaah.org.uk with the subject line 'eBulletin mailing list'.

► magnificent city. The first day of the conference included an exclusive preview, accompanied by a curatorial talk by Professor John Hyatt, of the *State Legacy* exhibition, which focused on contemporary Chinese art. The preview started at MMU's Holden Gallery and continued at Cornerhouse. The opening keynote event took place in the dramatic setting of Manchester's Town Hall. Surrounded by Ford Madox Brown murals, delegates were welcomed in the Great Hall by the Lord Mayor of Manchester, by Professor Maureen Wayman, Dean of MMU's Faculty of Art and Design, and by myself.



Left to right: Evelyn Welch, Maureen Wayman, Councillor Mavis Smitheman the Lord Mayor of Manchester, Marsha Meskimmon and Patricia Allmer. (photo: Liam Nagle)

KEYNOTE ADDRESS

The opening keynote, held by Professor Marsha Meskimmon from Loughborough University addressed the timely question *Intersections and Futures, or can art history be a verb as well as a noun?* This fascinating talk was followed by a Reception at Manchester Art Gallery. There, delegates were welcomed by Professor Evelyn Welch, Chair of the AAH, and Virginia Tandy, Manchester's Director of Culture. During the Reception, delegates were able to view the Gallery's impressive collections and its current exhibitions of Leonardo da

Vinci and Paul Morrison, whilst Manchester Art Gallery curators were at hand to give further information.

The programme on the second evening of the conference took place at Whitworth Art Gallery and focused on the *Subversive Spaces: Contemporary Art and Surrealism* exhibition. It included a curatorial talk by Professor David Lomas, Dr Anna Dezeuze and Dr Samantha Lackey, in conversation with Professor Mignon Nixon, and was followed by an opportunity to view this interesting exhibition and to socialise during the Reception. The conference finished with the closing keynote at MMU, held by Professor Ernst van Alphen from Leiden University and addressing *Painful Painting: Affective Operations in the Work of Ronald Ophuis*.

AAH Special Interest Groups offered additional programme highlights, such as the meetings of the Museums and Exhibitions' Group, which focused this year on academics and curators in collaboration, of the Independents Group, which discussed how more Independent art historians can be recruited into the AAH, and of the Student Members Committee, which concentrated on collaborative PhDs and funding applications. The Schools, and Teaching, Learning and Research Members Groups offered open discussion sessions.

The prestigious bookfair, which traditionally accompanies this conference, allowed delegates to update on current publications and to talk to representatives from 20 leading Anglophone publishers. The bookfair included an opportunity to meet the publishers of *Art History* and also represented Righton Press, MMU's Artist's book association, offering delegates the opportunity to purchase, alongside academic texts, beautiful artist's books. In addition, MMU's Special Collections introduced delegates to its significant archival material.

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A strong aim of AAH09 was to focus on students and employability, particularly given the difficult current economic situations. We therefore introduced a Students' Careers Fair, co-organised by MIRIAD and MMU's Careers Services. The fair was well attended and allowed students an informal opportunity to chat to, and meet, representatives from a variety of leading national and local institutions and organisations, ranging from print and broadcast journalism, gallery work, special collections and community arts to publishing, business start-up, public sector arts, and the AAH's Student Members Committee. A full list of organisations represented at the fair can be viewed at: www.aah.org.uk/conference/information.php#careers

A further aim was to 'green up' AAH09, a policy implemented through collaboration with the local charity Action for Sustainable Living. The conference achieved this aim on many fronts, ranging from environmentally friendly conference materials to conferences lunches that largely consisted of locally sourced and Fairtrade products.

I'd like to thank our keynotes, session convenors and delegates for making AAH09 such a successful conference. Perhaps one of the most significant experiences of convening this conference was the generosity, support and dedication of many people and organisations. I'd like to thank Cheryl Platt, AAH09 conference and bookfair administrator, whose dedication and expertise in conference organisation was a major part of the success of this event. It was a pleasure to work closely together with Matt Lodder and Kyra Williamson from the AAH. I'm very grateful for all the support and good advice from the AAH's Executive Committee.

Thanks are also due to a number of MMU departments, as well as my colleagues from MIRIAD's Visual Culture Research Centre (www.miriad.mmu.ac.uk/visualculture) who, as a subcommittee, supported the organisation. Demonstrating student excellence in MMU's Art and Design Faculty, a number of students were involved in the shaping of this event. The conference material was designed by Ben Seary, a third-year student at the School of Art, and our student helpers ensured the smooth running of the conference.

Finally I would like to thank our sponsors - Laurence King Publishing, Manchester University Press, Thames & Hudson and Wiley-Blackwell - for their great support. I'm very much looking forward to the next AAH conference, which will take place in Glasgow.

PATRICIA ALLMER
Conference Convenor



Above: The Bookfair in full swing. (photo: Liam Nagle)

Below: The Student Members' Information Desk, which was staffed by the Student Members Committee throughout the Conference. (photo: Hannah Williams)

Bottom: Delegates enjoying well-earned refreshments. (photo: David Jackson)



A photo album of AAH09 and the online streaming of its opening and closing keynote events are available on :

www.aah.org.uk

www.miriad.mmu.ac.uk

And you call yourself an Art Historian?

Navigating the terrain of 'cross/trans/inter-research'

WITH AN IMPRESSIVE SERIES OF PAPERS exploring the far reaches of interdisciplinary research, the student session at this year's annual conference was full of unexpected surprises.

Carin Laura Baban, from Jacobs University Bremen, began the day with an overview of the evolving relationship between art and neuroscience, exploring the way in which some examples of contemporary art can act as a stimulus to make the viewer more aware of their own neural mechanics. Her paper illustrated the need for art historians to consider the importance of new scientific developments, strengthening the connections between scientific research and contemporary art through an examination of recent collaborative projects.

From the University of East Anglia, **Kajsa Berg** followed on with an engaging study of Caravaggio's paintings through the lens of 'Neuroarthistory', drawing on theories of sense impressions and neural plasticity to unearth the early critical reactions to some of the painter's most controversial work. Through a fascinating application of scientific concepts in the analysis of painting, Berg made a strong case for transdisciplinary methodology. Both papers touched on the growing partnership between art history and neuroscience within the larger conference, suggested by John Onians as the 'new art history'.

On an entirely different note, **Tony Hand**, from Trinity College Dublin, offered insight into the quarrying of Kilkenny limestone and its use within architecture, furniture and ornament throughout Britain and abroad. His focus on the geology, industrial processes, and mapping of the distribution of the material formed the basis for an unusual art historical project. Through the careful examination of a unique material (often regarded as marble for its susceptibility to take a polish), Hand illustrated the importance of geological compositional and quarrying techniques within an historical analysis of decorative objects and architecture.

In a very different consideration of material, **Cadence Kinsey** explored the haptic and erotic engagement with fur in a series of Carolee Schneeman's video projects involving her two cats. Based at University College London, Kinsey work explores the meaning of interspecies relations in terms of inter-subjectivity, challenging assumptions of the 'unnatural' postulated within genealogical and taxonomic histories. With an in-depth incorporation of knowledge from seemingly unrelated fields, two very diverse papers elegantly traced the often neglected, but nonetheless crucial overlaps across disciplinary divides.

The final two papers of the day redirected our attention outwards to the geo-political, establishing the important role of art historical research to the understanding of

place. **Gavin MacDonald's** paper provided an interesting context for 'art geography', outlining the influence of phenomenological discourse, psycho-geography, and site specificity to the development of new areas of art practice. Highlighting 'mapping and mobility' as the key components of a particular genre or period of art that has yet to be distinguished in its own right, MacDonald illustrated the need to re-evaluate such work in line with the 'spatial turn' in art and cultural theory. The act of 'doing' art geography was here discussed in relation to critical cartography and advances in locative media, to begin to distinguish the edges of a new art geography in practice.

Offering a strong socio-political counterpart to the afternoon, **Isabelle de le Court** from University of Leeds unravelled a complex and delicate portrait of post-war cities Sarajevo and Beirut, before discussing a number of artists' works in relation to their divided identities and shifting borders. The complex nature of physical and political zones of post conflict was explored through the social and cultural activity of contemporary artists. As an art historian, de le Court underlines the fundamental need to engage with political science, psychoanalysis and political history, in order to discuss the problematic formation of national and personal identities in the context of war, violence and dislocation.

As conveners, we had hoped for a day of challenging and risk-taking presentations that would explore the potential for art history to transcend its own boundaries and highlight some possible exchanges between fields of knowledge, discourses and methodologies. Faced with the threat of losing focus through the adaptation and incorporation of unfamiliar discourses, many art historians continue to challenge the pedagogic hierarchies inherent to categorical division. We were thrilled to discover that our speakers – a strong and inspiring cross-section representing a new generation of art historians – while stretching themselves across multiple and less familiar fields of knowledge, are producing valuable new projects that optimise and refine the hybrid approach.

Our session asked the question, 'And you call yourself an Art Historian?', to which the answer was an affirmation that not only are interdisciplinary approaches to the study of art appropriate, but they are integral to the ongoing development of our discipline.

LARA EGGLETON

University of Leeds

Co-convenor with Clare O'Dowd (University of Manchester)

Renaissance Intersections 1400–1600

WE HAD 11 EXCELLENT PAPERS in our session and could have included several more as we received more submissions than we could accommodate. This helped compensate for the slightly artificial break-off point we imposed on the chronology of the session: if we had included papers looking at earlier periods we would have had to disappoint more undoubtedly excellent speakers. We were also pleased by the range of nationalities of our speakers, from the UK, USA and mainland Europe.

Each of the speakers contributed different but complementary angles on the issue of Renaissance intersections – understood as connections, links and overlaps between people and places and the works of art they made, commissioned, used or viewed. What we wanted to get away from was the more static studies that could be said to have characterised early modern art historical studies in the past which have focused on particular places or artists in isolation from their broader context. The result was a group of papers that considered prints, paintings, mosaics, jewels and costume, from the Baltic to Rome.

Michelle O'Malley (University of Sussex) discussed the establishment of the reputation of Florentine artists who worked on the Sistine Chapel in Rome, piecing together the web of mutual associations on which the artist involved built their career. **Stephen Bowd** (University of Edinburgh), a historian who bravely faced an art historical audience, considered a print produced by the Carmelites in Brescia in response to the sack of the city in 1512 as a votive form of collective identity. **Hans Bloemsmma** (Utrecht University) asked important questions about early modern artworks and the status of artists – from cult images to the cult of images – through the apparently derivative images produced by Byzantine artists working in mosaics at San Marco in Venice. Some of the most interesting and curious works of art were considered by **Leah Clark** (McGill University) and **Rachel King** (Manchester University), in their complementary papers about jewellery and amber respectively. While the former looked at the ways in which jewels acquired their own histories, their value often derived from their owner's status, the latter traced the ways in which the origins of the material – as the urine of the lynx or tears of the gods – was understood and therefore its value changed over time.

Ann Matchette (Queen Mary, University of London) considered the ways in which images of costume in books acted as vehicles for the transmission of images across time and space, as records of journeys or encounters with new people or places. **Arno Witte** (University of Amsterdam) presented new ways of understanding Roman church decoration, as part of little-known but commonly performed religious plays

and interludes. **Elisabeth Friedl** (Academy of Fine Arts, Vienna) considered the ways in which recently discovered preparatory drawings for the fresco cycle in Santa Susanna in Rome have opened up our understanding of the evolution of the scheme as a discussion between the patron, architect and artist.

Piers Baker-Bates (The Open University) closed the session by looking at the popularity of the work of Michelangelo in Spain, paintings that were undertaken by other artists to his designs. This paper returned to questions of artistic personality and the myth of the artist opened up by both **Elena Calvillo** (University of Richmond) and **Jamie Mulherron** (University of Cambridge). Giulio Clovio was famous for his miniature paintings, many of which were produced in a number of copies. His paintings combined direct quotes from Michelangelo's painting that complemented his own inventions. As a result, today Clovio's work is little known or appreciated. While original derivation of some of Titian's poesie paintings from a series of woodcuts added value at the time in which they were produced, art historians have since dated some of the paintings before the prints so that they do not appear derivative and therefore diminish their 'originality'.

The papers returned frequently to questions of value in the past and how that relates to value attached to works of art by art historians today. Works of art that were valuable or valued in the early modern period have since been largely ignored because of the stress on originality at the cost of all else by great artists. Many of the case studies presented in the session pointed to the problems and issues lying with modern value judgements, which often skew our approach to works of art produced in the past.

Altogether, the session made for a lively and entertaining two days, part of a most enjoyable conference in the very modern and comfortable setting of Manchester Metropolitan University's Geoffrey Manton building. The session convenors would like to take this opportunity to thank most warmly the conference organisers and the speakers at their session. We look forward to Glasgow 2010!

CAROL M RICHARDSON

The Open University
Co-convenor with Piers Baker-Bates (Open University) and Jill Burke (University of Edinburgh)

Skin

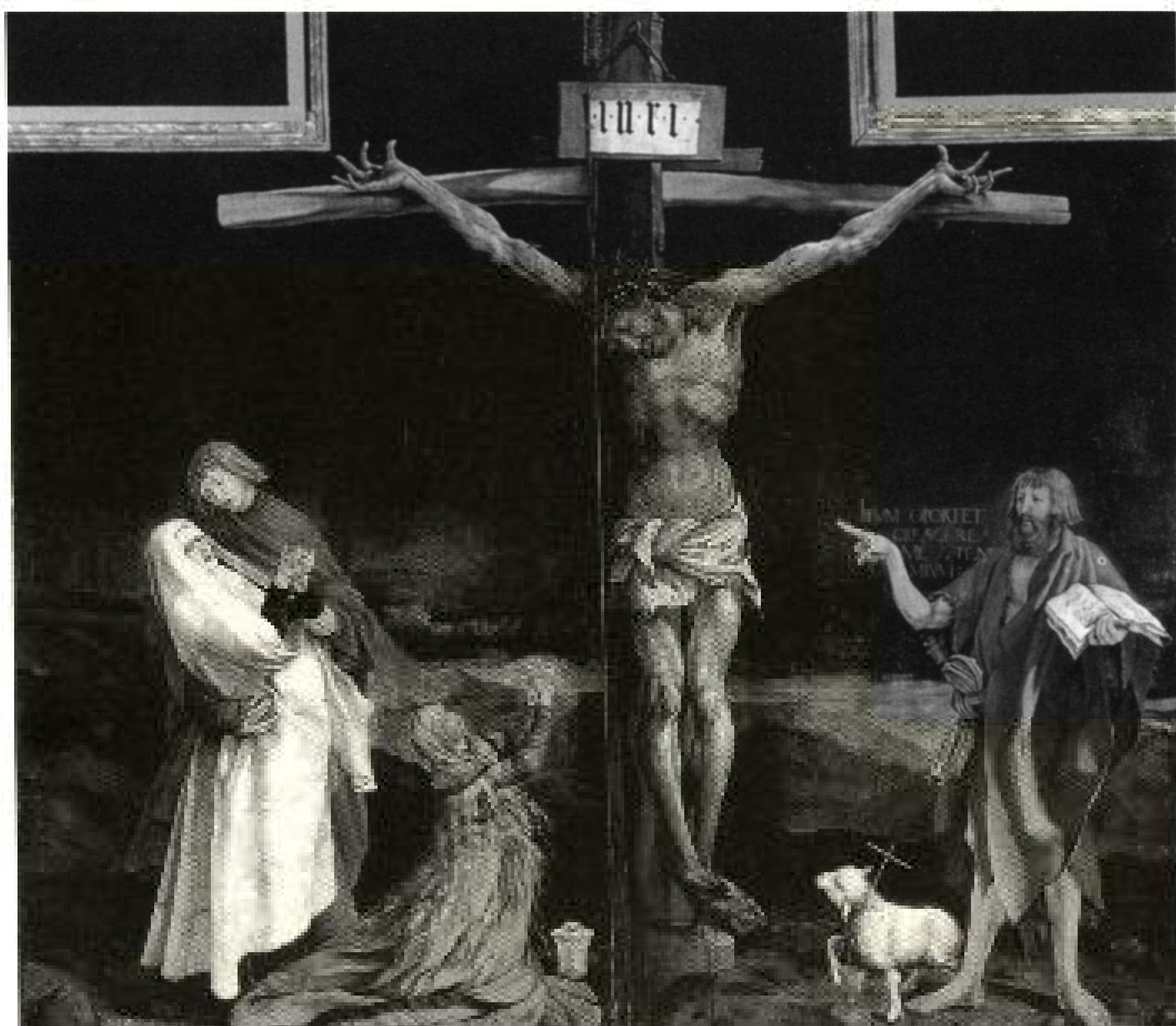
THE IDEA TO HOST A SESSION at this year's AAH on the topic of 'skin' was first proposed by Cordelia Warr (University of Manchester), and I was delighted when she approached me to co-host with her. The topic seemed to suit the overall theme of the 2008 conference, and I very much liked the idea of a medievalist and a modernist collaborating to encourage dialogue across the widest possible range of periods and materials. As it turned out, many other people liked the idea too, and overall we received an almost overwhelming number of proposals from which it was a hard task to select the final few. It became evident that we should bid to extend our session from six to 12 papers, and we were glad that the organisers agreed to our request, especially because certain of the submissions seemed to us to fall naturally into thematic pairings, which we were reluctant to disrupt. As it turned out, however, factors including the credit crunch meant that we were hit by a number of unavoidable absences, which disrupted our programme anyway – serve us right, perhaps, for an over-elaborate design! In any case, our final running-order for the day reflected these thematic pairings as they first occurred to us, and although we arranged the papers in broadly chronological sequence, moving from medieval to contemporary art, the thematic headings we used for each pair of papers provide an outline of the way the two days unfolded in terms of the kinds of themes discussed.

Our session opened on Friday morning with a pairing of papers under the heading, 'Skin as Sacred Vessel'. Our

first speaker, **Martina Bagnoli** (Walters Art Museum) was unfortunately unable to attend and so her paper, 'The Skin of Medieval Reliquaries' was read on her behalf by Cordelia Warr. Speaking second, **Hilary Haakenson** (Rutgers University) developed the religious significance of the decoration of boundaries further in her paper, 'The Metaphorical and Metaphysical Boundaries of Flesh in an Ottonian Manuscript'.

We moved on to the late nineteenth- and early twentieth-centuries in the second half of the morning, with the theme, 'The Skin of the Dead'. However, our first paper in this pairing made a bridge between the earlier and later periods, as under the title 'Flesh and Bones: Rethinking the Isenheim Altarpiece after World War I', **Shannon Connelly** (Rutgers University), examined the complex reception of Grünewald's masterpiece in Germany during and just after the First World War. Second in this section, **Keren Hammerschlag** (Courtauld Institute of Art), spoke on 'Divine Flesh: Frederic Leighton's *And the Sea Gave Up the Dead Which Were In It* (1877-92)'.

After lunch we opened with a pairing of papers digging deeper into the mythological significance of skin, under the heading 'Flayed Skin: The Myth of Marsyas'. Under the title, 'Flaying in Paint and On Paper: Ribera's Execution of Marsyas and Bartholomew', **Edward Payne** (Courtauld Institute of Art) produced a close reading of two paintings by Jusepe de Ribera, which began to uncover some of the deeper themes at stake in the



The Crucifixion, centre panel of the Isenheim Altarpiece (closed view), by Matthias Grunewald, 1515; in the Unterlinden Museum, Colmar, France.

Marsyas myth. **Mark Dorrian** (University of Edinburgh) developed this topic further, producing a sophisticated analysis of elements in the Marsyas myth which are sometimes forgotten (including its link to the figure of the Medusa), and applying these insights to the sculpture *Marsyas*, by Anish Kapoor.

Our final pairing of the day operated under the heading 'Screen Skins' and opened with a paper titled 'Screen Body, Screen Skin', given by **Stephen Monteiro** (The American University, Paris), which examined two key works of projected-image installation, Robert Whitman's *Shower* (1964) and Mona Hatoum's *Corps étranger* (1994) and contrasted the different models of the screen produced by each artist's equally bodily and skin-based treatment of the projection surface. **Christine Ross** (McGill University) concluded proceedings with her paper, 'Media Skin as Temporal Passage', in which she gave a richly thought-provoking reading of Tacita Dean's recent work, *Merce Cunningham performs STILLNESS (in three movements) to John Cage's composition 4'33" (2008)*, arguing that the model of temporality produced by Dean's long takes and her modelling of filmic apparatus through the choreographer's aging skin helps to constitute the projected image as satisfyingly resistant to rapid or easy consumption. At the end of the first day we seemed to have travelled a long way through different kinds of work and different historical periods, but to have returned once again to the way in which the body provides a continuing resource for artists, in which to embed their treatment of their materials to enable claims for meaning to emerge.

Saturday was the day of our session most affected by absences, since two papers programmed for this day had to be cancelled. As a result, our original plan to have two themed sessions on this day, the first to be headed 'Taking Flight, Taking Shelter: In and Out of the

Skin', and the second to be called 'Collectivities: Shared Skins', had to be re-thought. We combined the two remaining papers into one pairing, which in the end worked well, since both dealt with the theme of shared space, and the aspiration to construct a utopian model of collective, public space on an idealised model of 'skin'.

Speaking first, **Amy Kulper** (University of Michigan) described such ambitions in the architectural projects of Peter Sloterdijk amongst others, in her paper, 'Second Skin: Constructing the Egosphere in Experimental Architectural Practices of the 1960s'. Finally, **Katie Brandon** (University of Manchester) examined similarly utopian aspirations and their limitations for both artists and theorists in her paper, "'In My Own Hand": Subjectivities Contested Across the Shared Skin of the Page in American Women Artists' Books of the 1970s'.

We used the gap in our schedule provided by the unexpected cancellations to schedule a Roundtable to conclude proceedings, and this became a highlight of the session for all participants. It felt extremely useful to have an opportunity to reflect on all ten papers, and to talk together about points of commonality which emerged, as well as to scrutinise more closely our different motivations in using 'skin' as an interpretive model and its possible limitations. The next step is to explore the possibility of publishing some of the papers in a journal special issue, and this is something Cordelia and I are actively pursuing.

We would like to take this opportunity to thank all participants, including not only our speakers but also those audience members whose helpful and erudite questions helped to make the session genuinely a forum for intellectual exchange.

Bulletin Advertising Rates for 2009

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Conference ads are included gratis, with layout at the editor's discretion, depending on space available.

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AAH Internet Services

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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

If you have not received an issue of the new digital **AAH eBulletin** and would like to do so, please send an email to admin@aaah.org.uk with the subject line 'eBulletin mailing', giving your full name in the body of the message.

Poster Session

THE AAH HAS NEVER HAD A POSTER SESSION at any of its conferences before, so the session at this year's AAH Conference in Manchester, convened by Veronica Davies and myself, Dennis Wardleworth, was something of an experiment. Poster sessions are very common at scientific conferences, but have not caught on in the humanities. In my previous career I was a scientist so, for me, posters seem a natural part of a conference. The AAH poster session was born because Patricia Allmer, who was organising the Manchester conference, Veronica, and I, are all members of *The Art Book Editorial Board*. The idea was hatched over lunch.

The poster session was advertised alongside the normal sessions in the call for papers. Veronica and I first visited the conference venue, to see how the session might work. With the conference rooms all around a large atrium, the placing of the posters in the atrium alongside the Bookfair seemed natural. Manchester Metropolitan University provided us with a dozen poster backboards, approximately A0 in size, mounted on tubular metal stands.

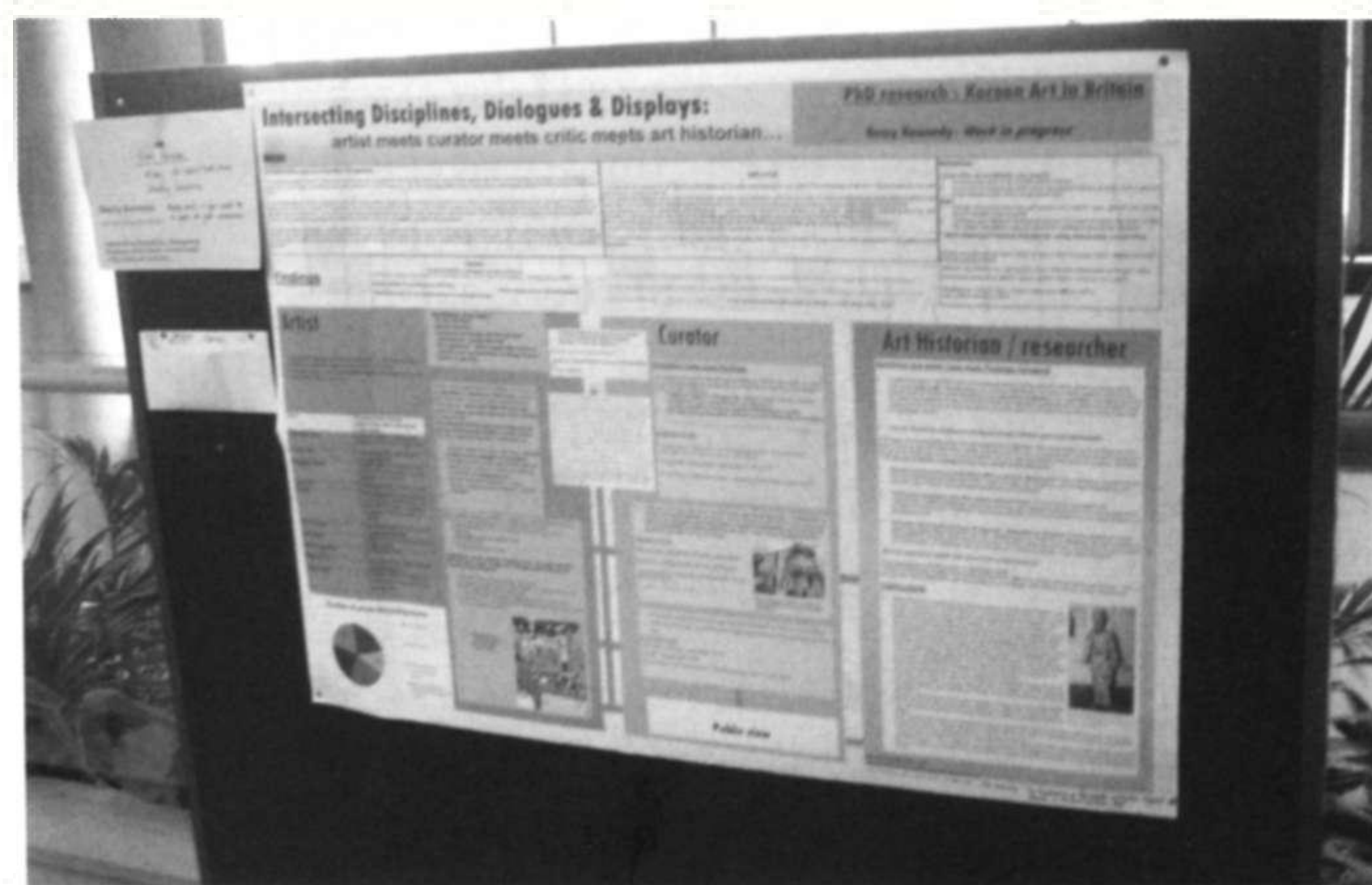
We received 18 poster proposals, which we shortlisted to 12, the limit of the number of stands. The posters were from six different countries: Australia, Brazil, New Zealand, Turkey, the USA, and the UK, on a wide variety of topics, from film in youth culture to performance art. One poster did not arrive, and one participant, Beccy Kennedy from Manchester, suffering

Below: Ayse Nahide Yilmaz (Gazi University, Turkey) presented 'Reanimation Unit: Instituting an Experience of Art and its History.' It describes a project she set up in Ankara in which young artists painted copies of modern works of art they knew only from reproductions, and then created a new work, reflecting their response to the work they had just copied. The project allowed artists to explore works they admired but had never seen, and to share this exploration with others.



Above: "'Wizard': Youth Culture, Digital Dialogue, and Juno', which was constructed by Fiona Allen, Hollie Kearns, and Dom Nasilowski, explores the subject of unplanned teenage pregnancy.

Below: Beccy Kennedy (Manchester Metropolitan University) created a poster entitled 'Intersecting Disciplines, Dialogues & Displays: Artist meets Curator meets Critic meets Art Historian', which investigates the world of Korean migrant artists in the UK.



from flu, sneaked in early to put up her poster, and then retired to her sick-bed.

All the participants claimed to enjoy the experience, with some useful interaction with conference delegates, but I think that there is still a lot to learn. A poster is a visual medium and art history should be an ideal subject. Some exploited the visual opportunity brilliantly; some were less successful. One of our participants, Emily Richardson, found that her University, Queen Mary, held a short course for poster-session participants, attended, apart from herself, entirely by scientists. If poster sessions continue, I strongly urge future participants to find and attend such a course.

We have learnt how to do it better. Veronica, along with Janet Tyson, one of this year's poster makers, will be running a session at the Glasgow Conference. Veronica has carefully gathered the collective experience from this year, and Janet has the advantage of actually having done it. Posters have a role, I think, in adding to the variety and pleasure of the annual conference.

DENNIS WARDLEWORTH

Museums and Exhibitions Group at the AAH 2009

CURATORS DON'T BITE: Curators and Academics in Collaboration, the Museums and Exhibitions Group's special interest session, was put together with the aim of demystifying the exhibition process, and encouraging academics to approach curators with the view to collaborating on exhibition projects.

We were delighted with the large turn out for the hour-long session, and the lively response to the four short papers given by myself, Mike Davies (Birkbeck College), Christiana Payne (Oxford Brookes University) and Donato Esposito (University of Plymouth).

My presentation focused in particular on an exhibition I worked on last year with Dr Colin Trodd (University of Manchester) titled *Blake's Shadow: William Blake and his Artistic Legacy*, and a few of the lengthy discussions we had over how the captions should be written, and the need to produce reproductions of works that were not able to travel to the exhibition, something the Whitworth usually tries to avoid doing at all costs.

Mike Davies spoke about an exhibition he proposed and subsequently organised for English Heritage about the Albert Memorial. Although he described moments of tension with the historians and project managers at English Heritage, the exhibition was incredibly successful, and demonstrated how art historians can generate exciting ideas for exhibitions which can reach out to a wide audience.

The procedure for proposing an exhibition was examined by Christiana in relation to the exhibitions she has curated in the United States and closer to home for the Djanogly Art Gallery and Tate Britain. Despite the amount of work involved for comparatively little money, she described the rewarding process of bringing works out of storage and borrowing items from private collections to then show together for the first time. She also highlighted the importance of creating a catalogue

Guidelines for Academics

We are hoping to produce a set of guidelines for academics who are working on exhibitions.

In particular, we would like to include case studies, and would welcome any responses from academics or curators who would like to share their past or current experiences.

Any further recommendations for what should be included in the guidelines, to be produced in time for the 2010 conference at Glasgow University, would be gratefully received by:

HEATHER BIRCHALL ch-galls@aah.ora.uk

or organising a study day. Currently organising an exhibition about Sir Joshua Reynolds for Plymouth Museum and Art Gallery, Donato considered how important it was to be realistic about loans – encouraging people not to put the Mona Lisa on their wish list – and the differences between working for small, as opposed to large national, organisations.

The presentations raised issues about the amount of time involved in creating exhibitions, the need for contracts to be put in place in the early planning stages, the responsibilities of the curators and academic during the process, and the differences between working with large national organisations and smaller university or regional museums. It was concluded that there were huge benefits to being a guest curator, such as reaching out to audiences beyond the academic community, and having the opportunity to publish a book or catalogue (hopefully without having to pay for the images). Three out of the four papers are available to download from the M&E Group pages of the AAH website.

HEATHER BIRCHALL

Chair, Museums and Exhibitions Group

TATE BRITAIN Prints and Drawings Rooms – Schools Visits

The Prints and Drawings Rooms are open to groups and individuals, and we strongly encourage GCSE and 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 contextual learning about works, we encourage a practical approach, and students are permitted to sketch from the collection.

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 they 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 studyroom@tate.ora.uk

Increasing the Independent Membership

THE INDEPENDENT COMMITTEE would like to see membership of the AAH among independent art historians expand. The more independent members there are, the more the AAH will be able to provide benefits for us all. The more benefits there are, the easier it will become to recruit independents as members. And so on. If you know any independent art historians who are not members of the AAH, please bring to their attention the benefits that now exist, as set out on the Independents page of the AAH website. Ros Ormiston, a member of the committee, is currently working on proposals to help in the recruitment of independents, so you will hear more of this in future editions of the *Bulletin*. If you have any ideas that might help with our recruitment drive, send them to ch-indeps@aah.org.uk.

A new benefit is the scheme whereby independent members may apply for a grant of up to £300 towards the expense of attending a conference at which they have had a paper accepted or where they are convening a session. Four independent members received a grant towards their attendance at the AAH conference in Manchester this year. Jeff Fendall, who is administering this grant scheme, reports on this below. The grant scheme is not just an aid to attending the AAH

Conference Grant

Independent Members of the AAH who are session convenors, or who have had a paper or a poster accepted for any conference relating to art history anywhere in the world, can apply for a grant of up to **£300** to cover some of the expenses of attending the conference. Applicants must have held AAH membership for at least one year. For an application form please contact ch-indeps@aah.org.uk

The first four recipients of the grant write below of their experiences at the AAH Conference 2009.

JANET TYSON MA

My participation in *Intersections*, the 2009 AAH Conference, entailed my presenting in the Poster Session, organised by Veronica Davies and Dennis Wardleworth. I produced a collection of texts and images that addressed formal and conceptual relationships or intersections between a painting by Rene Magritte and a painting by Roger van der Weyden. I had an opportunity to visit with some attendees who viewed it, and received useful feedback. I particularly enjoyed visiting with some



of the other Poster Session presenters, and forwarded my thoughts on how the Poster Session functioned and might be improved. It was a very worthwhile experience and I'm glad I had the opportunity to

conference. We have just received our first application for a grant from a UK-based independent to give a paper in Venice. Remember, also, that if you are an independent based outside the UK you can apply for a grant to give a paper in your own country.

GRANT FOR IMAGE REPRODUCTION

Another new benefit for which we are ready to accept applications is for a grant of up to £500 to help pay for the cost of acquiring images for publication in journal papers or books. If you are an independent who has had a paper accepted by a journal, or are publishing a book, and you have to pay for images, please email me.

We are considering further ways in which the AAH might provide help to independent art historians in their work, so please send me any ideas you might have

Finally, we need people who are prepared to administer new schemes and help to publicise the AAH amongst independent art historians. Why not join our committee? We meet just twice a year in London, travelling expenses paid. If you want to help – yes you've guessed it, email me on ch-indeps@aah.org.uk

DENNIS WARDLEWORTH

Chair, Independents Group

take part in this first such presentation. I also very much appreciated the opportunity to visit Manchester for the first time. I was impressed with the city and its support for the conference, very impressed with how well organised the conference was, and particularly appreciated efforts to make it a 'green' event.

DR RODNEY PALMER

At AAH 09, I participated in Fabiola Martinez's session *Modernism and Antropofagia: Visual Culture and Authenticity in Latin America*, part of a broader effort to integrate modern Latin American art into the historiography of modernism. Renata Camargo Sá's paper argued that Oswald de Andrade's early-20th-century *antropofagi* (cannibalist) manifestos were postmodern *avant-la-lettre*.

Cecilia Braschi on *Invention of a New Americanism: Abstract Art Movements in Rio de la Plata* presented Torres-Garcia's identification of geometry and bidimensionality in Precolumbian art as a stimulus for the 'biologically international' creole populations of La Plata. In Buenos Aires, Torres-Garcia's ideas were developed in the abstract art movements *Madi*, *Arte Concreto* and *Perceptismo*. *Madi* mobiles influenced kinetic art.

Sergio Martins discussed how, for Helio Oiticica, *constructivismo* signified a radical present. Martins argued that *antropofagia* gave Oiticica a theoretical basis for his activities. Alexandra Karentzos explained how the colonial term *antropofagia* was turned around. Ana Cândida de Avilar presented Lourival Gomes Machado's 'distinct critical view on Brazilian art'. For Lourival, 'from the production of art works theory should spring and not vice versa'. Lourival was Director of the Sao Paulo

Teaching, Learning and Research

I TOOK OVER FROM JILL FARQUHAR as Chair of Teaching, Learning and Research in April. Strictly speaking, I have no committee to chair and this is not really a members' group at all. Rather, it is one of the key areas of activity for the Association. My job is to represent the Executive Committee and the whole membership on matters of tertiary education and research. This area affects very many of our members, including those in the Students and Schools Groups.

In recent months the Association, along with other humanities organizations, has been much involved, for instance, in contributing to debates about the future of research funding and in opposing the European Research Index for the Humanities (grading academic journals). We have signed up to the pleasantly-named A-HUG -- a mechanism for humanities subjects to respond quickly and with one voice to any threats that arise. Art history research and teaching is sure to face many pressures in the near future, not least from the mobile goalposts of the Research Excellence Framework,

and I would encourage you to let me know about your concerns and views. For example, I shall be representing the Association at a meeting with the AHRC on 28 May to consider its future strategy and how it can best convey the value of our research.



But we are not only concerned with the *threats* to teaching and research in art history and visual culture. I would be happy to hear from anyone who has ideas about the positive contribution that the AAH can make in providing support or help in these areas. For example, we have received suggestions about 'widening participation' and training for new lecturers in art history. If you have thoughts about what we can contribute or how I can represent you more effectively, do get in touch.

PETER STEWART

Chair, Teaching, Learning and Research

Museum of Modern Art, and founder of the Sao Paulo Bienal, so his announcement in 1959 of a 'new expressionism' influenced South American artists. Tarek Elhaik showed Eisenstein's Mexican footage, including 'anthropological surrealism' sequences. Eisensteinian sense of place informed strategies of 'post-Mexican' cinematography. My paper showed murals and graffiti from the Southern Cone (*conosur*) of the Americas. Street Art achieves Latin American avant-garde aims: to involve many in the making of collective art.

DR CATHERINE GRANT

At this year's AAH Annual Conference I gave a paper entitled 'Bellmer's Legs: Uncanny Eroticism in the photographs of Hans Bellmer and Anna Gaskell', as part of the session 'Surrealism and Non-Normative Sexualities', convened by David Lomas and Jonathan Katz.

My paper explored links between the photographs of the surrealist Hans Bellmer and the contemporary artist Anna Gaskell, focusing on their use of the adolescent girl/doll. By returning to Freud's famous account of the story of 'The Sandman' in his essay on the uncanny, and focusing on the role of the automata Olympia as a double and object of desire for the hero Nathaniel, I argued that both Bellmer and Gaskell use the uncanny inanimation and adolescence of their models to provoke a reading of the images that destabilise heteronormative viewing positions. This was an argument that I pursued through the concept of 'adolescent pornography' as presented by Julia Kristeva in her essay on 'The Adolescent Novel'.

During the session, other speakers addressed issues of eroticism and pornography through the figure of the girl, particularly the papers on the Czech surrealist Toyen by Karla Huebner and Susan L. Aberth, and a paper on the importance of the Marquis de Sade by Alyce Mahon. These points of convergence were seen across the two days of the session, with the diversity of approaches to

the queer potential of surrealism matched by the productive and provocative points of conversation between papers.

DR ALETTE RYE SCALES

At this year's AAH conference, I participated in Andrew Stephenson's session, entitled 'Imaging and Imagining the Modern: Cosmopolitan Identities and Cultures of Consumption in Inter-war Europe and North America', which sought to investigate 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. My paper, 'Functionalism, Form and Critique in Copenhagen in the Interwar years', explored the links between visual and material culture in Copenhagen by addressing some of the cultural interventions by the Danish architect, designer, critic and writer, Poul Henningsen (1894–1967).

I argued that, despite the recognition and fame Henningsen won for his 1926 design intervention, the PH lamp, it was his critique in newspapers and magazines, not least of all his 1927 essay 'Tradition and Modernism', effectively a manifesto for functionalist design and architecture, that can be seen as most influential on the development of a particular, Danish design ideology. Furthermore, I posited a link between Henningsen's call for Functionalist design in the 1920s and his repeated calls for cultural intervention in the face of the Nazi threat in the 1930s, as well as his defence of individual freedom, by referencing some of his other activities as a satirical revue writer and a documentary film maker.

Other papers in the session addressed issues of different and sometimes overlapping aspects of cultural production and metropolitan experience in New York, Los Angeles, Paris and Stockholm in the interwar period.

JEFF FENDALL

Minutes of the 35th Annual General Meeting

Held on Friday 3 April at 12.45 at Manchester Metropolitan University

In attendance: 34 members as per register, including Chair (Evelyn Welch) and Honorary Secretary (Louise Bourdua), 23 by proxy, and visitor (Sandy Heslop).

Welcome: Evelyn Welch welcomed members and speakers at the AGM, Sandy Heslop and Shearer West.

Apologies: Victoria Avery, Crispin Branfoot, Jill Farquhar, Rupert Shepherd, Catherine Whistler.

Minutes of the 34th AGM: Approved.

Chair's Report:

The Chair proposed a vote of thanks to the following: The MMU Organising team: Patricia Allmer and Cheryl Platt; outgoing Trustees: Michelle O'Malley (particularly for her work on the Publications Committee), Rupert Shepherd (for ten years of work on the Artists' Papers Register, followed by two years as a Trustee), Catherine Whistler, and the Hon. Secretary Louise Bourdua, who will step down in September. She thanked the staff of the AAH, Matt Lodder and Kyra Williams for their superb help in organising the conference, and congratulated Claire Davies on the arrival of her daughter.

Membership Report from the Senior Administrator: Published in the February *Bulletin*. No further report or questions.

Honorary Secretary's Report:

i) Nominations to EC:

The meeting endorsed the following nominations:

Trustees:

Victoria Avery, Warwick (proposed: Louise Bourdua; seconded: Evelyn Welch) Tamara Trodd, Glasgow (proposed: Natalie Adamson; seconded: John Richards) Alastair Wright, Oxford (proposed: Craig Clunas; seconded: Catherine Whistler)

Chair-Elect:

Tom Gretton, UCL (proposed: Louise Bourdua; seconded: Carol Richardson)

Honorary Secretary:

Carol Richardson, Open University (proposed: Louise Bourdua; seconded: Evelyn Welch).

Chair of Teaching, Learning and Research:

Peter Stewart (proposed: Evelyn Welch; seconded: Michelle O'Malley).

Membership of the Publications Committee:

Tom Gretton (Chair), Richard Simpson and Natalie Adamson (proposed: Evelyn Welch; seconded: Rupert Shepherd).

ii) Constitutional Changes:

Motion 1

Amend rule 11.1 to allow the Association to use a credit

card and online banking. (Full text published in *Bulletin* 100, February.) It was introduced by the Honorary Treasurer and was passed as follows: 33 votes for; 0 against; 1 abstention.

Motion 2

This was referred by the EC and discussion would be taken under CIHA report.

Honorary Treasurer's Report:

Resolution 1: The Financial Statement and audited accounts for the Financial year 2008 were approved and adopted. Proposed: Evelyn Welch, Seconded: Tom Gretton, 34 votes for; nem con.

Resolution 2: Larkings, Chartered accountants and registered auditors, of Canterbury were approved as the Association's auditors for 2009. Proposed: Richard Simpson, Seconded: Tom Gretton, 34 votes for; nem con.

Report from the Editor of the *Bulletin*:

Published in the February *Bulletin*. No further report.

Report from the Editors of *Art History*:

Published in the February *Bulletin*. No further report.

Report from *The Art Book*:

Published in the February *Bulletin*. No further report.

Report from the Members' Groups:

Reports from *all* groups were published in February *Bulletin*.

Independents:

No further report and no questions.

Museums and Galleries:

Heather Birchall reported that a session entitled 'Curators don't Bite' would take place on Saturday at lunch time.

Schools:

No further report and no questions.

Students:

No further report and no questions.

Teaching, Learning and Research:

The new Chair, Peter Stewart was introduced.

Report from the British Chair of CIHA:

With regards to the presence of the Chair of the British Committee of CIHA on the Executive Committee and the relationship between it and the AAH, Toshio Watanabe informed the meeting that individuals on the British Committee paid travel expenses and involvement in the organisation out of their own pocket. Tom Gretton drew attention to the Constitution of the CIHA and pointed out that the British Section were in breach of the Rules, in that they were not meeting annually nor had subscriptions been paid. It was reported that the British Chair and Trustees would

NEW EC MEMBERS

VICTORIA AVERY

I am interested in all aspects of Italian Renaissance sculpture, and have spent the last few years conducting extensive archival research into the bronze industry of Renaissance Venice and the commissioning, production, use, display, reception and recycling of objects in bronze (from sculptures and works of art to bells and guns). This research has recently been written up into a monograph to be published by The British Academy. Another area of particular interest is the sculptural output of Alessandro Vittoria (1524/25–1608), the subject of my doctoral thesis. I am currently working on a monograph with catalogue raisonnée and documentary appendix for publication in 2010.



TAMARA TRODD

I am currently Lecturer in History of Art at the University of Glasgow, and have previously worked at the Universities of St Andrews and Edinburgh. My research covers twentieth-century and contemporary art with a special focus on photography and artists' film.



ALASTAIR WRIGHT

My interests embrace the history and theory of nineteenth- and twentieth-century art, and recently moved from Princeton to take up a post at the University of Oxford. My first book, *Matisse and the Subject of Modernism*, was published in 2004. I am currently working on two book projects, one dealing with questions of death and belatedness in nineteenth-century French art, the other examining representations of class and imperial space in the work of Ford Madox Brown. I am also co-curating an exhibition of the prints of Paul Gauguin.

address issues regarding the composition of the British committee of CIHA and its terms of reference during the forthcoming year.

Report from the Convenors of Glasgow 2010:

Numerous session proposals had been received, the conference would not be themed and the organising team was looking forward to hosting the conference next year.

Report on RAE 2008 and REF:

Presented by Sandy Heslop, panel chair of the 2008 History of Art, Architecture & Design RAE Sub-Panel, and Shearer West, AHRC Director of Research. The processes of scrutiny and detailed examination were explained by Sandy Heslop (93% of submissions; the 7% omission was due to incompatibility of files or lack of accessibility), as were funding formulas for final QR allocations. In particular, it was noted that Art History (and other History and Cultures) were funded at a much lower level. As expected, this was lower than STEM subjects but it was also lower than Performing Arts.

Nonetheless, it had to be stressed that the discipline had done well and that overall funding for Art History had risen by 12%.

Sandy Heslop and Shearer West then outlined the likely Research Excellence Framework mechanisms. The census date would probably be 2012. While there were concerns that the REF might stress 'expert' rather than peer review, there were other more positive aspects to the REF. The importance of impact was stressed and it was noted that Art History, with its close links to museums and galleries and its long tradition of public engagement was in a strong place to benefit from this shift. Professor Welch thanked the speakers for their hard work on the last RAE and for their support in ensuring that the discipline would be well placed for the REF.

Meeting closed at 1400.

Members wishing to download a copy of the AAH Constitution, may do so from the AAH website:
www.aah.org.uk

Annual Accounts for year ended 31 December 2008

THE TRUSTEES WHO SERVED DURING THE YEAR, together with other members and staff, who together form the Executive Committee, are pleased to report on the Association of Art Historians (also referred to as the Association or AAH) financial statements and activities for the year ended 31 December 2008.

PRINCIPAL ACTIVITIES

The objects of the Association, as set out in the Constitution, are to advance the education of the public by the study and understanding of art and art history, and to provide support and assistance to members working within the field in its widest sense. The Association is also committed to providing appropriate support and assistance to individuals undertaking academic study of the discipline.

GOVERNING DOCUMENT

The charity is constituted by a trust deed as amended in April 2004 and registered with the Charity Commissioners under charity number 282579. Further amendments are to be adopted in 2009.

REFERENCE AND ADMINISTRATION DETAILS

The Constitution stipulates that the Executive Committee consists of not less than 14 members or more than 20 members. There are six elected members who each hold office for a period of three years from the date of the Annual General meeting at which they were elected ('Elected Members'); there are also representative members who are the chairs of the members' groups representing special interests (for example, Schools, Students, Museums and Art Galleries, Independents and those involved in teaching, learning and research). These members have been elected by each special interest group of members as the chair of that group. The chair of the British National Committee of the Comité Internationale d'Histoire de l'Art is an ex-officio member and reports on CIHA activities. There is provision for up to three co-opted members appointed by the Executive Committee. Since September 2007 the Executive Committee has clearly, and publicly, defined its trustees and remunerated non-voting members who attend Executive Committee meetings to report on their activities.

STRUCTURE, GOVERNANCE AND MANAGEMENT

AAH is governed by its trustees who are either elected by the membership at the annual conference or by members' special interests groups; they serve on a three year rotating basis. Officers are proposed by the executive and elected by the membership. All trustees sign a declaration of special interests which is held and monitored by the Honorary Secretary. The day-to-day management of the organisation is devolved to the officers (Chair, Honorary Treasurer and Honorary Secretary) who work with the administrative office staff to ensure that the Charity's objectives are achieved. Risk assessments, the evaluation of the effectiveness of the

Executive structure are planned projects for 2009/10.

ORGANISATIONAL STRUCTURE AND DECISION MAKING

Two remunerated officers, the Senior Programme Coordinator and Administrator undertake the day to day business of the organisation, with the support of two part-time, freelance staff, and a part-time bookkeeper all of whom operate under the direction of the Chair of the Association in conjunction with the Honorary Secretary and Honorary Treasurer. In addition, the organisation contracts with an outside Higher Education or other charitable institution to manage its annual conference, employing a part-time Conference & Bookfair Administrator to co-organise this event.

TRUSTEE RECRUITMENT, INDUCTION AND TRAINING

AAH follow the Charity Commission's guidelines for good practice for trustee recruitment and induction; while it recruits its trustees from its membership, it actively seeks to ensure that it represents its diverse constituency by open processes of calling for nominations, assessing the skills needs of the organisation and ensuring an appropriate balance in terms of gender, race, ethnicity, disability and geographic origins. While AAH has been successful in the general and geographic balance, we are aware of the need to work harder to ensure better representation in terms of ethnicity, race and disability. This will be achieved by actively targeting potential members for the executive.

In September 2008 the AAH held its second induction day for new and existing Trustees. The meeting concentrated on assessing the effectiveness and impact of the organisation's core objectives and charitable aims, alongside clarifying its financial obligations and forward planning. On-going training and induction for Trustees is now an annual event. In addition, Trustees who are Chairs of Members' Groups will be asked to attend a Financial Workshop in 2009. This will be led by the Hon. Treasurer and will provide Trustees with the opportunity to gain further insight, advice and guidance where AAH financial policy and management is concerned.

ACHIEVEMENTS AND PERFORMANCE

The AAH aims to develop membership services and benefits, to increase and broaden membership and to continue to represent, efficiently and effectively, the interests of those involved in art history and visual culture at all levels and where representation is necessary.

AAH has continued to work towards fulfilling its aims and objectives throughout 2008 through the promotion, support and advancement of art history in the form of a range of AAH conferences, events and relevant activities for art history professionals involved in all areas of teaching, learning, research and exhibitions, including academics, students, teachers and independent /

freelance art historians. The main charitable activities of AAH are detailed under Knowledge Sharing, which includes Conferences and Events, Publications and Membership. Funding and Awards sets out in brief the ways in which AAH looks to support specific aspects of the discipline and member's groups.

Specific 2008 activities included:

The installation of a new, integrated, data-management system for membership. Introduction of this much needed, more sophisticated system has allowed for improved membership services, greater flexibility of membership options and more advanced online membership access and functionality.

Revised and streamlined membership options for 2009, which were also introduced in conjunction with this new system, give members greater choice and new online access to AAH publications, *Art History* and *The Art Book*. Ongoing AAH activities include continued expansion and development of online members-only services via the AAH website.

An AAH History Research Project was initiated in September 2008. Outcomes of this ongoing project will include publishing 'AAH: Past and Present' articles in the 100th issue of the AAH newsletter, *Bulletin* (in February 2009). These articles may be accompanied by oral history documents that will be publicly available as podcasts via the AAH website. The AAH History Research Project aims to make more visible and public the existing AAH archive, which retains over thirty years' worth of documentation and is held by the V&A Museum.

KNOWLEDGE SHARING

Conferences and Events

The 2008 AAH Annual Conference, Bookfair and AGM took place in April at Tate Britain and Tate Modern, London. AAH Student Conferences in 2008 were:

- Careers Day at Whitworth Gallery, University of Manchester in March 2008
- New Voices: Art & Authenticity, Newnham College, University of Cambridge, November 2008
- Student Summer Symposium, at Oxford Brookes University and Ashmolean Museum, Oxford, in July 2008
- Ways of Seeing, at Tate Britain, London, in November 2008 was organised by the AAH Schools group for A/AS-Level students and teachers

Publications

AAH produced the following publications:

- *Art History*, academic journal, published five times a year
- *The Art Book*, news and reviews magazine, published quarterly
- *Bulletin*, newsletter for members, published three times a year
- *Careers in Art History*, (third edition), booklet for students and careers offices.

Membership

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

Total Members 1,254 [1,207]

NB: The membership figures published in *Bulletin* 100 were not quite accurate. Adjusted figures, presented here, were signed off as part of the Annual Report.

AH Only	278	[257]
TAB Only	106	[108]
AH and TAB	371	[307]
Bulletin Only	462	[444]
(including institutions)		

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]

European Members (incl Students)

AH and TAB	24	[23]
AH Only	25	[23]
TAB	10	[6]
Bulletin Only	15	[17]

ROW Members (incl Students)

AH and TAB:	30	[52]
AH:	47	[29]
TAB:	7	[7]
Bulletin Only:	15	[24]

UK Institutions

Bulletin Only	25	[Total
AH and TAB	20	45]

European Institutions

AH and TAB	15	[Total
Bulletin only	4	21]

RoW Institutions

AH and TAB	16	[Total
Bulletin only	8	7]

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]
Europe Members	58	[89]
USA and RoW	84	[112]
Unaccounted	170	

Continued overleaf ►

FUNDING AND AWARDS

AAH oversaw the 2008 award of the John Fleming Travel Award for students, awarded in association with Laurence King Publishers.

In May 2008 the submission and award of allocated monies for the Voluntary Work Placement Fund scheme was made to 11 postgraduate students.

Significant support to student and low-income members was provided through subsidies which underwrote the annual conference fee.

AAH offer financial support in the form of Initiative Funds for projects and events that promote and develop art history education. Initiative Fund applications are invited from members and are made available via the AAH website.

The Student Dissertation Prize was awarded to two students on completion and presentation of a BA and MA dissertation essay. This award was presented in April 2008.

FINANCIAL REVIEW

The Executive Committee is pleased to report a satisfactory result for the financial year ended 31 December 2008. The financial statements show a small decrease in the surplus of revenue over expenditure for the financial year ended 31 December 2008, amounting to £48,799 (2007 – £58,765). This decrease reflects planned expenditure on investment in new management software, hardware and professional support.

This planned expenditure is also reflected in the increase in support and governance costs, which increased by 7% to £139,777 (2007 – £130,347)

Total incoming resources increased by 47% to £412,660 (2007 – £280,567).

We have undertaken a review of our accounting policies in the year, and as such consider that all income should be shown on a receivable basis. Previously our accounts have shown publication income on a received basis.

To comply with this change in accounting policy we have had to restate 2007 figures to accrue for publications income due in 2007 but received in 2008 and to remove 2006 balancing monies received in 2007.

The change in accounting treatment has resulted in a prior year adjustment amounting to £124,731 being shown on the face of the Statement of Financial Activities. However, the net effect of the adjustments for 2007 has been to increase the net incoming resources from £56,678 to £58,765.

DESIGNATED FUNDS

The designated funds amount to £40,452 at 31 December 2008 and the Executive Committee expects them to be used for their designated purposes within the next twelve months.

RESERVES POLICY

General reserves carried forward to 31 December 2008 amount to £449,519. The policy of the Executive Committee is that the level of the general reserves should equate to a full year's expenditure, any surplus will be used for the furtherance of the charity's objectives.

PLANS FOR THE FUTURE

AAH continue to professionalise its management. It will be employing additional staff on a more full-time basis in order to develop and expand activities and initiatives. These include creating new initiatives designed to support the research of independent art historians who do not have permanent employment but rely on temporary or freelance work. It is also working to improve the applications by BME students to art history at FE and HEI level and to support art history teaching in state schools.

STATEMENT OF TRUSTEES' RESPONSIBILITIES

Law applicable to Charities in England and Wales requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the charity's financial activities during the year and to its financial position at the end of the year. In preparing financial statements giving a true and fair view, the trustees should follow best practice and:

- select suitable accounting policies and then apply them consistently;
- make judgements and estimates that are reasonable and prudent;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the Charity will continue in operation.

The trustees are responsible for keeping accounting records which disclose with reasonable accuracy the financial position of the charity and which enable them to ascertain the financial position of the charity and which enable them to ensure that the financial statements comply with the Charities Act. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charity's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

AUDITORS

Larkings Chartered Accountants were appointed as auditors of the Charity with effect from April 2008.

This report was approved by the Trustees on 25 March 2009 and signed on their behalf by:

PROFESSOR EVELYN WELCH

Chair

Statement of Financial Activities for the year ended December 2008

	2008 Unrestricted £	2008 Restricted £	2008 Total £	2007 Total (as restated)
INCOMING RESOURCES				
Incoming resources from generated funds:				
Donations	-	756	756	563
Activities for generating funds:				
Investment income	11,766	-	11,766	13,039
Incoming resources from charitable activities:				
Publications :				
Art History	164,038	-	164,038	148,257
The Art Book	7,000	-	7,000	5,324
Others	1,546	-	1,546	2,596
Members' Groups	5,045	-	5,045	5,488
Annual Conference income	159,274	-	159,274	43,800
Membership – subscriptions	63,235	-	63,235	61,500
Total incoming resources	411,904	756	412,660	280,567
RESOURCES EXPENDED				
Knowledge sharing:				
Publications	46,969	-	46,969	19,526
Artists' Papers Register	-	-	-	3,952
Members' groups	6,589	-	6,589	6,497
Initiatives Fund	-	-	-	396
Grant making	3,476	-	3,476	5,378
Student Prizes	400	-	400	631
Conference costs	153,458	-	153,458	42,556
Members' Bulletin	13,192	-	13,192	12,519
Support costs	132,694	-	132,694	121,607
Governance costs	7,083	-	7,083	8,740
Total resources expended	363,861	-	363,861	221,802
NET INCOMING RESOURCES FOR YEAR	48,043	756	48,799	58,765
Reconciliation of Funds				
Fund balances b/f as previously reported	317,197	2,037	319,234	385,200
Prior year adjustment	124,731	-	124,731	-
	441,928	2,037	443,965	385,200
FUND BALANCE CARRIED FORWARD	489,971	2,793	492,764	443,965

Balance Sheet as at 31 December 2008

	2008 £	2008 £	2007 £	2007 (as restated) £
FIXED ASSETS				
Tangible		5,088		2,042
Intangible		4,700		4,700
		9,788		6,742
CURRENT ASSETS				
Debtors	159,088		152,125	
Cash at bank and in hand	366,801		360,613	
	525,889		512,738	
Creditors: amounts falling due within one year	-42,913		75,515	
NET CURRENT ASSETS		482,976		437,223
NET ASSETS		492,764		443,965
FUNDS				
Restricted		2,793		2,037
Unrestricted General		449,519		401,476
Designated Sabbatical Reserve 'Art History'		38,318		38,318
Art History translation fund		2,134		2,134
		492,764		443,965

AAH Chairs

1974–75

Professor Andrew McLaren Young

University of Glasgow
[deceased 1975]

1975–76

Sir John Pope-Hennessy

British Museum
Retired July 1976 [departed to US]
thereafter Professor John White
University College London

1977–78

Professor John White

University College London

1978–79

Professor John White

University College London

1980–83

Professor John Steer

Birkbeck College, University of
London

1983–86

Dr Dennis Farr

Courtauld Institute Galleries

1986–89

Dr Marcia Pointon

University of Sussex

1989–92

Professor Martin Kemp

University of St Andrews

1992–95

Dr Nigel Llewellyn

School of European Studies,
University of Sussex

1995–98

Professor Anthea Callen

University of Warwick

1998–2001

Professor Toshio Watanabe

Chelsea College of Art & Design

2001–04

Professor Shearer West

Barber Institute, University of
Birmingham

2004–07

Dr Colin Cruise

Staffordshire University

2007

Professor Evelyn Welch

Queen Mary College, University of
London

Uncovering the Roots of the AAH

I T GAVE ME GREAT PLEASURE to see Luke Herrmann's account of the beginnings of the AAH (*Bulletin 100*), which now seem largely forgotten; indeed, he tempts me to try taking the story further back in time, even though calling on now-faded memory.

The story unfolded in three phases during the 1960s and early 1970s I recall the first stirrings to have been in Scotland, prompted by a grumble of a kind not uncommonly heard in places away from London. I first heard it expressed, without vehemence, by Giles Robertson at Edinburgh (well before he succeeded David Talbot Rice in that Chair) and, at much the same time, by Andrew McLaren Young of the then still infant Department at Glasgow. Their concern was with sources from which to build up their collections of 35mm slides, basic to teaching the history of art from visual evidence, and replacing the old 3¼ inch glass ones. The precedent of the photographic surveys of paintings conducted by the Courtauld Institute, and within smaller limits by the Scottish National Portrait Gallery, led to the question of whether some similar scheme for the distribution of visual resources might be set up by subscribing departments.

There were technical difficulties in this, but if the result achieved was modest, the endeavour was to have broader effect. Before long it brought together the heads of departments teaching art history outside London, it being clear that it would be useful for them to meet occasionally, for an exchange of news about what each was doing, and some gossip afterwards. London seemed the most convenient place for all to get to, and the Courtauld a natural place for such a meeting. I had by then started the department at Leicester, and talked to Anthony Blunt about what was going on. He gave us the use of a room in Portman Square, although he and Ellis Waterhouse, the other significant academic power-broker in the art-historical land, stood benignly aloof, as did nearly all of that generation, as well as nearly all Londoners. My feeling was that Anthony sensed the barbarians from the Provinces to be at his walls, and that an end to the dominion of the Courtauld must come.

The last remark anticipates my identification of the next development. The first two or three of the earliest meetings were between the heads of independent university departments, so overlooking the few art historians who were teaching their subject within other departments, principally those of History; it was evident that they should be included. The third, and more-or-less coeval, phase in the development resulted from the expansion in the number of departments of Art History across the country, notably in the universities founded in the 1960s. This inevitably increased the potential membership of the group. Not quite all university departments were responsive: I seem to remember Manchester keeping itself to itself, likewise, and less unexpectedly, institutions in London. Membership was further increased, as Luke Herrmann observed, by a proper recognition that professional art historians were working in museums, and that some might like to join what was on the verge of becoming a national association of art historians – in practice, historians of the fine arts mainly.

The meetings, now open to all professional art historians, became formalised; officers were elected, minutes kept. I think Peter Lasko of East Anglia was the first Chairman, and Peter Fitzgerald of Reading the first Secretary of this group, which pre-dates the formal founding of the AAH in 1974. Before long, all could become members who declared themselves art historians by avocation, so to produce an organisation of a different kind to serve a new purpose.

HAMISH MILES

Director of the Barber Institute of Fine Arts, 1970–90

AAH Conferences – the first 20 years

1ST AAH ANNUAL CONFERENCE

Courtauld Institute, London
21 – 23 March 1975

2ND AAH ANNUAL CONFERENCE

Glasgow University
26 – 28 March 1976

3RD AAH ANNUAL CONFERENCE

Institute of Education, University of London
15 – 18 March 1977

4TH AAH ANNUAL CONFERENCE

Cardiff
31 March – 3 April 1978

5TH AAH ANNUAL CONFERENCE

Institute of Education, University of London
30 March – 2 April 1979
Organiser: Mrs Flavia Petrie

6TH AAH ANNUAL CONFERENCE

University of East Anglia, Norwich
28 – 31 March 1980
Organiser: Professor Andrew Martindale

7TH AAH ANNUAL CONFERENCE

Institute of Education, University of London
3 – 6 April 1981
Organisers: Dr Christopher Green and Dr Robin Cormack

8TH AAH ANNUAL CONFERENCE

Manchester University
26 – 29 March 1982

9TH AAH ANNUAL CONFERENCE

Institute of Education, University of London
26 – 28 March 1983
Organisers Dr Francis Ames-Lewis, Birkbeck College

10TH AAH ANNUAL CONFERENCE

Edinburgh University
30 March – 2 April 1984
Organiser: Dr Duncan Macmillan

11TH AAH ANNUAL CONFERENCE

City University
30 March – 1 April 1985
Organiser: Joe Darracott

12TH AAH ANNUAL CONFERENCE

East–West: Art, Design and Cultural History
Brighton Polytechnic
4 – 7 April 1986
Organisers: Robert Haynes (Polytechnic), Patrick Conner (Museum and Art Gallery) and Marcia Pointon (University)

13TH AAH ANNUAL CONFERENCE

Art and Tradition
Imperial College and V&A
28 – 30 March 1987
Organiser: David Bindman, University of London

14TH AAH ANNUAL CONFERENCE

Patronage, Wealth and Economy
Sheffield City Polytechnic
8 – 10 April 1988
Organiser: Dr Theo Cowdell

15TH AAH ANNUAL CONFERENCE

History/Practice/Theory: Issues in Art and Design
Institute of Education, University of London
6 – 9 April 1989
Organiser: Tag Gronberg

16TH AAH ANNUAL CONFERENCE

Regionalism: Challenging the Canon
Trinity College, Dublin
23 – 25 March 1990
Organiser: Fintan Cullen, Trinity College

17TH AAH ANNUAL CONFERENCE

Frameworks
The Courtauld Institute of Art and King's College, University of London
11 – 14 April 1991
Convenors: Joanna Woodall and John Newman

18TH AAH ANNUAL CONFERENCE

Subversions' Objects
Leeds Polytechnic and Leeds University
10 – 13 April 1992
Organisers: Tony Hughes, Leeds University & Jonathan Harris

19TH AAH ANNUAL CONFERENCE

Identity and Display
Tate Gallery
2 – 4 April 1993
Convenors: Richard Humphreys and David Bindman

20TH AAH ANNUAL CONFERENCE

Forward: Art and Industry (Past and Future)
University of Birmingham
11 – 14 April 1994
Convenors: Professor George Noszlopy and Dr Kenneth Quickenden

Under Starter's Orders

THE FIRST AAH CONFERENCE was scheduled for 21 – 23 March 1975. I was at the V&A at the time, and three weeks earlier I had a phone call from Michael Jaffé, Director of the Fitzwilliam Museum and Professor of Art History at Cambridge. He was planning the first day of the conference, and would I report to him at the Turf Club on Wednesday at 6.30? Jaffé, bossy and often irate, though not without charm when he chose, was not someone you argued with, but even so I thought I had misheard and questioned, incredulously, 'the Turf Club?'. 'Yes of course' – as if to say where else could one possibly meet on such occasions?

I arrived there ready for anything – M.J in jodhpurs? But no, it was a tweed suit – and fortunately the other person summoned was Dennis Farr, Director of the Birmingham Museum and Art Gallery and an old friend. Our task, it turned out, was to lead a discussion on the subject of art historical research in art museums as opposed to universities. In the event, both the meeting with Jaffé and the discussion passed off perfectly amicably. Of course I cannot remember what anyone said, but the fact that, for me, the AAH was founded at the Turf Club has remained a marvellously surrealist thought.

MICHAEL KAUFFMANN

Former Director of the Courtauld Institute

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ch-students@aah.org.uk

Secretary – Hannah Williams

Courtauld Institute of Art
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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

Letter from Student Chair



IT'S BEEN A VERY BUSY but very exciting springtime for the Student Members Group, and the pace certainly isn't slowing as we hurtle headlong into summer.

We began with our first event of the year: the **Careers Day** at Nottingham University on 21 March, which was a great success. Many thanks to all of our speakers, who so generously gave us their time and expertise, and who provided some fascinating insights into a varied selection of career paths. The feedback from the day gave the event a resounding thumbs up, and it's proving to be a very useful and informative resource for students of all levels. You can read more about the day on page 22.

Following hot on the heels of the Careers Day came the **Annual Conference** at Manchester Metropolitan University. I think I've just about recovered now. It's fair to say that the student contingent took reasonable advantage of Manchester's night-life – as encouraged by Councillor Mavis Smitheman, Lord Mayor of Manchester, during her opening speech. She was keen to emphasise the city's advantages for those looking to eat, drink and make merry, and we enthusiastically followed her advice. The whole three-day event was immaculately planned and beautifully executed and was a huge success: I'd like to thank Patricia Allmer and Cheryl Platt, not just for doing such an amazing job but also for being so supportive of student activities during the event.

The Student Members' Session was, as we had hoped, a very popular strand, and saw an immensely varied and exciting range of papers. You can read the review of the session on page 4. As always, I would like to thank those students who presented their work: it was an inspiring day and you were all brilliant. I'd also like to thank Lara Eggleton, because although we were convening the student strand together, it was really Lara who did all of the hard work.

We have, of course, more events planned in the very near future. We are all getting very excited about the **Summer Symposium**, which will take place at Bristol University on **23–24 June**. Hurry up and book before the deadline of 14 June (for full details see opposite). It promises to be a fantastic couple of days, with some thought-provoking and engaging papers on the theme of Reading Images: Frames and Frameworks.

Preparations are also underway for this year's **New Voices Symposium**, which will take place at the University of York's brand new postgraduate facilities on **7 November**. The theme this year is Art and Desire, and the call for papers can be found on page 25. The deadline for submissions is 1 September.

Finally, there have been a few changes on the Student Members Committee. I am delighted to welcome two new members to our ranks, both of whom are studying north of the border: **Catriona McAra** from the University of Glasgow, and **Evgenia Gypaki** from the University of Edinburgh. It's certainly a wonderful thing to be able to expand the geographical range of institutions that are represented on the committee, and we're very much looking forward to working with them.

Sadly though, we have recently said goodbye to **Claire Walsh**, who as far as I am able to ascertain, is the longest-standing committee member ever, having been part of the SMC for over five years now. Such dedication is above and beyond the call of duty, and committee members past and present would like to say a special thank you to Claire for everything she's done for us. Claire's warmth, enthusiasm, experience and good sense will be very sadly missed! I would like to personally say a huge thank you to Claire for all of her help and advice, for the warm welcome and gentle encouragement that she gave me when I first joined the committee as a terrified undergraduate, and for her invaluable recent support when I rather unexpectedly became chair. We wish Claire the very best for the future, and bid her a very reluctant but very fond farewell!

CLARE O'DOWD

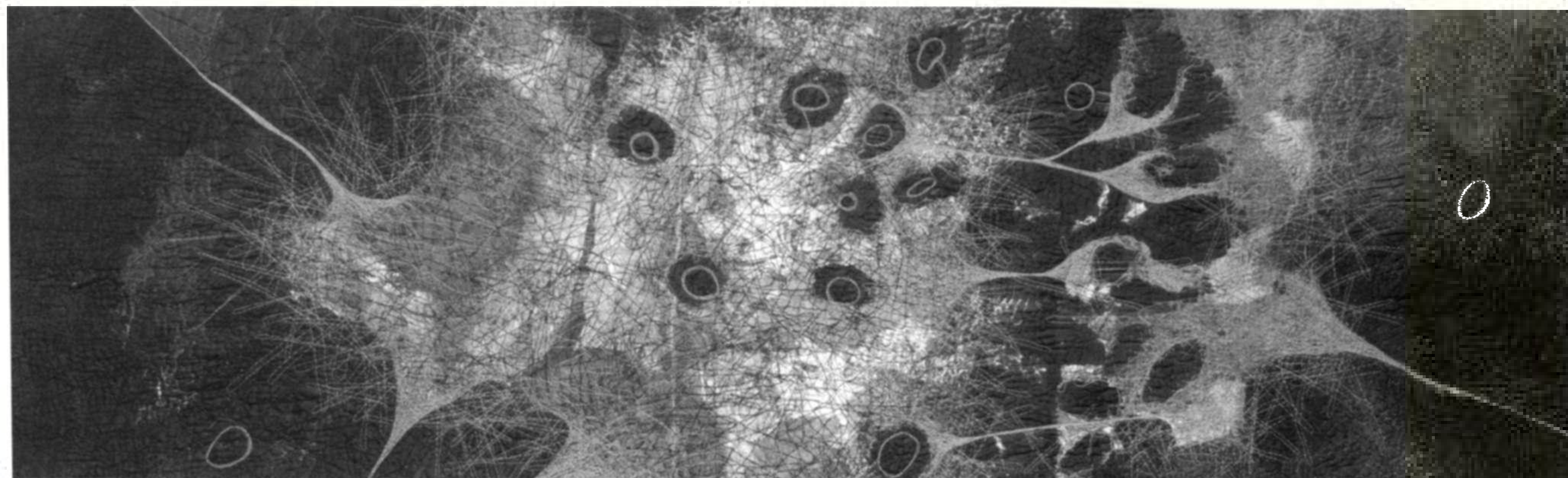
Student Group Chair

Reading Images: Frames and Frameworks

Association of Art Historians Student Summer Symposium

23 & 24 JUNE 2009 – BOOKING DEADLINE 14 JUNE

University of Bristol



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

Keynote speaker: Dr Mike O'Mahony

Tickets: £15 (including lunches, refreshments and a tour of Bristol City Gallery) or £25 (including Conference Dinner). AAH membership required. Please book online via: <http://aah.org.uk>

For further information contact Louise Hughes (lh1873@bristol.ac.uk) or Eve Kalyva (allien89@googlemail.com)

Timetable

TUESDAY 23 JUNE

Session I. Framing the Body

Basia Sliwinska: *A 'Pre-Posterous' Framing of the Classical Body* (Loughborough)

Cadence Kinsey: *Petting and Personhood: The (non)human Animal* (UCL)

Lavinia Brydon: *Frames, Films and Greenaway* (QMUL)

Session II. The Institutional Frame

David Hodge: *Institutional Self-Critique or Frame Becoming Content?* (Middlesex)

Arlene Leis: *Thomas Banks and Warren Hastings: Modelling Civic Virtues* (York)

Session III. Self-Framing

Rachel Flynn: *Accessing the Artist's Archive: The Graham Sutherland Archive* (Bristol/NMW)

Elisa Schaar: *Sturtevant's Self-Framing: Re-reading the Artist's Statements* (Oxford Christ Church)

Laurence Shafe: *Whistler and Self-Framing* (Bristol)

Conference Dinner

WEDNESDAY 24 JUNE

Session IV. Reading Narratives

Susanna Berger: *Reading a Botanical Visualization of an Aristotelian System of Logic* (Cambridge Pembroke)

Emily Gray: *Meditating on the Life of Christ: Two Early Florentine Prints* (Courtauld)

Tatiana C. Gonçalves: *The Diamond's Ophelia Photograph* (UNICAMP/ UCL/Capes/Fapesp)

Session V. Framing Identity

Marta Cordeiro: *Identity as an Image* (Escola Superior de Teatro e Cinema, Lisbon)

Elise Noyez: *Photographs (of the Artist) at Work: Portraits of Post-War American Artists by Ugo Mulas and Gianfranco Gorgoni* (VU Amsterdam)

Sarah Wah Ng: *Beyond Representations: Chinese Calligraphy in the Early Modern China* (Oxford Kellogg)

Bristol City Gallery Tour

Session VI. Representation and Interpretation

Bill Balaskas: *Re: Making History: The (New) Alien Invasion of Hollywood After 9/11* (Royal College of Art)

Claire Knight: *Framing versus Montage and the Creation of Meaning in The Fall of Berlin (1949)* (Cambridge Emmanuel)

Roundtable Discussion – Wine Reception

**BOOKING
DEADLINE
14 JUNE**

Careers in Art History

21 March 2009 • Department of Art History • University of Nottingham

THE ANNUAL CAREERS IN ART HISTORY event, organised by the Student Members' Committee, took place this year at the University of Nottingham. There was a great turn out, made up of a broad range of students from first-year undergraduates to second-year PhD students, and the programme aimed to reflect the diverse career interests that such a spread of students would have.

The day kicked off with an insightful presentation from **Heather Birchall**, curator of historic fine arts at the Whitworth Museum in Manchester, detailing the many steps taken to stage a blockbuster exhibition. From budgeting, to space management, curating and transport of art objects, Heather's presentation afforded the audience a rare glimpse into the vast array of practical considerations that go into producing an exhibition.

Next up was **Neil Walker**, the Visual Arts Officer of the Djanogly gallery, who gave a tour of the exhibition *American Scene: Prints from Hopper to Pollock*, outlining the finer details of the exhibition but also shedding light on the difficulties and considerations one must make when staging a touring blockbuster exhibition.

After lunch, **Mark Rawlinson** (Lecturer in Art History at University of Nottingham) gave an eye-opening and invaluable talk on careers in academia, emphasising the increasing demand on PhD students to publish and how best to go about this, the benefits of securing a post-doctoral position, and how best to use your supervisor.

He also spoke to the MA students about the thought that must go into choosing a supervisor and how to secure funding for a PhD.

Next came **Kate Lynam**, Development and Events Officer at The Photographer's Gallery in London, who gave a fascinating insight into how best to start a career in the arts industry, speaking about internships, how to secure and best utilise them, but also about the divergent nature of roles within art institutions, emphasising that becoming a curator is not the sole route, despite common assumptions.

To close the day, **Angela Solomon** (chairwoman of the Society of Young Publishers) spoke on the nature of the publishing industry, illustrating the various career paths someone interested in publishing can take, whilst also demonstrating how book manuscripts are sorted through, rejected and/or accepted.

The messages of the day, although from differing perspectives, emphasised the need to volunteer and gain experience early on, and many of the speakers independently sang the praises of working in smaller institutions to gain experience and a wider knowledge of one's chosen industry. Although each talk was more or less useful to certain demographics in the audience, the message that persisted was that hard graft and a genuine love for working in the arts was essential for a career in the creative industries.

SUZY FRAKE

John Fleming Travel Award 2009

Sponsored by Laurence King Publishing Ltd

The winner of the John Fleming Travel Award 2009 is

Olivia Meehan

Olivia is a PhD student from the King's College, University of Cambridge. Her trip will take her to Kyoto, Japan to visit the Shunkoin Temple (in the Myoshinji temple complex) and the NCC Center for the Study of Japanese Religions in order to carry out research for her thesis, provisionally entitled "The European Presence in Japanese Painting of the Early Modern Era".

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

AAH Students – now online @ 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

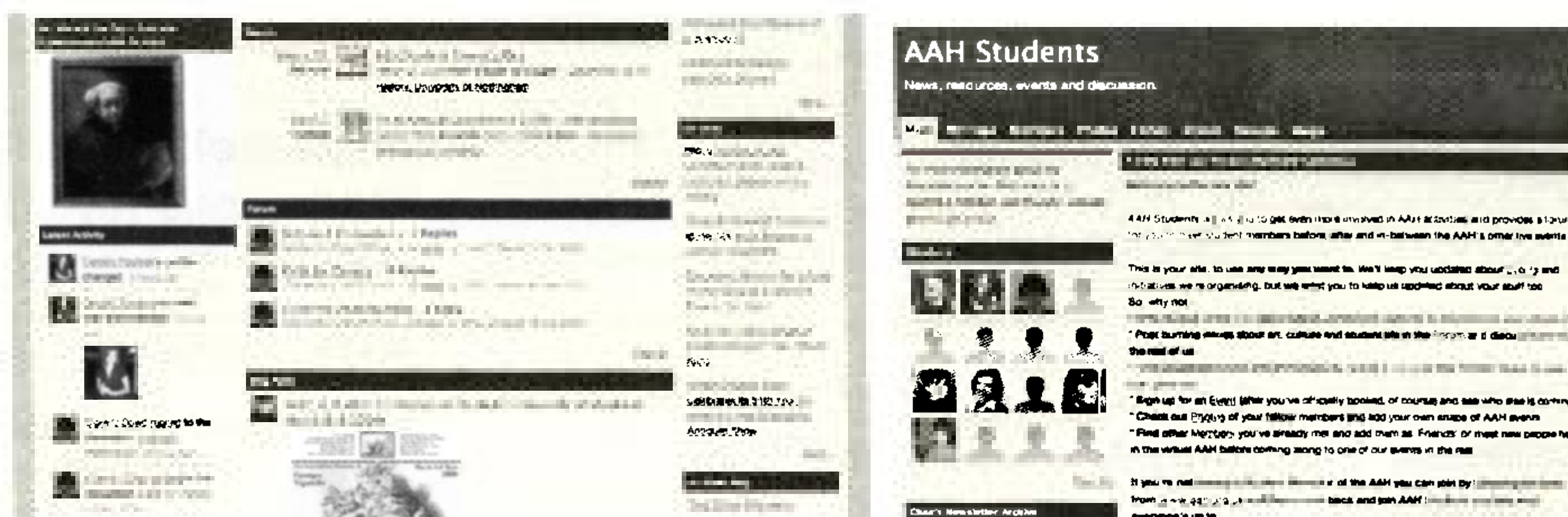
- a Discussion Forum where you can raise issues or discuss ideas
- a Blog where you can write reviews
- a Photo Album where you can post your photos of events
- and an Events section where we can let you know about upcoming conferences and events we're organising.

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

(all you need is your AAH Membership number).



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. We will then arrange to meet applicants for an interview at the next student event.

WE LOOK FORWARD TO HEARING FROM YOU!



"A book no AAH student can afford to be without."

Colin Cruise

Cover image: Ming-Hui Chen

Careers in Art History is available to AAH student members for £5.00 (incl. p&p).

Non-student members and institutions: £7.00 (incl p&p).

Make cheques payable to:
Association of Art Historians.

Send your order (including your name and address and the number of copies you require) to:
The AAH Administrator,
70 Cowcross Street, London EC1M 6EJ

AAH Dissertation Prize

UNDERGRADUATE PRIZE

Winner Jack Hartnell (Courtauld Institute)

Highly commended

Nicholas Uglow (Edinburgh)

Susan Warlock (Newcastle)

POSTGRADUATE PRIZE

Winner Marie Palin (Open University)

Highly commended

Alan Davidson (Open)

Rodrigo Canete (Courtauld)

PRIZE

The winners received:

A £200 cash prize

Books to the value of £150 from Thames & Hudson

AAH student membership for one year

Publication of a 300-word abstract of their winning entry in the AAH Bulletin

A presentation at the AAH Annual Conference, including free admission to the conference

Beware of the God: Humour and Possible Apotropaic Function in a Sculpture from Herculaneum

Jack Hartnell

THIS PAPER FOCUSES ON THE STATUE OF PAN and the Goat discovered at the Villa of the Papyri, Herculaneum. Apparently at odds with the Villa's refined and decorous ethic, the sculpture's graphic sexual content and a lengthy and incriminating incarceration in the Secret Cabinet of the Naples Museum has served to exclude it not only from studies on the Villa of the Papyri, but also from consideration in the wider context of Roman art and culture. If it is mentioned, it is almost solely as an oddity, relegated in all but the most recent literature to nothing more than an example of the crude extremities of the Roman sexual imagination.

This paper attempts to remove some of this stigma in the light of new scholarship on Roman visual humour, examining both contemporary attitudes to humour and relevant modern humour theory to place the sculpture within a well-documented canon of Roman comedic and sexual art. It attempts to place the sculpture back into its direct context in the Villa of the Papyri, seeing how the possible comedic status of the sculpture might shed light on its inclusion in such a seemingly disjunctive setting, as well as suggesting a function for the sculpture beyond the mere representation of sexual taboo. Just as Pan is both safeguard and sexual threat to his flocks, so his sculpture's comedic disposition seems at first a threat to the unity and decorum of the sculptural collection in which it sits. In addition to evidence of modern humour theory, the examination of the physical context of the sculpture and its relation to a possible motive in warding off the Evil Eye suggested in this paper, hopes to offer constructive and convincing answers to a sculpture that whilst often noted is rarely understood.

THAMES & HUDSON is delighted to support the AAH annual dissertation award.

This year's winners, **Jack Hartnell** and **Marie Palin**, may have written on subjects at opposite ends of the art historical spectrum – a first-century BC sculpture from Herculaneum and representations of gender in early twentieth-century Germany – but their dissertations shared some of the important qualities that I think define the very best writing on art. Both authors offered close readings and detailed analysis of their chosen subjects, as well as showing an impressive grasp of wider social, political and cultural contexts. And both avoided jargonistic language, writing instead with great precision and clarity. In T&H's 60th anniversary year, our congratulations go to these two winners, whose work points, hearteningly, to the next generation of great art historical writing.

JACKY KLEIN

Commissioning Editor, Thames & Hudson

Hans Bellmer's *Poupées*, Fritz Lang's *Metropolis* and their Subversion of Female Gender Stereotypes in Interwar Germany

Marie Josephine Palin

WOMEN, JEWS, HOMOSEXUALS AND SOCIALISTS were the scapegoats for the demise of Germany following the country's wartime defeat in 1918. The rise of the supposedly emancipated 'new woman' merely served to strengthen a growing gender anxiety. Suspicion surrounded this 'new woman' who had seemingly enjoyed taking on the roles of men in the workplace whilst her male counterparts fought and died on the front line. In art, novels and cinema women began to be portrayed as 'victims'. They were being metaphorically punished for their subversion on the home front and their betrayal of the fatherland. This study explores works by Hans Bellmer and Fritz Lang, and investigates the extent to which they affirm prevalent interwar German female stereotypes.

An analysis of Bellmer's *poupées*, his juxtapositions of dismembered female body parts, reveals how, although constructed as a projection of the male gaze, the *poupées* actually present a hermaphroditic identity with the power to subvert existing ideologies through their ambiguity and formlessness. In Lang's *Metropolis* the man-made robot-machine 'Maria' also embodies the male gaze. She performs three fetishised personas, each relating to a male fantasy or desire and satisfying a role within a male-dominated society. Yet her contradictory roles work to deny the concept of the essentially feminine and succeed instead in highlighting the nature of gender identity as constructed. These ostensibly misogynistic artworks fail to simply reflect ideology. Through an appropriation of Bataille's notion of *l'informe*, theories surrounding the male gaze, an analysis of the phallic woman and Judith Butler's theories of performance and the performative, the study reveals how works by Bellmer and Lang can be seen to manipulate those imposed structures of meaning to which they are historically bound and, ultimately, to present the concept of an empowered and autonomous identity.

New Voices 2009

Art and Desire



7 NOVEMBER 2009

University of York

Desire is arguably the over-riding consideration in the study of art, for desire acts as the principal motivation in the drive to create, look at, study, collect, covet and possess art objects.

On the one hand, desire itself is a formidable impetus for making art. Depicting desirable bodies; representing sexual thought, instincts and experiences; expressions of love, lust and compulsion are all prominent and endlessly recurring themes throughout the history of art. How is desire represented, and what drives artists to represent in the first place?

On the other hand, there is the desire to own – either through sight, knowledge or physical acquisition – and this desire is undoubtedly the driving force of the discipline of art history. How collections are formed, what we pay attention to, and the compulsion to look are all indispensable considerations when asking how art history was, and still is being, formed.



The New Voices postgraduate conference, now in its seventh year, is organised by the Student Members' Committee of the Association of Art Historians. This one-day conference offers an opportunity for postgraduate students to present their research in an informal, supportive and stimulating atmosphere. We seek proposals for papers that examine the notion of desire in all historical periods and critical perspectives, across all mediums.

Topics for discussion may include, but are not limited to:

- Figuring Desirable Bodies: how attraction, sexuality and beauty have been shaped by artistic expression.
- The Role of Love: biographical and/or historical perspectives on how inter-personal relationships have been given representational form.
- The Desire for the Image: perspectives on scopophilia, the compulsion to look, and fixations on images.
- Appropriation as compulsive desire to covet the property of another.
- Collectors and Collections: how has the desire for, and accumulation of, art objects shaped the world's most prominent collections? And what implication does this have in the field of art history?

We welcome abstracts of 250 words, accompanied with contact details and affiliated institution. Submissions may only be accepted from existing AAH members; to join please go to www.aah.org.uk/membership/index.php

The submission deadline is **1 September 2009**.

Applications should be sent to Suzy Freake at adxsf1@nottingham.ac.uk with 'New Voices Proposal' as the email's subject.

For more information on the AAH, how to join, or the Student Members' Committee, please see visit www.aah.org.uk

Image: John Singer Sargent: Male Nudes Wrestling



AAH10 CONFERENCE

University of Glasgow

15 – 17 APRIL 2010

The 36th AAH Annual Conference

Conference Convenor: Dr John Richards

AAH10



THE GLASGOW
SCHOOL OF ART

CALL FOR PAPERS

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 an acknowledgement of newer works of art and criticism developed across disciplines, periods, media and practice boundaries. We trust that the sessions here announced will encourage that process of reassessment. 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.

2010 also marks the 20th anniversary of Glasgow as European City of Culture, and the city as a whole will feature in the hosting of this conference. Though the majority of sessions will take place on the Gilmorehill campus of the University of Glasgow, sections of the conference will be hosted by The Glasgow School of Art, in conjunction with the Centre for Contemporary Arts.

If you would like to offer a paper, please contact the session convenor(s) directly, providing an abstract of your proposed paper in no more than 250 words, your name and institutional affiliation (if any). *Please do not send paper proposals to the conference convenor.*

Deadline for submission of papers: 9 November 2009.

For queries about the conference or bookfair please contact the Conference Convenor and/or Conference and Bookfair Administrator at aah2010@arthist.arts.ala.ac.uk

Further details can be obtained from: www.glasgow.ac.uk/aah10 www.aah.org.uk

Conference Convenor: Dr John Richards, University of Glasgow, Department of History of Art

Conference and Bookfair Administrator: Dr Ailsa Boyd, Department of History of Art, University of Glasgow, 8 University Gardens, Glasgow, G12 8QH, UK.

Atrocity Exhibitions: RE/Reading RE/Search

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The avant-garde journal RE/Search, edited by V. Vale and published in San Francisco since 1980, has consistently explored the limits of cultural practices in relation to theories and traditions of artistic expression. Developing out of dada and surrealism and based on the surrealist call to explore the 'irrational shadow of official culture', RE/Search addresses contested and subversive aesthetic practices and cultural interventions. Its range of thematic and theoretical concerns (from Angry Women to Industrial Culture) defines the parameters of contemporary conceptions of the acceptable, the permissible and the desirable; its constant willingness to challenge conventions has made it a major feature of the theoretical landscape of contemporary art practice. RE/Search has furthermore

been instrumental in promoting and analysing work by major contemporary artists and writers, including William Burroughs, Genesis P. Orridge, Gee Vaucher, Annie Sprinkle, Russ Meyer, Valie Export, and J. G. Ballard.

This session will mark the 30th anniversary of RE/Search and invites papers addressing and re-reading pertinent concerns and aspects of / related to the journal. These may include, but are not restricted to:

artistic and cultural precursors and inheritors of RE/Search

- RE/Search in contexts: San Francisco, contemporary and avant-garde art movements, alternative cultures
- how RE/Search facilitates or emphasises particular practices, theories and modes of analysis, interaction and engagement
- the contributions of key figures to the RE/Search project
- special issues of RE/Search and their influence on contemporary artistic and cultural practices

- RE/Search and interdisciplinary, inter-media and inter-art practices
- contributions on individual RE/Search articles and themes, from youth cultures to body art, industrial cultures to cut-ups, incredibly strange music to incredibly strange films and beyond.

Images of Corporal Mortification and Corruption, Martyrdom and Mercy: 1250–1550

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The psychological implications of the new religiosity with which the devotional image was in accord are just as complex as the social conditions from which the religious individual developed his self-awareness. What took place in the thirteenth century was one of the most comprehensive transformations European society ever underwent. While the symptoms were often only visible in images at a later date, the impulses to modify images reach back to the thirteenth century.

Hans Belting (trans. M. Bartusis and R. Meyer), *The Image and Its Public in the Middle Ages: Form and Function of Early Paintings of the Passion* New Rochelle, New York: 1990.

This session will explore images which illustrate the mortification of the flesh, bodily corruption, disfigurement, disease, decay, physical degradation and death. Such images have been used to convey messages of strength, the triumph of faith over fear and pain, the incorruptibility of the spirit, salvation, celebration and optimism. Images of suffering are often coupled with those of compassion and protection. Issues surrounding the role of gender within images of martyrdom and mercy will be investigated. Papers are invited which engage with related imagery (e.g. depictions of justice, punishment, vengeance, restraint and clemency) from both religious and secular contexts and which explore the relationship between text and image. We encourage submissions illustrating examples from a wide range of media (panel and wall painting, manuscript illumination, sculpture, architectural structures and contexts, decorated household, religious and civic objects and textiles) and originating from a variety of geographical locations.

Re-assessing National Romanticism

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Until this powerful movement is recognised and demystified, we will not fully understand the intellectual and cultural climate of turn-of-the-century Europe.

Michelle Facos, *Nationalism and the Nordic Imagination: Swedish Art of the 1890s*, Berkley and Los Angeles, 1998

Although linked to the re-evaluation of the legacy of Art Nouveau in the 1960s and 1970s, the term National

Romanticism came into wider art historical use in the 1980s and 1990s in relation to growing interest in the cultures of the so-called 'peripheral' nations of Europe; first in the Nordic region and then the post-Eastern Bloc countries. In this context, National Romanticism facilitated the integration of these new regions into the sphere of Western art history, but its continued currency can now be seen to limit the scope of understanding of these cultures in a larger pan-European context.

This session intends to provide an international platform for a critical re-assessment of National Romanticism that challenges some of the art historical assumptions and expectations called up by this term. At the turn of the last century, artists and designers crossed boundaries between disciplines and between social, political and aesthetic concerns, making it difficult to maintain ideological and formal categories and posing a real challenge to the historian of this period. And yet, the works and objects understood as National Romantic and their relationship to the wider culture of the period offer an intriguing challenge to the lingering influence of a Modernist emphasis on a linear, progressive reading of history.

'The Rules of (Collective) Art': Interpretation, Social Engagement and Authorship in Contemporary Community-based Art

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The dramatic development of the field of socially engaged art over recent decades demands that new critical methods are developed to evaluate the status of art produced in this way.

This session will build a frame of reference around such artworks by calling for papers from art historians, art critics, theorists, artists and educationalists involved in this field. The session will seek to map out the shifting boundaries of classification and meaning which arise from contemporary art production in collaboration with communities.

We are interested in papers which make reference to new approaches to critical evaluation in this area that may be influenced by social geography, cultural sociology and social anthropology, as well as by contemporary developments in art theory.

At stake in socially engaged artistic processes is the 'consecrated value' of the art object (modernist and postmodernist) and the definition of the authorship of contemporary artworks produced through community collaboration. The work of Pierre Bourdieu, for example, specifically his examination of 19th-century literary modernism in *The Rules of Art*, 1996, has led to challenges to traditional modernist notions of the work of art, its intention and its audience.

Ultimately, these artworks, and the processes out of which they are made, require a reappraisal of the concepts and methods available to art historians in assessing their impact and artistic value. This session will help further that investigation.

New Perspectives on the Art of the Middle East: From Ancient History to the Contemporary

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Since the publication of Edward Said's *Orientalism* in 1978, a substantial literature has grown up taking as its critical object western perspectives on 'the East'. This session seeks to widen this focus and venture beyond 'western Orientalism' to a more representative understanding of the visual culture of the Middle East.

There is a strong scholarly literature on the art of the Middle East, generated by Middle Eastern scholars over the last few decades, which is relatively unknown in the West. There is important work on the art of the Ottoman Empire, contemporary art and visual culture, and the art of the Holy Qur'an; while the question of Middle Eastern appropriation of Orientalist discourse, Ottoman Orientalism or contemporary collecting is a live issue of debate.

Proposals are encouraged on any aspect of historical and contemporary art of the Middle East from perspectives originating from the region itself. These may include, but are not limited to, the reception and consumption of Western art and culture (including Orientalist art) and contemporary art-making and collecting. We are keen to obtain proposals which cover the whole chronological span from the pre-Islamic to the very contemporary, thus encouraging scholarship to range more widely than the nineteenth-century, the heyday of Western Orientalism.

This is a deliberately broad call for papers with the intention of identifying the key areas of current scholarship and opening them to a broader Western audience. The session will both assess the state of this scholarship and identify priorities for new avenues of research in what is emerging as a vibrant field.

Objects, Art History and Display

Museums and Exhibitions Members Group Session

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Marika Leino, M&E Group committee member
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This session will consider how past and present museum display has been subject to the changing narratives, art historical and other, that have shaped the meanings, as well as the fortunes of objects, during their history. The shifting status of individual works of art, or types of object, has presented museum curators and academics with complex scenarios requiring levels of interpretation both in public display and academic discourse. From their potential commission/purchase and initial use and display, objects have often been transplanted from their original contexts, they may have been in and out of fashion, displayed in public or private collections and sometimes discarded or disposed of, creating a multifaceted picture which often requires extensive unravelling. This session will particularly welcome papers considering the art-historical and museological challenges of presenting such fluctuating object narratives to a wider public.

The academic sessions will be held in conjunction with related talks and 'behind the scenes' tours by museum professionals at different Glasgow museums, which will take place during the M&E Group strand. (this is currently under discussion with the Glasgow Museums).

Heidegger and the Work of Art History

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Although Martin Heidegger's philosophy stands at the heart of the modern critique of metaphysics, his work has, with few notable exceptions, had little impact in art history. This is hardly surprising since he considered the discipline to be relatively untroubled by its two constituent terms 'art' and 'history', or simply a subjectivist aesthetics barely concealed in the guise of a quasi-scientific method. Furthermore, Heidegger saw modern art as predominately 'installation art', that is to say, a form of technological enframing. Yet, ultimately, he was unwilling to concede that art could no longer count for us in the deepest ways. In our era when the question of technology is more pressing than ever (and is always related to the question of art), when ecological questions are becoming increasingly hard to ignore in the discipline, when we seem to be immersed in an 'experience' economy, when there is an increasing difficulty of imagining art that is not subsumed within culture, and when despite all the inter-disciplinarity fostered in academia the cult of expertise is still rife, a creative encounter with Heidegger's thought seems more important than ever. A re-engagement with Heidegger is now taking place in regards to issues of world-making, community, eco-technology, the event, mood, the everyday, and facticity. These topics offer intriguing possibilities for art history in the 21st century.

This panel welcomes papers that consider any aspect of Heidegger's work and need not keep to his better-known essays on technology, the origin of the work of art, or the age of the world picture (though we would be happy to receive these as well). Papers might also consider Heidegger in relation to other theorists. We particularly encourage submissions that are thought provoking, even counterintuitive, and that foster imaginative interpretations of Heidegger's thought in relationship to specific works of art and art history.

Exhibitions as Research: Theory, Practice, Problems

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Stephanie Straine, Exhibitions Organiser, The Fruitmarket Gallery support@fruitmarket.co.uk

Ideally, exhibitions always present audiences with new research. When exhibitions are outcomes of individual academic research projects, however, the research undergoes a process of translation. Under the guidance of curators and other museum and art gallery staff, art historians discover how to turn their work into a phenomenological and conceptual experience that communicates not only with their academic peers but

also with public audiences, not only through the act of writing about objects and ideas, but also through encountering them and placing them in space and time. As a collaborative situation, the process of exhibition-making can, for some academics, become a form of research in itself.

In this session, the term 'research' is inclusive, incorporating conventional art historical research, research conducted by artists and curators, and other research practices. Forms of research may range from traditional scholarship which informs large-scale survey or blockbuster exhibitions such as *Gothic: Art for England, 1400–1547* (V&A, 2003) and *Babylon: Myth and Reality* (British Museum, 2008/9), and more focused academic exhibitions such as *Freud's Sculpture* (Henry Moore Institute, 2006) and *Close-Up: Proximity and defamiliarisation in art, film and photography* (The Fruitmarket Gallery, 2008/9), to artist-led research as in Tacita Dean's *An Aside* (Hayward National Touring Exhibitions, 2005).

This session will consider how research is translated in exhibitions of art from any period, from medieval to modern and contemporary. Questions include: How can display be used to express an argument, explore a concept or even work against the presentation of research? How can interpretation support or extend academic research? What role can contemporary art play to inform exhibitions of historic objects, and vice versa?

Art in the Public Sphere, Public Spheres In Art: Middle Ages and Renaissance

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Art has helped to define spaces for communication in the public sphere since the middle ages, and its own basic concepts have been shaped by these processes. Correspondingly, genres and themes, methods and tasks have had constantly to be adapted to changing habits of communication in the political communities of European cities. Our aim is to address art in the public sphere from c.1200 to c.1600 with a focus on visual discourse and aesthetic experience.

We are interested in papers that address the impact of political discourse on the community's self-fashioning; stylistic norms and social distinction through art; the creation and negotiation of spaces for art and for visual communication; as well as visual communication shaped and restricted by public regulation. We are also interested in the spatial and intellectual frameworks in which works of art were beheld, discussed, and made accessible to different audiences. Last but not least, we are interested in how these issues are visually reflected or subverted in the works themselves. We especially invite contributions that go beyond the established text-based readings of political iconography.

The Artist at Work in Early Modern Italy (c. 1450–1700): Methods, Materials, Models, Mimesis

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This session will examine the figure of the artist at work through a plurality of perspectives to probe issues of artistic labour in Renaissance and Baroque Italy. The period threw up competing models through which to constitute the artist's working environment: as workshop, studio, academy for teaching, and cultural space for the production of artist-patron relations. Artistic practice was contingent on changing techniques and technologies, methods and materials, yoked to theories of imitation and invention. This intersection between working tools such as mirrors and lenses and an early modern theorisation of art as mimesis, may be traced through preparatory works as the residue of practice. The changing deployment and rendering of the artist's model bears witness to this history. Portraits of artists also embody these developments in their changing occlusion or display of the artist's studio, models, and working tools. The session convenors would welcome papers in any of the following areas:

- Institutions: The Workshop, the Studio, the Academy
- Materials and Methods
- Techniques and Technologies: Tradition and Innovation
- Preparatory Methods: drawings, sketches, bozzetti, modelli
- The Artist's Model
- Artists' Portraits
- Imitation: Theories and Practices.
- Invention: Art and Science.

Visual Culture of the Medieval Middle East: Islamic Art History Now?

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It has been ten years since the last dedicated panel on the art of the Islamic Middle East held at an AAH Annual Conference. Since then, there have been massive shifts in the international perception of Islam and Islamic culture. Concurrently, our field has expanded, museums and their websites have been overhauled, the international market for Islamic material has boomed, and the visual culture of the Islamic world has begun to move towards the centre stage of art history.

The discipline itself has been going through dramatic changes for several decades, both in its methods and its fields of enquiry. The very use of the terms 'Islamic' and 'art' to describe the parameters of the field have been exposed as persistently problematic, misleadingly equating visual culture with religion whilst promoting a western hierarchy of artistic production that cannot accurately reflect the cultural activity of the enormous geographical area under discussion. To study the visual

culture of the medieval Islamic world at present involves straddling findings and approaches from art and architectural histories, archaeology, cultural studies and area studies. While this makes our discipline both exhilarating and exhausting, we must consider whether these are the best approaches to the material.

In showcasing current research being conducted on the visual culture of the medieval Islamic world, this session aims to survey the present state of the discipline, whilst also opening up the field to self-analysis. Papers are invited on any aspect of research into medieval Middle Eastern visual culture, which is here defined loosely as the period 950–1450 CE.

Materiality and Waste: Poetics of the Concrete in Modern Life

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This panel invites interdisciplinary visual culture studies approaches to the mundane, concrete, local, overlooked and discarded materials of modern and contemporary life. While the abstract 'deterritorialisation' processes and increasingly global commodity cycles of production and obsolescence often seem to characterise this long epoch, this panel explores the importance of understanding the local specificity of material objects and concrete experiences.

Along with Henri Lefebvre, Michel de Certeau, and other philosophers of the everyday, cultural anthropologist Tim Dant suggests that we form lived and embodied relationships with material objects. Can we discuss these relationships without necessarily dismissing them as framed by nostalgia, imposed from outside authority, or generalised by international or global culture? What is or can be considered 'material' in our modern life? In what ways do messages and meanings of art and other aspects of visual culture invoke materiality? How do they depend upon both the concreteness of physical matter and the multivalence of their histories, uses, metaphors, allegories, etc.?

How can materialist methodologies help us to understand the interaction between people and things – and articulate the power, politics, and poetics of a phenomenological basis of subjectivity in material culture?

Papers could offer methodologies applied to visual culture, specific artistic approaches, or topics that include, but are not limited to representations or use of waste, filth, trash, obsolescence, commodities, the discarded, junk, thrift, bricolage and the material basis of subjectivity.

SUBMISSION OF PAPERS – DEADLINE 9 NOVEMBER 2009

If you would like to offer a paper, please contact the **session convenor(s)** directly, providing an abstract of your proposed paper in no more than 250 words, your name and institutional affiliation (if any).

Art, Philosophy and Revolution in Mid-Twentieth-Century European Art

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Much work still has to be done to provide adequate theoretical frameworks within which to place the vast array of art produced in Europe immediately after the Second World War. Often, such art is dismissed by art historians as derivative of American art of the same period. Consequently, artists from this period are often shoe-horned into a Modernist model for the understanding and interpretation of their work, especially given Rosenberg's mobilisation of quasi-existentialist ideas in 1950s American art criticism. Such interpretations don't do justice to the rich body of work produced during this time, as European artists were working under a very different set of social and cultural conditions to those producing art and art criticism across the Atlantic. What this session calls for is papers which attempt to provide new frameworks for engaging with European art from this period, whilst mobilising the rich and complex philosophical enquiry into the nature of art, to consider both the artists and philosophers trying to understand the role of art at a time of great social, political and economic upheaval in Europe. The notion of the revolutionary in art is of particular interest to this session; as much of the writing of both artists and philosophers displays a real attempt to bring together the notion of a revolutionary consciousness and political agency of, and for, art and the realm of the imaginary to facilitate real social change for both artist and audience, especially in relation to art's material affectivity.

Poster Session

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Building on experience gained in the successful inauguration of a Poster Session at AAH09, we are inviting submissions to a Poster Session for AAH10 in Glasgow, for which participants will prepare materials that lend themselves to visual display. This can be a combination of visual, textual, and other media, whose presentation focal point will be a freestanding panel or allotted area of reserved wall space at the conference venue. These displays then can be viewed by conference delegates: authors also can make themselves available, at times of their choosing, to discuss the display content. The poster session will therefore provide delegates with an opportunity to participate in the conference as authors, whose ideas might not fit neatly into conventional presentation formats.

We are calling for abstracts for the poster session, prepared in the same way as conventional proposals, bearing in mind the conference's wide-ranging engagement with methodologies and issues: a particular welcome is extended to medieval and renaissance topics. Guidelines on parameters for display and on effective presentation of visual and textual material will be made available to selected session participants. Joint authorship of posters would also be welcomed.

Supplementary Conflicts: Domesticities and Life Histories in Wartime

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This session will explore personal visual responses to conflict, defined as the activities of any armed grouping prepared to use lethal force to achieve political aims. The personal, we argue, emerges as either complementary or subversive in relation to given historical narratives. Either way, it destabilises any tendency to accede unreflexively to the authority of the professional historian. Considering the personal offers an insight into the relationship between the historical constituted as narrative and the autobiographical as fantasy (rather than as fiction). This is not to suggest that life history provides a greater insight into human experience than do other types of historical accounts. Rather, this session will hold that the autobiographical, as manifested through responses to conflict, is just one productive source that provides access to the dynamics between the experience of ordinary people and subsequent wider accounts of the same perceived event.

This session will aim to investigate the role played by visual culture in developing supplementary historical topoi that accompany, and may challenge, both popular and official historical accounts. We propose to explore personal visual responses to conflict produced in, or in relation to, the domestic sphere and everyday life, defined as visual representations of subject-positions played out in the social and political spheres. Although personal visual responses to conflict constitute a challenging field for academic research, we argue that ignoring such responses conceals their bearing upon subject- and identity-formation. Thus, in this session we particularly seek to explore the role personal responses to conflict play in the mediation of history and ideology, in the negotiation between private and public narrations of history, between individual and collective identities, and personal and socio-cultural values.

We invite proposals for papers that span the widest possible range of periods, cultures and modes of visual expression. In particular, we welcome contributions that engage with subject matter offering alternatives to accounts which work out of the themes of 'victimhood' and 'trauma', both of which have received generous attention in recent years. As such, we wish to broaden the terms on which the disciplines of art history and visual culture deal with the experience of conflict and its representation.

Medieval Art/Postcolonial Questions

AHRC Research Network Postcolonising the Medieval Image

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The application of contemporary theories to pre-modern art history is often greeted with anxieties about anachronism. Not only time, but also geography is a

worry: can historians of medieval art break out of a Eurocentric paradigm? Can 'medieval' mean anything beyond Christian-dominated Europe? Can Europe's always shifting and permeable boundaries generate new questions? Does the 'Postcolonial' start in 1948, or are there other historical moments that can be identified as postcolonial? Can we create a conversation between medieval art and postcolonial theories?

The convenors welcome papers which cross boundaries by engaging with postcolonial theories in the broadest sense. Both case studies and theoretical papers will be welcome. Questions speakers might consider include:

- How can concepts current in postcolonial studies in disciplines such as history and comparative literature (diaspora and migration, minor artistic cultures, translation, accented art making, displacement, intercultural vs transcultural, hybridity, presence/absence) help medievalists?
- How might postcolonial concepts be used to interrogate the canon(s) of medieval art?
- To what extent can such theories help bridge the methodological gap between medievalists and modernists?
- How might postcolonial questions help to engage a new generation of students who are alert to the global reach of art?

The Modernist Turn: Counter/Other/Alter/Meta Modernisms in Art History and Practice

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Unquestionably, there is a broad renegotiation of the modernist project within contemporary art history as well as curatorial discourse, art practice and criticism. Examples of this include the leitmotif of *Documenta XII* 'Is Modernity our antiquity?' and *Altermodern* at Tate in 2009.

This panel will investigate the relationships between current art historical enquiries, re-interpretations of modernism and its renewed saliency within contemporary art discourse. Papers are invited that explore the relevance of modernism today and critically interrogate the legacy of modernism in contemporary art history and practice.

Suggested questions:

- Is it appropriate to speak of a 'modernist turn' in art history and practice? What would such a turn mean?
- If there is a fundamental relationship between the emergence of modernism and the academic discipline of art history – as the art historian Heinrich Wölfflin suggested when he claimed that, 'Art History and Art run in parallel,' – then what are the implications for contemporary art history of a 'modernist turn'? Does it, for example, suggest the consolidation of art historical methods in the face of the critiques levelled at it from positions such as 'the

new art history' visual culture studies and world art studies?

- When was modernism? Positions talking from historical areas such as classicism, renaissance and baroque are particularly welcomed.
- Medium-specificity is a key motif in modernism. What is the historical and artistic legacy of this?

Many Hands Make Light Work: The Division, Status and Valuation of Artistic Labour in 16th- and 17th-Century Northern European Art

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The 17th-century master of a certain status often supervised a large studio with assistants and apprentices, assigning them a variety of tasks ranging from preparing paints to participating in the studio's production. Research into the identification of the 'hand of the master' has received ample attention in art historical studies, and is pursued for example in the Rembrandt Research Project (University of Amsterdam), and the Rubens project (Koninklijk Museum voor Schone Kunsten, Antwerp).

However, this session's focus will be on the many collaborative processes and division, exchange, sharing and valuation of artistic labour, within the artist's studio, between studios but also between disciplines and individual artists of lesser importance than Rembrandt and Rubens, which so far remain largely unlit but can provide fascinating insights into contemporary practice. Specialisation and autonomy within the studio organisation, sharing and exchanging prints, drawings and models, tools and materials, the use of 'freelance' assistants, as well as the painters' roles in producing designs for works in other media, such as decorative arts, deserve more attention. The tasks artists of a variety of backgrounds and skills take on in these processes pose interesting questions about the status and valuation of invention versus execution. The system of division of artistic labour as expressed through contracts, authorisation, and payments provides insights into the hierarchy within artistic practice and the status of each individual contributor, which go beyond the master-apprentice-assistant relationship.

We welcome papers in all disciplines and especially encourage those using an interdisciplinary approach (technical art history, social, economic, cultural history etc.).

The Relic and the City

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Recent years have seen a renewed scholarly interest in relics and reliquaries amongst art historians, especially those working outside the medieval period. Relics have been considered in relation to political power, to dynastic authority, to gendered devotion, and to venerational practices, amongst other important issues. To date, however, they have been considered above all as passive objects, valuable items for powerful individuals

and institutions to possess, rather than as active affective objects productive of change.

Relics occupy curious positions both in relation to time and space. They look both forward and backward simultaneously. Thus they can be seen to divide and link death and life, heaven and earth, heavenly Jerusalem and earthly city, and to participate in both simultaneously. They gesture back to the saint's death and forward to the resurrection of all humans at the Last Judgement. This anomalous and ambiguous relationship to both time and space endows relics with significant potential. This session investigates that potential with regard to the city. It aims to explore the relationships between relics, reliquaries, devotion to relics, and the city. How might we most productively think the relic-city relation? How might we usefully map relics? What are the effects of relic veneration on the city and vice versa? In what ways have patronal saints' relics inflected or contributed to urban developments? How have relics impacted urbanistically? How did / do relics work to produce particular forms and practices within urban spaces and in relation to specific urban institutions and groups?

If we think of extensive space as that which can be measured, and of intensive space as that which defies linear measurement, but as potentially productive of spiritual, political, and social change, in what ways, and to what ends might we think of relics in relation to intensive space? How do relics disrupt extensive space and with what consequences for cities?

Dada and Surrealism in Play

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This session seeks to explore the relationship between Dada, Surrealism and their legacies and notions of the infantile, the child-like and the adolescent. As is well known, both Dada and Surrealism generated objects that were toy-like and strategies that were game-like, but comparatively little work has been carried out on these aspects of the movements. We welcome papers that deal with 'transitional objects' and babble, with rhymes and rituals, with toys and children's games, with puppets and dolls, with playing cards and puzzles, with tall-tales and make-believe, with jokes and ruses, with bluffs and disguises. We are similarly interested in related artistic strategies that are playful, humorous, roguish, regressive, badly behaved, transgressive and so on. The role of toy-like objects and play in a critical politics of dissent is an area of special interest. Particularly welcome are papers which trace paths out of the Dada and Surrealist traditions into the present; whether via Fluxus games or the rudery of the yBas.

The session aims to produce a different conception of its topic than one afforded simply by an appreciation of the influence of 'child art' or the veneration of the spontaneity of childhood. We are more interested in how and why artists and theorists in the Dada and Surrealist vein sought to return to child-like states and conditions or to re-animate the paraphernalia of childhood, in ways which were often perverse or recalcitrant, and not

necessarily nostalgic. Dada, Surrealism and their legacies are increasingly made to appear as 'serious', morally worthy and grown-up when in fact these attitudes were frequently anathema to them. We hope, then, to put Dada, Surrealism and their legacies back into play.

China and the West: The Reception of Chinese Art across Cultures from the 19th Century to the Present

Michelle Huang, University of St Andrews
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Sarah Ng, University of Oxford sarahnsw@hotmail.com

The art of China had long been perceived by collectors and scholars in Europe and America as the parent art of Asia. With China's long history and rich culture, Chinese art, since it emerged in the West through trade, war, and international exposition, has been enthusiastically appreciated by connoisseurs, artists, and museums. Bequests from private collectors, and their collaborations with national museums, both played an important role in acquiring specimens of Chinese art in all kinds. The choice of collectibles and exhibits is one of the most significant catalysts for the development of national taste, and a strong influence on the general public's understanding of the subject.

By looking at the meeting points between the histories of art in China and the West, this session investigates the cultural interaction between China and the West from the 19th century to the present. It will explore the Western/ Chinese perception of Chinese/ Western art, the roles of collectors, connoisseurs, and museums in shaping the conception of art, the influence of Western/ Chinese art on the art development in China/ the West. China's rapid economic growth and its development of cultural policies and institutions have recently received much attention in the world, and these allow collaborative works between artists and museums, in China and abroad. This session encourages discussion on the collecting and display of ancient and modern Chinese art, the perception of the contemporary Chinese art, and the impact of collaboration across cultures.

Picturing the Sensorium in Art from Antiquity to 1800

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Christopher Plumb, The University of Manchester
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In recent years, scholarship has become increasingly sensitised to the fact that historical human interaction with the material world, as it still does today, engaged not only the visual, but also the spectrum of the sensory and affective. The result has been a raft of histories of tasting, smelling, touching and hearing – all of which, directly or indirectly, work with and extend Baxandall's concept of the 'period eye'. Then, as now, these oral, aural, visual, olfactory and haptic practices were not only culturally determined but also often communicated without written explanation or in transitory form. We welcome papers that explore the performance of the

senses in art from Antiquity to 1800 (for example hearing music, touching sculpture, smelling flowers, stroking animals, tasting food) as well as affective responses, such as pleasure or disgust. Papers might discuss sensorial engagement with art and/or its materials in contexts such as the artist's studio, domestic interior or gallery/museum. They could also consider how art reflects the contingent medical and social contexts of the senses or how artistic media, for example tapestries or objects to be handled, were viewed in times when contagion was feared. Equally, contributions could relate to the inhibition or loss of the senses, such as the depiction of blindness or the deterioration of an artist's own faculties of sight and/or colour as revealed in his/her writings or work. This panel welcomes contributions that provide fresh interpretations of existing knowledge, or presentations of new material emerging from research, conservation, or archival discoveries.

Reading to Attention

Sharon Kivland, Sheffield Hallam University, Institute of Germanic and Romance Studies, University of London
sharonkivland@wanadoo.fr

Forbes Morlock, Syracuse University London and the Institute for Creative Reading

A return to reading. A new attention to reading.

In a variety of formats, this panel asks what it is to read attentively. It wants – after attention's own roots – to see what reading can stretch to.

A reader is on duty, and set free. Reading is at the core of all the disciplines of the arts and humanities, but its centrality to research is not measured. Part of this immeasurability lies in reading's pleasures – the pleasure of the activity, our pleasure in its objects. These pleasures, though, are inseparable from its disciplines, its rigours.

Hence, the call to attention.

Too often, 'reading' is interpretation, reaching through the text or image/object to something inside or behind or beneath it, imagining that what is latent will be of greater interest or importance than what is manifest. This panel invites practitioners of all sorts to return to the light, to the words on the page, to the surface of the image, to the form of the object (whatever form it takes).

Specifically, its three coordinated sessions invite presentations that address – in any form – what it is to read, to attend to the word or the image/object. The first session will take up reading the verbal text, the second reading the work of visual art, and the third will return us to practice in the form of a reading group.

Contributions to these allied discussions in any form are welcome. The wording here is open in the hope that different readers will find something of their practice reflected in it. Readings attentive, inattentive, and wild – all are invited.

SUBMISSION OF PAPERS – DEADLINE 9 NOVEMBER 2009

If you would like to offer a paper, please contact the **session convenor(s)** directly, providing an abstract of your proposed paper in no more than 250 words, your name and institutional affiliation (if any).

Digital Continuities: From the History of Digital Art to Contemporary Transmedial Practices

Nick Lambert, School of History of Art, Film and Visual Media, Birkbeck, University of London
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Over the past two decades, a distinct history of digital art has emerged from the general narrative of postwar Art and Technology, with its own movements, controversies and currents. During the same time period, a variety of New Media, intermedia and transmedial practices have gained recognition across a broader constituency than historic 'computer art' ever had. To some degree, the growth of New Media is motivated by these concerns stemming from the artistic discovery of the digital medium.

Our session will examine this evolution of digital artforms into a range of diverse manifestations across the cultural sphere. Is it purely a case of technological expediency, stemming from the growth of digital imaging and virtual reality? To what extent should we look for a digital-specific artform, or should we accept that artists from a variety of practices are now working with digital as they would with any other tool or medium? And to what extent does it fall within the rubric of Art History, or does it instead represent the expansion of the field into looking at non-art imagery, as James Elkins has suggested? In this way, the session connects to the AAH10 aim of acknowledging newer works of art and criticism, as well as assessing the state of the discipline.

The contributors to this panel represent a range of theorists, historians, curators and practitioners of digital art.

Insular Preconceptions? The Arts of Iberia and Latin America and their Reception in Britain

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Robert Wenley, Glasgow Museums
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To mark the tenth anniversary of the founding of ARTES Iberian and Latin American Visual Culture Group, to promote study and discussion of the arts of the Iberian Peninsula and Latin America in the UK and Ireland, ARTES is delighted to collaborate with Glasgow Museums in offering a session for the first time at the AAH. Ten years on, Iberian and Latin American art remains marginalised in learning and teaching in art history in the UK, yet popular and scholarly interest in the visual arts of these areas has never been greater, as response to recent exhibitions has shown. Such paradoxes are not new: in the nineteenth century, unprecedented numbers of Spanish pictures especially were available on the art market in Britain but only a small percentage remained in British collections. Why has Iberian and Latin American art never become 'mainstream' here? Could dedicated programmes of research finally turn around past prejudices?

This session will explore such issues and, through its collaboration with Glasgow Museums, will also offer access to the city's famous Stirling Maxwell and other

collections, including works not currently on public display. We seek papers which reflect or exemplify aspects of British reception of Iberian and Latin American art, particularly of the late medieval period and Golden Age in Iberia, and the Viceregal period in Latin America.

Rethinking Celtic Revivals

Frances Fowle and Heather Pulliam, University of Edinburgh
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Joseph McBrinn, School of Art and Design, University of Ulster
J.McBrinn@ulster.ac.uk

Juliette MacDonald, Centre for Visual and Cultural Studies, Edinburgh College of Art
juliette@eca.ac.uk

Murdo Macdonald and Lesley Lindsay, Window to the West Project, University of Dundee
m.i.s.macdonald@dundee.ac.uk
l.lindsay@dundee.ac.uk

We wish to address three related areas:

How 'Celtic' was the Celtic Revival? In this regard papers are welcomed from both medievalists and modernists and might address the following questions: To what extent was the Celtic Revival a reaction to extant objects from the early medieval period? When and how would these objects have been seen? To what extent did the manner in which they were displayed, published and reproduced in the late nineteenth/early twentieth century influence the Celtic Revival?

What has the reception of the Celtic Revival been, historically and currently? Since Jeanne Sheehy's *The Rediscovery of Ireland's Past: The Celtic Revival 1830–1930* (1980), few scholars have explored the multifarious identities of the Celtic Revival in terms of the visual or the material. Yet it has permeated every conceivable form of artistic expression from miniature book illumination to monumental mural art. A century ago the Celtic Revival was heralded as a modern Renaissance. Today it is often perceived as a marginalised type of medieval kitsch. Why is this?

Can we think in terms of a current Celtic Revival? Is *An Leabhar Mòr / The Great Book of Gaelic*, a major contemporary art and Gaelic poetry project (2002), an indication of this? Is there a relevant 'Celtic' dimension to contemporary art? How should research, such as the AHRC-funded project, *Window to the West*, which explores art and the Scottish *Gaidhealtachd*, examine such questions?

We welcome papers that address one or more of these areas.

'Untitled': What's in a Name?

AAH Student Session

Catriona McAra, University of Glasgow
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Rosalind McKeever, Kingston University
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As art historians, critics, and researchers we are surrounded by titles, names, and classifications. Names secure and give substance to our critical operations; but

names can also constrain investigation if one relies on given solutions without reassessing historical objects and methods.

But what happens when the title is questionable, anachronistic, or purposely absented? From collaborative works that lack designated authors to the untitled work, the enquiring viewer is prematurely left alone to fill in the blanks – a productive insecurity in the face of that which cannot be named, grasped, or conveyed that leaks into, and has an impact upon, the doing and teaching of art and its histories.

We would like to invite papers on naming as a activity shared by art historians, critics, curators, and artists; thereby also addressing questions of authority, validity, critique, and resistance that become integral to the act of giving – or retracting – titles. Possible areas of enquiry can include: measuring the name: navigating classification and reconfiguring value; the untitled work as a site of frustration, opportunity, and challenge; the function of names and classifications in reception, historiography, and methodology; legitimising nomenclature: claiming and re-claiming the utility of art and history; and choosing names and choosing sides: the vocabulary of cross-disciplinary studies.

With this session, we hope to open up a space for critical reflection on the work of art history, wherein the validity and function of the name/title must be constantly kept in check, while navigating research through identification and classification that we see ourselves reconfiguring.

Imperial Tensions: Visual Cultures of Coercion, Silence and Display

Matthew Potter, University of Leicester mcp20@le.ac.uk

Daniel Rycroft, UEA, Norwich D.Rycroft@uea.ac.uk

Barringer and Flynn's 'Colonialism and the object' (1998) applied developments in new museology and post-colonial theory to analyse the impact of ideology on the collection and display of colonial objects. At the heart of this and other related cultural studies has been a critique of projects that sought to construct funds of knowledge via educational and scientific pedagogies whilst simultaneously enacting imperial control. Keeping in view more recent shifts in museum ethnography and indigenous studies, which enable institutional silences to be apprehended productively, a key question emerges: how representative of the violence of imperialism and colonialism were these displays? In broaching this topic art historians may actively engender new multi-disciplinary formations, to invoke research in visuality, materiality, spatiality and temporality that contest existing epistemologies.

Which objects are most representative of colonial coercion? Do national and universal museums generate cultures of silence around such objects? Were objects of imperial violence admissible for public display during the imperial heyday, or was there an obligation to sanitise history and obscure evidence of conflict? How did the metropolitan visualisation of coercion function within popular cultures of imperialism? In raising these questions, the panel seeks not only to identify the way objects were created and/or collected in colonial contexts and the visual history of empire between c.1750 and c.1950, but also to assess how such cultures of display were received

amongst imperial interest groups, journalists, artistic communities and the wider public of empire.

Anxious Dwelling / Postwar Spaces

Robin Schuldenfrei, Humboldt University, Berlin and University of Illinois at Chicago

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Postwar dwelling was fraught with anxiety. The domestic sphere engendered certain expectations regarding social behaviour, modes of living, and forms of dwelling. This panel proposes a reappraisal of modern life as it was meant to be lived against concurrent realities and practicalities, welcoming new readings of modernism's expectations and controls through its promoters and detractors alike (artists, architects, cultural critics, sociologists, and others). Offering a timely reassessment of commodity culture and the economic and political retooling of civilian life, this session invites papers that examine the material content of art, objects and spaces in the context of postwar dwelling. Seeking not just to excavate and explicate previously underexamined aspects of postwar spaces, it asks how we might interrogate them as discursive entities. The acquisition of domestic goods not only relieved the unease felt between neighbours struggling to keep up, but between political systems, each within its own 'domestic' realm. What role did material objects and architecture play in quelling or flaming the anxiety of mid-century modernism's ordinary denizens, and how does this role figure in their contested legacy today? The Khrushchev–Nixon 'Kitchen Debate' exemplifies one episode in which anxiety over cold war geopolitics came to a head in consumer culture. This panel invites investigations of dwellings as a means of soliciting critical insight into the political stakes of domestic culture and the domestic culture of politics. This session especially welcomes the employment of new theories and research methods for bringing post war issues – and their attendant objects and spaces – to the fore.

Hogarth and the Vernacular Renaissance in Eighteenth-Century Britain

Robin Simon, University College London

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Hogarth can be seen as a pivotal figure within an eighteenth-century 'renaissance' of the vernacular heritage in the visual arts, theatre, music and letters, in which many of Hogarth's immediate circle were involved. His own attempts at establishing a British school are best understood in this context. This 'renaissance' was a reaction to the perceived dominance of continental European culture, especially that of Italy and France, and was noted not least by Voltaire, who was in London to witness key developments 1726–28. In the world of letters, it involved the publication of major new editions of medieval and renaissance texts by such as Chaucer, Spenser, Shakespeare and Milton. Hogarth pioneered the use of Milton and Shakespeare for a distinctly British form of 'history painting'. At the same time, the stature of Shakespeare and Milton (who both feature in Hogarth's Self-portrait with pug) as masters of European, and not just English, drama and the epic was a matter of debate in Britain, France and Italy. Copyright was being reformed

(publishers were claiming copyright even over early texts) and here too Hogarth was active on behalf of artists ('Hogarth's Act' of 1735). In music, one of the great cultural battles of the age was waged between Italian opera and vernacular musical performance, embodied in *The Beggar's Opera*, a production painted by Hogarth, himself a member of the Academy of Ancient Music. Cross-disciplinary contributions to the session could include performances of texts and music, both recorded and live.

The Discursive Space of Artists' Films

Sarah Neely, University of Stirling sarah.neely@stir.ac.uk

Sarah Smith, Glasgow School of Art sa.smith@gsa.ac.uk

Maeve Connolly, Dun Laoghaire Institute of Art, Design and Technology Maeve.Connolly@iadt.ie

More than ever before artists working with the moving image are directly enlisting the attributes of conventional narrative cinema, both in terms of production and exhibition. Such borrowings include direct sampling and imitation, but also exceed an engagement with pre-existing films to develop original scenarios that employ a range of features formerly the preserve of the cinematic. Causal narration, *mise-en-scène* and working with actors, for instance, are increasingly common aspects of artists' films. Gallery-specific screening formats, such as multi-screen, looping and installation practices persist, but now frequently combine with 'black box' and large-scale projection, reminiscent of the cinematic spectacle.

Despite the pervasiveness of moving image art, the study of artists' films (especially those that draw on cinema) sits awkwardly within the academy. Traditionally the remit of art history, this work's affinity with experimental film and interrogation of dominant cinema has led to an increasing interest from film studies scholars. Indeed, we propose that a fusion of the theoretical frameworks developed separately by film theory and art criticism provides a productive interdisciplinary framework appropriate to the study of this body of work.

We invite papers that advance our understanding of the critical situation of cinema-influenced artists' films within the academy and the related institutions of art and cinema. This session is linked to a Glasgow International screening event, curated by the session convenors, which presents a number of representative artists' films to enhance our critical exploration of this prevalent area of contemporary visual art practice.

SUBMISSION OF PAPERS – DEADLINE 9 NOVEMBER 2009

If you would like to offer a paper, please contact the **session convenor(s)** directly, providing an abstract of your proposed paper in no more than 250 words, your name and institutional affiliation (if any).

Intervisuality in Medieval Art

Debra Higgs Strickland, University of Glasgow
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Of current interest in the critical analysis of medieval art, intervisuality or interpictoriality may be conceived as the visual counterpart to intertextuality. Simply defined as 'pictorial references to other pictures', studies by Michael Camille, Madeline Caviness, Cynthia Hahn, and Mitchell Merback, among others, have shown that the process or concept itself is anything but simple, and that it can generate multiple and often complex meanings that serve particular contemporary cultural agendas. We can speak of intervisuality, among other ways, in relation to the redeployment of earlier iconographical formulae in new contexts, to pictorial references across different artistic media, to visual correspondences across visual genres (such as from dramatic performance to static works of art, or vice versa).

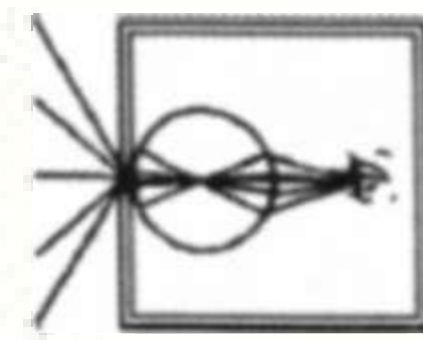
This session invites papers from any disciplinary perspective that address any aspect of intervisuality with a focus on one or more works of medieval art, one or more iconographical themes, or that compare and/or contrast the processes of intervisuality to those of intertextuality. The papers may incidentally address one or more of the following questions: Is intervisuality a concept or a process? Is it the creation of medieval artists or audiences? How does intervisuality generate meaning? What types of cultural work did intervisuality perform during the Middle Ages?

Mapping the Practice and Profession of Sculpture: The Influence of Context and Collaboration in Sculptural Practice from the 18th Century to the Present

Rhona Warwick, University of Glasgow
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Alison Yarrington, University of Glasgow
a.yarrington@arthist.arts.gla.ac.uk

This session invites papers which explore the impact of context and collaboration on the practice and profession of sculpture. During the period in question, sculptural activity was transformed by urban expansion, the parallel development of teaching institutions, museums and exhibition culture. The emergence of Modernism and the impact of the wars invariably influenced not only the conceptual framework for the medium of sculpture but the relationships borne from these events. Did the diversity of a sculptors' practice influence or challenge other cultural forms, such as literature or the conventional critical hierarchies of subject, medium and form? What is the impact on current understanding of cultural geographies in relation to the metropolis and the regions? The sculptural medium is a uniquely collaborative process, involving studio assistants, carvers, foundries, architects and other specialist craftspeople, how does this working process challenge accepted ideas of authorship and status? Papers which also address issues of marginalisation in sculptural practice, whether regional or gender based are invited.

OBJECT AND IDENTITY IN A DIGITAL AGE

THURSDAY 12 – FRIDAY 13 NOVEMBER 2009

CHArt Twenty-Fifth Annual Conference

Birkbeck, University of London

Computers and the History of Art (www.chart.ac.uk)

We live in a time when our identities are increasingly fractured, networked, virtualised and distributed. The same appears to be true of our things. Objects are becoming more contingent, reconfigurable, distributable and immaterial.

The 25th anniversary CHArt conference will engage with these questions in relation to art practice, production, consumption, representation and display. It will consider new notions of the identity of the artist, including those involving collaboration and anonymity; new conceptions and ontologies of the art object, as processual, virtual, or hybrid; new means of consumption and reception, whether in galleries and museums, in public spaces, or over networks of broadcast and narrowcast; and the challenges these transformations bring to the display of art and to its curation and access.

The CHArt community includes art and design historians, artists, architects and architectural theorists and historians, curators, conservators, scientists, cultural and media theorists, archivists, technologists, educationalists and philosophers.

For further information please visit www.chart.ac.uk

The Art of Evolution

Charles Darwin and Visual Cultures

THURSDAY 2 – SATURDAY 4 JULY 2009

Kenneth Clark Lecture Theatre, The Courtauld Institute of Art,
Somerset House, Strand, London WC2R 0RN

Organised by Fae Brauer, Barbara Larson and Gavin Parkinson

In this Darwin bicentenary year, the full impact of the research and theories of the naturalist who spent most of his life at Down House, Kent, is coming to the fore. Few intellectual disciplines have remained untouched by the thought of Charles Darwin, as revealed by visual cultures in the form of art, anthropological, medical, and scientific imagery, as well as the popular images that feature in the press. This is the subject matter of the conference and events to be held under the same title at The Courtauld Institute of Art from 1– 4 July 2009.

The Art of Evolution: Charles Darwin and Visual Cultures will explore the impact of Charles Darwin on visual cultures through the examination of aesthetics, the museum, slavery and concepts of indigenous people, as well as the representation of animals. It will investigate the repercussions of Darwin's theories upon images of the body, eugenics and genetics, sexualities, Surrealism, film and contemporary art. Including exhibitions and film screenings, the conference will conclude with a reading of Justin Fleming's provocative new play, *Origin*, directed by Wayne Harrison.

TICKETS/ENTRY DETAILS

Please check the website:

www.courtauld.ac.uk/researchforum/conferences/index.shtml

Alternatively, contact the Courtauld Institute of Art Research Forum for further information: Tel + 44 (0)20 7848 2785/2909 or email ResearchForumEvents@courtauld.ac.uk

Exhibitions Diary

Summer 2009

Historic Exhibitions**Handel the Philanthropist**

16 January – 28 June 2009
Foundling Museum

**Constable Portraits:
The Painter and his Circle**

27 June – 6 September
Compton Verney, Warwickshire

**J.W. Waterhouse:
The Modern Pre-Raphaelite**

27 June – 13 September
Royal Academy

Modern and Contemporary Exhibitions
**Contemporary Eye:
Material Matters**

April – September
Pallant House, Chichester

The Whitechapel Boys

5 April – 20 September
Whitechapel Art Gallery

**Richard Long:
Heaven and Earth**

3 June – 6 September
Tate Britain

Futurism

12 June – 20 September
Tate Modern

Cecil Beaton: Portraits

26 June – 31 August
Walker Art Gallery, Liverpool

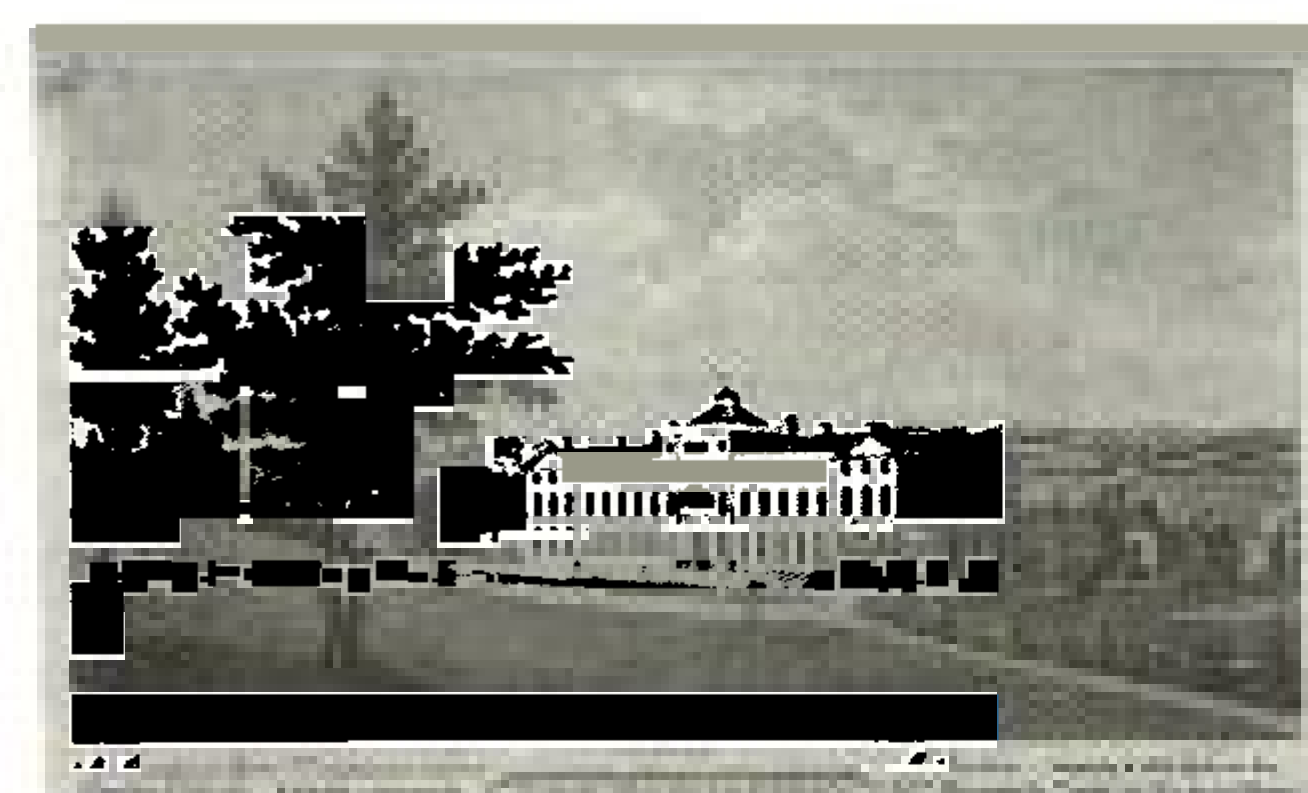
Jeff Koons:

Popeye Series
2 July – 13 September
Serpentine Art Gallery

Gay Icons

2 July – 18 October
National Portrait Gallery

'Where Genius and the Arts Preside' Matthew Boulton and the Soho Manufactory 1809–2009



An international conference held at The University of Birmingham & Birmingham Institute of Art and Design, Birmingham City University

FRIDAY 3 – SUNDAY 5 JULY 2009

Organised with support from The Assay Office, Birmingham

This major international conference marks the bicentenary of the death of West Midlands entrepreneur Matthew Boulton (1728–1809): pioneer of industrialisation, natural philosopher and patron of the arts.

Featuring Keynote speeches from Peter Jones, Jennifer Tann (both University of Birmingham) and David Miller (University of New South Wales), as well as contributions from international Boulton scholars, the Conference is structured in the following panels:

- ◆ Assessments (including Boulton's relationship with James Watt)
- ◆ Coining for Nations
- ◆ Employer and Entrepreneur
- ◆ Sites of Industry (the Soho Manufactory, Mint and Observatories)
- ◆ The Medium is the Message (including money and medals)
- ◆ Visitors and Spies (including Russian and Swedish views)
- ◆ Patron of the Arts
- ◆ Metals (including steel and copper)
- ◆ Steam, Science & Technology
- ◆ Silver & Plated Wares
- ◆ Trade in an Age of War and Revolution
- ◆ Networks of Innovation

'Where Genius and the Arts Preside' also includes a concert, given by the City of Birmingham Symphony Orchestra Baroque Ensemble and two exhibitions, held at Birmingham Museum & Art Gallery (featuring films about Boulton's silver work, produced at Birmingham Institute of Art and Design) and the Barber Institute of Fine Arts. A further exhibition, at the Museum of the Jewellery Quarter features a commemorative candelabrum made by Birmingham Institute of Art and Design graduate and local silversmith, Shona Marsh.

Bookings deadline – 19 June 2009 Standard Delegate, Student Delegate and Day Rates available.

The Conference Programme and Conference Registration Form can be obtained from www.cbamh.bham.ac.uk
To receive these documents in another format, or to make a booking, please contact: Sandra Ilott,
The University of Birmingham, Weoley Park Road, Selly Oak, Birmingham B29 6LL, UK
Tel: +44 (0)121 414 3347

Email: s.e.ilott@bham.ac.uk

Parallax issue 55: Image Damage

Call for Submissions – deadline 31 October 2009

Maurice Blanchot defines the image as a corpse-like residue. The image, for Blanchot, is a mortal remnant that evokes the presence of something or someone past. The image is disturbing due to its proximity and familiarity to us. As a cadaverous thing, however, the image is also the appearance of ruined matter. The image-as-corpse fills our vision with a monstrous thing that unsettles any effort to create definitive, reified knowledge, though it retains the potential to refuse any knowledge as a result of reification. Encountering this image generates resistance and negation, impotence and failure, fascination and imagination. The image therefore has the power to invoke and invite political and ethical demands. We create images but we are also injured by our inventions. How, then, are we to understand the 'death' of a dead image? Is art history predicated on a notion of mourning the lifeless image? And what would a materialism of the image be, now?

Please contact:
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School of Fine Art, History of Art and
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Old Mining Building
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Leeds LS2 9JT
UK
parallax@leeds.ac.uk

A fuller version of the information is available on www.aah.org.uk

The Artwork between Technology and Nature

Conference at Statens Museum for Kunst
Copenhagen

21–23 JANUARY 2010

CALL FOR PAPERS

This art historical conference will explore the relationship between art, nature and technology.

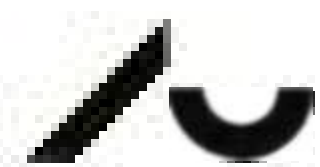
During the last century human technology has come to play a crucial role in the overall behaviour of nature, both as a disturber of ecological balances and as a potential healer of them. Parallel to this development, art seems to have become more closely involved with both nature and technology.

Papers are invited which focus on the post-modern convergences of nature, art and technology or present a historical perspective in which their forerunners in the modern and pre-modern periods are exposed.

See full call for papers and conference details at www.ant.au.dk/en

Send a proposal of no more than 400 words to:
Professor Jacob Wamberg
kunjw@hum.au.dk

Deadline for abstracts:
4 September 2009



AARHUS UNIVERSITET

Understanding British Portraits

www.portraits.specialistnetwork.org.uk

The Understanding British Portraits network aims to enhance knowledge and understanding of portraits in all media in British collections, and to facilitate future dialogue and debate around research methodologies, interpretation, display and learning programmes.

To achieve this, we are engaged in the following:

- Mapping portrait collections of every size and nature throughout Britain, both private and public.
- Mapping research and expertise in portraiture and associated disciplines.
- Providing online toolkits to assist in the research and interpretation of portraits, and approaches to learning programmes.
- Updating our members regularly by e-newsletter on the activities of the network (workshops, seminars, research placements, etc), and other portrait-related events throughout the country.

The network is led by the National Portrait Gallery, The National Trust, the North East and South West Regional Museums Hubs, and the Oxford Dictionary of National Biography.

For more details please see our website.

Old St Peter's, Rome

22–25 MARCH 2010

THE BRITISH SCHOOL AT ROME

International, multidisciplinary conference with a publication to follow.

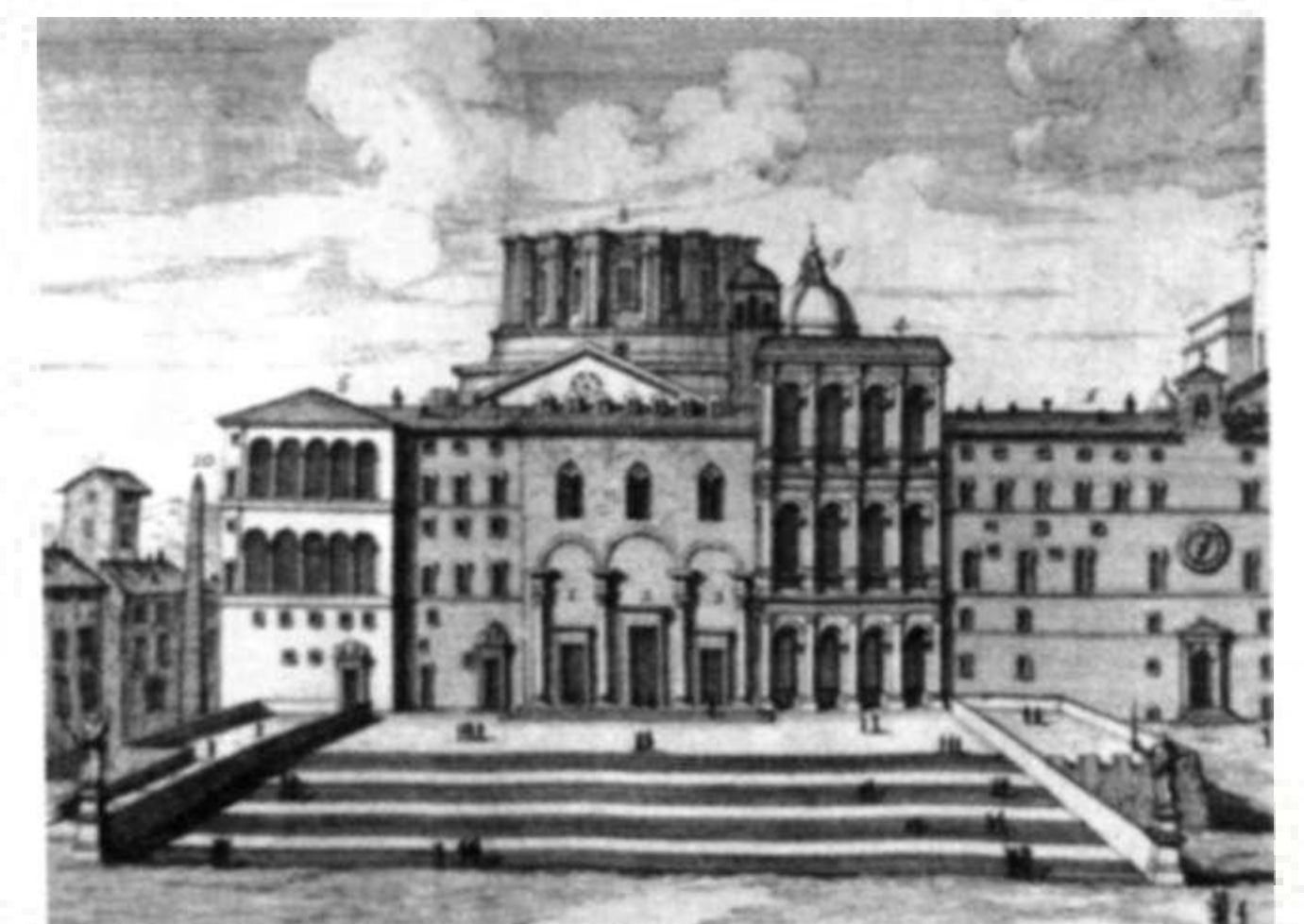
Call for Papers

The basilica built by Constantine at the Vatican in the early fourth century to mark the burial place of the Apostle Peter became the central place for Christian worship in the West for more than a millennium until its protracted demolition over the course of the sixteenth century. The essential chronology of the construction of Old St Peter's, and the major modifications made to its fabric over subsequent centuries, are well established. But a great many questions remain to be answered about details of the building and its monuments, and on the ways in which the basilica and its environs functioned as a 'theatre' of worship, burial and power throughout the middle ages from the fourth to sixteenth centuries.

We are particularly keen to encourage papers from advanced postgraduate students and new postdoctoral scholars whose research focuses on aspects of the fabric, monuments or use of the basilica of Old St Peter's. Proposals of c. 300 words should be sent to the conference organisers (details below) by **1 July 2009**.

Confirmed contributors include: Prof. Dr. Lex Bosman and Prof. Dr. Bram Kempers (Universiteit Van Amsterdam); Prof. Herbert Kessler (Johns Hopkins University); Prof. Paolo Liverani (Università Degli Studi Di Firenze); Prof. Rosamond Mckitterick (University of Cambridge); Dr. Richard Gem (UK); Dr Pietro Zander (Reverenda Fabbrica Di San Pietro).

OSP Conference Organisers: Prof. John Osborne, Carleton University, Canada e: john_osborne@carleton.ca
Dr Carol Richardson, The Open University, UK e: c.m.richardson@open.ac.uk
Dr Joanna Story, The University of Leicester, UK e: js73@le.ac.uk



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