

REPORT FROM THE CEO

I would like to thank everyone for the warm welcome I have received from you since my arrival as AAH Chief Executive in October. I have been fortunate to join an organisation with an active and supportive Executive Committee and great office colleagues.

Someone once said that to move forward confidently, you need to know three things: where you are, where you want to go, and how to get there.

My initial time in the Association has predominantly been about listening and understanding the many facets of this organisation, its strengths and weaknesses – where we are. The Association is going through a period of activity and change. We are doing important and dynamic work in all areas of art history, while significantly improving our administrative and financial systems.

This period of activity is part of a legacy galvanised by the current AAH Chair, Evelyn Welch. In the short time I have been here, it is clear to me that Evelyn's determination to move the AAH forward, and her focus on effectiveness, have increased the Association's capacity in many ways: administratively, technologically, financially, and through the expansion and empowerment of staff. As we near the end of Evelyn's chairmanship, she deserves huge thanks for her leadership.

The AAH now has an opportunity to decide what our priorities should be for the future – where we are going. I hope you have taken part in the January online survey. Through the survey and a series of meetings and discussions at all levels, we will construct a short document that outlines what our organisation is about. This 'mission statement' will be central to what we want the AAH to accomplish. It will be the foundation upon which we base future AAH priorities and plans – how to get there.

The AAH is a charity, run by and for all its members, to further the interests of art historians. We are charitable because scholarship and, in particular, art history are beneficial to the nation and the world. It is our task to promote these values in a way members think appropriate. Please take part in deciding how. Whether you took part in the survey or not, I would love to hear your ideas and opinions.

PONTUS ROSÉN

Chief Executive

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AAH
2011

UNIVERSITY OF WARWICK 31 MARCH – 2 APRIL 2011

AAH members save up to 40% on conference fees!

Book online at www.aah.org.uk/conference2011

Booking deadline 14 March 2011



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

FEBRUARY 2011

- 27** John Fleming Travel Award application deadline.
AAH Oral History Project launch, live online.
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.
31 REF meeting for Heads of Dept, University of Warwick.
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 34.2.

MAY

- 6** *Bulletin 107* deadline.
13 Independents: Freelancing Workshop, London.
13 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.

JUNE

- 30** Student Summer Symposium, 'Subversive Beauty', Loughborough University.
Bulletin 107; Art History 34.3.

AUGUST

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

SEPTEMBER

- 6** *Bulletin 108* deadline
Independents: Freelancing Workshop, date tbc.
Student Careers Day, date and place tbc.

OCTOBER

- 14** Undergraduate Careers Day, University of York
Museum & Exhibitions Collaborative Workshop, Laing Art Gallery, Newcastle (date tbc).
Bulletin 108

NOVEMBER

- 19** Museums & Exhibitions Bursary application deadline
Schools 'Ways of Seeing' Conference, Tate Britain (date tbc).
Call for Papers deadline for AAH2012 Conference
New Voices Student one-day conference (date and venue tbc).
Art History 34.5.

DECEMBER

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

Membership

2010 was the first full year of 'rolling membership', with subscriptions lasting 12 months rather than running to a calendar year. As such, the figures are not directly comparable with the figures for 2009.

The reporting standard for this year and in future will show members who held a paid subscription at any point during the calendar year, even if their membership expired part-way through the year.

Nevertheless, the figures do show a clear and heartening increase in members, reversing the decline seen between 2008 and 2009, and even surpassing 2008's total of 1,254. The largest increase has been amongst concessionary members, a tribute to the efforts of the Students and Independents groups to boost recruitment amongst their particular constituencies.

The number of complimentary memberships shows an increase, caused by the accidental exclusion of Life Members from last year's figures. Apologies for this slight error, totalling approximately 20 individuals.

MATT LODDER

MEMBERSHIP OF GROUPS

Members can belong to several groups, or none

Students	409
Museums and Exhibitions	126
Independents	209
Schools	33
Teaching, Learning and Research	397

MEMBERSHIP BREAKDOWN

Those who were members at some point between 2 January 2010 and 31 Dec 2010.

	2010	2009
Individual		
UK	389	341
EU	52	56
Rest of World	82	68
Concessionary rate		
UK	583	468
EU	127	67
RoW	51	29
Complimentary membership	53	24
Institutional		
UK	12	21
EU	2	9
RoW	1	9
Libraries		
UK	10	
EU	4	
RoW	6	
TOTAL	1,372	1,092

Chair's Report

2011 promises to be a very challenging time for UK art historians in every walk of life. Universities, museums and galleries face substantial reductions in public funding, while independent art historians will have to build new opportunities for employment.

It is too early to define the precise impact of the new coalition government's budget cuts and the introduction of student fees. But it is likely that graduates with substantial loans may think twice about taking on further debt by enrolling in postgraduate courses and PhD research. The AAH can take an important role in supporting the health of our discipline by ensuring that we publicise the full range of career options open to Art History graduates, at both undergraduate and postgraduate level.

Another casualty of austerity has been the Higher Education Academy's Art, Design and Media Subject Centre. This currently supports the development of teaching and learning in Art History. In 2011 its role will be transferred to the main Academy and we will work closely with centre staff to ensure that the excellent work that the Subject Centre has done in the past in supporting areas such as 'global art history' is not lost.

There are positive opportunities ahead as well as difficulties. The new Chief Executive of the AAH is working with the Executive Committee to develop a clear strategic direction for the organisation that will support all its members. The AAH is in a robust financial position and we are currently advertising for new members of the EC; this is an excellent moment to join and help us take the Association forward.

EVELYN WELCH

Teaching, Learning and Research

The activities of the TLR Chairs who served during 2010 (Peter Stewart, and Patricia Allmer) focused principally on the forthcoming Research Excellence Framework 2014. In April, at our Annual Conference, the AAH hosted a discussion forum, REF and its Impact, at which senior academics considered the results of HEFCE's consultation (released in March), and discussed the outcomes of the pilot study for impact.

In early Summer, HEFCE announced that art history submissions would be reviewed by a panel to be titled Art and Design: History, Practice and Theory. As a nominating body for the Research Excellence Framework 2014, the AAH was invited by HEFCE to propose members for Chair of the sub-panel, and for experts to sit on the panel as assessors. Following an open call to our members and the wider art-historical community, the AAH made a single nomination for the position of Chair, and 21 nominations of assessors.

The AAH is pleased with the choice of Paul Greenhalgh from UEA as Chair. The make-up of the assessment panels has not yet been announced.

In November 2010, we hosted another forum on REF matters, with invited speaker Judy Simons of HEFCE. The meeting again focused particularly on questions of impact, and attracted 15 senior academics. A further meeting is planned for the AAH2011 conference in April.

CIHA British National Committee

This year we have seen consolidation of the relationship between AAH and CIHA. We will work together for the election of new committee members. Iain Boyd Whyte has resigned as Vice President of CIHA and Toshio Watanabe has replaced his position. Iain will continue as the Secretary of the UK Committee. As one of the Vice Presidents I will attend CIHA Bureau meetings.

There are two confirmed CIHA Colloquia in 2011. The first is organised by South African Visual Arts Historians (SAVAH) taking place at University of Witwatersrand, Johannesburg, 12–15 January 2011. The theme is Other views: Art History in (South) Africa and the Global South.

The second will take place at the University of Maribor, Slovenia, between 10 and 14 May 2011 and the theme is Art and Architecture around 1400: Global and Regional Perspectives. (See p34 for further details.)

Applications for papers at the 33rd Congress of Comité International d'Histoire de l'Art (CIHA) are now invited. It will take place at the Germanisches Nationalmuseum in Nuremberg, Germany, between 15 and 22 July 2012. The concept of the conference, The Challenge of the Object, will be explored in 21 sessions. The call for up to 400 presentations is made via the conference homepage. (See p34 for further details.)

TOSHIO WATANABE

Can we email you?

If you did not receive an email in January about our online questionnaire, and would like to be contacted in this way in future (including the occasional issue of the AAH eBulletin), please email admin@aah.org.uk with the subject line 'eBulletin mailing', giving your full name in the body of the message.

Programme Coordinator's Report

Throughout 2010 the AAH has continued to support members and non-members via a range of activities, events and schemes.

EVENTS

AAH10, the 36th Annual AAH Conference and Bookfair took place at the University of Glasgow in April 2010. Over 450 delegates, speakers and publishers attended this highly successful and enjoyable programme of academic sessions and cultural events, including keynote lectures from Joseph Koerner and Jan Verwoert. AAH2011 will take place in Coventry at the University of Warwick from 31 March–2 April. The Museums & Exhibitions group hosted a Training Day for Museum & Gallery Professionals at the University of Leeds in March 2010. In October 2010, the Schools group held their second Teachers Support and Training Meeting at Farlington School, Surrey. The ever popular annual, one-day Ways of Seeing Conference for teachers and students took place in November at Tate Britain. In the same month the Student Members Committee held a one-day New Voices Conference: Art & Tradition at the University of Birmingham. The two-day 2010 Student Summer Symposium: Architectural Objects, took place in June at the Henry Moore Institute in Leeds. The Student Careers Day was hosted by the University of Edinburgh in March 2010. In September 2010 an Independents Workshop in London proved very popular. The Teaching, Learning and Research group organised two events focused on the forthcoming academic Research Excellence Framework; the first REF and its Impact: Discussion Forum took place in Glasgow ahead of the conference, and the second, follow-up, workshop took place in Birmingham in November.

PROJECTS

The AAH Oral History Project has undergone significant progress throughout 2010 thanks to Project Officer, Liz Bruchet. The project has now documented a series of oral history interviews with prominent art historians who played a key role in establishing and/or progressing the Association of Art Historians from its founding years in the 1970s and 80s. Excerpts of these interviews will be available as podcasts on the AAH website in 2011.

The AAH's most recent project is the art history text book project. Initiated by the Schools group in 2009, this aims to produce a text book for teachers and students involved with art history or related subjects at A/AS level. This project has progressed significantly throughout 2010, with the substantial input from Trustees and an appointed advisory board committee.

PUBLICATIONS

2010 saw the advent and launch of the redesigned Art History journal, which was publicly celebrated at a drinks reception sponsored by Wiley-Blackwell during the AAH2010 conference in Glasgow. AAH Members get up to 75% discount on Art History annual subscriptions.

Current members only pay £29 for a UK subscription to the journal, whilst non-members pay £129. Annual Art History subscriptions now include online access too.

FUNDING

In 2010 the AAH awarded significant funds to many individuals in support of a broad range of activities associated with art historical research, education and widening participation within the discipline. The Independent Members Group continued to award Independent members; supporting nine individuals with Conference Grants (up to £300 each) and one individual with an Image Cost Grant (up to £500 each). The new Museums and Exhibitions bursary schemes, which are designed to promote collaborations between museum and gallery professionals and academics, attracted growing interest throughout the year. In total, both bursaries funded eight collaborative activities in 2010, outcomes of which will be followed up and publicised in due course.

In 2010, the John Fleming Travel Award for students, given in association with Laurence King Publisher, received 66 applications. The £2,000 award was presented to one winning student at the annual conference in April. In May 2010 the Student Voluntary Work Fund supported seven postgraduate students on placements. 36% of the 489 delegates who attended AAH10 conference were on subsidised concessionary rates (either low-income or student status). The Student Dissertation Prize received 35 applications. Two students (one BA, one MA) will receive £200 each for their dissertation essay nomination, which will be awarded at the AAH2011 conference. The AAH Initiatives Fund continues to be available to members seeking support for specific projects and events that promote and develop the widening participation of art history education. To find out more about all AAH funds and awards visit the AAH website www.aah.org.uk.

RESOURCES

The AAH is always looking to develop and improve its existing services and resources, particularly those that can be made publicly available online. In 2010, the AAH website and provisions for online resources underwent further improvements and technical updates.

Following the digitisation of the *Bulletin* archive in 2009, AAH Conference Programmes, from 1989 to 2009 were made available online last year, also in searchable text format. Needless to say, we plan to make even more online resources accessible in 2011.

WHAT NEXT? SEND US YOUR IDEAS AND COMMENTS

Each year, the AAH seeks to improve and develop its activities in accordance with feedback from AAH members, and in response to the changes taking place within the discipline more broadly. At the start of 2011 members and non-members will be invited to complete

Hon Secretary

an online questionnaire to help us gauge what the AAH is doing well, not so well, or what we should be doing more of. If you would like to complete this questionnaire, but do not have online access please contact the AAH Office.

A new comments@aah.org.uk email will also allow members and non-members to contact us at any time with relevant suggestions, thoughts or comments, either in response to the existing AAH programme, or with ideas for new initiatives that reflect the Association's core aims and objectives.

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

Best wishes for 2011

CLAIRE DAVIES

The Association of Art Historians 37th Annual General Meeting

12:45 – 14:00 FRIDAY 1 APRIL 2011

Warwick Arts Centre, University of Warwick.

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

The Minutes of the 36th AGM were printed in *Bulletin* 104, June 2010, pp 8–9.

Agenda

- 1 Apologies
- 2 Minutes of the 36th AGM in Glasgow
- 3 Chair's Report
- 4 Chief Executive's Report
- 5 Membership Report from the Senior Administrator
- 6 Honorary Secretary's Report
 - 6.1 Organisational changes: to adopt official statements of organisational identity (regarding mission, vision and values of the Association) as circulated for consideration prior to the Annual General Meeting
 - 6.2 Nominations and elections
- 7 Treasurer's Report
- 8 Report from British Chair of CIHA
- 9 Report from the Editor of *Bulletin*
- 10 Report from the Editors of *Art History*
- 11 Reports from the Members' Groups:
 - Museums and Exhibitions
 - Independents
 - Schools
 - Teaching, Learning and Research
 - Students
- 12 Report from 2012 Conference Organiser, OU
- 13 AOB

I took over as Hon Secretary from Carol Richardson following her resignation in July 2010. Carol had worked very hard on staff development and other human resources issues since making last year's report. She was also closely involved in organising the process of appointing the AAH's first Chief Executive Officer, and I would like to express my thanks for all the time Carol put in during the first part of the year to put all of this in place.

The appointment of Pontus Rosén as CEO will inevitably mean that the role of the Hon Secretary will be somewhat different in future. Work has already started to ensure that the AAH has an effective governance structure in place, and I will be continuing to work closely with the CEO and my fellow-officers of the Association to complete this work and communicate it to our members. This should enable the Association to defend the interests of all its member constituencies and develop the skills of its committed and hard-working staff, while at the same time acting as an advocate for the art history community in what will, without doubt, continue to be difficult and challenging times in 2011.

Nominations Sought Trustees – EC members (FROM APRIL 2011)

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

These vacancies arise as existing Trustees complete their term and/or step down from positions held.

Crispin Branfoot (elected April 2008) will complete his term of office in April 2011.

Evelyn Welch will complete her extended term as AAH Chair.

Meaghan Clarke (elected 2010) will step down as Executive Committee member.

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

I would like to thank them for their work on behalf of the Executive Committee and AAH

The closing date for the receipt of nominations is **Monday 14 March 2011**.

Nomination forms should be obtained from the AAH Office, at admin@aah.org.uk

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

AAH Hon. Secretary, c/o Senior Administrator, AAH,
70 Cowcross Street, EC1M 6EJ.

Art History

I am happy to report that the journal has had another very successful year. Each of the four medley issues that appeared in volume 33 contained at least six essays and a substantial reviews section. Altogether, across the five issues, we published bumper totals of 25 medley essays and 28 reviews. We also published one special issue *Theatricality in Early Modern Visual Art and Culture*, edited by Caroline van Eck and Stijn Bussels. This issue was unusual for the journal because the majority of its 12 authors are based in universities in continental Europe rather than in the UK or USA. This extension beyond the two major anglophone countries is to be welcomed, and we would be delighted if it led to further submissions from art historians in Europe.

Volume 33 was the first year of the new format design. The reviews sections continue to be illustrated, and the larger format, professional design template, and a new firm of printers combined with the work of the editorial team on production values and page design to live up to the new potential. It seems likely that the marked increase in the number of downloads in 2010 – up 51% on the previous year – was due in part to the effect of the new design.

'Theatricality' will appear in the journal's book series in spring 2011, also in the new format, while 2010 saw the appearance of two book versions of previous special issues, *Art History: Contemporary Perspectives on method*, edited by Dana Arnold, and *Photography after Conceptual Art*, edited by Diarmuid Costello and Margaret Iversen. There are two special issues planned for volume 34, *Creative Writing and Art History*, edited by Patricia Rubin and Catherine Grant, and *Anglo-American: Artistic Exchange between Britain and the USA*, edited by David Peters Corbett and Sarah Monks.

Submission rates continue to be very healthy. We received 75 essay submissions in 2010, compared with 65 in 2009. This increase in quantity has been accompanied by a rise in the number of essays of the very highest quality. These have come from scholars at all stages of their professional

careers, and it has been a pleasure to continue to publish work by graduate students as well as distinguished professors and those established in mid-career.

AAH BOARD

During 2010 we welcomed Fahmida Suleman, curator in the Middle East Department at the British Museum as a new member of the *Art History* board, and in 2011 she will be joined by Amanda Lillie (University of York) and Richard Johns (National Maritime Museum). We have also benefited from a large number of new members of the international advisory board as the effect of the regular rotation system. In 2010, we were joined by Sussan Babaie (University of Munich), Mark A. Cheetham (University of Toronto), Hollis Clayson (Northwestern University), Whitney Davis (University of California, Berkeley), Charlotte Klonk (Humboldt-Universität zu Berlin), Mark Ledbury (Sterling and Francine Clark Art Institute), Keith Moxey (Barnard College/Columbia University), Frédéric Ogée (Université Paris Diderot); Bret Rothstein (Indiana University), Patricia Rubin (Institute of Fine Arts, New York University) and Christopher S. Wood (Yale University).

2010 saw a key change in personnel at Wiley-Blackwell. Sarah Worrall, the longstanding production editor for the journal has been replaced by Craig Gregory during her maternity leave. Our thanks are due to both Sarah and Craig for their willingness and commitment to the journal. All five issues in volume 33 appeared on time and issue 5 broke all previous records (at least during the current editors' time) by appearing in the calendar month before its cover date of December 2010. We should also thank the Editor at Wiley-Blackwell, Philippa Joseph, and her team.

As in previous years, Sam Bibby, who runs the Cowcross Street office of *Art History*, has been a vital part of making the journal the success it is.

DAVID PETERS CORBETT

Editor

Bulletin

Three issues of Bulletin have been produced, as usual, this year, performing the vital function of bringing to members' attention the details of the Annual Conference, and of the many other events planned during the year.

It also provides an opportunity for members to report on conferences and other events they have organised or attended, and the experiences and benefits they have gained from awards and grants made available to them by the AAH and other funding bodies.

JANNET KING

Editor

Bulletin Advertising Rates for 2011

full-page	£250	half-page	£180
quarter-page	£125	eighth-page	£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:
edbuletin@aaah.org.uk

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

Museums and Exhibitions

This year has been an exciting and a full one for the M&E Group. Several new initiatives have been successfully launched. This year saw the first annual M&E group session at the AAH conference in Glasgow. We launched a new bursary scheme to foster collaboration between museum professionals and academics, or to financially assist an individual Museum Professional to undertake original research. And we held a very well-attended seminar day and continued work on a set of guidelines for academics wishing to curate exhibitions.

CONFERENCE

Despite the ash cloud that descended over Britain, our Glasgow conference session, entitled *Objects, Art History and Display*, was well attended and hosted five speakers from various British and international institutions. On the basis of this success, the M&E group will now have an annual session at future AAH conferences.

BURSARY SCHEME

We received extremely strong applications for our first two rounds of the Bursary Scheme. A separate report in the next *Bulletin* will outline the successful applications in detail.

SEMINAR DAY

The M&E Group organised a one-day specialist seminar *Don't ask for the Mona Lisa* at Leeds University in March. This event saw approximately 40 curators and academics talking about the organisation of exhibitions from different perspectives, resulting in much lively discussion and debate. I would like to pass on my thanks to Abigail Harrison-Moore and Layla Bloom for organising this successful event.

GUIDELINES

A set of guidelines to assist academics in approaching Museums and Galleries with an exhibition proposal is planned for web-publication later this year. It will consist of a practical guide considering a range of issues, such as proposing an exhibition, fund-raising and publications. Several case studies then follow to animate and enhance the first section.

FORTHCOMING EVENTS FOR 2011

AAH conference 2011: Museums and Exhibitions Members' Group Session: Telling Stories: making research accessible through display .

Bursary Scheme application deadlines: May and November 2011 – see the AAH website for further particulars.

Seminar day: the exact topic and date of this is yet to be decided, but it will follow on from the Leeds seminar mentioned above.

Guidelines: to be published later this year.

MARIKA LEINO

Independents

The main new initiative in 2010 was a one-day workshop on Freelancing as an Art Historian, held in September. It was attended by around 70 people, and was widely regarded as very successful. Further events on similar lines are being planned for 2011 and beyond. We have also added to our online presence. In addition to the Facebook page, we now have a LinkedIn Group and a Twitter account, details of which were given in the October Bulletin. We are undertaking a detailed review of the Freelance Directory to see how its functioning might be improved. The recruitment campaign, based on approaching employers of freelance art historians, appears to be bearing fruit. Membership of the Independents Group has increased by around 20 percent in the course of the last year.

Initiatives from previous years continue successfully. The Conference Attendance Grant helped nine members last year: six to attend the AAH Conference in Glasgow; one member from the UK to attend the CAA Conference in Chicago; one Italian member to attend a Conference in the UK, in York; and one UK member to attend a Conference in Oxford. The Image Costs Grant had only one successful application, allowing a member to pay for colour images to be included in a book she was having published. Art-line, our email networking group continues to be active. We had a very successful and well-attended visit to the newly refurbished Ashmolean Gallery in Oxford.

We are still hoping to get JSTOR access for Independent Scholars. This has become an annual event, approaching JSTOR, to ask when this might be possible. The answer has always been that they hoped to make this possible soon. This year, the reply suggested that this might be more imminent. In addition, our new Chief Executive, Pontus Rosén, made a separate approach to his opposite number in the JSTOR organisation, eliciting the response that it might be possible late in 2011. If this does happen at a reasonable cost it will be a very big step forward for independent art historians.

Finally, I have been Chair of the Independents Group for over three years, and will be stepping down at the Annual Conference. I have very much enjoyed my period of tenure. I would like to thank all those who have served on the Independents Committee during this period. We have together put some useful facilities for our members in place.

DENNIS WARDLEWORTH

Digitization of *Bulletin* & AAH Conferences

The *Bulletin* newsletter archive and AAH Conference Programmes have been digitized, in searchable text format, and made available via the AAH website.

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

Students

I can happily boast that the Student Group Committee continues to outdo itself, proving that for a small group of determined and outgoing individuals, the sky truly is the limit. Subsequently, my experience as Student Chair has been an inspiring and enjoyable one, and I will miss working amongst such an active and supportive community of student art historians. In 2010, we struggled against the forces of political and economic downturn, and offered a beacon of hope in less than encouraging times for the discipline. With a wide range of events and opportunities, we catered to our student membership, now 410 strong and counting, providing a platform for emerging ideas and themes and a nurturing environment for a new generation of increasingly versatile scholars.

CAREERS DAY

The Careers Day was expertly co-organised by Jenny Gypaki and Catriona McAra and held in the impressive Raeburn Room at the University of Edinburgh on 12 March. Session topics included career-positioning in an impact-driven academic context, contemporary art writing, collaborating with interdisciplinary researchers, the benefits and pitfalls of working in academia, researching and interpreting exhibitions, working with artists, and finally, a tour of the inner-workings of the Talbot Rice gallery. With 57 attending and a waiting list of over 60, the event was greatly oversubscribed and feedback forms reflected a growing need within the student demographic for more training and advice for those seeking careers in the arts. We responded to this unprecedented level of interest by introducing an additional annual Careers Day, the first of which is to be held in autumn of 2011.

STUDENT SESSION, ANNUAL CONFERENCE

The call for papers theme, *Untitled: What's in a Name*, turned out an incredible diversity of papers that spoke to one another in unexpected ways. The quality of student papers was striking, and their topics geographically dispersed, linked by a shared concern with the politics that inform the naming of galleries, artists and artworks, and the significance of authorship to the historicisation of art more generally. Thanks to Catriona McAra and Antoinette McKane for their excellent chairing skills, and for maintaining nerves of steel under the pressure of volcano-related crises.

STUDENT SPECIAL INTEREST SESSION, ANNUAL CONFERENCE

Dr Grischka Petri (University of Glasgow/Bonn) delivered a comprehensive introduction to Art and Copyright, providing a full room of attendees with clues and insights into the complex legalities of image use and intellectual property rights. He also graciously provided a handout that will be made available for download from the AAH website. Thanks to organisers Antoinette McKane and Victoria Irvine.

STUDENT SUMMER SYMPOSIUM

Hosted by the Henry Moore Institute in Leeds on 24 and 25 of June, *Architectural Objects: Discussing Spatial Form Across Art Histories* was an event to remember for its warm and collaborative environment. Speakers from around the globe, interrogating the nature of 'objectness' as it pertains to the study of art across cultures and historical contexts, presented a series of fascinating cross-disciplinary projects. The symposium was organised and convened by Ros McKeever, Basia Sliwinska and myself, with the indispensable help of Kirstie Gregory from HMI.

NEW VOICES

Art and Tradition, convened by Elizabeth Moore, Catriona McAra and Tamsin Foulkes at the University of Birmingham on 6 November, revisited canon and convention in the wake of contemporary thought. An excellent turnout of new researchers interested in the probing of the disciplines' borders, questioned traditional approaches to aesthetic categories, mediums and ideologies, while at the same time acknowledging the debt owed to historical modes of art-making and analysis.

VOLUNTARY WORK FUND

Seven students were awarded funding for their voluntary placements at various institutions, including the Gagosian Gallery in New York, the British Museum, the Royal Cornwall Museum, Sotheby's Institute of Art, and Rosebery's Auctioneers. We strongly encourage members to apply for the 2011 round, and to keep this valuable resource available for future years.

DISSERTATION PRIZE

Congratulations go to 2009/10 recipients Stephanie Straine from the University of Glasgow and Matthew Von Ferscht from Christies Education, who received the Masters and Undergraduate prizes, respectively. With the 2010/11 submissions currently being considered, we look forward to announcing the next pair of winners at Warwick at the end of March.

INFORMATION SHARING AND NETWORKING

After a good two-year run of the 'ning' networking site, we have decided to move our online presence to Facebook (AAH Students). A big thanks to Arlene Leis for her dedicated management and to all who have been active on the network, it has proven to be an effective way to pool information pertinent to students and establish lines of communication across departments and disciplines. We now encourage both members and non-members to use the Facebook page as a hub for discussion and the sharing of art history-related news, events and opportunities.

This extraordinary volume of activity would not have been possible without the ongoing support of the AAH office team, not least of all Matt Lodder and Claire Davies. At the same time, major reviewing and restructuring of the wider Association (resulting in the ►

Schools

Our annual conference at Tate Britain for Sixth Form students and their teachers was a great success generating a sense of excitement at the possibilities inherent in studying the History of Art. We would particularly like to thank all the speakers for taking such care to pitch their talks so perfectly to the audience and stimulate school students to consider Art History at university. Christine Riding, Tate curator of 'Gauguin: Maker of Myths' shared her experience of three year's work organising the exhibition, and the difficult issues that had to be addressed when presenting work from the past to a contemporary audience. Architect Iris Papadatou introduced students to organic forms and sustainability codes as manifested in 'blobitecture'. While the ex-chair of the Schools Committee, Carol Jacobi, gave a talk on 'Pre-Raphaelite Passion' using her research on the work of Holman Hunt to re-establish him as a radical anti-establishment precursor of today's global artists. Thanks also to Tate for hosting the event as usual.

The Maintained Sector History of Art Project continues to be the main focus of our work. Substantial funding from the Association has allowed Penny Huntsman to take one day a week from teaching to write the A Level Textbook for the AQA AS syllabus in conjunction with Wiley-Blackwell. Despite the pressure of school teaching this is progressing well with very positive feedback from teachers eager to see its publication this year. A number of online resources are also being prepared with the support of museums and galleries.

We are delighted to discover that the number of students taking up AS level and continuing to A2 is already increasing due to the breadth of topic and skills choices available with the introduction of the Cambridge Pre-U alongside the AQA and CCEA syllabi increasing the profile within schools. Wider media coverage of the visual arts continues to stimulate pupils to risk a new subject. In conjunction with the textbook, we need to expand the take-up of art history education in state schools in an attempt to meet European standards of cultural education, and to offer the vast majority of students some so-called 'cultural capital' so that they can engage and compete with a tiny elite whose dwindling

► employment of our first CEO, Pontus Rosén), was tirelessly facilitated by our former Chair Evelyn Welch and Honorary Secretary Carol Richardson, along with Honorary Treasurer Richard Simpson and new Chair Alison Yarrington. With the many challenges facing the AAH and its sub-committees over the past year, it has been a period marked by careful strategising and transformation – an exciting time to be part of such a dynamic and multivalent organisation.

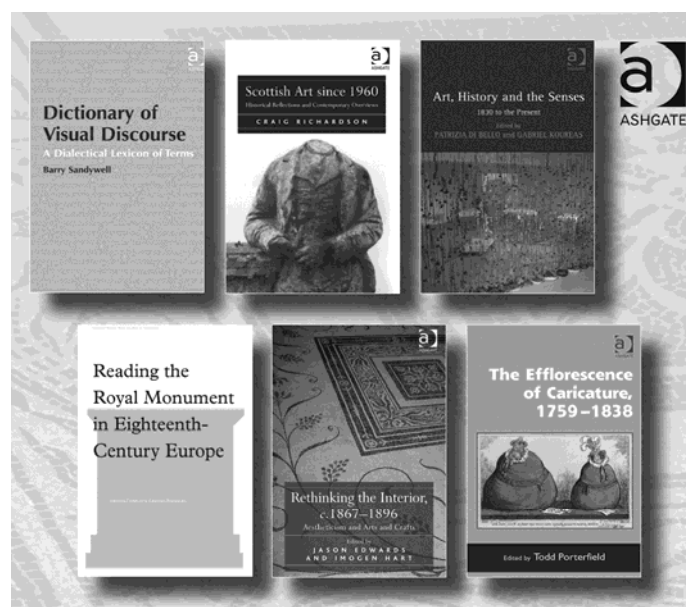
LARA EGGLETON

Outgoing Student Members Committee Chair

numbers had been threatening the future of the subject at school and university level. To further this aim we have been investigating the huge success of various Classics in schools initiatives and will be calling upon members from every AAH Group in the near future for support across a range of proposals. Anyone interested, whether from a professional point of view or those with school-age children should contact me (see back page for email) or come to the Schools Meeting at the Warwick Conference.

The Schools Committee is in the process of expanding its membership to tap into the widest possible range of schools and FE colleges, and is building up a database to this end. We have already had some success in coordinating a nationwide response to some anomalous marking of last year's examinations and will continue to support teachers in every way we can.

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Independent Outings: a chance to catch up

I am delighted to report that 2010 was an enormously successful year for outings. In February, a group of independent art historians visited the recently completed medieval galleries at the V&A. Later in the year some of us went to the superb exhibition *Fra Angelico to Leonardo: Italian Renaissance Drawings* at the British Museum. However, if turnout numbers are a measurement of success, pride of place must go to the long-awaited visit to the Ashmolean in November.

My intention here is not to comment on the displays or curatorial choices, and still less to review the museum's fabulous collections, for this has been done by many others. This is a more personal note on the camaraderie that marked the day. The key signature of the occasion was set on the steps of the museum, where people who had travelled from far and near congregated well in advance of the agreed hour and were engaged in dialogue before even entering the building.

Once we had all assembled, the group headed off for lunch in the cafeteria downstairs where both coffee-drinking and discussion were protracted: the trials and tribulations of being an independent art historian, all manner of anecdotes and exchanges. Conversation was irrepressible, but eventually people dispersed and moved off to explore the various galleries. Some roamed the cast court, others the picture galleries. Still others were determined to follow their own particular trail, having plotted out in advance exactly what they wanted to see. These people went on individual walkabouts to commune with the exhibits.

A few of us came to the museum not knowing where to go or what to look at, and took in the galleries superficially, making a mental note of what to inspect at a later date. Apart from treading my way through the ground-floor gallery of Greek and Roman sculpture, and admiring a few Early Italian paintings I absorbed very

little, since concentrated conversations with colleagues invariably took precedence over close viewing. My most vivid recollection is of seeing twosomes and threesomes immersed in conversation treading through long suites of rooms. One might meet fellow independent art historians halfway up the grand staircase, or collide with them in front of Uccello's *The Hunt in the Forest* where conversation would be renewed spontaneously. Finally, some were treated to tea at Patrick Hobson's while others of us lingered in the museum until closing-time. The diehards among us recognise that the choice of gallery or museum has become secondary to the sheer pleasure of meeting at regular intervals.

LIZ FREEMAN

AAH INDEPENDENTS WORKSHOP Setting up a Limited Company as an Independent Art Historian

3.00–6.00 P.M. FRIDAY 13 MAY 2011

(please arrive at 2.30 for a 3.00 p.m. start)
Association of Art Historians, Gallery Room
Alan Baxter Associates, 70 Cowcross Street,
London, EC1M 6EJ

The Independents group is holding two focused workshops in 2011. This follows the enthusiastic response to the AAH's first Independents' Group workshop in September 2010. A number of people have requested similar events this year.

The first will concentrate on the business of setting up and running your own limited company as a freelance Art Historian.

Our speakers, three art historians who all run their own companies, will be:

Frances Follin of Genesys Consultants Limited and Cassone Art Limited

Jeremy Lewison of Jeremy Lewison Limited, an independent curator, writer and art consultant
www.jeremylewison.co.uk

Christopher Pensa, Founder/Director of Love Art London www.loveartlondon.com, an independent membership organization which provides exclusive behind-the-scenes access to the London art world.

Further information will be available on the Independents section of the AAH website in due course, or please contact

Matt Lodder admin@aah.org.uk or
Sophie Bostock sophiebostock@gmail.com



Conference Attendance Grant

Terms and Conditions

Applications for a grant are considered from:

AAH members who are registered with AAH Admin as Independents and have been:

- AAH members for at least one full year
- invited to convene a conference session, or
- invited to read a paper at a conference.

The total grant for conferences to be held within the applicant's country of residence is £200. For this purpose the UK counts as one country. Conference fees, travel, and accommodation are the only items that may be claimed. The grant at this level is expected to cover in excess of 50% of the total.

The total grant figure for conferences to be held outside the applicant's country of residence is **£300**. Conference fees, travel, and accommodation are the only items that may be claimed. The grant at this level is expected to cover approximately 50% of the total.

A grant 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.

To apply for a grant, download an application form from www.aah.org.uk/independents

Any further enquiries to jayeff321@aol.com

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: **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

Image Costs Grant

The aim of this grant is to help independent art historians with non-for-profit publication of their research by contributing up to **£500** towards the cost of reproduction and clearing permission to use visual material under copyright.

Applications for a grant are considered from:

- those who have been a member of the UK AAH Independent Group for at least one full year.

The application must be submitted prior to publication and **before** any payment for obtaining images is made as the grant cannot be given in arrears.

For more information about this scheme and eligibility criteria please contact Anna Bentkowska-Kafel at chindeps@googlemail.com

Jennifer Nunu

The AAH would like to say a big thank you and farewell to Jennifer Nunu, AAH book keeper, who will be leaving us in February to take up a new post as a Trainee Accountant.

Jennifer started working for the Association in January 2009. She has worked, on a part-time, freelance basis with Richard and Matt towards helping to professionalise and develop our accounts and financial systems.

Jennifer's behind-the-scenes hard work has proved invaluable at times, and she will be sorely missed (and difficult to replace!).

We wish her all the very best with her future endeavours.

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Keep in touch via the AAH Student News Email Bulletins

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

Letter from New Student Chair

It is my first honour as the incoming Chair to thank the outgoing Chair **Lara Eggleton** for all her sterling work, which has aided the growth and development of our subcommittee activities. We are also very sad to see **Antoinette McKane** and **Tamsin Foulkes** step down from the committee; we wish all three the best for the future. We are delighted to have no fewer than four new members joining us on the committee: **Mary Jane Boland** from Nottingham, **Laura Bollick** the Open University, **Freya Gowfrey** from Warwick and **Matthew Klise** from St Andrews. They are all getting stuck into organising the exciting line-up of events for 2011.

We had a fantastic close to 2010 with the our New Voices conference on Art and Tradition at the University of Birmingham, which saw a diverse range of papers tackle the issues which the idea of tradition brings up (see page 14). We hope you will join us for the student session at the **AAH Annual Conference**; the theme of Visualising Absence: Art and the 'Ruin' promises a fascinating day of papers (see page 31). The call for papers for this year's **Summer Symposium** appears opposite, with a deadline for proposals of **29 April**.

Coming up this spring we have a range of ways to improve your career prospects. Firstly, there is the **Careers Day** on **4 March** at Kingston University (see page 15). We really recommend you get book early for this, as places are limited, and the stellar line-up of professionals from academia to auction houses, conservation to curating, and many more, is proving as popular as last year. Our Special Interest Session at the **AAH Annual Conference** is another opportunity to brush up your CV, as Christina Bradstreet will be offering advice on writing academic CVs, a session certain to be beneficial for all.

If you want to gain some experience through volunteering or an internship, why not apply to our **Voluntary Work Fund** to cover the costs of doing so (see page 15). Volunteering is an important way of getting ahead in the job market, and we hope that the reports by two of last year's recipients (pp16–17) will inspire you to organise a placement and apply to the fund. We would also like to flag up to forthcoming deadline for the **John Fleming Travel Award** on the **27 February**. There is still just time to get your application in. Best of luck!

We are, as ever, keen to hear from you about what you would like us to offer. Please feel free to talk to me and the other committee members at any of our events, or email me on . We also have a great new **Facebook page** – just search for AAH students – which has replaced ning, and offers a wealth of information on our activities and all things art history.

Finally, we are recruiting new members for our **Student Members Committee** to help us organise our exciting range of forthcoming events. Joining our group of students from across the country is a great opportunity for postgraduates and undergraduates to gain valuable experience and shape our activities. The application form is available at aah.org.uk/students

I am really looking forward to being involved with the AAH at such an exciting time, and hope to meet you at our forthcoming events. All the best for the new term.

ROSALIND MCKEVER



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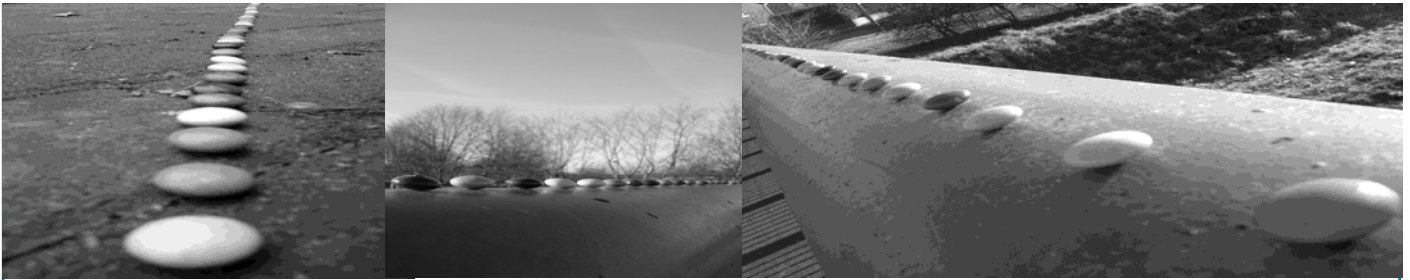
Cover image: Ming-Hui Chen

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



AAH Summer Symposium 2011

Subversive Beauty

30 JUNE – 1 JULY 2011

University of Loughborough



Beauty can be a double-edged sword – as capable of destabilizing rigid conventions and restrictive behavioural models as it is of reinforcing them.

Eleanor Heartney (2000)

Traditionalist perceptions and representations of beauty in the visual arts are commonly aligned within classical philosophy, the aesthetic doctrine of Immanuel Kant and the ‘canon’ of art. But how can the elusive notion of *subversive* beauty and artists’ multivalent attempts to negate, question, deconstruct, or otherwise rupture the most dominant and popular ideas surrounding beauty (i.e. ‘ideal beauty’) be theorised and historically contextualised? How does ‘beauty’ ironise, fetishise, parody and signify what is ‘other’, different, monstrous, fragmented, grotesque or abject?

‘Subversive beauty’ embodies a plethora of visual culture practises and a diversity of themes. It carries a long and polymorphous history, exemplified by, amongst others, André Breton’s celebrated principle of ‘convulsive’ beauty (1928) and Hal Foster’s influential notion of the ‘anti-aesthetic’ (1983). Nonetheless, in recent times, some of the most radical counter-propositions pertaining to normative beauty have become institutionalised, and have thereby arguably lost much of their power to subvert. Heartney’s insightful words on beauty as a potentially ‘double-edged sword’ touch on this historically, politically and ideologically sensitive issue, posing challenging questions for the art historian, critic and theoretician regarding the often ambiguous and precarious relationship between beauty and subversion in the visual arts.

We invite paper proposals from postgraduate students that seek to address the concept of subversive beauty across all periods in visual culture, engaging in a dialogue that prioritises political embodiments, institutionalisation, social discourses, historical contexts, aesthetic purposes and ideological determinations or may present new critical positions pertaining to the contentious role of subversive beauty in art. Topics may include, but are not limited to:

- ◆ Ethics and politics
- ◆ ‘Otherness’
- ◆ Fetishism
- ◆ Gender, sexuality and the body
- ◆ Pleasure/anti-pleasure
- ◆ Non-visual senses and/or synaesthesia

Papers should be 20 minutes in length and abstracts of no more than 300 words should be submitted along with a C.V. to: subversivebeauty11@gmail.com by **29 April 2011**.

Submissions are open to AAH student members only

Symposium organisers

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

Victoria Irvine, University of Glasgow, v.irvine.1@research.gla.ac.uk

All images:
Lee Ming-Hsueh (aka
Jamesstrawberry)
Smarties, 2008,
installation



New Voices: Art and Tradition • University of Birmingham November 2010

The 8th Annual New Voices Symposium was organized by Elizabeth Moore and Tamsin Foulkes (University of Birmingham) and Catriona McAra (University of Glasgow) on the theme of Art and Tradition. This proved to be a very well-chosen, pertinent topic which reopened the art historical canon and questioned old paradigms. Seven papers were selected for this event, running in a roughly chronological order and headed by the plenary, presented by **Professor Matthew Rampley** (University of Birmingham). He opened the symposium with an excellent keynote paper entitled 'Creating Tradition: Modernity and the Formation of Art Historical Canons in Central Europe', relating to his current research on the cultural identity of the Habsburg era, and providing a solid foundation for what followed.

Following a short coffee break, we moved on to the first panel Changing Rooms of Religion. First up was **April Hough** (University of Nottingham) with a paper entitled 'Tintoretto's Painting for the High Altar Chapel at the Parrish Church of San Cassiano: Re-Drawing Patterns of Religious Practice in 16th-Century Venice', which explored the role and positioning of the Eucharist through the chapel as 'picture box'. This was followed by a paper from development officer **Louise Hampson** (University of York), 'Seen Through a Window: The Survival of Stained Glass at York Minster'. Louise's paper took us on a tour of this fascinating building, particularly in terms of its architectural development, which has a chequered history of iconoclasm and fire damage. It was striking how well these two papers chimed, with both considering the relationship between church architecture, decorative medium and visual narrative content.

After lunch, delivered by Fresh Thinking, came our second panel, which again consisted of two papers, this time considering the transition From Academies to Art College. The first paper of this session was delivered by **Elaine Williams** (University of Birmingham) and linked back to Louise's paper on stained glass, this time on its functioning as a feminist medium. Focusing on the work of 'Florence Camm, the Birmingham Municipal School of Art and its Influence on her Work', Elaine's paper considered the appropriation of Dante Alighieri, Henry Holiday and Dante Gabriel Rossetti by Camm, a contemporary of the suffragettes. This was followed by a paper by **Rebecca Wade** (University of Leeds), 'Among the Wreck of the Past', which provided a detailed analysis of the transition from the academy to the emerging art college in terms of their textual codes of conduct. This time both papers were united in terms of their shared illustrations of the male nude, a tradition in art history and practice but one which had to conform to the conventions of the times.

After another coffee break came our third and final panel on Modern and Contemporary Paradoxes comprising of three speakers. First was **Rosalind McKeever**, who presented a lively paper entitled 'The Italian Futurists, Traditors or Traditionalists'. This paper helpfully defined many of the pieces of terminology associated with issues of tradition such as passive 'influence' and active 'appropriation' as well as emphasising how tradition could be used by an avant-garde movement as a subversive strategy from within. This was followed by a paper delivered by **Jonathan Cronshaw** (University of Leeds) entitled 'Controversy at the

British Museum: Jacob Epstein' relating to his recently completed PhD research and advisory role for an upcoming exhibition of Epstein's work at Harewood House (2011). Relating to Epstein's own sculptural practice, this paper returned to a question Professor Rampley had raised earlier in the day concerning the choice between restoration and conservation. The third paper in this panel was by **Nicholas Wyatt** (Loughborough University), who is currently conducting a PhD by practice. Referring to the work of Caspar David Friedrich and the more recent examples of Chris Ofili, Matt Collishaw and George Shaw, Nicholas' paper, entitled 'Reedeming Images: Narratives of Recuperation in Post-Secular Painting', identified a trend in contemporary art which returns to traditional religious imagery. This was followed by rigorous panel discussion over tradition's place in modernism.

We finished the symposium with an informal wine reception where we could continue to share ideas and muse on the many important questions and ideas raised throughout the day. This symposium made clear that the notion of tradition requires a double-take; it should not continue to be thought of as a reactionary concept but rather one that can be effectively utilised as inspiration.

CATRIONA MCARA, ELIZABETH MOORE, TAMSIN FOULKES

Henry Moore Institute Student Essay Prizes 2011

The HMI in Leeds is known internationally as a centre for the study of sculpture. Its exhibitions vary from the historic to the contemporary, from the solo show to the group and thematic. As well as managing a specialist library, the Institute curates the British sculpture and archive collections of Leeds Museums & Galleries. As part of the HMI's annual research programme, this prize is intended to support younger scholars engaged in extended pieces of writing on any aspect of modern or historic sculpture.

Henry Moore Institute Dissertation Prize

Entries are invited from undergraduate and postgraduate students based across the UK. (A dissertation can be submitted which is also being submitted as coursework.)

MA Dissertation Prize: £250 BA Dissertation Prize: £150
Deadline: 30 September 2011

Henry Moore Institute Collections Essay

We would like to encourage MA and BA students across the country to explore and enjoy our collections, research them and write about them during the course of their graduate and post-graduate studies. Essays should be between 2,500 and 5,000 words in length and the result of original research relating to the sculpture, archive and/or works on paper collections housed in the Henry Moore Institute and Leeds Art Gallery. Please note that an essay can be submitted which is also being submitted as coursework.

MA Essay Prize: £250 BA Essay Prize: £150
Deadline: 1 July 2011

AAH Student Careers Day 2011

School of Art and Design History, Kingston University, London

10.00am – 6.00 pm Friday 4 March 2011

Whatever direction you want to take your career in, get practical advice and inspiration from the leading lights of the London art world.



- **On Careers in the Arts**

Christina Bradstreet (Director of Career Services, Sotheby's Institute of Art)
Lacey West (Director, Lacey West Art International)

- **On Academia**

Dr Harriet Riches (Senior Lecturer in Art History & Visual Culture, Kingston University)
Professor Robert Wallis (Professor of Visual Culture, Director MA in Art History, Richmond American University)
Dr Gavin Grindon (Postdoctoral Research Fellow, Kingston University)

- **On Auctioneering** Justin Shreeve (Sotheby's)

- **On Art Criticism**

Andrew Graham-Dixon (art critic, The Telegraph, BBC)

- **On Museums and Galleries**

Christine Riding (Curator, Tate Modern and Deputy Editor, Art History)
Guy Robertson (Curator, Son Gallery)
Graeme Barraclough (Gallery Conservator, Courtauld Institute)
Colin Wiggins (Head of Education, National Gallery)

- **On Funding**

Professor Shearer West (Arts and Humanities Research Council)

Places for this event are extremely limited and must be reserved in advance. Registration closes **18 February 2011**. Tickets cost £3.50. **Book online** at www.aah.org.uk/page/3172.

For further information: Rosalind McKeever: rosalind.mckeever@googlemail.com or Arlene Leis: ac1914@interfree.it

AAH Voluntary Work Placement Fund



Would you like to: Curate exhibitions? Conserve paintings? Run art auctions? Catalogue photos?

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

WHERE CAN I VOLUNTEER?

We fund volunteering at museums, galleries, heritage sites or other visual arts environments. To get a list of museums and art galleries that welcome or are willing to consider student volunteers for internships or work placements email admin@aaah.org.uk with your membership number. Both gallery/museum advertised and self-arranged placements are eligible.

WHEN?

The placement may be ongoing but financial support can only be claimed for the period from 30 June in the year of application to 29 June the following year. Both part-time and full-time placements are eligible.

WHAT IS COVERED BY THE FUNDING?

Legitimate expenses include daily travel, meals and accommodation, childcare and training and materials.

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

HOW DO I APPLY?

Visit www.aah.org.uk for the full guidelines and an application form.

Deadline: **31 May 2011**



See overleaf for reports from some recent fund recipients ►

Family, Farming & Tradition

The decision to volunteer at the Royal Cornwall Museum in Truro arose shortly after beginning my PhD research on Newlyn artist, Stanhope Forbes in Autumn 2009. As I am now making regular research trips from London to West Penwith to make use of regional archives and libraries, I wanted to spend some time working with local museum staff on Cornish projects. By working in this way, I could usefully add to my own knowledge of Cornish history and regional resources, whilst providing support to a local institution.

Given the geographical nature of my own art historical research, which looks at themes of labour and community prevalent in Forbes's paintings of Newlyn's working population, I was keen to get involved in work being done on the social history of Cornwall and its communities. Sarah Lloyd-Durrant, Curator of Later Human History at the RCM, invited me to volunteer on a regional project being done in collaboration with the Cornish Audio Visual Archive (CAVA) at Exeter University's Institute of Cornish Studies, and funded by the Heritage Lottery Fund's 'Young Roots' scheme. Entitled *Family, Farming & Tradition*, the project was designed to create an available and permanent resource within Cornwall's museums and galleries that brought together contemporary research on farming families and modern agricultural practices with historical and cross-generational research on 19th-century agricultural methods and techniques. The touring exhibitions, produced in conjunction with the Cornwall Young Farmers Club, aimed to bring together present-day farmers, promote an awareness of farming history and heritage amongst local communities, and encourage their involvement in the curatorial process. The exhibitions were also a means for younger generations to explore past traditions and share their farming heritage with local people and museum visitors. At the RCM, as at other participating galleries and museums, filmed oral histories and contemporary photographs by CAVA researchers Sarah Chapman and Rowan Musser were



displayed alongside historical images of farming and agricultural artefacts specific to the museum's collection.

WOMEN'S LAND ARMY

I spent time at the museum digitising and cataloguing an extensive number of large glass plate negatives of pictures taken by early 20th-century photographer, AW Jordan (the photographs accompanying this report are included as an example). The majority of images show portraits of a small group of uniformed girls from the Women's Land Army (WLA) working in 1917 and 1918 at Tregavethan, a dairy and arable farm just outside of Truro. The Jordan collection begins with the girls' arrival at the farm, and pictures their progress and learning as they become familiar with the farming roles they are being trained to undertake. The range of tasks undertaken and the extent of skills training provided is evidenced in the activities and practices photographed; the girls are shown at work in the dairy making cheese and butter, in the fields sowing, haymaking, and storing mangolds, in the stables attending to sheep and milking cattle, and driving and fixing horse-drawn vehicles, including ploughs. The photographs show the girls as attentive and capable in their tasks, and present a vision of productiveness and industriousness – an ideal example of the benefits provided to society by the introduction of the Women's Land Army to farms across Britain at the time.

TAPPING INTO LOCAL KNOWLEDGE

With Sarah and the CAVA team, I also took part in a photographic workshop organised for a user group of local farmers. This coming together of farming specialists, most of whose farms were distributed all across the length of Cornwall, provided a welcome opportunity for farmers to see and talk to one another over pictures and cream teas. For the museum, this meeting was vital for getting farmers to participate in discussions about the agricultural practices that made up their seasonal working routines. The farmers were a vital source of knowledge on actual and remembered historical methods and equipment; they understood the subjects of the photographs and could inform curators about the activities being pictured. They provided crucial knowledge on how and why particular techniques were used, what technologies aided their demise, and how practices differed between regions and on individual farms. Looking at the Jordan photographs, the farmers were able to identify early horticultural equipment used and vegetables grown, the benefits of wearing particular clothing for particular tasks, and the processes and tools used in the traditional production of milk, butter, and cheese. The workshop allowed the museum to compile a record of subject-specific information with which to further develop their knowledge about the museum's collections for use as part of the Young Roots scheme display and future exhibitions.



All photographs: AW Jordan: Land girl(s) at Tregavethan, probably 1917. Reproduced by kind permission of the Royal Cornwall Museum.

Being able to provide archival support to the RCM, whilst also having the chance to talk to members of the farming community about their working practices and farming history was an incredibly rewarding experience. It was inspiring working with a group of curators and researchers so keen to include local people in the curatorial process, and who understood how their knowledge and experiences could benefit the museum. It was also apparent that those farmers involved in the exhibition scheme valued their own experience as contributors whose specialist knowledge could usefully add to that being amassed by the museum's curators. As a touring exhibition created for local Cornish people, the involvement of local farmers was crucial for bringing the

community together, and something which the RCM actively welcomed.

As a visitor to Cornwall, I felt privileged to be a part of the RCM team, and to be able to learn so much about Cornwall's farming history from others and through photographs. This voluntary experience has given me a greater insight into how agricultural methods in Cornwall have developed over time, and affected and shaped local farms and communities, and how useful historical imagery can be in the production of knowledge about subject-specific working practices.

ROO GUNZI

Courtauld Institute of Art

Gagosian Gallery, New York

It was a great privilege to be an intern at the headquarters of the Gagosian Gallery at 980 Madison Avenue. Set over three floors, with white walls and glamorous *go-go-gallerinas* rushing down the corridors, it was clear that the Gagosian Gallery was a fast-paced and exciting contemporary art gallery. I was fortunate enough to get involved in the preliminary stages of an exhibition, planned to be at 980 Madison Ave in March 2011. Sadly, the exact details of the exhibition remain confidential, but the exhibition covers a period which I am both passionate and knowledgeable about.

I assisted the senior researcher, sourcing articles, newspapers and books which dated back to the 1950s from archives, art galleries and libraries across New York. It allowed me to get out the gallery, and pursue my own little academic treasure hunt! It was so rewarding when I uncovered a 1962 edition of *Newsweek International*, dusted it off the shelf, and located the exact article my boss was searching for! The articles were sent to writers, curators and directors in charge the exhibition, so I felt my groundwork was very much appreciated. I was

positioned at the front desk by the *Picasso Important Painting and Sculpture*, so I also answered direct enquiries from the public, as well as from clients.

The three-month internship gave me a fantastic and fruitful insight into the workings, pace, demands and scope of a leading commercial gallery. The owner Larry (Gagosian) has a unique presence and is ruthless when it comes to dealing in art, but he has built up an impressive empire of 12 art galleries around the world. Indeed, I am truly thankful to the AAH fund, which supported me throughout my placement. The internship allowed me to live in the most energetic and vibrant city in the world, and work for the leading dealer in contemporary art. I am very keen to pursue an international career in the art world, and fingers crossed that 2011 will have some exciting prospects on the horizon!

ALICIA HARROP

University of Leeds

Uncovering the Secrets of San Quirce

The rural monastic church of San Quirce in Spain is recognized by scholars, if only briefly treated, for its role in the development of Romanesque art in Iberia. Its exquisite sculptural program bears evidence of a shared aesthetic with other 12th-century churches of the St James pilgrimage road, including the Cathedral of Santiago de Compostela. However, its singular combination of profane and religious imagery with unusually detailed inscriptions begs further investigation. Before now, San Quirce has not been the subject of a monographic study, due in part to difficulties accessing it: it is privately owned, located within a hunting reserve some 30 kilometers from the nearest town, and visitable by appointment only. My thesis will be the first to focus on this site as a whole, taking a broad approach to its history by addressing its relationship to other Benedictine monasteries, the meaning of its enigmatic sculptural program, and its treatment in later periods, including its modern privatization.

Thanks to the John Fleming Travel Award, I travelled to Spain for the month of July 2010 to undertake archival and on-site research on San Quirce. There, I visited and examined that Romanesque church for the first time, identifying and documenting distinct building phases as well as the relative placement of sculpture. Moving through the space of the building was crucial in shaping my understanding of how the iconographic program functions as a whole. I noticed, for instance, that much of the sculptor's delicate carving on the exterior, especially of the heads and faces of figures, has not survived. A notable exception is the expressive face of John the Evangelist on the north façade (see photo below), which exemplifies beautifully the quality and personality of the sculpture. As I approached the portal from the west, St John's face and gaze were clearly visible in profile, suggesting that the sculptor's technique (of sculpting heads and faces of figures nearly in the round) engaged

viewers from all angles as they passed through the cloister. This contributed an element of marked three-dimensionality to the relief sculpture of the façade.



Sculpture of John the Evangelist on the north façade of San Quirce.

ARCHIVAL WORK

I complemented first-hand examination of the architecture with many hours in the archives in Burgos. In particular, the cathedral archive proved a treasure trove of information about late-medieval San Quirce, thanks to the help of its kind archivist, Padre Matías Vicario Santamaría, to whom I am very grateful. I also worked in two other Burgos archives, which proved crucial to my study of the modern treatment of San Quirce, thanks to their conservation of early photographs of the building and documentation pertaining to its disentanglement in the 19th century. These are the municipal archive and the province of Burgos's historical archive, and I am grateful to the staff of both for being so welcoming and accommodating.

Of the modern sources, the photographic evidence in particular led to especially insightful discoveries. Photographs and prints from the early 20th century bear evidence of a restoration of San Quirce's apse in which an awkward tiled roof was added (and later removed). The intervention evident in these photographs helped explain anomalies I saw in the masonry of the exterior of the apse on site. Another charming series of photographs suggests that in the 50 or so years after the site's disentanglement and sale, it had ceased to function either as a site of religious significance or as working farm but rather had become a place of recreation and retreat, a role it maintains to this day. The photographs, from around 1910, depict a group of smartly dressed gentlemen enjoying a picnic (complete with table, chairs, dishes and cutlery) in the field to San Quirce's south.

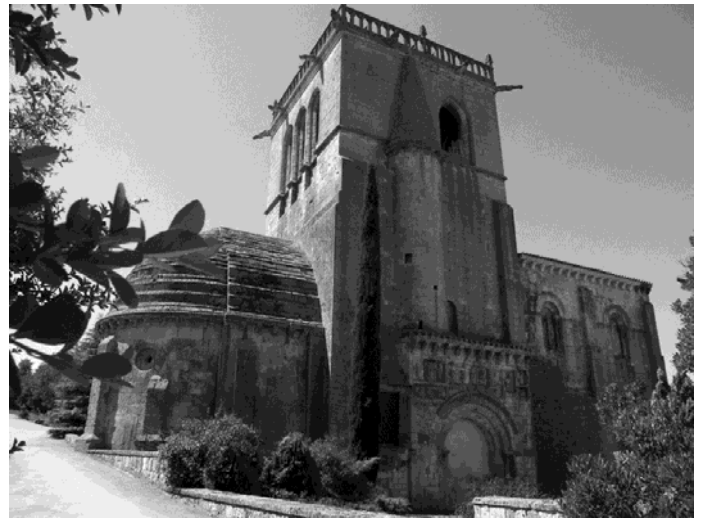
MAKING CONNECTIONS

My visits to San Quirce were paired with excursions to influential Romanesque sites nearby, including San Pedro de Arlanza, now in ruins and undergoing restoration, and Santo Domingo de Silos, both of whose historical and stylistic relationships to San Quirce I now believe more than ever worthy of further investigation. One tantalizing historical connection between the sites was revealed in my archival work: all have foundation legends, forged in the 12th century, which associate the monasteries with the mythologized count of Castile, Fernán González (d. 970). Smaller, and not obviously involved in the power struggle of its influential Benedictine neighbors, San Quirce's legend suggests a fruitful point of comparison with Arlanza, Silos, as well as with a third monastery, San Millán de Cogolla (La Rioja). Like those monasteries, San Quirce was likely an older foundation that rewrote its history in the 12th century. Further study of the circumstances surrounding the creation of these foundation legends marks a point of entry from which to better understand constructions of identity and manipulation of memory in 12th-century Castile.

Two exhausting, exhilarating weeks in Burgos were followed by an additional two in Madrid for further archival work and invaluable conversations with specialists of medieval Burgos and Romanesque architecture. There, I consulted the most recent scholarship and some excellent 19th-century sources treating San Quirce only available in Spain, at the National Library, National Historical Archive and the Consejo Superior de Investigaciones Científicas (CSIC). The latter two proved particularly useful for documentation and treatment of San Quirce in the modern period, including restoration, conservation and the aforementioned disentanglement.

Most things about my trip went to plan: San Quirce was as beautiful and intriguing as I had expected; and I found all I sought and more at the archives I visited. However, there were also unexpected pleasant surprises as well. In particular, driving and walking through the landscape around San Quirce and in Burgos province gave me a new understanding of the primary sources I encountered in archives, which frequently refer to places and geographic features previously unknown to me.

The experience impressed upon me more than ever the importance of first-hand knowledge of a place, and has re-shaped and broadened my approach to the thesis as a whole. For this, I am particularly grateful to Laurence King Publishing for making this rewarding adventure possible.



San Quirce, north side

Among those others I wish to thank for their intellectual and logistical support are John Lowden, my supervisor at the Courtauld, Therese Martin and Julio Escalona of the CSIC, and José Luis Senra of the Universidad de Santiago de Compostela. Finally, particular thanks are due to San Quirce's owners and their staff for so generously accommodating my visit to the site.

AMANDA W. DOTSETH

PhD Candidate, Courtauld Institute of Art

John Fleming Travel Award 2011

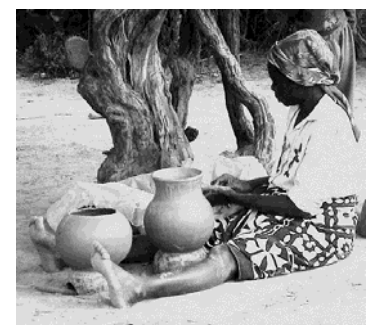
Laurence King Publishing offer this award of £2,000 annually in memory of the art historian John Fleming, co-author with Hugh Honour, of the book, *A World History of Art*.

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, clockwise from left: An Olokun cultic object, Southern Nigeria (Ndubusi Chinedu Ezeoluomba); Room of Flowers, Shunkōin Temple, Kyoto, Japan (Olivia Meehan); A potter in the Kwanyama tradition, Angola (Helga Gamboa).



A World History of Art published by Laurence King Publishing

AAH2011 CONFERENCE

37th AAH Annual Conference

31 MARCH – 2 APRIL 2011

University of Warwick, Coventry

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, Judy and Michael Steinhardt Director, Institute of Fine Arts, New York University:
Art History from the Bottom Up

For queries about the conference or bookfair contact Conference and Bookfair Administrator,
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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.

VISITS WILL INCLUDE

Marmite Prize for Painting 2011: Lanchester Gallery Projects (Coventry School of Art and Design)
Coventry: Medieval to Modern (Coventry Cathedral & Precinct, Holy Trinity Church ("doom" wall paintings)
Leamington Spa Art gallery & Museum
www.aah.org.uk/page/3245#visit

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

Amy Mechowski, Victoria and Albert Museum
Fran Lloyd 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 include: women sculptors' negotiation of their art practice amidst incompatible discourses of femininity; the role of technical 'mastery' and originality in making claims to professionalism; and the treatment of themes and experiences in three-dimensions, such as maternity and melancholy, which are gendered by their very definition.

Shannon Hunter Hurtado (University of Edinburgh) *Victorian Women Sculptors: Constructing Acceptably Transgressive Lives*

Claudine Mitchell (University of Leeds) *The Craftsmanship of Style and the Notion of the "Woman Sculptor"*

Rebecca Baillie (Essex University) *Louise Bourgeois, Kiki Smith and Klara Kristalova: The Symbolism of Melancholy in the Work of Three Female Sculptors*

Art Photography & its Markets

Juliet Hacking Sotheby's Institute of Art, London
Joanne Lukitsh Massachusetts College of Art and Design

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, editioning, curating, collecting, criticism, historiography and the market.

Anne McCauley (Princeton University) *The Labor of Love: Amateurism's Changing Status in the History of Photography*

Barnaby Haran (University College, London) *The Invention and Suspension of Genius: Walker Evans at MoMA and Fortune*

Stacey McCarroll Cutshaw (The Society for Photographic Education, Los Angeles) *Marketing the Family in the Photography of Nell Dorr*

Jennifer Quick (Harvard University) *Ed Ruscha and the Pop Economy*

Jeff Rosen (Loyola University Chicago) *The Triumph of Transparency and Demise of the Printed Photograph*

Juliet Hacking (Sotheby's Institute of Art) *Contemporary Photography from China: Market Scholarship?*

Poster Session

Janet Tyson (Independent)

Rosalind Ormiston (Independent)

Growing interest in the Poster Session has raised the number of accepted proposals – 14, that is – to the highest level since its inauguration at the AAH conference in 2008. Quality and diversity also are high, with this year's Poster Session encompassing a wide range of visually rich research topics that allow its researchers to introduce aspects of new projects, projects in progress and summaries of explicate work that has been realized. The Poster Session provides an opportunity for art historians to communicate visually their research into visual and material culture of the past and present, as well as one for artists to engage the art historical community via a mode of presentation that mingles images, graphical devices and texts.

Maria Athanasekou (National Technical University of Athens, Greece) *Deconstructing the image: the iconographic and spiritual origins of C. Parthenis' Annunciation theme*

Lawrence Buttigieg (Loughborough University) *Re-visioning the female body through the box*

Jeff Fendall (Independent) *The use of the Sphinx in Symbolist art, 1850–1900*

Susan Grange (Independent) *Aspects of the interrelationship between art and music in Renaissance Venice*

Ioana Jimborean (Karlsruhe Institute of Technology, Germany) *The development of the loggia at the princely courts of Italy during the quattrocento*

David Moxon (University of the Creative Arts) **Peter Dickinson** (Independent curator) *www.abstraktion.org: an international platform for abstraction*

Justina Spencer (Oxford University) *Peeping in, peering out: monocularity and early modern vision*

Jeff Taylor (International Business School of Budapest and Central European University, Budapest) *The artist proletariat and the rise of Modernism in the Hungarian art market*

Sarah B. Thomas (University of Sydney, Australia and Kingston University) *Slavery, race and the travelling artist: visual encounters in the New World*

Claire Trévian (University of Warwick) *Le Monde à l'Envers: the carnivalesque in prints*

Tracey Warr, Bruce Gilchrist and Jo Joelson (Oxford Brookes University and London Fieldworks) *Outlandia Project – Fort William, Scotland*

Susan Wilson (University of Bristol) *Gothic representation of the historical and theoretical roots of the Swiss chalet in a Picturesque style of landscape gardening*

Ayse Nahide Yilmaz and Mehmet Yilmaz (Gazi University of Fine Arts, Turkey) *Diverted: the coup effect on art in Turkey's political climate*

Evgenia Zouzoula (University of Nottingham) *The griffins of Bronze Age Crete in context*

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

Donal Cooper University of Warwick

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. The session also includes contributions from Byzantine, Ottoman and Mamluk perspectives, setting Venetian visual culture within broader Mediterranean contexts.

Stefania Gerevini (Courtauld Institute of Art) *Implicit Identity: Artistic reuse in the treasury of San Marco, Venice*

Anastasia Stouraiti (Goldsmiths, University of London) *Empire Cast in Stone: Military architecture and material culture in the Venetian Stato da Mar*

Antonia Gatward Cevizli (University of Warwick) *Bellini, Bronze and Bombards*

ANNUAL CONFERENCE 2011

Sami de Giosa (School of Oriental and African Studies, University of London) *Abd al-Qadir al-Naqqash: The mystery of a late Mamluk craftsman in a Mediterranean context*

Helen Wyld (The National Trust) *The Translation of the Louvre Reception of the Venetian Ambassadors in Damascus to Tapestry*

Diana Newall (Open University) *Art and Society in Candia, the Capital of Venetian Crete, in the Fifteenth Century*

Angeliki Lymberopoulou (Open University) *Who, Where, Why and How? Four basic steps in fresco decoration on Venetian-dominated Crete*

April Hough (University of Nottingham) *An Expression of a Peculiarly Venetian Piety: Tintoretto's Harrowing of Hell for the Parish church of San Cassiano, Venice*

Sophia Katopi (University of Crete) *The Venetian Loggia of Candia: Colonial Power and Symbolism*

Deborah Howard (University of Cambridge) Concluding remarks

The Session of Imaginary Artists

Maria Clara Bernal

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. The session of imaginary artists will take on his idea and methodology to attempt a compendium of artists that exist in a different layer of reality.

From alluring Rose Selavy 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.

Matthew Abrams (University of California) *The Competing Personas of Rockwell Kent: Fissure and Function in artistic Identity*

Anna-Sophie Lienau *Georg Paul Thomann (1945–2005)*

Stefan Hartmann (Augsburg University) *Martin Kippenberger: The Identity of the Postmodern Artist*

Lisa Colpaert and Steven Jacobs (University College Ghent) *Noir Portraits: Artists and Models in Scarlet Street and The Two Mrs Carrolls*

Ksenya Gurshtein (University of Michigan) *The Exorcism of Demons Produces Painters: Komar and Melamid's Invented Artists*

Ulrike Kern (Warburg Institute) *Hendrick Goltzius and the unknown journeyman*

Remapping New Positionality in Contemporary Korean Art

Soyang Park Ontario College of Art and Design

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, selfreflective, social protest art that transformed the public sphere). It 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.

Young Min Moon (University of Massachusetts Amherst) *Latitudinal Attitudes: Critical Practices in Curating Contemporary Art from South Korea*

Sohl Lee (PhD candidate, University of Rochester) *The Work of Mixrice: Art, Social Engagement, and Post-Minjung Aesthetics*

Soyang Park (OCADU) *Modernity, Spectacle and an Imperfect Utopia: Architectonic Postcolonial Aesthetic in Choi Jeong Hwa's Plastic Spectacle*

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

Antigoni Memou, School of Architecture and the Visual Arts, University of East London

Stephanie Schwartz, Andrew W. Mellon Research Forum Postdoctoral Fellow at the Courtauld Institute of Art

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 brings 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 crossregional 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? Papers will address a diverse range of media – photography, film, video, and the Internet – and the relationships between them.

Warren Carter (UCL) *Painting the Revolution: State, Politics, & Ideology in Mexican Muralism*

George Flaherty Fuentes (Columbia College of Chicago) *Mexico '68 'Underground': Piracy and Documentary Practice*

Zanna Gilbert (University of Essex/Tate Research) *Mail Art's Media Poetry: Counteracting Mass Media Control in Latin America*

Beth Merfish (Institute of Fine Arts, New York University) *Indigenism in Concert with Fascism: The Images of José Vasconcelos' Timón*

Daniel R. Quiles (The Art Institute of Chicago) *Between Media and Message: Argentine Conceptual Art, 1965–72*

Tom Wilson (Royal College of Art) *First World Spectacle, Third World Revolution*

Art Histories, Cultural Studies and the Cold War

Ben Thomas and Grant Pooke University of Kent, Canterbury

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. Papers will analyse the practice of art history at particular geographical fault lines in the Cold War, the global reach of Cold War ideology, and also provide studies of particular art historians.

Areli Adamopoulou (University of Ioannina) *Born in a Cold War Climate: Art History in Greece*

Craig Clunas (University of Oxford) *Freedom of Brush and Ink: Chinese Literati Painting and Cold War Ideology*

Kate Cowcher (Stanford University) *"We struggle and produce!" African Visual Culture and the Cold War*

Assimina Kaniari (Athens School of Fine Arts) *Kuhn's*

Feeling for Panofsky: Cold War Science and the Historiography of Art History

Jody Patterson (Institut National d'Histoire de l'Art) *Rethinking 'The Nature of Abstract Art': Meyer Schapiro, Modernism and the Left*

Renja Suominen-Kokkonen (Academy of Finland) *Between East and West – Finnish Art History and Its Paradigm Shift after World War II*

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

Sarah Lippert Louisiana State University

Melissa Geiger East Stroudsburg University of Pennsylvania

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 indefinitely in all media, as W.J.T. Mitchell has proposed?

Melissa Geiger (East Stroudsburg University) *Disruptions of Grandeur: The Post-Greenbergian Rejection of Purity*

Sarah Lippert (Louisiana State University Shreveport) *Damned if you do, and damned if you don't: The Metamorphosis of Aesthetic Theory into Pedagogical Practice in the Art Academies of the Nineteenth Century*

Franco Cirulli (Boston University College of Arts and Sciences) *Bridging Space and Time: Herder's critique of Lessing's Laocoön*

Ileana Parvu (University of Geneva) *Beyond the System of the Arts: Space and Time in Lessing and Allan Kaprow*

Mark Stuart-Smith (University of London) *Post-Medium and Perversity in Juan Muñoz's The Wasteland (1986)*

Chad Airhart (Carson-Newman College) *Painterly Myopia and the Main Ingredient: Flesh: A Look at the Work of Soutine, Bacon, Dubuffet, and de Kooning*

Exhibition Practices During War and Conflict

Veronica Davies, Open University
Sue Malvern, University of Reading
Jutta Vinzent, The University of Birmingham

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 times of conflict may be a means to advertise and solicit support for different factions to a dispute, while in 1990s Sarajevo, it became 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 consists of 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, the art market, what actually constitutes an exhibition, etc.)?

Andrea Kollnitz (Stockholm University) *National antagonisms. Performing wars in modernist art-criticism*

Brian Foss (Carleton University, Ottawa) *'Art for the People': Second World War Britain and the Uses of Art Exhibitions*

Katerina Loukopoulou (University College London) *Henry Moore's Shelter Drawings: Exhibition and Remediation*

Keith Holz (Western Illinois University, Macomb) *Exhibiting modern German art in London and Paris on the eve of war: public platforms or covert mechanisms to rescue private collections?*

Michael Tymkiw (University of Chicago) *The Worker as Artist: National Socialist Factory Exhibitions in Wartime*

Asja Mandic (University of Sarajevo) *Formation of culture of critical resistance in Sarajevo: Exhibitions in/on ruins*

Same Difference: Material Cultures of Reproduction

Tara Kelly Trinity College, Dublin
Lisa Godson, National College of Art and Design, Dublin

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. This session will include papers dealing with aspects of reproduction from researchers working in material culture, history of design, art history, architectural history and conservation. Key concepts that will 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. Papers on the techniques and manufacturing processes

associated with reproductions will also be included. Of particular interest will be how reproduction relates to concepts of materiality and immateriality in different cultures, perhaps through a consideration of how exact reproductions relate to transcendence or how the removal of authorial agency affects understandings of materiality.

Marie-Ève Marchand (Université de Montréal) *The use of reproductions in Paris's Musée des Arts décoratifs: a work of national propaganda*

Eoin Martin (University of Warwick) *'Sources of refined pleasure and profitable instruction': Prince Albert and the Reproduction of Sculpture in Mid-Victorian Britain*

Dr Helen Rufus-Ward (University of Sussex) *Casts of Thousands: The Rise and Fall of the Fictile Ivory*

Adina Kamien-Kazhdan (The Israel Museum) *Remaking the Readymade: Marcel Duchamp & Man Ray in the Galleria Schwarz*

Emma Minns (University of Reading) *"In these portraits Pushkin does not resemble a great poet": The visual construction and reproduction of A.S. Pushkin*

Tara Kelly (Trinity College, Dublin) *The Commerce of Reproduction: Museum Collections and Retail*

James J. Bloom (Vanderbilt University) *Goltzius, Stylelessness, and the End of Engraving?*

Cordelia Smith (University of London) *The Art Union of London and problems of reproduction in the mid-nineteenth century*

Lisa Godson, (Graduate School of Creative Arts and Media/National College of Art and Design, Dublin) *Modernity and transcendence: mass producing sacred spaces, sacred things*

Milena Tomic (University College London) *Keeping Score: Allan Kaprow and the Reinvention of Difference*

Richard Hooper (Liverpool Hope University) *Rapid Prototyping*

Monica Huerta (University of Michigan) *Encountering Mimetic Realist: Sculpture by Ron Mueck*

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

Peter Dent, University of Warwick
Jules Lubbock, University of Essex

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? The papers in this session investigate the status of sculpture and sculptors in late medieval Italy and in Europe, focussing in particular on Giovanni Pisano and a number of his contemporaries, and ranging from the nature of the profession through to the

reception of the sculptural object. We will be asking how far sculptors fashioned a distinct identity in both image and word, and under what circumstances and with what expectations contemporary beholders encountered sculptural imagery. The contributions not only explore objects, practices and attitudes that work the boundaries with other forms of visual representation, but also offer a critical appraisal of earlier art historical approaches in this area.

Matthew Shoaf (Ursinus College) *Giovanni Pisano and the sculpting of fama*

Pavel Kalina (Czech Technical University, Prague) *Giovanni Pisano Ltd?*

Johannes Tripps (Hochschule für Technik, Wirtschaft und Kultur, Leipzig) *Veiling Sculpture*

Zuleika Murat (Universita Degli Studi di padova) *Sculpted Tomb and Painted Setting: Andriolo de Santi*

Ettore Napione (Museo di Castelvecchio) *Sculpture as Protagonist: the Master of Sta Anastasia*

Jim Harris (Courtauld Institute of Art) *How 'pure' is pure? The independence and interdependence of sculpture and polychromy*

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

Daniel J. Rycroft University of East Anglia
Wayne Modest Horniman Museum

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 decolonising methodologies.

Ian McLean (University of Western Australia) *Between art and anthropology: How Albert Namatjira has changed everything*

Charlotte Bydler (Södertörn University, Sweden) *Locating Contemporary Sápmi Art in Research*

Stephen Eisenman *Against Anthropology: Toward a Theory of Saliency*

Parul Dave Mukherji (Jawaharlal Nehru University, New Delhi) *Between World Art and World Anthropology: Decolonizing Art Writing*

Sascha Scott (Syracuse University, USA) *Can The Chief Speak? Complicating the Colonial Gaze in the Painting of Ernest L. Blumenschein*

Elizabeth Corey-Pearce (University of East Anglia) *Imagery and Renown: Maori women, colonial photography and post-colonial critique*

Medical Media: The Aesthetic Language of Medical 'Evidence'

Tania Woloshyn McGill University

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?

Nina Amstutz (University of Toronto) *Caspar David Friedrich and the Anatomy of Nature*

Harriet Palfreyman (University of Warwick) *'The most dreadful progress of lingering sufferings': Images from the London Lock Hospital 1849–51*

Melanie Francis (The University of Nottingham) *Portrait or Autopsy? A New Vocabulary for the Nineteenth-Century 'Mug Shot'*

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See page 30 for details.

Nataha Ruiz-Gómez (University of Essex) *Palpable Illness: The Manipulation of Medical Photographs at the Salpêtrière*

Fae Brauer (The University of New South Wales/University of East London) *Virilizing Hysteria: Jean Martin Charcot's and Louise Bourgeois' Hysterical Men*

Susan Sidlauskas (Rutgers University) *The Medical Portrait: Holloway's Shadow Archive, 1885–1916*

Ephemera: Art and Obsolescence

Katie Scott The Courtauld Institute of Art

Richard Taws University College London

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?

Christian Nille (University of Mainz) *The Throne of the French King in the 13th and 14th Century: An Ephemeral Object of Interest for Art History*

Jamie Mulherron (University of Edinburgh) *Ephemerality and Permanence in the Work of Raphael*

Alice Barnaby (University of Exeter) *Fast Feedback: Light, Adaptation and the Nineteenth-Century Built Environment*

Edward Vazquez (Middlebury College) *The Moment of Projection: The Ephemeral and Immaterial in Fred Sandback and Anthony McCall*

Paolo Magagnoli (University College London) *Jean-Luc Moulène's 24 Objets de grève: Remembering the 1980s Strikes through the Commodity*

Paul Wilson (Ithaca College) *Ephemerality and Utopia in Zwelethu Mthethwa's Interiors*

Ugliness as a Challenge to Art History

Andrei Pop University of Basel

Mechtild Widrich ETH Zurich

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 rethought this duality or denied it altogether. A skeptical tradition, represented by David Hume in the eighteenth century 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 includes Hogarth along with Umberto Eco today, finds in beauty and ugliness a fundamental vocabulary for thinking and feeling about the world, in spite of the relativity of taste. Our panel will address issues ranging from medieval Europe to contemporary South Asia, from official art history to modes of social networking. Within this diversity, some common characteristics emerge that make this dialogue productive: ugliness permits a more complete analysis of canon formation in art and art history, and the ascription of ugliness, as of beauty, always implies a normative dimension. It carries with it a desire to change the reality thus identified for political, religious, or ethical motives.

Ugliness as Social and Mental Phenomenon

Gretchen E. Henderson (Kenyon College) *The Ugly Face Club: A Case Study in Aesthetic Discourse*

Kathryn Simpson (Concordia University) *I'm Ugly Because You Hate Me: Ugliness and Negative Empathy*

Kassandra Nakas (University of Arts, Berlin) *Deliquescence of the Other: The Liquid and the Ugly*

Ugliness and the Canon

Francesco Ventrella (University of Leeds) *Ugliness as Queer Beauty in Vernon Lee's Renaissance Fancies*

Matthew Landrus (Wolfson College, Oxford University) *Art History and a History of Ugliness*

Frédérique Desbuissons (Université de Reims Champagne-Ardenne) *Culinary Ugliness: A Case of Pictorial Stigmatisation in Nineteenth-Century France*

Making Ugly: Practices of Negative Aesthetics

Luminița Florea (Eastern Illinois University) *How to Create Musical Monsters: From Mythical Creatures to Surgical Procedure*

Edward Payne (Courtauld Institute of Art) *Ribera's Grottesque Heads: Between Anatomical Study and Cultural Curiosity*

Odeta Žukauskienė (Lithuanian Culture Research Institute Vilnius) *Grotesques Images and Deformations in Jurgis Baltrušaitis' Art-Historical Works*

The Politics of Ugliness

Suzannah Biernoff (Birkbeck College, University of London) *Portraiture and Horror: Faces of War*

Sabine T. Kriebel (University College Cork) *Repulsive Beauty*

Adele Tan (The National Art Gallery, Singapore) *Political Justice and Aesthetic Travesties: D's Cell*

Representing the Past in the Nineteenth Century

Phillip Lindley and Matthew Potter University of Leicester

This session will explore the intersection of the allied enterprises of history writing and the artistic representation of the past. 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. The papers seek to contribute to the construction of a crossdisciplinary view of historical imaging. They contextualise the practice of representing the past in the nineteenth century in order to demonstrate the vitality and

malleability of history for nineteenth-century artists. Our contributions have wide geographical coverage, incorporating Britain, France, Spain, Finland, Russia, and Australia, and engage with such disciplines as antiquarianism, illustration, and academic history painting.

Loyd Grossman (University of Cambridge) *The Art of History Painting and Writing in Eighteenth-Century England*

Phillip Lindley (University of Leicester) *Strutt's strange Manners and the artifice of authenticity*

Laura MacCulloch (National Museums Liverpool) *Ford Madox Brown: Drawing History*

Eveline Deneer (Fondation Custodia/Collection Frits Lugt, Paris) *Le système hollandais: How Style troubadour merges French national history and Dutch seventeenth-century painting*

Piers Baker-Bates (Open University) *Spanish Historical Painting: Recreating a perceived 'Golden Age'*

Charlotte Ashby (Birkbeck, University of London) *Representing the Finnish Past: Popular History and the World of the Ancient Finn*

Elena Kashina (University of York) *Fyodor Sointsev's Drawings: Making History*

Matthew Potter (University of Leicester) *'A lady so long deceased': The death of the historical muse in nineteenth-century Australian painting*

Stephen Bann (University of Bristol) as respondent

Writing Irish Art Histories

Caroline McGee and **Niamh NicGhabhann** Trinity College, Dublin

Given the persistence of the canon in art historical and museological practice, the problem for those who seek to unhinge its primacy may no longer be a question of analyzing how the canon expresses power in social relationships across generically conceived fields of 'art' and 'culture', but rather how it does so in specific situations and under particular conditions.

Anna Brzyski, *Partisan Canons* (Durham and London: Duke University Press, 2007)

This session aims to explore critical approaches to the historiography of Irish art, focusing on important texts, writers, and critical positions. From Ruskin's writing on Celtic art to the Scandinavian Design Group report on Irish design commissioned by the Irish Export Board in the 1960s, the papers in this session offer close and critical readings of seminal texts in the discourses on Irish art, architecture and design as they developed throughout the 19th and 20th centuries. The papers in the first part of this session examine cultural histories produced in Ireland or on Irish art and architecture during the nineteenth century, while the second half of this session examines critical discourses within the twentieth century, focusing on texts produced by individual critics and institutions.

Christopher Jordan (Independent curator and art historian) *Ruskin and Celtic Art*

Mary Jane Boland (University of Nottingham) *Interdisciplinarity and historiography of early-nineteenth century Irish art*

Róisín Kennedy (University College Dublin) *Irish Art History, Thomas MacGreevy and the Capuchin Annual*

Craig Richardson (Northumbria University, Newcastle) *What are the contemporary benefits of the term 'Irish Art'?*

Una Walker (National College of Art and Design, Dublin) *Kilkenny Design Workshops and the 'plain style': Why Scandinavian design ideologies were imported into 1960s Ireland*

Gabriel N. Gee (GEIAB, France) *The catalogues of the Orchard Gallery: A contribution to critical and historical discourses Northern Ireland, 1978–2003*

Caroline McGee and Niamh NicGhabhann Respondents

Classical Art in Perspective

Elizabeth Moignard, University of Glasgow

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. The session involves five papers which reflect some of the symptoms of change, via their own angles of approach and specific case studies, including:

- a shift in the perceived status of Roman Art, including its provincial manifestation
- 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 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.

Adar Yarum (Ben Gurion University of the Negev, Israel) *The Travels of Ciriaco of Ancona: Culture of Ruins and the Memory of the Past*

Chinatsu Kobayashi (Université du Québec à Montréal & University of Oxford) *Art of Roman Britain and the Celtic Revival*

Jonathan Clarkson (University of Wales) *Narrative, space and the role of the viewer in relation to a Roman well-head*

Yael Young (The Hebrew University, Jerusalem) *'I change my clothing according as I change my mentality' (Ar. Thesm 148): Looking at pictorial arming scenes*

Alexandra Massini (University of New Haven, Vanderbilt in Florence) *Taming Transgression: Dionysos versus Apollo in the Arts of the Modern Era*

Round table discussion

Reassessing the Symbolist Roots of Modernism

Michelle Facos, Indiana University, Bloomington
Thor J. Mednick, Missouri Southern State University

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? Addressing these and other questions, this session will explore the relationship between Symbolism and Modernism in the works of various artists and theorists of the fin-de-siècle period.

Michael Zimmermann (Katholische Universität Eichstätt-Ingolstadt) *Giovanni Segantini: Symbolist and/or Primitive?*

Marja Lahelma (University of Helsinki, Finland) *Ambiguous Selves: Two Self-Portraits and the Question of Ambiguity*

Katie Larson (Indiana University) *The Relocation of Spirituality and Rouault's Modernist Transformation of Moreau's Proto-Symbolist Techniques*

Josephine Karg *Mikhail Vrubel's way of abstraction and his role as a forerunner of modern art*

Allison Morehead (Queen's University, Canada) *Déformation, Symbolism, Modernism*

Marsha Morton (Pratt Institute, New York) *'Depths and Paradoxes': Max Klinger and the Construction of German Modernism*

Serena Keshavjee (University of Winnipeg) *Emile Gallé and the Aestheticization of the Scientific Process*

Discussant slot: Richard Thomson & Belinda Thomson

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

Christiane Esche-Ramshorn University of Cambridge

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 such as architecture, sculpture, painting, mosaic, carpets. What categories in regard of comparative analysis should we use in order to characterize Middle Eastern arts and their relationship with western arts within the culturally mixed framework of the ethnic groups of the Middle East? The panel's emphasis is on aspects of artistic transfer, cultural heritage, dogma, coexistence of religions, cultural identity

and survival in terms of exchange between the major cultural blocks (Latin/Byzantine Christianity and Islam).

Karen C. Britt (University of Louisville) *'Through a Glass Brightly': Christian Communities in Palestine and Arabia during the Transitional Period (7th–8th century) viewed from a different mirror*

Jeff Taylor (Budapest Central European University) *Interwoven Faiths and Fashions: From Armenians to Protestants along the trade in Transylvanian Carpets (15th–16th century)*

Saygin Salgirli (Sabanci University) *Overcoming Dichotomies, Integrating Histories: From Comparison to a Joint History of the Art and Architecture of the Middle East and Europe*

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

Paul Smith, University of Warwick

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. Papers will draw upon a variety of methodologies – philosophical, biological, psychological, and historical – for the insights they can yield into the ways in which colour is perceived, and how it produces its meanings and effects, both in conjunction with language and independently of it.

Paul Smith (Warwick University) *Colour and concepts (what Wittgenstein didn't say)*

Karl Schawelka (Bauhaus-University in Weimar) *Colour, attention and art: some lessons from biology*

Bernard Rafigan (Psychoanalytic Psychotherapist, Leicester) *Neuroscience, psychoanalysis and the colour yellow: Jews and Judaism in early modern northern European visual culture*

Richard Fox (Consultant Cognitive Behavioural Psychotherapist in Psychiatry, Nottingham) **Jean-Loup Korzilius** (Université de Franche-Comté, Besançon) *Elements of a Theory of the Sexuality of Colours*

Anna-Maria von Bonsdorff (University of Helsinki) *Ascetic and Synthetist colour and Finnish art in the 1890s*

David Batchelor (Royal College of Art) *When is Colour?*

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See page 30 for details.

Representations of the Ocean as a Social Space

Tricia Cusack, University of Birmingham

Before the eighteenth 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 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. Imaginings of the sea have varied depending on place, time and culture. For example Australian Aboriginal 'Dreaming Paths' do not distinguish between land and water, continuing from the shore into the sea. In post-independence Ireland, artists painted contrasting visions of the Atlantic as a Celtic dreamscape populated 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. The following papers analyse representations of the ocean as a social space from different historical and theoretical perspectives, focusing on a variety of topics including: 'sublime terrors of the sea'; transatlantic voyages; colonial encounters; shipwrecks and salvage; natural histories and gendered models of marine life.

Emily Balley Neff (Museum of Fine Arts) Texas *Shark Tale: Copley's Watson and the Shark and Transatlantic Natural History*

Elizabeth C. Childs (Washington University, St Louis) *Second Encounters: Nostalgia for Captain Cook, Bougainville, and the Era of Discovery in Paul Gauguin's and John la Farge's Oceanscapes of Tahiti*

Kirstie North (University College Cork) *The Sea as a Repository: Time and the Sea Vessel*

Pandora Syperk (University College London) *'No Fancy So Wild': Slippery Gender Models in the Coral Gallery*

Emily Burns (Washington University, St. Louis) *New York – Paris: The Atlantic as the Liminal Site of Expectations*

Yvonne Scott (Trinity College Dublin) *Reconstructing the Raft: The Semiotics of the Shipwreck and Raft in Contemporary Art*

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

Beth Williamson and **Hester Westley**, Tate, Research Department

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, as this session will explore, government-led curriculum impacts upon teaching and learning at all levels. Historical perspectives on academic art teaching will frame our discussions, and papers which consider the pedagogical reforms of the Enlightenment and the British School at

Rome provide us with a firm art historical beginning for this session. Over the last 50 years, since c.1960, it is the relationship of critical, theoretical and administrative changes that most concerns our panel of artists and art historians. The important relationship between artists, collections and the curriculum will be explored, alongside a questioning of just who should be leading teaching and research in art schools. The current crisis in art education will lead us to a consideration of possible alternative models; the free art school and pedagogical strategies in contemporary art in the museum.

Sutapa Biswas (Chelsea College of Art and Design, University of the Arts London) *Through the Looking-Glass: Questions of Governance, the Art School in Crisis*

Matthew Bowman (University of Essex) *Art as Education: The Student as Public/Audience and the Art School as Gesamtkunstwerk?*

Stephen Farthing (University of Arts London) *'Museum Rome': The Curriculum and the Art School'*

Cliff Lauson (Curator, Hayward Gallery) *Learning Away from the Crowd: Pedagogical Strategies in Contemporary Art*

Tomas Macsotay (University of Leeds) *Nicolas Vleughels: Enlightenment and Art Education*

Lyrice Taylor (University of Maryland, USA) *Winifred Knights and Interwar Artists at the British School at Rome, 1920–25*

Post-Socialist Prospects and Contemporary Communisms in Art History

Anthony Gardner, The Courtauld Institute of Art
Klara Kemp-Welch, The Courtauld Institute of Art

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, Africa and Latin America, as well as Europe, might allow us to reimagine 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? The 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. It gathers together a wide range of papers that conceive post-socialism as a hinge for unlocking a different global dimension of art's modern and contemporary histories.

ANNUAL CONFERENCE 2011

Angela Harutyunyan (American University of Cairo) *Between Utopia and Nostalgia*

Marina Gerber (Kunstraum der Leuphana Universität Lüneburg) *The Legacies of Reflection Theory in Post-Soviet Art*

Dorota Biczal (School of the Art Institute of Chicago) *Search for 'Critical-Utopian' Post-Conceptualisms in various Unarmed Utopias*

Rex Butler (University of Queensland) *Response: Boris Groys: A Communist Art Historian*

Izabel Galliera (University of Pittsburgh) *Big Hope's and Matei Bejenaru's Hybrid Modes of Collaboration in a Post-Socialist Context: Challenging the Rhetoric of Uncritical Multiculturalism*

Silvia Fok (The Hong Kong Polytechnic University) *Legacies of Socialism in Contemporary Chinese Art*

Merav Yerushalmy (Ben Gurion University) *Reading the common: legacies of socialism in contemporary aesthetic practices addressing 'Israel-Palestine'*

Luke Skrebowski (Cambridge University) *Response – Discarding Fantasies, Resisting the Communism of Capital*

Roundtable discussion: *Post-Socialist Prospects and Contemporary Communisms in Art History.*

Craft, History, Theory

Janice Helland, Queen's University, Canada

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?

Alena Buis (Queen's University Canada) *Crafting Home: The colonial homemaker in early modern Dutch trade networks*

Juliette MacDonald (Edinburgh College of Art) *Craft and the City: An exploration of craft's role in contemporary urban society*

Alyson Wharton (SOAS, University of London) *Armenian Master-Builders and Image-Making in mid-19th Century Istanbul*

Susan Surette (Concordia University, Montreal) *Working Craft: Victor Cicansky's The Old Working Class and The New Working Class*

Rosie Ibbotson (Cambridge University) *Men's accessories: crafts and fraternalism in the English Arts and Crafts Movement*

Joseph McBrinn (University of Ulster) *Queer Things: Craft and Sexuality*

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

Allison Goudie, Hanneke Grootenboer University of Oxford

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).

Rose Marie San Juan (University College London) *Wax at the threshold of early modern knowledge*

Allison Goudie (University of Oxford) *The wax portrait bust as trompe-l'oeil? A case study of Queen Maria Carolina of Naples*

Mechthild Fend (University College London) *Moulding Skin Disease. The dermatological waxes of the Hôpital Saint-Louis in Paris*

Sharon Hecker (IESAbroad, Milan/Università Cattolica del Sacro Cuore di Milano) *'Sealed Between Us': Luciano Fabro's Tu*

2011 Conference & Bookfair Fees

Member	£170
Non-member	£295

Concessionary rate:	
Member	£85
Non-member (conc.)	£140

Member Speaker	£145
Non-member Speaker	£220

Day rate £150

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Jane Eade (The Courtauld Gallery) *Wax modelling, God and the Enlightenment*

Regina Deckers (Bibliotheca Hertziana/Max Planck Institute for Art History, Rome) *La Scandalosa in Naples: Veristic Instrument of Remorse*

Jessica Ullrich (Universität der Künste, Berlin) *Figurative Wax Sculpture in Contemporary Art*

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

Rosalind Polly Blakesley, University of Cambridge

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. While studies in the decorative arts have shifted away from urban-centric interpretations, however, 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.

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. In doing so, the panel aims to explore physical, intellectual, or imaginary sites of artistic production which query the intersection of provincialism and backwardness, and contest those narratives of painting in eastern and northern Europe which centre on metropolitan work. Such debates will shed light on the way in which an auxiliary cultural stage can 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.

Rosalind P Blakesley (University of Cambridge) *The Long Arm of the Academy in Imperial Russia*

Marta Filipová *Beyond modernity: Joža Uprka between the city and the countryside*

Tutta Palin (Academy of Finland) *Ingrid Ruin's Fantasized Ethnicities*

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

Winnie Y.L. Chan, University of Oxford

Antonio M. Lopez, Granada University, Spain

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 the Ming time; Garden as generic category regardless of historical development and socioeconomic change. Recent studies have begun to take on a multidisciplinary approach, putting it into a wider social and geographical context. This session builds on this recent trend and extent it by bringing together scholars from fields of art history, architecture, landscape design, urban, social and political history of China. The papers are allocated in themes that offer new insights to Chinese garden research from the Tang time until nowadays. The first theme 'Garden Art and Society' investigates artistic discourse of socio-political power in

gardens of scholar-officials, court and merchants: the spatial staging of disconnection to politics of a retired Ming official; the recycled use of calligraphic corridor in imperial and scholar gardens; and maritime merchant gardens as arena of social contacts. The second theme 'Reassessing Chinese Garden Tradition and Practices' destabilises the generic categories of gardens. It deals with historical changes over time on the varieties of garden elements: rockeries, square pool as well as to redefine those practices in contemporary ways.

Andong Lu (University of Cambridge) *Deciphering the Reclusive Landscape: A Spatial Analysis of the Garden of the Unsuccessful Politician in Wen Zheng-Ming's 1533 Album*

Winnie Y.L. Chan (University of Oxford) *The Quest for Antiquity and New: Legitimising the Regional Gardens of Guangzhou in South China, 1685–1860*

Antonio Jose Mezcuca Lopez (Granada University, Spain) *The Fei Laifeng Hill: A Fusion Between Buddhist Sculpture and Strange Rocks*

Gu Kai (Zhejiang University, China) *Vicissitudes of the Square Pond in Chinese Garden History*

Lei xue (The College of William and Mary) *Recycling the Antique: Origin of the 'Calligraphic Corridor' in Chinese Garden*

Duan Jianqiang (Henan University of Technology, China) *Disorganize Imagination: Elementary to Garden in Early Modern China Discipline of Architecture*

AAH Student Session Visualising Absence: Art and the 'Ruin'

Peter Stilton, University of Bristol

Freya Gowrley, University of Warwick

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.

Gemma Carroll (University College London) *The Ruin and the Ruined in the Work of Kurt Schwitters*

Fiona Johnstone (Birkbeck, University of London) *Dui Seid's Artist's Estate*

Barbara Marcon *Hiroshima and Nagasaki in the Eye of the Camera - Images and Memory*

Rose Tzalmona (VU University, Amsterdam and the Technical University, Delft, The Netherlands) *Traces of the Atlantic Wall or The ruins that were built to last...*

Amanda Sciampacone (Birkbeck, University of London) *Urban Ruin: James Baillie Fraser's Representation of the Black Hole Memorial of Calcutta*

Joanna Wolfarth *Ruin and Reconstruction: The Bayon as a Nation-Defining Icon in Contemporary Cambodian Art*

Contemporary Art and its Audiences: New Interactive Practices

Kathryn Brown, Tilburg University

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 shape viewers and/or provoke resistance to works of art. The panel considers a diverse range of artworks and exhibition practices from the perspectives of artists, audiences, and curators.

Susan Jarosi (University of Louisville) *The Audience Cries Back*

Joel Robinson (Open University) *Accidental Elegies: Andrew Kötting's Gallivant and In the Wake of a Deadad*

Jennifer Kalionis (University of Adelaide) *No Retreat: Performance Art as Behaviour Modification*

Juliet Steyn (City University, London) *The Experience of Art*

Harry Weeks (University of Edinburgh) *Ethics in Public: Community and Antagonism in the Works of Kristina Norman and Shlomi Yaffe*

Mel Jordan (Loughborough University), **Andy Hewitt** (University of Wolverhampton), **Dave Beech** (University of the Arts) *Art, Participation, and Counter-Publics in UK Cultural Policy*

Stephen Cadwell (University College, Dublin) *Our Ongoing Affair with Artists: Developing a Semantic Theory of Art*

Kathryn Brown (Tilburg University) *Facingness and Fictional Space in the Works of Édouard Manet and Rafael Lozano-Hemmer*

Larisa Dryansky (École nationale supérieure des arts décoratifs, Paris) *From Theatricality to Operability: Interactive Art as a Theater of Operations*

Nicola Grobler (University of Pretoria) *Resistance and Compliancy in South African Art Audiences*

Josh Ginsburg (Independent Artist, University of Cape Town) *'I am Equipment': Artist as Interface*

Warren Neidich (Independent Artist, Delft School of Design) *Audience Participation in the Art of the New Economy*

Between Documentary and Fiction in Artists' Film and Video

Suzy Freake, University of Nottingham

Evgenia Gypaki, University of Edinburgh

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 and projected image that make use of, or purposefully expose, the permeability between the documentary and the fictional.

The papers in this session have been chosen as they offer distinct and diverse critical approaches to the complex network of issues brought about by lens-based, moving-image art. The papers are largely case-based analyses drawing from a variety of artistic strategies, which address a range of concerns including: the role of duration in memory; the problematic use of moving images as historical evidence; the reconciliation of power and space; the recuperation of archival material; and the corruption of documentary conventions. This panel as a whole aims to examine the problematic functioning of documentary truth, tied up with the camera's assumed indexicality, in the hope of enabling dialogues between multiple 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, opening up an assortment of critical

perspectives from which contemporary moving-image art can be rethought.

Kirsten Lloyd (The University of Edinburgh) *The Moral of the Story: Ethical engagements in contemporary documentary*

Amy Charlesworth (The University of Leeds) *The Disfigured Documentary: the Video-Essay and its Politics of Truth*

Toby Juliff (The Open University) *The Lie and the un-perjured: Jeremy Deller's Battle of Orgreave*

Patricia Kelly (DePaul University) *Twenty-Second Delay: Time, Memory, and the Documentary Impulse*

Adam Kossoff (University of Wolverhampton) *The Abstraction of Space Technics and otherness in the experimental and documentary film*

Klaas Tindesmans (Vrije Universiteit Brussel) *'No Truth from a Child's Mouth'. Document and Trauma in the Films of Sarah Vanagt*

Felix Vogel (HfG Karlsruhe) *Anterrom-Thinking: Documentary as Fiction as History*

Trista E. Mallory (University of Western Ontario) *Document/ Documentary: Peter Greenaway's Possible Worlds*

Nea Ehrlich (University of Edinburgh) *Animated Documentaries: Fact or Fiction?*

Museums and Exhibitions Members' Group Session

Telling Stories: making research accessible through display

Marika Leino, Chair, M&E Group
Marie-Thérèse Mayne, M&E Group committee

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. New curatorial approaches are 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?

The papers presented consider these processes through a range of case studies. Drawing on practical examples from around the world, they explore the variety of display methods curators have used to increase public awareness and understanding of key art-historical themes.

Alex Woodall *Participatory Interpretations*

Małgorzata Lisiewicz (University of Gdansk) *Whose Stories Are Told? Polish exhibition in the American Museum.*

Smrithi Saraswat (CEPT University (Centre for Environment Planning and Technology), India) *Narratives in Interior Architecture. Stone Crafts as a Narrative Medium to understand Methodol*

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
- an abstract (no longer than 250 words)
- 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.

Drawing and the Victorian Artist

18 – 19 MARCH 2011

Birmingham and Midland Institute, Margaret Street, Birmingham

Organised to accompany a major exhibition at Birmingham Museum & Art Gallery: The Poetry of Drawing: Pre-Raphaelite Designs, Studies and Watercolours

This two-day conference examines the wider contexts of drawing in the nineteenth century. The papers will explore a range of subjects including traditions of landscape drawing and watercolour, the various schemes for the training of artists in drawing throughout the nineteenth century, the making and collecting of works on paper, the contributions of Ruskin and the Pre-Raphaelites to Victorian debates and practices of drawing, and changing approaches to drawing at the beginning of the twentieth century.

There will be an opportunity for delegates to visit the exhibition during the conference.

The keynote speaker is **Professor Deanna Petherbridge**, whose latest book *The Primacy of Drawing* was published by Yale UP in 2010.

Other speakers include: Colin Cruise, Brendan Flynn, Colin Harrison, Pamela Gerrish Nunn, Robert Hewison, Christopher Newall, Susan Owens, Ann Sumner, Robert Upstone, Annette Wickham, and Stephen Wildman

Full details of fees, speakers and topics are on the BMAG website.

The event is jointly organised by Birmingham Museum & Art Gallery and the Birmingham and Midland Institute and supported by the Paul Mellon Centre for Studies in British Art, the School of Art, Aberystwyth University and the British Association for Victorian Studies.

The Challenge of the Object

*33rd Congress of Comité International
d'Histoire de l'Art (CIHA)*

Germanisches Nationalmuseum, Nuremberg

15 JULY–22 JULY 2012

The concept of the conference will be explored in 21 sessions. The call for up to 400 presentations is made via the conference homepage.

For details please see
www.ciha2012.de/en/home.html

Application deadline: **31 March 2011**.

The organisational committee and session leaders shall choose up to 20 speakers per session, and inform paper givers by May 2011. Convention fees will be waived for all candidates who have been selected to present papers. This Congress is expected to become one of the most global gatherings of art historians and AAH members are encouraged to apply.

Art and Architecture around 1400 Global and Regional Perspectives

An international colloquium under the auspices of CIHA

University of Maribor, Slovenia

10–14 MAY 2011

For details of this colloquium please see
www.artaround1400.si

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



Can we email you?

If you did not receive an email in January inviting you to take part in our online questionnaire, then we probably do not have an up-to-date email address for you.

If that is the case, and you would like to be contacted electronically by us (including the occasional issue of the digital AAH *eBulletin*) 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.



The New British Sculpture

Reviewing the persistence of an idea c.1850–present

17 & 18 FEBRUARY 2011

Henry Moore Institute

British sculpture has been frequently singled out as an area of outstanding cultural expertise. Numerous major exhibitions and accompanying catalogues have subscribed to the idea of a distinct 'strand', 'school' or 'family' of artistic endeavour. This idea has been presented as having been rejuvenated by a cycle of Oedipal renewal in which successive groups of younger artists have been seen to overthrow the practices of the previous generation. It is a story not only of ostensible generational succession, but also a story of a lack of continuity.

This conference will examine and question this accepted idea, looking at how 'British Sculpture' has been variously addressed and defined across a 150-year period and at how it has emerged as a construct at distinct moments and within distinct cultural contexts. 'British Sculpture' was also presented as 'new' and 'young' before 1945 and this conference will address how 'British Sculpture' became 'new' and different from what preceded it, and what roles novelty and youth played in shaping these national cultural identities.

Jonathan Black, University of Kingston *'A New Form of Sculpture for England': British Monumental Public Sculpture between the Wars and the Struggle for Realism*

Sarah Turner, University of York *Ezra Pound's new 'order' of artists: 'The New Sculpture' (1914) and the sculptural avant-garde in early twentieth-century Britain*

Alex Potts, University of Michigan *Conflicting Transatlantic Perspectives on Modern Sculpture*

Jennifer Powell, Tate Britain *A 'Coherent'/'National'/'School' of Sculpture? Constructing Britishness through Exhibition Practices in Post-War London*

Jay Curley, Wake Forest University *Caro's Secret*

Joy Sleeman, Slade School of Art *The New Art, Hayward Gallery London, 1972: New as Compromise, or when what happens around the exhibition is as interesting as what happens in the exhibition*

Nick Baker, Open University *Managing the Reputations of the New British Sculptors in the 1990s*

Danielle Child, University of Leeds *Could You Make Me One Like That? Examining the YBAs Aesthetic and the Mike Smith Studio*

James Brown, Plymouth College of Art *Sculpture and the Rebranding of Tradition in Saatchi's 'Newspeak: British Art Now'*

The cost for this event is £10/£5 concessions. To book a place or for more information please contact Kirstie Gregory, kirstie@henry-moore.org

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

This is a multi-site event celebrating the launch of The Hepworth Wakefield and the new Henry Moore and Barbara Hepworth displays at Yorkshire Sculpture Park, Leeds Art Gallery and the Henry Moore Institute. Join the symposium of talks, debates and walks to reconsider the artists' relationship with the Yorkshire Landscape.

Contact Kirstie Gregory kirstie@henry-moore.org Tel: 0113 246 7467 for more details.

Exhibitions Diary Spring 2010

WITHIN LONDON

Gabriel Orozco

Tate Modern

19 JANUARY–25 APRIL

Modern British Sculpture

Royal Academy

22 JANUARY–7 APRIL

Watercolour

Tate Britain

16 FEBRUARY–21 AUGUST

British Art Show 7: In the Days of the Comet

Hayward Gallery

16 FEBRUARY–17 APRIL

Life, Legend, Landscape: Victorian Drawings & Watercolours

Courtauld Gallery

17 FEBRUARY–15 MAY

Jan Gossart's Renaissance

National Gallery

23 FEBRUARY–30 MAY

OUTSIDE LONDON

The Poetry of Drawing: Pre-Raphaelite Designs, Studies and Watercolours

Birmingham Museum and Art Gallery

UNTIL 15 MAY 2011

Nam June Paik

Tate Liverpool

UNTIL 13 MARCH

French Drawings:

Poussin to Seurat

National Galleries of Scotland

5 FEBRUARY–1 MAY

Artist in Focus: Merlyn Evans

National Museum Cardiff

UNTIL 6 FEBRUARY

Lucien Pissaro in England: The Eragny Press 1895–1914 and British Drawings in the Age of the Eragny Press

Ashmolean Museum

UNTIL 13 MARCH

Anish Kapoor: Flashback

Manchester Art Gallery

5 MARCH–5 JUNE

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Next deadline: 6 May 2011

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