

CHANGES IN AAH MANAGEMENT

The AAH has been very busy over the summer. We are delighted that Professor Alison Yarrington of the University of Glasgow has taken on the role of Chair-elect. Alison will succeed me as Chair of the AAH at the Warwick conference. Carol Richardson has stepped down after conducting a stellar period as Honorary Secretary. I cannot thank her enough for all the hard work she undertook over the summer months in our HR review of staff roles and responsibilities. We welcome Veronica Davies from the Open University as our new Honorary Secretary.

Carol was instrumental in helping the AAH devise structures that will improve the service we offer to members, and to promote the history of art in all its many forms to the widest possible public. These activities are increasingly important in a time of financial cut-backs and challenges that are political as well as economic. All this takes time and effort and, following professional advice, the Executive has decided to invest in the appointment of a professional Chief Executive Officer to help us deliver the strategic needs of our organisation.

This decision was not taken lightly but we noted that while members and the Executive have many ideas, the AAH has been increasingly constrained by the small number of staff available to manage and deliver these initiatives. With a strong income stream and healthy reserves, the Trustees have decided to appoint a professional executive officer who will take on many of the day-to-day management functions previously fulfilled by Trustee officers. This will allow the Trustees to concentrate on strategic planning for the future.

We are very pleased that Pontus Rosén has taken on this role, and we look forward to working with him in the future.

EVELYN WELCH

Chair



The new Chief Executive Officer, Pontus Rosén

Dear members and supporters,

It is a great honour to join the Association of Art Historians as its first Chief Executive Officer. It is also a tremendous responsibility. The organisation has been a successful force for the recognition of the history of art as an important academic subject and as a significant part of general cultural literacy. The Association acts as an invaluable support to the excellent scholarship and publishing being produced by its members.

To introduce myself, I am originally from Sweden, but have lived half of my life in the US and the UK. I studied Latin American politics as an undergraduate and I am married to a journalist from Indonesia. It was my interest in foreign cultures that first attracted me to an international education, so the very diverse aspects of art history appeal to me.

Although I have worked at London's Foundling Museum for six years and as Deputy Director there for the last fifteen months, I am not an art historian. Before working in a ▶

Renew your AAH Membership Now!

Get more out of the academic year with AAH membership and benefits.

A new academic year means new opportunities, events, networks and ideas, so renew now and get the most out of your annual membership.

Renew online at www.aah.org.uk/membership

Renew by Direct Debit and save 10% on your membership fees. You can download an AAH Direct Debit form at www.aah.org.uk/membership.

AAH EVENTS

► *museum, I worked at Coram, a child-care organisation, and before that for an educational evaluation organisation. My area of expertise is charity management, a set of skills that I have most recently honed theoretically at City University's Centre for Charity Effectiveness. I hope to be able to apply my knowledge to assist in the continued development of the AAH as a dynamic, exciting and professionally run organisation.*

The recent creation of the post that I am now stepping into will increase the Association's administrative and operational capacity. I will try to make sure that we use that capacity and hopefully expand it even further to increase the organisation's visibility and its public profile and to support our members even more.

I hope my experience will also be helpful in our work to reach new and diverse audiences with the message that art history, in addition to being an academic subject, is both a valuable life skill and, not least, fun.

I look forward to learning a lot from all of you about the work you are involved in, but also to hear your views on the Association and how you see its future. I am sure I will see you at a meeting or a conference sometime soon. In the meantime, do not hesitate to email me.

With very best regards,

PONTUS ROSÉN

Chief Executive Officer, AAH

Contents

Dates for your Diary	2
The AAH Oral History Project	3
Farewell to <i>The Art Book</i>	3
Teaching, Learning & Research	4
Museums & Exhibitions	5
Independents News	6
Social Networking for Independents	6
Conference Attendance Grants	8
Freelancing as an Art Historians	9
Students News	10
New Voices	11
HMI Research Fellowships	11
Summer Symposium report	12
Careers Day 2011	13
Voluntary Work Fund reports	14
John Fleming Travel Award 2011	15
AAH Dissertation Prizes	15
AAH 2011 Conference, Warwick	16
AAH 2012 Conference, Open University	27
Conference News	27–29
Exhibitions News	29
Accessions to Repositories	30
Contact News	32

Dates for your Diary

With so many AAH events coming up in the forthcoming academic year, we thought it would be useful to list them in one place.

Further details about all events can be found under the appropriate section of the AAH website:

www.aah.org.uk

NOVEMBER 2010

- 6 Schools: Ways of Seeing conference, Tate Britain.
- 6 Students: New Voices conference: Art and Tradition, University of Birmingham.
- 8 AAH2011 University of Warwick: deadline for Call for Papers
- 19 Museums and Exhibitions: Museums Bursary application deadline.
- 19 Teaching & Research: AAH REF Heads of Department forum, University of Birmingham.

DECEMBER

- 1 Students: Dissertation Prize deadline
- 31 10% off AAH membership if you renew by Direct Debit before 1 January.

FEBRUARY 2011

- 27 Students: John Fleming Travel Award application deadline.
AAH Oral History Project launch, live online
Bulletin, issue 106
Art History, issue 34.1

MARCH

- 4 Students: Careers Day, Kingston University.
- 14 AAH2011 Conference: booking deadline.
- 14 AAH Initiatives Fund for Teaching, Learning & Widening Participation, application deadline.
- 14 Museum & Exhibitions: Collaborative workshop, Laing Art Gallery, Newcastle, date tbc.
- 31 AAH2011 Annual Conference and BookFair, University of Warwick.

APRIL

- 1 AGM and Special Interest Group Meetings, University of Warwick
- 21 AAH2012 Annual Conference, The Open University, Session Proposal deadline,
Art History, issue 34.2

MAY

- 14 Museums & Exhibitions: Museums Bursary application deadline.
- 16 AAH Initiatives Fund: for Teaching, Learning & Widening Participation, application deadline.
- 30 Students: Voluntary Work Fund application deadline for internships.
Independents: Freelancing Workshop, London, date tbc.

JUNE

- Students: Summer Symposium, date and place tbc
Art History, issue 34.3.
Bulletin, issue 107

AUGUST

- 15 AAH Initiatives Fund: for Teaching, Learning & Widening Participation, application deadline.

SEPTEMBER

- Independents: Freelancing Workshop, London, date tbc,
Student Careers Day, date and place tbc.

The AAH Oral History Project takes shape

What do you think of the Oral History project?

“It’s excellent...unless somebody gets the verbatim account ... those experiences are completely lost. So oral history is vitally important. I mean, preferably with people unlike me who don’t talk too much ...”

Professor John White
one of the founders of the AAH

A wealth of insight is being unearthed as the AAH History Project takes shape. Oral history interviews have been conducted with early AAH members and former Chairs, including two members of the group that founded the Association. These audio testimonials shed light on the origins of this Association and, along the way, address topics such as the growth of the discipline, its relationship to the education system, to museums and other subject areas, to technological changes and to shifting political and social mores.

Farewell to *The Art Book*

Having been part of the *The Art Book* Editorial Board since 2004, and Honorary Editor for the last two years, it is with sadness that I was recently obliged to write a brief farewell to all our supporters, reviewers and readers, for publication in Volume 17:4 – the final issue of the magazine in its current format. The magazine, founded in 1992 by Sue Ward and first published in January 1993, has been in publication for 17 years. The AAH and Blackwell Publishing became joint owners in 1997, when it was relaunched as one of the main organs of the Association. Since then, it has built up a bank of hundreds of unpaid reviewers and has acquired an enthusiastic and ever-expanding transatlantic and global readership. For all of us directly involved with the publication over the last couple of years, steering *The Art Book* through a comprehensive review process has been challenging.

In recent years, with the hard work of many people involved with the print magazine – of course, the Executive Editor Sue Ward with editorial and production assistance by Frances Follin of Genesys but also Editorial Board members and production staff at Wiley-Blackwell – *The Art Book* has been vastly improved, with extensive colour illustrations and new features such as Behind the Scenes and Gallery in Focus. In addition, with the continuing popularity and growing interest of *The Art Book Award* with publishers and readers, it is a shame then that, despite all our efforts to retain a paper version of the magazine, the AAH finally decided that it was not possible to continue its financial support and the magazine was forced to close.

Excerpts of these recordings will form the basis of *Voices in Art History*, a series of audio podcasts exploring the discipline in Britain and the place of the AAH within its development. New pages to the AAH website will host excerpts of these interviews, and arrangements have been made to deposit the complete collection in the Archive of Art & Design at the V&A, where they will be made accessible to future researchers.

We continue to review the existing AAH archival holdings and have recently made back-issues of *Bulletin* and the Association’s annual conference programmes [1989–2009] available on our website for download.

For more information or to share your recollections, please contact me through the Association’s office. We welcome donations of pertinent papers for the archives and are especially hoping to obtain photographs of the faces and activities of earlier days.

LIZ BRUCHET

Project Coordinator
liz@cah.org.uk

I would like to take this opportunity to reiterate my gratitude to Sue and Frances for their longstanding dedication and expertise, to past editors and advisory board members, and to the individual members of our current and past editorial boards who have worked hard and advocated, especially since 2008, for *The Art Book*.

There is plenty of evidence to suggest that there is still a demand for the kind of book and exhibition review service which *The Art Book* has provided in the past. It is clear also, from the market research carried out already, that there is a demand for an expanded version of that kind of service if it could be married with more up-to-date previewing, as well as reviewing, of exhibitions and art-related publications, events and conferences.

During the last few months of *The Art Book*, Sue and Frances have been using their expertise, experience and contacts to gain support and financial sponsors to develop an online arts magazine – *Cassone, the international magazine of art and art books* – as a dynamic new project. I am sure, therefore, that *The Art Book*’s successor – in whatever form it finally takes – will successfully marry the very best aspects of the existing publication with a host of innovative possibilities to provide a first-class art resource for the digital age.

I urge all our AAH members to support the new project.

GILLIAN WHITELEY

Hon Ed The Art Book

Teaching, Learning and Research

I am very honoured to have been invited to chair the Teaching, Learning and Research Group (TLR). I hope I will be able to continue Peter Stewart's excellent work for the group.



TLR promotes the importance of art history teaching, learning and research. It represents AAH members and art history and its disciplines in policy debates, and keeps members informed about policy developments and other changes concerning art history.

A main focus of the group is to foster art history research and emphasise its social, cultural and political importance. This is particularly significant in the light of REF 2014.

REF2014

The Higher Education Funding Council for England has placed art history under the panel Art and Design: History, Practice and Theory. The AAH is currently involved in the nomination process for the candidacy for panel chair and panel members. The TLR webpage www.aah.org.uk/teaching-learning-and-research offers up-to-date information and links on the REF, and information about related meetings and events.

TLR will also, together with Professor Alison Yarrington, Chair Elect of the AAH, organise Heads of Departments meetings, and other relevant events to update people about REF and related developments. These will offer spaces for debate and discussion, for the AAH fully to understand and represent the art history community's positions and perspectives.

Knowledge about research funding opportunities is particularly relevant in the current economic climate. TLR's Special Interest Group meeting on 1 April at the 2011 AAH conference will offer a valuable opportunity for conference delegates to receive information on, and insights into, new AHRC funding initiatives and questions of research impact. Further information about this event will be announced in the conference material, and on the TLR website.

INITIATIVES FUND

Another significant focus of TLR will be on teaching, learning, and widening participation in art history. With this in mind, I'm very excited to announce the re-launch of the Initiatives Fund. This fund will offer AAH members the opportunity to apply for up to £500 for events (such as workshops, conferences, seminars, and other activities) that specifically focus on teaching, learning and/or widening participation. Documentation of these events will be archived online, allowing the AAH to build an online repository and resource on teaching, learning and widening participation.

Further information and application forms for the Initiatives Fund are available on TLR's website.

I very much look forward to supporting and promoting art history teaching, learning and research, to possible collaborations with other members groups, and to discussions and debates on new developments and initiatives in art history.

PATRICIA ALLMER

MIRIAD, Manchester Metropolitan University

Vacancy at *Art History* – Editor

The Editor of the AAH's prestigious journal *Art History* completes his term of office at the end of June 2012. 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 should comprise a CV and a covering letter that outlines the candidate's experience and suitability for the post as well as including a statement of their vision for the journal. They should be sent to:

AAH Chair
c/o Association of Art Historians
70 Cowcross Street, London, EC1M 6EJ
by Monday 31 January 2011.

For more information about the post, please contact the journal's current Editor, David Peters Corbett, by email at ed-arthistory@aaah.org.uk or visit the AAH website: www.aah.org.uk

Art History



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 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 never 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.

Burlington Magazine Online Index

Now available at <http://index.burlington.org.uk>

The Online Index is FREE to use, subject to FREE registration.

It includes the entire editorial contents and illustrations of *The Burlington Magazine*, dating from March 1903.

The Index is currently online up to December 1977, with work on more recent years in progress. The Index will be updated monthly.

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

What do you think we should do next?

The AAH Independents exists to help members obtain freelance work and obtain funding to undertake and publish research; to provide a support network for freelance art historians; and to expand and strengthen its membership. Below are further details regarding these aims. Read through them and let us know what else we can do to help. Better yet, join us and make those things happen.

The objectives of the Independents Group are:

1. To help Independent members obtain freelance work. For most, this is their main, and in some cases their only, source of income.

We have an Independents' Directory to which members can register and enter their main areas of expertise. The Directory is searchable by keyword and can be found by anyone looking for a freelancer to employ by following the link from the home page of the AAH website, and then entering the keyword for the area of expertise they require. **Faith Martin** is responsible for the Directory.

Members are also encouraged to make full use of the electronic platforms detailed below, run by **Stephanie Cotela Tanner**.

This year we ran a Freelance Workshop, organised by **Sophie Bostock**, assisted by **Liz Freeman** and **Rodney Palmer**, at which a number of experts in the area of freelance art history offered advice on how to build a successful freelance career. We intend to put the scripts of this Workshop into the members' area of the AAH website to act as a source of advice for those unable to attend.

2. To help Independent members undertake and publish their research work. Independents, unlike other academics, cannot depend on any financial support for their research. Undertaking and publishing research is important because it enables independents to enhance their reputation, widen the skills and knowledge available to them for freelance work, and makes a contribution to Art History as a discipline.

We offer grants to cover some part of the expenses for Independent members who have had a paper accepted to a conference or who are convening a session. This scheme is being run by **Jeff Fendall**. We also offer grants to cover some of the costs of obtaining images to include in publications. This scheme is being run by **Anna Bentkowska-Kafel**, assisted by **Janet Tyson**.

Virtual Networking for Independents

The Independents are becoming savvier when it comes to social media. Our Facebook page has attracted over 175 people. We have since launched a Twitter account, found by searching @aahindependents, and we have created our own group on LinkedIn, which is called AAH Independents. The website addresses are as follows:

Facebook: <http://www.facebook.com>

Page name: Independents (Association of Art Historians)

LinkedIn: <http://www.linkedin.com/groupsDirectory>

Group name: AAH Independents

Twitter: <http://twitter.com/> Account name: AAH Independents

By increasing our online presence via social media, we are not only attracting new members to our group but we are also increasing our resources, professional contacts and promoting the entire AAH organization.

Our LinkedIn Group provides a platform for discussion, allows us to perform job searches and increases our interaction with professionals outside our organization. More importantly, it enables us to create online profiles to which we may attach CVs and other documents. Potentially, this could become a resource that will compliment our already existing online Directory.

Twitter is another communication tool, which can be used as a quick and easy way of marketing. Messages on Twitter (or 'Tweets') can only be 140 characters long, therefore, to gain the most from your Tweets, it is important to include a link in your message that will direct readers to another information source, such as the Independents page on the AAH website.

For those who currently use our Yahoo Group, Art-Line, the navigation of Facebook, LinkedIn and Twitter and very much the same.

All Independents are welcome to contribute content to our existing websites. We are currently seeking a volunteer to cover the AAH Conference in terms of photographs and video footage so that we can post this on Facebook. Please contact **Stephanie Cotela Tanner** at ch-indeps@aah.org.uk if you wish to cover the conference, or if you have any questions, suggestions or problems accessing any of these websites.



We are seeking to join JSTOR as the AAH, allowing access to this important research tool for members via the members' area of the AAH website. At present, JSTOR's only participants are institutional libraries. They need to modify their software to allow membership organisations such as the AAH to join. They are keen to do this, and we are hopeful that recent changes to their software platform will soon make this possible. This is being pursued by **Dennis Wardleworth**.

3. To provide Independent members with a network of fellow members, on whom they can call for support in getting freelance work and in their research activities.

We have a Yahoo email group which allows members who join the group to exchange information, ask each other questions, to receive announcements of events, and of job opportunities. This is run by **Frances Follin**. We have a Twitter account which is run by **Stephanie Cotela Tanner**.

We hold a number of visits to galleries and museums throughout the year. These provide an opportunity to meet fellow Independents. These are organized by **Liz Freeman**.

We hold Special Interest Group Meetings, and an Independents' Dinner, at Annual Conference.

4. To increase the membership of the AAH within the freelance art history community. This will strengthen the AAH and strengthen the position of the Independent Group within the AAH, enabling the Group to do yet more for its members.

We are running a recruitment campaign by email, targeting groups of potential Independent members. This is being run by **Janice Hitchens** assisted by **Ros Ormiston**. This is where you can help. If you know of any group of independent art historians that includes non-members of the AAH please let Janice know.

Stephanie Cotela Tanner also runs a Facebook page, which allows us to attract potential recruits by giving details of what the Group and individual members are doing. Why not become a friend now, and start posting details of what you are doing?

What else do you think we should be doing? If you have any ideas that would help us meet our objectives, and/or if you would like to join us in implementing your idea, please contact me or any other member named above via ch-indeps@aah.org.uk.

DENNIS WARDLEWORTH.

Chair of the Independents Group.

TERRA FOUNDATION FELLOWSHIPS IN AMERICAN ART Smithsonian American Art Museum Washington, D.C. 2011–2012

The Terra Foundation Fellowships in American Art at the Smithsonian American Art Museum seek to foster a cross-cultural dialogue about the history of art of the United States up to 1980. They support work by scholars from abroad who are researching American art or by U.S. scholars who are investigating international contexts for American art. Fellowships are residential and support full-time independent and dissertation research.

Support

The stipend for a one-year fellowship is \$30,000 for predoctoral fellows or \$45,000 for postdoctoral and senior fellows, plus generous research and travel allowances. The standard term of residency for fellowships is twelve months, but shorter terms will be considered; stipends are prorated for periods of less than twelve months.

Application Deadline: January 15, 2011

For applications and general information, visit www.AmericanArt.si.edu/fellowships



Conference Attendance Grants

College Art Association 98th Annual Conference, Chicago, Illinois, 2010

In February I attended the College Art Association conference in Chicago as a session co-chair. The panel *Desire is Queer!* was a collaboration with Jonathan Walz (University of Maryland) sponsored by the CAA-affiliated Queer Caucus for Art. Our call for papers solicited contributions that considered the intersection of 'queerness' and 'desire', whether explicit or sublimated, in a broad arena: of the viewer, scholar, collector or curator's relation to artworks and their histories; artist/sitter or model relations; or other aspects of contemporary and past art practices. The panel of artists and art historians presented on artistic interventions in the archive (EG Crichton); desire as lack in images of unmade beds (Mark Denaci); the erotic imagery of Czech surrealist Toyen (Karla Huebner); a critique of the desire for a gay history in analysis of work by Paul Cadmus (Anthony J Morris); and the process of life drawing in today's art school classroom (Jason Watson).

Renaissance Studies of America, Venice

The AAH contributed the cost of the conference fee for [Dr Francesco Freddolini](#) of Florence to read a paper at the Renaissance Studies of America conference in Venice.

His paper Francesco Paolsanti, Agent, Merchant and Courtier in Grand Ducal Florence, c.1600–30, explored the role of agents in early 17th-century Florence, their social condition, and their relations with the Medici court. In 1598 Paolsanti was appointed Aiutante di Camera to Ferdinand I, and his mercantile activity became partially devoted to providing the grand ducal court with luxury goods and textiles. His career thereafter raises several key questions. Was his activity as a merchant instrumental in his becoming an agent? How did his role as an agent relate to his mercantile business and to his career as a courtier? To what extent was the role of an agent dependent upon a network of personal relations that regulated the court as a social system?

In July 2010, Dr Freddolini travelled from Italy to York to deliver a paper, to the Society of Renaissance Studies. *Courtly Rituals and Spaces of Holiness in Medicean Tuscany under Cosimo III* explored how the worship of relics and the creation of 'spaces of holiness' in marginal Tuscan centres was interrelated with the cult of relics and the system of courtly rituals radiating from Florence.

On this occasion, the AAH paid for Dr Freddolini's fee, accommodation and travel, although he shrewdly arranged a return flight from Pisa to Leeds for just £75.

The panel was not intended as a definitive take on what queerness and desire in art and art history might entail. Rather it was a contribution to ongoing theoretical and empirical work that ensures that the scope of art production and art history remains open to non-heteronormative modes of enquiry and practice.

The discussion that ensued, and we hope will continue, as well as the liaisons forged, are an indication that queer voices, in all their diversity and divergence, have an essential place not just in a specialist panel but in art history and contemporary art practice at large.

I am very grateful for the Conference Attendance Grant provided by the AAH, and organised by the Independents Group. Without it my attendance at the conference would not have been possible.

MIRANDA MASON

Important Changes to Conference Attendance Grants

From 2011 onwards the following conditions will apply:

- 1 Conference attendance grants will only be made to any one individual in alternate years. A full calendar year must intervene between one grant and the next. Applications for consideration may be made in anticipation of such dates.
- 2 The total grant for conferences to be held within the applicant's country of residence will be reduced to £200. For this purpose the UK counts as one country. The categories of conference fee, travel, accommodation remain the same. The grant at this level is expected to cover in excess of 50% of the total.
- 3 The total grant figure for conferences to be held outside the applicant's country of residence will remain the same as now at £300. The categories of conference fee, travel, accommodation remain the same. The grant at this level is also expected to cover approximately 50% of the total.

As now, applications for a grant are considered from:

- ◆ AAH members who are registered with AAH Admin as Independents
- ◆ have been AAH members for at least one full year
- ◆ have been invited to convene a conference session, or
- ◆ have been invited to read a paper at a conference.

Freelancing as an Art Historian • Seminar • Sept 2010

It may be a sign of this cold economic climate, with some university departments contracting and fewer permanent posts in the museum sector, that the first Independent Freelance Workshop, held at the AAH offices on 9 September, was so well attended. The workshop covered a number of areas, moving from the factual, during which Dennis Wardleworth explained how the AAH supports its freelance members and the advantages and benefits of belonging to this section of the Association, to the essential, in which Frances Follin described the financial nuts and bolts of freelancing, setting up one's own limited company and dealing with the Inland Revenue, to the broad range of freelance prospects that are out there for the Independent Art Historian. For what remained of the workshop we were introduced to a number of possibilities: Independent Curating and Writing, Tour Guiding, working as an Art Critic, becoming an art historian/entrepreneur and freelance lecturing for a number of arts organisations.

Tracey Warr from Oxford Brookes spoke about her fascinating range of freelance curatorial and writing assignments, not least her current project in which she is curating an artists' residency programme in a tree house in the Scottish Highlands (*see below*). Although Tracey now holds a permanent institutional contract she is still an Independent in spirit, and is actively engaged in a number of inspiring projects.



Nicholas Ross, Director of Art History Abroad, addressed the thought-provoking subject of cultural tourism and issues of licensing and macro-policy making in this field. **Stephanie Cotela Tanner** shared her experiences of developing a freelance career in New York and London, focusing in particular on writing and sub-editing work, and imparted some valuable strategies for the effective exploitation of social media as a freelance worker. **Marjorie Allthorpe-Guyton**, President of AICAUK (International Association of Art Critics) spoke about her varied career in the art world, and the benefits and constraints of being employed by an institution versus the pros and cons of being self employed.

The post-lunch session focused on freelance lecturing in its many manifestations. **Veronica Davies** explained how she started to lecture for Open University and the Workers' Education Association following a change in career from civil servant to art historian, and offered insightful advice on finding freelance lecturing opportunities. **Gail Turner** and **Polly Bishop** both spoke about lecturing for NADFAS (National Association of Decorative and Fine Arts). Gail gave a fascinating résumé of her work for the organisation, peppered with witty anecdotes; whilst Polly, who has been an education adviser for NADFAS for eleven years, explained more about the organisation's rigorous vetting system. Last, but not least, **Christopher Pensa**, former Sotheby's specialist, now Founder and Director of Love Art London described how he gave up a full-time job at the auction house to set up his company, an Independent membership organisation that provides exclusive behind-the-scenes access to the London art world.

For the practising and aspiring freelance art historian various messages emerged from this day.

- 1 Develop professional connections, and network, network, network.
- 2 Be flexible and versatile.
- 3 Establish a good, professional, reputation.
- 4 To sustain an Independent practice you often need a number of assignments to survive which can mean going in and out of institutions on short-term contracts.
- 5 Earning a living this way, whilst not impossible, is hard.

Ultimately, it became clear that freelance art historians are often more driven by cultural and intellectual imperatives than financial ones, for the life of the freelance worker is invariably insecure. Although working for oneself can be terrifying, it can be exhilarating in the same measure.

I would like to take this opportunity to thank **Elizabeth Freeman** for her moral support during the conceptualisation of this event, together with her substantial practical input on the day. Thanks also to our speakers, who generously gave their time to share their valuable experiences with us, and to the overwhelming enthusiasm of AAH members who subscribed to this event. In 2011, the AAH is aiming to publish proceedings from this day as an online resource for members. Additionally, given the interest in certain sessions, I am thinking of developing a series of shorter, focused, workshops. Any feedback that would inform the development of future events would be greatly appreciated. Please contact me on sophiebstock@gmail.com with your suggestions.

SOPHIE BOSTOCK

Student Members' Committee

Chair – Lara Eggleton

University of Leeds
laraeve8@googlemail.com

Secretary – Peter Stilton

University of Bristol
peter.stilton@bristol.ac.uk

Treasurer – Rosalind McKeever

University of Kingston
rosalind.mckeever@googlemail.com

Tamsin Foulkes

University of Birmingham
txf454@bham.ac.uk

Evgenia Gypaki

University of Edinburgh
E.Gypaki@sms.ed.ac.uk

Victoria Helen Irvine

University of Glasgow
victoriahelenirvine@hotmail.co.uk

Arlene Leis

University of York
acl914@interfree.it

Catriona McAra

University of Glasgow
c.mcara.1@research.gla.ac.uk

Antoinette McKane

University of Liverpool
antoinettemckane@yahoo.co.uk

Elizabeth Moore

University of Birmingham
exm592@bham.ac.uk

Basia Sliwiska

University of Loughborough
b.sliwiska@lboro.ac.uk

Keep in touch via the AAH Student News Email Bulletins

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

Letter from Student Chair



With major leadership changes within the AAH executive, and new managerial frameworks firmly in place, the Association is entering a formative period of transition. Firstly, a warm welcome to our first Chief Executive Pontus Rosén, our incoming Chair Alison Yarrington, and Honorary Secretary Veronica Davies, whose fresh ideas and wealth of experience will no doubt prove invaluable to the organization. In equal measure, a very big and much deserved thanks goes out to Evelyn Welch, our longstanding and visionary chair, and Carol Richardson, whose dedication and attention to detail have truly set the bar. From our subcommittee, we are sad to see Julie Beckers step down, and wish her luck in the next stage of her career.

I am pleased to report that the **Student Summer Symposium** 'Architectural Objects' was a smashing success, boasting a raft of truly fascinating papers and inspiring keynotes (see page 12 for the full review). The Henry Moore Institute in Leeds was a model venue, whose staff provided us with the essential support that ensured the smooth running of the event. **New Voices 2010** promises another day of engaging papers around the theme of Art and Tradition on 6 November at the University of Birmingham. See opposite for a description of the event and booking details.

Our members have spoken and we have listened! We are very pleased to announce the addition of a second **Careers Day**, focused on the specific interests and needs of undergraduates, the first of which will take place in Fall 2011. Our usual Careers Day will be hosted at Kingston University on 4 March, and we hope to see many of those didn't manage to book for our oversubscribed event last March. Booking early is essential. Please see page 13 for more details.

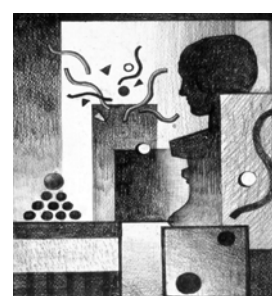
Also, we'd like to flag up the annual **Dissertation Prize** deadline on 1 December (see page 15), and the **John Fleming Award Travel Award** application deadline in February (page 15).

Finally, our committee would like to invite applications from those wishing to join a vibrant team of students from around the country. We are looking to recruit some new faces for the coming year to help with the planning and organization of the SMC's many events and activities. **Student Committee Membership** is open to both postgraduate and undergraduate members, and we are hoping to expand our demographic to include more voices from various stages of HE. See our advert on page 13 or simply download an application form from <http://aahstudents.ning.com>.

We wish you the best of luck in the new term and look forward to seeing you at upcoming events.

LARA EGGLETON

Student Members' Committee Chair
University of Leeds



CAREERS in ART HISTORY
THIRD EDITION
Association of Art Historians

"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

Keynote Speaker:
Professor Matthew Rampley



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

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.*

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.

To book a place go to www.aah.org.uk/students or, for more information, email Elizabeth Moore at exm592@bham.ac.uk



Henry Moore Institute Research Fellowships 2011–2012

The Henry Moore Institute invites applications for the following fellowship programmes:

Research Fellowships are intended for artists, scholars and curators, interested in working on historic and contemporary sculpture using the Institute's library, archive of sculptors' papers and the collection of Leeds Art Gallery. Up to 4 fellows will be given the opportunity to spend a month in Leeds to develop their own research in a supportive and stimulating environment.

Senior Fellowships are intended to give established scholars (working on any aspect of sculpture) time and space to develop a research project free from their usual work commitments. Up to 2 senior fellowships, for periods of between 3 to 6 weeks will be offered. We ask fellows to make a small contribution to the research programme in Leeds in the form of a talk or seminar.

Both fellowships provide accommodation, travel expenses and a per diem. The Institute offers the possibility of presenting finished research in published form, as a seminar, or as a small exhibition.

Full details are available on
www.henry-moore.org/hmi/research
or contact Kirstie Gregory
Tel: 0113 246 7467
kirstie@henry-moore.org

To apply for either fellowship please send a letter of application, a brief proposal and a CV by
10 January 2011 to Kirstie Gregory, as above.

Student Summer Symposium • HMI, Leeds • June 2010

An antidote to the panel-hopping frenzy of international conferences, the humble symposium can be a safe haven for the open sharing of knowledge, ideas and insights. I am pleased to report, as co-convenor, that *Architectural Objects* was one of those rare gems that saw a group of scholars from different disciplinary backgrounds and geographic locations come together to create a warm and inspiring environment for exchange as well as introspection. Our call for papers attracted a large response, from which thirteen exceptional student speakers were selected, representing universities as far a field as Amsterdam, Melbourne and Fresno, California. The papers proved not only to be of a generally high calibre, but also ambitious in their methodology and historical scope. Moreover, keynote speakers provided the symposium with a rich background of contextual knowledge, and were an asset to the convenors in helping to guide the peripatetic debates that ensued.

Our first two keynote speakers, **Dr David Hulks** and **Dr Matthew Silience** (UEA), opened the event in a tandem-style presentation that explored the development of the 'spatial turn' through readings of art and architecture across time and place, masterfully setting the stage for many of the themes that would follow. **Rebecca Wade** (Leeds) followed with a fascinating and well-researched paper on the pedagogical value of architectural ornament production during the Victorian period, raising issues around function, repetition and authenticity. **Jane Eckett** (Melbourne) explored the boundaries between fine art and 'spatial décor' in mid-twentieth century Australia, unearthing new ground for art historical attention. **Tordis Berstrand** (Kent), venturing farther into the beating heart of the architectural object in her discussion of Kurt Schwitters' *Merzbau*, revisited the physical and metaphorical act of 'dwelling' to complicate the binary notion of interior/exterior space.



Speakers discuss the conference themes at the closing roundtable.

Iuliana Gavril (Sussex) and **Margaret Graves** (Edinburgh) expanded the discussion of space to Near and Middle Eastern art histories, Gavril in her interpretation of Hagia Sophia and the spiritual significance of structure and spatiality, and Graves through her enlightening study of Arabic and Persian conceptions of the miniature through objects, paintings, and poetry. Their papers highlighted the centrality of spatial perception to a deeper understanding of different cultures and periods of production.

James Robertson (MMU), in his reading of the Glasgow Empire Exhibition of 1938, revealed the complex re-working of cultural identity through the development of new styles in the traditional form of the church. Keynote speaker **Dr Richard Checketts** (RCA/ V&A) closed the first day with a nuanced and fascinating journey through the 'figuration of force' in sculptural and marble surfaces of seventeenth-century Europe, deftly probing the complex relationship between materiality and memory.

Day two began with a strong paper by **Richard Difford** (UCL) on LeCorbusier's transition from painting to architecture, which he convincingly argued grew out of a growing concern with positionality and technologies of vision. **Cecile Bendixen** (Danmarks Designskole) shared examples of her textile-based practice and a series of intriguing experiments aimed at measuring the sensory experience of space and form.

Interrogating another kind of installation, **Andrew Hardman** (Manchester) discussed the process-led work of Thomas Demand and the historical referent of absence within the space of the photograph. With a shift from the gallery to the public realm, **Stefaan Vervoort** (VU University, Amsterdam) explored the public sculptures of Luc Deleu as discursive objects, their ideological meaning activated by the negation of their intended function.

James O'Connor (Cambridge) whittled away at the divisions between sculpture, painting and architecture in the Rothko Chapel, drawing some brave and intriguing parallels with Renaissance architecture, while **Judith LeGrove** (Manchester) presented a refreshingly optimistic reading of Cold War period exhibitions such as Geoffrey Clark's *House of the Future*, evoking a number of questions around the nature of utopian vision.

The last paper of the symposium by **Susanneh Bieber** (Freie Universität Berlin) saw a fantastic leap from dilapidated hotels to Mayan ruins through the eyes of Robert Smithson, and brought a captivating close to our series of papers, problematising conceptions of origin and preservation, and questioning the very 'shape' of the passing of time. ▶

AAH Student Careers Day 2011

School of Art and Design History, Kingston University, London

Friday 4 March 2011

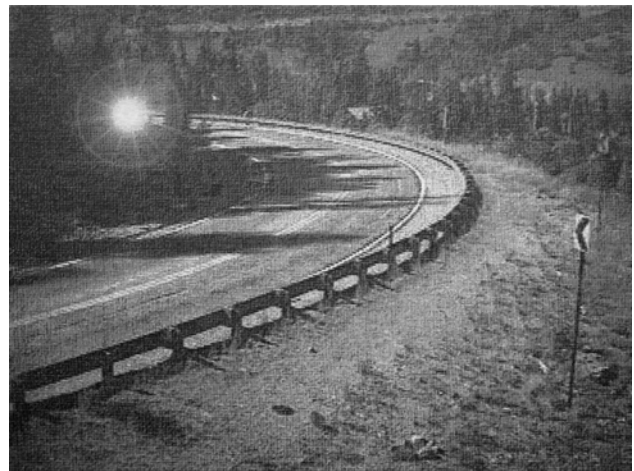
This year's Careers Event, hosted by Kingston University, will draw on London's vibrant and intercultural art scene, bringing together a diverse group of art professionals, all willing to share their experience and expertise in a wide variety of careers, including: academia, art conservation, curating, and the art market.

With representatives from some of London's top cultural institutions, the day will be of particular interest to students wanting to continue a career in the field of art history, and those seeking to better understand what choices await them in the arts sector when they graduate. It offers both undergraduate and graduate students the opportunity to pick the brains of some of the leading-lights of London's creative industries.

Places for this event are extremely limited and must be reserved in advance. Bookings are open to all AAH student members beginning **15 October 2010**. Non-members may register from 4 January 2011. Registration closes **18 February 2011**.

For more information or to book a place contact:

Rosalind McKeever: Rosalind.mckever@gmail.com or
Arlene Leis: acl914@interfree.it



Dan Hays *American Night*, 2009, oil on canvas, 122 x 163cm.

► The symposium culminated in a roundtable discussion that picked up on a number of themes that had emerged over the two days: the (social) production of space, materiality and form, spatial systems of envisioning and experiencing, and the collapsing of categories more generally – of artforms, disciplines, cultures, and temporal divides. In true interdisciplinary form, many left the conference feeling reaffirmed in their nonlinear and unconventional approaches, some taking away new and refreshing models for the study of art and architectural histories. The series of papers sparked a number of stimulating and relevant debates around the way 'we' sense the object in space, challenging and elaborating current methodologies across different but overlapping and complimentary fields.

On behalf of the AAH Student Members' Committee I would like to sincerely thank my dedicated co-convenors **Ros McKeever** (Kingston) and **Basia Sliwinska** (Loughborough), the **Henry Moore Institute** for their continued support, and in particular **Kirstie Gregory** for her keen eye for organisational detail, all of our speakers and keynotes who surpassed even our highest expectations, and the delegates whose contributions helped to make this event memorable.

LARA EGGLETON

Chair, Student Members' Committee
University of Leeds

Calling All Student Members The SMC Needs You!

We are looking for new members to join the SMC and to participate in organizing events and activities for other student members. The roles are many and varied, and range from convening conferences, symposia and careers days, to researching and administering new initiatives. We are looking for energetic and motivated new members who work well within a team, who can offer us their time and skills and would like to learn from their experiences.

You'll need to be:

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

If you are interested, please download the application form from <http://aahstudents.ning.com/>, fill it in and send it in, along with a CV, to ch-students@aah.org.uk. We will then arrange to meet applicants for an interview at the next student event. We look forward to hearing from you!

Helping to make things happen

Each year the AAH Voluntary Work Fund supports students undertaking work experience placements or internships. This year we have been able to contribute towards the costs of seven students from universities across the country undertaking a wide range of placements in the UK and further afield. Both undergraduates and postgraduates apply, using the opportunity to gain vocational experience and undertake research. As in recent years, students chose to volunteer at major museums, auctioneers and commercial galleries.

At the time of going to print **Alicia Harrop** was yet to embark on her three-month internship at the prestigious Gagosian Gallery in New York, but the six other students volunteering closer to home have got stuck in to putting their studies into practice.

Two students from Oxford, **Sarah Ng** and **Yi Chen**, volunteered at the British Museum. Sarah, who worked on the Chinese coins collections, said "This volunteer experience has given me a fantastic insight into the world-class museum world. ... I explored a new area and gained hands-on experiences with real objects. Without the funding from the AAH it wouldn't be easy for me to afford huge travel expenses from Oxford to London and to benefit so greatly from the volunteering opportunities." Yi writes: "I had the chance to go through the process of gallery renovation, from object selection, case cleaning, to setting up objects and final examination. ... I learned that the museum is not only a place where history is preserved, but also a place where knowledge and information are shared – based upon firm and strong research."

Three of the seven students volunteered at auctioneers; **Stephen Smith** and **Harriet Davies**, who both study at Sotheby's Institute of Art, put theory into practice, stepping into the auction rooms of the same institution, while **Freya Gowrley** from Warwick University volunteered at Rosebery's Auctioneers and Valuers. Freya says "My placement with Rosebery's was not only highly informative, great work experience where I learnt a lot, ... it was simply a lot of fun. I would thoroughly recommend taking a placement at any auction house as it would provide stimulating, engaging and rewarding work experience for any student member of the AAH."

Roo Gunzi from the Courtauld Institute is currently working at the Royal Cornwall Museum (RCM) on a collaborative regional arts and heritage project run by the Cornish Audio Visual Archive (CAVA, Institute of Cornish Studies), entitled 'Family, Farming, and Tradition'. The project aims to create an accessible resource that brings together contemporary research on farming families and modern agricultural practices, with historical and cross-generational research on 19th-century and WWI agricultural methods. Supporting



A recent photography workshop Roo helped set up and run at the RCM, which involved farmers taking part in the analysis of archival photographs of dairy and arable farming practices.

filming and audio work done by CAVA, Roo is working with the Curator of Later Human History, Sarah Lloyd, to conserve and catalogue a large archive of agricultural photographs in preparation for an upcoming county-wide travelling exhibition on farming history and heritage, organized in conjunction with the Young Farmers Club, Cornwall.

If you are looking for inspiration for where to volunteer, AAH holds lists of UK, European and International museums and art galleries that welcome, or are willing to consider, student volunteers for internships or work placements. These lists are sent out, free of charge, to AAH student members on request. Just email admin@aah.org.uk, specifying which list you require and stating your AAH membership number.

If you would like to undertake voluntary work, the AAH can help you with up to **£500 funding** towards your expenses. Please go to www.aah.org.uk/student for the Voluntary Work Fund application form and guidelines. The closing date is 30 May 2011. Further information for students, art organisations wanting to take on volunteers and tutors wanting to promote volunteering to their students is available from admin@aah.org.uk or rosalind.mckever@gmail.com

ROSALIND MCKEVER

John Fleming Travel Award 2011

Laurence King Publishing 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*.

The aim of the award is to enable students to travel as a means of assisting or furthering their research, thereby encouraging a better understanding of the arts from around the world.

Applications are invited for the 2011 award. Visit www.aah.org.uk/student/fleming.php for details of how to apply.
Deadline 27 February 2011.



Photos taken by previous winners of the award: A potter in the Kwanyama tradition, Angola (Helga Gamboa); An Olokun cultic object, Southern Nigeria (Ndubusi Chinedu Ezeluomba); Room of Flowers, Shunkōin Temple, Kyoto, Japan (Olivia Meehan).

A World History of Art
published by Laurence King Publishing Ltd

AAH Students www.aahstudents.ning.com

The Student Members Committee runs a social networking site 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.

AAH Dissertation Prizes 2010–2011

Entries are invited from UK undergraduate and postgraduate students of History of Art and Visual Culture, enrolled on either practice-based or theoretical courses, whose work is on some aspect of History of Art in its broadest sense.

The prize-winners for the most outstanding undergraduate and postgraduate dissertations will receive:

- A £200 cash prize
- Books to the value of £150 from **Thames & Hudson**
- Free AAH student membership for one year
- Publication of a 300-word abstract of their winning entry in *Bulletin*
- A presentation at the AAH Annual Conference, including free admission to the conference

Dissertations will be assessed on the following qualities:

- **Originality:** the dissertation should demonstrate a mature and original approach to issues and themes of current concern to the discipline in its broadest interpretation.
- **Research:** This should be thorough, broad and combine primary and secondary sources as appropriate.
- **Method:** This should show a clear awareness of appropriate methodological approaches.
- **Content:** The dissertation should be clearly structured, all source material should be soundly evaluated, the argument or line of enquiry should be balanced and the conclusion well grounded.

For full regulations and entry details see: www.aah.org.uk

Deadline: 1 December 2010



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 [aaah2011@aaah.org.uk](mailto:aah2011@aaah.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.
jhacking@btinternet.com

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

Janet Tyson, 210 Parkhurst Ave, Spring Lake, MI 49456, USA. stiles.tyson@gmail.com

Rosalind Ormiston, 73 Medfield Street, London SW15 4JY, UK. rosalindormiston@aol.com

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

Donal Cooper, University of Warwick
D.A.Cooper@warwick.ac.uk

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

Soyang Park, Ontario College of Art and Design, 2350 Dundas Street West, Suite # 1903, Toronto, ON, M6P 4B1, Canada. Fax: + 1 416.977.6006. spark@faculty.ocad.ca

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
G.F.Pooke@kent.ac.uk

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

Veronica Davies, Open University. veronicadavies4@aol.com

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

Jutta Vinzent, History of Art, College of Arts and Law, The University of Birmingham, Edgbaston, Birmingham B15 2TS, UK. j.vinzent@bham.ac.uk

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., Trinity College, Dublin 2, Ireland. kellyt1@tcd.ie

Lisa Godson, GradCAM, National College of Art and Design, Thomas Street, Dublin 8, Ireland. godsonl@ncad.ie

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

Peter Dent, University of Warwick, dentpr@hotmail.com

Jules Lubbock, University of Essex, lubbi@essex.ac.uk

Postal Address: Jules Lubbock, 58 Pilgrim's Lane, London, NW3 1SN, UK.

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 convener(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 convener.* **Deadline: 8 November 2010.**

Medical Media: The Aesthetic Language of Medical 'Evidence'

Tania Woloshyn (McGill University), 24 Latimer Drive, Bramcote, Nottingham NG9 3HS.
woloshyn.tania@googlemail.com

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

Katie Scott The Courtauld Institute of Art, Somerset House, Strand, London WC 2R 0RN, UK.
katie.scott@courtauld.ac.uk

Richard Taws University College, London
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

Andrei Pop, Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington DC.
apop@post.harvard.edu

Mechtild Widrich Modern and Contemporary Art, National Gallery of Art, Washington DC.
mwidrich@alum.mit.edu

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, Department of the History of Art, 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.**

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 deeps, 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.

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.

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.**

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
amgar@unimelb.edu.au

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. rpg27@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

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

Lei Gao, University of Sheffield laozs@hotmail.com

Kai Gu, Zhejiang University, China gukaicn@gmail.com

Sylvia Lee, Chinese University of Hong Kong, Hong Kong
oneclee@gmail.com

Antonio Mezcua Lopez, Granada University, Spain
rantaplam1@yahoo.es

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.
peter.stilton@bristol.ac.uk

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.

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) directly**, providing an abstract of **no more than 250 words**, your name and institutional affiliation (if any).

Deadline: 8 November 2010.

Between Documentary and Fiction in Artists' Film and Video

Suzy Freake, University of Nottingham
adxsf1@nottingham.ac.uk

Evgenia Gypaki, University of Edinburgh
E.Gypaki@sms.ed.ac.uk

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.

Museums and Exhibitions Members' Group Session

Telling Stories: making research accessible through display

Marika Leino (Chair, M&E Group) mleino@christies.com

Marie-Thérèse Mayne (M&E Group committee),
marie-therese.mayne@twmuseums.org.uk

This session will consider the challenges faced by museum professionals, either working on their own or in collaboration with academics, in making art-historical research available to the public through museum display. Translating new research into a form suitable for exhibition often requires complex levels of interpretation and sometimes compromise. We welcome papers which consider this process, whether on a large scale through gallery or museum restructuring or on a more intimate level by altering the narrative scope of a single case or wall-hang. The recent transformation of several major museums, and the creation of new exhibitions, provides

ample evidence of the variety of display methods curators have used to increase public awareness and understanding of key art-historical themes. These and other new curatorial approaches can now be analysed and integrated into a more general discussion about the role of display in translating academic research for a wider public, whilst not alienating the specialist. How can cutting-edge research be rendered clearly to allow for a better understanding of objects in a museum/exhibition context?

This session will particularly welcome papers which analyse these issues through specific case studies, be they resolved or still hypothetical/work in progress.

“An inspiring day out”, “a lifestyle message”? Historic houses in the 21st century

Ulrike Weiss (University of St. Andrews),
uew@st-andrews.ac.uk

I love museums in their place, but museumitis and its politically correct henchman 'education' are now a raging disease in English country houses. Filling old rooms with signs, captions, notices and waxworks does not amount to a 'lifestyle message'.

Sir Simon Jenkins, quoted in *The Independent*,
 Saturday 5 July 2008

How to define “the Historic House” in the 21st century? And how to make it viable, when it has to earn its keep to survive? Historic houses are important examples of architecture – but in the rich tapestry of building and rebuilding, which layer to present? And how to preserve the fabric of the building when it is to attract large numbers of visitors?

Ideally, historic houses present art in its setting and context. But where does ‘history’ end and conservation begin? Are later additions not part of the ‘story’? And how to furnish a room that is empty? When the ‘visitor experience’ is about authenticity, how to make sure not to present them with a film set?

Can historic houses be places of learning, and if so, how can interpretation be introduced without destroying the character of the rooms? How, indeed, can large numbers of visitors be introduced without destroying the character of the rooms – and therefore their experience? If the historic house is a complex *Gesamtkunstwerk*, a walk-in work of art, how to balance conservation with accessibility? How to make it sustainable without destroying it?

The session aims to address these questions through case studies as well as general investigations into trends in the interpretation of history.

2011 Conference & Bookfair Fees

Member	£170	Save on your conference fees by joining the AAH for £45 or £20 (conc.)
Non-member	£295	
Member (concession)	£85	
Non-member (concession)	£140	
Member Speaker	£145	
Non-member Speaker	£220	
Day rate £150		

38th AAH ANNUAL CONFERENCE

29 – 31 MARCH 2012

The Open University, Milton Keynes

CALL FOR SESSIONS

The Open University 2012 invites session submissions for the 38th AAH Annual Conference. In line with the founding mission of The Open University – “to be open to people, places, methods and ideas” – the 2012 Annual Conference looks forward to welcoming all those interested in the History of Art. To complement the sessions, plenaries and special interest sessions will celebrate the strengths and reflect on the challenges that face art history today, while receptions, the bookfair and visits will provide opportunities for delegates to relax and network.



The conference will include sessions on art and artefacts, issues and debates that reflect the diversity and richness of the discipline as it is practised today. We would welcome sessions convened by members of all the constituencies represented by the AAH – students, museum and gallery curators, school teachers, independent art historians and university and college professionals.

Conveners might have shorter, focused or longer, general sessions in mind. They are asked to give some indication of their intentions when they submit their proposal.

Session proposals should include a title and abstract (no longer than 250 words), and the name(s) and full contact details of the session convenor(s). **Deadline 21 April 2011.**

Please email them to: Conference Convenor: **Dr Carol M. Richardson** c.m.richardson@open.ac.uk (please include AAH 2012 in your subject line).

Conference Administrator: Dr Piers Baker-Bates p.baker-bates@open.ac.uk

Session abstracts and a call for papers will be published in the *Bulletin* in June & October 2011.

Tudor and Jacobean Painting Production, Influences and Patronage

THURSDAY 2 – SATURDAY 4 DECEMBER 2010

The National Portrait Gallery and The Courtauld Institute of Art

This conference is part of a collaborative research project between the National Portrait Gallery, The Courtauld Institute of Art and the University of Sussex, called Making Art in Tudor Britain.

Sessions on: materials, appearances, effects, and the artists' workshop; authorship: native and foreign artists; patronage for portraiture and the use of documentary and technical evidence

Confirmed speakers include:

Aviva Burnstock (The Courtauld Institute); Rachel Billinge (National Gallery); Victoria Button (V&A/ RCA); Tarnya Cooper (National Portrait Gallery); Catherine Daunt & Sally Marriott (National Portrait Gallery); Susan Foister (National Gallery); Elizabeth Goldring (University of Warwick); Karen Hearn (Tate); Frederick Hepburn (independent scholar); Erma Hermens & Sally Rush (University of Glasgow); Maurice Howard (University of Sussex); Anita Jansen (Het Prinsenhof, Delft) & Johanneke Verhave (art historian and paintings restorer, Rotterdam); Rica Jones (Tate); Catharine MacLeod (National Portrait Gallery); Sophie Plender (National Portrait Gallery); Christine Reelsbo (Hamilton Kerr Institute); Marie Louise Sauerberg (Hamilton Kerr Institute); Libby Sheldon (University College London); David Taylor (Scottish National Portrait Gallery); Robert Tittler (Concordia University, Montreal); Ian Tyers (Dendrochronologist); Hope Walker (Courtauld Institute); Lucy Wrapson (Hamilton Kerr Institute)

Tickets: £80, £70 concessions

Book now: www.npg.org.uk/matb

Tel: 020 7306 0055

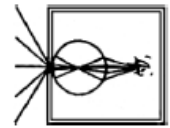
Technology and 'The Death of Art History'

CHArt Twenty-Sixth Annual Conference

WEDNESDAY 10 – THURSDAY 11 NOVEMBER 2010

The British Computer Society, First Floor, Davidson Building, 5 Southampton Street, London WC2E 7HA

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



Keynote: William Vaughan, Emeritus Professor of History of Art at Birkbeck, University of London

In recent decades the traditional practices of Art History have come increasingly under attack. This has led to changes so extreme that some have talked of the 'death of Art History'. The CHArt 2010 Conference wishes to explore the role of digital technologies in the disruption of Art History and the profound changes in the way that we display, consume and study art.

In 1985, when CHArt was founded, new technologies only had a minimal impact on Art History. Twenty-five years on they have transformed the entire artistic process, from the creation and presentation of art, to its reception, dissemination and research. Reflecting on these changes, we will consider how Art History has evolved and in what ways digital technologies will continue to affect and transform the discipline in the future.

This year's CHArt papers will examine the impact of digital technology on a range of issues including:

- Ownership, authorship, collaboration and re-use
- Access and participation
- Globalisation, communication and dissemination
- Research
- Pedagogy and teaching
- Conservation and preservation
- Commissioning, curation and documentation

For booking information and programme please visit www.chart.ac.uk

Israeli and Jewish Art – Study Tour

3 – 10 JANUARY 2011

The Centre of Middle East and Religious Studies of Galilee International Management Institute, Israel

Israeli art, being part of Israeli culture, combines the heritage of secular and religious lives. Immigrants arrived in Israel with diverse cultural backgrounds which contributed to the development of Israeli culture. Events in Jewish history have contributed to the development of Israeli art, but the international art movements have been the greatest influence.

The participants will go on study tours to museums and galleries in Israel, meeting with professionals; curators, museum's educators, gallery directors and founders, artists. The study tour has been designed for academics, museum employees and community members interested in current trends and the history of Israeli and Jewish Art.

FEES

US\$2,400 (single room) US\$2,000 (double occupancy)
Covering accommodation and full board (including all the meals in restaurants), airport transfers, study tours: transportation, entrance fee and guide, weekend excursion.

CONTACT DETAILS

Mrs. Shoshi Norman, Programme Director
snorman@galilcol.ac.il

The Arts in Victorian Literature

Yearbook of English Studies
Vol 40 (2010)

Guest edited by Stefano Evangelista and Catherine Maxwell

Fourteen essays that offer diverse new perspectives on the arts in Victorian Literature. They examine the representation, treatment, or discussion of the arts, the interchange between literary and other art forms, the creative dialogue between practices of writing, reading, viewing, and hearing, and analysis of how the arts inform the work of particular literary figures.

Those figures include canonical writers such as Dickens, Tennyson, Ruskin, Hawthorne, George Eliot, Swinburne, and Hardy, and less well-known writers, such as John Addington Symonds, Arthur Symonds, and Rosa Newmarch. Walter Pater is an informing presence, while Vernon Lee emerges as a major commentator.

Containing innovative research by leading critics in the field, this collection makes a substantial contribution to our understanding of the relations between literature and the arts in the Victorian period.

MHRA
Modern Humanities Research Association

www.maney.co.uk/journals/yes

MOORE/HEPWORTH

A Collaborative Conference

FRIDAY 3 & SATURDAY 4 JUNE 2011

Henry Moore Institute · Leeds Art Gallery · Yorkshire Sculpture Park
The Hepworth Wakefield · Arts Council Collection at Longside

Call for Papers

In Spring 2011 focused attention will be given to the work of Henry Moore and Barbara Hepworth in Yorkshire. It sees the opening of The Hepworth Wakefield gallery, with inaugural collections displays focussing on Hepworth's sculpture, the retrospective exhibition of Moore's work at Leeds Art Gallery, and the prominent inclusion of the two artists' work at the Henry Moore Institute and Yorkshire Sculpture Park. Next year therefore provides an excellent opportunity to consider the relationships between these two artists in the county of their birth.

To enable this, five arts organisations in the region will work together to stage a conference – the first in a series of collaborative events - that considers the local geographical, social and political contexts for the artistic development and subsequent critical reception of Henry Moore and Barbara Hepworth.

This two-day conference invites papers that consider Moore and Hepworth in relation to their connections with the Yorkshire region. In doing so, we aim to begin these 'Moore/Hepworth' dialogues by focusing on three main areas of critical enquiry:

Art education, tutors and Leeds College of Art curriculum in the pre- and post-1945 period

British landscape, archaeology and the construction of person/place/art object identities and the ways that these two artists' Yorkshire 'roots' played an important part in the critical reception of their work

Collections, exhibitions and the ways in which works of art were acquired and displayed in the region, indoor and outdoor, since the early twentieth century

The conference aims to examine critically the relationship between these artists and this region, exploring the specificity of place, re-examining the imagery of landscape and asking what impact art education and regional art galleries and collections had on their lives and works. We invite papers that examine the artists individually, however we particularly welcome papers that consider the two together.

The conference timetable will include opportunities to view the exhibitions on display at the five arts organisations at the time.

Please send a short CV and a 250-word abstract for your 20-minute paper to Kirstie Gregory (Research Programme Assistant at the Henry Moore Institute): kirstie@henry-moore.org

The deadline for submissions is **31 October 2010**.

Exhibitions Diary Autumn 2010

WITHIN LONDON

Salvator Rosa: Bandits, Wilderness and Magic
Dulwich Picture Gallery
UNTIL 28 NOV

Edward Muybridge
Tate Britain
UNTIL 16 JAN 2011

Gauguin
Tate Modern
30 SEPT – 16 JAN 2011

Venice: Canaletto and His Rivals
National Gallery
13 OCT 2010 – 16 JAN 2011

OUTSIDE LONDON

Another World: Dali, Magritte, Miro and the Surrealists
Scottish National Gallery of Modern Art, Edinburgh
10 JULY – 9 JAN 2011

Kitagawa Utamaro
Ikon Gallery, Birmingham
22 SEPT – 14 NOV

The Land Between Us
Whitworth Art Gallery, University of Manchester
25 SEPT – 23 JAN 2011

Myth, Manners and Memory: Photographers of the American South
De la Warr Pavilions, Bexhill-on-Sea
1 OCT – 3 JAN 2011

Thomas Bewick: Tale-pieces
Abbot Hall, Kendal
12 NOV – 18 DEC 2010

Accessions to Repositories Relating to Art 2009

The National Archives, in its annual Accessions exercise, collects information from over 200 record repositories throughout the British Isles about manuscript accessions received in the previous calendar year. The information is then edited and used to produce 32 thematic digests, which are distributed for publication in learned journals and newsletters. They can also be accessed through The National Archives website (www.nationalarchives.gov.uk).

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

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

Local

Bath Record Office, Guildhall, High Street, Bath, BA1 5AW
Peter Malone, artist: preparatory sketches and slide of finished painting of the old pavilion and tennis courts, Victoria Park, Bath 1977 (Acc 794)

Bedfordshire and Luton Archives Service, Riverside Building, Borough Hall, Cauldwell Street, Bedford, MK42 9AP

Luton Arts Council: minutes and other records 1951–66 (Z1231)

Bristol Record Office, 'B' Bond Warehouse, Smeaton Road, Bristol, BS1 6XN

Francis Alexander Simpson, technical artist: sketches, diaries, photographs, publications, corresp and papers as technical artist specialising in motor cycles and aircraft 1910–43 (44288)

Coventry History Centre, Herbert Art Gallery and Museum, Jordan Well, Coventry, CV1 5QP

Coventry Art Gallery, Museum and General Charity Trust Ltd: legal papers, minutes, corresp 1938–61 (PA 2784)

Cumbria Record Office, Carlisle Headquarters, The Castle, Carlisle, Cumbria, CA3 8UR

Threlkeld Art Society: minute books and accounts 1956–2007 (DSO 268)

Dudley Archives and Local History Service, Mount Pleasant Street, Coseley, Dudley, WV14 9JR

Brierly Hill & District Society of Artists: posters, leaflets, programmes, invitations 1977–2001 (D44)

Stourbridge Art Society: minutes, accounts, corresp 1889–2005 (ACC 9584)

East Sussex Record Office, The Maltings, Castle Precincts, Lewes, East Sussex, BN7 1YT

Iona Jasmine Rose-Innes, designer, painter, photographer, writer, teacher: corresp and papers 1918–98 (10362)

Glasgow City Archives, The Mitchell Library, 201 North Street, Glasgow, G3 7DN

John Francis Clement, prisoner of war and lecturer in arts and crafts: diaries, notebooks and corresp 1926–96 (TD1764)

Gloucestershire Archives, Clarence Row, Alvin Street, Gloucester, GL1 3DW

Cheltenham Art Club: corresp, accounts and papers 1977–2008 (D11487)

Hampshire Archives and Local Studies, Hampshire Record Office, Sussex Street, Winchester, SO23 8TH
Alton Art Society: minutes, scrapbooks, society history 1925–2002 (56A09)

Leicestershire, Leicester and Rutland, Record Office for, Long Street, Wigston Magna, Leicester, LE18 2AH
Ronald Moore, art historian: articles, corresp, photographs c1941–89 (DE7667)

Liverpool Record Office, City Libraries, William Brown Street, Liverpool, L3 8EW

The Bluecoat, arts centre, Liverpool: minutes, event and financial records, and photographs 1856–2007 (6315)

Norfolk Record Office, The Archive Centre, Martineau Lane, Norwich, NR1 2DQ

John Sell Cotman, landscape painter: letters to Dawson Turner 1825–41 (MC 2487)

Norfolk Artists Gallery Ltd: additional administrative and financial records 1990–2001 (ACC 2009/221)

National

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

Dorothea Braby, illustrator and graphic artist: papers 1949–88 (Add. 88910)

British Library, Sound Archive, 96 Euston Road, London, Greater London, NW1 2DB

Dorothy Brett, artist: interviews (2) c1967 (C1384), Tanya Harrod, art and design historian: recordings rel to published works and exhibitions c1980–2000 (C1355)

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

Alasdair James Gray, author and artist: further papers 1973–2008 (Acc.13021), David Roberts, painter: further corresp and transcripts (Acc.13056)

Tate Gallery Archive, Hyman Kreitman Reading Rooms, Tate Britain, Millbank, London, SW1P 4RG

Francis Alys, video and installation artist: papers incl source material for works in the Tate Gallery collection c2000–10 (TGA 20093)

Helen Anrep, supporter of the arts: corresp 1907–47 (TGA 200916)

Vanessa Bell, painter: papers and corresp incl letters to and from **Duncan Grant** c1960–99 (TGA 20096)

Siegfried Joseph Charoux, sculptor: papers and corresp rel to Kreitman family 1962–67 (TGA 20097)

Robin Crozier, artist: papers c1960–99 (TGA 200919)

Sarah Fox-Pitt, art historian and author: papers incl sketches 1944–2000 (TGA 20092)

David Michael Jones, painter, poet and essayist: sketches and letters with related publications c1940–74 (TGA 200910)

Charles Mahoney, artist: papers c1920–69 (TGA 200921)

Ben Nicholson, painter: letters to Sven Berlin, Felix Man and Marguerite Steen c1940–69 (TGA 200918)

Uli Nimpf, sculptor: documents and photographs c1920–79 (TGA 200913)

E J Power, art collector, trustee of Tate Gallery: papers rel to art collection 1951–93 (TGA 200912)

John Rae, artist, architect, senior lecturer: records rel to Hornsey College of Art sit-in 1965–69 (TGA 200917)

Anne Estelle Rice, artist: papers 1884–1978 (TGA 200920)

Jill Ritblat, arts critic, producer, collector: papers 1988–2007 (TGA 20099)

Peter Townsend, sinologist, writer and arts editor: papers incl additional records of Studio International and Arts Monthly magazines c1970–2006 (TGA 20094)

Darrell Viner, computer artist: records (original and secondary) c1970–79 (TGA 200914)

Pauline Vogel, director of Contemporary Arts Society: papers and photographs c1960–99 (TGA 20095)

Pentonville Gallery, London: material rel to exhibitions 1979–88 (TGA 200915)

Jack Wendler Gallery, London: records 1971–74 (TGA 200911)

Christopher Wood Gallery, London: records 1977–2000 (TGA 20098)

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

Joyce Badrocke, textile designer: papers c1940–89 (AAD/2009/4)

Francis William Cheetham, curator, scholar and author: research papers c1960–99 (AAD/2009/18)

Jane Dillon, furniture designer: papers 1961–2000 (AAD/2009/1)

Frederick Mew, designer and watercolourist: papers 1924–84 (AAD/2009/9)

Patric Prince, art historian, collector of computer art: papers 1962–2004 (AAD/2009/19)

Daphne Sanderson, textile designer: papers c1956–80 (AAD/2009/5)

Lucienne Day, textile and wallpaper designer: additional papers c1950–69 (AAD/2009/6)

Victoria and Albert Museum: records and research material for exhibition 'Household choices: design in domestic consumption' c1989–90 (AAD/2009/10)

Special

Royal Institute of British Architects, British Architectural Library, Drawings and Archives Collections, Victoria and Albert Museum, Cromwell Road, London, SW7 2RL

John Dean Monroe Harvey, artist: drawings of London, France and Italy and photographs of perspectives (2009.5)

Seven Stories, the Centre for Children's Books, 30 Lime Street, Newcastle Upon Tyne, NE1 2PQ, England

Charlotte Hough, illustrator: draft and finished artwork 1953–76 (CH)

Gillian McClure, illustrator: preliminary and finished artwork 1980–90 (GMc)

University

Cambridge University Library, Department of Manuscripts and University Archives, West Road, Cambridge, Cambridgeshire, CB3 9DR

Michael David Kighley Baxandall, art historian: corresp and papers 20th cent (MS Add. 9843)

Reynolds Stone, designer and engraver: engraving and artwork 20th cent (MS. Add. 9830)

Glasgow University Library, Special Collections Department, Hillhead Street, Glasgow, Lanarkshire, G12 8QE

James Paterson, artist: further family photographs, historical material and corresp, reference and administrative material from the James Paterson Museum 19th cent–20th cent (MS Paterson)

Liverpool John Moores University, Aldham Roberts Learning Resource Centre, Maryland Street, Liverpool, L1 9DE

Arthur Dooley, sculptor: papers, film and glass negatives 1929–94

Jane Hughes, artist: sketchbooks 2008–09

Keith Medley, photographer: glass and film negatives c1950–87

Manchester Metropolitan University Library, Special Collections All Saints Building Oxford Road, Manchester, Greater Manchester, M15 6BH

Karl Hagedorn, artist: records incl diaries, corresp and sketchbooks 1905–69 (HAG)

John O'Connor, artist and wood engraver: corresp and records incl art work 1930–2004 (OCO)

Olive Frearson Openshaw, illustrator: corresp, papers and sketchbooks 1930–70 (OPE)

Oxford University: Bodleian Library, Special Collections and Western Manuscripts, Broad Street, Oxford, OX1 3BG

Alfred John Fairbank, calligrapher: papers and printed works

Trevor Thomas Phillips, painter: papers

Strathclyde University Archives, Strathclyde University Archives, Andersonian Library, 101 St James Road, Glasgow, G4 0NS

Stuart MacDonald: papers rel to art in education 21st cent (Acc 1070)

George Wylie, sculptor and artist: papers (Acc 1032)

AAH EXECUTIVE COMMITTEE/TRUSTEES AND REPRESENTATIVES

AAH Executive Committee/Trustees (voting)

OFFICERS

Acting Chair

Evelyn Welch

Queen Mary, University of London
<chair@aah.org.uk>

Chair-Elect

Alison Yarrington

University of Glasgow
<chair-elect@aah.org.uk>

Hon Secretary

Veronica Davies

The Open University
<honsec@aah.org.uk>

Hon Treasurer

Richard Simpson

School of Advanced Study
<hontreas@aah.org.uk>

CHAIRS OF MEMBERS' GROUP COMMITTEES

Museums & Exhibitions

Marika Leino

Christie's Education, London
<ch-galls@aah.org.uk>

Schools

Caroline Osborne

Godolphin & Latymer School
<ch-schools@aah.org.uk>

Students

Lara Eggleton

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

Independent Art & Design Historians

Dennis Wardleworth

<ch-indeps@aah.org.uk>

Teaching, Learning and Research

Patricia Allmer

Manchester Metropolitan University
<ch-univs@aah.org.uk>

ORDINARY MEMBERS

Elected 2008 (until 2011)

Crispin Branfoot

School of Oriental and African Studies

Elected 2009 (until 2012)

Tamara Trodd

University of Cambridge

Victoria Avery

University of Warwick

Alastair Wright

University of Oxford

Elected 2010 (until 2013)

Meaghan Clarke

University of Sussex

EX-OFFICIO MEMBER

Chair of the British National Committee of CIHA

Toshio Watanabe

University of the Arts London

Non-Trustees (non-voting) in Attendance at Executive Committee

Chief Executive

Pontus Rosén

<pontus@aah.org.uk>

Programme Coordinator

Claire Davies

<coord@aah.org.uk>

Senior Administrator

Matt Lodder

<admin@aah.org.uk>

Project Officer: AAH Oral History

Liz Bruchet

<liz@aah.org.uk>

AAH

70 Cowcross Street

London, EC1M 6EJ

Tel: 020 7490 3211; Fax: 020 7490 3277

Editor, *Art History*

David Peters Corbett

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

Deputy Editor, *Art History*

Christine Riding

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

Reviews Editor, *Art History*

Cordelia Warr

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

Executive Editor, *The Art Book*

Sue Ward

<ed-theartbook@aah.org.uk>

Honorary Editor, *The Art Book*

Gillian Whiteley

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

Editor, *Bulletin*

Jannet King

<edbulletin@aah.org.uk>

2011 Conference Convenor

Louise Bourdua

University of Warwick

2012 Conference Convenor

Carol Richardson

The Open University

2013 Conference Convenor

Paul Davies

University of Reading

Bulletin contributions

Please email contributions (preferably as a Word file) to:

Jannet King edbulletin@aah.org.uk

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

Next deadline: 6 January 2011

Ads for jobs, fellowships, grants and conferences are printed free of charge, at the Editor's discretion. For all other ads, please email Editor for rate card, or see page 5.

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

