

## A NEW DESIGN FOR *ART HISTORY*

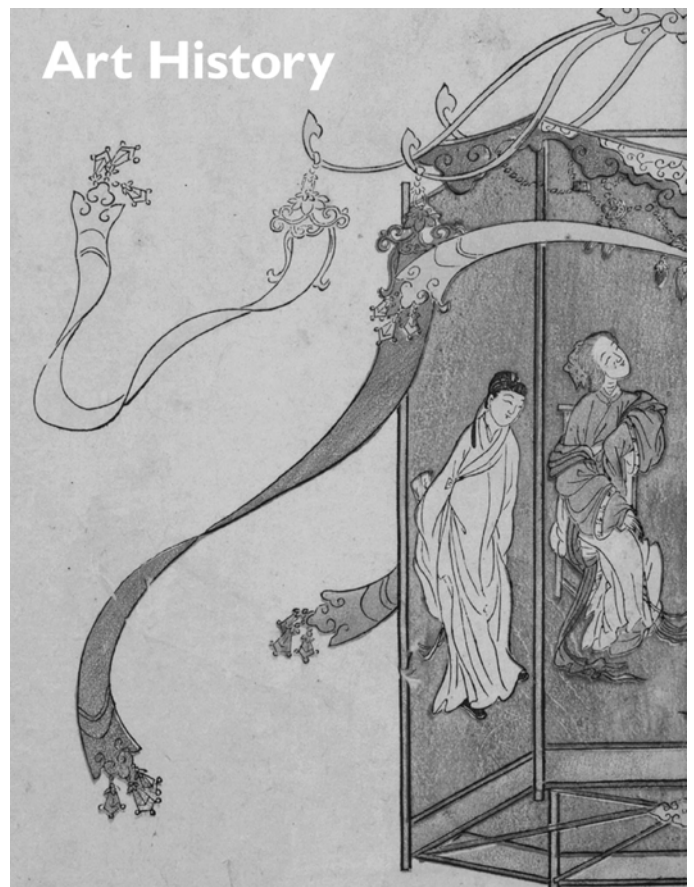
Issue 1 of volume 33, scheduled for publication this February, will see the first comprehensive redesign of *Art History* since its launch in 1978. This radical act is not intended to signal revolution, but it is an acknowledgement that times have moved on in the more than 30 years since the first design. Publishing technology now allows a far richer range of possibilities than was the case in the late 1970s. Colour reproduction, the size and detail of images, the variety of layouts, all are vastly greater in comparison. Looking at the appearance of recent volumes we began to see that the distance that had opened up between this potent array of choices and the existing format of the journal, and which seemed to be widening almost by the month, was becoming just too great to set aside.

The previous design had served us well, and expressed in particular the intention of *Art History* under successive editors to be a serious academic journal, one that encouraged diverse subjects, methods and approaches and that placed a premium on successful innovation, experimentation and plurality. The look of the original design said these things plainly, and asserted the journal's aspiration to deal with the materials of the discipline from a position as far as possible from the marketplace. If we were going to make any changes we knew we would want to preserve these visual messages because they continue to be the guiding principles of the current editorial team. *Art History* is about an intellectual continuity in interest and approach, in plurality and in innovation, and in perspective. We wanted any change, whether revision or entirely new design, to reflect this continuity and the editors' commitment to the principles that have led the journal since its foundation. Above all, we knew that any changes to the existing design would need to serve the intellectual matter of *Art History* better than the first design, or they would not be worth doing. We also knew that we wanted a redesign to come from a close working relationship with professional designers, both because a journal devoted to the visual needs to take proper account of visual things, and because we wanted the benefits that professional expertise can confer.

### THE SEARCH FOR A DESIGNER

With these thoughts in mind, we were fortunate enough to have the immediate and enthusiastic support of both the AAH Executive and the publishers, Wiley-Blackwell, in tackling the rather forbidding task of redesigning such an established and successful format. Christine Riding's role as a curator at Tate has given her considerable experience in working with professional designers and in assembling and designing exhibition catalogues. Christine led the initiative to find professional designers we could work with productively and, ably assisted by Sam Bibby, she has run the campaign to produce the new design that is being launched with issue 33.1.

▶  
New cover design.



The first steps, once we knew that the Executive and the publishers were on board, was to locate two design firms, each with different tried and tested approaches to the design of comparable projects, and invite them to tender for the job of redesigning *Art History*. The remit we gave the two firms that we eventually settled on was clear. We wanted to maintain a strong continuity with the existing design, we wanted to express the intellectual character and aims of the journal in a visual form, and we wanted to take advantage of the new possibilities for a journal concerned with the visual that technology had provided since the first design was launched. Supporting the intellectual integrity of the essays and reviews we publish was foremost in the list of what the redesign needed to do. We wanted the design to enhance the authors' arguments by providing a stronger visual counterpart to their verbal arguments.

Once the two original tenders were in, we selected, in consultation with the AAH, the journal's Editorial Board, and the publishers, the one which stood out for us as the most effective and exciting. The design came from Atelier Works – a graphic design studio that specializes in branding – where Quentin Newark and Paola Faoro provided wonderful ideas and solutions to our brief. Atelier's design was flexible, responsive to our remit, and sensitive to the academic priority of the journal's mission. As it evolved over a number of drafts and discussions, the design came to seem to us powerful, supple, and expressive without being at all intrusive. We are truly delighted with the result.

**GREATER FLEXIBILITY**

So how, in detail, is the new design an improvement? First, the new design gives us a larger page. It makes the space available for text and images much more substantial and more flexible, so that images can be offered to the reader in a broader range of sizes, while the layout options available provide greater practicality than at present. Even tricky panoramic compositions, such as Frith's *Derby Day* and the Bayeux Tapestry (to cite two examples we have recently had to wrestle with in the journal), can now be better accommodated and made more legible. In keeping with this helpful increase in size, all aspects of the journal's visual presentation of content have been revisited and rationalized, with clarity, consistency, and sustainability as the leading criteria. Thus, the front cover will now always have a full-bleed image with the title *Art History* in the same top-left position and in either black or white.

Perhaps the most important recent design innovation in the journal was the introduction of colour illustrations from issue 5 of volume 31. We are now extending this to include headings and titles. One feature of the new design, in fact, revisits an earlier incarnation of *Art History* by providing colour-coded spines to differentiate the volumes. The volume colour also now appears on the contents page, masthead, and abstracts and biographies pages.

With an eye to the way the journal flows, we have ensured that each section of an issue now has a more sharply defined visual identity to provide a logical as well as lively visual experience for the reader. We have moved abstracts and biographies, until now left to languish at the back, forward to the introductory matter to follow the masthead and contents pages. We have also introduced short biographies for reviewers and designed a more visually prominent reviews section to emphasize this vital part of the journal's provision.

The new design may take an issue or two to become familiar, but what lies inside the covers remains the same. *Art History* is still as dedicated as it always has been to exciting and adventurous research and writing in the discipline, but now the visual evidence can be communicated more effectively to enhance the arguments. We are delighted with the new design and feel sure the journal's readers will be too.

**DAVID PETERS CORBETT**

Editor, *Art History*

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Adverts for jobs, fellowships, grants and conferences are included *gratis*, with layout at the editor's discretion, depending on space available.

# Annual Reports – for presentation at AGM • 16 April 2010

## AAH Chair's Report

This is my last report as Chair of the Association of Art Historians. It has been a turbulent three years, with many exciting and positive moments as well as difficulties. When I took over in 2007, we undertook a survey to find out what members wanted from their Association. The overwhelming response was that members valued the sense of belonging to a professional community. There was also considerable appreciation of the way our journals, our events for students and, above all, our annual conference allowed art historians from across the UK and abroad to come together to discuss the most recent innovations in our field and to discuss issues of common interest. This sense of a strong professional identity was reinforced in 2008 when the results of the Research Assessment Exercise (RAE) were announced. Art History in the UK was one of the real stars of the exercise, demonstrating exceptional international quality across the board. Teaching is another shared concern, and the AAH was also able to field an excellent team to revise the benchmarks for teaching Art History to undergraduates; now we are supporting work that is currently underway on the provision of resources for A-level Art History students.

Yet, as we go to press, the picture is more troubling. Funding for Higher Education in the UK as a whole and the Humanities in particular is under threat. We still don't know whether the Higher Education Funding Council will include the name of our discipline in its 2013 Research Excellence Framework (REF), or where Art History will eventually sit in its new panel structure. You can find our response to HEFCE's REF consultation on the AAH website: [www.aah.org.uk/post/144](http://www.aah.org.uk/post/144).

### SUPPORTING THE DISCIPLINE

Yet, this problem seems almost minor compared to the broader difficulties that universities, colleges, schools and independent scholars find themselves facing in the current economic climate. As we move into this challenging funding period, the AAH will need to use all its resources to support both its members and the discipline as a whole. Indeed, as we see Art History departments increasingly being merged into larger interdisciplinary units, the Association of Art Historians will play a crucial role in ensuring that the discipline has national and international status.

Fortunately, our work is gaining increasingly public visibility through our collaborations with museums and galleries, where the role of our reinvigorated Museums & Exhibitions committee has proved essential in supporting the AAH's work in this area. We can also point to the buoyant postgraduate student involvement in the Association as a sign of the real health of our discipline. Finally, our Schools group has new initiatives to ensure that Art History becomes an A-level subject of

choice for a broad range of students from different backgrounds. During this year, we have also had productive conversations with the chair of CIHA to ensure effective co-ordination between our two groups, and are looking to increase the international dimensions of the work we do. All these efforts are made possible by the hard work of the AAH members' group chairs, who sit on the Executive Committee, and I am very grateful for their leadership. I would also like to thank all the members of the EC who have served the AAH over the past three years for their dedication.

Many activities, reports and publishing initiatives have occurred during my tenure. You will be able to see the results of the *Art History* editorial team's complete redesign of the journal at the AAH conference. They have created a fresh, contemporary look for journal and I'd like to thank David Peters Corbett, Christine Riding, Cordelia Warr and Sam Bibby for their work in ensuring this successful transformation.

A ten-year review of *The Art Book* found that while this, too, was professionally produced and of very high quality, it had not been able to attract the wider public readership for which it was intended. It is with considerable regret, therefore, that we have decided to withdraw from publishing *The Art Book* at the end of 2010, and to explore other options for the AAH's public outreach programme, potentially using new online formats. I would very much like to thank Sue Ward for the exemplary work she has done for the AAH with the magazine over the past decade.

Valedictory reports always have to end with an extensive list of thanks, and mine is very long indeed. During my tenure, I have been ably supported by two Honorary Secretaries, Louise Bourdua and Carol Richardson, while our Honorary Treasurer, Richard Simpson, has had a major impact on our new systems of financial management. The editorial teams of *Art History* and *The Art Book* have been a pleasure to work with, as have the staff at Wiley-Blackwell. The AAH office staff – Claire Davies, Matt Lodder and Liz Bruchet (who is also undertaking our oral history project) – have continued to professionalize the Association's operations. Jannet King has been a patient and very effective editor of our *Bulletin*. The AAH could not function without them and I am very grateful for their hard work.

I leave the Association in good shape, both in terms of its finances, its organizational structure and its key activities. We have many challenges ahead, but I am sure that you will all support my successor, Tom Gretton, as we meet these new rigours. I look forward to seeing you all in Glasgow in April.

EVELYN WELCH

## Programme Coordinator

I would firstly like to acknowledge my thanks to Matt Lodder for taking over from me whilst I was on maternity leave and ensuring that the AAH continued to function, and flourish, throughout 2009. I am delighted that Matt has agreed to remain in post as full-time Senior Administrator of the AAH.

Throughout 2009 the Association has continued to support both members and non-members via a range of activities, events and schemes. Each year we seek to improve and develop these, in accordance with feedback from AAH members, and in response to changes taking place both within the discipline and more broadly.

### AAH ARCHIVE – DIGITIZATION

In light of the current economic climate, 2009 has seen the AAH strive to make optimum use of its existing resources. One way in which we've looked to do this is by focusing greater attention on the Association's extensive archives, containing over 30 years' worth of documentation, past publications and much more. This began in October 2008 with the initiation of the ongoing AAH History Project, which aims to make the AAH archive more visible and public. Outcomes of this project throughout 2009 have included articles on the AAH past and present in the 100th and subsequent issues of *Bulletin*, as well as the extensive research and documentation of contents that has taken place. Project Coordinator, Liz Bruchet, has also held several audio interviews with founding members of the AAH, with a view towards creating a collection of oral history documents that will be publicly available as podcasts via the AAH website in 2010.

In 2009, the entire *Bulletin* newsletter archive was digitized, in searchable text format. Over 100 back issues of *Bulletin*, from 1974 to 2008, are now available online via the AAH website. Members and non-members can search for issues by year or issue number. We have also digitized 20 years' worth of the AAH Conference Programmes, from 1989–2009. These documents are to be made available online early in 2010.

Both digitized archives make fascinating reading, not least to have a nose at who was doing what when, and where! They make available a legacy of historical development that reflects and documents a history of art history and visual culture beyond that of the AAH. We hope they will prove useful resources for research.

### WEBSITE IMPROVEMENTS

Throughout 2009, the AAH has looked to improve existing membership services, including online resources. The AAH website has undergone significant improvements, including necessary technical updates and a revised interface that we hope you will agree looks great, and works well. The News & Events and Jobs & Opportunities pages have been improved so that information can be uploaded and viewed more easily.

This information is also fed to a Twitter page, @arthistorians. The revised website has several new pages, including an AAH Projects section, on which information about the AAH History Project and digitized archives will be detailed.

### ADDITIONAL FINANCIAL SUPPORT

2009 also saw the introduction of new financial support schemes for Independent member and museum and gallery professionals. The Independent Members Group has introduced two new funding schemes for Independent members: the first for Conference Grants (up to £300 each) and the second for Image Cost Grants (up to £500 each).

The Museum & Exhibition Members Group has also introduced two new bursary schemes: the M&E Collaboration Award and the M&E Individual Award, which are designed to foster collaborations between museum and gallery professionals and members of the academic community. M&E members can apply for between £200 and £5,000 each.

### ACTIVITIES AND EVENTS

In 2009, the AAH organized a range of different activities and events. These included the 35th Annual AAH Conference and Bookfair, Intersections, at Manchester Metropolitan University in April 2009. Over 400 delegates, speakers and publishers attended this very successful and enjoyable programme of academic sessions and cultural events. The 2010 Annual Conference and Bookfair will take place at the University of Glasgow from 15 – 17 April.

In October 2009, the Schools Group initiated a new Teachers Support Meeting at Farlington School. This one-day event proved so popular that the group intends to make it an annual event. The schools group annual, one-day Ways of Seeing conference for teachers and students at Tate Britain took place in November, and was, once again, fully booked. In the same month, the Student Members Committee held a one-day New Voices Conference: Art & Desire at the University of York. The 2009 Student Summer Symposium: Reading Images: Frames and Frameworks, took place over two days at the University of Bristol in June. A well-attended one-day Student Careers Event was hosted by the University of Nottingham in March 2009.

### AWARDS

In 2009, the AAH presented the following annual awards and prizes. The John Fleming Travel Award for students, awarded in association with Laurence King Publishers, was presented to the winning student at the Annual Conference in April 2009. In May 2009, the Student Voluntary Work Fund supported six postgraduate students on placements. Subsidies for the 2009 AAH conference provided financial support to student and low-income members via significantly reduced conference fees: 30% of 2009 conference ►

## Museums & Exhibitions

It has been a very exciting year for the M&E Group. Earlier in the year a subcommittee was formed which has held regular meetings throughout the year, and has been particularly active in creating a bursary scheme to encourage collaboration between museum professionals and academics. The deadline for the first round of applications is 1 May, and we very much hope that it will attract applicants from the museum sector and academia.

We have lots of work to do in 2010, including putting together a set of guidelines for academics wishing to propose exhibitions to museum and galleries. They will also have a practical element, with advice on how to approach institutions, and information on how exhibitions are managed and designed. We hope this document will be published on the AAH website in the autumn. On 18 March the M&E Group will jointly host a seminar on this subject at Leeds University, which will further inform the content. Speakers include Dr Christiana Payne, Corinne Millar and Dr Gemma Blackshaw.

The M&E Group are also hoping to extend the list of museums and galleries which give concessions to AAH members. If you are affiliated with an organization that charges for entrance or exhibitions and would consider giving free or reduced entry to AAH members please do get in touch with me directly.

Finally, we are very pleased to have chosen eight excellent papers for 'Objects, Art History and Display' for the AAH's annual conference in Glasgow. We hope that this session will attract both academics and curators. Further, we are thrilled that Mark O'Neill will be speaking at the M&E's Special Interest Group meeting on the final day of the conference.

The Chair wishes to thank all the members of the M&E Group subcommittee who have worked so hard to generate an exciting programme of events.

HEATHER BIRCHALL

► delegates were granted subsidized concessionary status. In 2009, seven independent members received financial support through the Conference Grant scheme, and one benefited from the Image Cost Grant scheme.

The Student Dissertation Prize was awarded to two students on completion and presentation of a BA and MA dissertation essay. For further information about all AAH funds and awards visit the AAH website.

The AAH Initiatives Fund continues to be available to members seeking support for specific projects and events that promote and develop art history education.

## Independents

Of the initiatives undertaken last year, the Conference Grant scheme has been an unequivocal success. Four independent AAH members obtained grants to give papers at the AAH2009 Conference. In addition, grants have been agreed for the presentation of papers in Venice, in Australia, and for a member to convene a session at the 2010 CAA Conference. Applications have also been received for support for members giving papers at AAH2010. There has been a slower demand for grants for image costs. Only one has so far been given.

A further approach was made to JSTOR to ask whether a system could be set up to allow members to access JSTOR via the AAH website. There are still technical issues to be resolved, but JSTOR were hopeful that these might be overcome in the coming year.

Our attention has moved towards recruitment of new independent members. We are starting a campaign to contact potential members directly, and to the provision of support to members engaged in, or considering, a career as a freelance art historian. We have had a searchable directory of freelance art historians running for some time. We are now planning a one-day Workshop for Freelance Art Historians in September 2010, to provide information about how to make a successful career as a freelance.

We are continuing to provide opportunities for independent members to network. In addition to our email service, Art-line, and our regular gallery visits, we have now set up a Facebook page.

DENNIS WARDLEWORTH

### Teaching, Learning and Research

This group's annual report will be circulated at the AAH AGM, University of Glasgow, 16 April 2010.

In 2009, part-time Membership Assistant, Kyra Williams, left the Association to pursue her acting career. Kyra provided invaluable help in the AAH for nearly ten years. We wish her all the best for the future.

And finally, remember to encourage your own institution or local museums and galleries to learn more about the Association, take up membership or to offer concessionary rates to AAH members.

Best wishes for 2010

CLAIRE DAVIES

## Senior Administrator

The Association has, on the face of it, lost 162 members (13%) over the course of 2009. There were a number of changes to the way the Association dealt with membership this year, and so some further commentary is necessary:

- These figures cover members of the Association from 1 January 2009 up to and including 30 September 2009 in order to make them roughly comparable with 2009. From 1 October we changed our membership period from an annual to a 12-month rolling system, and anyone joining from then to the end of December will be counted in next year's figures.
- Joint Membership was abolished in 2009.
- There was a decrease of 49 amongst institutional members, whose decision not to renew is doubtless connected to the removal of discount subscriptions to *Art History*. I expect the number of institutional members to decrease further in 2010; it has become clear that several of the libraries who *did* renew had not realized that institutional membership did not entitle them to receive *Art History* and *The Art Book*. This should be counterbalanced to some extent by uptake of the new Library Bulletin category, introduced from 2010.

2008 Figures for Overseas Members combined Full and Student memberships. We are now able to fully reflect the complete breakdown of these figures. The total number of members from EU countries has doubled; the total number of members from the Rest of the World has stayed approximately the same.

	2009	2008
<b>Individuals</b>		
UK	341	338 <sup>1</sup>
EU	56	74 <sup>2</sup>
ROW	68	99 <sup>3</sup>
<b>Concession</b>		
UK	468	607
EU	67	
ROW	29	
Complimentary	24	48 <sup>4</sup>
<b>Institutional</b>		
UK	21	45
EU	9	19
ROW	9	24
<b>Total</b>	<b>1,092</b>	<b>1,254</b>

<sup>1</sup> Includes Joint Membership    <sup>2</sup> Includes EU Students

<sup>3</sup> Includes ROW Students    <sup>4</sup> Includes Life Members

The largest decrease came from UK-based students and concessions, whose numbers have decreased by 139. This group, particularly those who are retired and low-waged, would have been the hardest hit by the turbulent economic climate.

These figures are not altogether disheartening, though they do demonstrate the importance of continued engagement with the art historical community, the need to ensure our profile is maintained and the benefits of membership made clear to potential members. Over the coming months, the Office Staff plan to review the Association's marketing strategy, particularly in connection with the re-launch of *Art History*, and hope to be able to report an increase in membership numbers in a year's time.

MATT LODDER

## NOMINATIONS SOUGHT

### Trustees - EC members (from April 2010)

#### NOMINATIONS FOR EXECUTIVE COMMITTEE

There is a vacancy for an 'ordinary' member of the Executive Committee (who will also be a Trustee), who should be elected at the AGM for a three-year term of office.

This vacancy will arise as Natalie Adamson comes to the end of her term of office. She is not eligible for re-election because she has served for a maximum term of 6 years.

I should like to thank her Natalie for her work on behalf of the EC.

The closing date for the receipt of nominations is

**Monday 15 March 2010.**

Nomination forms can be obtained from Matt Lodder at [admin@ah.org.uk](mailto:admin@ah.org.uk)

Please send all nominations on the relevant form, along with the names of two nominators (who should both be members of the AAH) to: Hon Secretary, c/o The Senior Administrator, AAH, 70 Cowcross St, London EC1M 6EJ.

### Proxy Voting Form

The proxy voting form, for those people unable to attend the AGM, is included with *Bulletin* and, when completed, should be returned to the Senior Administrator, AAH, 70 Cowcross Street, London EC1M 6EJ by **Monday, 15 March 2010.**

By signing this you allow the Chair or your nominee to use your vote, if required, on any issues. Please complete the form if you are unable to attend the meeting.

**It is particularly important to send these in to allow us to carry out the necessary constitutional changes.**

## Hon Secretary

I took over from Louise Bourdua as Hon Secretary in June 2009 and have benefited hugely from all the work she did during her tenure in sorting out procedures and policies behind the scenes.

The AAH office has grown considerably in the past five to ten years, and is enabling the Association to be much more active and effective. To help support AAH office staff, I have organized a staff-development session for them, and will continue to work with them in the next year as they build a healthy office culture.

Claire Davies and I are working towards improving policy and procedure of AAH bursaries and awards, which will hopefully be implemented through 2010–11.

I should like to thank the office staff – and Claire and Matt in particular – for all their hard work and enthusiasm for the AAH. We are very lucky to have them at the heart of the Association.

CAROL M. RICHARDSON

## Constitutional Changes

A copy of the current AAH Constitution can be downloaded from the AAH website [www.aah.org.uk](http://www.aah.org.uk)

The following motions for proposed constitutional amendments are for presentation and approval at the AAH AGM on Friday 16 April 2010, University of Glasgow. For each, the proposed amendment is stated and the section of the rule affected by the proposed revision underlined. These motions need to be approved by a two-thirds majority at a quorate Annual General Meeting.

### MOTION 1

**Rule 4.5** Remove 'a Treasurer' from paragraph and add '(s)' to 'Administrator'.

power to employ such staff and engage such consultants (who shall not be members of the Executive Committee) as are necessary for the proper pursuit of the objects including a Treasurer and Administrator(s) of the Charity and to make reasonable provision for the payment of pensions and superannuation for staff;

### MOTION 2

**Rule 5.2** Remove 'except Junior Student Members'.

Every member (except Junior Student Members) shall be entitled to attend, speak and have one vote at General Meetings, and to stand for office in the Charity.

### MOTION 3

**Rule 5.5** Change 'three' to 'four' in accordance with 2009 membership revisions.

Institutional Membership shall be open to all museums, universities, colleges of higher or further education and such other institutions as may be approved from time to time by the Executive Committee. Institutional Members shall pay annual subscriptions at the rate laid down by the Executive Committee from time to time for such members. Each Institutional Member shall be entitled to appoint up to four persons who shall be employed by such institution and who shall be actively engaged in the field of art history to represent such Institutional Member at meetings of the Charity. Each person so appointed shall be entitled to attend, speak and have one vote at General Meetings and to stand for office in the Charity.

## The Association of Art Historians 36th Annual General Meeting

12:45–14:00, FRIDAY 16 APRIL 2010

University of Glasgow – Room to be confirmed

**The AGM is open to all AAH members, whether or not they are attending the Annual Conference. Please bring your membership card with you. The Minutes of the 35th AGM were printed in *Bulletin* 101, June 2009, available via the *Bulletin* archive on the AAH website.**

### Agenda

- 1 Apologies
- 2 Minutes of the 35th AGM in Manchester
- 3 Chair's Report
- 4 Membership Report from the Senior Administrator
- 5 Honorary Secretary's Report
  - 5.1 Constitutional changes (motions 1–6)
  - 5.2 Organizational changes
  - 5.3 Nominations and elections
- 6 Treasurer's Report
- 7 Report from the British Chair of CIHA
  - 7.1 Report from British Chair of CIHA
  - 7.2 Approval of changes to statutes for British National Committee of CIHA (*see insert*)
  - 7.2 Endorsement of current British National Committee of CIHA members
  - 7.3 Election of two new British National Committee of CIHA members
- 8 Report from the Editor of *Bulletin*
- 9 Report from the Editors of *Art History*
- 10 Report from the Editors of *The Art Book*
- 11 Reports from the Members' Groups:
  - Museums & Exhibitions
  - Independents
  - Schools
  - Teaching, Learning and Research
  - Students
- 12 Report from 2011 Conference Organizer, Warwick
- 13 AOB

### MOTION 4

**Rule 5.7** Remove entire paragraph from constitution.

Junior Student Membership of the Charity shall be open to any person who is a full or part-time student in a school or college or further or higher education institution who is under the age of 18 years. Junior Student Members shall pay such reduced subscription and have such other status as the Executive Committee shall from time to time determine. Junior Student Members shall not be entitled to speak or vote at general meetings or to stand for office of the Charity.

### MOTION 5

**Rule 5.9** Add 'have access to' to the following sentence

All members shall receive a membership card and have access to a copy of the Constitution.

### MOTION 6

**Rule 7.1.5** Add 'who will be bound by the statutes of the British National Committee' to the following sentence

The chair of the British National Committee of the Comité Internationale d'Histoire de l'Art who will be bound by the statutes of the British National Committee

## Students

A number of highly valued and longstanding members passed the torch to an avid group of newcomers at the end of 2009. Clare O'Dowd stepped down as student chair after a period of strong and unwavering leadership, and I intend to follow bravely in her footsteps. Needless to say, the year's recruitment drives were a great success, building a robust committee of 12 members, representing UK universities from Bristol to Glasgow, and bringing our student membership numbers up to about 350. Looking back on the events of 2009, it appears that the disheartening tribulations of the past year have been met with continued determination to forge new paths and challenge boundaries within the discipline.

### CAREERS DAY

Last year's Careers Day was held in March at the University of Nottingham, and presented a range of speakers from backgrounds in academia, publishing, curating and other forms of creative professionalism. The event was aimed at addressing the needs and interests of students looking for careers within and outside academic institutions, for both undergraduate and research postgraduate attendees. The day opened up a space to discuss options for all, however the committee has noted the potential benefits of catering to more specific audiences and we are currently developing ways of focusing the event for future years.

### STUDENT SESSION, ANNUAL CONFERENCE

Partially in response to the wider conference theme, *Intersections*, at the University of Manchester, the student session tackled the issue of disciplinary travel in *And you call yourself an Art Historian?: Navigating the terrain of cross/trans/inter-research*. The understandably wide spectrum of proposals resulted in

a fine selection of interdisciplinary approaches, and acted as a showcase for brave new approaches to the 'doing' of art history. The session demonstrated that the application of models found within the fields of neuroscience, geology and political geography does indeed enrich the study of art history, bringing new possibilities and challenges to the discipline.

### STUDENT SUMMER SYMPOSIUM

Hosted at the University of Bristol in June, the encompassing theme of *Frames and Frameworks* provided ample breadth for topics and discussion. The two-day symposium explored the institution, identity, and narrative, among other constructs, inspired by a stimulating range of paper proposals. Organizers Eve Kalyva and Louise Hughes also included a guided tour of some of Bristol's art venues and a roundtable discussion that allowed delegates to feed back their views and thoughts on membership and student issues more generally. The roundtable proved an effective way to gather feedback from our members and we plan to incorporate similar forums into future events.

### NEW VOICES

November saw the annual New Voices conference, titled *Art and Desire*, go down a smash in York, thanks to Suzy Freake, Tamsin Foulkes and Pete Stilton's excellent work in rounding up a fascinating set of papers. Thanks also to Dr Jeanne Nuechterlein at the University of York for helping us secure the high-spec Berrick Saul Humanities Building to host the event.

### VOLUNTARY WORK FUND

In 2009, the AAH's VWF supported six students, who worked in various placements and internships at a number of institutions, including the Centre Pompidou

## Schools

The annual Ways of Seeing Conference was, once again, a sell out. It proved an exciting and stimulating enrichment day for A level students and their teachers. We must thank Antony Penrose, Ed Winters and Rosalind McKeever for their contributions to the day. In addition to this, we thank TATE for their incredibly generous hospitality. We look forward to next year's conference.

The Maintained Sector History of Art Project (MSHAP) has been bubbling away under the watchful eyes of Caroline Osborne and Penny Huntsman. The subcommittee has been working hard to ensure initiatives have been put in place, making links with Tate with a view to a teacher training programme and online resources, and the National Portrait Gallery for

an AQA and Pre-U online resource. Several schools have expressed interest in taking part in the pilot and we are still awaiting news of funding proposals.

Many schools across the country are preparing students for the Cambridge University ARTiculation Prize. We believe this public-speaking competition with an Art History focus is an exciting event to be involved in. We welcome any similar initiatives from other universities.

A Teachers Study Day, organised by Carol Jacobi, is to take place at Oxford Brookes University in June. Once again, we welcome more professional development opportunities from university departments to aid Art History teachers.

### ELIZABETH GOULD

## CIHA British National Committee

in Paris, the Scottish National Gallery of Modern Art, Tate Britain, Queens Part in Manchester, and Christie's in London. All six students found their experiences invaluable, and noted that in most cases they would have been unable to sustain their placements without the support of the VWF. We look forward to awarding a new round of interning students this year, with a deadline in May of 2010.

### DISSERTATION PRIZE

We received 32 entries for the 2009 Dissertation Prize, all of which look extremely promising. The committee will be faced with some tough decisions before the final shortlist is decided. The winner will be announced in April at the Annual Conference in Glasgow.

### INFORMATION SHARING AND NETWORKING

The online *AAHStudents* networking site, established in 2008, has so far collected over 175 members and 16 specialized groups dealing with art periods, artforms, and areas of critical discourse. In addition to acting as a notice board for AAH student member activities, the site continues to operate as a hub for discussions, reviews, events, opportunities and other art-history-related happenings in the UK and beyond.

So, it is with a well-deserved feeling of satisfaction that I am rounding off an energetic and diverse year, with many thanks owed to student committee members past and present, AAH staff, venues, speakers and delegates.

LARA EGGLETON

## Bulletin

The year has passed alarmingly quickly, but three more issues of *Bulletin* have been produced and despatched to members on time and within budget.

February saw the publication of *Bulletin* 100, and I was heartened by the response to my request for memories of the inception of the Association. The fascinating (and often humorous) accounts sent in by founder members have also proved of interest to Liz Bruchet, who is in charge of the AAH oral history project. They added flesh to the story she had pieced together from papers in the AAH Archive.

Looking back through my own *Bulletin* archive provided interesting insights into the history of the discipline – accounts of academic upheavals, and organizational tussles. I was just thinking that it was a pity that more people did not have access to back issues, when Matt Lodder informed me that they had all been made available on the AAH website. So, you too can use this searchable facility to remind yourself of who was on the EC when, who was responsible for this or that decision, and who gave a paper you vaguely remember from an AAH conference you went to back in the 1980s. Have fun!

JANNET KING

During the last year efforts were made to put the CIHA British National Committee back together as a functioning committee, and also to normalize the relationship between it and the AAH. The Committee met on 15 January 2010 and has elected Toshio Watanabe as Chair and Iain Boyd Whyte as Secretary. The current Committee membership is as follows:

### TITULAR MEMBERS

Toshio Watanabe – Chair  
Iain Boyd Whyte – Secretary  
Deborah Cherry

### SUPPLEMENTARY MEMBERS

Craig Clunas  
Tag Gronberg  
Brandon Taylor

These members are already accredited by CIHA, but according to the Statutes, the Committee members are elected at the AAH AGM. As far as I can ascertain, this has not been done for the current members, and as part of the normalization process we request that the AAH AGM endorse the current members retrospectively.

Also, currently we have the following membership vacancies: one for a Titular Member, one for a Supplementary Member, and three for members at large. To make as regular and orderly change of membership as possible, we propose that for this year we fill only two positions. Then, we subsequently add two each year until we reach our full capacity.

The Committee also proposes a small change in its Statutes and wishes to remove the section on honorary membership, as this category has been removed by CIHA and is now outdated. A copy of the statutes is included as an insert with this issue of *Bulletin*.

I should also add that CIHA (Comité International d'Histoire de l'Art) has been changing rapidly from a more Euro-centric beginning to cover a worldwide constituency. For example, at the last Congress in Melbourne, China and South Africa joined CIHA.

The next CIHA Congress will take place at the Germanisches National Museum, Nuremberg in July 2012.

Colloquia are also planned in Johannesburg for January 2011, and in Maribor, Slovenia for 10–14 May 2011. See [www.artaround1400.si](http://www.artaround1400.si).

TOSHIO WATANABE

## The Art Book

This year, my first as Honorary Editor of *The Art Book* since taking over in August 2008, has been both rewarding and challenging. With the dedicated support of a committed *TAB* Editorial Board (all board members plus, of course, Sue Ward, the *TAB* Executive Editor supported by the editorial and production assistance of Frances Follin of Genesys) I have overseen the production of a vibrant, highly regarded publication. Dependent on the goodwill, and drawing on the generous contributions, of a well-established cohort of over 400 reviewers and writers, for the past ten years *TAB* has been warmly and enthusiastically received and used in a range of art settings by a diverse readership. It is with regret, therefore, that I have to report that *TAB* is no longer to be supported in print form by the AAH with its current publisher. The final issue with Wiley-Blackwell will be Volume 17, Number 4, due out at the end of 2010. Given the mission of the AAH – to broaden its social reach and promote ‘art history’ beyond academia – it is our duty to ensure that we have appropriate and affordable publications and platforms. Undoubtedly, *TAB* has grown organically over its lifetime and its current content, format and channels of distribution were ripe for re-thinking, but the Editorial Board maintains the view that a number of possibilities are feasible – including other publishers – and is currently working on a proposal for launching an online version.

### REVIEWING THE ART BOOK

From Autumn 2008 through to April 2009, the *TAB* Editorial Board carried out a thorough-going review of the publication, in liaison with the AAH EC, the Publications Committee and Wiley-Blackwell. We looked at all aspects of its design, content, production, marketing, publicity and distribution in online and paper formats. A series of marketing research initiatives were set up – including producing flyers, publicizing and carrying out a readership survey, and contacting various arts organizations, galleries and bookshops to solicit interest and new readerships. We also considered various competing print and online models (e.g. online *caa.reviews*). Following this series of data-gathering exercises and consultations with various bodies (e.g. The Art Fund/NADFAS), publishers, gallery-owners, art book shops, key individuals etc., I presented a *TAB* Review Report and Business Case (a summary of our recommendations for the future of *TAB*, based on findings and solicited advice) to the AAH Publications Committee and EC. Following various consultations, the AAH EC decided that they can no longer support the print version as it stands with Wiley-Blackwell. Subsequently, proposals for an economic online model of *TAB* have been put to the EC from the *TAB* Editorial Board with a view to targeting a broader readership and helping to fulfil the AAH’s charitable aims. Various viewpoints are being discussed currently but this may

be the most appropriate and workable way forward. At the time of writing, no decisions have been made and an outcome is currently awaited from the Publications Committee and EC.

### THE ART BOOK AWARD

The Art Book Award is in its third year and, again, a strong shortlist was drawn up from art books and exhibition catalogues reviewed in the magazine. The competition has remained popular with art publishers, some of whom have contacted *TAB* to check deadlines for the award. This year, the Editorial Board has great pleasure in conveying our warm congratulations to the winner – *Angaza Afrika, African Art*, written by Chris Spring and published by Laurence King Publishing, London, 2008 – a highly researched publication which reflects the hybridity and vibrancy of African cultures and their diasporas. Alongside scholarship, the award pays tribute to design, concept and production, thus enabling the AAH to reach out towards the broader art community and publishing world. The award will be made at the AAH conference in Glasgow in April.

As ever, the four issues of *The Art Book* in 2009 – online and in print – have offered a rich reading and browsing experience with over 250 books reviewed, plus interviews and a host of features linked to current exhibitions and events, all reflecting the diligent work of our Executive Editor, Sue Ward. Special perspective articles have covered a wide range of topics, from ‘Art and the Credit Crunch’ and the history of advertising to contemporary art in the Middle East. With a broader appeal in mind, new initiatives included ‘Behind the Scenes’ and ‘Gallery in Focus’, which featured articles on mima in Middlesbrough and Derby’s new artscentre, Quad.

The successful direction, administration and production of a publication such as *The Art Book* relies on the cooperation and teamwork of a large number of individuals, so thanks must go to Sue Ward, Frances Follin and to the team at Wiley-Blackwell for all their work on production, marketing and advertising throughout 2009. Certainly, the Editorial Board has embraced the challenges it faced in re-thinking *TAB* and it has been greatly assisted by Beth Williamson, who made an important input to the Review and has since joined us over the last year. We are also indebted to Claire Alfrey from the British Film Institute for her valued contribution; Claire has recently stepped down from *TAB* owing to other work commitments. We look forward to contributing to whatever emerges as the best way forward for *TAB* in 2010 and beyond.

### GILLIAN WHITELEY

Hon Ed The Art Book

## Art History

The big news for the journal in 2009 was the initiative, led by Christine Riding, to develop a new format and design for *Art History*. The exciting outcome of this project is discussed separately and at length elsewhere in this edition of the *Bulletin*.

The current editors' second year of service saw the established range and character of the journal continued. The first three issues of volume 32 were 'medley' issues, featuring a range of articles reflecting the scope of contemporary work in the discipline. It was particularly pleasing to be able to publish some excellent work in areas which had not traditionally yielded many submissions. 32.2 saw an article on Winslow Homer, for example, and Homer also provided the cover image. The same issue featured a discussion of early modern art in England which offered a revisionist view of the reign of Henry VIII. At the same time we were able to continue to publish distinguished articles in more established areas for us. The leading articles in the list of those most often accessed electronically include work on the Bayeux Tapestry, the Sistine Chapel, and panoptic visions of London, as well as the articles on Homer and Henrician art. Readers were also drawn to discussions of colour on ancient marble sculpture, mimesis, Tristan Tzara, and the material culture of artefacts, among many others. We are delighted that we have a strong submissions profile, with such a broad range of subjects.

### SPECIAL ISSUES AS BOOKS

32.4 was a special issue on 'Art History: Contemporary Perspectives on Method', edited by Dana Arnold (University of Southampton), which allowed *Art History* to press forward with its interest in matters of theory and methodology in the discipline. 32.5 was another special issue, this time on 'Photography after Conceptual Art', edited by Diarmuid Costello (University of Warwick) and Maggie Iverson (University of Essex). 32.5 showcased the journal's interest in receiving more contributions on contemporary art and visual culture and on photography throughout its history. Both these issues will be published as free-standing books by Wiley-Blackwell. The book of the 2008 special issue - 'Import/Export: Painting, Sculpture and Architecture in the Kingdom of Naples, 1256-1713', 31.4, edited by Cordelia Warr (University of Manchester, and Reviews Editor of the journal), and Janis Elliot (Texas Tech University) - is now forthcoming from Wiley-Blackwell as *Art and Architecture in Naples, 1266-1713: New Approaches*. The books appear in paperback format and include all the original essays and illustrations from the special issues, together with some new editorial matter (such as an index), and some additional visual materials.

The first, third and fourth issues of 2010, all currently at various stages of editing or production, will be medley issues, with 33.1 introducing the new design, ready to be

presented at CAA in Chicago in mid-February and at the AAH conference in Glasgow in April. Each of these issues is scheduled to contain five or more essays and wide-ranging Reviews sections (newly prominent in the new design). The second number of 2010 is being planned as a themed issue on Early Modern Theatricality, edited by Caroline van Eck and Stijn Bussels (University of Leiden, Netherlands). This is a very substantial and wide-ranging collection of essays on the topic, largely by scholars based in continental Europe, another area in which the journal wishes to continue to develop submissions.

### THANKS

Sam Bibby, the Assistant Editor, ably fulfils his role as a key member of the editorial team, acting as point of first contact for authors and publisher. As well as bearing the brunt of the administrative work of the Cowcross Street office of the journal, Sam has also been a major contributor to the organization of the new design. Sam has been a wonder this year, as last, and it is a pleasure to thank him here. We also thank Sarah Worrall, the Production Editor at Wiley-Blackwell, and Philippa Joseph, the Publisher there, for their continued tremendous work on *Art History* and commitment to the journal and its development.

Submissions continue to run at excellent rates and to cover a broad range chronologically, geographically, and in method. The Editors will be attending CAA this year as well as the AAH, and meeting potential authors at both conferences. As last year, we encourage further submission of a broad diversity of topics and arguments, and particularly hope to attract more contributions on art beyond the European traditions, more on contemporary and modernist art, more on theoretical and methodological questions, and more on sculpture and other media.

The Editorial Board meets regularly during the year, and its membership continues to grow and change to reflect the areas we wish to develop as well as those where submissions are plentiful. The Editors remain grateful to the Board's members for their commitment and advice, as well as to the Association and its officers, particularly this year to Tom Gretton, who has been a model of supportive good sense as Chair of the Association's Publications Committee.

It remains an honour and a pleasure to edit *Art History*.

### DAVID PETERS CORBETT

Editor

# A New Journal

On New Year's Eve, the first issue of the *Journal of Art Historiography* appeared online at [www.gla.ac.uk/arthistoriography](http://www.gla.ac.uk/arthistoriography)

A new Open Access ejournal devoted exclusively to the study of art historiography, supported by the Institute for Art History at the University of Glasgow was launched at the beginning of 2010. Its central purpose is to understand why the history of art gets written in the way that it does. How has it taken shape as a discipline? What are the grounds of its inclusions and exclusions? What are its modes of writing? How does it relate to and intersect with other disciplines?

Although it has much wider ambitions, its first issue reflects its editor's preoccupation with German and Viennese art historiography, and is dedicated to the memory of Professor Sir Ernst Gombrich. Already, though, it has material on the debates surrounding the emergence of Australian Aboriginal art as contemporary artistic practice, the role of the journal *Zodiaque* in the promotion of notions of French Romanesque art, and the reception of Aby Warburg's work in Argentina. There are translations of Julius von Schlosser's famous account of the Vienna School, along with Moriz Thausing's pronouncements on the objective study of art history. Also, studies on Fritz Novotny, Max Dvořák, Schlosser,

Riegl, Michael Baxandall, Fritz Saxl, John Shearman and John White. There are studies of the interconnection of philosophy and art history in the work of Erwin Panofsky, Immanuel Kant, Arthur Schopenhauer, Hannah Arendt, Walter Benjamin, Alois Riegl and Edgar Wind. There is also an analysis of German holistic explanations in the 1930s. There are Warburgian reviews as well. The next issue, due in June this year, is already extending its scope to cover Indian and Chinese art, Baltic and Polish art history, classical archaeology and more.

The journal's mission is to ignore the disciplinary boundaries imposed by the Anglophone expression 'art history' and allow and encourage a full range of enquiry that encompasses the visual arts in its broadest sense as well as topics now falling within archaeology, anthropology, ethnography and other specialist disciplines and approaches. It welcomes contributions from young and established scholars, and is aimed at building an expanded audience for what has hitherto been a much specialized topic of investigation.

RICHARD WOODFIELD

# OBJECT

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



ISSUE TWELVE  
OUT NOW

In the new issue:

Denise Frimer

Pedagogical paradigms: Documenta's reinvention

Mercedes Llorente

Queen Mariana of Austria as Regent and the boundaries of her power in Mazo's portrait

Paolo Magagnoli

Documentary fictions: new concepts of truth and representation in the works of Anri Sala and Hito Steyerl

Wenny Teo

Signalling through flames: Cai Guo-Qiang's language acts

Viewpoints on 'Altermodern'

Reviews



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



## “Don’t Ask for the Mona Lisa” Exhibitions Collaborations between Academics and Art Galleries

10.30 AM – 4.00 PM 18 MARCH 2009

Devonshire Hall, University of Leeds

Workshop organised by AAH Museums and Exhibitions Group

It is hoped that this event will feed into a set of guidelines the AAH Museums & Exhibitions Group is currently putting together, aimed at academics who wish to collaborate with a museum or gallery in putting on an exhibition or display but may not know how to go about it.

The seminar will focus in the morning on three collaborative papers, in which curators and academics will reflect on their experience of working together on exhibitions. The day will conclude with a roundtable discussion, with curators, academics and representatives of the key funding councils participating.

With the increase in funding initiatives aimed at encouraging knowledge transfer and collaboration, the event is aimed at giving practical advice to academic art historians who have had little or no experience of organizing exhibitions.

We are hoping to attract an audience of both curators and academics, and the afternoon session will aim to be as interactive as possible in order to assist colleagues in planning exhibitions, preparing funding applications, and developing collaborative partnerships.

### SPEAKERS

**Prof David Jackson** (University of Leeds) with Edwin Becker, Head of Exhibitions, Van Gogh Museum – Exhibition project: *Christen Kobke: Danish Masters of Light*

**Prof Catherine Karkov** (University of Leeds) with Ellen Tait, Curatorial Assistant-Exhibitions, Henry Moore Institute (now at National Railways Museum) – Exhibition project: *The Boat and the Cross: Church and State in early Anglo-Saxon Coinage*

**Prof David Hill** (University of Leeds) with Terry Suthers(TBC), (former) Director, Harewood House - Exhibition project: *Turner in the North*

### ROUNDTABLE PARTICIPANTS

**Dr Christiana Payne**, Oxford Brookes University

**Dr Gemma Blackshaw**, University of Plymouth

**Corinne Miller**, Head of Arts and Museums, Wolverhampton Arts & Museums

**Dr Patricia Allmer**, Manchester Metropolitan University

For full details and to book places, see [www.aah.org.uk/museums](http://www.aah.org.uk/museums)

Tickets are strictly limited, and early booking is recommended.

Tickets cost £30 for non-members, £18 for AAH members.



Crates full of artworks being palletized at Heathrow Airport in preparation for their journey to an exhibition in Washington DC

## Museum Bursary Schemes

The Museums & Exhibitions Group is delighted to announce the launch of two new bursary schemes for academics and museum professionals.

### Collaboration Award

This is primarily intended to foster collaboration, especially between museum professionals and university-level teachers and researchers (FEC or HEI affiliated, or independent).

### Individual Awards

These are being offered to provide financial assistance for museum professionals to undertake original research towards a publication, exhibition or display.

### LEVEL OF FUNDING

Applicants to each scheme can apply for any amount between **£200 and £5,000**.

This award is tenable for a maximum of 12 months and can only be used for one project.

There are two application periods per year for both awards. Deadlines for both: **14 May or 19 November**

For further information and to download an application form please go the Museums section of the AAH website: [www.aah.org.uk](http://www.aah.org.uk)

Please direct any queries to the AAH Office at [admin@aaah.org.uk](mailto:admin@aaah.org.uk)

# Support for Independent Art Historians

The AAH Independents Committee is continuing to explore new ways of providing support to independent members. Below, Sophie Bostock describes our proposal for a one-day workshop to provide advice to those currently working as freelance art historians and those contemplating such a career. In addition, we still have our Directory of freelance historians, with which you can register. This is accessible by those looking for an art historian, and has led in the past to a number of our members getting contracts.

If you have had a paper accepted for the AAH or any other conference and have been a member for at least a year, you can still apply for a grant of up to £300. If you are publishing a paper or a book, you may get a grant of up to £500 to cover some of the costs of obtaining and

publishing images. Pamela Gerrish Nunn describes here how she was helped.

Networking is important. Liz Freeman describes our programme of gallery visits, opportunities for you to visit exhibitions and meet other members. Stephanie Cotela Tanner describes our new Facebook page. Our Art-line email system also provides contact with other members, and information. Register, if you have not already done so.

For further information about any of these, to make an application for a grant, or to make any suggestions, send an email to [ch-indeps@aah.org.uk](mailto:ch-indeps@aah.org.uk), visit our page on the AAH website, or our Facebook page.

**DENNIS WARDLEWORTH.**

Independents Group Chair.

## Freelancing as an Art Historian

SEPTEMBER 2010 (EXACT DATE TO BE CONFIRMED)

70 Cowcross Street, London EC1M 6EJ

Workshop organized by the AAH Independents Group

Freelancing as an Art Historian might include a variety of career possibilities such as lecturing, writing, establishing oneself as an art critic, broadcasting, cultural tour guiding, researching, and exhibition curating. Whilst freelancing is the preferred choice for members who favour the flexibility of this kind of work, it may also be a real probability for many students negotiating the transitional phase between submission of their doctorates and a full-time, permanent, contract or institutional tenure.

This workshop will explore strategies and options for members who either choose to work as a Freelance Art Historian or who are building a portfolio of short-term contracts whilst seeking full-time work.

The session will address various issues, such as the financial implications of freelancing, together with initiatives provided by the AAH Independent Group to assist and support the freelance Art Historian. Speakers will include freelance practitioners who will provide a picture of a range of work options available to the freelancer.

### WHO IS IT FOR?

- Established Freelance Art Historians.
- Art Historians seeking to work on a freelance basis.
- Students approaching, or in, that transitional phase between submission of thesis and the world of work, who recognize the importance of acquiring a series of temporary contracts as a step to securing a permanent post.

Further details and a programme will be advertised in the May Bulletin.

Organizer, Sophie Bostock: [sophiebostock@gmail.com](mailto:sophiebostock@gmail.com)

## Facebook

The Independents now have their own Facebook page, which can be accessed by searching 'Independents (Association of Art Historians)' by Facebook users. This is another platform for independent art historians to share ideas, network and increase their online presence. Still in its infant stages, the page has already attracted 37 fans and continues to grow.

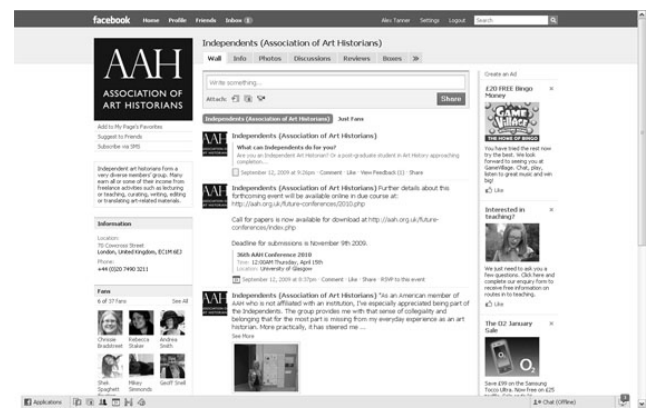
Plans for the future include images and video footage from conferences and events, discussion forums, interviews featuring Independent members, and a comprehensive information guide to all Independent Group events and grant schemes and job postings.

You do not need to be an AAH member to join our Facebook page, but you will need to become an AAH member to participate in AAH Independents events, and take advantage of the group's benefits.

In addition, Facebook posts can be linked to Twitter, which is another way for us to maximize our attraction to new members, as well as getting the word out for upcoming events and Independent's news.

Use this link to sign up <http://bit.ly/6bh0fl>

Please contact Stephanie Cotela Tanner at [ch-indeps@aah.org.uk](mailto:ch-indeps@aah.org.uk) if you have any questions, suggestions, or problems accessing the page.



## Gallery Visits – a chance to network

An ornate ostrich egg cup (Dresden 1734) was one of the most striking exhibits at *Baroque 1620–1800: Style in the Age of Magnificence*, the horseshoe held in its beak becoming something of a talking point over our post-exhibition cuppa. This show at the V&A was just one of the outings attended by independent members in 2009.

There have been a number of such visits this year, mostly to smaller exhibitions in view of the collective decision to avoid the stampede engendered by blockbusters. Whereas there was a moderate turn out for *Picasso: Challenging the Past* at the National Gallery, the exhibitions *Abstract America: New Painting and Sculpture* at the Saatchi Gallery, and *Futurism* at Tate Modern attracted a comparatively meagre response.

The show *Radical Nature: Art and Architecture for a Changing in Planet 1969–2009* at the Barbican drew the largest number of people. It was an occasion that allowed new independent members to meet each other in person. Indeed, one of the most valuable aspects of gallery visits is to reinvigorate links forged online by meeting in person, and this was especially the case at the Barbican. Gallery visits provide something of a forum at which all independent members, whatever their fields of interest, can meet, keep one another informed of projects and ongoing research, and discuss issues such as how we can work collectively. Not only did we visit exhibitions. Most recently, two of us explored the extraordinarily rich and interesting Petrie Museum of Egyptian Archaeology.

There is much to look forward to in the coming months. Most excitingly, we intend to visit the medieval and renaissance galleries at the V&A, which opened in

Ostrich egg cup.  
Mark of Benjamin  
Herfurth and Johann  
Joachim Kändler,  
Dresden, 1734.  
© Grünes Gewölbe,  
Staatliche  
Kunstsammlungen  
Dresden/ Photo:  
Jürgen Karpinski



December 2009. Other excursions planned for 2010 include the Ashmolean (see editorial in *The Burlington*, January, 2010), also now open to the public after its major renovation.

I am always glad to hear from people and take up suggestions from other members (and there is no reason why any member cannot propose a trip to a museum). Everyone is invited to these events. If you are interested in participating in the visits, you might wish to join Art-line if you are not already a member, in order to receive all future announcements. Or you may wish to visit our Facebook page. To do either of these things, email [ch-indeps@aah.org.uk](mailto:ch-indeps@aah.org.uk) and put the relevant topic in the subject line.

LIZ FREEMAN

## Image Grant – making a difference

In 2009, I was the grateful recipient of an image grant from the Independents Committee that facilitated an essay I wrote for the *Victorian Review*, a quarterly which emanates from the Department of English at the University of Victoria in British Columbia, Canada. My attention had been drawn to this journal – whose multivalent title allows the editors to declare its field of interest as well as its geographical location in one fell swoop – by being asked to act as a reader for articles submitted in my particular area of expertise, 19th-century British women artists. When I learned that they were planning a future issue with the theme *Beyond Britain*, I thought to offer a development of a conference paper I had given in this part of the world on the image of the cottage and its resonance within 19th-century emigration.

Illustrations were essential to my essay, not only for the usual reasons that all art historians know, but especially

because I wanted to include material that readers outside Australia and New Zealand would be unfamiliar with, and this I saw as a particular strength of my contribution to this venture.

This grant enabled me to get the illustrations I wanted, from the best sources, which often make no concession at all to scholarly purposes. The temptation when one's research is not funded by a salary is to make do with fewer illustrations or to compromise the project by favouring the aspects that can do without illustration, and I appreciate the contribution this grant scheme is making to maintaining the integrity of independent art historians' work.

PAMELA GERRISH NUNN

Christchurch, New Zealand

To apply for an Image Grant, email [ch-indeps@aah.org.uk](mailto:ch-indeps@aah.org.uk), putting 'Image Grant' in subject line.

## Student Group Committee

### Chair – Lara Eggleton

University of Leeds  
[laraeve8@googlemail.com](mailto:laraeve8@googlemail.com)

### Secretary – Peter Stilton

University of Bristol  
[ps3669@bristol.ac.uk](mailto:ps3669@bristol.ac.uk)

### Treasurer – Rosalind McKeever

University of Kingston  
[rosalind.mckeever@googlemail.com](mailto:rosalind.mckeever@googlemail.com)

### Julie Beckers

University of Oxford  
[juliebeckers@yahoo.co.uk](mailto:juliebeckers@yahoo.co.uk)

### Tamsin Foulkes

University of Birmingham  
[txf454@bham.ac.uk](mailto:txf454@bham.ac.uk)

### Evgenia Gypaki

University of Edinburgh  
[E.Gypaki@sms.ed.ac.uk](mailto:E.Gypaki@sms.ed.ac.uk)

### Victoria Helen Irvine

University of Glasgow  
[victoriahelenirvine@hotmail.co.uk](mailto:victoriahelenirvine@hotmail.co.uk)

### Arlene Leis

University of York  
[acl914@interfree.it](mailto:acl914@interfree.it)

### Catriona McAra

University of Glasgow  
[c.mcara.1@research.gla.ac.uk](mailto:c.mcara.1@research.gla.ac.uk)

### Antoinette McKane

University of Liverpool  
[antoinettemckane@yahoo.co.uk](mailto:antoinettemckane@yahoo.co.uk)

### Elizabeth Moore

University of Birmingham  
[exm592@bham.ac.uk](mailto:exm592@bham.ac.uk)

### Basia Sliwinska

University of Loughborough  
[b.sliwinska@lboro.ac.uk](mailto:b.sliwinska@lboro.ac.uk)

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

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

## Letter from Student Chair



I am very pleased to introduce myself as the new Student Chair. Having spent over two years as a committee member, I consider it an honour to continue to work alongside a group of very active and interesting peers. With many of our members having come and gone over the past months, we now have a team of twelve, listed on the left.

Our sincerest gratitude goes out to the hardworking members who have most recently moved on: former secretary **Hannah Williams**, former treasurer **Eve Kalyva**, **Suzy Freake**, **Clair Drever** and, not least of all, my fearless predecessor, **Clare O'Dowd**. We wouldn't be where we are without you. Fact.

At the risk of reading like a horoscope, 2010 is shaping up to be an exciting year, offering a wealth of inspiration and remediation for our tumultuous times. Our **Careers Day** in March will be hosted in the historic Raeburn Room at the University of Edinburgh, featuring an experienced range of speakers who have braved the academic gauntlet and lived to tell the tale, as well as arts professionals with a diverse set of skills and backgrounds (see page 19).

The sessions at the **Annual Conference** at Glasgow, the first without a theme, will include the **Student Session** 'Untitled': What's in a Name, for which we have a series of promising papers already lined up. In addition, we are offering a lunchtime **Special Interest Session** on 'Art and Copyright', with speaker Dr Grischka Petri (University of Glasgow/University of Bonn), who will discuss issues around image copyright as it relates to publication and presentation – not to be missed.

This year's **Student Summer Symposium** will be held at the Henry Moore Institute in Leeds, and will see the topic of 'Architectural Objects' explored across two days of papers, with keynote speakers Dr David Hulks and Dr Richard Checketts, and a culminating roundtable discussion. We are accepting paper proposals up until the 28 February, so please see the opposite page for full details. Also, be sure to keep an eye out for the **New Voices 2010** call for papers, to be hosted in Birmingham in November.

As usual, we have an abundance of resources and opportunities available. The **John Fleming Travel Award** offers support for an annual jet-setting researcher (p. 21), the **Voluntary Work Fund** provides the chance to gain unique and invaluable experience through internships and placements (p. 20), and the annual **Dissertation Prize** will be awarded to an exemplary graduate and announced at next year's conference in Warwick. Details for these are also found on the AAH website in the Student section.

While you're there, have a look at our **Journals Directory**, recently updated with a comprehensive international list of journals that accept postgraduate submissions, and **Work Placement Lists**, which provide an excellent overview of institutions offering internships and work placements.

As some of you may have noticed, we've decided to trim down our **Student Newsletter**, which we hope will now provide student members with digestible portions of useful information, with links to further details for their own exploration. I'd also like to encourage everyone to join the e-networking site **AAH Students** at <http://aahstudents.ning.com/> where you can find details of AAH student activities as well as up-to-date national and international calls for papers, conference announcements, jobs, internships, publication opportunities, discussion groups and blogs. And what's more, you can advertise your own events. It's open to all as a platform for discussion and information sharing, so by all means, take advantage!

Looking forward to seeing you at events, and hearing about what's on in your respective neck of the woods.

**LARA EGGLETON**

Student Members Committee Chair

# Architectural Objects

## Discussing Spatial Form Across Art Histories

### AAH Student Summer Symposium

24 – 25 JUNE 2010

Henry Moore Institute, Leeds



Keynote speakers include former Leverhulme Fellow **Dr Richard Checketts** and former Henry Moore Foundation Fellow **Dr David Hulks**.

### Call for Student Papers

The 'spatial turn' in the history of art has had a significant impact on the understanding of artistic practice and the built environment, and the formal and political complexities of space in a broader sense. This symposium explores the role of architectural theory and practice within multiple art histories, working across theoretical and aesthetic categories to redefine notions of space and form. From Tatlin's Monument to the Third International, to the spatial environments of LeCorbusier and Robert Morris, this interrelationship has challenged and reconfigured canonic divisions between architecture, ornament, sculpture and performance. Within a global perspective, the 'architectural object' can be traced throughout many histories of cultural production, demonstrated within the sculpted interiors of temples and mosques, the conceptual forms of the stupa or reliquary, or the use of decorative 'architectura' within ornamental schemes.

Exploring the 'architectural object' as a recurring and ever-changing phenomenon, a two-day symposium will consider a diverse range of papers that discuss this theme across cultural and temporal divides. Topics might include but are not restricted to:

- Sculptural practice and architectural ornament
- Anthropological and cross-cultural studies of the architectural object
- Monumental buildings as public sculpture
- Performing architecture; the social production of space
- Interior design and sculpture; the structural/decorative divide
- The architectural maquette as art object; history of the conceptual model
- The church and the miniature; religious contexts

Architectural Objects is hosted in collaboration with the Henry Moore Institute's Hermann Obrist exhibition, marking the wide-ranging 'spatial' production of the prolific architect, sculptor and designer.

Deadline for Paper Proposals extended to:  
**28 February 2010**

To submit a proposal for this session please send a paper abstract no longer than 300 words, along with CV to the Session Convenors:

Lara Eggleton, University of Leeds  
[laraeve8@gmail.com](mailto:laraeve8@gmail.com)

Rosalind McKeever, Kingston University  
[rosalind.mckeever@gmail.com](mailto:rosalind.mckeever@gmail.com)

Hermann Obrist, Eventuell Modell einer Urne in Form eines Kapitells,  
Gips, in sieben Teilen gegossen, bearbeitet, Museum für Gestaltung  
Zürich, Kunstgewerbesammlung  
Photo: Heinrich Helfenstein © ZHdK



## New Voices 2009 Art and Desire ■ November 2009 ■ University of York

Last year's AAH Student New Voices conference was hosted by the History of Art department at the University of York in the wonderful new Berrick Saul building (*see right*), which houses events for the university's expanding arts and humanities departments. I think I am not alone in my envy of this fantastic resource. Both these wonderful facilities and the generous support from the department's Graduate Chair, Dr Jeanne Nuechterlein, were central to the success of the event and deserve our particular appreciation and thanks.

The New Voices event aims to provide postgraduate students studying art history and related fields with an opportunity to present their latest research, and the standard of work on display at York attests to the thriving postgraduate work currently taking place in art history departments across the country. I must also mention the large number and extremely high standard of proposals received for this event. Reading through such interesting abstracts has been an activity providing great pleasure in preparation for New Voices, but it also presented an incredibly difficult task of selection, involving much deliberation.

New Voices 2009 was opened with a keynote address by **Dr James Boaden**, entitled, *The Convulsive Nursery: Surrealism, Childhood and Sexuality*. Dr Boaden has recently joined the University of York as Lecturer in History of Art after completing his PhD at the Courtauld Institute of Art in 2008, and working as Research Associate on the 'Queer Surrealism' project at the University of Manchester's 'Centre for the Study of Surrealism and its Legacies'. His fascinating paper explored the role of children and childhood in relation to various Surrealist notions of sexuality and psycho-sexual development.

The first panel of the day, *Fleshy Bodies*, was chaired by Peter Stilton (University of Bristol), and offered two very distinct approaches to the notion of the body as the cultural site of desire. **Basia Sliwinska** (Loughborough University), in her paper entitled, *The Eclipse of Gender: Seductive Bodies in Contemporary Sculpture*, explored the changing status of beauty alongside concepts of gender and sexual androgyny. As illustrated in the contemporary sculptural practice of Igor Mitoraj, Dennis Potami and Bansky, amongst others, Sliwinska traced the contemporary use of fractured, fetishized or fragmented images of the body as a reversal or confusion of traditional notions of 'Kantian' beauty. In the second paper, *The Desire for Conformity: Images of the Female Body as Vehicles for Social Control in 15th Century Tuscany*, **Frank Ferrie** (Birbeck, University of London) explored a very different notion of the body. Taking the image of the Madonna del Parto, the Madonna of Childbirth, Ferrie explored the socio-political controversy such images provoked in the fifteenth century, opening up the debate surrounding these images' perceived decline within contemporary social debates concerning pregnancy, sexuality and Virgin birth.

In the second session, *Desire, Beauty, Love*, chaired by **Tamsin Foulkes** (University of Birmingham), our panellists investigated how concepts or signifiers of sexual attraction and lust enter into the discourse of art in three very different contexts. **Katie Faulkener's** (Courtauld Institute of Art) paper, *The Creative Power of the World:*



*Ruskinian Beauty versus Darwinian Desire in Rossetti's Venus Verticordia (1864–68)*, wove contemporary ideas and anxieties of sexual reproduction around Rossetti's most conspicuous celebration of floral and feminine beauty. Contrasting the illustrative models of both Ruskin and Darwin's texts on botanical reproduction, Faulkener explored two very different notions of beauty: the 'pure' aesthetic versus the sexual impulse of reproduction. In **Kerry Gavaghan's** (University of Oxford) paper, *Renaissance Cassoni: The Practicality of Desire*, the role of art as an aid to marital consummation was considered in relation to the marriage chests of the quattrocento. As Gavaghan's paper explored, these desirable images combined at once pornographic appeal and practical objecthood in a curious strategy intended to stimulate the reproduction of healthy and handsome progeny. In the session's final paper, *Honourable Intentions?: The Depiction of Gloves in 16th- and 17th-century Art to Reflect Love, Desire and Marital Fidelity*, **Catherine Hunt** (University of Bristol) considered the symbolic association of gloves with concepts of love and desire, charting the changing status and intervention of gloves within a range of artistic and literary practices.

Our final session, *Subversive Sexuality*, explored a far darker side of erotic and sexual desire. In her paper *Desire as Grottesque: Transposition of Sexual Fear onto the Female Subject in Figurative Painting*, **Rebecca Rose** (University of Essex) considered a wide context of images of women that feature desire as a sense of threat or a fear to be exorcised. In *Mastery over Madness: Reading Zürn's Performance through Bellmer's Photography*, **Esra Plumer** (University of Nottingham) investigated the potential for aesthetic interaction between a group of surrealists including Unica Zürn, Hans Bellmer and Henri Michaux. Reading through a disquieting photographic portrait of Zürn in which the female body is bound or 'trussed', Plumer explored themes of domination and sexual transgression and submission enacted under the gaze of Bellmer's camera lens.

I very much hope all those who attended found the event a stimulating, thought-provoking and enjoyable conference, and would like to take this opportunity once again to thank all those who attended, presented, and engaged in the many valuable discussions throughout the day for making New Voices 2009 such a success. Thanks once again to Dr James Boaden, the History of Art Department at York, and Dr Jeanne Nuechterlein for their immensely valuable support.

PETER STILTON

# Association of Art Historians Careers Day 2010

FRIDAY 12 MARCH 10.30 – 17.30

Department of Art History, University of Edinburgh

*Raeburn Room, Old College*



Hosted in the culturally vibrant and beautiful Edinburgh, this year's Careers Day will bring together a wide range of arts professionals to share their experience and expertise in a diversity of fields: academia, curating, arts publishing and research.

With representatives from some of the most outstanding cultural institutions in and around Edinburgh, this is bound to be a hugely rewarding experience.

The event offers a unique opportunity to pick the brains of some of the leading lights of Scotland's creative industries.

Places are free but extremely limited and must be booked in advance, by emailing:

Jenny Gypaki ([E.Gypaki@sms.ed.ac.uk](mailto:E.Gypaki@sms.ed.ac.uk)) and

Catrina McAra ([c.mcara.1@research.gla.ac.uk](mailto:c.mcara.1@research.gla.ac.uk))

Deadline: **28 February 2010**

## Speakers

**Dr Richard Williams** (Director of ACE Graduate School, Senior Lecturer HoA, University of Edinburgh): Career-Positioning.

**Dr Dominic Paterson** (Post-Doctoral Research Assistant, University of Glasgow): MAP & Reviewing Contemporary Art.

**Jana Funke** (Editor, Forum, University of Edinburgh): Editing an Academic Journal.

**Dr Vicky Coltman** (Senior Lecturer HoA, University of Edinburgh): Working in Academia.

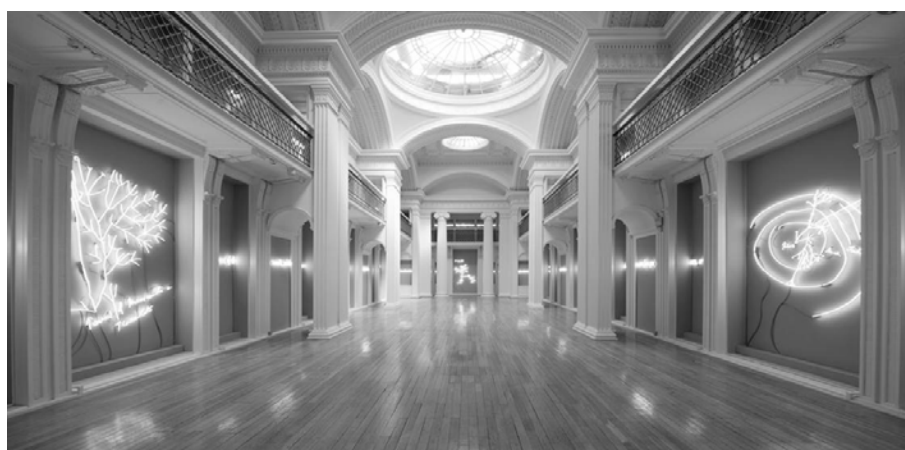
**Dr Stacy Boldrick** (Research and Interpretation Manager, The Fruitmarket Gallery): Researching and Interpreting Exhibitions.

**Kirsten Lloyd** (Associate Curator, Stills Gallery): Working with Artists.

**Daniel F. Herrmann** (Curator, Scottish National Gallery of Modern Art): Working as a Curator.

**Pat Fisher** (Principal Curator, Talbot Rice Gallery): Behind the Scenes of the Talbot Rice Gallery: Running a University Gallery.

The Enlightenments: Joseph Kosuth / 'An Interpretation of This Title'  
Nietzsche, Darwin and the Paradox of Content Installation View  
Talbot Rice Gallery, EIF



## AAH Voluntary Work Placement Fund

Would you like to:

Curate exhibitions?

Conserve paintings?

Run art auctions?

Work in a picture library?

These are examples of internships that the Association of Art Historians funded last year. The voluntary work placement fund is available to assist AAH members with the costs of work experience placements to gain valuable experience. Whatever career in art history you are aiming for, voluntary work can really take you places, and the AAH can help.

**Where can I volunteer?** We fund volunteering at museums, galleries, heritage sites or other visual arts environments. To get a list of museums and art galleries that welcome or are willing to consider student volunteers for internships or work placements email [admin@aah.org.uk](mailto:admin@aah.org.uk) with your membership number. Both self-initiated placements and pre-arranged internships are eligible.

**When?** The placement can last up to 6 weeks full-time (Monday– Friday) or up to 30 days part-time. It must start after 1 June 2010.

**What is covered by the funding?** Legitimate expenses include daily travel, meals and accommodation, childcare and training and materials (unless provided by existing institutional funding).

**How much funding can I get?** The maximum amount available per student is £500 for the whole placement.

**How do I apply?** Visit [www.aah.org.uk](http://www.aah.org.uk) for guidelines and application form.

**Deadline: 31 May 2010**

In the words of a previous recipient:

*"Without the funding from AAH I would not have been able to benefit so greatly from the opportunities that I was offered in London and to feel such adrenalin course through my veins and for this I am very grateful for the chance to get stuck in and have this incredible insight and experience."*

Tom Best, volunteer at Christie's, London



## AAH Students [www.aahstudents.ning.com](http://www.aahstudents.ning.com)

The Student Members Committee has set up a social networking site run exclusively for students of art history and related disciplines. *AAH Students* is an online forum where we can keep you informed of upcoming events and initiatives, and where you can actively participate as a member of a student community. You can contribute to discussion forums, add your own review or event blogs, start or join specialist groups, and upload photos of events. The AAH events section provides up-to-date posts about conferences, calls for papers, and deadlines for prizes and awards.

Once you've joined you can customize your own page and become part of a larger network of students in the field. It's the perfect way to keep yourself informed and advertise your own events. Join now at [www.aahstudents.ning.com](http://www.aahstudents.ning.com) using your AAH membership number.



## Art and Copyright

### AAH Student Special Interest Session

The 36th AAH Annual Conference  
University of Glasgow

**SATURDAY 17 APRIL 2010, 12.45–14.00**

**Guest Speaker: Dr Grischka Petri, University of Bonn and University of Glasgow**

This year's Student Special Interest Session will focus on the important issue of art and copyright. As art historians, we regularly reproduce images in our work, yet the copyright law governing this use of images is little-known and rarely discussed. This session is intended to offer insight and advice on the aspects of image copyright law that affect art historians.

Dr Petri will discuss the following topics:

- Image copyright and publication (print and internet)
- Image copyright and public presentation (conferences, educational lectures/seminars etc.)
- How to obtain image copyright (including copyright fees etc)
- The risks of not obtaining image copyright
- Copyright-exempt image resources

Special Interest Group Meetings take place annually at the conference and are open to all delegates. They are organized by, and reflect the interests of, AAH members' groups.

Places are limited and will be allocated on a first-come, first-served basis.

**Conference booking is required to attend this event. Please book online at: <http://www.aah.org.uk/page/3232>**

## John Fleming Travel Award 2010

The John Fleming Travel Award is sponsored by Laurence King Publishing, who offer this award of £2,000 annually in memory of the art historian John Fleming, co-author with Hugh Honour, of the book, *A World History of Art*.

It is open to all undergraduate and postgraduate students studying art, art history, visual culture or architecture. The aim of the award is to encourage a better understanding and exploration of the arts from around the world by enabling students to travel as a means of assisting or furthering their research.

This award is open to undergraduate and postgraduate students enrolled in UK universities and who will still be enrolled at the time of travel. Your application submission must comprise the following:

- completed application form
- a 500 word essay describing how the award will be used in travelling to sites of specific art historical and research interest (do not exceed 500 words)
- a financial breakdown of how the funds will be used (include income and expenditure)
- a copy of your CV
- letters of recommendation from two academic referees

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

The successful candidate will be asked to write a report on completion of his/her travels.

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

Deadline: **22 February 2010**.

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

# AAH10 CONFERENCE

University of Glasgow and  
The Glasgow School of Art

15 – 17 APRIL 2010

The 36th AAH Annual Conference and Bookfair

Conference Convenor: Dr John Richards

Plenary Speakers include: Professor Joseph Koerner (Harvard University)

# AAH10

# AAH

University  
of Glasgow

THE GLASGOW  
SCHOOL OF ART

**T**HE 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 wide variety of sessions included in the conference will encourage that process of reassessment. Speakers representing the many methodological, historical and critical approaches which characterize the discipline today will be offering papers on topics from the medieval city to contemporary practice. AAH 2010 will be an opportunity for serious debate and reflection on art history and some of its most important current questions

There are some bookfair stands still available to publishers and booksellers. For queries about the conference or bookfair please contact Ailsa Boyd on [aah2010@arthist.arts.gla.ac.uk](mailto:aah2010@arthist.arts.gla.ac.uk)

Further details can be obtained from: [www.glasgow.ac.uk/aah10](http://www.glasgow.ac.uk/aah10) [www.aah.org.uk](http://www.aah.org.uk)

Conference and Bookfair Administrator: Dr Ailsa Boyd, Department of History of Art  
Chair, Steering Committee: Dr Dominic Paterson, Department of History of Art  
Conference Convenor: Dr John Richards, Department of History of Art  
University of Glasgow, 8 University Gardens, Glasgow, G12 8QH, UK.

## Atrocity Exhibitions: Re/Reading RE/Search

**Patricia Allmer**, MIRIAD, Manchester Metropolitan University

**John Sears**, Interdisciplinary Studies, Manchester Metropolitan University, Cheshire Faculty

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 invited papers will address and re-read pertinent concerns and aspects of/related to the journal.

**Michael Lucas** (University of California) *RE/Search in Contexts*

**Professor Allen Fisher** (Manchester Metropolitan University) *William S. Burroughs and Engaged Damage*

**Joanne Murray** (Birkbeck College, University of London) *RE/Search and JG Ballard*

**Lauren Wetmore** (Ontario College of Art & Design) *Mimetized Disasters: Exhibiting the Atrocity Exhibition*

**Matt Lodder** (University of Reading) *The Myth of the Modern Primitive*

## Reassessing National Romanticism

**Charlotte Ashby**, Birkbeck, University of London

**Sabine Wieber**, University of Glasgow

*Until this powerful movement is recognized 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* (Berkeley and Los Angeles: 1998), 2-3.

National Romanticism is a term that has been used most widely to label the 'national awakening' movements of Northern, Central and Eastern Europe. It has been useful in integrating these regions into the canon of Western art

history, but its continued currency can now be seen to limit the scope of understanding of the complexities of this period.

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.

**Charlotte Ashby** (Birkbeck, University of London) *National Romanticism and European Modernisms: Reconciling Different Narratives of Progress*

**Robyne Calvert-Miles** (University of Glasgow) *Charles Rennie Mackintosh and Margaret Macdonald Mackintosh: National Romantics?*

**Stefan Muthesius** (University of East Anglia) *Bavarianism*

**Thor Mednick** (Indiana University) *Skagen: Art and National Romanticism in 19th-Century Denmark*

**Janis Krastins** (Riga Technical University) *Latvian National Romanticism*

**Marta Filipova** (Newcastle University) *The Belated Romanticism of Alfons Mucha*

**Michelle Facos** (Indiana University) *Nationalism and the Nordic Imagination*

**Sabine Wieber** (University of Glasgow) *Roundtable Discussion: Rethinking National Romanticism*

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

**Emily Jane Anderson**, University of Glasgow

**Robert Gibbs**, University of Glasgow

*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 13th 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 13th 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), 7.

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 will engage with related imagery from both religious and secular contexts, and explore the relationship between text and image.

**Constantin Canavas** (Hamburg University of Applied Sciences) *Illustrating the Martyrdom of a Sufi*

**Michael Carter** (Courtauld) *A Vestment of Abbot Robert Thornton (1510–33): Death and Remembrance in an English Cistercian Abbey at the End of the Middle Ages*

**Gary Dickson** (University of Edinburgh) *Living Images of Mortification & Mercy (Perugia 1260, 1464)*

**Jim Harris** (Courtauld) *From Holy Wounds to a Good Kicking: Vasari, Donatello and the Varieties of Violence*

**Jack Hartnell** (Courtauld) *Spiritual Batteries: The Price of Reanimation and the Death of the Relic*

**Laura Hollengreen** (Georgia Institute of Technology) *A Speechless Suppliant at King Solomon's Court: Corporeal Signs of Maternal Love and Terror at Chartres Cathedral*

**Ermioni Karachaliou** (University of Manchester) *Western Influences on Eastern Representations of Martyrdom*

**Jacek Kowzan** (Podlaska Academy, Siedlce, Poland) *Human vs. Divine. Christ's Tormented Body in Rozmyslania dominikanskie (Dominican Meditations)*

**Georg Geml** (Vienna University of Technology) *Beheaded Through the Window: The Johannesschüssell and the Interaction of Religious Drama and Visual Arts*

**Suzanne Scanlan** (Brown University) *In the Face of Death: Temptation and Mortality in the Tor de' Specchi Frescoes*

**Yvonne Owens** (University College London) *Corruption, Mortality, and Feminine Decay: Women as Witches in the Art of Hans Baldung Grien*

**Martin Schwarz** (Getty) *A Book of Blood. Studying Christ's Wounded Skin in MS Egerton 1821*

**Galina Tirnanic** (University of Chicago/Getty Research Institute) *Martyrdom and Punishment at the Hippodrome*

**Tom Tolley** (University of Edinburgh) *The Body of Christ in the Villeneuve-lès-Avignon Pietà and the Fall of Constantinople*

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

**Robin Baillie**, The National Galleries of Scotland

**Ken Neil**, The Glasgow School of Art

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.

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.

The session will map out the shifting boundaries of classification, meaning and value which arise from contemporary art production in collaboration with communities. Papers given will cover interdisciplinary aspects of the field, from philosophy and theory, through cultural policy, to art practice, education and post-gallery production. The session will chart new approaches to critical evaluation in this area and will present a particular opportunity to reappraise the pedagogical basis of art school training and the implications of the economic and social realities of art-based careers related to regeneration agendas.

**Anthony Downey** (Sotheby's Institute of Art, London) *The Rules of Engagement: Towards an Ethics of Collaboration*

**Sophie Hope** (Birkbeck, University of London) *Collective Critical Reflection: Methods in Re-evaluating Cultural Democracy and its Relevance Now*

**Kirsten Forkert** (Goldsmiths, University of London) *When the 'Creative' Economy Makes it Difficult to be Creative: Contradictions between Cultural and Social Policy*

**Wolfram Ette** (Technische Universität, Chemnitz) *The Collectivity of Modern Texts*

**Stefanie Tan** (Glasgow School of Art) *The Art of Independence*

**Alana Jelinek** (Museum of Archaeology and Anthropology, University of Cambridge) *Activism: Stretching the Definition of Art*

**Royce Smith** (Wichita State University) *Attaining 'Glocality': Collaboration, Globalization, and the Contemporary Biennale*

**Cliff Lauson** (Hayward Gallery, London) *Renegade Learning: Art Schools Outside of the Academy*

### Objects, Art History and Display

**Heather Birchall**, Whitworth Art Gallery, University of Manchester

**Marika Leino**, Christie's Education, London

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.

**Helen Wyld** (The National Trust) *Hardwick Hall and the Reinvention of History*

**Alan Crookham** (The National Gallery, London) *Layard's Legacy*

**Halona Norton-Westbrook** (University of Manchester) *The Curatorial Interpretation of the Works of Jean Baptiste-Greuze in the Wallace Collection*

**Per Widen** (University of Gothenburg, Sweden) *Oden and the Charleses: A Royalistic Monument and the Problem of Display when it is No Longer Needed.*

**Debbie Challis** (Petrie Museum of Egyptian Archaeology, University College, London) *Lifelike Portraits or Funerary Goods? The Case of the Hawara Mummy Panels*

**Alex Woodall** (Manchester Art Gallery) *Lost and Found: Mary Greg and the Bygones*

**Helen Scott** (University of St Andrews) *Playing with Fire: Iconoclastic Narratives in Museum Displays*

**Catherine Phillips** (University of Glasgow) *Museum Display in a Changing Ideological Framework: The Hermitage Museum in the 20th Century*

### Heidegger and the Work of Art History

**Amanda Boetzkes**, University of Alberta

**Aron Vinegar**, Ohio State University

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, and when there is an increasing difficulty of imagining art that is not subsumed within culture, a creative encounter with Heidegger's thought seems more important than ever.

This panel considers the future possibilities of Art History through a historiographical and theoretical rethinking of Heidegger's work. It includes papers that deal with a range of practices from early modern art, to modernist painting, photography, and contemporary new media.

**Matt Bowman** (University of Essex) *Melancholic Distance, De-Distancing, and Spanning in Art-Historical Writing*

**Diarmuid Costello** (University of Warwick) *The Question Concerning Photography*

**Neil Cox** (University of Essex) *Out in 'the Open' with Braque and Saint-John Perse: L'ordre des oiseaux, 1962*

**Michael Gnehm** (University of Zurich) *Vergegenwärtigung und Geschichtlichkeit: Art History and the Afterlife of Two Phenomenological Concepts*

**Nicola Foster** (The Open University) *Photography: The Materiality of the Event of Art?*

**Hanneke Grootenboer** (University of Oxford) *Dwelling in Painting: On Space and Thought in Heidegger and Bachelard*

**Robert Jackson** (Plymouth University) *Heidegger, Harman, and Algorithmic Allure*

**Lori Nel Johnson** (University at Buffalo, New York) *A Dwelling Place: Sensing the Poetics of the Everyday in the Work of Pierre Bonnard*

**Lily Mitchem** (City University of New York) *The Clearing and the Sphere: Heidegger, Arendt and Space in Art History*

**Ileana Parvu** (University of Geneva) *The Internal Void: Heidegger and the Thing*

**Philip Tonner** (University of Glasgow and Glasgow Museums) *Art, Materiality and the Meaning of Being: Heidegger on the Work of Art and the Significance of Things*

**Bronwen Wilson** (University of British Columbia) *Early Modern Portraiture and the Faces of Things*

## Exhibitions as Research: Theory, Practice, Problems

**Stacy Boldrick**, The Fruitmarket Gallery

**Stephanie Straine**, University College London/Tate Britain

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, and more focused academic exhibitions, to artist-led research. This session will consider how research is translated in exhibitions of art from any period, from medieval to modern and contemporary.

**Fiona McGovern** (Freie Universität Berlin) *Revealing the Repressed: Mike Kelley's Exhibition Project* The Uncanny

**Lisa Schmidt** (Freud Museum, London) *Researching History: Contemporary Art at the Freud Museum in London*

**Rebecca Gordon** (University of Glasgow) *Communicating Research: Christine Borland's Research Practice in Relation to the Exhibition* Communication Suite

**Anita Herle** (University of Cambridge Museum of Archaeology and Anthropology)

*Assembling Bodies: Art, Science and Imagination: Exploring the Research Potential of Assemblage and Juxtaposition*

**Elizabeth Rankin** (University of Auckland) *(Mis)representing Post-Colonial Concepts*

**Doreen Mende** (Goldsmiths/ZKM Karlsruhe) *Academy Expanded and Expanded Exhibiting*

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

**Alison Yarrington**, University of Glasgow

**Owen Brown**, University of Glasgow

The session is concerned with the impact of context and collaboration on the practice and profession of sculpture. From the late 18th century onwards, sculptural activity was transformed by urban expansion and the parallel development of teaching institutions, museums and exhibition cultures. 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. Some of the over-arching questions addressed by the session include: regional- and gender-based marginalisation in sculptural practice; the extent to which the diversity of sculptors' practice influenced or challenged other cultural arenas, such as literature or the conventional critical hierarchies of subject, medium and form; the impact upon current understanding of cultural geographies in relation to the metropolis and the regions; the extent to which sculpture, as the product of a uniquely collaborative process, involving studio assistants, carvers, foundries, architects and other specialist craftspeople, is a working process that continues to challenge accepted ideas of authorship and status.

**Marjan Sterckx** (Ghent University & PHL University College, Hasselt) *Women Sculptors and their Male Collaborators: Common Practice?*

**Amy Mechowski** (Victoria and Albert Museum) *Waxing and Waning: the Casella Sisters and the Revival of Renaissance-style Wax Portraits*

**Melanie Vandenbrouk-Przvbviski** (Victoria and Albert Museum) *From La Petite Ecole to the Ionides Residence in Hove: Alphonse Legros and French Sculpture in England in the Second Half of the 19th Century*

**Owen Brown** (University of Glasgow) *Mapping the Practice, Profession and Influence of Sir William Goscombe John: London, Paris, Capel Bangor*

**Gareth Fisher** (Duncan of Jordanstone College, University of Dundee) *The Plaster of Paris*

**Danielle Child** (University of Leeds) *Late Capitalism and the 'Expanded Field': Fabricators, Facilitators and Contracted Labour*

**Joanna Soden** (Royal Scottish Academy) *Sculptors and the Hydro Board*

**Denis Wardleworth** (Independent) *Jacob Epstein and the Glaswegians: What Happened in the Strand in 1937*

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

**Wolfgang Brückle**, University of Essex

**Jules Lubbock**, University of Essex

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.1300 to c.1600 with a focus on visual discourse and aesthetic experience. Papers in this session discuss 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, and intellectual frameworks in which works of art were beheld, discussed, and made accessible to different audiences.

**Wolfgang Brückle** (University of Essex) *Discourses of Public Space in Medieval France: Visual Statements and Written Accounts from Paris*

**Rainer Donandt** (University of Hamburg) *Brunelleschi and the Civic Refashioning of Public Space in Florence*

**Benjamin Zweig** (Boston University) *Social Control and the Public Image in Late Medieval Sweden: the Case of the Vapenhus*

**Vera Henkelmann** (Schleswig-Holsteinische Landesmuseen Schloss Gottorf) *Chandeliers of Our Lady: Instruments of Civic Self-Fashioning and Self-Affirmation in Late Medieval Germany*

**Jules Lubbock** (University of Essex) *The Pictorial Character of Ambrogio Lorenzetti's Sala della Pace: Fracture versus Iconography*

**Jamie Mulherron** (University of Edinburgh) *Tapestry and the Public Galerie François I*

**Laura Jacobus** (Birbeck College, London) *Vice, Virgins and VIPs: the Branding and Re-branding of Padua's Roman Arena, c.1300–1600*

**Maddalena Spagnolo** (Bibliotheca Hertziana, Rome) *Beyond the façade: Wit and Criticism on Palace Façade Decorations in 16th-Century Florence*

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

**Jill Burke**, University of Edinburgh,

**Genevieve Warwick**, University of Glasgow,

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 addresses the following themes:

- 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 Mode
- Artists' Portraits
- Imitation: Theories and Practices.
- Invention: Art and Science.

**Tracy Cooper** (Temple University) *Intersecting the Artist's Studio in Early Modern Venice*

**Bjorn Skaarup** (European University Institute) *Science for the Artist: Artistic Anatomy and Mathematics in the Renaissance Academies of Art, 1563–1609*

**Francesca Marini** (Palazzo Rucellai Institute, Florence) *Artists' Modus Operandi as Connoisseurs: The Florentine Case Between the End of the 16th and 17th Centuries*

**J Joris Von Gastel** (Leiden University) *Bernini at Work: Franchezza, Connoisseurship, and the Sculptor's touch*

**Alessandra Buccheri** (Oxford University) *Artists at Work Between Art and Theatre: Cloud Representations and Cloud Machinery*

**Joanna Norman** (Victoria & Albert Museum) *Technology in Theory and Practice in Baroque Theatre Design*

**Fabiana Cazzola** (University of Basel) *Aspects of Temporality in Self-Portraits of the Cinquecento*

**Ben Thomas** (University of Kent) *Etching and Originality in Early Modern Italy*

**Gabriele Sprigath** (University of Munich) *The Parallel Between Painter and Poet in the First Chapter of Cennino Cennini's Libro dell'Arte (c.1400)*

**Gerardo de Simone** (Pisa University) *Fra Angelico in Florence and Rome: Organisation and Peculiarities of a Dominican Friar's 'Workshop'*

**Richard Talbot** (University of Newcastle) *Perspective and Spatial Play*

**Craig Staff** (University of Northampton) and **Paul Cureton** (Manchester Metropolitan University) *Central Orbits and Corporeal Realities: Drawing and the Renaissance Workshop*

**Damian Dombrowski** (University of Würzburg) *The Painter Without Hands: Botticelli's Self-Portrait in the Del Lama Adoration*

**Anne Bloemacher** (University of Münster) *Raphael at Work in Marcantonio Raimondi's Engraving*

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

**Moya Carey**, Victoria & Albert Museum

**Margaret S. Graves**, University of Edinburgh

In the ten years that have passed since the last dedicated panel on medieval Islamic art was presented at an annual conference of the AAH, there have been massive shifts in the international perception of Islam and Islamic culture. Concurrently, our field has expanded, museum displays 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 of Islamic art history 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 a multitude of disciplines. While this makes our practice 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.

**Martina Muller-Wiener** (University of Bonn) *'The Soul Never Thinks Without an Image': Text/Image Relationships in 13th-Century Illustrated Manuscripts*

**Alain George** (University of Edinburgh) *The Illustrations of the Maqamat and the Shadow Play*

**Melanie Gibson** (School of Oriental and African Studies, University of London) *A Ceramic Menagerie: Animal Sculptures from Iran and Syria, c.1150–1250*

**Miriam Ali-de-Unzaga** *Mirabilia, Bestiaries and Islamic Textiles (11th and 12th Centuries)*

**Jennifer Scarce** (Duncan of Jordanstone College of Art, University of Dundee) *Colour in the Glazed Tilework of Iran during the 10th to 15th Centuries*

**Dorothee Kreuzer** (University of Bonn) *Looking for Geese on the Silk Road. Nasta'liq and the Poiesis of Writing*

**Stephennie Mulder** (University of Texas at Austin) *Seeing the Light: Polyvalent Iconographies at Three Medieval Syrian Shrines*

**Moya Carey** (Victoria & Albert Museum) *Border Zones: Scholarship into the Inlaid Metalwork of 12th-Century Khurasan*

## The Discursive Space of Artists' Films

**Sarah Smith**, Glasgow School of Art

**Sarah Neely**, University of Stirling

**Maeve Connolly**, Dun Laoghaire Institute of Art, Design and Technology

More than ever, 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. Professional actors, causal narration and *mise-en-scène* are increasingly common in artists' films. In addition, gallery-specific screening formats such as multi-screen, looping and installation practice 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. This session aims to demonstrate that a fusion of film theory and art criticism provides a productive interdisciplinary framework appropriate to the study of this work. The session convenors have also curated a Glasgow International screening event featuring artists' films, in order to enhance critical exploration of this area of contemporary visual art practice.

**Kate Antosik-Parsons** (University College Dublin) *Policing Gender: Cinematic Strategies and Masculinity in the Work of Willie Doherty*

**Suzy Freake** (University of Nottingham) *'Out of the Corner of my Eye ...': Cine-literate Peripheral Vision in the Video Works of Jane & Louise Wilson*

**Susan Jarosi** (University of Louisville, US) *Recycled Cinema: Raphael Ortiz's Found-Footage Films and Computer-Laser-Videos*

**Kim Knowles** (University of Kent) *Sensory Overload: Experimental Film and the Spectacular*

**Kassandra Nakas** (University of Arts, Berlin) *Blending Light. Filmic Discourse and Non-filmic Narration in the Work of Ana Torfs*

**Volker Pantenburg** (Free University of Berlin) *Migrational Aesthetics. Film Experience, Cinema, Museum*

**Lucy Reynolds** (University of East London) *Hollywood Fictions: Adversary or Case Study?*

**Mo White** (Loughborough University) *Mulvey, Between the Lines and the Frames*

All delegates (including convenors and speakers) must pay to attend the AAH Conference.

For full details of conference fees see page 37.

To book online, go to [www.aah.org.uk](http://www.aah.org.uk) and follow the links.

Booking deadline: **22 March 2010.**

## Materiality and Waste: Poetics of the Concrete in Modern Life

**Jaimey Hamilton**, University of Hawaii

**Maura Coughlin**, Bryant University

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 'deterritorialization' processes and increasingly global commodity cycles of production and obsolescence often seem to characterize this long epoch, this panel explores the importance of understanding the local specificity 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 generalized 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 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.

**William Smith** (Institute of Fine Arts, New York University) *To Breathe Dust: Marcel Duchamp and the Aesthetics of Hygiene*

**Rosemary Shirley** (Goldsmiths, University of London) *Keep Britain Tidy: Litter, Anxiety and the Non-Metropolitan Everyday*

**Gregory Williams** (Boston University) *A Glossier Shade of Brown: Imi Knoebel's Raum 19*

**Nina Vestberg** (Norwegian University of Science and Technology) *Processing Waste: Disposing of Photography in Contemporary Art*

**Lane Relyea** (Northwestern University) *On the Changed Status of Debris in Contemporary Art*

**Elizabeth Legge** (University of Toronto) *Two Recent Interventions in the History of Stuff: the Angel of History in the IKEA 'as is' Room*

## Art, Philosophy and Revolution in Mid-20th-Century European Art

**Joanne Crawford**, University of Leeds

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 2nd 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. This session attempts 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.

**Ed Krčma** (University College Cork) *Wols, Smallness and Creaturely Life.*

**Andrew Warstat** (University of Leeds) *Violence, Aesthetics and Ugly Revolution.*

**Sarah James** (University of Oxford) *Paper Revolutions: Late Modernism in East Germany?*

**Nicola Hille** (University of Teubingen, Germany) *West-German Debates on Modern Art in the Mid-20th Century: The So-called Darmstadt Dialogue and its Impact on the Development of Abstract Art.*

**Aaron Rosen** (University of Oxford) *Chagall's Revolution: Re-framing Postwar Jewish Culture.*

## Poster Session

**Veronica Davies**, The Open University/University of East London

**Janet Tyson**, Independent, Fort Worth, Texas

Far from displays of simple declarations on single sheets of paper, Poster Sessions encompass a wide range of visually rich, generally non-linear explorations of research topics – often in a variety of media. They also tend not to focus on any particular theme, but to address a variety of topics. This year's session, the second for AAH, reflects this typical diversity of interest and practical approaches, with presentations by art historians and artists, professionals and students.

**Anne Dulau Beveridge** (Hunterian Art Gallery, University of Glasgow) *William Hunter's Volumes of Prints*

**Peter Black** (Hunterian Art Gallery, University of Glasgow) *Rembrandt's Sketch for The Entombment*

**Anitra Blayton** (Tarrant County College, Fort Worth, Texas) *Nightstands*

**Sophie Bostock** (Independent, London) *Domenico Tiepolo's Divertimento per li Regazzi: A Case Study Demonstrating the Importance of Drawing in Late-Life Creativity*

**Amy Bryzgel** (University of Aberdeen) *Afrika, the Russian Dog and Marilyn Monroe: Cultivating Identity in Post-Soviet Russia*

**Lawrence Buttigieg** (Loughborough University) *Representing the Female Nude: Self-Reflexivity and Otherness*

**Veronica Davies** (The Open University/University of East London) *Exhibitions and the Visual Language for Ideas of Rebuilding/Renovation Post-World War II*

**Mark Hobbs** (University of Glasgow) *The Politics of Architecture: Weimar Berlin's Neues Bauen Programme*

**Katerina Karavida** (City University, London) *The Issue of the Representation of the 'Margins' in Contemporary Art Exhibitions: The Case of the Thessaloniki Biennial*

**Margaret MacDonald** (University of Glasgow) *Catalogue Raisonné: Etchings of James McNeill Whistler*

**Maria Portmann** (Université de Misericorde, Fribourg) *Juan de Arfe y Villafane's Libro Segundo*

**Pamela Robertson** (Hunterian Art Gallery, University of Glasgow) *Mackintosh Architecture: Context, Making and Meaning*

**Janet Stiles Tyson** (Independent, Fort Worth, Texas) *'Modern' Motifs in Afghan War Rugs: Evolution or Revolution?*

## Rethinking Celtic Revivals

**Frances Fowle and Heather Pulliam**, University of Edinburgh

**Murdo Macdonald and Lesley Lindsay**, Window to the West Project, University of Dundee

This session addresses the notion of Celtic Revival, both with respect to its high period in the latter years of the 19th century, and with respect to its relevance to contemporary art. We do this by means of set of papers that ranges in focus from Scotland to Ireland to America. How 'Celtic' was the Celtic Revival? Related to this we consider to what extent the Celtic Revival was a reaction to extant objects from the early medieval period, and when and how these objects would have been seen.

We address these issues through papers on key works of Celtic Revival art, such as Henry and Hornel's *The Druids*; aspects of reception, such as that of the Celtic Revival in America; and seminal antiquarian figures, such as Margaret Stokes in Ireland and James Drummond in Scotland. We take the debate further by considering the work of the neglected Scottish painter Stewart Carmichael and bring the debate up to date by considering the work of an AHRC-funded project, *Window to the West*, which explores art and the Scottish Gàidhealtachd. Considered in relation to that will be *An Leabhar Mòr / The Great Book of Gaelic* (2002), a major project of contemporary art and Gaelic poetry which can be considered as an indication of Celtic Revival in contemporary Scottish and Irish art.

Our overall aim is to stimulate interest of the notion of Celtic Revival by making clear its broad art historical extent, which stretches from the mid-19th century and before, to the present day.

**Dorothy Verkerk** (University of North Carolina, Chapel Hill) *Imagining Iona: The Celtic Revival in America*

**Tara Kelly** (Trinity College Dublin) *Facsimiles and the Formation of a Canon of Irish Art*

**Frances Fowle and Heather Pullia** (University of Edinburgh) *Celticism and Cultural Revival: Revisiting The Druids by George Henry and E. A. Hornel*

**Janette Stokes** (Independent) *Margaret Stokes (1832–1900) and Early Christian Art in Ireland: Forgotten Influences in the Irish Celtic Revival*

**Matthew Jarron** (University of Dundee) *Stewart Carmichael and Aspects of the Celtic Revival in Dundee*

**Murdo MacDonald** (University of Dundee) *A New Celtic Revival? Researching Art and the Highlands Today*

**Lesley Lindsay** (University of Dundee) *James Drummond's Sculptured Monuments of Iona and the West Highlands: In Search of 'a School of Design'*

**Niamh NicGhabhann** (Trinity College Dublin) *'A Complex Metaphor' – Developing a National Canon of Architectural Form in 19th-Century Ireland?*

## Supplementary Conflicts: Domesticities and Life Histories in Wartime

**Paul Fox**, University of Reading

**Gil Pasternak**, University College London and Chelsea College of Art and Design

Histories of warfare and insurrection have evolved constantly reflecting, in part, reactions to the shifting nature of war caused by factors including technological innovation, ideological motivation and institutional development. This session will explore personal visual responses to conflict, defined as the activities of armed groupings prepared to use lethal force to achieve political aims. It will consider the role played by visual culture in developing supplementary historical topoi that accompany, and may challenge, both popular and official accounts. We will explore personal visual responses to conflict produced in, or in relation to, the domestic sphere and everyday life, defined as visual representations of subjects played out in the social and political spheres.

Personal visual responses to conflict bear upon subject and identity formation. This session hopes to offer useful insights into the relationship between the historical constituted as narrative, on one hand, and the autobiographical as fantasy (rather than as fiction) on the other. This is not to say that the autobiographical provides greater insight into human experience than other modes of historical inquiry. Rather, this session will hold that autobiographical responses to conflict comprise just one productive source that provides access to the dynamic between the experience of ordinary people and subsequent wider accounts of the same event, in relation to which the personal may emerge as either complementary or subversive. Either way, the dynamic destabilises any tendency to accede unreflexively to dominant accounts of past conflicts. The session will explore the role personal responses to conflict play in the mediation of history and ideology, private and public narrations of history, and individual and collective identities.

**Antigoni Memou** (University of East London) *A Conflict of Representations: Photography and the Internet in the Zapatista Struggle*

**Alexandra Moschovi** (University of Sunderland) *The Authentic Snap? D.I.Y. Reporting in the Age of 'We Media'*

**Jeannine Tang** (Courtauld Institute of Art) *Citizens Against Chauvinism: Martha Rosler's Feminist Polemics*

**Stina Barchan** (Independent) *Dada in the Suburb: Hannah Höch and the Second World War*

**Chris Cornish** (Slade School of Fine Art) *'The Killbox': Experiencing Architecture and Landscape in Digital Warfare*

**Peter Stilton** (University of Bristol) *Colin Self's 'Archaeology of Anxiety'*

**Ian Horton** (University of the Arts, London) *Wilhelm Sandberg's Experimenta Typographica: Domestic Origins and Post-war Impact*

**Sharon Jordan** (Independent) *Painting in Arcadia: Ernst L. Kirchner and Male Friendship, 1914–17*

### Medieval Art / Postcolonial Questions (AHRC Research Network *Postcolonising the Medieval Image*)

**Eva Frojmovic**, University of Leeds

**Catherine Karkov**, University of Leeds

The application of contemporary theories to pre-modern art history is often greeted with anxieties about anachronism. This session sets out to create a conversation between medieval art and postcolonial theories. The contributors to this session will address questions both of race in the middle ages, and of colonial entanglements on the part of medievalist scholars of the 19th–21st centuries.

- Theoretical questions the papers and ensuing panel discussion will endeavour to address will 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 medievalist art historians to re-envision their objects of study?
- 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?

**Eva Frojmovic:** *Arts of Exterritory*

**Michael Michael** (Christie's Education London) *Reorienting the Westminster Retable*

**Roberto Pesenti** (The Courtauld Institute) *Retelling the Story of Medieval Architecture in Sardinia*

**Rebekah L. Pratt** (Arizona State University) *Visualizing Chivalric Identity: The Fantastical East of the Frescoes at Runkelstein Castle*

**Nadia Altschul** (The Johns Hopkins University) *Saracens and Race in Roman de la Rose Iconography: the Case of Dangier in MS Douce 195*

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

**Erma Hermens**, University of Glasgow

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, 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 e.g. 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 'free-lance' 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.

**Helen Draper** (Courtauld Institute, London) *Mary Beale (1633–99) and her Portrait Studio in 17th-Century London*

**Nathan Flis** (Oxford University) *Designing from Nature: Artistic Collaborations in Mid-17th-Century London*

**Jeannie Labno** (University of Sussex) *Artistic Practice in Renaissance Poland: a Truly International Affair*

**Linda Hinnert** (Stockholm University / Nationalmuseum of Stockholm) *Nicodemus Tessin the Younger (1654–1728) and the French Workshop at the Palace of Stockholm. Professional Roles, Career, Working-Methods and Organization*

**Margriet van Eikema Hommes** and **Jolanda de Bruijn** (University of Amsterdam) *Honthorst fecit (?) Gerard van Honthorst and his Workshop in the Oranjezaal Huis Ten Bosch*

**Peter Black** (Hunterian Art Gallery, University of Glasgow) *Rubens's Head Studies and the Representation of Character*

**Christa Gattringer** (University of Glasgow) *Painted 'Signatures' – Reconsidering Reappearing Motives in the Workshop of Frans Snyders (bapt. 1579–1657)*

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

**Francis Halsall**, National College of Art & Design, Dublin

**Declan Long**, National College of Art & Design, Dublin

**Mick Wilson**, National College of Art & Design, Dublin

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.

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?

This panel investigates such questions by exploring the relationships between current art historical enquiries, re-interpretations of modernism and its renewed saliency within contemporary art discourse. Participants explore the relevance of modernism today by looking at a variety of current issues in contemporary art history and practice.

**Francis Halsall, Declan Long, Mick Wilson** (National College of Art & Design, Dublin) *The Modernist Turn*

**Andrew McNamara** (QUT) *Rethinking the 1960s, Rethinking Modernism: On Ian Burn's Late Reflections*

**Sanjukta Sunderason** (University College, London) *Anxious Modernisms: Revisiting Artistic Avant-Garde in India, c.1940s–50s*

**Ya'ara Gil-Glazer** (University of Haifa, Israel) *'So, What Kind of History Do You Want?': Complex Separations from Newhall's Meta-history of Photography*

**Claire O'Dowd** (University of Manchester) *Mike Nelson's A Psychic Vacuum: Installation Art and Reflexive Modernity*

**Morgan Thomas** (University of Canterbury) *Modern Love: Thierry de Duve's Look*

**Toby Juliff** (University of Leeds/Leeds College of Art) *The Dangers of 'Not-Modernism'*

**Raphaël Pirenne** (Université Catholique de Louvain) *Pushing Back the Limits: Specificity and Interspecificity in Clement Greenberg's Modernism*

**Veronica Tello** (University of Melbourne) *After Géricault: Dierk Schmidt and 'History Painting' in the 21st Century*

**Marianna Wahlsten** *Baudelairean Legacy – Its Transdiscursive Stage*

**Owen Hatherly** (writer) and **Olivia Plender** (artist) *Closing Roundtable Discussion*

## The Relic and the City

**Helen Hills**, University of York

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 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. Their ambiguous relationship to both time and space endows relics with significant potential. This session investigates that potential with regard to the city. How might we most productively think the relic-city relation? How might we usefully map relics? 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?

**Cynthia Hahn** (Hunter College and the Grad Center, CUNY) *Spatial Control of the Vision of Relics*

**Michael Cole** (University of Pennsylvania) *Relics and the Politics of Space in Grand Ducal Florence*

**Ashley D West** (Temple University) *Documenting Sacred Spaces: An Early Reliquary Book from the Tyrol, c.1507*

**Susan May** (Birmingham University) *The Relic of Saint Andrew, Pius II and the Founding of Pienza*

**Andrew J Hopkins** (University of I' Aquila) *Sacralizing Ex Novo Space: the Madonna Nikopeia at Santa Maria della Salute*

**Alice Sanger** (University of Manchester) *City/Countryside and Medici Women's Devotion to Relics*

**Anne Lutun** (University of Pennsylvania) *Veneration of Relics and Redefinition of City Identity: The Case of Early Modern Milan*

All delegates (including convenors and speakers) must pay to attend the AAH Conference.

For full details of conference fees see page 37.

To book online, go to [www.aah.org.uk](http://www.aah.org.uk) and follow the links.

Booking deadline: **22 March 2010.**

## Dada and Surrealism in Play

**David Hopkins**, University of Glasgow

**Debbie Lewer**, University of Glasgow

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 analytic work has been done on these aspects of the movements. This session explores 'transitional objects' and babble, rhymes and rituals, toys and children's games, puppets and dolls, tall-tales and make-believe. At the same time it examines artistic strategies that are playful, humorous, roguish, regressive, badly-behaved, disruptive and so forth. The papers mainly concentrate on Dada and Surrealism, but trace paths out of these traditions into the present, covering a number of disparate artists and practices in a broadly chronological framework.

All in all, the session aims to come up with a different conception of its topic than the clichéd study 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-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 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.

**Sabine T. Kriebel** (University of Cork) *Left-wing Humour, or, Heartfield's Holy Hate*

**Debbie Lewer** (University of Glasgow) *Dada, Carnival and Folly*

**Bradley Bailey** (Saint Louis University) *Duchamp's 'Playthings': Toys, Dolls, and Dada*

**Oliver Watts** (University of Sydney) *Creating Sovereignty: Tristan Tzara and the Barrès Trial*

**Catriona McAra** (University of Glasgow) *Of Broken Toys as Anti-tales: Fairytale Fetishism in Surrealism?*

**Charles Palermo** (College of William and Mary, Williamsburg) *Miro's Toys*

**Susan Laxton** (Institute of Advanced Study, Princeton University) *Formplay, or the Politics of Puns*

**Rachael Grew** (University of Glasgow) *Children and Erotic Play in the Art of Leonor Fini*

**James Boaden** (University of York) *Preserving Play: Joseph Cornell and Stan Brakhage's Centuries of June*

**Susannah Gilbert** (University of Essex /Tate Research) *Mail Art Misbehaving: Play, Provocation and Resistance*

**Grischka Petri** (University of Bonn) *'Through puberty to success': Kippenberger's adolescent art strategies*

**Neil Matheson** (University of Westminster) *Keeping it in the Family: Paul McCarthy's Cultural Gothic*

**David Hopkins** (University of Glasgow) *'The Soul of the Toy' from Baudelaire to Mike Kelley*

## China and the West: The Reception of Chinese Art across Cultures from the 15th Century to the Present

**Michelle Ying-Ling Huang**, University of St. Andrews

**Sarah Sau Wah Ng**, University of Oxford

With China's long history and rich culture, Chinese art had long been perceived as the parent art of Asia in the West. In the 15th century, extensive commercial development in China transformed art into commodity and upset its original status. The purposes of art changed from serving mainly in official extent for political and religious to personal/public extent for leisure, cultivation and commercial culture. Through trade, war, and international exposition, it went beyond the border and emerged in the West. Henceforth, it has been enthusiastically appreciated by connoisseurs, artists, and art collectors, despite the differences in the perception of Chinese art across cultures with time. At present, 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/ exhibits reflects the national taste, and influence the general understanding of the subject.

This session investigates the cultural interaction between China and the West from the 15th century to the present. It will explore the Western/ Chinese perception of Chinese 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. We also encourage discussions 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.

**Lenore Metrick-Chen** (Drake University) *The Politics of Chinoiserie in 19th-Century America*

**Nixi Cura** (Christie's Education London) *Early 20th-Century 'Imperial' Porcelain and Ideals of Empire*

**Clare Taylor** (Open University) *'Painted paper of Peking': 18th-Century Chinese papers in 1920s Britain*

**Michelle Huang** (University of St Andrews) *Enchanting the Occidental: The Aesthetic Value of the Song Landscape Painting*

**Martin Powers** (University of Michigan) *The Cultural Politics of the Brushstroke in the Making of National Myth*

**Sau Wah Ng** (University of Oxford) *The Western Eye in Late Imperial China*

## Picturing the Sensorium in Art from Antiquity to 1800

**Rachel King**, University of Manchester

**Christopher Plumb**, University of Manchester

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. 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. This panel presents papers that explore the performance of the senses in art from Antiquity to 1800 as well as affective responses such as desire, pleasure or pain. As their titles reflect, these papers also discuss sensory engagement with art and/or its materials in multiple contexts, as well as how art reflects the contingent physiological and social contexts of the senses. Equally, contributions relate to the heightening, inhibition and loss of the senses and how these work with, and are reflected by artistic practice and production.

**Caroline Babcock** (University College London) *Les Premiers Feux d'Amour: The Initiation of Female Sexual Desire in late-18th-century French Erotic Prints and Cabinet Paintings*

**Stephen Caffey** (Texas A&M University) *The Howl of the Americans: The Sights and Sounds of Cruelty and Effeminacy in a 1764 Painting by Benjamin West*

**Marlene L. Eberhart** (McGill University) *Dosso Dossi's Apollo and Daphne and the Transforming Touch of Sound*

**Morgaine Gaye** (Nottingham University) *The Formal 18th-Century Dining Table as a Social Commentary and Spectacle*

**Chantal Jacquet** (University of Paris 1, Pantheon-Sorbonne) *Kôdo: A Japanese Smelling Art*

**Kristel Smentek** (Massachusetts Institute of Technology) *Asian Porcelain and the Rococo Sensorium*

## Reading to Attention

**Forbes Morlock**, Syracuse University London

**Sharon Kivland**, Sheffield Hallam University

A return to reading. A new attention to reading.

In a variety of formats, this session 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 session 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 four coordinated sections include presentations that address – in various form – what it is to read, to attend to the word or the image/object. The fourth section will return us to practice in the form of a reading group.

**Graham Allen** (University College Cork) *Reading as Escapism*.

**Ahuvia Kahane** (Royal Holloway, University of London) *Philology and the Image of the Future*.

**James Hellings** (University of Teeside) *The Love of Thought or The Importance of Being Admired*.

**Esther Leslie** (Birkbeck, University of London) *Words Rise Up*

**Robin Lydenberg** (Boston College, USA) *Reading Lessons from Alison Bechdel's Fun Home: A Family Tragi-Comic*

**Seph Rodney** (The London Consortium) *Reading the Reader*

**Christopher Bamford** (University of Manchester) *Wildly Attentive*

**Juan Cruz** (Liverpool John Moores University) *Translating with Strangely Genuine Expression*

**J. P. McMahon** (University College Cork) *An Acconci Dictionary*

**Forbes Morlock** (Syracuse University London) and **Sharon Kivland** (Sheffield Hallam University) *Reading to Attention. Attentive Reading (Reading Group)*

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

**Nick Lambert**, Birkbeck, University of London

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 disconnected from the earlier iterations of Computer Art but motivated by similar concerns stemming from the artistic discovery of the digital medium.

Our session will examine this evolution of digital art forms 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 art form, 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?

**Charlie Gere** (Lancaster University) *Ruskin, Arts and Crafts, and New Media Art*

**Charlotte Frost** (Birkbeck, University of London) *Internet Art History 2.0*

**Jeremy Pilcher**, (Lancaster University) *Network Art Unbound*

**Elaine Speight** (Birkbeck, University of London) *Producing the Local: Web 2.0 as a Placemaking Tool for Socially Engaged Artists*

**Perla Innocenti** (University of Glasgow) *Evolution and Preservation of Digital Art: Case Studies from ZKM and AEC*

**Ernest Edmonds** (University of Technology, Sydney) *Unifying Image and Sound in a Synaesthetic Whole*

**Jeremy Gardiner** (Birkbeck, University of London) *Digital Craftsmanship – How Artists are Making Physical Things from Virtual Data*

**Ingrid Holzl** (McGill University) *Hybrid Images*

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

**Hilary Macartney**, University of Glasgow and ARTES Co-Founder

**Robert Wenley**, Glasgow Museums

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 19th 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.

**Piers Baker-Bates** (Open University) *'A Stupendous Picture': A Discussion of the Sources for the Art of Morales and Ribalta and the British Response*

**Xanthe Brooke** (Walker Art Gallery, Liverpool) *The 15th-Century Spanish Paintings in the Lady Lever Art Gallery, Port Sunlight and their Reception*

**Rachel Bullough** (CEU Universidad San Pablo, Madrid) *Charles Clifford: A New Way of Looking at Spain in the 19th Century*

**Lara Eggleton** (University of Leeds) *Surface Deceits: Misreading Horror Vacui in the Ornament of al-Andalus*

**Hilary Macartney** (University of Glasgow) *A Highland Woman at Pollok House: Stirling Maxwell and 19th-Century Taste for Murillo*

**Philip McEvansoneya** (Trinity College, Dublin) *Spanish Painting and Ireland*

**Julian Minton** (Open University/University of Essex) *Góngora the Poet, Carducho the Theorist, and Velázquez's Late Paintings: Reflection on the 'Idea' in Velázquez*

**Tom Nickson** (University of York) *Art History and the Historians of Medieval Spain*

**Edward Payne** (Courtauld Institute of Art, London) *Britain's Bête Noire? The Reception of Ribera in the 19th Century*

**Sarah Symmons** (University of Essex) *A Scottish Heroine in Portugal and Spain*

**Richard Tilbury** (Birkbeck, University of London) *The Spanish Canker. Black Legends: Spain and its Image in Early Modern Europe*

**Zahira Veliz** (Courtauld Institute of Art, London) *George Scharf's Selection and Display of Spanish Paintings for the Manchester Exhibition of 1857*

### 'Untitled': What's in a Name?

**Catriona McAra**, University of Glasgow

**Antoinette McKane**, University of Liverpool/ Tate Liverpool

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. In this session we will discuss naming as an 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.

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/identity must be constantly kept in check, while navigating research through identification and classification that we see ourselves reconfiguring.

**Victoria Irvine** (University of Glasgow) *'The Heart Desires': The Titling and Appropriation of the Pygmalion Myth in Victorian Art*

**Hannah Higham** (Birmingham University) *Constructing and De-Constructing Artistic Identities: The Case of the Master (or Masters) of the Unruly Children*

**Jaime Tsai** (University of Sydney) *The Violence of Interpretation in the Matricide of Duchamp's Fresh Widow*

**Vanessa Theodoropoulou** (Sorbonne University) *Reading Constructed Artistic Identities as Intersections Between the Aesthetic and the Political*

**Suzanne Spinner** (University of Melbourne) *Vindicating Rover Thomas: What Can We Call Him?*

**Lucy Bradnock** (Getty Research Institute) *Who Framed Maurice Syndell? Or, Why Did the Farmer Cross the Road?*

## Imperial Tensions: Visual Cultures of Coercion, Silence and Display

**Matthew Potter**, University of Leicester

**Daniel Rycroft**, University of East Anglia

Barringer and Flynn's *Colonialism and the Object* (1998) applied new developments in museology and post-colonial theory to analyze the impact of ideology on the collection and display of colonial objects. At the heart of such cultural studies has been a critique of projects that sought to construct funds of knowledge whilst simultaneously enacting imperial control. In line with recent investigations in museum ethnography and indigenous studies into 'institutional silences', a key question emerges: how representative of the violence of imperialism and colonialism were past displays?

Addressing this question encourages new multi-disciplinary formations and engagements with visibility, materiality, spatiality and temporality that contest existing epistemologies. Which objects are most representative of colonial coercion? How do national and universal museums generate cultures of silence around such objects? How were objects of imperial violence displayed to the public during the imperial heyday, and 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? This panel seeks not only to identify how objects were created and collected in colonial contexts between c.1800 and c.1920, but also to explore issues of reception amongst imperial interest groups and the wider public.

**Sarah Thomas** (University of Sydney) *Slaves and the Spectacle of Torture: British Artists in the 'New World', 1800–34*

**Fintan Cullen** (University of Nottingham) *Imperial Tensions in Dublin c. 1900*

**Stephanie Pratt** (University of Plymouth) *George Catlin and the 'Collecting' of Native American Peoples*

**Mark Elliot** (Fitzwilliam Museum) *From Artwork to Pariah, and Back Again? Marguerite Milward's Ancient Tribes of India*

**Philippa Kaina** (Courtauld Institute of Art) *Invisible Cities: Colonial Appropriations and Re-presentations of Near Eastern Antiquities in 19th-Century France*

**Heike Neumeister** (Birmingham City University, Birmingham Institute of Art & Design) *'Negro sculpture', Monuments and Fetishes: Notes on the Display and Reception of African Ethnographic Objects and the Rise of the German Imperial Kolonialwissenschaften c. 1908–18*

**Dominic Hardy** (Université du Québec à Montréal) *Caricature and the Collection of Ruins in Colonial and Post-Colonial Montreal (1849 and 1905)*

**Matthew Potter** (University of Leicester) *'In Memoriam' or 'Damnatio Memoriae': Sir Joseph Noel Paton and the Indian Mutiny*

## New Perspectives on the Art of the Middle East

**Christine Riding**, Tate

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 Near and Middle Eastern scholars over the last few decades. For example, important work has been done on the art and architecture of the Ottoman Empire and contemporary art and visual culture; while the question of Middle Eastern appropriation of Orientalist discourse, Ottoman Orientalism or contemporary collecting is a live issue of debate.

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

**May Farhat** (American University of Beirut) *A Mediterraneanist's Collection: Henri Pharaon's 'Treasure House of Arab Art'*

**Inessa Kouteinikova** (Groningen Museum) *Between Europe and Asia: Paintings for the Kazan Railway Station in Moscow, 1913–16*

**Funda Berksoy** (Mimar Sinan University of Fine Arts) *The Construction of the 'Modern' Against the 'Traditional' During the Early Republican Era in Turkey: The Orientalist Imagery in Nazmi Ziya's Painting Taksim Square*

**Martina Becker** (University of Geneva) *Considering Conceptualisation: The Reformation of Art Education in the Early Turkish Republic*

**Onur Ozdemir** (Istanbul Technical University) *The Ottoman Baroque in the Urban and Rural Quarters in the 18th Century*

**Shirine Hamadeh** (American Research Institute in Turkey) *Hybridity and the Struggle for Public Space in 18th-Century Istanbul*

**Alyson Wharton** (School of Oriental and Asian Studies, University of London) *Rewriting the History of 19th-Century Ottoman Architecture*

**Tim Kennedy** (American University of Sharjah) *Walking the Ruined Map of Dubai Creek*

**Abdallah Kahil** (Lebanese American University) *Identity in Landscape Painting in 20th-Century Lebanese Art*

**Nermin Saybasili** (Mimar Sinan University of Fine Arts) *No(w)here: Towards a 'Glocal Vision': The Development of Artistic Practices*

**Hamid Keshmirshakan** (Advanced Research Institute, The Iranian Academy of Fine Arts) *Globalisation and the Question of Identity: Discourses on Contemporary Iranian Art During the Past Two Decades*

**Aikaterini Karavida** (City University) *The Issue of the Representation of the 'Margins' in Contemporary Art Exhibitions: The Case of the Thessaloniki Biennale*

**Sylvia Shorto** (American University of Beirut) *Prisoners of War: Ideologies and the Exhibition of Contemporary Lebanese Art*

**Georges H. Rabbath** (Human and Urban, Beirut) *'The Lebanese Collection': Trends in Contemporary Collecting*

### Anxious Dwelling / Postwar Spaces

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

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. Offering a timely reassessment of commodity culture and the economic and political retooling of civilian life, this session features 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? 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.

**Jane Pavitt** (Victoria & Albert Museum and University of Brighton) *The Future is Possibly Past: The Anxious Spaces of Gaetano Pesce*

**Paolo Scrivano** (Boston University) *'Those Kitchens We Cannot Have': America and the Transformation of Italy's Domestic Space during the 1950s and 1960s*

**Mary Lou Lobsinger** (University of Toronto) *Domestic Objects, the Neo-Avant-Garde, and the Politics of Post-Materialist Consumption*

**Anne Toxey** (University of Texas at San Antonio) *Pawns or Prophets? Postwar Architects and Utopian Designs for Southern Italy*

**Katharina Pfützner** (National College of Art and Design, Dublin, Cultural Politics) *Industrial Design and the Home in the German Democratic Republic 1950–65*

**Ana Miljacki** (MIT) *The Allegory of the Socialist Lifestyle: The Czechoslovak Pavilion at the Brussels Expo, its Gold Medal and the Politburo*

**Jennifer Hock** (Middlebury College) *An American Dilemma: The Politics of Dwelling on New York's Upper West Side*

**Freddie Floré** (Ghent University) *Modernizing the Homes of the Cultural Elite in Belgium: The Shaded Political Presence of Knoll International*

**Cammie McAtee** (Harvard University) *Comfort in the Age of Anxiety: Eero Saarinen's Womb Chair*

**Christine Atha** (School of the Art Institute of Chicago) *Dirt and Disorder: Taste and Anxiety in the Working Class Home*

**Christine Bianco** (Oxford Brookes University) *Modern Art at Home: Collecting, Consumerism, and the Performance of Freedom in Postwar American Mass Magazines*

**Margaret Petty** (Victoria University of Wellington) *Scopophobia/Scopophilia: Electric Light and the Anxiety of the Gaze*

**Scott Budzynski** (Justus-Liebig-Universität) *Living Space as Representation: Cultural Self and Memory in Constructing the New*

**Iris Balija** (University of Essex) *Inside Out: The Domestic Interior in Contemporary Art*

### Hogarth and the Vernacular Renaissance in 18th-Century Britain

**Robin Simon**, University College London

Hogarth is a key figure within an 18th-century 'renaissance' in Britain of the vernacular heritage in the visual arts, theatre, music and letters. His own attempts at establishing a British school are best understood in this context, within a London full of European émigrés, several of whom were his close colleagues. This 'renaissance' was a reaction to the perceived dominance of continental European culture, especially that of Italy and France. It was noted by Voltaire, who was in London to witness developments 1726–28 and whose comments on Milton in particular are directly related to Hogarth's innovations in 'history' painting based upon vernacular literature. Hogarth published his aesthetic treatise *The Analysis of Beauty* in emulation of the growing French literature on the subject and as part of his establishment of an indigenous academic training at the St Martin's Lane Academy. Crucial disciplines such as anatomy formed part of the academy's curriculum from its inception, and continued with the foundation of the Royal Academy in 1768.

**Robin Simon** (University College, London) *Hogarth, Satan and Voltaire*

**Eric J. Weichel** (Queen's University, Canada) *'Most horribly done, and so unfortunately like': Émigré Artists at the Court of St James, 1714–45*

**Anne Dulau Beveridge** (Hunterian Art Gallery, University of Glasgow) *The Anatomist and the Artists: Hunter's Involvement with Artists*

**Mark A. Cheetham** (Department of Art, University of Toronto) *Hogarth's Analysis of Beauty: Seeing 'in English'*

## Intervisuality in Medieval and Early Modern Art

**Debra Strickland**, Glasgow Centre for Medieval and Renaissance Studies, University of Glasgow

Of current interest in the critical analysis of medieval and early modern art, intervisuality or interpictoriality has been understood as the visual counterpart to intertextuality. Simply defined as pictorial references to other pictures, or more colourfully as 'art infested with other art' (Leo Steinberg), studies by Michael Camille, Madeline Caviness, Cynthia Hahn, Mitchell Merback and others have shown that the process or concept itself is anything but simple, that it can generate multiple and often complex meanings that serve particular contemporary cultural agendas. We may 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). The papers in this session will examine the problem of intervisuality in medieval and early modern art by using case studies to explore a variety of questions, including: 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 medieval and early modern periods?

**Marius Hauknes** (Princeton University) *A Pagan Paradox in the Aula Gotica: Classical Form and Medieval Meaning in 13th-Century Rome*

**Federica Giacobbe** (University of Glasgow) *The Frescoes of the Crypt of Sant'Isacco e Marziale in Spoleto as an Example of Intervisuality in Medieval Art*

**Gregory Waldrop** (Fordham University) *Painting Priesthood: Iconography and the Construction of Sacerdotal Identity in Late Medieval Italy*

**Colleen M. Thomas** (Trinity College Dublin) *Migrant Monks: SS Paul and Antony as Models of Authentic Monasticism*

**Eric Hold** (EHESS Paris & Humboldt-University Berlin) *'A Lion Stands for Christ ... and Again, Stands for the Devil': The Anthropology of Visual Ambiguity in Romanesque Sculpture at Moissac*

**Andrea Kann** (Coe College) *See Me, Hear Me, Touch Me, Mirror Me: The Livre des merveilles as a Self-Referential Mirror of Princes*

**Toos de Peyer** (Independent) *Uncanny Devilry: Medieval Marginalia and the 'Diableries' of Jheronimus Bosch*

**Matthijs IJssink** (Noordbrabants Museum in's-Hertogenbosch & Radboud University Nijmegen) *Ars gratia artis in 16th-Century Antwerp*



University Avenue, The University of Glasgow

## Conference Fees

All delegates (including convenors and speakers) must pay to attend the AAH conference.

Delegate fee	Fee Category
£85	AAH Member Concession
£120	Non-AAH Member Concession
£170	AAH Member
£275	Non-AAH Member
£145	AAH Member Speaker/Convenor
£200	Non-AAH Member Speaker/Convenor
£150	Day Rate*

\*Delegates wishing to attend for only one day at the day rate fee will be required to specify which day they will be attending.

Speakers/Convenors who qualify as concessions need only pay the appropriate concessionary fee, rather than the speaker/convenor fee. Proof of concessionary status will be requested upon registration at the conference.

To book online, go to [www.aah.org.uk](http://www.aah.org.uk) and follow the links. Booking deadline: **22 March 2010**.

## Art Histories, Cultural Studies and the Cold War

**Conference:**  
24 SEPTEMBER 2010

## Cold War Cities

**STUDY Day:**  
25 SEPTEMBER 2010

Institute of Germanic &  
Romance Studies, University of  
London

*Organized by the department of  
History & Philosophy of Art at the  
University of Kent*

### Call for Papers

This conference aims to explore how the Cold War delineated approaches to Art History, Historiography and Cultural Studies and how its conditions and constraints shaped the professional careers and influenced the writings and ideas of scholars and cultural theorists. We welcome a wide range of perspectives that might include, for example, the use of particular methodologies, the choice of specific subjects for analysis that were explicitly politically motivated or contextualised readings of particular art historical monographs, or reviews of wider art historical topics, such as 'the Renaissance' or 'the history of Modern Art', as sites of displaced ideological conflict.

For full details:  
[www.igrs.sas.ac.uk/research/cold\\_war.html](http://www.igrs.sas.ac.uk/research/cold_war.html)  
[www.kent.ac.uk/arts/index.html](http://www.kent.ac.uk/arts/index.html)

Please send your abstract (250 words max) by **24 February 2010** to  
[G.F.Pooke@kent.ac.uk](mailto:G.F.Pooke@kent.ac.uk) or  
[B.D.H.Thomas@kent.ac.uk](mailto:B.D.H.Thomas@kent.ac.uk)  
(for the Conference)  
[katia.pizzi@sas.ac.uk](mailto:katia.pizzi@sas.ac.uk) or  
[ricarda.vidal@sas.ac.uk](mailto:ricarda.vidal@sas.ac.uk)  
(for the Study Day).

## Sculpture & Performance

Henry Moore Institute & Tate Liverpool  
24 – 26 MARCH 2010



The conference will explore the complex relationship between sculpture and performance over the last century and into the present. Much research has been carried out on performance and live art more generally in recent decades, but this conference intends to look at the subject through our understandings of sculpture today. It will explore why sculptors turn to performance and performers to sculpture – why one needs the other – and will look at how this relationship is often either a constructive or destructive one. We are familiar with the idea – much circulated in the 1960s – that live performance offered a critical rejection of sculpture, contesting the values of figurative representation and commemoration, but there is a much richer terrain of dialogue and exchange to be considered both before and after this influential decade. Indeed, the expansion of what sculpture has come to mean today is partially indebted to the impact of 'performance art'. This conference aims to reflect this, looking at the longer histories of their inter-connections.

The conference will include live artistic performances and a tour of Tate Liverpool's current *Performing Sculpture* exhibition. The cost for the 3-day event will be £45, or £15 to attend a single day (concessions half-price).

Seating is limited. To book a place for this conference, please contact Kirstie Gregory, [kirstie@henry-moore.ac.uk](mailto:kirstie@henry-moore.ac.uk)

For more information please visit the Research section of the Henry Moore Institute website. [www.henry-moore-fdn.co.uk](http://www.henry-moore-fdn.co.uk)

## New Approaches to British Art 1939–69

FRIDAY 4 JUNE AND SATURDAY 5 JUNE 2010

The Courtauld Institute, London

*Organized jointly by The Courtauld Institute of Art and the University of York*

**Keynote Speakers: Alex Potts (Michigan), Chris Stephens (Tate Britain), Anne Wagner (Berkeley)**

Although British art has benefited from an extraordinary growth in scholarly studies over the last decade, the rich history of the years between 1939 and 1969 remains relatively underexplored. Despite the recent buoyancy of the market, the large audiences for modern art internationally, and the significance of monographic exhibitions devoted to a few select names (Nicholson, Caro, Bacon, Freud), there is still a dearth of published work by younger scholars in this period and little thematic and analytic study in comparison to scholarship on British art of the nineteenth and early twentieth centuries.

This conference will stimulate further study of the art of these years and provide a forum in which new work and fresh approaches can be discussed and developed. It has attracted speakers from Europe, Australia and the US, and a range of proposals examining transatlantic relations; anthropology and the Independent Group; decolonization and pop; landscape in the nuclear age; art, architecture and photography; artists and critics such as Herbert Read and Adrian Stokes; and the institutional field including exhibitions and the export drive. We look forward to a stimulating two days in June.

See also [www.courtauld.ac.uk/researchforum/conferences](http://www.courtauld.ac.uk/researchforum/conferences)

# 37th AAH ANNUAL CONFERENCE



31 MARCH – 2 APRIL 2011

University of Warwick, Coventry

## CALL FOR SESSIONS

Warwick 2011 invites the widest submissions to the 37th AAH Annual Conference. The 2011 Annual Conference is designed to showcase the diversity and richness of art history in the UK and elsewhere: we are looking for an extensive chronological range from ancient to contemporary (with a healthy dose in the middle).

We want sessions that are geographically inclusive of Western Europe and the Americas, the Middle East and Asia. We also want to ensure that we have a full range of methodologies on offer, ranging from object-based studies, socio-historical analyses, theoretical discourses, visual culture of the moving image, exhibition cultures and display.

We would particularly welcome anthropological and archaeological approaches to the History of Art, and those that reflect the composition of our wide constituency – independent or academic researchers (including students) and museum curators.

Session proposals should include a title and abstract (no longer than 250 words), and the name(s) and contact details of the session convenor(s).

**Deadline 23 April 2010.**

Session abstracts and a call for papers will be published in the June and October *Bulletin* in 2010.

Conference Convenor: **Dr Louise Bourdua** [l.bourdua@warwick.ac.uk](mailto:l.bourdua@warwick.ac.uk)  
(please include AAH 2011 in your subject line).

Post to: Louise Bourdua (AAH 2011), Department of History or Art, University of Warwick, Coventry, CV4 7AL, England, UK

## Art Schools

### Inventions, Invective and Radical Possibilities

11 & 12 JUNE 2010

University College London

*Conference organised by: UCL Art Collections, University College London in collaboration with the Royal Collection and University of Brighton*

In conjunction with Naomi Salaman's exhibition *Looking Back at the Life Room* at The Strang Print Room, UCL, this conference will explore the history and legacy of the life room, its traditions of looking and its approach to knowledge. If the seminar and group crit. have become as central to art education as the life room once was, what kind of looking and knowledge now prevail? If art school archives are full of student life drawings from a previous era, what sense can be made of this material in the context of art practice and art history today?

Convenors: Dr Emma Chambers (UCL), Dr Nina Pearlman (UCL), Karly Allen (Royal Collection), Naomi Salaman (artist)

Contact and further information details: [e.chambers@ucl.ac.uk](mailto:e.chambers@ucl.ac.uk)

[www.ucl.ac.uk/museums/uclart/exhibitions/liferoom](http://www.ucl.ac.uk/museums/uclart/exhibitions/liferoom)

## Exhibitions Diary

Spring 2010

### Historical

**Points of View: Capturing the 19th Century in Photographs**

The British Library

**UNTIL 7 MARCH**

**The Real Van Gogh**

Royal Academy of Arts

**23 JANUARY – 18 APRIL**

**Michelangelo's Dream**

Courtauld Institute

**18 FEBRUARY – 16 MAY**

**Painting History: Delaroche and Lady Jane Grey**

National Gallery

**24 FEBRUARY – 23 MAY**

### Art & Love

Victoria & Albert Museum,

Queen's Gallery

**19 MARCH – 31 OCTOBER**

### Modern and Contemporary

**At the Edge: British Art 1950 – 2000**

Harris Museum and

Art Gallery, Preston

**16 JANUARY – 16 MARCH**

**Chris Ofili**

Tate Britain

**27 JANUARY – 16 MAY**

**Artist Rooms, Ron Mueck**

Manchester Art Gallery

**4 FEBRUARY – 11 APRIL**

**Ron Arad: Restless**

Barbican Art Gallery

**8 FEBRUARY – 16 MAY**

**Henry Moore**

Tate Britain

**24 FEBRUARY – 8 AUGUST**

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<chair@aah.org.uk>

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The Open University  
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School of Advanced Study  
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Whitworth Art Gallery, Manchester  
<ch-galls@aah.org.uk>

### Schools

**Elizabeth Gould**

Notting Hill & Ealing High School  
<ch-schools@aah.org.uk>

### Students

**Lara Eggleton**

(University of Leeds)  
<ch-students@aah.org.uk>

### Independent Art & Design Historians

**Dennis Wardleworth**

<ch-indeps@aah.org.uk>

### Teaching, Learning and Research

**Peter Stewart**

Courtauld Institute of Art  
<ch-univs@aah.org.uk>

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### Programme Coordinator

**Claire Davies**

AAH, 70 Cowcross Street  
London, EC1M 6EJ  
Tel: 020 7490 3211  
Fax 020 7490 3277  
<coord@aah.org.uk>

### Senior Administrator

**Matt Lodder**

<admin@aah.org.uk>

### Editor, *Art History*

**David Peters Corbett**

University of York  
<ed-arthistory@aah.org.uk>

### Deputy Editor, *Art History*

**Christine Riding**

Tate Britain  
<ed-dep-arthistory@aah.org.uk>

### Reviews Editor, *Art History*

**Cordelia Warr**

University of Manchester  
<ed-rev-arthistory@aah.org.uk>

### Executive Editor, *The Art Book*

**Sue Ward**

<ed-theartbook@aah.org.uk>

### Honorary Editor, *The Art Book*

**Gillian Whiteley**

Loughborough University  
<ed-hon-theartbook@aah.org.uk>

### Editor, *Bulletin*

**Jannet King**

<edbulletin@aah.org.uk>

### 2010 Conference Organisers

**John Richards**

(University of Glasgow)

### 2011 Conference Convenor

**Louise Bourdua**

(University of Warwick)

### *Bulletin* contributions

Please email contributions (preferably as a Word file) to: Jannet King  
[edbulletin@aah.org.uk](mailto:edbulletin@aah.org.uk) [Note altered address, intended to beat spam.]

48 Stafford Road, Brighton BN1 5PF. Tel: 01273 509653

**Next deadline: 6 May 2010**

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

