

UNDER THE VOLCANO: AAH10 AT GLASGOW

The 36th Annual Association of Art Historians Conference and Bookfair took place at the University of Glasgow on 15–17 April. The conference, co-hosted by the University and by Glasgow School of Art, was without a stated theme for the first time in recent AAH history, an innovation reflected in the extraordinarily wide range of sessions on offer. The number of sessions was expanded to 33, of which a larger than normal proportion was devoted to medieval and Renaissance themes.

I hope the enhanced presence of these areas at the conference, something actively encouraged by the AAH, will become a regular feature. It is rather startling to note that, during the preparations for the 1976 AAH conference in Glasgow, the organisers had to work overtime in order to attract an adequate number of sessions devoted to modern and contemporary topics. The contrast of scale and ambition between that conference and AAH10 is remarkable, and it should allow us all some measure of satisfaction at the expansion of our discipline in the last 34 years.

The 2010 conference was a great success, as subsequent feedback has confirmed. This was despite the eruption of Eyjafjallajökul on the morning of the first day. Inevitably, we lost a number of delegates and speakers – around 80 of a projected delegate total of c.490 – and we probably kept a few here for longer than they had planned, but the overall effect was much less than might have been feared. The most immediately threatening impact of the closure of UK air space on Thursday 15 was on the arrival of our first plenary speaker, stuck in London, but he managed to secure what seem to have been the last available train tickets and arrived on time.

Absences hit some sessions more than others, and it is to the credit of the most badly afflicted convenors that they managed to adjust and carry on. I would like to thank our student helpers, who contributed so much to the smooth and happy running of the conference under these difficult circumstances, as well as their organiser, Thea Stevens.

The opening keynote lecture was given in the nave of Glasgow Cathedral (right) by Professor Joseph Leo Koerner of Harvard University. Professor Koerner, introduced by Dr Debra Higgs Strickland, deputy director of the Glasgow Centre for Medieval and Renaissance Studies, spoke on *Hieronymus Bosch: Enemy Painting*.

AWARDS AND PRIZES

After this absorbing account of the intricacies of Bosch's iconography we moved to the City Chambers for the first reception, hosted by Glasgow City Council. A welcoming speech on behalf of the Council was made by Bailie Phil Greene, to which Professor Nick Pearce, Head



Delegates assemble in Glasgow Cathedral for the opening keynote lecture
(Photo: Stuart Campbell, University of Glasgow)

Delegates assemble for the reception at Kelvingrove Art Gallery and Museum (Photo: Stuart Campbell, University of Glasgow)

of the Department of History of Art at the University of Glasgow, responded. There followed the award of a number of prizes, presided over by Professor Evelyn Welch, Chair of the AAH. The John Fleming Travel Award, presented by Simon Gwynn on behalf of Laurence King Publishers, went to **Amanda Dotseth** (Courtauld Institute). The Student Dissertation prizes for 2008/09, presented by Jacky Klein of Thames & Hudson, went to **Matthew Fountain** (UG) of Christie's Education, now University of Glasgow, for his dissertation on *The Whitfield Cup*, and **Stephanie Straine** (PG) of the University of Glasgow for *The Line Transformed, the Frame Expanded: Post-Cinematic Drawing 1950–75*. The Art Book award 2009, presented by Sue Ward and Gillian Whiteley, went to **Chris Spring** and the team at **Laurence King** for *Angaza Afrika: African Art Now*. Thanks were offered by Professor Welch on behalf of the AAH to Sue Ward, last editor of *The Art Book*.

A number of visits were organised for the Thursday afternoon. Ranald MacInnes of Historic Scotland led a party across the Bridge of Sighs to the Necropolis, one of



the UK's most significant burial grounds, while Professors Robert Gibbs and Steve Driscoll shepherded two dozen delegates around the Cathedral. Other groups went to Pollok House and the Burrell Collection, to the Hunterian Art Gallery, and to Glasgow School of Art, who laid on a number of guided tours. I am very grateful to everyone who organised and ran these visits.

The second keynote lecture was given on the evening of Friday 16 April by Jan Verwoert (Piet Zwart Institute, Rotterdam) in the Western Infirmary Lecture Theatre. The lecture, entitled *Why are conceptual artists painting again? Because they think it is a good idea*, was introduced by Dr Ken Neil of Glasgow School of Art. Afterwards we walked down the hill to Kelvingrove Art Gallery and Museum for another reception. After the formal relaunch of *Art History*, delegates were served canapés and wine and allowed access to the permanent collections in the upper galleries as well as to the current *Glasgow Boys* exhibition, specially opened for us during the reception.

AAH Special Interest Groups offered a range of additional events. On Thursday 15 April the Teaching, Learning and Research Group held a discussion forum on *REF and its Impact* and Dr Paul Stirton (Bard Graduate School, New York) chaired a discussion panel on *Academic Publishing in the Digital Age*. The rest of the Special Interest Groups held their sessions on Saturday. The conference coincided with the biennial Glasgow International Festival of Visual Art, and a delegation from GI visited the conference on the Saturday.

The Bookfair was held in the atrium of the Wolfson Medical Building and in the adjacent Hugh Fraser seminar room, which served as conference hub and the venue for refreshments. Twenty-two publishers and journals had stalls and tables, and the Fraser room also housed the poster session, with 12 contributors. The scale of this year's Bookfair is particularly gratifying,

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given the uncertain economic climate, and I am very grateful to everyone who participated. That it went so well is due, as is so much else to do with AAH10, to the tireless efforts of **Ailsa Boyd**. To Ailsa and to **Dominic Paterson** I am very grateful for all their hard work and imaginative responses to conference organisation.

I would like to thank our sponsors, Laurence King Publishing and Wiley-Blackwell, and Glasgow City Council for their generosity in supporting and hosting the first reception. Claire Davies and Matt Lodder of the AAH gave copious and sympathetic support throughout the whole process of setting up the conference. Robert Dallas Gray designed a beautiful handbook and Alida Sayer a memorable logo. Patricia Allmer, convenor of AAH09, came to Glasgow and advised us at a crucial time and I am very grateful to her for that. I would also like to thank Evelyn Welch and the AAH Executive Committee for their help and encouragement at all stages. Finally, I wish Louise Bourdua, Cheryl Platt and all involved at Warwick all the best for AAH2011.

JOHN RICHARDS

Conference Convenor



Making use of the timetable.
(Photo: Stuart Campbell, University of Glasgow)

Exhibitions as Research: Theory, Practice, Problems

The 2010 AAH conference was a meticulously organised and well-attended gathering but the arrival of the volcanic ash cloud on the opening day meant that two of our speakers were not able to travel to Glasgow to give their papers. However, due to the technological savvy of both Lisa Schmidt in Dusseldorf and Doreen Mende in Berlin, and our wonderfully equipped lecture room, they were able to present these papers via Skype, and even answer questions from the audience. This certainly added a novel dimension to our session, and provided the best solution to what could have been a very disappointing situation.

Our six illuminating papers, purposefully selected to embrace a wide range of subjects, in various ways examined the translation of individual academic research projects into exhibitions. Each speaker, by using one or more exhibition 'case studies', charted the process of art historians or artists, under the guidance of curators and other museum and art gallery staff, transforming their work into a phenomenological and conceptual experience that communicates not only with their peers but also with public audiences through the act of writing about objects and ideas, and also through encountering objects and placing them in space and time. An important motivating factor for our session was the opening weekend of the Glasgow International

Festival of Visual Art (GI), taking place concurrently with the AAH conference. This was a fortuitous occasion through which to augment and reframe a session concerned with exhibitions, by means of opening remarks from an invited guest speaker from the GI Visiting Curators programme. **Ellen Blumenstein** (Berlin-based curator, The Office) addressed the challenges of collaboration with academics unfamiliar with exhibition-making and the limitations funding bodies can place on the content and form of exhibitions that deal with politically contested subjects or ideas. She spoke about the ability of exhibitions to liberate research from the individual, and the afterlife of her curatorial research as a collective experience. We thank everybody concerned for their willing embrace of the early 9.00am start!

Indeed, the distended temporality of exhibitions as research consistently appeared as a motif within the session. In the first paper, 'Revealing the Repressed: Mike Kelley's exhibition project 'The Uncanny'', **Fiona McGovern** (Freie Universität Berlin) explored Mike Kelley's exhibition *The Uncanny* in its different permutations in 1993 and 2004 – a venture underpinned by the obsession of collecting and the exposure of the art object as fetish. McGovern demonstrated how the artist-run project negotiated an in-between terrain of

Skype to the rescue.
Lisa Schmidt
delivering her paper
from Dusseldorf.



authorship and curatorial practice. In its 'bringing of dead material back to life' *The Uncanny* provided an important starting point for the temporal and material considerations of the session as a whole.

Similarly, **Rebecca Gordon** (University of Glasgow) spoke about the research that anticipated the artist Christine Borland's 2008 exhibition in her paper 'Communicating Research: Christine Borland's research practice in relation to the exhibition *Communication Suite*', highlighting the fluidities of research positions available to artists, in particular Borland's integration of artistic and medical disciplines. For artists, Gordon argued, exhibitions can function as both a start and end point in the temporal continuum of research, which is generative and experimental, and as equally heterogenous in nature as the exhibition format itself. In 'Researching History: Contemporary Art at the Freud Museum in London', **Lisa Schmidt** (Freud Museum London/ Dusseldorf) considered the specific entry points, restrictions, challenges and outcomes of showing contemporary art in the Freud Museum, London.

Two further papers by **Anita Herle** (University of Cambridge Museum of Archaeology and Anthropology) 'Assembling Bodies: Art, Science and Imagination: Exploring the research potential of assemblage and juxtaposition', and **Elizabeth Rankin** (University of Auckland) '(Mis)representing post-colonial concepts', brought the discipline of art history into dialogue with archaeology, offering important assessments of the potentially controversial role of the exhibition as interpreter and interlocutor of contended cultural artefacts.

Closing the session via Skype, **Doreen Mende** (Department of Exhibition Design and Curatorial

Practice, ZKM/ Karlsruhe University of Arts and Design; Goldsmiths College, University of London) gave a fascinating and dense paper entitled 'Academy Expanded and Expanded Exhibiting', which examined issues emerging from the production of *Displayer*, a series of publications offering an alternative presentation strategy to the 'finished product' of the exhibition.

On reflection, the thematic, methodological and temporal differences, echoes and overlaps between the six papers perhaps would have been better served by a concluding roundtable discussion, in addition to the short question time after each paper. The session topic proved to be an urgent and timely one, with many stimulating and insightful contributions from our audience throughout the day suggesting further avenues for discussion and the need for longer consideration of the issues at hand.

As session convenors we would like to thank warmly all of our speakers, the audience participants who generated debate and responded so animatedly to the papers, the delegates of GI, particularly Ellen Blumenstein, and the staff of The Fruitmarket Gallery, especially Gallery Manager Matt Kelly for his tireless technical assistance on the day! Finally, we must acknowledge the efforts of conference organiser Dominic Paterson and Kirsteen Macdonald at GI, without whom the collaboration between AAH and GI would not have been possible. With two such important and dynamic art events taking place at the same time, in the same city, we are grateful to Kirsteen and Dominic for recognising the imperative to establish a link and promote exchange between delegates.

STACY BOLDRICK, Co-organiser with Stephanie Straine

Untitled: What's in a Name?

Student Session

This year's student session, chaired by Antoinette McKane (University of Liverpool/ Tate Liverpool) and Catriona McAra (University of Glasgow), was a thematic panel investigating a diverse topic which we believed would be of relevance to critics, curators and art historians from a range of historic periods and specialisms. Our predictions proved correct. Six papers were selected for the Saturday session, representing a variety of current research projects: from Aboriginal art of the Northern Territory to the Los Angeles art scene of the 1950s, and from modern readymades to Renaissance terracotta. This session also included scholars from a wide geography, including Australia, England, France and North America, and we were delighted to welcome them from such distances to Glasgow.

Unfortunately, one of our speakers had to withdraw due to illness, and another speaker from Paris was unable to attend in person due to very understandable travel problems following the volcanic eruption in Iceland. Our schedule thus required some last-minute rearrangements. However, due to the elasticity of the theme, this seemed to produce some interesting and unexpected parallels between papers which we were able to return to and reassess in our final roundtable panel discussion. Three papers on notions of titling were bookended by two papers on artistic identities, and there was a fluidity of ideas throughout.

We began the session with a paper by **Lucy Bradnock**, a post-doctoral fellow from the Getty Institute, entitled 'Who Framed Maurice Syndell? Or, Why Did the Farmer Cross the Road'. This concerned the fledgling Los Angeles art scene of the 1950s and the prolific curator/writer Walter Hopps' gallery named after a suicidal farmer from the mid-West. Lucy asked whether this character was fictional construction or a piece of black humour, and ultimately "[revealed naming] to be only so much Hollywood smoke and mirrors".

This was followed by an articulate paper by **Hannah Higham**, a second-year doctoral candidate at the University of Birmingham, entitled 'Constructing and De-constructing Artistic Identities: The Case of the Master (or Masters) of Unruly Children'. Focusing on a particular terracotta sculpture in the Victoria and Albert Museum, Hannah proceeded to present various historiographic attributions and note the transformation in scholarship of this artist from follower of Donatello to master of this particular work. This panel was united in its reference to the work of post-Structuralist thinkers including Roland Barthes and Michel Foucault, particularly their notions of 'author'.

Following a coffee break, our third speaker was doctoral candidate **Jaime Tsai**, University of Sydney, with an impressive contribution to Duchampian scholarship

entitled 'The Violence of Interpretation in the Mariticide of Duchamp's Fresh Widow'. Jaime's paper 'dissected' the punning title as well as the multiple identities of this elusive artist through a spatial reading of the assisted readymade Fresh Widow. Though our fourth speaker, **Vanessa Theodoropoulou**, from the Sorbonne in Paris, was unable to attend in person due to travel complications, we were still able to deliver her presentation by proxy. The audience was very sympathetic and appreciated being able to hear the ideas scheduled. Vanessa's paper was entitled 'Reading Collective Artistic Identities and Intersections Between the Aesthetic and the Political' concerning the work of the artistic collectives in France post-1968. Audience members were particularly struck by the use of subjective language in the (neo-)avant-garde of this period. Vanessa's discussion of the collaborative work of Claire Fontaine chimed with the use of the Duchampian alter-ego in Jaime's paper in terms of the slippage of artistic identity.

After lunch, our final speaker of the day was a third-year doctoral candidate called **Suzanne Spinner** from the University of Melbourne with a paper entitled 'Vindicating Rover Thomas: What Can We Call Him?'. Suzanne presented a lively paper, complete with maps and handouts, leading us on the journey of Aboriginal artist Rover Thomas, a man of many names, through the Kimberley district of northern Australia, which seemed to coincide with his recognition and artistic development. Suzanne's paper raised a number of ethical issues concerning identity, ideas which were in keeping with many of the earlier papers of the day.

The roundtable discussion panel offered a welcome chance for speakers and audience to return to some of the themes which we had encountered during the day. Again Foucault's essay 'What is an Author' (1969) and Barthes' 'The Death of the Author' (1967) were useful to call upon for the theoretical background. In general, it was agreed that the human urge to name could be creatively deconstructed. By interrogating authors and titles one may access a deeper set of issues, questions and problems to solve.

CATRIONA MCARA

Co-organiser with Antoinette McKane

Poster Session

Volcanic ash cloud notwithstanding, the Poster Session of the Association of Art Historians' conference in Glasgow took place with presentations by all 12 participants.

By the time I arrived on Friday morning, most of the installations were up and already displaying terrific visual variety and sophisticated scholarship. I was a half-day late due to the cancellation of my Heathrow-Glasgow flight and the need to reproduce my entire presentation, having left the original at home. That latter was somewhat embarrassing, given that I co-convended the session with **Veronica Davies** – who had arrived the day before, put up her poster, overseen the other installations, and was serenely chatting with colleagues while I still was sticking tiny bits of Velcro to the backs of my presentation sheets.

Five of the presentations were by art historians at the University of Glasgow, and three of those reflected projects based at the University. **Anne Dulau Beveridge** focused on the collection of prints assembled by William Hunter and housed at the Hunterian Art Gallery, which bears his name. **Margaret MacDonald** pulled together a remarkable multi-media presentation on the University's Whistler Etchings Project, which goes online in October and addresses some 500 images. The context, making, and meaning of Charles Rennie Mackintosh's architectural works was addressed by **Pamela Robertson**, as part of the important AHRC-funded, university-led project on the subject.

Two presentations were by artists and reflected the practice of studio-based research. Mixing conventional graphics with a small-format video screen, **Lawrence Buttigieg** of Loughborough University examined self-reflexivity and otherness in representation of the female nude. **Anitra Blayton**, of Tarrant County College in Fort Worth, Texas, was unable to attend the conference, but nonetheless provided an installation called *Nightstand*, which addressed relationships between personal and public representations of the self.

Two other Glasgow-based historians exhibited materials based on individual research projects. **Peter Black**, also of the Hunterian, addressed questions and artworks about Rembrandt's painting of the Entombment, from the Gallery's collection, that will be followed up by technical research and an exhibition. **Mark Hobbs** examined lesser-known examples of urban development undertaken in Weimar Berlin, specifically in the city's northern suburbs.

Urban planning also was the topic addressed by **Veronica Davies**, of the Open University/University of East London, who considered the role that war-time exhibitions played in modernist plans for rebuilding and renovation in post-World War II Britain. **Amy Bryzgel**, University of Aberdeen, looked at personal identity in

Whistler Etchings Project
A catalogue raisonné of the etchings & drypoints of James McNeill Whistler (1834–1903), to be published online in October 2011.

AM: The evolution of Whistler's 510 etchings, from the first state to the cancelled copper plate, will be illustrated and described. Dates, sitters, subjects, technique, printing history, documentation, exhibitions and marketing will be explored, building up a full picture of Whistler as artist, craftsman and businessman, in the context of art and the art market in London and Paris during the 19th century.

TEAM: Prof Margaret MacDonald, University of Glasgow; with Dr Grzegorz Papi, University of Bonn; Meg Hansberg, Chicago; Dr Joanna Mrozowick, Graeme Cairns, Sue MacAllan, Glasgow; Martin Hopkinson, London; David Becker, Museum of Fine Arts, Boston; and colleagues, involving collaboration between the University of Glasgow, Foyer Gallery of Art, Washington, D.C., Art Institute of Chicago, & FUNDING: AHRC, private foundations, International Fine Print Dealers' Association.

Nocturne
How was it done, printed and marketed?
First printed in Venice late in 1879, it was published by the Fine Art Society, London, in 1880. Reviews show Whistler printed it over nine years, delivering between 1 and 20 impressions a time. Each impression required carefulinking to leave the surface tone that added atmosphere and colour to the sparing matrix of etched and drypoint lines. The *British Artker* on 10 January 1880 commented that 'the boxes as it were of the picture have been etched' but it was mainly 'brown smoke with dots of ink in diagonal lines', and relied for effect on accident more than skill. Whistler published this review in a catalogue for a further exhibition in 1883.

Bird-Cages, Chelsea
When and where was it drawn, printed and sold?
Whistler etched two bird-shops, one in Drury Lane and this in Chelsea. Henry Newmarch, bird-cage maker, and Walter Jones, hardware, had shops at 120 and 128 Pall Mall Road. The patterns created by the cages lend complexity to a geometrical shop-front typical of Whistler's compositions. 7 impressions have been located. Whistler sold most to print dealers at 12 guineas each, the first on 27 July 1888. The scene includes a poster for 'AMBER, The Amber Hunt by Alfred Cecil Calverton. An original poster factory in three acts, it opened at the Lyceum Theatre on 10 May 1887, starring Ellen Terry as Elaine (pictured right) and Beerbaum Tree as a 'lute-bearing troubadour' (Terry, 9 June 1887).

An unprinted copper plate
What could an impression have looked like?
This is a self-portrait. The copper plate was never printed. It was scanned, and the digital image processed to give a rough idea of what an impression might have looked like.

Head of Whistler The plate was given to the Hunterian Art Gallery by Whistler's son Philip.

Whistler at his printing press Photographed in the 1880s.

Gretchen at Heidelberg
Who & what is the subject?
Whistler visited Heidelberg in 1858, and may have etched this in 1859. The woman has a specific and sponsoring matrix. The name 'Gretchen' and the association with Heidelberg may have suggested the girl seduced by Faust, in Goethe's tragic drama. The play inspired Gounod's opera *Faust*, which opened at the Theatre Francaise, Paris, on 19 March 1859, where Whistler could have seen it. His topical title may originally have been devised to help sales. However, only four impressions of Gretchen have been located.

Timeline Whistler's etchings and their catalogues

1834 1838 1871 1874 1880 1886 1890 1903 1908 1910 2011

The new catalogue raisonné of Whistler's etchings goes online <http://whistlerarts.jku.ac.uk>

Margaret MacDonald's presentation on the University of Glasgow's Whistler Etchings Project.

post-Soviet Russia through the lens of works by three Russian performance artists. My own presentation, on Afghan war rugs, also addressed a modern/contemporary topic.

Historical subjects were addressed by our two remaining participants: independent art historian **Sophie Bostock** illustrated the creative significance of Domenico Tiepolo's late series, *Divertimento per li Regazzi*; and **Maria Portmann** of the Université de Miséricorde at Fribourg graphically represented her dissertation on Juan de Arfe y Villafane's *Libro segundo*.

The session was presented in the room that also held two Bookfair displays and, most popular of all, the refreshments tables. Overall, posters received the greatest amount of attention during break times, which was also when the room was most crowded and viewing became somewhat more difficult. The generally positive feedback we received by poster presenters was that they found the project worthwhile overall, but would recommend a larger space for future sessions or, at least, one further away from the food and drink. As for myself, I was happy enough with 2010 to volunteer to co-convene the Poster Session again next year, with Rosalyn Ormiston at the University of Warwick.

JANET TYSON

Independent, Fort Worth

Chair's Report

The 2010 conference in Glasgow will long be remembered for the heroic efforts that attendees made to get to the city despite the Icelandic volcano and its ash cloud. The keynote speaker, Joseph Koerner, had to be rushed from the closed runways of Heathrow airport onto one of the last seats on the train and made it to Glasgow cathedral with an hour to spare before his plenary. The organizers showed great calmness and resilience under the circumstances, and the event was one of our most successful conferences to date. We are very grateful to everyone who participated either as organisers, convenors, speakers, Bookfair attendees and delegates for making AAH210 such a stimulating three days. We look forward to seeing you all again in Warwick in 2011.

RESEARCH EXCELLENCE FRAMEWORK

As this *Bulletin* goes to print, we still know very little about how the new Conservative–Liberal coalition will approach higher education, research funding and the humanities. Hefce's response to the Research Excellence Framework (REF) is now available on its website. While it tells us very little about the future plans, it is worrying to note that there is no mention of the concerns that the AAH and its sister organisations raised about the lack of visibility of the History of Art, Architecture and Design in the new REF panel structure. See the following for further details: www.hefce.ac.uk/research/ref

The new minister for Higher Education, David Willetts, has given his first speech in which he expressed reservations about the inclusion of impact and it will be important to follow the progress of this debate. If you are so inclined, you can read the speech on: www.bis.gov.uk/news/topstories/2010/may/willetts-keynote-speech

While the 'impact agenda' was criticised, the new minister still placed most of the emphasis on the economic role that research would play in the UK. It is clear that, whatever the political rhetoric, the next three years will be very challenging for all aspects of the arts and humanities in the UK. Budget cuts appear to be inevitable and these will impact on students studying art history, on staff in universities and FE colleges who teach art history, on the availability of short-term or part-time work for our independent members and on colleagues who work in the museums and galleries sector. The AAH will need to have a very powerful voice in articulating the importance that art history and other humanities disciplines holds within the UK and, indeed, at an international level.

With this in mind, we are undertaking a number of new initiatives to ensure that we are able to respond rapidly to challenging circumstances for our members. We have had a review of our office structures and are looking to appoint a Chief Executive Officer who will take on the management tasks that amateur trustees, however



The bustle of the Bookfair at AAH2011, University of Glasgow.
Photo: John Richards

willing, can no longer be expected to undertake to a professional standard. I would like to thank Carol Richardson, Honorary Secretary and John Burnell of Personnel Solutions for their work on the review.

The new office structure is designed to allow the trustees to concentrate on delivering an effective strategy that will meet the AAH's needs over the next decade. We already support students through a range of prizes, the volunteer support scheme and reduced rates for subscriptions and conference attendance. Independent members can apply for conference bursaries or for other small-scale expenses for their research. All members are eligible to apply for grants to support interactions with curatorial staff in museums and galleries. We are currently in negotiation with a publisher to provide a high-quality A-level textbook for art history. All our members enjoy a range of benefits, which are listed on the AAH website, including substantially reduced subscription rates to *Art History*. What else would you like to see the AAH undertake over the next three to five years?

We will be articulating this strategy in the early autumn and we welcome input from all members of the AAH. Please contact us to express your views on where the AAH should be concentrating its efforts and income.

Meanwhile, my best wishes to all our members for a productive summer and my thanks to all the AAH staff and to the AAH trustees for their continued hard work on behalf of our association.

EVELYN WELCH

Minutes of the 36th Annual General Meeting

Held on Friday, 16 April 2010 at University of Glasgow

In attendance: 32 as per register 23 proxy votes.

1 APOLOGIES:

No apologies received

2 MINUTES OF THE 35TH AGM IN MANCHESTER

As printed in *Bulletin 101*, June 2009, pp 12–13. They were unanimously approved.

3 CHAIR'S REPORT

As printed in *Bulletin 103*.

Thanks and tokens of appreciation were given to the conference organizers John Richards, Ailsa Boyd and Dominic Paterson, as well as to the AAH office staff, Matt Lodder, Claire Davies and Liz Bruchet.

4 MEMBERSHIP REPORT FROM THE SENIOR ADMINISTRATOR

As printed in *Bulletin 103*.

5 HONORARY SECRETARY'S REPORT

5.1 Constitutional changes (motions 1–6)

Motion 1

Rule 4.5 Remove 'a Treasurer and' 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.

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 'and 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 Remove 'for the time being' and add 'who will be bound by the statutes of the British National Committee' to the following sentence:

The chair for the time being 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

All motions unanimously approved.

5.2 Organisational changes

The AAH is currently undertaking a professionally led review of its operating structure, staffing levels and lines of responsibility. As part of this review, the AAH is committed to a governance review by an external body, to take place in September. The outcomes of this review will be published in *Bulletin* later in the year.

5.3 Nominations and elections

The Hon. Sec. gave thanks to the departing members of the Executive Committee, Natalie Adamson and Peter Stewart for their services to the Association. One nomination to the EC received for Meaghan Clarke (University of Sussex). Proposer was Eveleyn Welch, Seconder was Carol Richardson. The nomination was unanimously approved.

Committee Member Patricia Allmer will be taking over from Peter Stewart as Chair of the Teaching, Learning and Research. Committee.

The Hon. Sec. regretfully announced that Chair Elect Tom Gretton has decided to stand down from the position. Under these circumstances, an Extraordinary Motion was proposed (Proposer Carol Richardson, Seconder Tom Gretton) to temporarily suspend the constitutional rule 6.1 on the limited length of a Chair's service, in order to allow the outgoing Chair, Evelyn Welch, to continue as Acting Chair for a further 12 months in order to find a replacement. The motion was unanimously approved.

6 HONORARY TREASURER'S REPORT

The Annual Accounts were displayed at the conference, are printed on p.15 of *Bulletin 104*, and are available on the Association's website at www.aah.org.uk.

The Association made a surplus of approx. £63,000. The accounts were approved unanimously (Proposed Tom Gretton, Seconded Sally Roberts).

The Honorary Treasurer thanked the office staff (Matt Lodder, Claire Davies) and the staff at Larking's Chartered Accountants for their roles in preparing the accounts, and to Sam Bibby, the Editors of *Art History* and the staff at Wiley-Blackwell, particularly Philippa Joseph, for their hard work on the Association's journal, which remains the AAH's principal source of income.

7 REPORT FROM BRITISH CHAIR OF CIHA

7.1 Report from British Chair of CIHA

Following the AAH AGM in 1992, it was agreed that the AAH and CIHA would work more closely together and that nominations to the British National Committee (BNC) and amendments to its statutes would be brought to the AAH AGM for approval. These changes were never implemented.

The British Chair of CIHA sought to reaffirm this commitment, to normalise relations with the AAH as per the 1992 agreement and to retrospectively seek approval for the current BNC statutes and membership, with an understanding that future nominations will be brought to AAH AGMs as per the BNC Statutes (See Motion 6).

7.2 Approval of changes to statutes for British National Committee of CIHA

It was proposed by Evelyn Welch (Seconded Peter Stewart) to accept the current membership, to reaffirm the commitments made in 1992 and to re-confirm the adoption of the BNC Statutes, with one amendment: the removal of mentions of 'Membres Honoraires' in Section 3 in order to reflect current CIHA practice. The motion was passed unanimously.

7.2 Endorsement of current British National Committee of CIHA members

The current committee is: Toshio Wanatabe, Iain Boyd-White, Deborah Cherry, Craig Clunas, Tag Gronberg, Brandon Taylor.

7.3 Election of 2 new British National Committee of CIHA members

No new members were proposed. Nominations will be sought during 2010 for adoption (subject to approval) at the AGM in 2011.

8 REPORT FROM THE EDITOR OF BULLETIN

As printed in *Bulletin 103*.

9 REPORT FROM THE EDITORS OF ART HISTORY

As printed in *Bulletin 103*.

10 REPORT FROM THE EDITORS OF THE ART BOOK

As printed in *Bulletin 103*.

11 REPORTS FROM THE MEMBERS' GROUPS:

Museums and Galleries

As printed in *Bulletin 103*.

Independents

As printed in *Bulletin 103*.

Schools

As printed in *Bulletin 103*. The Schools Group also proudly announced that a project is now underway (with substantial funding from the Association) to produce an A-Level Textbook for pupils of Art History in an attempt to break the vicious circle that prevents schools offering the subject to their pupils due to a lack of resources, whilst a scarcity of pupils renders a textbook unviable for commercial publishers.

Teaching, Learning and Research

The AAH competed its official response to the REF consultation, and composed a summary on HEFCE's draft findings. Both are available on the AAH Website. A full version of the report is published on page 10 of *Bulletin 104*.

Students

As printed in *Bulletin 103*.

12 REPORT FROM 2011 CONFERENCE ORGANISER, WARWICK

The conference will take place on 31 March–2 April 2011. The response to the call for sessions was positive to date.

13 AOB

None.

New EC Member Meaghan Clarke



Meaghan is Head of the Department of Art History at the University of Sussex. Her published work includes *Critical Voices: Women and Art Criticism in Britain 1880–1905* (2005), as well as articles and essays on topics related to portraiture, taste, print culture, metropolitan space, art criticism and the Royal Academy.

She has been a Leverhulme Special Research Fellow and Fellow at the Harry Ransom Humanities Research Center, University of Texas, Austin, and received research support from the British Academy and the Arts and Humanities Research Council.

She is supervising several DPhil students, including four AHRC collaborative projects exploring collecting and collections at the Victoria and Albert Museum, Brighton Museum and Art Gallery, the Royal Pavilion, and the Charleston Trust.

Articles and essays on transnationalism, the New Woman and fashionability are forthcoming.

Teaching, Learning and Research

The Teaching, Learning and Research group represents the interests of all members of the Association working in higher education. We also have shared concerns with some of the other member groups. In the past year my efforts have been concentrated on representing members, and university art history in general, in various policy debates and consultations.

RESEARCH EXCELLENCE FRAMEWORK

At the start of last autumn The Higher Education Funding Council for England, working with the funding bodies for Scotland, Northern Ireland and Wales, published a much-anticipated consultation document on the form of the Research Excellence Framework. The REF, the successor to the old Research Assessment Exercise, determines the allocation of research-related block-grant funding to universities, mainly through the assessment of 'research outputs' such as books and articles, and is expected to take place at the end of 2013.

The consultation document described two very important changes to the exercise this time round

- 1 the assessment of the broad 'social and economic' impact of research is to form a large part (HEFCE proposes 25%) of the REF
- 2 the disappearance of art history as a discrete subject from the proposed structure for the panels that will assess research.

These and other issues are obviously of great concern to the Association. Having consulted members, heads of departments, and related subject associations, the AAH

provided a response to the consultation (which can be read, together with other information, on the AAH website).

HEFCE have recently provided their formal verdict on the consultation, which reveals that all the key decisions are yet to be made, including the significance placed on 'impact', and the place of art history in the assessment.

We will continue to keep members informed as we learn more about HEFCE's intentions, and we expect to be calling for nominations to the relevant REF panel later in the year.

AHRC MATTERS

We have also continued to participate in discussions with the Arts and Humanities Research Council and other subject associations about matters such as research funding and the controversial European Research Index in the Humanities.

WIDENING PARTICIPATION

Away from the politics of Higher Education, we are committed to widening participation in university art history and to offering constructive and proactive support for new and established teachers and researchers in the discipline – both possible areas for TLR's future work.

As I stand down from the Executive Committee, I am delighted to be handing over to Patricia Allmer to develop fresh ideas as the new chair of TLR.

PETER STEWART

Vacancy at *Art History* – Reviews Editor

The Reviews Editor of the AAH's prestigious journal *Art History* completes her term of office at the end of May 2011. Applications are therefore now sought for this position.

The successful candidate will occupy the post for a period of five years. They shall be paid an honorarium to support the work undertaken for the journal.

Applications, comprising a CV and a covering letter outlining the candidate's experience and suitability for the post, should be sent to:

AAH Chair
c/o Association of Art Historians
70 Cowcross Street
London, EC1M 6EJ
by Friday **1 October 2010**.

For more information about the post please contact the journal's Editor,
David Peters Corbett
ed-arthistory@aah.org.uk.

Art History

EC Annual Report • Year ended 31 December 2009

The trustees who served during the year and who form the Executive Committee, together with other members and staff, are pleased to report on the Association of Art Historians (also referred to as the Association or AAH) financial statements and activities for the year ended 31 December 2009.

PRINCIPAL ACTIVITIES

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

GOVERNING DOCUMENT

The charity is constituted by a trust deed as amended in April 2009 and registered with the Charity Commissioners under charity number 282579. Further amendments to update the deed will be proposed in 2010.

REFERENCE AND ADMINISTRATION DETAILS

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

STRUCTURE, GOVERNANCE AND MANAGEMENT

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

AAH Trustees at end 2009

CHAIR:

Professor Evelyn Welch

CHAIR-ELECT:

Dr Tom Gretton

HONORARY SECRETARY:

Dr Carol Richardson

HONORARY TREASURER:

Mr Richard Simpson

CHAIRS OF MEMBERS GROUPS:

Museums and Galleries: Ms Heather Birchall

Teaching, Learning and Research: Dr Peter Stewart

Independents: Dr Dennis Wardleworth

Schools: Ms Elizabeth Gould

Students: Ms Lara Eggleton

ELECTED:

Dr Natalie Adamson

Dr Crispin Branfoot

Dr Tamara Trodd

Dr Victoria Avery

Dr Alistair Wright

CO-OPTED:

Dr Patricia Allmer

EX-OFFICIO:

Professor Toshio Watanabe - Comité Internationale d'Histoire de l'Art (CIHA)

In addition the following **non-voting AAH**

representatives regularly attend EC meetings to report on activities supported by the Association:

Professor David Peters Corbett (*Art History*, until June 2012)

Christine Riding (Deputy editor elect, *Art History*, until June 2010)

Dr Gillian Whiteley (Hon. Editor, *The Art Book*)

Claire Davies, AAH Programme Co-ordinator

Matt Lodder, AAH Senior Administrator

objectives are achieved. Preparations for risk assessment projects, including the evaluation of the effectiveness of the Executive structure were initiated in 2009 and will continue as ongoing projects throughout 2010.

ORGANISATIONAL STRUCTURE AND DECISION MAKING

Two remunerated officers, the Programme Co-ordinator and Senior Administrator, undertake the day to day business of the organisation, with the support of one part-time, freelance staff, and a part-time, freelance, bookkeeper, all of whom operate under the direction of the Chair of the Association in conjunction with the Honorary Secretary and Honorary Treasurer. Since 2008, the Association has established the remunerated post of Editorial Assistant for *Art History*. In addition, the organisation contracts with an outside Higher Education or other charitable institution to manage its annual conference, employing a part-time Conference and Bookfair Administrator to co-organise this event.

TRUSTEE RECRUITMENT, INDUCTION AND TRAINING

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

In September 2009 the AAH held its third induction day for new and existing Trustees. The meeting concentrated on planning for 2010 and assessing the effectiveness and impact of the organisation's core objectives and charitable aims. Particular consideration was given to the Association's financial planning in light of the current economic climate, with particular reference to the Charity Commission's document *The Economic Downturn: 15 Questions Trustees Need to Ask*, to clarifying its financial obligations and forward planning. On-going training and induction for Trustees is now an annual event. In addition, Trustees who are Chairs of Members' Groups received specific guidance regarding AAH financial policy and management in 2009. This was issued in the form of a new AAH Finance and Budget Handbook which included advice and templates for annual budgets and event budgets. A follow up Financial Workshop, lead by the Hon. Treasurer, for Chairs of Member's Groups may take place in 2010 if deemed necessary.

ACHIEVEMENTS AND PERFORMANCE

The AAH aims to develop membership services and benefits, and seeks to offer members, as well as the general public, relevant and accessible information and activities. The Association is committed to representing the interests of those involved in art history and visual culture at all levels and where representation is necessary.

Throughout 2009 the AAH has continued to work towards fulfilling its aims and objectives through the promotion, support and advancement of art history in the form of a range of AAH conferences, events and relevant activities. Such events attract art history professionals involved in all areas of teaching, learning, research and exhibitions, including academics, students, teachers and independent/freelance art historians, as well as members of the general public with an interest in the discipline. The main charitable activities of the AAH are detailed under Knowledge Sharing, which includes; Conferences and Events, Membership and Publications. A further heading, Funding and Awards sets out in brief the ways in which AAH looks to support specific aspects of the discipline and members' groups.

Specific 2009 activities included:

Knowledge sharing

The AAH History Project (formerly the AAH Oral History Project), initiated in September 2008, has undergone significant progress throughout 2009. The project aims to make more visible and public the existing AAH archive, which retains over 30 years worth of documentation and is held by the V&A Museum. Outcomes for 2009 include:

- 100th edition of the AAH newsletter, *Bulletin*: the February issue published contributions from the AAH members who were invited to comment on the conception and development of the association, alongside other texts and information documenting the Association's history.
- Online archive of AAH *Bulletin*: the entire series, from 1975–2008, has been digitalized and made available publicly online. Online versions will be available free of charge, and will include searchable text for research purposes.
- A review of the existing AAH archives.
- The development of a chronology of the Association and its activities.
- Online archive of AAH conference programmes, from 1989–2009: digitized, searchable versions of programmes is publicly available, free of charge, via the AAH website.
- A series of oral history interviews has taken place with key art historians actively involved in the foundation of the AAH during the 1970's and 80's. Segments of these testimonials will be edited into podcasts and be made available for download on the AAH website in 2010. The complete interviews will be deposited with the Association's archive in the Archive of Art and Design at the V&A Museum.

2009 saw the successful introduction of simplified membership options and more flexible subscription options. A new rolling membership scheme was introduced in October 2009 to enable members to get the most out of their annual membership benefits.

AAH website modifications will be completed by the end of 2009. These have been introduced to help further facilitate improved online functionality and accessibility for members and the general public. They include necessary technical updates for the site (which was last updated over five years ago), improved interactivity and connectivity (especially within News and Events pages) and improved visual structure.

New and improved online discussion forums for student and independent members have also been established in 2009. The students online 'ning.com' and Independents, 'artline' forums are supported and funded by the AAH.

Conferences and Events

- Student Careers Day University of Nottingham in March 2009. This event was attended by 30 delegates.
- 2009 AAH Annual Conference: Intersections, Bookfair and AGM took place in April at Manchester Metropolitan University, Manchester. This international three-day conference was attended by 445 delegates including two keynote speakers.
- Student Summer Symposium: Reading Images: Frames and Frameworks, at University of Bristol in June 2009. 25 delegates attended this two-day event .
- Teachers Support Meeting: Farlington School, 9 October 2009. Organised by the Schools group, attended by 33 teachers of A/ AS level art history.
- Ways of Seeing Conference, at Tate Britain, London, in November 2009 was organised by the AAH Schools group for A/ AS level students and teachers. This one-day event was attended by 182 delegates, including three keynote speakers.
- Student New Voices Conference: Art & Desire, University of York in November 2009. This one-day conference was attended by 26 delegates.

Funding and Awards

- AAH oversaw the 2009 John Fleming Travel Award for students, awarded in association with Laurence King Publishers. It was presented to the winning student at the annual conference in April 2009.
- In May 2009 the submission and award of allocated monies for the Student Voluntary Work Placement Fund scheme was made to six postgraduate students.
- Subsidies for the 2009 AAH conference provided financial support to student and low-income members via significantly reduced conference fees. 30% of 2009 conference delegates were subsidized concessionary status.
- A new Conference Grant Scheme for Independent art historians was introduced in 2009 to provide financial assistance for independent members who have been invited to attend conferences to give a paper or convene a session. Seven members received financial support through this scheme in 2009.
- A new Image Cost Grant scheme for Independent art historians was introduced in 2009 to provide financial assistance for independent members when publishing their work. One member received financial support through this scheme in 2009.
- The Student Dissertation Prize was awarded to two students on completion and presentation of a BA and MA dissertation essay. This award was presented at the annual conference in April 2009.
- The AAH Initiatives Fund offers financial support for projects and events that promote and develop art history education. Initiative Fund applications are invited from members and are made available via the AAH website.

Public benefit

In planning our activities, trustees and staff kept in mind the Charity Commission’s guidance on public benefit. The Association’s membership is open to all, as are all our activities, such as the annual conference, workshops, and seminars, whether organized by the Association’s central administration, our members’ sub-groups, or partner institutions. In planning our activities we are also conscious of the need to maintain an active and participative membership, directly involved in the governance of the Association and all its work in promoting the Association’s objectives.

AAH MEMBERSHIP REPORT 2009

The Association has, on the face of it, lost 85 members (7%) 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:

Membership category	2009	2008	Notes
Individuals			
UK	370	338	1
EU	58	74	2
RoW	72	99	3
Concessionary			
UK	497	607	
EU	74		
RoW	34		
Complimentary	25	48	4
Institutions			
UK	21	45	
EU	9	19	
RoW	9	24	
TOTAL	1,169	1,254	

1 Includes Joint Membership 2 Includes EU Students
3 Includes RoW Students 4 Includes Life Members

- From 1 October 2009 we changed our membership system from annual fees to 12-month rolling. Therefore these accounts apply membership fees paid after 1 October proportionally to the next calendar year.
- 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*. We expect the number of institutional members to decrease further in 2010; it became clear during the course of the year that several of those libraries who did renew had not realised that institutional membership did not entitle them to receive *Art History* and *The Art Book*.
- 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.

- The largest decrease came from UK-based students and concessions, whose numbers have decreased by 78. This group, particularly those who are retired and low-waged, would have been the hardest hit by the turbulent economic climate.

A full breakdown of membership figures was published in *Bulletin 103*.

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.

Publications

AAH produced the following publications:

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

FINANCIAL REVIEW

The Executive Committee is pleased to report a satisfactory result for the financial year ended 31 December 2009, the financial statements show a surplus of revenue over expenditure for the financial year ended 31 December 2009, amounting to £63,117 (2008: £48,799).

Support and governance costs decreased by 15.1% to £105,542 (2008: £124,365).

Total incoming resources decreased by 25.3% to £293,592 (2008: £392,853).

DESIGNATED FUNDS

The designated funds amount to £1,634 at 31 December 2009 and the Executive Committee expects them to be used for their designated purposes within the next 12 months.

RESERVES POLICY

General reserves carried forward to 31 December 2009 amount to £550,957. The policy of the Executive Committee is that the level of the general reserves should equate to a full year's expenditure, any surplus will be used for the furtherance of the charity's objectives.

PLANS FOR THE FUTURE

The AAH continues to professionalise its management structure. In 2010 this will include improving existing

policy for AAH awards and prizes. Ongoing initiatives will continue to help support the research of independent, freelance, art historians. Attempts will also be made to encourage more members of the academic community to become involved with AAH activities and events. The Association will continue with its schemes to help promote art history teaching in state schools. These include new annual one-day teacher support meetings. The AAH History Project (formerly the AAH Oral History Project) is an ongoing, fixed-term project focused on making the AAH archive more publicly visible and accessible. Initiated in September 2008, the project aims to revisit and revive the Association's founding era through oral history, archival exploration and research. Project outcomes will be accessible via the AAH website.

STATEMENT OF TRUSTEES' RESPONSIBILITIES

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

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

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

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

AUDITORS

Larkings Chartered Accountants were re-appointed as the charity's auditors during the year and have expressed their willingness to continue in that capacity.

This report was approved by the Trustees on 15 April 2010, and signed on their behalf by

PROFESSOR EVELYN WELCH

Chair

Statement of Financial Activities for the year ended December 2009

	2009 Unrestricted Funds £	2009 Restricted Funds £	2009 Total Funds £	2008 Total Funds £
INCOMING RESOURCES				
Incoming resources from generated funds:				
Donations	–	497	497	756
Activities for generating funds:				
Investment income	1,842	–	1,842	11,766
Incoming resources from charitable activities:				
Publications :				
<i>Art History</i>	195,154	–	195,154	164,038
<i>The Art Book</i>	461	–	461	7,000
others	1,152	–	1,152	1,546
Members' Groups	7,393	–	7,393	5,045
Annual Conference income	68,073	–	68,073	159,274
Grants Receivable	0	2,000	2,000	2,000
Membership Subscriptions	40,339	–	40,339	41,428
Total incoming resources	314,414	2,497	316,911	392,853
RESOURCES EXPENDED				
Knowledge sharing:				
Publications	49,642	–	49,642	40,574
Members' groups	8,382	–	8,382	6,589
Grant making	4,003	2,000	6,003	5,476
Student Prizes	400	–	400	400
Conference costs	61,324	–	61,324	153,458
Members' <i>Bulletin</i>	12,993	–	12,993	13,192
AAH History Project	9,508	–	9,508	0
Support costs	98,723	–	98,723	117,282
Governance costs	6,819	–	6,819	7,083
Total resources expended	251,794	2,000	253,794	344,054
NET INCOMING RESOURCES FOR THE YEAR	62,620	497	63,117	48,799
Reconciliation of Funds				
Total funds at 1 January 2009	489,971	2,793	492,764	443,965
FUND BALANCE CARRIED FORWARD	552,591	3,290	555,881	492,764

Balance Sheet as at 31 December 2009

	2009 £	2009 £	2008 £	2008 £
FIXED ASSETS				
Tangible		4,747		5,088
Intangible		4,700		4,700
		9,447		9,788
CURRENT ASSETS				
Debtors	217,348		159,088	
Cash at bank and in hand	375,738		366,801	
	593,086		525,889	
CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR	46,652		42,913	
NET CURRENT ASSETS		546,434		482,976
NET ASSETS		555,881		492,764
FUNDS				
Restricted		3,290		2,793
Unrestricted General		550,957		449,519
Designated Sabbatical Reserve <i>Art History</i>		-		38,318
<i>Art History</i> translation fund		1,634		2,134
		555,881		492,764

“Don’t Ask for the Mona Lisa”

An AAH Museums and Exhibitions Workshop held at the University of Leeds, March 2010

Funded by the Association of Art Historians and organised by the Museums and Exhibitions Group of the AAH, this seminar was devised to explore the opportunities available when curators and academics work together in collaboration. As funding initiatives increasingly encourage knowledge transfer and partnership working, the two, often disparate, worlds of museums and higher education are set to collide with greater frequency. This event was designed to attract an audience from both spheres – debunking a few myths, and perhaps most importantly providing practical advice on organising and planning such projects.

The day began with **Professor Andrew Thompson**, Pro-Vice-Chancellor for Research, and **Professor Chris Megone**, Professor of Inter-Disciplinary Applied Ethics, University of Leeds, who set the scene with a paper on Funding Collaborations – exploring the principles behind Knowledge Transfer schemes and the increasing importance of such projects within a social and economic framework.

The rest of the morning was devoted to a series of papers exploring case studies of successful collaborative partnerships, where curators and academics reflected on their experience of working together on exhibitions and gave practical advice on the potential advantages and pitfalls. Art historian **David Hill** and curator **May Redfern** spoke on ‘Collaborating over Cotman’; an exhibition which grew out of an AHRC-funded research project, and was subsequently shown at Harewood House and the Bowes Museum, Barnard Castle. This was followed by ‘Adventures in the Exhibition Trade’, in which **Professor David Jackson** presented a personal summary of his experiences as a guest curator on a number of projects, balanced by **Edwin Becker**, Head of Exhibitions at the Van Gogh Museum (Amsterdam), who gave the curator’s perspective on transforming an exhibition concept into a physical reality. Finally,

Professor Catherine Karkov and curator **Ellen Tait** shared their experiences of working together in ‘Roman to English: The Migration of Forms in Early Northumberland’, explaining the genesis of an intriguing cross-disciplinary exhibition which will open at the Henry Moore Institute (Leeds) in July 2010.

The remainder of the day centred on a round-table discussion, with curators and academics participating in a lively and fruitful debate. Building on the experiences shared within the earlier papers, topics explored included the preparation of exhibition proposals, the timescales which museums work within, realistic budget-planning; the importance of catalogues and publications linked to exhibitions; and the growth of new media in marketing and disseminating research. Questions were also raised regarding the nature of research within collaborative partnerships, asking whether academic projects can influence exhibition planning, or whether the goal of an exhibition actually works in reverse to shape the research in new and unexpected ways?

GUIDELINES UNDER PREPARATION

The day concluded with the presentation of a draft set of Guidelines, which the Museums and Exhibitions Group are currently compiling. Aimed at academics who wish to collaborate with a museum or gallery in putting on an exhibition or display, but who may not know how to go about it, the issues raised and topics discussed during the seminar will be fed into the final publication. Through this process, it is hoped that the final Guidelines will be a practical and accessible resource to encourage partnership working, building on the successes already achieved and moving collaborative projects to the forefront of the cultural sector.

MARIE-THÉRÈSE MAYNE

Tyne & Wear Archives & Museums



The Roundtable. From left: Patricia Allmer (Research Fellow in Art History, MIRIAD), Gemma Blackshaw (Lecturer in Art History, University of Plymouth), Heather Birchall (Chair), Laura MacCulloch (Curator of British Art, National Museums Liverpool), Christiana Payne (Reader in History of Art, Oxford Brookes University)

Museum Bursary Schemes



The Museums & Exhibitions Group runs two 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.

APPLICATION PROCESS

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 .

Please direct any queries to the AAH Office at admin@aaah.org.uk

AAH Schools Group Ways of Seeing 2010

SATURDAY 6 NOVEMBER 2010, 10.00–16.00

Clore Auditorium, Tate Britain

Strictly limited to 180 places

Further information, including keynote speakers, and online booking will become available on www.aah.org.uk/schools in due course.

AAH Internet Services

www.aah.org.uk

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

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

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

Bulletin Advertising Rates for 2010

Dimension and rates (horizontal dimension given first)

full-page	182mm x 262mm	£250
half-page landscape	182mm x 128mm	£180
half-page portrait	88mm x 262mm	£180
quarter-page	88mm x 128mm	£125
eighth-page	88mm x 60mm	£80

These rates apply to adverts for academic courses, to any commercial venture, *and to anybody wishing to book a specific space and supply a pre-designed ad.*

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

Contact *Bulletin* Editor regarding adverts:
edbulletin@aaah.org.uk

To discuss mailed inserts, contact AAH Administrator:
admin@aaah.org.uk

Digitization of *Bulletin* & AAH Conferences

The entire *Bulletin* newsletter archive and AAH Conference Programmes have been digitized, in searchable text format, and made available via the AAH website. They provide a fascinating insight into recent academic developments. Take a look!

- *Bulletin* 1974–2008
- AAH Conference Programmes 1989–2009

Independents in Glasgow

A dozen Independent Art Historians took an active role in AAH10 in Glasgow, with many others attending the conference. For a good number it all began on the Friday evening, after the Kelvingrove Gallery reception, with a convivial meal at Mother India restaurant, organised by Chair, Dennis Wardleworth, who was reading his own paper on Jacob Epstein the following day.

The eruption of the Eyjafjallajökull volcano in Iceland prevented some speakers from reaching the conference, but that didn't stop **Paul Fox** and his co-convenor from setting up a Skype link to Estonia so that one of the speakers could deliver her paper. Paul was one of six funded by the Independents' Group Conference Grants

Initiative, and his session Supplementary Conflicts: Domesticities and Life Histories in Wartime addressed the role played by visual culture in developing supplementary historical topoi that accompany, and may challenge, both popular and official accounts of conflict.

Janet Tyson from America co-convened the second Poster Session, and her own exhibit was one of a dozen installations. It was entitled 'Rug-Making, Sense-Making and Making Sense of Afghan War Rugs'. The content briefly addressed the history of war rugs and suggested that any impetus for their production and their various design strategies persuasively could be analysed using sense-making theory. ▶

Freelancing as an Art Historian

THURSDAY 9 SEPTEMBER 2010

AAH Office

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.

Programme and booking details will be published on the AAH website and via ArtLine by or before 20 July. Organiser, Sophie Bostock: 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.

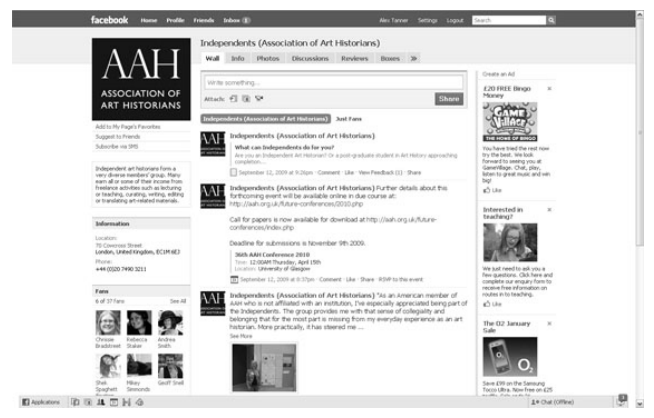
Plans for the future include images and video footage from conferences and events, discussion forums, interviews featuring Independent members, and a comprehensive information guide to all Independent Group events and grant schemes and job postings.

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@aaah.org.uk if you have any questions, suggestions, or problems accessing the page.



AAANZ in Canberra

In New Zealand, art historians do not form a large enough body to hold their own viable annual conference, so we join with our colleagues in Australia for an annual event at the end of the southern hemisphere teaching year. Every so often these conferences are held in NZ, but this year the AAANZ called us to Canberra for the last weekend in November.

Since Canberra is expensive to get to (no direct flights), I was very appreciative of the grant accorded me by the Independents Committee, which made all the difference to my ability to participate. I gave a paper drawing on my long-term study of the generation of British women artists born in the 1870s, entitled 'Can the Subaltern Speak? Women picturing the 1914–18 war', in the session called Visualising War, one of 17 running over the weekend. This was convened by two curators at the Australian War Memorial, one of Canberra's most interesting cultural institutions, and covered the period from the Boer War to the present day. Canberra houses the Australian National Gallery, National Portrait Gallery, National Library, and so on, so attendance at the conference also gave NZ delegates a chance to catch up on the artistic state of the nation; I particularly profited from a visit to the recently opened NPG and the very innovative National Museum of Australia.

PAMELA GERRISH NUNN

Christchurch, New Zealand

► Unthemed as it was, the Poster Session featured a lively range of visually and conceptually rich presentations. Historic periods spanned the 16th century through to the present day. Forms surveyed included works on paper, architecture, painting, installation art, textiles and performance art.

Fellow Independent **Sophie Bostock's** poster, which she also handed out as an A4 flier, was on 'The Significance of Drawing in Late-Life Creativity', focusing on Domenico Tiepolo's *Divertimento per li Regazzi*, but also touching upon late works by Michelangelo, Titian, Matisse, and Picasso.

Janet felt the session (*covered more fully on page 6*) was a success and much appreciated by participants and viewers alike, and she hopes to convene a similar session at AAH11, this time with fellow Independent Ros Ormiston. Both Janet and Sophie were funded by the Independents' Grants Scheme.

Jeannie Labno's session Many Hands Make Light Work: the Division, Status and Valuation of Artistic Labour in 16th- and 17th-century Northern European Art provided much food for thought and some stimulating discussion. Two of the papers were concerned with recurring motifs used by particular artists and their collaborators. Jeannie's paper, 'Artistic Practice in Renaissance Poland: a Truly International Affair', discussed artistic collaboration, reception and resistance.

BASEES at Cambridge

At the end of March, 2010, I attended the annual BASEES conference, a convention of scholars, aspiring and established, whose interests lie in the field of Slavonic and East-European Studies. Fitzwilliam College of the University of Cambridge has traditionally provided the venue and genuine hospitality for the delegates and their assorted views, and amicably accommodated the various needs of the conference again this spring.

The conference afforded an opportunity to participate in discussions which ranged between the importance of colour of ritual headwear of Novgorod's priests during the various periods of the area's history and the significance of Pushkin's attachment to the Karamsins for his lyrical outlook. My own paper focused on the Revival of Russian Medieval Culture in Moscow at the Turn of the Twentieth Century. An essential forum for discussion was provided by the ample room for questions from the floor incorporated into the work of each panel. The debate thus generated was never less than rigorous, and at least as illuminating of the subjects of the papers as the papers themselves. Summing up, my opinion is that the engagement with which research was being presented and the robust exchange of opinion were the two most characteristic, and endearing, features of the conference in Cambridge.

ELENA KASHINA

Ya'ara Gil-Glaser from Israel was stuck for four days in Glasgow after the conference, and the whole trip cost her close to £1,000 pounds, so she was grateful for the £300 contribution from the Independents' group. She participated in the session The Modernist Turn: Counter / Other / Alter / Meta Modernism in Art History and Practice. Her paper discussed new photo-histories that attempt to offer an alternative to Beaumont Newhall's modernist classic *The History of Photography from 1839 to the Present*. She compared three new such books in an attempt to find whether they answer the need for a new history of photography.

Unfortunately, **Marianna Wahlsten** didn't make it to the conference due to flight cancellations, but emailed her paper for someone else to read. The Independents' Group refunded her conference fee. Included in The Modernist Turn session, Marianna looked into Baudelaire's legacy and how it is manifested in today's artistic practice. She wished to demonstrate how post modern influences have transformed certain theories and theoretical discourses, but simultaneously some key ideas seem to persist, and the dialectical pull between the transitory and the eternal can still be read in the conceptual logic of many art works.

Hopefully, Independent Art History scholars will make a similarly strong and varied contribution to AAH11 in Warwick.

JEFF FENDALL

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Keep in touch via the AAH Student News Email Bulletins

To sign up, send an email to
ch-students@aaah.org.uk

Letter from Student Chair



With erupting volcanoes and temporarily hung parliaments, it is turning out to be a year of unpredictable and dramatic change. On the plus side, change is good, even if it is a little uncomfortable at times. It's the way that we negotiate and adapt to shifting sands that shows what we're really made of.

The organisers of our **Careers Day** in March showed amazing tenacity when last-minute speaker changes had to be made. Undaunted, **Jenny Gypaki** and **Catriona McAra** pulled together an impressive and fully booked day of talks and discussions at the University of Edinburgh (see page 22). The student committee has noted the increasing volume of interest in careers events and is working to address the professional needs of both undergraduate and postgraduate students in the coming year, so watch this space.

This year's **Annual Conference** at Glasgow forged on, despite the looming threat of ash – with organisers thinking on their feet to keep things on schedule, and convenors valiantly reading papers emailed from abroad – making for a stimulating and enjoyable experience for all who could attend. **Catriona McAra** and **Antoinette McKane** deftly brought together a number of strong and distinct papers for the Student Session, **Untitled: What's in a Name?**, demonstrating the relevance of the theme for a wide range of art historical studies (see page 5 for a full report). A big thank you to Antoinette (for the second time) and Victoria Irvine for co-organising the **Special Interest Session** on 'Art and Copyright', which proved to be a crowning success in terms of both content and delivery. See the organisers' report on page 24, and download the handout version of Dr Grischka Petri's presentation from the resources section of our student networking site aahstudents.ning.com.

The **Student Summer Symposium** at the Henry Moore Institute in Leeds has attracted a full programme of promising papers from international speakers, and I look forward to co-convening the event with Rosalind McKeever and Basia Sliwinska, with the additional support of Kirstie Gregory from the HMI.

The **New Voices 2010 Art and Tradition** call for papers is officially out (see opposite), to be hosted at the University of Birmingham on **6 November**. Co-convenors Elizabeth Moore, Tamsin Foulkes and Catriona McAra look forward to receiving proposals by **1 September**. See also the Call for Papers for **AAH2011**, at which Peter Stilton and Antoinette McKane are convening a session: **Visualising Absence: Art and the 'Ruin'** (page 35).

Thanks to all of you who continue to post discussions, opportunities and events on our student networking site, and Arlene Leis for keeping it in good order – it has become a very lively place, and essential for those who want to stay on top of this fast-paced and changeable world. Here's to new adventures in the coming months

LARA EGGLETON

University of Leeds



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

Colin Cruise

Cover image: Ming-Hui Chen

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

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

Make cheques payable to: Association of Art Historians.

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

New Voices 2010

Art and Tradition

6 November 2010

University of Birmingham

Tradition. *The action of transferring or 'handing down', from one to another, or from generation to generation; transmission of statements, beliefs, rules, customs, methods or the like, for instance by word of mouth or artistic practices.*



Frans Hogenberg,
*The Calvinist
Iconoclastic Riot
of August 20, 1566*,
1588, British
Museum, London

Art is inextricably linked to, and governed by, the traditions established by both the artistic practices of the time and of the society in which it was created, whether in keeping with or breaking from them. A sudden deviation from customs can have huge ramifications for artworks, while a stable society can give artists the freedom to create pioneering works which break from artistic conventions.

This conference will explore the religious, social and political traditions that can affect the production of art. In addition, it will look at how art historical conventions whether of practice, medium or composition inform the art of a specific cultural moment.

The New Voices postgraduate conference, now in its eighth year, is organised by the Student Members' Committee of the Association of Art Historians. This one-day conference offers an opportunity for postgraduate students to present their research in an informal, supportive and stimulating atmosphere. We seek proposals for papers under the title of 'Art and Tradition'.

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

- How the workshop and guild systems can operate as an obstacle or catalyst for change
- The ways in which art can be used as a transformative social and political force and how times of change affect artworks.
- How notions of progress within art history establish traditions and genealogies, and how the discipline has responded.
- How traditions are challenged within artistic practices and mediums.
- The importance on non-written traditions within art practices and movements

We welcome abstracts of 250 words, accompanied with contact details and affiliated institution.

Submissions may only be accepted from existing AAH members; to join please go to www.aah.org.uk/membership/index.php

The submission deadline is **1 September 2010**.

Applications should be sent to Elizabeth Moore at exm592@bham.ac.uk with 'New Voices Proposal' as the email's subject.



AAH Careers Day • Edinburgh • March 2010

Build 'portfolio' (combined) careers; prove your work's impact; collaborate; network as much as you can; engage in activities that you will refer to as 'projects'; consider paths inside, outside and beyond academia and the corporate sector; think big and creatively; be versatile; involve the arts in other disciplines; be in control of your career by self-managing it. With messages such as these, this year's Careers Day, organised by the Student Members' Committee (SMC), could not have been more dynamic, topical, and forward-looking. Hosted at the magnificent Raeburn Room at the University of Edinburgh, with an unprecedented number of attendees and an excellent cast of speakers, the event offered invaluable advice and a fresh outlook on the increasingly diverse careers open to art history students today.

The morning session opened with a robust and extremely well-researched talk by **Dr Richard Williams** (Dean of Postgraduate Studies, College of Humanities and Social Sciences, Senior Lecturer, University of Edinburgh) on Career-Positioning. Richard emphasised the heightened commercialisation currently underpinning the creative industries, including academia – a fact which has brought about radical changes in the very ways art academics are positioned within the job market and the cultural sector. According to Richard, art historians no longer operate outside the industry or work in isolation but are increasingly involved in large-scale cross-disciplinary projects proving their 'impact' – the new buzzword. In today's context, art history students are most likely to benefit from devising 'portfolio' careers (another catchphrase), perceiving themselves as managers, developing excellent networking skills, open-mindedness and flexibility.

Our second speaker of the day was **Dr Dominic Paterson** (Post-Doctoral Research Assistant, University of Glasgow, contributor to *MAP* magazine) who spoke enthusiastically about *MAP* and reviewing contemporary art. Dominic manages to combine two fascinating careers: his academic background is extremely conducive to his ventures in arts journalism, and even though the latter entails difficulties (such as last-minute commissions and hard work) he gets to interview leading artists, see great exhibitions, and write pieces for an arts magazine with an international reputation, all of which are immensely rewarding. How did he do it? He studied art history, approached magazines and got his first commission through networking.

Our last speaker before lunch was **Dr David Feeney** (Manager, Visual Impairment Scotland) who gave us a thoroughly engaging presentation on involving the arts in interdisciplinary research. David is the concrete example of the model of researcher advocated by Richard: an interdisciplinary scholar who is also the manager of a leading Scottish-based organisation. Visual

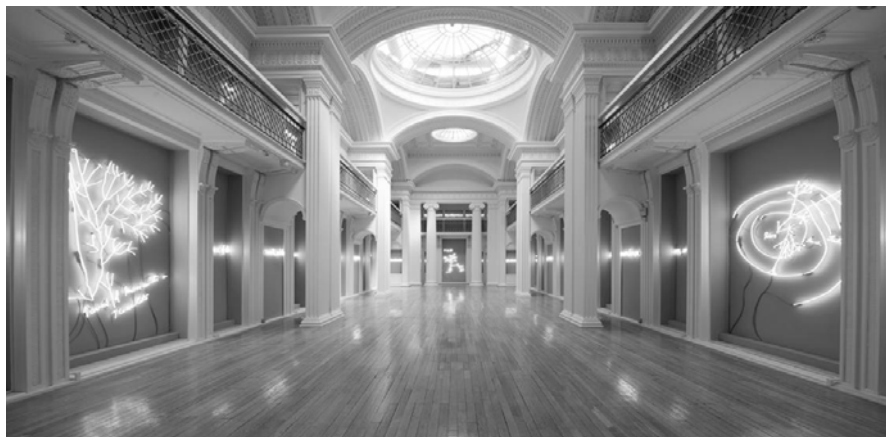
Impairment Scotland is not an arts-based institution, and yet David managed to integrate his arts-related research into its programme, enriching both. After providing us with a stimulating account of the benefits deriving from cross-collaboration, he gave us practical advice on how to set up a proposal for an interdisciplinary research project involving art and blindness, also warning us of potential threats (securing funding, co-ordination difficulties, and conflicts of interest among stakeholders).

The afternoon session opened with **Dr Vicky Coltman** (Senior Lecturer, Department of History of Art, University of Edinburgh), who spoke frankly about the benefits and pitfalls of working in academia. Vicky gave us a detailed account of her work as an academic: she lectures four hours a week but she spends a lot of time mentoring students, which can at times be distressing, while the increased administrative tasks entailed in her position add to the workload. However, her job as an academic has enabled her to buy a beautiful house, have a life outside work, and go on exotic places for research purposes, which is incredibly satisfying. Going against the current, Vicky belongs to those scholars who prefer to work in isolation because, as she maintains, collaborations carry the risk of giving more than receiving. Collaboratively or not, remaining active in research necessitates securing funding. What is Vicky's advice for doing this successfully? Apply for each and every funding source you can lay your hands on. One will eventually work out! And judging from her impressive record of received awards, it does indeed.

Next up was **Dr Stacy Boldrick** (Research and Interpretation Manager, Fruitmarket Gallery), who gave us a fascinating insight into researching and interpreting exhibitions. Stacy's career path is the best example of a 'portfolio' career, seeing as she moved flexibly from a joint career in curating and research at the Henry Moore Institute to one involving research co-ordination at the University of Edinburgh – a post which she later exchanged for her current job at the Fruitmarket Gallery. After taking us through various examples of exhibitions she has worked on, including the exciting opportunities her current position has afforded her (from working with artists, to interpreting artwork and contributing essays to the gallery's publications), Stacy concluded that holding a job in a gallery setting has proven to be far more creative and satisfying than the one she experienced while working for a university.

Kirsten Lloyd (Associate Curator, Stills Gallery, PhD Candidate, University of Edinburgh), took us on a thoroughly inspiring journey of her own career path and her professional experiences of working with artists. Kirsten offered extremely useful tips for anyone wishing to pursue a curatorial career, and provided a fresh viewpoint by pointing to alternative ways in to curating, which can develop outside corporate galleries. She gave

us an overview of several innovative projects she devised in collaboration with a number of Scottish-based artists showing us the grassroots of art activity in Scotland. Taking initiatives, making the most of networking and fundraising opportunities as well as working with local artists in experimental and imaginative ways are some of the best ways to start a career in curating. Kirsten's pathway is another successful example of a 'portfolio' career seeing as she manages to combine a part-time job as an Associate Curator at the Stills Gallery with conducting a PhD research – two equally exciting roles that feed one another.



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

Following a relaxing coffee break, we moved to the Talbot Rice Gallery, the University of Edinburgh's public art gallery, where Pat Fisher (Principal Curator, Talbot Rice Gallery) gave us an insightful tour of the Talbot Rice's inner workings. Pat spoke about the practical responsibilities her work entails, and her talk was complemented by a rare glimpse of the Talbot Rice in a stage usually inaccessible to visitors: the change-over phase of a gallery's exhibition programme. Following a walk around the inspiring gallery space, the event ended with a drinks reception at the Talbot Rice Gallery, where attendees were given more chances to ask questions, socialise and perhaps above all, network.

Much like previous Careers Days, diverse messages were heard. And yet, the underlying message was not doom and gloom. Careers in art history are as bound to expand in line with the growing commercial activity of

universities and the creative industries. In the midst of these changes, receiving updated information on employment prospects in the arts is becoming increasingly pressing, and events such as the annual Careers Day become necessary, useful and popular as never before.

The Careers Day organisers would like to thank the Association of Art Historians for the event's funding, the members of the SMC for their continuous support, and of course this year's hosts: the Department of History of Art at the University of Edinburgh and the Talbot Rice Gallery. Finally, our biggest thanks go to our attendees and to our excellent speakers who generously offered their time to share with us their experience and expertise in a diversity of evolving fields currently open to art history students.

JENNY GYPAKI AND CATRIONA MCARA
Careers Day 2010 Organisers

AAH Students 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 using your AAH membership number.

A Short Introduction to Art and Copyright

AAH Student Special Interest Session at the 36th Annual Conference, Glasgow

Have you ever wondered how to gain image reproduction rights for paintings, or thought about if the artworks you include in your essays/dissertations are in breach of copyright?

With the pressure to publish mounting among young art historians – and the costs of reproducing images that publishing often entails – questions surrounding art and copyright are more pressing in this current academic climate than ever before. It was the uncertainty regarding issues of art and copyright which inspired the AAH Student Members Committee (SMC) to organise this Student Special Interest Session at the 36th Annual Conference, hosted by the University of Glasgow.

The session was prepared and delivered by **Dr Grischka Petri** (University of Glasgow/University of Bonn). As the issues surrounding art and copyright are little known and rarely discussed, Dr. Petri began the session by outlining the definition of copyright as an ‘automatic right’, or the ownership of an original idea or intellectual property. He then considered the types of works protected (using examples from the visual arts), and outlined the moral rights and reproduction rights of a copyright owner. The risks of copyright infringement were also briefly considered.

Although a license is needed to reproduce and sell work, Dr Petri introduced the exceptions to copyright infringement, which include ‘research and private use’ permissions (i.e. most academic talks and presentations for educational/instructive purposes are covered within this remit). Finally, examples of how to obtain copyright

permission were discussed, and links to institutions and websites that offer free reproduction rights were helpfully provided.

Although Dr Petri was keen to emphasise that each encounter with copyright law is specific to individual circumstances, he helpfully provided an informative handout as a future resource for all AAH students. The handout follows the format (thematically) of his powerpoint presentation, and it is accessible for download as a PDF from the resources section of the AAH student networking site aahstudents.ning.com.

Overall, the session was very well attended and Dr Petri managed to successfully convey content in language that was understandable to non-lawyers. The presentation offered an insightful approach to managing all the basic elements of art and copyright that affect students today. We hope that this session and handout will promote the further exchange of dialogue and information regarding art and copyright, and that it will inspire an equally interesting and informative Student Special Interest Session next year.

We would like to extend our thanks to Dr Petri for being such an excellent speaker, and for being so obliging with the preparation of the handout. Thanks also to the AAH conference convenors, particularly Dr John Richards and Dr Ailsa Boyd. And, finally, we are very grateful to the AAH Executive Committee and to the SMC for their continued support.

ANTOINETTE MCKANE AND VICTORIA IRVINE

Student Special Interest Session Organisers 2010

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*.

This year's award was given to:

Amanda Dotseth

MPhil/PhD student at the Courtauld Institute

who plans to undertake archival and on-site research on the rural monastic church of San Quirce in Spain

A World History of Art
published by Laurence King Publishing Ltd

AAH Dissertation Prize Winners 2010

Masters Winner

Stephanie Straine: *The Line Transformed, the Frame Expanded: Post-Cinematic Drawing 1950–75*

In proposing the notion of post-cinematic drawing, this dissertation seeks to destabilize the mediums of drawing and film in the era of the art object's dematerialisation, providing an alternative model with which to interpret the nascent phenomenon of gallery-based temporary installations. The dissertation approaches post-cinematic drawing by interweaving two moments: the Parisian drawing practice of Ellsworth Kelly in the early 1950s, and the avant-garde filmmakers and artists of early 1970s New York, specifically Anthony McCall, Dorothea Rockburne and Paul Sharits.

The theoretical linking of drawing and film is visual, material, spatial, temporal and structural in nature. Post-cinematic drawing evokes a transitional space of hybridity and compromised solidity, where the deployment of seriality and the filmic model of the interstice are essential to drawing and film's shared interrogation of line and frame.

The first chapter uses the earlier moment of Kelly's Paris drawings to explore how drawing becomes filmic, comparing these small works on paper to Sharits' multiprojector film installations of the mid-1970s in terms of interval and overlap. Here, the mode of looking is fragmentary, recalling cinematic montage. Kelly's drawing expresses a transitional and transformational linearity, registering a filmic accumulation that anticipates Sharits' overlapping screens of colour. Chapter two considers the experiential possibilities of drawing and film as presented in the gallery space, via a radical renegotiation of the frame in the installations of Rockburne and McCall. An intensely bodily interpretation of these works is proposed through a discussion of the physical boundaries of the gallery, where the edge becomes an element of drawing. In chapter three, the ability of line to control both surface and space is analysed in relation to a 16mm film by Sharits and paper installations by Rockburne. Both artists engage in a haptic, pressurised marking and scoring of surface (be it paper or celluloid), positing linearity as duration.

The dissertation concludes by emphasising the highly provisional notion of postcinematic drawing as a relationship between two surfaces, a productive friction at the interface of drawing and film. The definite flatness of the works discussed is read as a refusal of mass, an evasion of the sculptural that ascribes to a mode of loss and transitoriness. Post-cinematic drawing comes to be understood as experimental practice giving shape to those fleeting forms at the very limits of vision.

Undergraduate Winner

Matthew Von Ferscht: *The Whitfield Cup: A History into the Forgotten History of a Treasure*

On 25 November 2008, Christie's sold an Elizabethan silver-gilt mounted ostrich egg cup and cover, London, made by Sir John Spilman in 1590, known as the Whitfield cup. Very little is known of the provenance of the cup before the 1950s, when it came into the collection of the late Sir James Caird. For almost 40 years the cup was on loan to the V&A in London, with little attention given to it, but during the research carried out by Christie's in preparation for the 2008 sale, an important discovery was made. The cup was proven to be in the collection of John Whitfield (d. 1691) by an extract of his will, published in Edward Hasted's *The History and Topographical Survey of the County of Kent (1798)*. What is more fascinating is that the cup was being sold alongside a 17th-century still-life painting by Pieter Gerritz van Roestraeten (1630–1700) in which the Whitfield Cup is the central object depicted.

This dissertation charts an early provenance for the Whitfield Cup in order to place it in its social context. In this respect it explores the significance of silver in the Elizabethan society, the cabinet of curiosities and the maker, Sir John Spilman (1552/3–1607), who was Queen Elizabeth I's Jeweller and by whose hand only two other silver works survive. It also analyses the painting by Roestraeten to find any clues that may help in charting the cup's history. The methodology is sociological and genealogical, and there is a great deal of discussion and comparison with other pieces of plate. Both primary and secondary sources are consulted including wills, manuscripts and archives in order to attempt to establish a provenance for the cup.

Through this research I show that when objects of such great cultural and historical significance lose their connections to history, they often lose their perceived value by society.

ALSO SHORT-LISTED FOR THE MASTERS PRIZE

Kirsten Lloyd (University of Edinburgh) *Constructing visions, convulsing realities: imagination & irrationality in the 'documentary turn'*

Frank Ferrie (Open University) *To what extent did Piero Della Francesca's Resurrection of Christ represent a civic symbol of mide-Quattrocento Sansepolcro?*

ALSO SHORT-LISTED FOR THE UNDERGRADUATE PRIZE

Catriona Gilmour-Hamilton (Oxford Brookes) *The People's Paintings: The Public Experience of Art in Wartime*

Kiera Gould (University of Plymouth) *Reconsidering the Gendering of Museum Space: The Barbara Hepworth Museum*

AAH2011 CONFERENCE

37th AAH Annual Conference

31 MARCH – 2 APRIL 2011

University of Warwick, Coventry

CALL FOR PAPERS

AAH
2011

The 2011 Annual Conference showcases the diversity and richness of art history in the UK and elsewhere over an extensive chronological range from ancient to contemporary (with a healthy dose in the middle). Sessions are geographically inclusive of Western Europe and the Americas, the Middle East, and Asia. A full range of methodologies is on offer, ranging from object-based studies, socio-historical analyses, theoretical discourses, visual culture of the moving image, exhibition cultures and display. The sessions reflect the composition of our wide constituency – independent or academic researchers (including students), museum curators and teachers.

PLENARY SPEAKERS

Professor Horst Bredekamp, Humboldt University and Permanent Fellow of the Institute of Advances Studies, Berlin
Professor Patricia Rubin, Institute of Fine Arts, New York University

If you would like to offer a paper, please email the session convenor(s) directly, providing an abstract of your proposed paper in no more than 250 words, your name and institutional affiliation (if any). You should receive an acknowledgement of receipt of your submission within two weeks. In the absence of this, please post a paper copy, including your full contact details to the convenor. *Please do not send proposals to the conference convenor.*

Deadline for submissions: 8 November 2010.

For queries about the conference or bookfair contact Conference and Bookfair Administrator,
Cheryl Platt aah2011@aah.org.uk (please include AAH 2011 in your subject line). Tel: +44 07779 946 592

Conference Convenor: **Dr Louise Bourdua** l.bourdua@warwick.ac.uk (please include AAH 2011 in your subject line).
Department of History or Art, University of Warwick, Coventry, CV4 7AL, England, UK.

'The Noblest Form Demands Strenuous Labour': Women Sculptors, 1600–present

Amy Mechowski, Assistant Curator of Sculpture, Victoria and Albert Museum, South Kensington, London, SW7 2RL, UK. A.Mechowski@vam.ac.uk

Fran Lloyd, Associate Dean Research, Faculty of Art, Design & Architecture, Kingston University

Women sculptors have long occupied a precarious place within the academy, history of art and the art market. Traditional sculptural media have been historically regarded as involving an exertion, danger and outright messiness that was socially and physically inappropriate to women. As 'feminist art history' continues to be a highly contested term and the parameters which define 'sculpture' itself – in both form and practice – are consistently challenged, the question becomes: what might the past, present and future hold for women sculptors and their work? This session will explore the conditions under which the work of women sculptors has been produced, collected, exhibited and circulated. Some of the issues addressed by the session may include, but are not limited to: the changing place of sculpture in the decorative arts relative to women's art practice, the significance of scale and medium at specific historical moments, authorship and collaboration, the role of curators in defining frameworks for viewing sculpture, and the consumption of objects within public/private collections, blockbuster retrospectives, international exhibitions and commercial galleries.

Art Photography & its Markets

Juliet Hacking, Sotheby's Institute of Art, London.
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Joanne Lukitsch, History of Art Department, Massachusetts College of Art and Design, 621 Huntington Ave., Boston, MA 02115, USA. Joanne.Lukitsch@massart.edu

Since the invention of the medium, writing on photography has sought to distinguish an aesthetic practice from instrumental applications in the fields of, among many others, science, travel and exploration, portraiture, fashion, and documentation. The recent designations 'artists using photography' and 'Art Photography' speak to the difficulty of claiming the medium solely for art even in the present day.

Current scholarship conceptualises this as 'art versus industry' but does so almost exclusively in relation to the emergence of modernity and modernism in the nineteenth century. In the twenty-first century photography is the most ubiquitous of instrumental visual media *and* sustains a thriving profile as an art form. Nonetheless the aesthetic claims of much contemporary work intended for exhibition differ little from those deployed in the nineteenth century. From the publication of *The Pencil of Nature* in the early 1840s to the contemporary identification of commissioned works by Penn, Avedon, Liebowitz and others as canonical works of art, the spectre of commerce haunts photography-as-art.

The session addresses therefore one of the last taboos in photographic studies: what role does commerce, actual and notional, play in determining a non-instrumental practice that is claimed for art? The papers will bring together a variety of subject areas, from different historical moments, in order to forge an expanded scholarly discourse: including, but not limited to, aesthetic strategies, editing, curating, collecting, criticism, historiography and the market.

Poster Session

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The Poster Session encompasses a wide range of visually rich, generally non-linear explorations of research topics. The AAH 2011 Poster Session can serve a variety of purposes by allowing researchers to introduce aspects of a new project, to address projects in progress and provide succinct insight into their thought processes, or to summarise and explicate work that has been realised. It furthermore provides an opportunity for art historians to communicate visually their research into visual and material culture, and one for artists to engage the art historical community via a mode of presentation that mingles images, graphic devices and texts.

Venice and the Mediterranean World: Art and Society in the Stato Da Mar and its Neighbours

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Interest in Venice's cultural ties with the eastern Mediterranean has intensified in the decade since Deborah Howard's landmark publication *Venice and the East* (Yale, 2000). Recent exhibitions in London/Boston, Paris/Venice/New York, and now Istanbul have underlined the responsiveness of Venetian society to Islamic visual and material culture. Gentile Bellini's visit to Istanbul has become an emblematic moment of East-West cultural exchange. At the same time, our understanding of the Venetian sea empire in the eastern Mediterranean, the 'Stato da Mar', has been transformed by new research, emphasising both the diversity of the Serenissima's maritime territories and their interconnections. Traditionally seen as the poor relations of the Terraferma, the port cities of the Stato da Mar have emerged as vibrant centres of artistic and cultural interaction.

This session addresses the full range of visual culture in the Stato da Mar and its neighbours from the Fourth Crusade in 1204 to the end of the sixteenth century, asking how Venetian, Italian, Slavic, Greek, Albanian, Jewish and Muslim communities found visual expression in a range of media, from architecture to altarpieces, from reliquaries to domestic jewellery. It seeks to explore the visual articulations of Venetian rule, from the iconography of St. Mark to military fortifications, and asks how Venice's imperial and maritime concerns resonated in the metropole itself. Comparative contributions from Byzantine, Ottoman and Mamluk perspectives are especially welcome, as are those addressing Venice's rivals in the Mediterranean sphere, such as Genoa or Dubrovnik.

The Session of Imaginary Artists

Maria Clara Bernal, 773 Juniper Walk apt E, Goleta CA, 93117 USA. mariaclara.bernal@gmail.com

In 1957 Argentinean writer Jorge Luis Borges started working on the *Book of Imaginary Beings*. In it he describes mythical beings extracted from literature and popular culture. This session will take on his idea and methodology to attempt a compendium of artists that exist in a different layer of reality.

From alluring Rose Sélavy to Media artist Roberta Breitmore, the history of art is widely inhabited by alter egos that bring into art yet another dimension apart from the traditional interactions between the artist, the work and the spectator.

Partly as a reaction to the machinery of art and partly as a way of obtaining a sense of freedom artists have created 'other selves' that challenge traditional ways of studying and showing art. This session will elaborate on the history of artists that do not exist and their works of art if any. More than a question of pseudonyms, this session will try to reconstruct the history of the artist as a work of art. It could also be thought of as an attempt to reconstruct the biography of artists that are a figment of another artist's imagination.

Remapping New Positionality in Contemporary Korean Art

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The curatorial theme of the 6th Gwangju Biennale in 2006 was a remapping of Asian art and World Art from a new decentralised Asian point of view. This alludes to a new positionality of Asian nations and artists in the global scene as well as the development of their postcolonial oeuvre, looking away from Eurocentric art history and its constraints. Rather than a 'new hegemony' type of discourse, this shift presents a model of how art practices from the hitherto historical margin emerge in the international scene with a new cosmopolitan vision of artistic exchanges, creativity, and fusions.

This session examines how contemporary Korean artists, critics and curators, emerging since the 1990s, have embodied the parallel oeuvres of re-envisioning their practices from newly decentralising and transnational perspectives. In introducing various critical, interventionist, dialogic, and alter-global practices of Korean artists from home and abroad, we look at various ways in which their works are involved in a critical reflection of modern, counter-modern, and postcolonial art histories. One of the aims of this session is to show how this position was inspired by their interaction with and interpretation of the legacy of radical *minjung* art from the 1980s (that represents a counter-Eurocentric, self-reflective, social protest art that transformed the public sphere). This session explores the ways in which the new positions in creative, discursive, and curatorial practices of recent Korean art is informed by dynamic interplay between the revisionist account of local history and the new transnational context.

'In and Out of History': Media and Politics in Latin America

Antigoni Memou, School of Architecture and the Visual Arts, University of East London Docklands Campus, University Way, London, E16 2RD, UK. antigoni@uel.ac.uk

Stephanie Schwartz, Andrew W. Mellon Research Forum Postdoctoral Fellow at the Courtauld Institute of Art. stephanie.schwartz@courtauld.ac.uk

In 1959, Fidel Castro brandished a copy of *Life* magazine in front of his collaborators explaining, "I want something like this." The 'this' to which Castro referred – and which he got in the form of magazines like *Revolución* – was much more than a new means for the circulation of the revolution's epic photographs. It was a new means for writing the revolution's history, past and future. Castro's appropriation of one of the most ubiquitous instruments of US hegemony raises important questions about the role media played and continues to play in shaping political struggle in Latin America – questions that art historians and critics have yet to fully mine. How, for example, have new media practices changed the ways in which political struggles in the region are carried out and disseminated?

This panel seeks to bring together papers addressing the intersection of political struggle and media in Latin America. Of particular interest are inquiries into the ways in which those struggles have been strategically written into and out of history. We encourage local and cross-regional media studies, as well as theoretical readings of media's Janus-face – its role as a means for both advancing and resisting imperialism. Alternatively, we ask: how have artists, critics, activists and/or local collectives challenged now canonised and hegemonic narratives? We welcome submissions addressing a diverse range of media – photography, film, video, and the Internet – and the relationships between them.

Art Histories, Cultural Studies and the Cold War

Ben Thomas and Grant Pooke, History & Philosophy of Art, School of Arts, Jarman Building, University of Kent, Canterbury CT2 7UG, UK. bdht@kent.ac.uk
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In 1952, at the height of the Cold War, Erwin Panofsky wrote a paper surveying Three Decades of Art History in the United States – an essay pervaded by an acute sense of how the development of the discipline of Art History, and the lives of individual art historians, had been shaped by the momentous political events of the 1930s and 40s. In a specific reference to McCarthyism, Panofsky noted how 'nationalism and intolerance' remained a terrifying threat to academic freedom and that 'even when dealing with the remote past, the historian cannot be entirely objective'.

In this session we aim to explore how the ideological context of the Cold War framed different approaches to Art History 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 papers from a wide range of perspectives that might include, for example, 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.

Round and Round Go Space and Time: The Afterlife of Lessing in Artistic Practice

Sarah Lippert, Louisiana State University Shreveport, 1 University Place, Shreveport, LA 71115, USA. sarjorlip@comcast.net

Melissa Geiger, East Stroudsburg University of Pennsylvania, 200 Prospect Street, Department of Art, East Stroudsburg, PA 18301, USA. mgeiger@po-box.esu.edu

When Gotthold Ephraim Lessing wrote his treatise called *Laocoön: An Essay on the Limits of Painting and Poetry in 1766*, the theory presented therein offered a systematic differentiation of the perceived strengths and weaknesses of each art. Supposedly so that they could peacefully coexist, Lessing endeavoured to equitably carve out spheres for visual and textual media, in support of Horace's *ut pictura poesis* tradition. Painting and poetry were divided based upon the notion that poetry belonged to the realm of time, and painting to the province of space. While many scholars have evaluated the reception of these ideas by subsequent aesthetic theorists and in artistic treatises, as well as parallel theories in Lessing's time, few have studied its more visceral effects on individual artists and their works, despite their absorption and percolation into artistic instruction and practice, both within and outside of academies of art. This session hopes to explore artistic responses to Lessing's aesthetic theory, as well as derivative theories ranging from the eighteenth century to Clement Greenberg and beyond. For instance, how have scholars of the Modern era expanded upon the legacy of these systems? Should we sound the death knell for the theories of Lessing, Greenberg, and their kind in the world of artistic production, or will conceptions of temporality, spatiality, and artistic competition continue to be played out indefinitely in all media, as W.J.T. Mitchell has proposed? Submissions are welcome from scholars working on eighteenth-century to contemporary subjects in a variety of methodological approaches.

Exhibition Practices During War and Conflict

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Sue Malvern, University of Reading. s.b.malvern@reading.ac.uk

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Art exhibitions during wartime may seem a contradiction in terms, even more so when exhibitions are organised on the actual sites of conflict. If the terms 'art' and 'war' appear incompatible, the art exhibition seems even more a form of displaced activity, one which ought not to be taking place. Yet major wars have sometimes given rise almost to a renaissance in art making, in London during World War II, for example. Exhibiting art during the Spanish Civil War, for instance, was a means to advertise and solicit support for different factions to a dispute, while in 1990s Sarajevo and more recently in Lebanon, it has

become a form of reparation and even resistance to violent circumstances. As Naum Gabo argued, 'war has no creative element in it', but 'real creative art can be a good remedy for it.'

This session invites papers which explore the role of exhibitions *during* times of conflict. How does conflict affect the exhibition practices (including exhibition places, choice of themes, audiences) and with what conceptual implications (art historical writing on exhibitions, what actually constitutes an exhibition, etc.)? Papers may address the operations of the art market and art criticism in times and at locations of conflict, consider exhibitions on the theme of war or wartime exhibitions which have ignored or resisted violent contexts.

Same Difference: Material Cultures of Reproduction

Tara Kelly, TRIARC, Department of the History of Art., University of Dublin, Trinity College, Dublin 2, Ireland. kellyt1@tcd.ie

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There is a long and wide-ranging history associated with the reproduction of objects and spaces, from ancient Roman copies in bronze of Greek marble statuary, to the reissue of a Bauhaus table lamp for the shop in the Museum of Modern Art, New York based on the original in the museum's collection, to recreations of sacred spaces such as exact replicas of the grotto at Lourdes at various sites. For this session we invite proposals from researchers working on reproductions. Key concepts that might be addressed include seriality and mass-production, artistic revival and reinterpretation, authenticity, accuracy and intent, canon formation, the non-auratic, cultural memory, functionality, and aesthetic, cultural and commercial valuations. Proposals about the techniques and manufacturing processes associated with reproductions are also welcome.

Of particular interest to us is how reproduction relates to concepts of materiality and immateriality in different cultures. This might be through a consideration of how exact reproductions relate to transcendence or how the removal of authorial agency affects understandings of materiality. We particularly welcome proposals from researchers working in material culture, history of design, architectural history and conservation, as well as art history.

The 'Pure Art of Sculpture': Giovanni Pisano and his Contemporaries

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The inscription on Giovanni Pisano's pulpit in the cathedral at Pisa declares him to be 'endowed above all others with command of the pure art of sculpture.' It also challenges the viewer to judge his figures 'according to the correct rules'. These powerful statements in the pulpit inscriptions are often taken as an almost unmediated expression of the sculptor's self worth, and Giovanni has

more than once been described as the first modern artist. But how does this image of the 'artist' compare with the status of other sculptors and other crafts? On what grounds might an art of sculpture be 'pure' and what might have been the correct rules for judging it? In this session we invite papers that, centring upon Giovanni Pisano, explore the status of sculpture and sculptors in late medieval Italy and in Europe, from all directions, ranging from the nature of the profession through to the reception of the sculptural object. To what extent did sculptors fashion a distinct identity and how did contemporaries conceptualise sculptural imagery? We are particularly interested in contributions that explore objects, practices and attitudes that work the boundary with other forms of visual representation, as well as those which approach these questions through methodologies developed in the study of other periods.

Re-Worlding: Do World Art and World Anthropologies Relate?

Daniel J. Rycroft, Room 15, School of World Art Studies and Museology, University of East Anglia, Norwich, NR4 7TJ, UK. D.Rycroft@uea.ac.uk

Wayne Modest, Keeper of Anthropology, Horniman Museum; WModest@horniman.ac.uk

The field of world art has emerged in recent years as a means to re-engage with issues of universalism and relativism in diverse aesthetic, pedagogic and institutional contexts. This field has resonance for artists, museum professionals, cultural policy makers and researchers of contemporary and historical practices in the new humanities and social sciences. World anthropologies pertain to the emergence of new networks of inter-cultural knowledge and performance, especially those related to identity-construction and (non-)representation in the global south.

The panel aims to define and assess the possibilities for interaction between the two fields by inviting critical and imaginative responses to the following questions: How do world art and world anthropologies relate? What are the political, epistemological and social implications of using 'world' entities in interdisciplinary practice? Can exponents to these fields contribute to the making of (i) new inter-cultural imaginaries, (ii) trans-national and trans-local reconciliations, and (iii) alternative institutions, networks and structures?

The conveners encourage critical and practical contributions addressing how representations of place, personhood, and participation – across ethnographic, museological and artistic imaginaries – make the confluence of world art and world anthropologies efficacious, in terms of the de-centering of power and knowledge. Contributors will discuss the intellectual, discursive and political relevance of an interlacing of world art with ethnographic reflexivity, critical race theory, multiple and regional modernities, and other de-colonising methodologies.

If you would like to offer a paper, please **email the session convenor(s)**, providing an abstract of **no more than 250 words**, your name and institutional affiliation (if any). *Please do not send paper proposals to the conference convenor.* **Deadline: 8 November 2010.**

Medical Media: The Aesthetic Language of Medical 'Evidence'

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Visual culture plays no small part in the field of medicine, historically and currently. In teaching and practice, the field has been and continues to be inundated with images: X-rays, before-and-after photographs, case records and illustrations, digital scans, recorded demonstrations, etc. At once document and representation, the image utilised for medical aims occupies a curious place, particularly when it is clear that the methods of its production have been mediated by the physician, the patient, and/or the artist-producer to emphasise its value as 'evidence.' The photograph is the most obvious, and yet far from sole, medium of medical imagery: three-dimensional models of varying media, posters, print media, and film have all played the role of 'medical documentation.' This session seeks to complicate the relationship between art and medicine as one in which images are passively illustrative of medical ideas or mechanisms, as visual simplifications of theories and practices. So too does it wish to investigate how medical ideas or devices affect perceptions and productions of art.

The following questions are therefore posed: how has art – its grammar, forms, varying media – articulated or represented medical concepts, discoveries, inventions or models of perception? How has medicine been understood through its visual culture? And how have medical explanations and new technologies informed aesthetic models and vocabularies? In other words, do Art and Medicine speak the same language? Diverse papers are welcomed from art and medical historians on any period and geographical location that explore new directions in the interconnected histories of these disciplines.

Ephemera: Art and Obsolescence

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Richard Taws (McGill University) richardtaws@gmail.com

Ephemera index a category of things the endurance of which was not envisaged, things that in principle history would never know. Ephemera address themselves to the present, live for the moment, take shape, arguably, in performance and primarily engage the senses. Less concerned with the category of 'ephemera', with the definitions by which instances, in defiance of their nature, are accessioned in the archive, this session will explore the *time*, *space* and *modalities* of the ephemeral. It will raise questions about the relationship between the ephemeral and modernity (is there a pre-modern ephemeral?), about the ephemeral and Western culture (is the ephemeral a meaningful category outside the West?), about the phenomenology of ephemera (does it privilege sound or touch rather than vision?) and about the ephemeral and the aesthetic (is rubbish art?). How do ephemera help us make sense of the relation between past, present and future time? How are we to take account of the impact of seemingly insignificant,

fleeting or infinitesimally small events or objects on much wider processes of historical change? We welcome proposals for papers that consider these issues from a range of historical and geographical perspectives.

Ugliness as a Challenge to Art History

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Since William Hogarth introduced his 1753 *Analysis of Beauty* with principles "by which we are directed to call the forms of some bodies beautiful, others ugly," modern art and aesthetics have frequently rethought this duality or denied it altogether. A skeptical tradition, founded perhaps by David Hume and recently revived by Pierre Bourdieu, sees in beauty and ugliness the exercise of social habit and acts of group membership; an opposed tradition, which might include Hogarth along with Umberto Eco today, finds in beauty and ugliness a fundamental vocabulary for thinking and feeling about the world and society, in spite of the relativity of taste. It seems to us that the nerve center of this dispute lies in the negative term of the pair, ugliness. The anxious responses elicited by the ugly provokes questions of the reality (social, political, moral) of aesthetic categories embedded in a rich historical body of analogies between ugliness and injustice (Theodor Adorno), unfreedom (Karl Rosenkranz), equality (Julia Kristeva), and low social status (Friedrich Nietzsche). If any common intellectual affinity exists between the realist and constructivist positions on ugliness, it is an abiding and still eminently timely interest in the moral and political implications of aesthetics. We invite scholarly presentations from various theoretical and historical perspectives, addressing ugliness and its discourse in case studies of aesthetic objects, strategies, and texts.

Representing the Past in the Nineteenth Century

Phillip Lindley and Matthew Potter, Department of the History of Art and Film, University of Leicester, University Road, Leicester, LE1 7RH. pgl1@le.ac.uk; mcp20@le.ac.uk

This session seeks to explore the intersection of the allied enterprises of history writing and the artistic representation of the past. We aim to include cultural phenomena ranging from 'elite' to 'popular', and to pose disciplinary questions which may be theoretical or practical, or both. In *The Clothing of Clio* (1984) and *The inventions of history: essays on the representation of the past* (1990), Stephen Bann offered influential theoretical frameworks for conceptualising the visualisations of the past, calling successfully for a broader cultural history than the discipline of Art History traditionally embraced. We seek to contribute to the construction of a cross-disciplinary view of historical imaging with papers that contextualise the practice of representing the past in the nineteenth century in order to demonstrate the vitality and malleability of history for contemporary artists.

We invite papers with broad trends or that illuminate specific case studies. General themes might include the

problematics internal to the genre of history painting; the typological classification and misclassification of historical objects or subjects; theoretical expositions of the discipline of history painting; or the influences of socio-economic and military factors. Focused studies could address, for example, the perceived crisis in History Painting; collaborations between historians and artists, e.g. Franz Kugler and Adolph von Menzel's *Geschichte Friedrich des Grossen* (1840); the representation of history on the contemporary stage (theatre, opera and comical opera); or illustration and classification in antiquarian and archaeological literature.

Writing Irish Art Histories

Caroline McGee and Niamh NicGhabhann, TRIARC – the Irish Art Research Centre at Trinity College, Department of the History of Art, University of Dublin, Trinity College, Dublin 2, Ireland. mcgeecm@tcd.ie; nicghanr@tcd.ie

Can Irish archaeology, and by extension, Irish art history, be classified as belonging within the nationalistic tradition? The aim of this session is to consider seminal discourses on Irish art and architectural history as texts located within their social and political context.

Irish art history has changed and continues to change, encompassing new critical positions, dialogues and understandings. While past discussions have focused on the histories of art objects, buildings and monuments, this session aims to examine the meta-narrative of art history in Ireland, rooting our exploration in the texts produced – survey texts, journal articles, lectures and debates, monographs, editorials. The late 18th century to the mid- 20th century was a formative period in the discovery and understanding of Irish art, architecture and culture. It was a period in which excavations, publications and research enterprises formed a crucial backdrop to the contemporary understanding of what constitutes 'Irish' culture.

History writing in Ireland has undergone constant revisions and renewals, from Geoffrey Keating to the revisionism debates of the 1980s. How have cultural histories engaged with these debates?

Session themes and issues might include:

- the role of the text underpinning the concept of the 'canon'
- the 'travelling text' – texts in Ireland / Irish texts abroad
- the acceptance or rejection of the concept of the 'canon'
- cultural histories and nationalism in Ireland, Europe and the world
- texts and regionalism
- alternative histories

We welcome proposals which address the Irish context and/or comparative studies of similar cultural patterns in other locations.

If you would like to offer a paper, please **email the session convenor(s)**, providing an abstract of no more than 250 words, your name and institutional affiliation (if any). *Please do not send paper proposals to the conference convenor.* **Deadline: 8 November 2010.**

Lawrence Alloway Reconsidered

Courtney J. Martin, History of Art, University of California Berkeley, 16 Doe Library #6020, Berkeley, CA 94720, USA. courtnejmartin331@gmail.com

Jennifer Mundy, Head of Collection Research, Tate, UK. Jennifer.Mundy@tate.org.uk

The career of critic and curator Lawrence Alloway (1926–90) is marked by his investment in several key aspects of twentieth-century art, including earthworks, feminism, Pop art and theories of visual culture. An early associate of the Independent Group in Britain, Alloway saw art in relation to mass media and popular culture, and was credited with coining the term Pop art. A passionate champion of abstract expressionist painting, he organised key exhibitions of American art in London, before settling in New York in 1961. There he became active in art as a political struggle with texts on feminism and the 1970s art workers strikes. His work as a critic (*Artforum*, *Art International*, *Art News*, *British Movie*, *London Sunday Times* and the *Nation*) and writer culminated in two widely read books, *Topics in American Art since 1945* (1975) and *Network: The Art World Described as a System* (1972).

This panel seeks papers that pursue various aspects of Alloway's large body of work in both Britain and America (art historical texts, criticism, exhibitions, or lectures). Papers that situate Alloway's theories and approach to visual culture alongside other practitioners are also welcome. So, too, are investigations of his working relationships with artists (such as Eduardo Paolozzi, Richard Hamilton, Robert Rauschenberg and Jasper Johns) and with institutions (Institute of Contemporary Arts, the Guggenheim, etc.). Close readings and reconsiderations of his major works will also be accepted.

Classical Art in Perspective

Elizabeth Moignard, Department of Classics, University of Glasgow, Glasgow G12 8QQ, UK. Fax: 0141-330-4459. e.moignard@classics.arts.gla.ac.uk

The study of Graeco-Roman art is in flux, perhaps as much because of a diversification in the educational background of its practitioners as because of a perceived need for rejuvenation. The conventional Classical Archaeologist comes from a culture which has changed by realignment and greater association with the practice of cognate research on other periods. The art historian, museum professional or social anthropologist, among others, are looking at the same material from fresh angles, and the walls of a perceived silo are dissolving. This session would welcome papers which reflect on:

- the Anglophone shift of the last 30 years to greater interest in Roman Art (earlier perceived as a largely European prerogative)
- current trends in research on Classical art, however broadly defined
- meeting the challenge of the absence of ancient documentation
- cultures of viewing as a theoretical framework for interfacing with ancient art
- the status of Greek vases as 'art' or 'craft'

- the status of precious and decorative metalwork in the ancient world, and now
- a possible hierarchy of intellectual or aesthetic respectability in the medium of choice – is sculpture inherently or justifiably the top dog?
- the status of our material as archaeological evidence for the lives of its makers and original consumers
- the impact of recent work on the reception of ancient art and collecting history.

Reassessing the Symbolist Roots of Modernism

Michelle Facos, Indiana University, Bloomington; mfacos@indiana.edu Postal address: Until 1 October: Michelle Facos, Tolg 12, 360 40 Rotte, Sweden.

Thor Mednick, independent scholar tmednick@hotmail.com. Postal address: in June and July: Thor Mednick, Vesterled 24.1, 2100 Copenhagen O; August and later: 6240 West Third Street #418, Los Angeles, CA 90036, USA.

The Symbolist movement has often been framed as the final, often decadent, stage of Renaissance humanism in which the art work functioned as a means of communication. Symbolism continues to be referred to in a language of decline and expiration, associated with an end – fin-de-siècle – rather than a beginning or even part of a continuum. Yet several key figures of Modernism – Picasso, Mondrian, Kandinsky, Kupka, inter alia – had roots in Symbolism. Did early twentieth-century modernists reject their Symbolist roots? Did they outgrow them? Were there aspects of the Symbolist agenda that helped to shape emerging Modernism? Did Symbolism have a role to play in the new aesthetics of Modernism? This session invites papers that explore the relationship between Symbolism and Modernism in the work of particular artists, in specific art works, or from a theoretical point of view. Proposals should be sent, by email, to both convenors.

Pageantry and the Allegorical Tradition

Ariel Samuel Plotek, Assistant Curator, San Diego Museum of Art, 1450 El Prado San Diego, CA 9210, USA. aplotek@sdmart.org

Conceived in rhetorical terms as an extended metaphor, a mode of speech in which one thing stands for another, allegory has always invited interpretation. This session explores the relationship between allegory and pageantry, from the Middle Ages to the Modern era. Associated with both secular and religious rituals, the Medieval pageant dressed-out its allegorical processions with costumed performers, wheeled floats, and other forms of mobile scenery. Alongside the literal, emblematic logic of these programs, the civic pageant was often possessed of a complex allegorical meaning. Drawing on literary antecedents and ancient myths, these narratives also involved the intersection of performance and poetics in a publicly enacted dialog. Looking back to the seasonal holidays and saints' days of the late Middle Ages, the pageant movement in England (closely tied to the cause of female suffrage) staged fantastical festivals and processions at the turn of the century. In the field of state-sponsored propaganda, the

organisers of France's revolutionary festivals (beginning with no less a pageant master than Jacques-Louis David) fashioned their own ephemeral monuments: plaster personifications and *papier-maché* floats. In contrast to the epic allegories of academic painting, these carefully choreographed performances also involve time, both in terms of duration (the limited life of the ceremony) and in relation to space (the path of the procession). This session seeks papers on the art of pageantry, and its underlying allegorical structures.

Europe and the Middle East: Interdisciplinary and Transcultural Perspectives before 1500

Christiane Esche-Ramshorn, Department of History of Art, University of Cambridge, 1–5 Scroope Terrace, Trumpington Street, Cambridge, CB2 1PX, UK. ce247@hermes.cam.ac.uk

The Middle East, as an area where intertwined cultures, religions and peoples have always mixed, is a fruitful region for interdisciplinary and comparative study. But while art historians almost exclusively focus on the 'borders' of Europe, Byzantium and the Near East, the Middle Eastern Muslim and (Oriental) Christian Arts have not been integrated. Their manifold links with the west are hardly acknowledged or addressed in western art historian scholarship. This panel discusses the question of how to adequately address the methodological problems regarding the culturally mixed Middle East and many historical and artistic links with both east and west. What categories in regard of comparative analysis should we use in order to characterise Middle Eastern arts (Timurid and Turkoman) and their relationship with western arts within the culturally mixed framework of the ethnic groups of the Middle East? The panel invites papers regarding artistic transfer, cultural heritage, dogma, coexistence of religions, cultural identity and survival (ambassadors, translators, pilgrims, merchants) in terms of exchange between the major cultural blocks (Latin/Byzantine Christianity and Islam). Aspects of identity in the Middle East, of religious coexistence and dogma and the many links between the multi-faith Middle East and the west (for example, the crucial role of the Vatican and its missionaries, of Venice, and the Armenian Diaspora in medieval Italy, and trade links between Middle East and Europe) will be discussed. Graduate students are especially warmly welcomed to submit abstracts.

Colour: What Is It, and What Does It Mean?

Paul Smith, Department of the History of Art, University of Warwick. paul.g.smith@warwick.ac.uk

Many basic questions about colour – in general, and in art – remain open. Different explanations of the mechanisms of colour perception vary so much that terms like 'primary' and 'complementary' can cause considerable confusion. It remains unclear whether different cultures develop systems of naming colours on the basis of the same universal principles, or whether they simply discriminate those they find most useful. And while the idea that the affect of colours is naturally grounded and invariable remains attractive to some, others argue that it depends on the particular context in which they are used and seen.

The aim of this session is to pursue a way forward out of these *impasses* by formulating new questions, and offering new solutions, based on current and more established research alike. For example, recent work in neuroscience has advanced and broadened our understanding of how we see colour, yet although largely ignored by their mainstream relatives, phenomenological and psychoanalytic accounts may yet turn out to contain valuable insights on this score too. Similarly, while linguistic and anthropological studies have suggested that colour nomenclatures rest on a variety of principles (rather than a universal logic), Wittgenstein's work suggests it may be more productive to abandon the idea of a 'basic' colour vocabulary altogether. And the conclusion in work drawing on gender studies and post-colonialism that the meaning, or expressive quality, of colour is often closely related to perceptions of skin, finds support in psychology and psychoanalysis alike.

Representations of the Ocean as a Social Space

Tricia Cusack, Culture, Society and Communication (CSC) School of Languages, Cultures, Art History and Music University of Birmingham. triciacusack@gmail.com

Before the 18th century the sea was regarded in the West as a fearsome, repulsive and chaotic deep (Corbin, 1988). Subsequently, with the emergence of the notion of the sublime, then the invention of the seaside and the practice of leisure boating, it was recast as a zone of wonder and pleasure. However, Western conceptions of the ocean continued to view it predominantly as 'empty space' although a space available for exploration and appropriation. Thus, British Empire Marketing Board posters in the 1920s mapped imperial possessions and depicted ocean liners under the caption 'Highways of Empire' thereby appropriating – and socialising – sea passages radiating from centre to colonies. Ships themselves present microcosmic societies circumscribed and shaped by the ocean.

Imaginations of the sea vary, depending on place, time, and culture. For example Australian Aboriginal 'Dreaming Paths' do not distinguish between land and water, continuing from shore into the sea. In post-independence Ireland, artists painted contrasting visions of the Atlantic as a Celtic dreamscape with magic islands, or as the emigrant's route to America. The sea in many cultures has been gendered as female and viewed as a resource subject to masculine domestication and exploitation.

Contributions are invited that analyse the ocean as a social space, with reference to painting, illustration, maps, or other forms of visual representation. Papers may focus for example on the ocean surface or its depths, on tropical or frozen seas; on representations of sea monsters, mermaids, seafaring, fishing, colonial or national exploitation and appropriation, slaving, cultures of travel, exploration, emigration or leisure.

If you would like to offer a paper, please **email the session convenor(s) directly**, providing an abstract of **no more than 250 words**, your name and institutional affiliation (if any). If you do not receive acknowledgement of receipt of your submission within two weeks, please post a paper copy, including your full contact details. **Deadline: 8 November 2010.**

Art School Educated: Re-Thinking Art Education in the 21st Century

Beth Williamson and Hester Westley, Tate, Research Department, Art School Educated Project, Millbank, London, SW1P 4RG, UK. beth.williamson@tate.org.uk

Josef Albers said "Good teaching is more a giving of right questions than a giving of right answers." But what does good art teaching actually look like? More than ever, government-led curriculum impacts upon teaching and learning at all levels. So, how might historical perspectives on art pedagogies usefully feed into current debates and, perhaps, even inform policy?

This session seeks to examine the diversity and richness of art education in the UK and elsewhere: it seeks to cover an extensive chronological range, but with a particular interest in developments since c.1960. Proposals might usefully speak to topics such as the significance of regional art schools, the role of the artist-teacher, the demise of the life room, curriculum and assessment, spaces of making and spaces of display, still-vital questions of gender, as well as the critical, theoretical and administrative changes that have been seen everywhere. The place of art history and theory in the art school is a theme of interest too, as are more recent developments concerning the post-studio art school, the professionalisation of the artist, a renewed interest in drawing, the free art school, and the development of e-learning in art schools.

We invite proposals that address geographically diverse case studies of art education, both institutionally and outside of the Academy and welcome interest from art historians and artists, professionals and students. Papers that deal with substantive theoretical or aesthetic issues raised by post-1960s art pedagogy would be particularly welcome.

The Next Generation: How Will We Teach and Learn?

Sue Cross, Centre for Advancement of Learning and Teaching, UCL

Andrea Fredericksen, College Art Collections, UCL

Nick Grindle, History of Art Department, UCL

Colin Mulberg, Victoria and Albert Museum

Contact: Nick Grindle, History of Art Department, UCL, Gower Street, London, WC1E 6BT, UK. n.grindle@ucl.ac.uk

The way we learn and teach is changing. Some change is from the outside, as new technologies replace old ones. Some is from above, where new policy requires galleries and universities to do things differently, or do different things, with different people. Some is from below, where new learners and teachers emerge whose experience of teaching and learning differs from their predecessors. Some is also from the inside, with initiatives developed by individuals and institutions to teach and learn in different ways, for different ends.

We are eager to hear voices representing the range of interests gathered under the umbrella of art history: lecturers, students, librarians, visitors, curatorial staff, policy makers, publishers, materials specialists, educationalists, and others.

We want to identify ways of tackling the broader question of how we will teach and learn in the next generation. Questions to address might include: new environments, technologies, responsibilities, rules: does the teacher still have a role? Do online access and physical access produce two kinds of visitor? How will the next generation be assessed? Can more images of art lead to better learning about art? Should art historians be better represented in the HEA?

Post-Socialist Prospects and Contemporary Communisms in Art History

Anthony Gardner, University of Melbourne
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Klara Kemp-Welch, The Courtauld Institute of Art,
Somerset House, Strand, London WC2R 0RN. Klara.Kemp-Welch@courtauld.ac.uk

From the writings of Slavoj Žižek or Jean-Luc Nancy to landmark conferences such as 'On the Idea of Communism' (London, 2009), a significant strand of contemporary philosophy has sought renewed critical potential within forms of socialism and communism that were supposedly outmoded by the global spread of neoliberal capitalism. Indeed, two decades after the seismic shifts of 1989, we might even say that the legacies of communism and socialism have returned to the forefront of Western thinking. Can we therefore speak of post-socialist aesthetics and politics within contemporary art?

This session considers the challenges that post-socialist art histories can present for contemporary 'global' theory. In particular, we want to examine how different communist legacies, written and as-yet-unwritten, in Asia, Latin America, Africa as well as Europe, might allow us to re-imagine present cultural conditions. Are there consistent forms that these post-socialist aesthetics take? Which histories of communism ('official', 'dissident', etc.) are the foundations for these legacies? And how can art historians work productively with cross-generational and trans-cultural understandings (and misunderstandings) of communism, without lapsing into nostalgic or anachronistic narratives? This session seeks a rigorous and critical examination of the specific forms, historical origins and socio-cultural effects that art's post-socialist prospects and contemporary communisms may have taken. We especially encourage papers that conceive post-socialism as a hinge for unlocking a different global dimension of art's modern and contemporary histories.

Craft, History, Theory

Janice Helland, Art History & Gender Studies, Department of Art, Ontario Hall, 67 University Ave. Queen's University, Kingston, ON K7L 3N6, Canada. hellandj@queensu.ca

This session proposes an integrative examination of craft history and craft theory with a particular emphasis upon the impact material culture studies has had upon the discipline. In 1999, Judy Attfield suggested that 'hybridity' is one of the 'most remarkable characteristics of material culture studies' (*Journal of Design History*, 12, 4: 373); in 2009, Paul Greenhalgh lamented the 'absence of historical writing' in discussions of craft (*Journal of Design History*, 22, 4:402); and also recently, Tom Crook posited a collapse of the dichotomies of modern and antimodern

in craft studies suggesting instead an 'alternative modernity' distinguished by a 'multiplicity of 'dialogs' between past, present and future' (*Journal of Modern Craft*, 2,1, 2009: 17). Thus, while maintaining a concern for production and consumption, papers in the session will also consider intersectionalities, meaning, and social relationships between object and bodies, while retaining a focus upon craft history. How do objects relate to each other and/or to the bodies that create and use them particularly when informed by gender, sexualities, class and race? How does materiality make meaning? What relationships accrue between objects and social practices? How have theories of transculturation affected discussions of craft history and practice?

Theorizing Wax: on the Function and Meaning of a Disappearing Medium

Allison Goudie and Hanneke Grootenboer History of Art Department, University of Oxford, Littlegate House Oxford OX1 1PT. hanneke.grootenboer@hoa.ox.ac.uk

Much work still needs to be done to provide adequate theoretical frameworks within which to place the vast array of objects and artifacts made of wax. The history of wax has been a history of disappearance, partly due to the perishable quality of the material. Whereas recent years have witnessed more scholarly attention to wax as a sculptural medium, as demonstrated by the excellent publication of *Ephemeral Bodies: Wax Sculpture and the Human Figure* edited by Roberta Panzanelli in 2008, much remains unexplored.

This session's twofold aim is to broaden the study of the function and meaning of wax, as well as seek ways of finding alternative art historical approaches by taking rare and marginalised wax artifacts as point of departure, for which current methodologies developed for portraiture or sculpture do not suffice. We welcome historical papers on wax objects of any time period, as well as papers which explore, on the basis of concrete examples, theoretical and methodological approaches that account for the specificity of wax's inconsistency (malleable, perishable, approximate to the human skin, metamorphic), its paradoxical nature (water resistant as well as soluble, its proximity to both lifelikeness and death), and/or the particularity of its usage (anatomical model, sculptural prototype, portraits, ex votos).

Margins and Peripheries: Painting Outside the Cities of Eastern and Northern Europe

Rosalind Polly Blakesley, Department of History of Art, 1 Scroope Terrace, Cambridge CB2 1PX. rp27@cam.ac.uk

The last two decades have seen a surge of scholarship on areas which tend to fall outside the European canon, Russia, Poland, and the Scandinavian countries among them. However, while studies in the decorative arts have shifted away from urban-centric interpretations, those which focus on painting still reflect the tendency of modernist discourse in the twentieth century to equate culture with capital cities, with all the silencing of regional voices which this entails (witness the Christen Købke exhibition at the National Gallery, London, in 2010). Following recent studies in other disciplines which have thought more critically about the centre and the periphery as theoretical models, this panel will look at

painting in Europe's outer reaches less from the metropolis, and more from the margins.

The panel encourages speakers to explore physical, intellectual, or imaginary sites of artistic production which query the intersection of provincialism and backwardness; contest those narratives of painting in eastern and northern Europe which centre on cities; or interrogate the ways in which provincial developments shaped or troubled supposedly coherent 'national' schools. Papers may focus on self-contained aesthetic and discursive spaces, or on regionally specific responses to more centralised endeavour, and they may draw on anthropological as well as socio-historical or geopolitical work. Such theoretical range will shed light on the way in which an auxiliary cultural stage could inflect not only local or civic pride and the moulding of regional identity, but also the construction or deconstruction of broader pictures in the visual arts.

Chinese Garden Research in the 21st Century Ways and Field of Research

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Contact: Yuen-lai Winnie Chan, University of Oxford
yuen.chan@wadh.ox.ac.uk

Scholarship on the Chinese garden tradition has mostly addressed from within certain academic fields: Garden as problems of art connoisseurship as represented by scholar gardens in Suzhou of Ming time; Garden as generic architecture category regardless of historical development and socioeconomic change. Recent studies have begun to take on a more interdisciplinary approach, putting it into a wider social and geographical context. This panel invites scholars of the 21st-century generation to extend, open, and stimulate approaches to the study of Chinese gardens, by examining through multiple methodological perspectives stemming from fields of art and architectural history; urban design; architectural conservation; landscape studies; archaeology; anthropology; literature studies; religion; political, social and cultural history. The discussion aims to bring together insights that can open up to a boarder meaning in answering fundamental questions in the area, and place it into the bigger cultural context of the time rather than isolating it as an single object or subject to study.

Topics to be explored include (not exclusively):

- historical research on gardens of non-mainstream social groups
- garden conservation ethics in the 21st century from Chinese examples
- relations of traditional philosophy of Chinese garden design, climate change and sustainable living in the 21st century
- garden research in geographical areas outside the historical heartland of Jiangnan China;

- relationship between landscape studies and garden design in China
- Chinese garden research in context of global history of garden and landscape
- historical changes and varieties of ideas and methods on garden-making.

Visualising Absence: Art and the 'Ruin'

AAH Student Session

Peter Stilton, Department of History of Art, University of Bristol, 43 Woodland Road, Bristol, BS8 1UU.
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Antoinette McKane (University of Liverpool / Tate Liverpool) antoinettemckane@yahoo.co.uk

In 1962, a performance of Benjamin Britten's *War Requiem* marked the consecration of the new St. Michael's Cathedral in Coventry. Designed by Basil Spence as a replacement for the original 14th century structure, devastated in the Blitz, the new Cathedral rose as a Modernist symbol of Britain's reconstruction. Spence's design incorporated the ruins of the old Cathedral's shell alongside the new in a stark juxtaposition of historical and contemporary. Here, the remembrance of tradition, history, and sacrifice is invested in a symbolic dialogue between ruin and reconstruction; a new world rises phoenix-like from the fragments of the old.

Ruins have played a significant role in many aspects of visual culture. As a powerful link to our past, graphic evidence of change, and a sobering vision of possible futures, the idea of decay and disintegration as the inevitable path of history has continually shaped societies' contemplation of themselves and others. This session will explore the idea of the 'ruin' within the visual arts in the widest possible sense. Topics for discussion could include:

- art and absence
- art and destruction
- art and memory
- art and reconstruction
- art and excavation

From the reclamation of a fragmented Antique past in quattrocento Italy to the abandoned landscape of Chernobyl; from Smithson's Partially Buried Woodshed to Michael Landy's recent Art Bin, ruins and the sense of absence they suggest have presented fascinating case-studies for art historians. This session aims to suggest new frameworks that consider the ruin as a trope of significant cultural influence.

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

If you do not receive acknowledgement of receipt of your submission within two weeks, please post a paper copy, including your full contact details.

Deadline: 8 November 2010.

Kyoto, Japan • The John Fleming Travel Award Report 2010

The focus of my PhD dissertation is the European presence in Japanese painting of the late sixteenth and early seventeenth centuries. Of particular interest to me is the encounter between Portugal and Japan during this period. From an art historical perspective this subject presents a considerable amount of uncharted territory. In my research I aim to complement the European historical sources with Japanese sources, especially those yet to be translated and appropriately integrated into an art historical study on this topic.

Visual culture became a means of communication and an instrument of conversion for the Jesuit Missionaries

living and working in Japan at this time. After the rather dramatic expulsion of all Portuguese merchants and Christian missionaries from Japan there is very little evidence of direct European influence in Japanese painting in both form and content. Instead, Japanese artistic workshops focused almost exclusively on developing a specific 'Japan Style' in their works. However, the works of so-called 'Hidden Christians' or Kakure Kirishitan 隠れキリシタン during Japan's Sakoku 鎖国 period, when Christianity (amongst many other things) was banned by law, are still being discovered today.

Contemporary Art and its Audiences: New Interactive Practices

Kathryn Brown, Tilburg University, The Netherlands.
kathrynbrown@mac.com

This panel analyses the social and aesthetic implications of inviting audience members to participate in the production and display of contemporary art. Increasingly, viewers are asked to play roles that are inscribed in works of art, to engage physically with installations, to contribute to interactive displays, and to explore innovative gallery spaces. Such unprecedented levels of audience participation challenge not only the structural integrity of works of art, but also the ways in which viewers conceive of their relationship to the artist and to each other.

By investigating artistic and curatorial practices that invite the viewer's participation in the production and display of artworks, this session questions the social and epistemological issues that inform the nature of interactive audience experience. What kind of shared assumptions (between artist and audience and between audience members *inter se*) are required or desirable in order for such participation to be effective? Are invitations to participate in contemporary artworks embedded in the common social practices of particular communities or do they create new forms of community that transcend local boundaries? To what extent, if at all, does the invitation to participate in the production and/or public display of an artwork presuppose, reinforce, or challenge the liberal principles of a democratic society?

By analysing the ways in which members of the public participate (or refuse to participate) in contemporary artworks and their display, this session asks how new interactive practices both shape viewers and/or provoke resistance to works of art. The panel aims to consider a geographically diverse range of artworks and exhibition practices. Papers considering these issues are sought from the perspectives of artists, audiences, and curators.

If you would like to offer a paper, please **email the session convenor(s)**, providing an abstract of no more than 250 words, your name and institutional affiliation (if any). *Please do not send paper proposals to the conference convenor.* **Deadline: 8 November 2010.**

Between Documentary and Fiction in Artists' Film and Video

Suzu Freake, University of Nottingham
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Evgenia Gypaki, University of Edinburgh
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The tendency to fold fact into fiction and vice versa has been, and still is, a pervasive strategy within art of the moving image. Ever since the birth of cinema, artists working with moving images have, in different ways and to varying degrees, capitalised on the mobile camera's supposed indexicality for subversive, aesthetic and political ends. Yet, despite the ubiquity of such artistic practices, there have been few attempts to think across the interpretive frameworks that account for these strategies' ideological origins, mediations and effects. This panel seeks to make connections between works in film, video, projected image and multi-screen installation that make use of, or purposefully expose, the permeability between the documentary and the fictional, and so enabling dialogues between diverse theoretical frameworks. The result of such a conversation, we hope, is the development of a more comparative, informed and sensitive approach to the issue at hand. Such artistic strategies under investigation may include: the distortion and/or reinterpretation of found footage/archival material; the recording of performative actions; the questioning of collective memory/history; or the evocation of estrangement and the inscription of the uncanny.

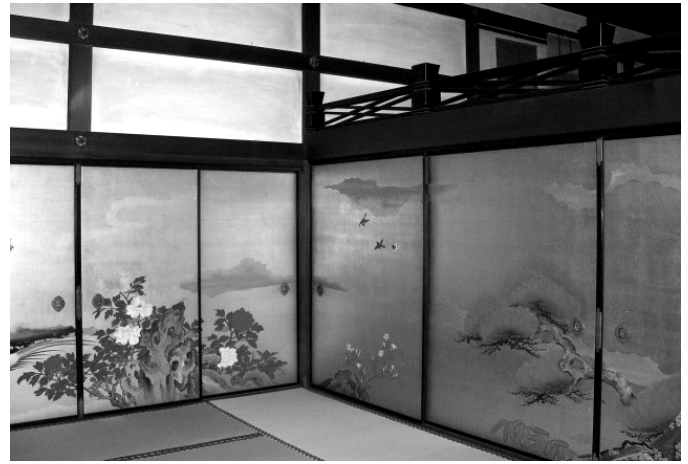
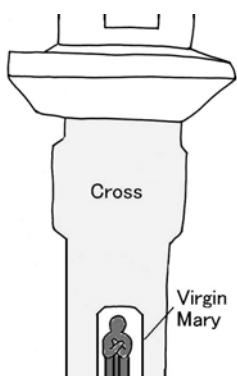
Further questions could include, but are not limited to: To what extent does a documentary-informed practice imply and/or critique objectivity? How does the camera's mobility complicate or undermine preconceived narratives? What do the diverse political projects associated with the intermingling of fact and fiction suggest about the current adoption of this strategy by contemporary artists?

We welcome a range of papers from a variety of geographies, historical periods, institutional contexts and disciplines, not restricted to canonical or Western practices, that might address the issues outlined above, or may formulate new critical positions.

I had two main goals in mind when travelling to Japan with the John Fleming Travel Award. The first was to spend time working with paintings by the renowned Kanō School of painters located in the sub-temples of Kyoto's largest Buddhist temple complexes, and the second to spend time in the libraries and archives at Kyoto University and the NCC Centre of Japanese Religious Studies, Kyoto.

Shunkōin Temple (a sub-temple in the Myōshinji temple complex) hosts a room of fusuma-e (painted sliding screens) known as 'Kachō-no-ma' or the 'Room of Flowers and Birds', attributed to Kanō Eigaku (*see right*). It is suggested that Eigaku painted 'hidden' Christian symbols in this room, a practice that is known in Japanese art history and yet rarely discovered and preserved. Given the generous assistance and support of the Vice-Abbott of Shunkōin temple, Rev. Takafumi Kawakami and fellow Art Historian Hillary Pederson, I was able to spend countless hours studying all four rooms of fusuma-e at Shunkōin.

Needless to say, this extremely kind and open invitation from Takafumi opened up a number of possibilities for me in terms of my research. Takafumi's own engagement with these 450 year old paintings, their history and relationship with the temple, helped me understand their role and significance today. My time spent at Shunkōin quickly sharpened my awareness of Kakure Kirishitan symbolism at other sub-temples in Kyoto. I discovered at least three other sub-temples with so-called 'hidden' motifs, the indicator being the disguised cross in the base of a stone lantern in the garden. One of these stone lanterns can also be found at Shunkōin, in which a carved image of the Virgin Mary was discovered on the buried section underground (*see diagram and photo below*).



Upon discovering these stone lanterns in the gardens of Shinjyu-an Temple, Zuihou-in Temple and Oubaj-in Temple (Daitoku-ji temple complex), an inevitable connection with the Kanō School of painters or the shogunate of Hideyoshi or Nobunaga was made. First-hand study of works by the Kanō School of painters that are only ever viewed within the temples (and often only with special permission) has been invaluable to my research.

The John Fleming Travel Award also afforded me a number of research trips outside Kyoto. I travelled to Sendai, a city in the north east of Honshu. The first feudal lord of Sendai, Masamune Date, had a strong affiliation with Europe, and even commissioned the building of a Portuguese-style ship and arranged for an envoy to Rome to meet the Pope. In Sendai I was able to visit the extraordinary burial site of Masamune Date, the Sendai City Museum and the Aoba Castle. I also travelled to southern Japan, to the island of Kyushu. There I visited Fukuoka city, renowned for its foreign trade and encounters with Europe. Being based in Kyoto was also ideal for visits to collections and temples within the Kansai region; Osaka, Kobe and Nara.

I am indebted to Rev. Takafumi Kawakami for his support and advice during my stay in Kyoto. Thanks also to the NCC Centre for Japanese Religious Studies for their kindness in allowing me to access their archives and library.

None of this would have been possible without the John Fleming Travel Award. I extend my deepest thanks to Lawrence King Publishing for their assistance in providing me with this experience. It has been a highlight of my PhD research in Japan.

OLIVIA MEEHAN

King's College, Cambridge

Above:

'Kachō-no-ma' or the 'Room of Flowers and Birds', attributed to Kanō Eigaku, Shunkōin temple, Kyoto.

Left:

Stone Lantern, Shunkōin temple, Kyoto

Diagram of Symbols found in stone lantern, Shunkōin temple, Kyoto.

Credit for all images to: Rev. Takafumi Kawakami, Shunkōin temple, Kyoto.

Art Histories, Cultural Studies and the Cold War

24 SEPTEMBER 2010

Miranda Carter on 'Anthony Blunt: Art and Intelligence' *in addition to an international range of speakers from Moscow State University, Canada, US and from across Europe.*

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.

Conference costs

£20 / £12 (concession) to include tea/coffee and evening reception.

For further information or to register, please contact:

Dr G Pooke
G.F.Pooke@kent.ac.uk

Dr Ben Thomas
B.D.H.Thomas@kent.ac.uk

Cold War Cities

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

Conference costs:

£35 / £15 (members of the IGRS and concessions) to include refreshments and guided tour of Senate House.

For further information or to register, please contact:

Dr Katia Pizzi
katia.pizzi@sas.ac.uk

Obrist, Sculpture and Abstraction

26 JUNE 2010, 10AM-4PM

Henry Moore Institute

Hermann Obrist (1862–1927), known principally for his spiralling plaster sculpture, worked both in the applied arts and architecture, using motifs drawn from the structure of plants and shells. The remarkable plaster sculptures will be shown in the UK for the first time at the Henry Moore Institute in the exhibition **Ornament as Line: Hermann Obrist as Art Nouveau Sculptor** (3 June 2010 – 29 August 2010).

Alongside this exhibition we are staging a gallery discussion and seminar, in collaboration with Michael White from York University. The day will start in the gallery with a tour and discussion, followed by seminar presentations from members of the Obrist research team, based at the Hochschule der Künste in Zurich.

In the afternoon visiting scholars will deliver papers exploring Obrist in the context of other sculptural practices of the period, including Katherine Kuenzli (Wesleyan University), Katherine Faulkner (Courtauld Institute), and Alexandra Keiser (The Archipenko Foundation).

To book a place, please contact Kirstie Gregory (kirstie@henrymoore.org). The event is free, but places are limited so early booking is recommended.

The Headrow • Leeds LS1 3AH
telephone + 44 [0] 113 246 7467

Hermann Obrist, Movement, 1914
Museum für Gestaltung Zürich,
Kunstgewerbesammlung
Photo: Heinrich Helfenstein © ZHdK



The Representation of Adolescence in Early Modern Europe

24 SEPTEMBER 2010

Department of History of Art, University of Cambridge

There has been much debate in recent years on family portraiture in early modern Europe, but the representation of those who are neither children nor yet fully adult has been largely lost in the void between discussions of child and adult relationships. This conference seeks to explore the many codes of representation which were used to address the transitory state between childhood and adulthood in the early modern period. To what extent did artists or patrons recognise or formulate a pre-adult identity? How were visual languages conceived, appropriated or modified to explore this interstitial stage of development? What responses did images of pre-adulthood elicit?

By exploring these and other issues, the conference hopes to raise questions about an important generational group which is both recurrent and strangely voiceless in the history of art.

Speakers include: Professor Marcia Pointon, Dr Catharine MacLeod, Dr Cordula van Wyhe, Dr Rosalind P. Blakesley

For details, including the programme, conference fees, and registration details please see listing on:

<http://www.hoart.cam.ac.uk/HistoryOfArt/representationofadolescence.html>

AAH2012

The Open
University

38th AAH Annual Conference & Bookfair

The Open University, Milton Keynes

29 – 31 MARCH 2012

Conference Convenor: Dr Carol M Richardson

Further details will appear
in due course on
www.aah.org.uk/page/2760



Exhibitions Diary

Summer 2010

Inside the M25

Henry Moore

Tate Britain

UNTIL 15 AUGUST 2010

Rude Britannia: British Comic Art

Tate Britain

9 JUNE – 5 SEPTEMBER 2010

The Surreal House

Barbican Art Gallery

10 JUNE – 12 SEPTEMBER 2010

The Wyeth Family: Three Generations of American Art

Dulwich Picture Gallery

9 JUNE – 22 AUGUST 2010

Ernesto Neto

Hayward Gallery

19 JUNE – 5 SEPTEMBER

Fashion Fantasies: fashion plates and fashion satire, 1775–1925

V&A, London

21 JUNE – JANUARY 2011

Sargent and the Sea

Royal Academy, London

10 JULY—26 SEPTEMBER 2010

Outside the M25

The Rise of Women Artists

Walker Art Gallery, London

23 OCTOBER 2009 – 01 AUGUST 2010

A World Observed 1940 – 2010: Photographs by Dorothy Bohm

Manchester Art Gallery

24 APRIL – 30 AUGUST 2010

Surreal Friends: Leonora Carrington, Remedios Varo and Kati Horna

Pallant House, Chichester

19 JUNE–12 SEPTEMBER 2010

Henry Moore Textiles

Sainsbury Centre for Visual Arts,
University of East Anglia

22 JUNE – 29 AUGUST 2010

Volcano: From Turner to Warhol

Compton Verney, Warwickshire

24 JULY – 31 OCTOBER 2010

The New British Sculpture

Reviewing the persistence of an idea, c.1850–present

16 FEBRUARY 2011, 10AM–6PM

Henry Moore Institute

Call for Papers

British sculpture has been frequently singled out as an area of outstanding cultural expertise. Numerous major exhibitions and accompanying catalogues, including *British Sculpture in the Twentieth Century* (1981), *Un Siècle de Sculpture Anglaise* (1996) and *Sculpture in 20th-Century Britain* (2003), have subscribed to the idea of a distinct 'strand', 'school' or 'family' of artistic endeavour. This idea has been presented as having been rejuvenated by a cycle of Oedipal renewal in which successive groups of younger artists have been seen to overthrow the practices of the previous generation. Among British sculpture's recent enfants terribles are the 'Young British Artists' of the 1990s, the 'New Sculptors' of the 1980s and the 'New Generation' sculptors of the 1960s who ousted such established figures as Moore and Hepworth. It is a story not only of ostensible generational succession, but also a story of a lack of continuity and a lack of recognition of the recurrence of similar claims for sculpture.

We thus invite submissions that examine and question this accepted idea, looking at how 'British Sculpture' has been variously addressed and defined across a 150-year period and at how it has emerged as a construct at distinct moments and within distinct cultural contexts. 'British Sculpture' was also presented as 'new' and 'young' before 1945 and this session invites papers that focus on earlier 19th-century incarnations of this concept, asking how 'British Sculpture' became 'new' and different from what preceded it, and what roles novelty and youth played in shaping these national cultural identities. Papers that consider the ways in which critics, historians, curators, dealers and artists have employed these terms to promote and delineate practice are also welcomed.

Convenors: Jon Wood (Henry Moore Institute), Ann Compton (Glasgow University) and Martina Droth (Yale Center for British Art). Please send abstracts of 300 words and a brief cv to Kirstie Gregory, kirstie@henry-moore.org. **Deadline: 30 June 2010.**

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

Next deadline: 6 September 2010

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