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JUNE 2011

## REPORT FROM NEW AAH CHAIR

**T**HIS IS MY FIRST REPORT as Chair of AAH, having taken over the role from Evelyn Welch at the 2011 Warwick conference. I would therefore like to take this opportunity to thank the membership for electing me to this office: it is a great honour and I look forward to working with you in promoting our subject over the next three years. We owe Evelyn grateful thanks, not least for her willingness to lead the Association for an additional year at a time when she was newly appointed as Vice Principal (Research and International Affairs) at Queen Mary's. As Chair she led the AAH forward clear-sightedly in ways that have sustained and enhanced its professional capabilities, including an essential reorganisation of the office and the appointment of Pontus Rosen as CEO, as well as initiating the on-going governance review.

As a result, the Trustees are now able to concentrate more directly upon strategic planning whilst continuing to ensure that activities to promote the professional practice and the public understanding of art history continue undiminished. For example, we continue to support students with prizes, reduced conference fees and annual subscriptions, and the voluntary-work placement fund. Members are eligible to apply for grants to support interactions with curatorial staff in museums and galleries, and independent members are able to apply for conference bursaries. The previously announced development of an A-Level Art History text book is making good progress.

The website provides full details of the range of benefits available to members, amongst which is a substantially reduced subscription rate to *Art History*. A central concern for the Trustees and the CEO in the AAH's strategic development is to ensure our responsiveness to the views and needs of the membership, and the recent membership survey, in which many of you participated, will therefore be repeated at intervals, helping to inform the work undertaken by the CEO and the Trustees on your behalf.

One of the key events for the AAH is its Annual Conference – an opportunity for members to meet each other, and to explore the diversity, richness, and transformational nature of research in art history. The Warwick 2011 conference carried on this fine tradition (see *Bookfair browsers below*), and we ►

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Photo: Joanne Anderson

### 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](http://www.aah.org.uk)

#### JUNE

30 Student Summer Symposium, Subversive Beauty, Loughborough University.

#### JULY

25 Undergraduate Dissertation Prize deadline

#### AUGUST

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

#### SEPTEMBER

6 *Bulletin 108* deadline

#### OCTOBER

*Bulletin 108* published

22 Undergraduate Careers Day, University of York

#### NOVEMBER

5 Schools 'Ways of Seeing' Conference, Tate Britain

7 Call for Papers deadline for AAH2012 Conference

19 Museums & Exhibitions Bursary application deadline

25 New Voices Student one-day conference, Glasgow  
*Art History* 34.5. published

#### DECEMBER

1 Dissertation Prize deadline.

15 AAH Initiatives Fund: for Teaching, Learning & Widening Participation, application deadline (for January)

31 10% off AAH membership if you renew by Direct Debit before 1 January.

### Bulletin Advertising Rates for 2011

full-page	£250
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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](mailto:edbuletin@aaah.org.uk)

To discuss mailed inserts, contact AAH Administrator:  
[admin@aaah.org.uk](mailto:admin@aaah.org.uk)

### 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

► are grateful to Louise Bourdua and all those who worked with her to stage such a stimulating event. We are also grateful to all those who participated, whether as speakers, convenors, Bookfair exhibitors, or delegates, each of whom contributed to the success of the Conference. Invariably, each annual conference has a unique intellectual character, the result of shaping by the host institution, and Warwick was no exception to this fine rule. In 2012 we look forward to seeing you all in another distinctive setting, this time at the Open University in Milton Keynes.

Whilst the annual conference showcases art history's many strengths, and its importance as a discipline, the complex political and economic environment within which the subject is currently placed affects all sectors, whether freelance, schools, institutes of further and higher education, museums and galleries, heritage, auction houses, publishing, the market or the other areas to which it contributes.

This is a matter of concern for us all, no matter what our individual circumstances, institutional allegiances or occupations. The AAH will therefore continue to work to ensure that the relevance of art history is articulated and advocated and that it is understood, along with other arts and humanities subjects, as bringing major social and cultural benefit to the UK.

#### RESEARCH EXCELLENCE FRAMEWORK

This time last year Evelyn drew attention in her Chair's report to the Hefce response to the Research Excellence Framework (REF). It is essential that as a subject association we continue our engagement with this and other policies that affect art history within the wider field of the arts and humanities.

The REF 2014 Forum: Impact & Research Environment staged at AAH2011 enabled heads of departments/research and nominated attendees to listen to presentations by Bruce Brown (Chair of Panel D (Arts and Humanities)) and Paul Greenhalgh (Sub Panel Chair Art & Design: History Theory and Practice), and to participate in discussion. The AAH will continue to facilitate dialogue with the REF process through our new chair of the Teaching, Learning and Research member group, Sabine Wieber.

Details of the REF Panel D/34, and Paul Greenhalgh's powerpoint presentation to the Forum can both be downloaded from:

[www.aah.org.uk/teaching-learning-and-research](http://www.aah.org.uk/teaching-learning-and-research)

In conclusion, my best wishes go to all our members over the summer months, along with continuing thanks to the AAH staff and Trustees for their efforts on behalf of the Association.

ALISON YARRINGTON

AAH Chair

## CEO Report

**A**s you will have seen from the heading of this issue of the Bulletin, we have a new mission statement:

*The AAH promotes the professional practice and public understanding of art history.*

It was created through an intensive process of consultation, ranging from the survey we did in January and February, including the meetings and conversations that came from it, up to it being passionately discussed and eventually unanimously adopted at the AGM in Warwick.

However hotly debated, the new mission statement is not revolutionary. If you have been involved in the AAH for a time, you will know that it chimes well with previous declarations of identity of the organisation in our Constitution, our yearly accounts and in our membership materials. And that is precisely the point: it succinctly states what we are about. Easy to write, say and remember, it serves to focus us by declaring to all what it is we want to do together.

While there are many things we do that focus on one or another of our constituencies or special interest groups, *all* we do is for art historians and the discipline of art history, now and for the future. While we gain energy from our divergent research and separate fields of operations, it is by working together that we gain strength to affect change within the discipline and in the world around us.

The strategic review that resulted in the mission statement continues. We will continue to speak to members directly to make sure activities we invest in bring the results and the support that you, as members, want and need. If you have ideas or views on this, I want to hear from you. My contact details, including email, are listed on the back of the *Bulletin*.

I am excited about working on all of this together with our new chair, **Alison Yarrington**, and would like to extend a special welcome to her here. It is amazing to me how Alison, in a time that has clearly been very busy professionally for her (she just became the new Dean of Arts and Sciences at the University of Hull), has, in her role as Chair Elect, been able to attend official events and trustee meetings all over the country, as well as coming to the office regularly to talk to staff.

As Alison becomes Chair, we also welcome five new trustees: **Nicola Foster**, **Joseph McBrinn**, **Grischka Petri**, and **Richard Taws**, and **Sabine Wieber** (see page 12). It is clear to me that the Association continues to be in good hands.

**PONTUS ROSÉN**

Chief Executive Officer

## New Appointments at Art History

The Editorial Board of the journal of the Association of Art Historians is very pleased to announce that

**Gavin Parkinson**

will take over the position of Reviews Editor when Cordelia Warr completes her term at the end of May. He is Lecturer in European Modernism at the Courtauld Institute of Art and, most recently, author of *Surrealism, Art, and Modern Science: Relativity, Quantum Mechanics, Epistemology*, Yale University Press, 2008, and *The Duchamp Book*, Tate Publishing, 2008.

The board is also happy to confirm that when the current editor, David Peters Corbett, steps down at the end of June 2012, he will be replaced by

**Genevieve Warwick.**

She is Reader in History of Art at the University of Glasgow, and author and editor of a number of books including: *Commemorating Poussin: Reception and Interpretation of the Artist*, Cambridge University Press, 1999 (co-edited with Katie Scott); *The Arts of Collecting: Padre Sebastiano Resta and the Market for Drawings in Early Modern Europe*, Cambridge University Press, 2000; *Collecting Prints and Drawings in Europe c. 1550–1700*, Ashgate, 2003 (co-edited with Christopher Baker and Caroline Elam); and *Caravaggio: Realism, Reception, Rebellion*, University of Delaware Press, 2006.

## AAH Internet Services

[www.aah.org.uk](http://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](mailto:admin@aaah.org.uk)

**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*), send an email to [admin@aaah.org.uk](mailto:admin@aaah.org.uk) with the subject line 'eBulletin mailing', and your name in the message

## Governance Review



The AAH governance review initiated by Trustees continues, with the goal of presenting a five-year strategic plan by the time of the 2012 AGM. A series of meetings where members will have an opportunity to discuss strategy will be held during the late summer in different locations.

**Please get in touch if you are interested. Meetings will be announced on the website and all members are encouraged to attend.**

# AAH2011 – The University of Warwick

Through its ‘themeless’ format, AAH2011 showcased the diversity and richness of art history in the UK and beyond over an extensive chronological range from ancient to contemporary.

Thirty-three academic sessions brought 400 delegates together to discuss and debate material as geographically diverse as Europe and the Americas, the Middle East and Australasia, displaying the full range of methodologies of our discipline. The sessions reflected the composition of our wide constituency: student, independent or academic researchers, museum curators and teachers, and over 37% of those who attended were either students, un-waged and low-income independents or retired, reflecting the increasing presence of these members in the Association.

The conference began with 16 parallel sessions in the early afternoon of Thursday. This ensured that conversation already flowed by tea time and a packed house attended the “in conversation” event between **Stephen Bann** (Professor Emeritus University of Bristol) and **Karen Lang**, Editor of *The Art Bulletin*, and Leverhulme Visiting Professor at Warwick). A Bookfair Reception was held in the middle of the conference hub, which housed 16 publishers and our poster exhibits. Delegates examined the posters, bought books, and toasted the achievements of the Association’s student prize winners, and Manchester University Press launched a new series.

Academic sessions resumed on Friday, followed by the plenary lecture *Art History from the Bottom Up*, given by **Professor Patricia Rubin** (Judy and Michael Steinhardt Director, Institute of Fine Arts, New York University). The Herbert Art Gallery, Coventry, hosted that evening’s reception, followed by a guided visit to the Marmite Prize for Painting 2011 at the Lanchester Gallery (Coventry School of Art and Design) with the co-founders of the prize.

Professors Stephen Bann and Karen Lang “in conversation”.  
(Photo: Joanne Anderson)



Delegates browsing at the Bookfair, complete with AAH bookbags.  
(Photo: Joanne Anderson)

The academic part of the conference ended after Saturday morning’s sessions; delegates spent the afternoon either visiting Coventry’s medieval to modern heritage, Leamington Spa Art Gallery & Museum, or Compton Verney.

The success of such a vast enterprise rests with the members of the Association (without whom there would be no sessions, nor speakers), its Executive Committee, the London-based AAH administrators (particularly Claire Davies and Matt Lodder), Jannet King, editor of the *Bulletin*, and Shane Worthing, designer of the conference logo. At Warwick, we are indebted to academic & administrative colleagues in History of Art (especially Professor Michael Hatt, Claire Nicholls, Drs Louise Campbell and Sarah Walford), our student helpers, Sharon Smith and Wendy Curtis in the Conference Office, Gerry Reidy and Mark Udall at WarwickDesign and Shane Cook at WarwickPrint.

In addition, we wish to thank Ludo Keston (CEO), Jamie Perry and Dave Sumner of the Herbert, Alice Swatton and Dr Chloe Johnson of Leamington Spa Museum, Professor Steve Dutton Director of Lanchester Gallery (Coventry School of Art and Design), Dr Stephen Parissien (Director) and Emily Medcraft (Front of House Manager) both of Compton Verney, for their willingness to lead visits and host our events. We are immensely grateful to all our sponsors (Laurence King Publishing, Wiley-Blackwell, and Manchester University Press), advertisers and Bookfair exhibitors. Finally, the Convenor wishes to record her gratitude to Cheryl Platt (Bookfair and Conference Manager) and Dr Joanne Anderson for their long hours of work and unfailing support.

**LOUISE BOURDUA**  
Conference Convenor

## Conference Feedback: What you had to say

**F**or the first time, the AAH solicited delegate feedback, and the response proved very interesting.

Out of the 400 delegates who attended Warwick, 64 returned completed questionnaires (a 16% return rate). This feedback summary is derived from those 64 responses. The figures and comments therefore offer a very valuable and noteworthy insight into what the AAH should focus more or less on, but the responses should not be assumed to reflect the views of the majority of delegates more broadly.

Overall feedback from the conference has been positive, with most respondents giving their conference experience a 4 out of 5 rating. This is very encouraging and suggests that we are doing some, if not all, things right when it comes to this international three-day event. For instance, most of you enjoy the content and range of sessions at the conference (when they run to timetable!), as well as the networking opportunities this event provides.

The keynote events this year generated much response, and seemed to split opinion, and comments on these have certainly provided food for thought. Aspects of this year's event which received less favourable comments tended to be more localised points of irritation, some of which we can ensure are improved next year, such as better on-site signage and cheaper accommodation options.

Most of the delegates attending AAH2011 identified themselves as Art Historians (89%) working as Academics in Higher Education (39%). Interestingly, 20% identified themselves as Curators, which was the third largest category alongside Students (20%).

Most delegates attending AAH2011 were AAH members (57%), with 47% acknowledging having become members specifically to take advantage of the members' conference fee discount. The AAH Office has certainly seen a huge growth in new members this year, particularly during the run-up to the conference. Hopefully, we can retain these new members for future events and for the years to come.



Networking delegates at the Herbert Art Gallery reception. (Photo: Joanne Anderson)

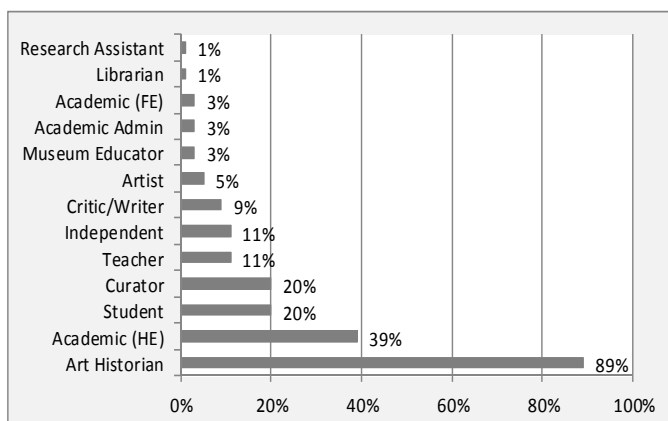
So, why do people attend the AAH Conference? 59% cited Academic Sessions as the reason, with the same percentage attending due to being either a Convenor or Speaker. Of almost equal importance was the opportunity (or increasing need?!) to network (58%). Interestingly, 33% identified the Bookfair as a reason to attend, which was hopefully galvanised by the introduction of a Bookfair Reception.

Whilst 27% of delegates also attended AAH2010 in Glasgow, 61% have not participated in any other AAH activity in the last year, and only 20% subscribe to *Art History*. Similarly, 53 of the 64 respondents had not participated in the Visits & Tours that took place, and only half of the respondents had attended the Special Interest Group Meetings.

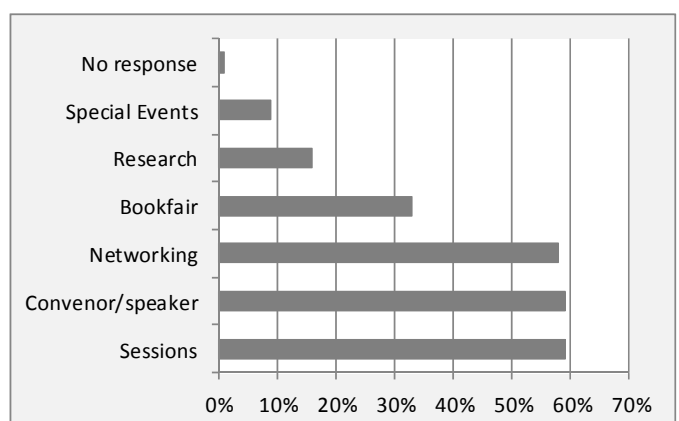
Clearly, there are areas of the organisation and the conference programme that need additional thought and attention. On a positive note, most respondents indicated that they would either definitely or maybe attend AAH2012 at The Open University in Milton Keynes, so we look forward to seeing and hearing from you again next year.

**CLAIRE DAVIES**  
Programme Coordinator

### Question 1: How would you identify yourself?



### Question: Why did you attend this event?



## Between Documentary and Fiction in Artists' Film and Video

**T**aking its cues from ideas generated in the aftermath of the panel 'The Discursive Space of Artists' Films', held at last year's annual conference, our session aimed to address questions that emerge from the co-articulation of fact and fiction in moving image art.

How, why, and to what effects have artists engaged with the permutations between reality and 'stories' in the histories of film and video? If interests in the indexicality of the moving image, the photographic and 'documentary truth' have waned, why do visual artists continue to return, albeit in diverse and corrupt ways, to documentary tropes? We chose papers that coalesced around particular knots of theoretical concerns, specifically those that interrogated the documentary and its associated politics of 'truth' and 'realism', looking at how this form of filmmaking has been dismantled, prised open and discarded by artists in recent years. What resulted was a constellation of approaches delivered by an excellent cast of speakers, and we could not have been more delighted with the outcome.

**Kirsten Lloyd's** paper considered Renzo Martens' controversial work, which assumes an offensive position in order to expose the hypocrisy embedded within documentary practices; a process that simultaneously seeks to protect its subject yet insatiably fixates on its suffering body, alongside Dani Martí's exploration of capitalistic exchange in the objectificatory realm of the homosexual sex trade. Lloyd proposed that the artists' 'unethical' corruption of documentary conventions questions the limitations found in 'reality driven practices', exposing the role non-fiction films fulfil within capitalism. **Amy Charlesworth** probed the recent revival of the video essay, which, she suggested, overturns the documentary's quest to present knowledge and realism as cohesive form. Through a materialist-feminist framework, she illustrated how the work of Ursula Biemann and Maria Ruido prioritise the economic subject and labour relations through techniques that destabilise documentary effects. **Toby Juliff** presented a reading of Jeremy Deller's *Battle of Orgreave*, and the resulting Mike Figgis documentary of the work, that asked the question: what is it to *be* justice or to *do* justice, and can this be reconciled by restaging historical events? Drawing on Derrida's notion of the 'un-perjured' and examining the material processes surrounding Deller's performance, Juliff concluded that the mechanism of justice is protean, and that reconciliation is compromised when performed in the absence of the persecutor.

**Adam Kossoff** presented the work of experimental filmmaker William Raban as a discourse on filmic space, in which Kossoff outlined his model of 'thick space' versus 'thin space'. The former, associated with fictional cinematic depth whereby the spectator is positioned in a state of instruction, was contrasted with 'thin space',

concerned with the materiality and surface of the filmic encounter, so producing a radically 'othered' viewing position. **Klaas Tindemans** explored the work of Sarah Vanagt, in which archive footage is carefully and playfully treated so as to complicate the notions of trauma, recovery and mourning. Tindemans' reading, informed by his interdisciplinary research in the fields of dramaturgy, performance theory and legal philosophy, considered the complex interplay between documentary material and performance in the artist's effort to portray collective traumas in Belgian history.

**Felix Vogel** revisited Siegfried Kracauer's *Anteroom Thinking*, in which he complicated the role that photography (and its assumed indexicality) has with history. Looking to the recent output of Lina Selander, Vogel proposed that her work mobilises an Anteroom mode of thought by foregrounding the failure of the camera to capture experience. Here, the camera is not used as an explanatory tool but as a device to produce disorientation through a continuously open dialogue of images. **Trista E. Mallory's** paper used Peter Greenaway's early works, in which he combined archival material with his own fictions, as an illustration of 'possible worlds theory': a way of examining the ontological state of fiction. Mallory's analysis of Greenaway critiqued the autonomous and singular nature of the purely 'documentary', and instead presented a series of worlds that *could* exist, foregrounding the productive slippages between fact and fiction. **Nea Ehrlich's** stirring paper illustrated how animated films can counter or contribute to the telling of non-fiction. Arguing against the reductionist view that indexicality is embedded in resemblance, and reinstating it as a semiotic relationship between sign and symbol, Ehrlich proposed that animated documentaries can circumvent the limitations of photographic media to allow an 'exposure of the otherwise unrepresentable.'

All the papers demonstrated the important role that such films play in resisting hegemonic recitals of history. What became conspicuously clear throughout the day is that not only are contemporary artists dealing with and dismantling the ideological implications of 'truth-telling' in abundance, but that there is a wealth of exciting theoretical perspectives with which to approach such works being developed by art historians across the world.

**SUZY FREAKER**

University of Nottingham

**JENNY GYPAKI**

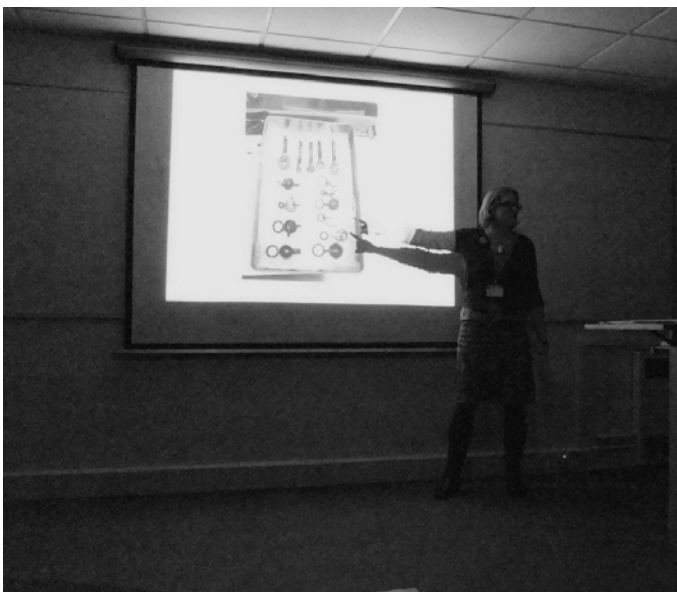
University of Edinburgh

## Museums & Exhibitions Group Session: Telling Stories: Making research accessible through display

The 2011 AAH conference at Warwick saw the M&E Group's second annual academic session, which considered how curators and academics could share their research with a wider public, as well as other art historians and practising artists.

Alex Woodall's paper, *Participatory Interpretations*, discussed two distinct but equally innovative ways in which collections in Manchester Art Gallery have been utilized to widen access and interpret hidden collections. She first gave a fascinating case study of a project called Visual Dialogues, an annual Strategic Commissioning partnership project managed by Tate Britain, in which young people aged 14 to 19 worked with artists to develop new collections displays linking historical with contemporary artwork. The aim was to create exhibitions and interpretation not just for their peers, but for the wider gallery audiences, specialists and non-specialists.

Her account of the interaction between the young people and museum professionals was illuminating and, while the process highlighted deep-rooted prejudices on both sides, the working relationships forged during it resulted in a positive outcome for all.



Contrasting with this project, Alex also discussed the longer-term task of curating a collection of bric-a-brac, left to Manchester Art Gallery by Mary Greg over several years in the early 20th century (see above). Initially, this collection was opened to two artists, who interpreted the objects through their own media. This led to an interesting analysis of the ways in which a museum collection can be accessed and interpreted, often overturning the 'curatorial angst' of curators not used to opening their stores to outsiders. Both of these case studies led to an intense discussion, involving an enthusiastic and international audience.



Image courtesy The Art Institute of Chicago

Our second speaker, **Małgorzata Lisiewicz** (see above), spoke about an exhibition of Polish art held at the Art Institute of Chicago (see left). Taking a more theoretical angle, Malgorzata analysed the efforts made by the Art Institute to advertise and present this exhibition in a context of general public ignorance of the historical or cultural facets of Polish history.

She argued that their approach fell short of the intellectual promises of the exhibition, marginalising and downplaying the importance of the objects presented, and instead relying to a great extent on marketing hype and the lure of a Hollywood-style fantasy. In other words, the exhibition had failed to tell the story of Poland's historical past through a meaningful display.

Again, reactions in the audience were many, and a lively discussion ensued of the role of exhibitions and display in projecting a multifaceted argument or story.

**MARIKA LEINO & MARIE-THERESE MAYNE**  
Co-Convenors

## Poster Session

**F**or the third presentation of a Poster Session our aim was to create a visible and conspicuous presence to display and unite a group of independent thinkers. Feedback from presenters and viewers suggests that those aims were successfully achieved.

In the Mead Gallery of Warwick Arts Centre, at the heart of the AAH2011 conference at University of Warwick, 14 researchers displayed their presentations in visually stimulating formats. Growing interest, year-on-year, in this method of delivering research, increased the number of accepted proposals. The diversity of the group's special fields brought together ancient and modern art histories, encompassing a wide range of topics, which allowed the researchers to introduce aspects of new projects, projects in progress, and summaries of explicate work that had been realized.

The poster boards were displayed in two areas, connected by tables set up for leaflets and handouts to act as an information point for delegates to speak to presenters and convenors.

In the first section, Susan Grange presented *Aspects of the interrelationship between art and music in Renaissance Venice*. On a cassette player, placed alongside the poster board, delegates could listen to the music discussed in Susan's text. Two delegates from Greece, Maria Athanasekou presenting *Deconstructing the image: the iconographic and spiritual origins of C. Parthenis' Annunciation theme*, and Evgenia Zouzoula with *The griffins of Bronze Age Crete in context* worked together to speak to conference visitors. Postgraduate student Claire Trévien, from University of Warwick, displayed her current research on *Le Monde à l'Envers: the carnivalesque in prints*. From Turkey, Ayse Nahide Yilmaz and Mehmet Yilmaz produced *Diverted: The coup effect on art in Turkey's political climate*, which raised interesting discussions amongst many delegates. Nearby, Sarah Thomas's research on *Slavery, race and the travelling artist: visual encounters in the New World* drew much attention, as did the superb poster by Tracey Warr and London Fieldworks of their realized project *Outlandia*, built at Fort William, Scotland.



Photo: Janet Tyson

In the second section Peter Dickinson and David Moxon discussed their new project *Abstraktion.com* with delegates, using a laptop presentation of poster and text. Justina Spencer presented her current research *Peeping in, peering out: monocularity and early modern vision* opposite Ioana Jimborean's *The development of the loggia at the princely courts of Italy during the quattrocento*, with both posters drawing continued attention and discussion. Between them was the notable poster presentation *The use of the Sphinx in Symbolist art, 1850–1900*, by Jeff Fendall, which initiated several debates on Symbolism as a period of art history that has been overlooked in recent years. Jeff's poster may kick-start a new appraisal. The final threesome featured Jeff Taylor with his poster outlining *The Artist Proletariat and the Rise of Modernism in the Hungarian Art Market*; Susan Wilson's stunning poster of *The Swiss Garden Cottage: the origins of the chalet style in British Architecture*, which drew in many visitors, and Lawrence Buttigieg's three-dimensional poster format *Re-visioning the female body through the box*, enticing many delegates to open the 'box' to reveal its content.

### JANET TYSON AND ROSALIND ORMISTON

Co-convenors, Poster Session 2011

Left: *Diverted: The Coup Effect on Art in Turkey's Political Climate*

Below: Lawrence Buttigieg with poster presentation. (Photos: Ros Ormiston)



## Art School Educated: Rethinking Art Education in the 21st Century

**A**rt schools seem to be in a permanent state of crisis and, more than ever, as the session explored, government-led curriculum has had an impact upon teaching and learning at all levels.

There seems to be no waning of interest in the subject, and throughout the day the session was extremely well attended, often with standing room only. The original call for papers generated a large number of excellent proposals, so the job of selecting just six was a difficult one. The final selection provided a range of papers that encompassed a diversity of period, geography, methodology and theory. The range of perspectives offered from artists, academics and curators proved equally diverse.

**Tomas Macsotay** (University of Leeds) began the morning with a paper that considered innovations in academic art teaching inspired by eighteenth-century notions of education. Focusing on discrete practices developed under the direction by Nicolas Vleughels (1668–1737) of the Académie française between 1724 and 1737, Tomas traced ongoing debates on the role of the art instructor and the psychology of the student back to the Enlightenment. **Lyrice Taylor** (University of Maryland) examined the significant artistic scholarship of Winifred Knights (1899–1947) during her formative artistic education at the British School at Rome. Knights and her Rome Scholar colleagues created a lasting educational network between the Slade and the British School at Rome, contributing significantly to inter-war British Modernism. **Sutapa Biswas** (Chelsea College of Art and Design) addressed questions of governance and the ever-present crisis in art education. Sutapa's provocative paper questioned the position of the art historian in the art school, and called for teaching and research within these institutions to be led by practising artists. It precipitated strong responses and much debate.

After lunch, **Matthew Bowman's** (University of Essex) paper examined alternative models of the art school that have emerged against the backdrop of crisis-perception.



Camberwell College of Arts

Revisiting *Gasthof* (2002) and *unitednationsplaza* (2007), Matthew raised concerns over the experience of the art student in such projects whilst, at the same time, examining their potentiality and criticality. **Cliff Lauson** (Hayward Gallery) explored artistic and curatorial practices that have adopted pedagogical models and the so-called educational turn. Cliff went some way towards evaluating the critical distance between teaching art and teaching as art, between the academy and the educational turn. The day closed with a thought-provoking paper from **Stephen Farthing** (University of the Arts London), who examined the important relationship between artists, collections and the curriculum. In short, Stephen suggested the museum collection as art school curriculum. By looking at the history of the relationship between art schools and museums, he suggested ways of updating the relationship. For what is partly, although not entirely, a new approach, it is one that seems quite radical in present times.

The session was run in conjunction with Tate's four-year Leverhulme-funded project *Art School Educated: Curriculum Development and Institutional Change in UK Art Schools 1960–2010*.

**BETH WILLIAMSON**  
Tate

### Voices in Art History – AAH Oral Histories

*Conference delegates were captivated by audio recordings made available at a listening station by Liz Bruchet, Project Officer for AAH Oral Histories.*

*Highlights from the project offered delegates compelling insights into the context that led to the foundation of the AAH – including the professionalisation of the discipline, and its dynamic relationship to the British system of education and to shifting political and social mores.*

*Selected interview excerpts will be published on the AAH website this summer, and the complete collection will be made accessible to researchers through the V&A's Archive of Art and Design.*



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

Inspired by the partially destroyed fabric of nearby Coventry's medieval Cathedral and its postwar 'resurrection', this session, organised by the Student Group, aimed to examine the various ways in which artists and art historians have engaged with the idea of the ruin in their work.

Our first paper, delivered by **Gemma Carroll** (University College London) and titled *The Ruin and the Ruined in the Work of Kurt Schwitters*, argued for a reading of the artist's fragmentary *Merzbau* constructions as an exploration of German political and social identity in the aftermath of the First World War. Carroll's paper considered Schwitter's use of the waste material of consumption, literally picked from the streets of the German city, as an engagement with contemporary debates over the place of community and society in the work of Georg Simmel and others.

Entitled *Mark Morrisroe's Self-Portraits and Derrida's 'Ruin'*, the second paper, delivered by **Fiona Johnstone** (Birbeck, University of London), explored the self-portraiture of the American photographer Mark Morrisroe. Highlighting Morrisroe's commitment to a form of self-portraiture that documented the effect of AIDS on the artist's body, Johnstone considered how concepts of absence, memory, and loss inform readings of the work. Relating Morrisroe's photographic works to Jacques Derrida's notion of the portrait as an object that necessarily undergoes a deterioration of meaning, despite its attempts to describe its subject, Johnstone's paper examined the parallels between the physical deterioration of the artist's body and the semantic decay suggested by the works themselves.

In the second section of the session, two papers approached the subject of the ruin in relation to conflict in the 20th century. The first paper, titled *Hiroshima and Nagasaki in the Eye of the Camera – Images and Memory*, delivered by **Barbara Marcon** (University of Warsaw), considered the photographic record of Hiroshima and Nagasaki in August 1945 after the atomic bombings. Rather than examining the official photographic record, the paper utilised photographs taken by amateur photographers, both survivors of the attacks and those entering the cities later. Marcon's paper argued that such images played an important role in the 're-construction' of memories of the traumatic events they depict.

This was followed by a paper by **Rose Tzalmona** (VU University, Amsterdam, and the Technical University, Delft) titled *Traces of the Atlantic Wall, or The Ruins that were Built to Last...* that surveyed the extant architectural features of the 'Atlantikwall', the system of fortifications built along the West European coastline by Germany during the 1940s in an effort to resist Allied invasion. Tzalmona's paper considered the postwar history of the fortifications, exploring the various ways in which artists have utilised the ruins of the Nazi military project as a



Rose Tzalmona presenting her paper on the *Atlantikwall*.

vehicle with which to explore the dichotomies of temporality and permanence; remembrance and amnesia; absence and permanence.

In the final section of the session, our last two papers considered ways in which the ruin has been incorporated into debates of nationalism. In the first, entitled *Urban Ruin: James Baillie Fraser's Representation of the Black Hole Memorial of Calcutta*, **Amanda Sciampacone** (Birbeck, University of London) explored depictions of Calcutta by the British artist. Focusing on Fraser's depiction of the 'Black Hole Memorial', Sciampacone's paper perceptively drew out the political ambiguities of an image that utilised the depiction of the monument, and the history it was intended to represent, within a narrative of colonial power.

Our final speaker, **Joanna Wolfarth** (Leeds University), drew on a breadth of history to consider how the 12th-century Bayon Temple at Angkor has been utilised as an icon of Cambodian nationality. Wolfarth's paper, entitled *Ruin and Reconstruction: The Bayon as a Nation-Defining Icon in Contemporary Cambodian Art*, considered the repetitious deployment of the temple ruin in the cultural production of Cambodia, and questioned how the political and religious connotations of the iconic structure have been adapted during periods of colonial occupation, genocide, and constitutional democracy.

The high quality and breadth of all the papers presented at the AAH2011 Student Session serves to highlight the impressive standard of postgraduate work currently being undertaken in art history. Our thanks go to all of those who attended the Student Session and contributed to the thought-provoking and valuable discussions that continued throughout the conference and made the session such a success.

**PETER STILTON**  
University of Bristol

**FREYA GOWRLEY**  
University of Warwick

# Minutes of the 37th Annual General Meeting

Held on 1 April 2011 at Warwick Arts Centre, University of Warwick

**In attendance:** 38 as per register; 30 proxy votes.

## 1 APOLOGIES:

Toshio Watanabe, Jannet King, Alistair Wright, Tamara Trodd, Caroline Osborne

## 2 MINUTES OF THE 36TH AGM IN GLASGOW

As printed in *Bulletin* 104, June 2010, pp 8-9. These were unanimously approved.

## 3 CHAIR'S REPORT

As printed in *Bulletin* 106, February 2011, p. 3.

## 4 CHIEF EXECUTIVE'S REPORT

As printed in *Bulletin* 106, February 2011, p. 1

The CEO added his thanks to the conference organisers, and stressed the importance to the Association of the current strategy review and consultation process which had resulted in the drafting of a mission statement.

## 5 MEMBERSHIP REPORT FROM THE SENIOR ADMINISTRATOR

As printed in *Bulletin* 106, February 2011, p. 2

## 6 HONORARY SECRETARY'S REPORT

As printed in *Bulletin* 106, February 2011, p. 5

**6.1 Organisational changes:** to adopt official statements of organizational identity (regarding mission, vision and values of the Association) as circulated for consideration prior to the Annual General Meeting.

Following questions from the floor to the CEO and subsequent discussion of details of the wording, the following mission statement was adopted unanimously:

**The AAH promotes the professional practice and the public understanding of art history.**

The proposed list of values:

**Inquiring • Accessible • Relevant • Professional  
• Ambitious • Inspirational**

were adopted with a vote of 29 in favour, 13 against, and 1 abstention.

## 6.2 Nominations and elections

Following her additional year as Chair, Evelyn Welch handed over to her successor, Alison Yarrington (in accordance with item 5.3 of the Minutes of the 36th AGM) who took the Chair for the remainder of the meeting.

The Honorary Treasurer, Richard Simpson, had agreed to extend his term of office for 12 months and this was endorsed by the meeting.

The following members were elected to serve as Trustees for a term of three years. With the exception of one abstention, the vote was unanimous:

<b>Joseph McBrinn</b>	
Proposed A Yarrington	Seconded E Welch
<b>Richard Taws</b>	
Proposed T Gretton	Seconded A Yarrington
<b>Grischka Petri</b>	
Proposed A Yarrington	Seconded E Welch
<b>Nicola Foster</b>	
Proposed P Baker-Bates	Seconded J Robinson

The following members were co-opted by the Executive

Committee to serve as Trustees for a term of three years and their co-option, endorsed by the meeting.

**Meaghan Clarke**  
**Marjorie Trusted**  
**Dennis Wardleworth**

## 7 HONORARY TREASURER'S REPORT

The Annual Accounts were displayed at the conference, and are available on the Association's website at [www.aah.org.uk](http://www.aah.org.uk)

Adoption of the Accounts was proposed by Victoria Avery and seconded by Dennis Wardleworth. With the exception of one abstention this was passed unanimously. The meeting unanimously approved the continued employment of Larkings (S.E.) LLP Chartered Accountants.

## 8 REPORT FROM BRITISH CHAIR OF CIHA

As printed in *Bulletin* 106, February 2011, p. 3.

Brandon Taylor was available to take questions in the absence of Toshio Watanabe.

The meeting unanimously endorsed the names of four new members to go forward:

**Patricia Allmer**  
**Tamar Garb**  
**Cordelia Warr**  
**Toshio Watanabe** (standing for re-election)

## 9 REPORT FROM THE EDITOR OF BULLETIN

As printed in *Bulletin* 106, February 2011, p. 6

## 10 REPORT FROM THE EDITORS OF ART HISTORY

As printed in *Bulletin* 106, February 2011, p. 6

The meeting welcomed the incoming Editor of the journal, Genevieve Warwick.

## 11 REPORTS FROM THE MEMBERS' GROUPS: Museums and Exhibitions

As printed in *Bulletin* 106, February 2011, p. 7

### Independents

As printed in *Bulletin* 106, February 2011, p. 7

### Schools

As printed in *Bulletin* 106, February 2011, p. 9

### Teaching, Learning and Research

As printed in *Bulletin* 106, February 2011, p. 3

### Students

As printed in *Bulletin* 106, February 2011, p. 8

## 12 REPORT FROM 2012 CONFERENCE ORGANISER, OPEN UNIVERSITY

Carol Richardson reported that good progress was being made with preparations for the 38th annual conference, on 29–31 March 2012 at the OU in Milton Keynes.

## 13 AOB

Warm thanks were extended to the organisers of the Warwick conference, Louise Bourdua and Cheryl Platt, and their helpers, and to the AAH staff, and small tokens of appreciation were given to them.

The new Chair extended the gratitude of the Association to **Evelyn Welch**, the outgoing Chair for all she had done for the AAH.

## New EC Members

**Joseph McBrinn** (*right*) is a Lecturer in Visual and Material Culture at the School of Art and Design, the University of Ulster in Belfast, Northern Ireland. His research interests focus on historic and contemporary applied arts. His recent publications include: chapters in *NeoCraft* (2007); *Craft, Space and Interior Design* (2008); *Material Cultures, 1740–1920* (2009); *Fashion, Interior Design and the Contours of Modernity* (2010); and *Glassmaking in Ireland* (2011). He has written articles and reviews for *Oxford Art Journal*, *Art History*, *Journal of Design History*, *Journal of the William Morris Society*, *Journal of Stained Glass*, *Women's History Review*, and *Irish Arts Review*. He is currently preparing a major retrospective of the Irish artist John Luke for 2012. He is currently completing a book entitled *Men and the Culture of Sewing*.



**Marjorie Trusted** (*above*) is a graduate of Cambridge University and the Courtauld Institute of Art. She has been at the V&A since 1979, where she is Senior Curator of Sculpture.

She has published widely in the field of sculpture, as well as on Spanish and Latin American art. She is currently completing a catalogue of the post-medieval ivories at the V&A, and is the lead curator on the renovation of the Museum's Cast Courts.

**Nicola Foster's** academic background has a mix of art history, art practice, social science and continental philosophy. Her main interests are in the theoretical and philosophical aspects of art history and art in general, with a focus on contemporary art. She has published widely and currently has several publications at different stages of preparation. She is a member of the AHRC Panel and has served on executive committees of academic societies before. She is particularly interested in developing relationships between art historians, artistic research and research in museums and galleries. She currently teaches the MA in Art History at the Open University whilst continuing to supervise practice-led PhD students at the UAL, having been involved in developing practice-led research since the early 1990s.

**Richard Taws** is a Lecturer in the History of Art Department at University College London, where he teaches eighteenth- and nineteenth-century art, focusing on the period of the French Revolution and its immediate aftermath. His recent research examines how ephemeral images and objects made in 1790s France mediated diverse political identities and provided new ways of representing the Revolution's historical memory. A book on this topic, titled *The Politics of the*



**Sabine Wieber**, new Chair of the Teaching, Learning and Research Group, has been a Lecturer in History of Art at the University of Glasgow since 2010. She holds a PhD from the University of Chicago with a dissertation on late nineteenth-century German interiors.

As a result of her post doctoral position at Birkbeck College, University of London on the AHRC-funded project *Madness and Modernity: Mental Illness and the Visual Arts in the Habsburg Empire, 1890–1914*, Sabine Wieber's research now combines her interest in Germany and 'Vienna 1900', with particular attention to issues of identity and gender. She has published on German and Austrian art and design, co-curated an international loan exhibition in Vienna in 2010, and served on Teaching and Learning Committees.

Sabine Wieber is very much looking forward to the exciting opportunity to work with the AAH's Teaching, Learning and Research Group.

*Provisional: Visual Culture in Revolutionary France*, will be published next year by Penn State University Press.

**Grischka Petri** studied art history and law in Bonn, where he completed PhDs in both disciplines. He is working at the University of Bonn and (part-time) at the Whistler Etchings Project, University of Glasgow. His research interests include Whistler and 19th-century art, copyright history, and sharks in art.

# EC Annual Report Year ended 31 December 2010

The trustees who served during the year (*see right*), together with other members and staff, who together form the Executive Committee, are pleased to report on the Association of Art Historians' (also referred to as the Association or AAH) financial statements and activities for the year ended 31 December 2010.

## PRINCIPAL ACTIVITIES

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

## GOVERNING DOCUMENT

The charity is constituted by a trust deed adopted 6 April 1981 as amended in April 2003 and April 2010 and registered with the Charity Commission under charity number 282579.

## REFERENCE AND ADMINISTRATION DETAILS

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

## STRUCTURE, GOVERNANCE AND MANAGEMENT

AAH is governed by its trustees who are either elected by the membership at the AGM during the annual conference or by members' special interests groups; they serve on a three-year rotating basis. Officers are proposed by the Executive, and elected by the membership. All trustees sign a declaration of special interests which is held and monitored by the Honorary Secretary. A Chief Executive post was introduced and appointed in 2010. The AAH Chief Executive is responsible for facilitating and realising the structure, governance and management accurately and effectively. This includes the day-to-day management of the organisation and its staff. The Chief Executive works with employed and freelance staff to

## AAH Trustees at end 2010

**Chair:** Professor Evelyn Welch

**Chair-elect:** Professor Alison Yarrington

**Honorary Secretary:** Dr Veronica Davies

**Honorary Treasurer:** Mr Richard Simpson

### CHAIRS OF MEMBERS GROUPS:

Museums and Exhibitions: Ms Marika Leino

Teaching, Learning and Research: Dr Patricia Allmer

Independents: Dr Dennis Wardleworth

Schools: Ms Caroline Osborne

Students: Ms Rosalind McKeever

### ELECTED:

Dr Crispin Branfoot, Dr Tamara Trodd, Dr Victoria Avery,

Dr Alistair Wright, Dr Meaghan Clarke

### EX-OFFICIO:

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

In addition the following non-voting AAH representatives regularly attend EC meetings to report on activities supported by the Association:

Professor David Peters Corbett, *Art History*

Christine Riding, Deputy Editor, *Art History*

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

Pontus Rosén, AAH Chief Executive

Claire Davies, AAH Programme Co-ordinator

Matt Lodder, AAH Senior Administrator

Liz Bruchet, AAH Oral History Project Officer

ensure that the Charity's objectives are achieved. A rigorous governance review, initiated in 2009, has continued throughout 2010 during which the effectiveness of existing governance structures have been examined and revised. Further reviews and revisions are expected to take place throughout 2011.

## TRUSTEE RECRUITMENT, INDUCTION AND TRAINING

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

In September 2010 the AAH held its fourth induction day for new and existing Trustees. The meeting concentrated on assessing the effectiveness and impact of the organisation's core objectives and charitable aims. Particular focus was given to reviewing the Association's governance and management structure. This meeting was intended to be the first of a series designed to help

the AAH improve delivery of its objectives and aims through more effective and active governance. This meeting was led by an external consultant who will continue to work with the AAH throughout 2011.

In 2009, Trustees who are Chairs of Members' Groups received guidance regarding AAH financial policy and management in the form of an AAH Finance and Budget Handbook, which included advice and templates for annual budgets and event budgets. This and other policy guidance documents have been revised and expanded in 2010.

### ACHIEVEMENTS AND PERFORMANCE

The AAH continues to develop as an effective membership organisation, and seeks to provide members, as well as the general public, with relevant and accessible information and activities to support its aims and objectives. The Association is committed to representing the interests of those involved in the study and practice of art history at all levels and wherever representation is necessary.

Throughout 2010 AAH events attracted art history professionals involved in all areas of teaching, learning, research and exhibitions, including academics, students, teachers and independent/freelance art historians, as well as members of the general public with an interest in the discipline. The main charitable activities of the AAH are detailed under Knowledge Sharing, which includes; Conferences and Events, Membership and Publications. 'Funding and Awards' sets out in brief the ways in which the AAH looks to support specific aspects of the discipline and members' groups.

Specific 2010 activities included:

#### HR and staffing

Between April - July 2010 the Trustees initiated a rigorous HR review, undertaken by an external consultant and culminating in the decision to recruit a Chief Executive. The review led to a revision of salary levels and HR procedures. The new AAH Chief Executive, Pontus Rosén, took office in October 2010.

#### Knowledge sharing

**The AAH Oral History Project** (previously the History Research Project), initiated in September 2008, has undergone significant progress throughout 2010 and it is scheduled to be completed by mid 2011. The project has two distinctive, but complementary aims:

- 1 To make more effective use of the AAH archive, which retains over 30 years' worth of valuable documentation, by making this information more visible, accessible and public. The AAH archive is currently held by the V&A Museum.
- 2 Realise a series of oral history interviews with established art historians who have played a key role in establishing and/or progressing the Association of Art Historians and its core objectives.

**AAH Oral History Project** outcomes for 2010 include:

- An archive of the AAH *Bulletin*, from 1975 to 2009, has been digitised and made available publicly online. Online versions are accessible free of charge, and include searchable text for research purposes.
- A comprehensive review and log of the existing AAH archives, begun in early 2009, is now at a stage where more extensive archival work/research could begin if/when desirable.
- An online archive of AAH conference programmes, from 1989-2009, has been digitised and made publicly available online in searchable format. PDF versions of these programmes are publicly accessible, free of charge, via the AAH website.

A series of oral history interviews has taken place with key art historians actively involved in the foundation of the AAH during the 1970s and 80s. Excerpts of these interviews, along with transcripts, will be available as podcasts on the AAH website in 2011. Copies of the complete interviews will also be available (by request) from the Association's archive in the Archive of Art and Design at the V&A Museum.

**The AAH Schools Textbook Project** is a project that was proposed and initiated by the Schools members group in 2009. It has since been activated and progressed throughout 2010 by Trustees and an appointed advisory board committee. The project aims to conceive, produce and publish an art history text book for teachers and students involved with art history or related subjects at A/AS level.

Art History Text Book Project outcomes for 2010 included:

- Approval and allocation of specific funds to cover one day a week teaching relief for an active Art History teacher to draft and write the book, subject to review, revision and editorial amendments by the advisory board.
- Tender to publishers with a view to securing an approved draft/finalised contract with chosen publisher.
- Establishment and implementation of a satisfactory editorial review and quality control procedure.

#### MEMBERS SERVICES

2010 saw the successful implementation of a 'rolling membership', which was introduced in October 2009. This has replaced the long-standing annual membership, which ran from 1 January to 31 December in accordance with annual subscription schedule. The new rolling system allows and encourages new members to join at any point in the year so as to make the most of all AAH activities and/or membership benefits.

Further AAH website modifications and improvements have taken place in 2010 to help develop online functionality and accessibility for members and the general public. They include necessary technical updates to the site, and improved visual structure. Additional

website developments are underway to facilitate the forthcoming Oral History Project podcasts, which will be accessible in 2011 (for details of membership and subscription income, see pp. 6-7).

#### CONFERENCES AND EVENTS

Student Careers Day took place in March 2010 at the University of Edinburgh. This free, one-day event was open to all and was very well attended.

AAH10, the Annual Conference, Bookfair and AGM, took place in April at the University of Glasgow. This international three-day conference was attended by 489 delegates, including two keynote speakers.

Student Summer Symposium: Architectural Objects, took place at the Henry Moore Institute, Leeds in June 2010. This two-day event was attended by 22 delegates.

Teachers Support Meeting and A-Level Teacher Training Day with AQA Examiner took place at Farlington School, Surrey, in March 2010. This one-day event was attended by 41 teachers of A/AS-level art history.

'Ways of Seeing' Conference, at Tate Britain, London, in November 2010 was organised by the AAH Schools group for A/AS-Level students and teachers. This one-day event was attended by 180 delegates, including three keynote speakers.

Student New Voices Conference: Art & Tradition, University of Birmingham in November 2010. This one-day conference was attended by 22 delegates.

A new Independents workshop took place in London in September 2010 and was attended by 50 delegates.

A new Training Day for Museum & Gallery Professionals attracted 21 delegates. This took place in March at the University of Leeds in collaborations with Leeds Museum.

#### FUNDING AND AWARDS

AAH oversaw the 2010 John Fleming Travel Award for students, awarded in association with Laurence King Publishers. This award received 66 applications and was presented to one winning student at the AAH10 annual conference in April 2010.

In May 2010 the Student Voluntary Work Placement Fund gave financial support to seven postgraduate students.

Subsidies for the 2010 AAH conference provided financial support to student and low-income members via significantly reduced conference fees. 36% of the 489 AAH10 conference delegates were subsidized concessionary status (either low-income or student status).

The Conference Grant Scheme for Independent art historians provided nine independent/freelance members with financial assistance throughout 2010. In 2010 the Image Cost Grant scheme gave one Independent art historian financial assistance with securing images for publication.

The AAH Initiative Fund: For Teaching, Learning and Widening Participation within Art History underwent development and revision in 2010. This fund provides financial support for projects and events that promote, broaden and develop art history education. Initiative Fund applications are invited from any AAH member and are made available via the AAH website.

The 2008-09 Student Dissertation Prize was awarded to two students on completion and presentation of a BA and MA dissertation essay. This award was presented at the annual conference in April 2010.

2010 saw the introduction of two new Museum & Exhibition group bursary schemes designed to encourage worthwhile collaborations between academics and museum and gallery professionals. During two application periods in 2010 there were five successful applicants who received financial assistance towards collaborative projects.

#### PUBLIC BENEFIT

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

#### AAH MEMBERSHIP REPORT 2010

There were a number of changes to the way the Association dealt with membership this year, and so some further commentary is necessary:

2010 was the first full year of "Rolling Membership", with subscriptions for new members lasting 12 months rather than running to a calendar year. As such the figures are not directly comparable with the figures for 2009, as a proportion of subscriptions from each new member is deferred to the following year. Therefore, even though membership numbers as at 31 December 2010 have increased, it does not show a corresponding increase in the total value of subscriptions.

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

Membership were published in *Bulletin* 106, p.2

#### PUBLICATIONS

AAH produced the following publications:

*Art History*, academic journal, published five times a year; *The Art Book*, news and reviews magazine, published quarterly; *Bulletin*, newsletter for members, published

three times a year; *Careers in Art History* (third edition), booklet for students and careers offices

The very successful redesign of *Art History* and the negotiations for a new publication agreement with Wiley-Blackwell are reflected in the significant improvement in income from our academic journal, which constitutes a major source of funds for the Association.

### FINANCIAL REVIEW

The Executive Committee is pleased to report a satisfactory result for the financial year ended 31 December 2010. The financial statements show an unrestricted net surplus for the financial year ended 31 December 2010, amounting to £37,000 (2009 surplus £62,620). The relative decrease compared to the previous year was primarily the result of the trustees' agreement to undertake a major HR review during the year, and to implement the conclusions of that review rapidly and effectively.

Within these accounts, certain costs that in previous years were simply reported as support costs have, after careful review, been allocated to the charitable activities to which they pertain. This provides a more accurate picture of the value of the Association's charitable work and a better foundation for decision making.

### RESERVES POLICY

General reserves carried forward at 31 December 2010 amount to £589,591. The policy of the Executive Committee is that the level of the general reserves should equate to a full year's expenditure; any surplus will be used for the furtherance of the charity's objectives.

The trustees' continuing assessment of risk in the context of new commitments to staff and new publishing agreements will be elements in a review of the charity's reserves policy during 2011.

### RISK REVIEW

The charity's trustees are constantly monitoring the risks to the charity and will be producing a formal policy in the coming year explaining how these are to be managed.

### PLANS FOR THE FUTURE

The charity's plans for 2011 include efforts to further professionalise its organisation and to serve its membership more effectively. In 2010 such efforts included IT upgrades, an HR review and the appointment of a CEO. Work reviewing the organisation's identity and strategy has begun and is envisioned to culminate in a five-year strategic plan by the end of 2011.

The charity will continue to support the work and efforts of its member committees, work which includes the organisation and running of workshops, events, recruitment drives and lectures.

The charity, working with its member committee of secondary school art history teachers, will continue to promote art history teaching in secondary schools - especially state schools. Efforts will include annual one-day teacher support meetings and the continuation of

efforts to produce a textbook designed to comply with current curriculum requirements.

2011 is also the year to complete the AAH Oral History Project (formerly the AAH History Project) on time and within budget. The project is fixed-term and focused on making the AAH archives more publicly visible and accessible. Initiated in September 2008, it aims to revisit the Charity's founding era through oral history, archival exploration and research.

### STATEMENT OF TRUSTEES' RESPONSIBILITIES

The trustees are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

The law applicable to charities in England & Wales requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources of the charity for that period. In preparing financial statements the trustees are required to:

- select suitable accounting policies and then apply them consistently
- observe the methods and principles in the Charities SORP
- make judgements and estimates that are reasonable and prudent
- state whether applicable accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

The trustees are responsible for keeping accounting records which disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure the financial statements comply with the Charities Act 1993, the Charity (Accounts and Reports) Regulations 2008 and trust deed. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

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

### AUDITORS

Larkings (S.E.) LLP Chartered Accountants were re-appointed as the charity's auditors during the year and have expressed their willingness to continue in that capacity. *This report was approved by the Trustees on 25 March 2011 and signed on their behalf by*

**PROFESSOR EVELYN WELCH**  
Chair

## STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 DECEMBER 2010

A full copy of the Annual Report and Financial Statements

can be downloaded from [www.aah.org.uk](http://www.aah.org.uk)

Click on 'About AAH'

	2010 Unrestricted Funds £	2010 Restricted Funds £	2010 Total Funds £	2009 Total Funds £
<b>INCOMING RESOURCES</b>				
<b>Incoming resources from generated funds:</b>				
Donations		311	311	497
<b>Activities for generating funds:</b>				
Investment income	1,515	–	1,515	1,842
<b>Incoming resources from charitable activities:</b>				
Publication income	270,165	–	270,165	196,767
Members' Groups	6,105	–	6,105	7,393
Annual Conference income	82,610	–	82,610	68,073
Grants receivable	–	2,000	2,000	2,000
Membership - Subscriptions	34,112	–	34,112	40,339
<b>Total incoming resources</b>	<b>394,507</b>	<b>2,311</b>	<b>396,818</b>	<b>316,911</b>
<b>RESOURCES EXPENDED</b>				
Charitable expenditure	338,626	2,000	340,626	246,975
Governance costs	18,881	–	18,881	6,819
<b>Total resources expended</b>	<b>357,507</b>	<b>2,000</b>	<b>359,507</b>	<b>253,794</b>
<b>NET INCOMING RESOURCES FOR THE YEAR</b>	<b>37,000</b>	<b>311</b>	<b>37,311</b>	<b>63,117</b>
<b>Reconciliation of Funds</b>				
Total funds at 1 January 2010	552,591	3,290	555,881	492,764
<b>FUND BALANCE CARRIED FORWARD</b>	<b>589,591</b>	<b>3,601</b>	<b>593,192</b>	<b>555,881</b>

## BALANCE AS AT 31 DECEMBER 2010

	2010 £	2009 £
<b>FIXED ASSETS</b>		
Tangible	7,878	4,747
Intangible	4,700	4,700
	<u>12,578</u>	<u>9,447</u>
<b>CURRENT ASSETS</b>		
Debtors	268,649	217,348
Cash at bank and in hand	370,618	375,738
	<u>639,267</u>	<u>593,086</u>
Creditors: amounts falling due within one year	<u>58,653</u>	<u>46,652</u>
Net current assets	<u>580,614</u>	<u>546,434</u>
<b>Net assets</b>	<u>593,192</u>	<u>555,881</u>
<b>FUNDS</b>		
Restricted	3,601	3,290
Unrestricted General	589,591	550,957
Designated Art History translation fund	–	1,634
	<u>593,192</u>	<u>555,881</u>

# New Chair for Independents

**M**y name is Janice Hitchens and I am very pleased to introduce myself as the new Chair of the Independent Art and Design Historians. I joined the committee just over a year ago after completing my PhD on contemporary sculpture at University College London. Since that time I have been responsible for the recruitment of new members and I am now looking forward to building on the excellent work carried out by Dennis Wardleworth on behalf of the group over the past three years. Our thanks also go to those hardworking members of the committee who have left recently for various reasons: Sophie Bostock, Kristina Kleutghen, Ros Ormiston and April Hough.



The Independents' Group exists to help Independent members obtain freelance work, to undertake and publish their research, to provide networks to link with fellow members, and to increase our membership in order to strengthen our position within the AAH. With this in mind, Sophie Bostock and Stephanie Cotela Tanner have organised the group's second workshop entitled, 'Setting up a Limited Company as an Independent Art Historian' on 13 May. We are expecting this to be an interesting and engaging afternoon, and a report on the day will appear in the next issue. If members have any ideas for future workshops that they envisage would be of interest, please email them to [independents@aah.org.uk](mailto:independents@aah.org.uk)

## GALLERY VISITS

Liz Freeman has organised a visit to The Foundling Museum, London on Saturday 4 June. A report will appear in the next *Bulletin*.

## IMAGE GRANTS

We have a scheme to cover the cost of obtaining images for a research publication and copyright fees. You need to be an Independent and to have been an AAH member for at least a year. If you have a contract with a journal to publish research and you are required to pay for image you can apply for a grant up to **£500**. To apply send an email to [independents@aah.org.uk](mailto:independents@aah.org.uk)

Finally, I am looking forward to promoting art history in all its forms and to possible collaborations with other member groups of the AAH. If you would like to join the group, the committee or have an idea for an event, please contact me at [independents@aah.org.uk](mailto:independents@aah.org.uk)

## JANICE HITCHENS

Chair of the Independents' Group

## Independents at AAH2011

There was another good attendance of members of the Independent Group at Conference this year. Our Special Interest Group meeting was addressed by **Meredith Norwich**, Commissioning Editor for Visual Studies for the publishers Ashgate. Her topic was 'How to get your book published' and she gave her large audience many useful tips. There was a very lively question and answer session after the talk.

On the Friday evening there was our now regular Independents' dinner, this time at the curiously named Aqua Mood and Food in Coventry (*see below*). The food was good, a mixture of Lebanese and Italian. The highlight of the evening was Jeff's discovery of the smoking garden. It was like a Caliph's tent, with couches covered by brightly coloured cushions, and bubble pipes for the customers.

## DENNIS WARDLEWORTH



## 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](mailto:chindeps@googlemail.com)

# Conference Attendance Grants

*A number of Independents attending AAH2011, benefitted from a Conference Attendance Grant.*

**Marta Filipová** writes:

After my paper proposal was accepted for the session Margins and Peripheries Painting outside the Cities of Eastern and Northern Europe, I was really glad to receive the AAH grant, which enabled me to concentrate on preparing my talk rather than worrying about finances. The session, although small in size, opened a number of questions regarding margins and peripheries in Central and Northern European painting, which the speakers discussed in their papers as well as in subsequent debates. I certainly learnt a lot from my colleagues and I was able to reflect on my own arguments and ideas. With this positive experience and the conference being over, I can now start looking forward the year 2012.

**Jeff Fendall** describes the success of the *Poster Session*, convened by Ros Ormiston and Janet Tyson, both Independents.

In this year's session, three exhibitors were Independents, all part-funded by grants. **Maria Athanasekou's** poster was entitled *Deconstructing the image: the iconographic and spiritual origins of C. Parthenis' 'Annunciation' theme*. The biblical subject is rendered in a very personal and original way, inspired, it could be argued, by Burne-Jones' namesake work. Parthenis' pictorial eclecticism reflects his interest in making his canvasses the syncretic bridge

upon which ancient Greek religion meets Christianity and thus reflects his own Theosophical beliefs.

**Jeff Fendall's** exhibit was based upon the use of the Sphinx in Symbolist art, and showed nine illustrations by artists that included Moreau, Von Stuck, Knoppf and Redon. He emphasised the role of the Sphinx as femme fatale; as reflecting Poe's 'mystery & imagination'; as an androgynous character; as demonstrating both ancient strength and wisdom as well as cunning seductiveness; as being both spectator and partaker; as representing the infinite. These element, and others, were all important to Symbolist artists between 1850 and 1900.

**Susan Grange's** presentation, Aspects of the Interrelationship between Art and Music in Renaissance Venice proposed that, during the the Renaissance, music was increasingly harnessed to support the idea of Venice as 'La Serenissima' – the most serene state. It aimed to show that music came to be seen not just as a diversion and cultural embellishment but as a legitimising force for the civil, republican 'harmony' of the state itself. The recorded music which accompanied the poster display provided a mixed media approach that attracted attention and added an extra dimension to the presentation.

The part-funded Independent participants in the Poster Session all expressed their gratitude for the grants they received. The combination of images and text displayed equates to reading a paper at a conference session, and the increasing popularity of the Session with participants and viewers alike suggests this should become a permanent feature of conference.

*Another beneficiary of a Conference Attendance Grant was **Meghan Callahan**, who attended the conference: **A Forgotten World: Florentine Patricians as Patrons, Collectors, Cultural Brokers under Medici Rule (1530–1743)** at the University of Groningen in March 2011. She writes:*

The conference attracted scholars from Italy, the Netherlands, the UK and USA, all working on cultural brokers within the Florentine patriciate. The papers will be published as part of a series. My paper, entitled *Sister Domenica's Men: Girolamo Gondi, Marco del Nero and Federigo de' Ricci and Convent Patronage in Sixteenth Century Florence* discussed the architectural patronage of the Savonarolan mystic Sister Domenica da Paradiso (1473–1553) who, despite her lower-class status, founded the convent of la Crocetta in Florence with the financial assistance of members of the Florentine elite, who kept their support secret to avoid political repercussions.

One of the most successful outcomes of the conference was the formation of a new research group that will meet annually and include study of the histories of early modern Florentine patricians in England, the Netherlands and Italy.

## 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](http://www.aah.org.uk/independents)

Any further enquiries to [jayeff321@aol.com](mailto:jayeff321@aol.com)

# Museums & Exhibitions Group News

**T**he M&E Group has had a very active and successful year so far.

The main event of the spring has been the AAH Annual Conference, at which the Group had both a Special Interest Session, discussing collaborative PhDs from different angles (*see report below*), and an academic session, focusing on the complex interrelation of museum display and cutting edge research (*see page 7*). Both were stimulating events, aimed at creating lasting dialogue between museum professionals and academic art historians, and attracting audiences with many different viewpoints.

Our twice-yearly **Bursary Scheme** (to foster collaboration between Museum or Gallery professionals and university academics, or to financially assist an individual Museum Professional to undertake original research), is rapidly gaining recognition, with more applications for each round. Progress reports from the recipients of the first two rounds of awards can be found on subsequent pages of this *Bulletin*. We support a wide range of activities/research, and are looking forward to receiving many more interesting applications in the next rounds. See details of the application process opposite.

## Special Interest Group Meeting

### Collaborative Doctoral Awards:

### Everything you always wanted to know about but were afraid to ask

**A**s part of its offering to the AAH Annual Conference at the University of Warwick this year, the Museums & Exhibitions group led a lively session about AHRC Collaborative Doctoral Awards (CDA). Obviously hitting the mark with our topic this year, we welcomed a full house of approximately 30 attendees, including many new faces from outside the M&E group.

The session was of interest both to academics and museum professionals in a position to undertake new CDA partnerships and propose new CDA projects, as well as to students and recent graduates interested in taking up a CDA project. The session featured three speakers with different viewpoints on CDAs.

**Dr Laura MacCulloch** (Curator of British Art, National Museums Liverpool), presented her experience as a former student recipient of a CDA, with her project *Ford Madox Brown: Works on Paper and Archive Material at Birmingham Museums and Art Gallery* (2005–09), undertaken in collaboration with the University of Birmingham/Birmingham Museums and Art Gallery.

Then, **Professor Anna Gruetzner Robins** (University of Reading) spoke about the challenges of being a CDA supervisor, particularly in relation to her project: *The Art*

#### FUTURE ACTIVITIES

As well as our regular annual activities, the Group is working on a set of practical *Guidelines* for Academics wishing to hold an exhibition in conjunction with a museum or gallery (to be published in the autumn, initially online).

We will also continue to hold one-off seminar days relating to our mission of furthering collaboration and communication between museum and university-based art historians.

In particular, a seminar day – **Taking Learning and Teaching into Galleries** – considering the role of museum curators embedded in teaching, is being planned for early 2012, to be held at the Laing Art Gallery in Newcastle.

#### MARIKA LEINO

M&E Chair

*Market and the Formation of a National Collection at Tate c.1898–1940* (2006) with the University of Reading/Tate Britain. Both Laura and Anna very honestly shared their triumphs and difficulties with the CDA, and offered their suggestions for other CDA hopefuls to consider in planning their projects.

Finally, **Dr Gail Lambourne** (Strategy and Development Manager – Cultures and Heritage, AHRC) laid out the AHRC's guidelines and advice for applying for a CDA, and fielded questions from a now keenly interested audience.

The speakers' experiences provided fodder for an engaging open discussion following the short presentations, with much informal networking, which extended into the neighbouring pub for the evening!

Several new members joined the M&E group following the session – surely a great sign of success for the session, as well as the future of this growing sub-group.

#### LAYLA BLOOM

Curator, Stanley & Audrey Burton Gallery  
University of Leeds

# Royal Albert Memorial Museum & Art Gallery, Exeter

**A**n AAH curatorial research grant has been generously awarded to support research on the exhibition *Into the Light: French and British painting from Impressionism to the 1920s*.

The primary purpose of the exhibition is to celebrate the reopening of the Royal Albert Memorial Museum & Art Gallery, Exeter (RAMM) in 2011 after an HLF-funded refurbishment. RAMM will have been closed for four years when it reopens, and this inaugural exhibition underlines the Museum's ambition to use its new galleries to present nationally significant loan exhibitions to its local community and to visitors from further afield. RAMM therefore decided to launch the new galleries with an exhibition looking at British and French landscapes c.1870–1920, something that has never been undertaken in the South West before. The exhibition is designed to show a representative group of works from British collections whose quality and variety will encompass some of the major trends in the practice of painting over a 40-year period. Given Exeter's geographical situation, it was decided to concentrate on images of the coast and the countryside, rather than the urban landscape.

As a sub-theme, the show aims to make reference to some of the complicated interconnections affecting the production of paintings on both sides of the Channel in this period. It therefore tries to show something of the actual or presumed connections between painters working in Britain and France, both in the sense of British artists studying and/or using European sketching grounds (e.g. Alexander Stanhope Forbes, Roderic O'Connor and J.D. Fergusson in France) and also by tracing the influence of particular artistic practices on British art (e.g. Phillip Wilson Steer's and Spencer Gore's responses to aspects of Impressionism and Post-Impressionism).

Approximately 50 paintings and a selection of works on paper will be on show, and visitors will be encouraged to compare and contrast French and British treatments of similar motifs. The display of works will be organised to allow these comparisons to make sense historically, in terms of cultural orientation, artistic training, location, style and subject matter.

We are very grateful that an AAH curatorial research grant has supported travel to UK collections, libraries and archives (primarily, but not exclusively, in London) to examine works, to gather information on their provenance, and to undertake investigations into the historical circumstances of their production.

The exhibition takes place at RAMM from December 2011 until 10 March 2012, after which it transfers to Compton Verney, Warwickshire. The exhibition is being curated by Professor Sam Smiles, University of Plymouth, with Penelope Sexton, Curator of Exhibitions, RAMM.



Pierre Auguste Renoir (1841-1919) *St Tropez* © Birmingham Museums & Art Gallery

It will be accompanied by a full-colour catalogue with essays by its principal curator Sam Smiles (University of Plymouth) and Ysanne Holt (University of Northumbria).

**PENELOPE SEXTON**

Royal Albert Memorial Museum & Art Gallery, Exeter

## 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](http://www.aah.org.uk)

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

## *Neue Museen* The exhibition design of Franco Albini, Genoa 1950–61

**W**ith a bursary from the AAH Museums Collaboration fund we have researched and produced a 16mm film about the radical, modernist exhibition designs of Italian post-war architect Franco Albini, and his collaboration with museum director Caterina Marcenaro in the early 1950s. The film, titled *Neue Museen*, was shot in the galleries of the Palazzo Bianco and Palazzo Rosso, and the Museo di Sant'Agostino, in Genoa, and has been produced in collaboration with Adelmo Taddei, Director of the Museo di Sant'Agostino.

Albini and Marcenaro's desire was to literally 'float' art in the museum, and the film reconstructs Albini's unprecedented and extraordinary hydraulic lifting and rotating support for Giovanni Pisano's *Fragment from the Tomb of Margaret of Brabant* (1313). This device, which now looks utterly eccentric, can be seen as one of the first examples of interactive museum sculpture display. Along with a range of innovative, hinged supports that allowed paintings to be moved horizontally away from the wall, the device was installed in the Palazzo Bianco in 1951 as the focal point of the post-war reconstruction of the museum. It was subsequently de-installed and put into storage in the early 1970s, and now resides in the basement of the Museo di Sant'Agostino.

While it's most often the case that a great deal of time and effort is spent searching for research material, there are other occasions when it seems to find you. Some years ago we came across a copy of Michael Brawne's *Neue Museen*, published in 1965, in a secondhand bookshop (in fact not just any copy but one inscribed 'Norman Reid'; the Director of Tate Britain from 1964 to 1979). In it, amongst numerous descriptions of modern museum and gallery design, we discovered an account of Italian architect Franco Albini's redesign of the Palazzo Bianco and Palazzo Rosso in Genoa. Both had been substantially damaged by Allied bombing during World War II, although enough remained to make reconstruction possible. As the designs developed, the work went far beyond a simple rebuilding, and under the seemingly formidable leadership of Director Caterina Marcenaro the project became an opportunity to reconfigure the two museums and the works exhibited, and furthermore to radically readdress questions of display and the 'museum concept'.

Brawne's book includes a text by Marcenaro that outlines her distinct, and controversial, approach to Museum display. However, it wasn't the text that first struck us, but, rather, a few quite small images of an extraordinary armature designed by Albini for the display of one of the museum's most important artefacts – the *Fragment from the Tomb of Margaret of Brabant* by Giovanni Pisano. These photos showed a virtually empty space. Rising from the floor is a single telescopic column, at the top of which is a narrow horizontal spar, its centre slightly offset from its junction with the column, around which it could rotate on

steel bearings. Mounted on that, slightly raised on short steel rods, was the Pisano fragment. Stranger still, this column was hydraulically powered, and could be raised or lowered by a viewer using a small controller mounted on a nearby wall. It was, in fact, built around a 'found' hydraulic jack from a car mechanic's workshop.

As Marcenaro describes it, this 'solution' to the display of the fragment, was "much discussed at the time, and not always with approval". In the early 1970s, the displays of both Palazzo Rosso and Palazzo Bianco were revised and these spaces dedicated to the exhibition of paintings and small artefacts only. The sculptures, including the Pisano fragment, were moved to the newer Museo di Sant'Agostino in Genoa – a 13th-century church and monastery converted into a large museum by the architectural practice Albini, Helg, Piva, Albini: a project involving both Franco Albini and his son Marco. The fragment was installed at Sant'Agostino in a more conventional manner, on a large slate plinth. The hydraulic armature was removed, and, as we were to discover, put into storage in the basement of Sant'Agostino. The gallery it had occupied at the Palazzo Bianco is now hung with five large paintings.

Over several trips to Genoa we visited the three museums and the Albini Foundation in Milan. We met with, amongst many others, Piero Boccardo, the current director of the Palazzo Bianco and Palazzo Rosso; Paola Albini, Franco Albini's granddaughter and director of the Albini Foundation in Milan, and Marco Albini, Franco Albini's son, a practising architect based in Milan. One of the most significant impressions formed was that, to quote Marco Albini, "the history of architecture is also the history of clients", and that Caterina Marcenaro's role in the design of the Genoa museums should not be underestimated. What is apparent is that Albini's relationship with her was collaborative and was based on a common desire to "emphasise the atmosphere of purity and tranquility that surrounds a real masterpiece". What is now equally obvious is that their collaboration was a particularly explicit example of a modernist ideology of the museum that radically decontextualised art from its surroundings and any kind of context.

In defense of Albini's provocative display system, Marcenaro claimed its mobility was central to "a new museum concept" that emphasised truth, serenity and visibility. Michael Brawne, writing in 1965, indicates that Albini's designs "were the first to question accepted methods of display" and "were to prove enormously influential later". G E Kidder Smith in *Italy Builds. L'Italia Costruisce* (1954) suggests that the arrangement of the room that housed the Pisano fragment represented "a landmark design" in the presentation of sculpture in a museum context.

A limited number of black and white photographs of the installed mobile display device exist, one of which is



reproduced above. Yet there appear to be no extant accounts or film footage of how it actually operated. Although in its original form the device included a control dial on the wall of the gallery which a visitor could use to control the hydraulics to raise and lower the sculpture, it is unclear how it was designed to rotate, and seems only to allow for it to be manually pushed, to spin on its vertical column. In all our research we were unable to establish if this was the case, or in fact if this is how it was actually installed. We met no one who could tell us from their own experience how the device operated. From our close examination of the device in storage, it has clearly been modified, and it is open to question if it ever functioned entirely as was designed. Working with a CGI artist we produced, from archive photographs and technical drawings made from the now de-commissioned hydraulic armature, a video sequence imagining the display as originally installed and in operation. This video material was 'tele-recorded' to 16mm black and white film, and is incorporated in *Neue Museen*.

The extraordinary nature of the project is, however, beyond doubt. As Catherine Marcenaro suggests in an article from 1954 (*Museum* vol. 7 no. 4, 1954): "In the interests of education, the Palace concept was abandoned and the museum criterion strictly adhered to. In other words, the works of art were treated not as the decorative part of a given setting, but as a world in themselves, sufficient to absorb the visitor's full attention". It is this idea of a 'museum criterion' that is central to Albin's designs and exhibition display. In effect, his designs propose a certain kind of looking, and it is this form of absorption that the film draws the viewer into.

As we have indicated, during the course of our research, the importance of Marcenaro's role became more and

more apparent. What also emerged, particularly through our interviews with Piero Boccardo and Raffaella Besta at the Palazzo Bianco, was the story of Marcenaro's apartment, on the top floor of a building adjacent to the museum. It was the subject of a feature in *Domus* (June 1955) entitled *The Apartment of an Art Lover*, which prompted a series of letters between Marcenaro and the right-wing satirical political and cultural periodical *Il Borghese*. One of its journalists mocked the supposed presumptions of this 'Art Lover', feigning ignorance of who could possibly have an apartment designed, built and paid for by the city council, and decorated with artifacts from the museum. Marcenaro's response matched their sarcasm and refuted each accusation – the apartment is mine she said, designed by Albin, but paid for by herself, and decorated with artworks she owned.

The apartment is quite beautiful, high above the surrounding rooftops and flooded with daylight. Its design is highly characteristic of Albin's style. The furniture includes his Infinito bookcase, Cicognino table and his Margarita rattan chair. And the central ideas of the museum itself – of 'floating' artifacts – are carried through to a number of the features, particularly the stairs to the small mezzanine library, which hover several inches off the floor.

#### GRAHAM ELLARD & STEPHEN JOHNSTONE

*Neue Museen* (16mm, colour, sound, 11.00 mins.) was first screened on 22 March 2011 at The Estorick Collection of Modern Italian Art in London, in conjunction with the exhibition drawing on works collected from 1920 to 1940 by Genovese engineer and philanthropist Alberto Della Ragione: *From Morandi to Guttuso: Masterpieces from the Alberto Della Ragione Collection*.

In April 2011 *Neue Museen* will be presented as a film installation alongside the Pisano fragment in the sculpture galleries of the Museo di Sant'Agostino in Genoa. The film is distributed by LUX.

*Neue Museen* was produced with a Museums Collaboration bursary from the Association of Art Historians. Additional funding was provided by Goldsmiths, University of London and Central Saint Martins College of Art and Design, University of the Arts London. We would like to thank the Association of Art Historians; Elliott Johnson; Roberta Cremoncini; Piero Boccardo, Direttore dei Musei di Strada Nuova, Genova; Raffaella Besta, Palazzo Bianco, Genova; Adelmo Taddei, Direttore, Museo di Sant'Agostino, Genova; Marco Albin, Paola Albin, Fondazione Franco Albin, Milan; Professor Robert Lumley; Franco La Russa.

Graham Ellard and Stephen Johnstone's collaborative practice is a particular and highly subjective method of investigation into the conventions and effects of the representation of architectural space in cinema. Their work has included large-scale multi-projection, synchronised video installations, site-specific permanent light-works, and single-screen 16mm films.

Having collaborated since 1993 they recently exhibited at Site Gallery, Sheffield, the Victoria and Albert Museum, London and the Netherlands Media Art Institute, Amsterdam. Other recent screenings and exhibitions include 38th International Film Festival, Rotterdam; Oberhausen Short Film Festival; The National Film Theatre, Southbank, London, and Museum of Contemporary Art, Cleveland, Minnesota.

## Student Group Committee

**Chair – Rosalind McKeever**  
Kingston University

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## Letter from Student Chair

**I**t has been a fantastic spring for student events, and the Student Members' Committee are hard at work organising more events, and arranging opportunities for the summer.

The committee has been joined by three new members: **Gemma Carroll** from University College London, **Sibyl Fisher** from the University of Leeds, and **Rebecca Norris** from the University of Cambridge. Peter Stilton, who has served on the committee since 2008, is stepping down to complete his thesis. Pete has organised many events and has been our diligent secretary throughout; we are sad to see him go, but wish him all the best for the future. Matthew Klise has taken over secretarial duties.

It was wonderful to see so many students at the Annual Conference; many of you were convening sessions and presenting your work, and many senior scholars were thrilled to see the quality of the new generation of art historians. The student session, *Visualising Absence: Art and the Ruin*, featured six fantastic papers with an impressive breadth of topics, and was organised by **Pete Stilton** and **Freya Gowrley** (see page 6). The student Special Interest Session was also very well attended, and Dr Christina Bradstreet gave a thorough talk about how to put together an academic CV (see page 29): many thanks to former chair **Lara Eggleton** for arranging this session.

Our next conference, the **Summer Symposium**, takes place on **30 June – 1 July** at Loughborough University, with the theme of *Subversive Beauty*. Evgenia Gypaki, Victoria Irvine and Basia Sliwinska have put together a fantastic programme, featuring keynote speakers Gillian Whiteley and Dave Beech (see opposite for booking details).

**The New Voices: Madness and Revolt** call for papers is on page 29. The conference will be held at the University of Edinburgh on 25 November; the convenors, Evgenia Gypaki, Catriona McAra and Mary Jane Boland look forward to receiving your proposals before the **3 October** deadline. The call for papers for our AAH2012 session – *The Everyday and the Extraordinary* – convened by Laura Bolick, Gemma Carroll and Elizabeth Moore can also be read on page 41.

In order to provide the best possible career support to students, we now run two careers days per year. See page 28 for a report on our latest careers event at Kingston University in March. The first specialised **Undergraduate Careers Day** will be held at the University of York on **22 October**, organised by Arlene Leis, Laura Bolick and Sibyl Fisher. The Careers Day tailored for postgraduates will take place in Leeds next March. We are also delighted to announce that you can download the 3rd edition of *Careers in Art History* from the AAH website. We are currently editing a 4th edition.

Finally, please note that the deadline for this year's **Undergraduate Dissertation Prize** is **25 July 2011**, see page 27 for full details of the prize and how to enter your work.

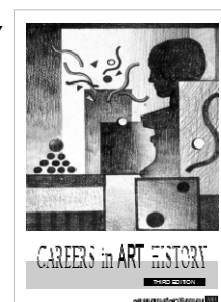
Remember to keep up to date with all our activities, and news and opportunities in art history via our Facebook and Twitter feeds. Just search for AAH students on Facebook and @AAHStudents on Twitter.

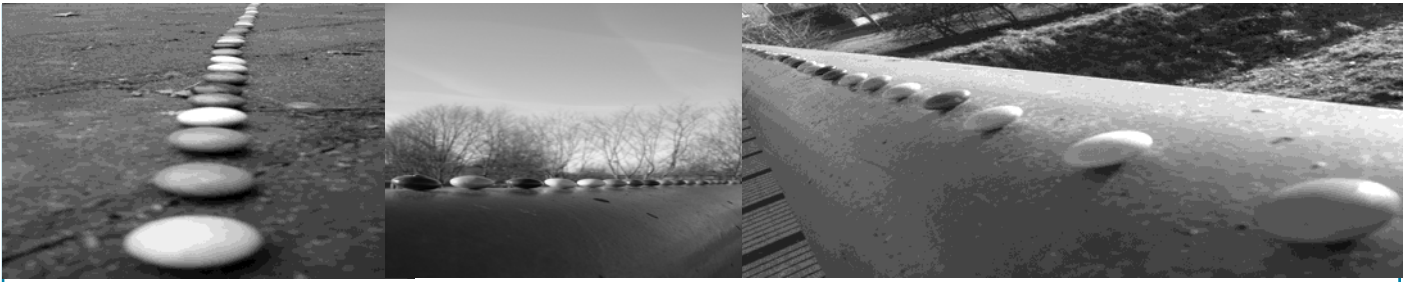
Best wishes for the summer

**ROSALIND MCKEVER**

***Careers in Art History***  
is now sold out in hard-copy,  
but is available as a free  
PDF download from  
[www.aah.org.uk/media/ciah.pdf](http://www.aah.org.uk/media/ciah.pdf)

A revised edition will be  
released in 2012.





# AAH Student Summer Symposium 2011

## Subversive Beauty

30 JUNE – 1 JULY 2011

Loughborough University

Keynote Speakers: Dave Beech (Chelsea College of Art & Design)  
Dr Gillian Whiteley (Loughborough University)

Tickets: £15 for AAH members, £30 for non-members (prices include lunches & refreshments).  
To join the AAH please go to <http://www.aah.org.uk/page/2762>

Book online via <http://www.aah.org.uk/students> by Friday 17 June 2011

Optional conference dinner on Thursday 30 June (price not included in the ticket)



Images above:  
Lee Ming-Hsueh (aka  
Jamesstrawberry)  
Smarties, 2008,  
installation

### TIMETABLE

#### THURSDAY 30 JUNE

##### Session I. Aesthetics and Politics

Chair: Basia Sliwiska (Loughborough University)

**Gijsbert Pols** (Freie Universität Berlin) *Dutch fin-de-siècle literature or why aesthetes go to the toilet.*

**Katherine Aspinall** (University of East Anglia) *Corporal Apprehension: Conflicts of Know-ability in the 1960 'Coldstream Report'*

**Ben Pritchett** (The Open University) *"A healthy work of art is one whose style recognises the beauty of the material it employs": Subverting capitalist mystification*

##### Session II. Counter-Aesthetics and Religion

Chair: Victoria Irvine (University of Glasgow)

**Robert Sutton** (University of York and Tate Britain) *Underground Overground: Henry Moore's Wartime Madonna and Child*

**Nicholas Wyatt** (Loughborough University), *Iconoclasm and Enchantment: Subversive Beauty and the Religious Image.*

**Maya Corry** (University of Oxford) *Youthful Male Beauty, Spirituality and the Viewer in Renaissance Milan*

##### Session III. Monstrosities, Distortions and the Grotesque

Chair: Victoria Irvine (University of Glasgow)

**Johanna Amos** (Queen's University, Kingston) *From Harmonious Proportions to Grotesque Distortions: Representing Jane Morris.*

For further enquiries concerning this event,  
please contact [subversivebeauty11@gmail.com](mailto:subversivebeauty11@gmail.com)

**Agata Gomolka** (University of Warwick) *Domesticated Monstrosities: The Grotesque Heads of Venice*

**Lawrence Figgis** (University of Glasgow) *Monsters of Virtue: The Disturbing Effects of Pictorial Sentimentality in Walt Disney's Fairy Tale Cartoons.*

#### FRIDAY 1 JULY

##### Session IV. Death, Destruction and Transgression

Chair: Jenny Gypaki (University of Edinburgh)

**Andrew Budge** (Oxford University) *What Lies Beneath: The Cadaver Tomb of Alice Chaucer*

**Thalia Allington-Wood** (UCL) *The Suicide of Lucretia in Renaissance Art: A Beauty's Troubling Self-Destruction*

**Darren Thomas** (Queen Mary University of London) *Beauty Killed the Beast: Uncanny Transformations of the Monstrous and the Marvellous in Franju's Les Yeux Sans Visage (1959).*

##### Session V. The Body, Gendered Desire and Sexuality

Chair: Jenny Gypaki (University of Edinburgh)

**Jennifer Laity** (University of Sussex) *Albert Moore and the Passive Body.*

**Ann Haughton** (University of Warwick) *Queer Beauty or Subversive Desire? New Perspectives on Michelangelo's Presentation Drawings for Tommaso De'Cavalieri*

**Leyla Ersen** (Istanbul Technical University) *Subversive Beauty through Sexual Identity in the Works of Turkish Contemporary Artists Taner Ceylan and Kutlug Ataman*

# AAH Dissertation Prize Winners 2011

## BA Winner

**Ness Wood** (University of Brighton)

**It's So New Fashioned**

Hille from Tradition to Modernity

Hille was a family-run furniture manufacturing company, which traded from 1906 to 1983. Using archive material including research from MoMA and interviews with surviving family members as sources, my emphasis has been to discover why Hille changed their design and production methods, from manufacturing traditional reproduction furniture to a more contemporary style.

The period 1942 to 1952 represents a unique moment in English furniture history. Furniture was rationed and the industry was in the unusual position of being under complete government control in the form of the Utility Scheme. Salomon Hille arrived in Britain with his family at the beginning of the century, and he established and successfully maintained the furniture company Hille with his daughter Ray, initially producing hand-crafted, reproduction furniture. Ray was eventually promoted to Managing Director, even though social attitudes in the 1930s towards women in the workplace would have made this unusual.

During the War, the lack of timber, government restrictions, and bombing of the Hille factory could all have led to the closure of the company. In spite of these challenges, Ray's skill and drive enabled her to keep the business and to open a new factory after the War, continuing to specialise in the restoration of antique and bomb-damaged furniture. However, in 1949, the collaboration between Hille and the designer Robin Day developed, becoming increasingly significant for both parties, and the company's relationship with Day grew to be an extremely successful one, including the design and production of the polypropylene chair.

Discarding the past was key to Hille's modern success, and they went on to create new designs and make changes to the production methods within the business. Hille's transformation into a manufacturer of mass-produced modern furniture was pioneering at this time. An analysis of this one company from the theoretical perspective of material culture provides a vivid case study in the emerging and developing ideas of modernity and post-war design.

### BA Prize Shortlisted Entries

**Elizabeth Jordan** (Edinburgh) *The Edinburgh Mirror*

**Imogen Wiltshire** (Birmingham) *John Bratby's Courtyard with Washing (1956)*

Entries for both prizes were read, examined and shortlisted by the AAH Student Committee, with the final judgements being made by senior members of the trustee body.

## Masters Winner

**Alison Goudie** (University of Oxford)

**The wax portrait bust as trompe-l'oeil?**

A case study of Queen Maria Carolina of Naples

Reproduced in black and white, and cropped to hide its plinth, a wax portrait bust of Queen Maria Carolina of Naples has the uncanny effect of confronting its viewer with what, before rationality has a chance to intervene, appears to be a photograph of someone who died before photography's discovery. Encountered in the flesh, the very format of this portrait, as a bust, naturally precludes such a trompe-l'oeil experience. Nevertheless, the *trompe-l'oeil* proves a highly productive theoretical tool in reconstructing the contemporary significance of a portrait that has otherwise received scant scholarly attention.

Wax portraiture's longstanding traditional association with death ritual lends itself particularly well to an extension of Jean Baudrillard's understanding of trompe-l'oeil as essentially metaphysical in nature. The events of the French Revolution, however, saw the metaphysics of the wax portrait bust undergo a fundamental shift. While the viscerality of the wax portrait had served the *ancien régime* rhetoric of the double-bodied monarch, it just as readily sustained the ultimate symbolic gesture of executing the monarch, being the medium in which the King and Queen of France's guillotined heads were reproduced. Indeed, the traditional art historical binary between extreme realism on the one hand and symbolism on the other is challenged by both the waxen royal portrait bust, and the gruesome product of what Daniel Arasse describes as the consummate 'portrait machine' in the guillotine.

The execution of Maria Carolina's sister, Queen Marie Antoinette, had a profound impact on her personally and politically, to the extent that any understanding of her wax portrait cannot but be considered in light of it. So highly charged with associations of the rhetoric of both the *ancien régime* and its abrupt end, the wax portrait bust of Maria Carolina can, quite feasibly, be understood within the context of a hallucination of the Queen's own death, precisely that which Baudrillard defines as *trompe-l'oeil*. Considered thus, the reproduction of her bust in a photograph begs fundamental questions as to the nature of the portrait as image.

### MA Prize Shortlisted Entries

**Amy Knight** (Sussex) *The Apparitional Girl of the Fin de Siècle: Phillip Wilson Steer's female figures and the sexuality that haunts the vacant body*

**Tim Satterthwaite** (Sussex) *VU magazine and the patterns of utopian modernism*

## AAH Dissertation Prizes 2011–2012

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

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

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

Dissertations will be assessed on the following qualities:

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

For full regulations and entry details see: [www.aah.org.uk](http://www.aah.org.uk)

### DEADLINES

Undergraduate: 25 July 2011

Postgraduate: 1 December 2011



## John Fleming Travel Award 2011

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

This year's award was given to:

**Martin Nixon**

of the University of York, for travel in support of research  
into 18th-century Baroque towns of the  
Val di Nota area of southeastern, Sicily

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

## 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 Prize

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**

## Careers Day

**P**ontus Rosén's welcome to the students at the Careers Day closed with "Art Historians can do anything", and this was certainly the message the art world luminaries who spoke at this event conveyed.

Our largest ever careers day was attended by more than 60 students from as far north as St Andrews and as far south as Plymouth. The speakers, ranging in specialisms, professions, backgrounds and institutions, spoke passionately and inspiringly about their own career paths, and offered tips they had picked up along the way, the advantages and disadvantages of their current professions, and practical advice on how to get into their chosen field.

The first speaker to lead students down the career pathway was **Dr Christina Bradstreet** of Sotheby's Institute. She shared her fascinating range of academic and art market experiences, while also pointing out the benefits and constraints of academia versus art markets. Next, **Lacey West** explained how she switched from managing and directing art galleries to setting up her own art recruitment company. She offered students insightful advice on how to professionally market themselves in an increasingly competitive art world. Both speakers imparted valuable strategies for writing professional CVs and stressed the importance of networking, internships, and volunteering.

After lunch, careers in academia were under the spotlight. **Dr Harriet Riches** described how she had progressed through academia, despite never having a five-year plan. She also spoke frankly about the reality of academia, and the task of finding the right institution for you, but her passion for her vocation made it clear that dedication is rewarded. **Dr Gavin Grindon** spoke on postdocs, and offered useful advice on how to rethink your PhD project in order to succeed in gaining postdoc funding. **Dr Robert Wallis** outlined how he shifted from archaeology to art history, and the benefits and difficulties of interdisciplinary work. Finally, **Professor Fran Lloyd** took the students through the processes of how to apply for funding for masters, PhD and postdoctoral studies, both using the AHRC and external bodies.

The third session focused on museums and independent galleries. Tate curator **Christine Riding**, presented an impressive resume of her work, including curatorial work and publications. In order to consistently present the public with fresh ways of looking at art, she collaborates with academics on major exhibitions, uses space and interactive devices in creative ways, and incorporates a cross-global dialogue as seen in touring exhibitions and blog sites. **Guy Robertson**, director of Son Gallery in London, spoke about the rewards and challenges of establishing an independent gallery that supports emerging artists. The session ended with a talk by **Graeme Barraclough**, who discussed art conservation

## March 2011, Kingston University

and the museum. His profession requires a very hands-on approach to art and is the perfect route for students wishing to combine their artistic or scientific talents together with a career in art history.

The day ended with a drinks reception, where the questions continued informally and it was refreshing, amongst the doom and gloom in the arts and higher education, to see such a large group of students determined to put their degree to good use and to show that art historians can do anything.

**ARLENE LEIS** University of York

**ROSALIND MCKEVER** Kingston University

### Undergraduate Careers Day



10:30 – 6:30, 22 OCTOBER 2011

University of York

**AAH is hosting its first Undergraduate Careers Day in the state-of-the-art Berrick Saul Building at the University of York. This historic and lively town will be the venue for a day dedicated to the interests of art history undergraduates as they launch their careers in this competitive marketplace.**

We are delighted to announce an impressive range of speakers, who will offer informative presentations on future career paths into the art world, job prospects in academia, publishing, funding, curatorship and more! To help students get the most out of the day, we have arranged informal networking breaks. Participants will be able to engage personally with each of the speakers over lunch, refreshments, and a glass of wine.

**Students will also be offered a tour of the dynamic Norman Rea Gallery.**

#### PROGRAMME

**Dr Christina Bradstreet** – Director of Careers, Sotheby's Institute

**Dr Hugh Brigstocke** – Editor, *Walpole Society Journal*

**Dr Sarah Burnage** – Curator, William Etty Exhibition, York Art Gallery

**Matthew Klise** – HA@STA, University of St. Andrews

**Claire Mayoh** – Archivist, Henry Moore Institute

**Amanda Phillips** – Education Officer, Leeds Art Gallery

**Dr Charles Ridgeway** – Curator, Castle Howard

**Jane Sillis** – Director of Arts Administrative Fund, Engage

**Dr Sarah Turner** – Head of British Art Research Studies, University of York

There is a £5.00 attendance fee, which includes lunch, refreshments and a wine reception as well as a tour of the Norman Rea Gallery.

Places are limited and must be booked in advance. Use the online booking form at [www.aah.org.uk/students](http://www.aah.org.uk/students)

**Booking is now open to all AAH members, and to non-members from 15 June 2011. Deadline 15 October 2011.**

# Madness and Revolt

25 November 2011

University of Edinburgh

## Call for Papers

To what extent has madness emerged as an aesthetic strategy and as a site for political action across different historical periods, geographies, interpretative frameworks and within changing cultural, political and social conditions? Why have specific aspects of madness been photographed, performed, filmed, parodied, attacked, reclaimed or otherwise deployed in the visual arts? How, and how successfully, have artists subverted, reinforced or questioned stereotypical notions about the forms, metaphors and the timeworn (yet deeply ingrained) gendered myths of madness? Can the historically evolving link between madness and creativity open up spaces of resistance against the logic and oppression imposed by capital, patriarchy and racial ideologies? Can artistic 'treatments' of madness disclose social and political truths that the regime of reason conceals?

Madness has gone by many names and been associated with diverse symptoms and cures in its centuries-old and multi-faceted history. In art and discourse, madness has served a variety of subversive aesthetic and

*"Quite apart from stressing the perfectly inspired nature of the expressions of certain madmen, to the extent that we are able to appreciate them, we affirm the absolute legitimacy of their conception of reality, and of any action resulting from it."*

Letter to the Head Doctors of  
Insane Asylums, *La Révolution  
surréaliste*. No.3. April 1925

Robert Powell  
2011



AAH  
ASSOCIATION OF  
ART HISTORIANS

NEW VOICES

political purposes. These include: the surrealists' contested celebration of madness and hysteria; feminist artists' and scholars' diverse attempts to reclaim the latter as an emblem of women's oppression or a transgressive 'feminine language'; cultural and political theorists' recurrent explorations of the lineages between madness and power and the invocation of schizophrenia in attempts to renew utopian thinking and open up spaces of resistance against capital's rule.

We welcome contributions that address the issues and questions outlined above or propose new critical positions. Suggested topics include madness as it relates to:

- representation, spectacle, display
- economy, culture, biopolitics
- institutions/power
- psychoanalysis/anti-psychoanalysis
- the body, gender/sexual/queer politics
- performance, performativity
- religion, ecstasy
- metaphor, myth, truth
- love, desire
- violence, death
- the aesthetics/politics of irrationality & unreason
- social movements

Papers should be 20 minutes in length. Abstracts of no more than 300 words should be submitted along with a CV to: [aahnewvoices2011@gmail.com](mailto:aahnewvoices2011@gmail.com) by **14 October 2011**.

*Submissions are open to AAH student members only*

Conference organisers:

**Mary Jane Boland**, University of Nottingham,

**Jenny Gypaki**, University of Edinburgh

**Catriona McAra**, University of Glasgow



## Writing an Academic CV

With competition increasingly fierce for academic positions, presenting yourself well through your CV is essential, but knowing how best to lay out your research, qualifications and experience is difficult, especially when applying for your first academic role. The Student Members Committee (SMC) therefore invited Dr Christina Bradstreet, Director of Careers Services at Sotheby's Institute and independent academic, to give us an insight on best practice at the Student Special Interest Session.

Christina was kind enough to offer her own CV as an example up for scrutiny, carefully explaining how she had put it together. Before writing a CV, she stressed the importance of research into the university and the department you are applying to, as well as the role. Taking keywords from the job description help you to demonstrate your suitability for the role in the cover letter, and to tailor your CV to match the person specification.

Although each person and each job is specific, Christina offered some great guidelines on layout and the kind of information to include. Going through Christina's CV, attendees saw how she had made sure the first few pages carried the impact, but included more detailed

information in an appendix. How to divide information into sections, and which order to place them in can also be taxing, and could vary according to whether the post applied for focuses on research or teaching. Christina made recommendations on the kind of information to include, and on how to describe your research and teaching experience. She also gave great editing tips on how to make sure your CV looks professional and neatly composed.

Christina also brought a handout on CVs in general so that we could compare academic to non-academic CVs. We will make this handout available on the student part of the AAH website.

We are really grateful to Christina, former member of the SMC herself, for giving this fascinating presentation and answering our CV questions. Around 40 students attended the session and found the information really helpful. The SMC would also like to thank former Chair Lara Eggleton for organising this session.

**ROSALIND McKEVER**  
SMC Chair

# STEREOSCOPE magazine

## Recipient of AAH Initiatives Grant

On Saturday the 30 April 2011, STEREOSCOPE magazine held the launch party for our second issue – *Escape* – at the Barron Theatre in St Andrews. Over 200 students filled the black-box space to procure their copies of this now esteemed publication. Within the university we have achieved a tremendous amount, publishing two professional quality magazines in one academic year. With *Escape*, the STEREOSCOPE team has raised the bar to a new level, hosting a solo exhibition of student work alongside images reproduced from St Andrew's University Library's Photographic Special Collections.

The magazine includes portfolios from the renowned early landscape photographers James Valentine and Robert Moyes Adam – vast landscapes juxtaposed with the figural work of student photographers Ilinca Vanau, Hugo Shelley, and Michelle Wilmott. The vibrant pages are anchored by numerous articles and reviews, most notably the interview with Roger Palmer a British photographer and Professor of Fine Art at the University of Leeds. He discusses his projects 'In Between' and 'Canal Zones', exploring issues of globalization through images of loaded cargo ships.

The launch event itself was a great success, bringing together faculty, students, and photographers to celebrate the apex of our inaugural year. Hanging images in vertical ladders, the exhibition coordinators used experimental techniques to transform the space and define viewer's pathways: an escape from traditional

modes of image presentation. A stack of school lockers gave viewers an interactive approach, providing portals to distant locations and peoples. Images from Morocco, India, Italy, St Andrews, and various indeterminate realms provided outlets of escape for viewers. Maps covered most table tops and surfaces as prints migrated to fill the square angles where floor and wall connect. The sounds of free-form jazz from The Byre Jazz Quartet filled the air. When the time to close drew near, the attendees remained, still drawn to the images and ambience.

All in all this was a tremendous success and in years to come the STEREOSCOPE team is excited to increase the run of our magazines to keep up with demand. Our committee is grateful to the Association of Art Historians, without which none of this would have been possible.

CARSON C. WOŚ



**The SSAH is a charitable organisation which exists to promote and support the study and enjoyment of art and art history in Scotland.**



Phoebe Anna Traquair, *The Progress of a Soul: The Entrance*, 1895 (National Galleries of Scotland)  
 Will Maclean & Arthur Watson, *Crannghal*, 2006 (copyright the artists, commissioned by Sabhal Mor Ostaig)

All members receive a free copy of our annual journal, along with regular newsletters. We also run an events programme including conferences, curator's tours and other visits, and offer research grants to support art historical research in Scotland. Membership starts from just £5 (and AAH members receive a 15% discount), so why not join today?

For more information and membership please visit

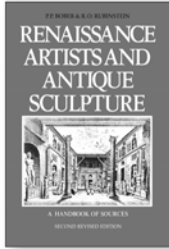
[www.ssah.org.uk](http://www.ssah.org.uk)

## Recent &amp; Forthcoming Titles on Art History

From Brepols Publishers &amp; Harvey Miller Publishers

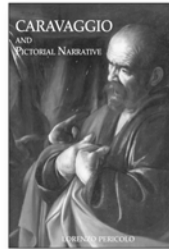
Special offer:  
15% Discount and  
Free Shipping

Phyllis Bober, Ruth Rubinstein

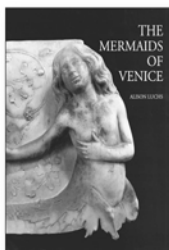
***Renaissance Artists and Antique Sculpture.***  
***A Handbook of Sources. Revised Second Edition***581 p., 530 ills., 185 x 270 mm,  
2011, HMSAH 62, Hardback,  
ISBN 978-1-905375-60-8, € 150 / £127.50

This publication offers a new, revised edition of a work that was hailed, when it first appeared, as "the most useful art-historical reference book to have been published in recent decades." It is a Handbook of Sources, documenting and illustrating the most significant antique works of art known to Renaissance artists.

Lorenzo Pericolo

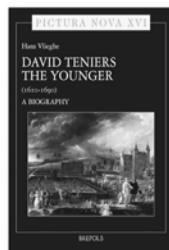
***Caravaggio and Pictorial Narrative.***  
***Dislocating the Istorica in Early Modern Painting***approx. 654 p., 336 ills., 225 x 300 mm,  
2011, HMSBA 2, Hardback,  
ISBN 978-1-905375-48-6, € 200 / £170.00A very important part of Caravaggio's production consists of pictorial narratives, mostly religious. According to early modern aesthetics, Caravaggio thus practiced the artistic genre of the *istoria*: the most discussed and thoroughly defined pictorial institution of his time.

Alison Luchs

***The Mermaids of Venice.***  
***Fantastic Sea Creatures in Venetian Renaissance Art***viii + 273 p., 234 b/w and 44 colour ills., 220 x 275 mm,  
2010, HMSAH 58, Hardback,  
ISBN 978-1-905375-45-5, € 125 / £106.25

The arts of Renaissance Venice teem with sea monsters. Chief among these are mermaids and mermen, graceful hybrid beings human from the waist up, but with the lower body and tail of a fish, dolphin or sea serpent.

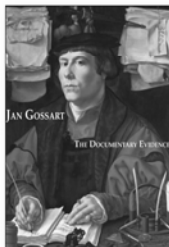
Hans Vlieghe

***David Teniers the Younger: A Biography***xxvi + 214 p., 86 b/w ills., 190 x 250 mm,  
2011, PICT 16, Hardback,  
ISBN 978-2-503-53677-4, € 75 / £ 63.75

Despite the fact that David Teniers the Younger has always been considered one of the most important and prolific Flemish painters of the seventeenth-century, no critical biography of the artist exists which draws on the comprehensive documentary evidence of his life and work. Hans Vlieghe's monograph aims to fill this gap.

Sytske Weidema, Anna Koopstra

With an introduction by Maryan Ainsworth

***Jan Gossart: The Documentary Evidence***250 p., 90 b/w ills., 220 x 280 mm,  
2011, HMSAH 65, Hardback,  
ISBN 978-1-905375-69-1, approx. € 90 / £ 76.50  
Publication date: June 2011This volume covers more than 130 documents, including inventories, accounts, biographies, descriptions and other records about Gossart's life and works, up until the mid-18<sup>th</sup> century. These mainly archival records have been re-examined and transcribed anew, and subsequently discovered documents have been added.

Yvette Bruijnen

***Jan Rombouts. The Discovery of an***  
***Early Sixteenth-Century Master in Louvain***312 p., 237 b/w and 48 colour ills., 210 x 297 mm,  
2011, ARS 16, Hardback,  
ISBN 978-2-503-52569-3, € 120 / £102.00

This monograph introduces the sixteenth-century Louvain artist Jan Rombouts (c. 1480 – 1535), whose oeuvre was previously assigned to Jan van Rillaer. Debates concerning Rombouts's identity are explored in detail by means of reinterpretation of published archival documents and the discovery of numerous new documents.

Elina Gertsman

***The Dance of Death in the Middle Ages.***  
***Image, Text, Performance***xii + 356 p., 149 b/w and 45 colour ills., 210 x 275 mm,  
2010, SVCMA 3, Hardback,  
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Otto Pächt, edited by Monika Rosenauer

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# AAH 2012 CONFERENCE

## 38th AAH Annual Conference

29 – 31 MARCH 2012

The Open University, Milton Keynes

### CALL FOR PAPERS



The 2012 Annual Conference will showcase the diversity and richness of art history in the UK and globally over an extensive chronological range. Like The Open University itself, it is open to all people, places and ideas.

A range of geographies and 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 session convenors and speakers will reflect the composition of the wide constituency that is The Open University – independent or academic researchers (including students), museum curators and teachers.

#### PLENARY SPEAKERS

**Lord Puttnam**, Chancellor of The Open University

**Penelope Curtis**, Director, Tate Britain

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

Deadline for submissions: **7 November 2011**.

For queries about the conference or bookfair contact Conference and Bookfair Administrator, Piers Baker-Bates [p.baker-bates@open.ac.uk](mailto:p.baker-bates@open.ac.uk) (please include AAH 2012 in your subject line).

Conference Convenor: Carol Richardson [c.m.richardson@open.ac.uk](mailto:c.m.richardson@open.ac.uk) (please include AAH 2012 in your subject line).

Department of History of Art, The Open University, Walton Hall, Milton Keynes, MK7 6AA, England, UK.

### FEAR

**Caspar Pearson**, University of Essex [cpearson@essex.ac.uk](mailto:cpearson@essex.ac.uk)

**Lisa Wade**, University of Essex [lisaw@essex.ac.uk](mailto:lisaw@essex.ac.uk)

The issue of fear and its relationship to the arts has been keenly debated since the time of Plato and Aristotle. The ancient philosophers were preoccupied by representations of such 'negative' emotions and disputed over their possible effects on the human psyche. This session will explore the notions of fear and dread in art and architecture, seeking to address the topic in the broadest possible sense. We would welcome contributions that discuss artistic representations of fear, including both things that are fearful and the 'experience' of fear. Other themes might include the place of fear and dread in the theory and practice of architecture, exploring the notion of certain locales as being inherently fearful or examining 'fearful' buildings such as fortresses, tyrants' strongholds and so forth. We would also welcome contributions that discuss works of art as objects that might themselves be feared, whether or not they were produced with that intention. Conversely, papers might consider the notion of works of art as having the power to neutralise or overcome fear. Contributions of a theoretical nature would also be

welcome, including those that seek to relate artistic representations to written accounts of fear during different periods and those that bring recently developed theoretical approaches to bear on the subject. Contributions relating to all artistic periods are welcome.

#### Aesthetics and Politics (Again?)

**Alexander Garcia Düttmann**, Goldsmiths College  
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**James Hellings**, Teeside University [j\\_hellings@hotmail.com](mailto:j_hellings@hotmail.com)

34 years ago New Left Books published *Aesthetics and Politics*, collecting together 'the key texts of the classic debate within German Marxism' by Adorno, Benjamin, Bloch, Brecht and Lukács. The collections editors (Rodney Livingstone, Perry Anderson and Francis Mulhern), assembled texts with coherent (if almost entirely antagonistic) inter-relationships – in what they refer to as an incomparable 'tradition of major aesthetic debate', held between the 1930s and 1950s in 'Germany (...)'; the classical land of aesthetic thought in Europe'. The editors subtitles are fantastically revealing of perceived conflict; 'Bloch against Lukács / Lukács against Bloch', 'Brecht against Lukács', subtle condemnation; 'Adorno on

Lukács', 'Adorno on Brecht' conviviality; 'Benjamin with Brecht', and conciliation; 'Adorno to Benjamin / Benjamin to Adorno'. Ideological differences over art (and its histories; Realism, Expressionism, Modernism) were the order of the day. But what's happened to political aesthetics, Marxist or otherwise, since this *golden age*? Can we still speak of an 'aesthetic field' conditioned by 'the two recurrent poles of all culture still subject to capital', being either 'autistically advanced or collusively popular'. In recent years, Rancière has done most to 'widen participation' by opening up Left aesthetics to encompass the people and places who disrupt this either/or - but (speaking with Eagleton) 'how are we to receive and appropriate these polemics today?' Potential contributors are asked to address the tenor of contemporary inter-relationships of aesthetics and politics by re-interpreting the ideas and authors of this past. The panel-session seeks to stage a dialectic of (dis-) agreement.

### Material Culture and Identity in Spanish Europe 1200–1600

**Kim Woods**, The Open University [K.W.Woods@open.ac.uk](mailto:K.W.Woods@open.ac.uk)

To what extent was art a repository of cultural values both within the Iberian peninsula, and in those lands that were, at one point or another ruled from the Iberian peninsula, in the years between 1200–1600? In these areas, what was the precise role of art in the creation and enactment of cultural identity? Papers are welcome on any aspect of Spanish material culture that might qualify as art, and which relates to issues of identity. Contributions on cross-cultural contacts, foreign artists working in Spain or themes relating to different religious and ethnic groups are particularly welcomed. This strand is convened by a putative interdisciplinary Spanish network dedicated to exploring issues of identity. It involves British academics researching on aspects of the Iberian peninsula or the Hispanic New World wishing to work together and forge links with colleagues in the Iberian peninsular and further afield.

### Travelling Artists in Medieval and Renaissance Italy and Europe

**Sandra Cardarelli**, University of Aberdeen  
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**Jill Harrison**, The Open University [jill.harrison@open.ac.uk](mailto:jill.harrison@open.ac.uk)

Medieval and Renaissance artists travelled for a variety of reasons. Travelling could be part of the artist's duty as the citizen of a city-republic as in the case of Siena. These journeys could entail the fulfillment of civic offices on behalf of the commune, or the depiction of a conquered castle. Ginzburg argued that travelling artists also moved in the quest for the most suitable material or because newly established artists pushed them to the edge of the artistic market in their homeland (Ginzburg, 1994).

Sometimes, travelling responded to the requests of new patrons that could grant lucrative contracts for their workshops, or to the wish to measure themselves against more prestigious and talent-nurturing markets (Richardson, 2007). In other instances the artists' wish to diversify their markets reflected their need to work in more politically important and economically powerful locations. Daniel

Bornstein has convincingly argued that Luca Signorelli chose to leave his native town of Cortona in order to upgrade his status by breaking with the family tradition that mixed art with craftsmanship, to acquire major commissions (Bornstein, 2000).

This session explores the reasons that urged artists to travel and/ or to relocate their workshops, and the outcome of their activity following this process.

Papers are welcome on any of the following aspects of workshop practice related to travel, but not limited to:

- Itinerant artists
- Artists who relocated their workshops
- Artists who travelled, recalled by major patrons
- Artists, travel and politics
- Artists as diplomats and couriers
- The ways in which cultural exchange affected and modified the artist's output in different locations.

### Art's Insiders: New Histories of Europe's Academies

**Keren Hammerschlag**, King's College London  
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**Hannah Williams**, University of Oxford  
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For centuries, institutions like the Royal Academy in London, the Académie Royale (later the Académie des Beaux Arts) in Paris, and the Accademia di San Luca in Rome were the epicentres of European art practice, theory and education. For artists, having the letters 'RA' after their name, or the opportunity to show works at the *Salons* or the Summer Exhibitions promised elevated social standing and commercial success. As institutions, Academies developed principles and ideals that dominated artistic production throughout the period.

In art history, however, the 'Academy' has been variously recast as staid, kitsch and archaic. According to critics, 'academic' art represents the inert centre against which avant-garde innovation and originality was pitted. But in their time, Europe's Academies were anything but static or homogenous. Established by groups of artists resisting under-developed or conservative attitudes to art, these communities often began as innovative alternatives; they were home to radical new approaches, and became sites of heated debate in response to political, theoretical and social shifts.

This session seeks a re-evaluation of art's insiders. What did it mean to be at the centre of these powerful institutions? And how can we effectively revisit the Academy without falling into the trap of reviving dead, white, male, bourgeois artists? We invite proposals for papers that take a new look at the 'Academy' and academicians in the period 1600 to 1900. Papers might address issues of gender, social networks, individual and collective identity, educational practices, centre and periphery (eg. regional academies), in-groups and rivalries, competition and emulation, successes and failures. In particular we invite papers informed by sociological, anthropological and cultural theory approaches, which take art objects as their focus.

## Conflicting Art Histories: Dialogues of Cosmopolitanism and Nationalism in Eighteenth-Century British Culture

**Freya Gowrley**, University of Edinburgh  
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William Hogarth's traditional position as the stalwart of English nationalism in the arts was drastically re-evaluated in 2007 with the publication of Robin Simon's *Hogarth, France & British Art*. Published to coincide with the Tate's major Hogarth exhibition of 2007, Simon's text situates Hogarth, a renowned anglophile, within a firmly European context of artistic theory and practice. How does the idea that Hogarth gleefully propagated his anti-Gallic public image, but was in fact greatly indebted to French art and theory, affect our understanding of apparently critical eighteenth-century works of art such as his *Marriage-à-la-Mode* (c. 1743)? While historians Linda Colley and Gerald Newman prioritised national identity as an evaluative tool for the examination of aspects of eighteenth-century British culture, is it appropriate to apply this label to broad cultural manifestations, notably the consumptive behavioural patterns of the aristocracy and the middling classes alike? This session will consider this intriguing dichotomy of eighteenth-century British art – the underwritten and unresolved conflict between nationalism and cosmopolitanism – and its relation to the artistic practice, material culture and intellectual history of the period.

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

- artistic response to the luxury debates
- landscape and nation
- the connoisseur and the Grand Tour
- the usefulness of labels (exotic, chinoiserie, rococo)
- the reception of Italy
- the creation of a British national school
- consumption & the meaning of goods
- the local and the global/the provincial and the metropolitan
- the issue of -isms (Englishness, Britishness, Scottishness)

## Art History beyond National Boundaries

**Emma Barker**, The Open University [e.barker@open.ac.uk](mailto:e.barker@open.ac.uk)

Since its inception, the modern discipline of art history has been informed or even defined by the notion of the national school. The belief that works of art manifest a nation's culture can be traced back to the foundational scholarship of Winckelmann in the eighteenth century and was reinforced by nationalistically-minded scholars in the nineteenth century. Although such notions are now generally discredited, their influence persists in so far as the practice of art history continues to be organized along predominantly national lines. Occasional studies of artistic exchanges between one nation and another and the current interest in the impact of empire and colonization on European art have not fundamentally challenged this state of affairs. As a result, comparatively little attention has been paid to the international dimension of artistic practice in the period before the emergence of modernism as a self-consciously international movement.

Contributions to this session may seek to rectify this omission by discussing the internationalization of art in broad, theoretical terms or by exploring specific artistic developments that transcend national boundaries. In either case, the challenge will be to do so without falling back on the similarly problematic notion of the transnational period style. Papers dealing with any period before 1900 are welcome, though in the interests of intellectual coherence preference may be given to those focusing on the art of the centuries immediately preceding this date.

## Photography, History, Difference

**Geoffrey Batchen**, Victoria University of Wellington  
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**Tanya Sheehan**, Rutgers, The State University of New Jersey  
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Over the last decade, historical studies of photography have embraced a variety of cultural and disciplinary approaches to the medium. They have also shed new light on vernacular, non-Western, and 'other' photographic practices that fall outside the Euro-American canon. This session invites critical reflection on these contemporary efforts to think differently about photography and its history. What, we might ask, are the benefits and challenges of writing a consolidated, global history of photography? How do they compare to those of producing more circumscribed regional or thematic histories? In what ways does the recent emphasis on geographic and national specificity encourage or exclude attention to other forms of difference such as race, class, gender, and sexuality? Do studies of 'other' photographs ultimately necessitate the adoption of untraditional methodologies, or are there contexts in which such differentiation can be intellectually unproductive and politically suspect? Speakers may explore such questions through historical case studies; interpretive surveys of recent historiography, criticism, and museum practices; or creative proposals to rethink the relations among photography, history, and difference.

## Confronting the 'Balkans' : Post-Socialism, Post-Modernism and Contemporary Art Practice in South Eastern Europe since 1968

**Jon Blackwood**, Duncan Jordanstone College of Fine Art, University of Dundee [jonblackwood@hotmail.com](mailto:jonblackwood@hotmail.com)

**Jasmina Tumbas**, Duke University, USA  
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*Si les Balcans n'existaient pas, il faudrait les inventer.*  
Hermann Keyserling

Maria Todorova's *Imagining the Balkans* (OUP, 1997) sought to unpick the implications of the word 'Balkans', understanding and negating its toxic connotations. Whilst this canonical text has gained traction in Slavonic and Eastern European studies, the implications of the book for how art from the Balkan region can be understood, and discussed, have yet to be worked through. Subsequently, texts such as IRWIN's *East Art Map* (afterall books, 2004) have introduced the idea of 'mapping' differing manifestations of contemporary art practice, and holding together separate but inter-linked national histories in creative and historical tension.

This session, therefore, seeks to build on these two approaches towards 'the Balkans' (including the six former Yugoslav Republics, as well as Albania, Hungary, Romania, Bulgaria, Greece, Cyprus, and Turkey). In what ways and by what methods have artists from these regions articulated some kind of 'Balkan' sensibility in their work? What alternatives have they posed to the geo-political understanding of 'the Balkans'? Is the term 'Balkan' a useful one, to be set alongside post-modernism and post-socialism, in unlocking some of the cultural specificities in the region? Does the term 'Balkan' lead to a greater understanding of the art produced from the region, or merely muddy the waters?

We seek papers that engage with any aspect of contemporary art theory and practice in the 'Balkan' region, addressing some of these challenges to re-mapping 'the Balkans'.

### The Paradigm of Conceptual Art

**Eve Kalyva**, University of Leeds [e.m.kalyva@leeds.ac.uk](mailto:e.m.kalyva@leeds.ac.uk)

Conceptual art has problematised the status of the art-object in relation to criticism, history and theory. In relation to contemporary art production, the practices and legacy of conceptual art have gained new attention as a legitimising paradigm. But what kind of object did conceptual art put forward? How does the reference to conceptual art help us locate art's critical potential today?

This session invites critical reflection on conceptual art and its historical, social, art historical and discursive context. It wishes to re-address the legacy of conceptual art as a legitimising paradigm and its relation to contemporary forms of producing, presenting and theorising art. In addition, we hope to explore the configurations of the space of art as a social space that conceptual art practices put forward in order to locate a model for articulating the sociality of art.

Papers are welcomed that explore these themes in relation to aspects of conceptual art from the 60s, or more contemporary forms of artistic production that make a claim on the legacy of conceptual art. Topics for discussion might include: the appropriation or dissolution of traditional object/subject hierarchies; the intersecting roles of the artist/critic/spectator; the visual presence of language; collaborative practices beyond the art institution; marketing and institutionalisation; historicity and contemporaneity; the currency of concepts such as 'conceptualism' and 'post-conceptual'; the politicisation of the space of installation.

### Modernism's Other: Lost Histories of Architecture

**Alan Powers**, Greenwich University [a.powers@gre.ac.uk](mailto:a.powers@gre.ac.uk)

**Ayla Lepine**, Courtauld Institute of Art  
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The description 'Modernism's Other' accounts for the majority of architect-designed buildings in the developed world before 1950, and a substantial quantity thereafter. While the claims of Modernism to command the intellectual and social heights of the century have been disputed, and while the 1980s saw the beginning of a reappraisal of different design strategies, recent trends in the academy have reaffirmed Modernism's primacy.

Many questions regarding architectural projects and their interpretation invite fresh consideration. What constitutes marginal or eclipsed history, which architects might be included in this category, and how architectural theories might support or inhibit new understandings of twentieth-century work are all fertile lines of enquiry. 'Otherist' projects produced in the twentieth century offered a sophisticated engagement with the past, with decoration and with symbolism. To investigate, correlate and evaluate the 'lost histories' remains a challenge to art historians. This session therefore encourages contributions on individual designers and critics, national schools, international tendencies, urbanism, conservation and historiography, which speak directly to alternative expressions of modernity.

### Art and Destruction

**Jennifer Walden**, University of Portsmouth  
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Whether by acts of iconoclasm, destruction of art by oppressive regimes, destructive interventions by art's public fighting a cause, dismantling of 'old order' symbolic works or edifices by revolutionary groups, 'unexplained' defacing or destroying of public art works, 'destruction' art movements, 'modernity' as 'destruction' of tradition; art and *destruction*, as well as creation, have never been far away from each other.

On a more philosophical basis, thinkers like Walter Benjamin have argued for the 'destruction' of reified experience to provide the conditions of possibility for new relation to the world. Art and history play a complex part in this, in Benjamin's thinking. Similarly, Jacques Derrida and Jean-Luc Nancy radicalize Heidegger's 'Destruktion' as a dismantling of traditional philosophical thinking, to become for Derrida and Nancy a 'deconstructive' ethics and justice as the conditions of the 'openness' of our being in the world. Arguably, art stands as the mode in which this 'de(con)structive turn' remarks itself.

The session thus welcomes a broad variety of papers, presentations or works, which engage in the actualities of art's historical and contemporary encounter with destruction or which more philosophically explore art's 'being-as' destruction. Papers or presentations referencing any historical period would be most welcome.

### 'Bad' Painting

**Stephen Moonie**, Independent  
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The cultivation of a naive or 'primitive' technique has been one of the defining features of modern painting. However, in recent decades, there has been a marked tendency for painters to utilize procedures which seem casual, dashed-off or 'amateurish'. However, such procedures can no longer be accounted for by the ideological thrust of the avant-garde. Raphael Rubinstein has recently coined the term 'provisional painting' to denote an approach which 'court[s] self-sabotaging strategies', and runs the risk of looking like 'an utter failure'. Rubinstein's rubric includes both recent abstract painters such as Raoul de Keyser, and more established figures such as Mary Heilmann and Martin Barré. That these 'provisional' strategies risk 'failure' raises the spectre of 'bad' painting. This session aims to assess what might be at stake in such procedures. Further, what does it mean to

paint 'bad' in an era where our very conception of the pictorial has broadened so dramatically, and critical discrimination itself is deemed suspect? Do such procedures signify an impasse, or do they open up new avenues for pictorial practice? Papers are invited which deal with any of the above issues, although the following artists may also be of particular interest: the late work of Philip Guston (regarded by contemporaries as aberrations by a respected artist); René Magritte's *Période Vache*; Martin Kippenberger's early work; or, more recently, Luc Tuymans and Marlene Dumas, who both explicitly cultivate what might be termed an aesthetics of abjection.

### Walls with Stories: Mural Painting in Britain from the 1890s to the 1960s

**Jonathan Black**, Kingston University  
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**Emma Chambers**, Tate Britain  
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Mural painting has primarily been conceived as permanent, monumental, site-specific art, intended to communicate the shared moral values of the public sphere, yet paradoxically murals have always been an art form particularly at risk of damage or destruction because of shifting politics, public taste, changes in building use, and their sheer scale. The ambiguous status of murals as objects which cross boundaries between fine art, decorative art and architecture, has also contributed to their relative physical and critical neglect

Shortly after the end of the First World War, William Rothenstein, the recently-appointed Principal of the Royal College of Art, issued his call for a younger generation of artists to embrace mural painting and create 'walls with stories' for the moral, spiritual and educational edification of a wider public which was displaying a growing interest in popular published accounts of British History. 1939 saw a major Tate exhibition celebrating the inter-war mural revival. After the Second World War the post-war building boom and the Festival of Britain provided a fresh impetus for an ambitious programme of new mural commissions.

With this historical context in mind, this session welcomes papers that deal with any aspect of 20th-century British mural painting. Papers might investigate the institutional circumstances and politics of particular mural commissions, or the relationship of British mural painting to developments in continental Europe. Other topics of interest include the role of art schools in promoting mural painting and the relationship of 20th-century mural painting to older traditions of history painting.

### Modernism's Intermedialities: From Futurism to Fluxus

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We will solicit papers exploring how intermedial practices in painting, projection and performance corroded boundaries established by modernism's pursuit of medium specificity and rhetorical purity.

The session will focus on the performative manifestations of Modernist art as they developed from the Futurist *Serate* from 1911, through to the *Happenings* associated with Fluxus in the 1960s.

The Futurist's collaborative 'variety evenings' combined noise-music and fine art with the declamatory rhetoric of the amplified voice to provoke audiences from their bourgeois complacency. This practice – exemplified by the work of Luigi Colombo ('Fillia') and the Futurist Artistic Syndicate – re-emerged in its influence upon Fluxus. A further key area of exploration is the legacy of Dadaist intermediality, through Cage and Duchamp, on artists such as Allan Kaprow and Ken Dewey, in distorting the dynamic between the audience and the performance space in *Happenings* and 'Events'.

We want to explore the idea of intermedial processes as engaged throughout the development of the artwork rather than just in the mode of its delivery. For example, we might attend to institutional rather than avant-garde practices, such as the BBC Radiophonic workshop's incorporation of the *Musique concrète* techniques of Pierre Schaeffer with the electronic music of Karlheinz Stockhausen in the late 1960s.

We welcome discussions that challenge the critical integrity of 'intermedial' theory, to confront and draw upon arguments that see 'intermediality' merely as a concept of research.

### Scenes of the Obscene

**Kassandra Nakas**, Universität der Künste Berlin  
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While explicit images and lyrics appear to be an ever more dominant feature of contemporary culture, notions of obscenity are remarkably shifting. Given a rather libertine society in many countries of the (Western) world, art today seems less to be the realm of breaking normative rules (as, e.g., 1970s performance art) than a sphere of reflecting upon them. Images of violence, the experience of terror, or human/animal relationships are some of the issues that address, in contemporary art, the obscene as an 'attack on the scene of representation' (Hal Foster).

Taking this observation as a starting point, the session aims to examine the topic with a larger scope historically, geographically and conceptually. Recent studies have centred the shifting social and legal frameworks for moral acceptability in art and aesthetics (Nead 2000; Douzinas/Nead 1999), whilst the rhetorics and images of obscenity since the Middle Ages seem to have passed from general view since groundbreaking studies of the 1990s (Hunt 1993; Ziolkowski 1998; McDonald 2006). Against this art historical backdrop and developing further recent interdisciplinary and contemporary studies (Bernas/Dakhliia 2008; Mey 2007), the session seeks to bring together new methodological and topical approaches towards the concept of the obscene, be it in regard to its historical and cultural variability, the transvaluation of queer aesthetics, non-Western notions of obscenity, zoophilia, or the adialectical relationship of transgression and taboo (Bataille), to name but just a few possible themes.

## Picturing Evolution and Extinction: Regeneration and Degeneration in Modern Visual Culture

**Fae Brauer**, University of East London/The University of New South Wales [fay.brauer@unsw.edu.au](mailto:fay.brauer@unsw.edu.au) or [faebrauer@aol.com](mailto:faebrauer@aol.com)

**Serena Keshavjee**, University of Winnipeg  
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'Extinction and natural selection ... go hand in hand', wrote Charles Darwin in *The Origin of Species*. By focusing upon this Janus-faced nature of Darwinism, Neo-Lamarckism and Mendelism, redolent in pre-Darwinian evolution theories by such naturalists as Georges Cuvier and Jean Baptiste Lamarck, and such geologists as Charles Lyell, this session seeks to explore how animals, humans and even environments were pictured according to their propensity to adapt and regenerate, or to degenerate and become extinct. Given the realization that survival of a nation, race, family, class, culture or environment was predicated upon evolution, rather than stagnation, this session also seeks to explore how anxieties that festered over the threat of devolution were betrayed by art and other forms of visual culture.

Papers may address how art movements such as Symbolism, Neo-Impressionism, Jugendstil, the Nabis, Dada and Surrealism, or artists such as Albert Besnard, Eugène Carrière, Paul Cézanne, Fernand Cormon, Paul Gauguin, Max Klinger, Odilon Redon, Vincent Van Gogh or George Watts, disclosed the fear of devolution in animals, plants and humans alongside the roles played by cultural and natural environments in aiding and abetting evolution or extinction. Papers may also examine the roles played in art by medical and scientific images of the human body produced by, for example, anthropologists, criminologists, eugenicists, heliologists, neurologists, paleontologists or physical culturalists in scrutinizing its capacity for regeneration, or conversely its susceptibility to degeneration. Following Darwin's prescient statement, 'when civilized nations come into contact with barbarians, the struggle is short', papers may also investigate how the portrayal of indigenous peoples by art and other visual cultures was framed by theories of evolution and extinction.

## Modernism and the West

**Majella Munro**, University of Essex  
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Over the last decade Asian art has gone from relative obscurity to exceeding prices obtained by European Old Masters. But while the market is thriving, the historical and cultural circumstances which led to this are under-discussed. The description of artists from particular regions as 'emerging' renders these works ahistorical, effecting a divorce from context. This session will challenge this by attending to the development of modern and contemporary art from these regions in an extended historical and global perspective.

Unprecedented cultural dialogue during the early twentieth-century facilitated modernism; a modernism that in the West depended on a critical reassessment based on 'primitive' cultures, and that outside the West was dependent on the importation of Western art. It is this

reciprocity of influence that provides fertile ground for revision, allowing a shift away from a binary West/non-West narrative, to a global model of mutual global exchange. The art histories of individual nations in Asia and South America - particularly China, Japan and Brazil - are becoming well known, but the possible links and similarities between these non-Western modernisms have not yet been interrogated. The aim of this session is to unite expertise developed within regional case studies, in order to forge a collective framework appropriate to the demands of an international audience and market for contemporary art. How mutual is the dialogue between West and non-West in the development of modernism, and what are the impacts of these trans- and inter-cultural dialogues for the globalised art world of today?

This session welcomes proposals that:

- analyze contemporary art produced outside Europe and North America in its historical and cultural context;
- critically address the application of existent historical and critical methodologies to emergent cultural modes;
- forge interdisciplinary and international frameworks;
- attend to cultural diasporas and their problematization of historical conceptions of place;
- compare and reconstruct cultural dialogues between 'West' and 'non-West', and between non-Western cultures.

## Sculptural Film: Before and Beyond Richard Serra

**Katerina Loukopoulou**, University College London  
[k.loukopoulou@ucl.ac.uk](mailto:k.loukopoulou@ucl.ac.uk)

Has process sculpture stolen the idea of the sculptural film? Richard Serra's *Hand Catching Lead* (1968) has become the *locus classicus* with which recent writings have engaged in order to reflect on the sculptural possibilities of film, screens and time-based, light-emanating media. In a 1978 essay Benjamin Buchloch deployed the term 'sculptural' apropos Serra's films, and pointed to László Moholy-Nagy's *Lightplay* (1930) as their only precursor; since then, this genealogy has been reiterated in writings about sculptural aesthetics and the moving image. Sculptural film has thus been mainly conceptualized in relation to a limited scope of artistic movements and historical moments: from interwar modernism to post-minimalism. This session proposes to disentangle sculptural film from this narrative; it invites papers which pursue alternative lines of enquiry about the ways that sculpture and cinema have been in dialogue with each other within specific historical and geographical contexts before and beyond the process sculpture paradigm. To what extent (since their early days) have the 'new' media of photography and cinema turned to the 'old' medium of sculpture in search of models of reproducibility, monumentality and three-dimensionality? Why did Brancusi place his sculpture *Leda* on a turnstile and film it? What can we make of Agnès Varda's statement that she aspired to depict emotions in film as subtly as Henry Moore's rendering of solidity within transparent holes? How can we approach screen and light installations, which offer new types of sculptural constellations by knowingly pointing to aesthetic registers from pre-cinematic eras?

Papers with new historiographical, theoretical and conceptual propositions on sculptural film matters are welcome.

### 'Your Photographs on our Walls': Public-Generated Photography in Art Exhibitions

**Alexandra Moschovi**, University of Sunderland  
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**Arete Galani**, Newcastle University [arete.galani@ncl.ac.uk](mailto:arete.galani@ncl.ac.uk)

A hundred and twenty years after G. Eastman launched his Kodak box camera with the slogan 'You press the button we do the rest', the sweeping developments in the areas of mobile-phone technology and the Internet have revolutionized amateur image making anew. In this digital universe the means of production, (micro)publishing and displaying of photographs have come to the hands of the people at the largest ever scale, enabling a new culture of making and consuming photographs, and thus breathing new life (and afterlife) into vernacular practices. Although at an institutional level vernacular photographic practices had traditionally been excluded from the official history of photography, and the museum as a consequence, since the mid-90s several large-scale exhibitions have attempted to recontextualize the historical vernacular in the museum. In recent years the participatory nature of 'crowdsourcing' afforded by social media platforms has also captured curators' imagination, leading to an increasing number of exhibitions that either focus entirely on public-generated photography or accommodate public-contributed photography within a wider exhibition concept.

So what makes vernacular imagery so appealing to curators and art museums and institutions today? This session aims to articulate the historical, institutional and curatorial motivations that underpin the integration/assimilation of such imagery and its mundaneness and renewability in art exhibitions online and onsite. We invite academic and practice-based papers that explore current display practices around public-generated photography, the existing tensions between art and non-art artifacts, and the role of public-contributed photography in the formation of more inclusive curatorial narratives.

### Feminisms of Multitudes

**Angela Dimitrakaki**, The University of Edinburgh  
[adimitri@staffmail.ed.ac.uk](mailto:adimitri@staffmail.ed.ac.uk)

**Vicky Horne**, The University of Edinburgh  
[vjhorne@hotmail.com](mailto:vjhorne@hotmail.com)

**Harry Weeks**, The University of Edinburgh  
[hjjweeks@gmail.com](mailto:hjjweeks@gmail.com)

This session will look at the new alliances imagined, pursued and actualized by contemporary feminism in the fields of art practice, art theory and history, curating and activism. Here, the 'contemporary' describes a world order based on the full globalisation of capital from the early 1990s to date, where conflict, crisis and resistance are all deepening.

It is in this context that scholars such as Nancy Fraser and Hester Eisenstein have, both in 2009, put together powerful critiques of capital as a force that have co-opted second-wave feminism. On the other hand, feminism as a politics of the intimate, the everyday and non-violent overturnings

is often invoked as an emancipatory narrative by critics of global capital. Michael Hardt and Toni Negri's elaboration of a 'multitude', a global productive force of singularities rather than individuals, where identity is at least temporarily suspended and transversal struggles enacted, may be seen to extend significantly the possibilities of feminist social praxis. The emphasis on intersectionality, the convergence of queer and feminist methodologies, new imbrications of anarchist and Marxist radical politics with feminist thinking complicate and expand further the scope of feminism in the early 21st century, suggesting at least the possibility of a feminism of tactical or spontaneous 'togetherness'. But the revolutionary potential of the multitude has also been critiqued by feminist scholars who have noted the poverty of gender analysis in existent theorizations of the concept, or who continue to see benefits in strategic separatism.

The session invites papers that propose to think closely about how such developments impact practices that cross through art and its contexts. Papers examining the impact of these developments on the writing of art history are particularly welcome. The broader question asked is: is feminism in a process of reinventing a politics of solidarity in emerging cultures of protest, of enacting or contributing to multi-directional resistance within multitudes? Where is this evident and how is it relevant to progressive political thinking in, through, about art? Papers may discuss successes, failures, what is at stake in doing politics from what we (may) have in common, the need to act beyond identity, without need for representation. Topics may include (but are not to be limited to) democracy, conflict, labour, reproduction, biopolitics, knowledge, student movements, institutions, exodus.

### Sculpture and its Exhibition Histories

**Lisa Le Feuvre**, Henry Moore Institute [lisa@henry-moore.org](mailto:lisa@henry-moore.org)

**Jon Wood**, Henry Moore Institute [jonw@henry-moore.org](mailto:jonw@henry-moore.org)

It is a commonplace that sculpture is best encountered to be appreciated and that its forms and meanings are inadequately captured by the photographic image. This session takes up this familiar complaint, arguing that over the last hundred years or so it has been through sculpture's exhibition, in the art gallery and museum, that it has been most articulately staged, and its complex meanings, and in turn its histories, have been most sensitively presented. Unlike published accounts of sculpture, its exhibitions have been strikingly successful in opening up the material and formal life of sculpture, constructing arguments through presentation and highlighting the subtle relations between objects and practices less articulated in more official, text-based readings and histories.

Such presentations are to be found in museums particularly focused on sculpture, and in the interests of curators with specialization in sculpture, but they are also evident in broader art exhibitions in which sculpture is highlighted in relation to other media and cultural concerns, such as 'This is Tomorrow' (1956), 'When Attitudes Become Form' (1969), 'The Condition of Sculpture' (1975), 'Primitivism in Twentieth Century Art' (1984) and 'Les Magiciens de la Terre' (1989).

This session invites consideration of exhibitions internationally across the last century and into the present, although of interest also will be papers that examine the exhibition of 'British Sculpture' through solo, group and

survey presentation, including 'British Sculpture in the Twentieth Century' (1981), 'The Sculpture Show' (1983), 'Sculpture in Twentieth-Century Britain' (2003) and, most recently, 'Modern British Sculpture' (2011) at the Royal Academy.

### From Museum Critique to the Critical Museum: Theory and Practice

**Piotr Piotrowski**, The Adam Mickiewicz University in Poznań, Poland [piotrpio@amu.edu.pl](mailto:piotrpio@amu.edu.pl)

**Katarzyna Murawska-Muthesius**, Birkbeck College, University of London [K.Murawska-Muthesius@bbk.ac.uk](mailto:K.Murawska-Muthesius@bbk.ac.uk)

Since the late 19th century art museums have been targeted as objects of a stringent critique, voiced both by avant-garde artists, as well as by intellectuals and representatives of the New Museology. Unmasked as instruments of power-knowledge, they have been condemned as tools of imperialism and colonialism, as strongholds of patriarchy, masculinism, xenophobia and homophobia, and accused both of elitism and commercialism. But, could the Museum absorb and benefit from its critique, turning into a Critical Museum? Could it become the site of resistance rather than ritual, using its resources to give voice to the underprivileged, to provide space 'for the cultures of the world to collide and hybridize'? Could it contribute in a significant way to debates on the issues most fundamental to the contemporary world? A theoretical model is provided by the notion of the Post-Museum, developed by Stuart Hall and Eilean Hooper Greenhill, which aims to empower the viewer, expose conflicts and redress social inequalities; its prototype, in turn, could be sought amongst those museums of contemporary art which are focused more on the contemporary world rather than art itself. But could such a model of the 'engaged art institution' be applied to the type of the Universal Survey Museum which, for privileging the arts of the past, is perceived as 'naturally' focused on the preservation of the cultural wealth under its care, on reproducing rather than subverting the field? We welcome papers which contribute both to the theoretical concept of the Critical Museum, especially within the frame of the Universal Survey Museum, as well as case studies arguing for its existence in any part of the world.

### Tattoo Art History

**Matt Lodder**, Reading University [matt@mattlodder.com](mailto:matt@mattlodder.com)

**Gemma Angel**, University College, London [gemma.angel.09@ucl.ac.uk](mailto:gemma.angel.09@ucl.ac.uk)

Tattooing and other practices understood as 'body arts' (including but not limited to branding, scarification, piercing and even body painting and cosmetic surgery) have long been a source of popular and academic fascination, most usually discussed in anthropological, criminological, psychological or sociological contexts. Yet though the common phrase 'body art' used to describe tattooing and its coincident technologies is familiar and comprehensible, scholarly work which deals with the vernacular body arts using methodologies which are explicitly art-historical and art-theoretical has been all too infrequent.

This session seeks proposals which apply the critical approaches of art history and material culture studies to

the body as an art object beyond a delineated artistic context. Proposals are invited to address tattooing and other body arts and bodily practices, their practitioners, their practices and their products. Papers may wish to consider, for example, questions of aesthetics, authorship, ownership, value and the status of the body as an artistic object, the applicability of artistic methodologies to the lived body, or examine tattoo and other body-art imagery in historical contexts. Additionally, proposals are invited which discuss the use of tattooing and other quotidian body arts in contemporary performance art. We welcome specific case-studies, or papers that deal with broader theoretical issues which body arts may pose.

### Copies and Translations: Re-placing the Original

**Lauren Barnes**, Courtauld Institute of Art [lauren.barnes@courtauld.ac.uk](mailto:lauren.barnes@courtauld.ac.uk)

**Edward Payne**, Courtauld Institute of Art [edward.payne@courtauld.ac.uk](mailto:edward.payne@courtauld.ac.uk)

The term 'translation' offers an alternative approach to investigating the 'copy', one that probes deeper into this issue than merely considering notions of value and originality. Recalling the title of Roger Fry's 1917 exhibition, *Omega Copies and Translations*, this session proposes to go beyond the 'original / copy' dialectic in order to interrogate the problems concerning copies and translations throughout the history of art. Central to our inquiry are translations that cross temporal, geographical and material boundaries. The linguistic connotations of translation invite us to regard 'copying' not as an activity peculiar to texts or images alone, but rather as one that unites the two, as in the emblematic case of ekphrasis. The act of translation can be understood as a collaborative enterprise, which involves working with a predecessor in order to create a new work of art. But to what extent does this combined practice also entail rivalry? What are the limits or extremes of translating and how might it be considered a subversive activity? We invite papers that explore questions of translation in all forms of visual, textual and material culture. Case studies might examine individual objects such as paintings and poems, or wider spaces of production and display such as studios and exhibitions. Topics for discussion may include, but are not limited to: plagiarism and intellectual property; parody and pastiche; aural interpretation and the echo; reduction and enlargement; intertextuality, interpictureliarity and mise-en-abyme; translation theory; and the untranslatable.

### Out of Time

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

**James Day**, Courtauld Institute of Art [james.day@courtauld.ac.uk](mailto:james.day@courtauld.ac.uk)

The date an artwork was produced does not seal it off from the rest of time. Indeed historical readings might trace how an artwork intersects different times. Art history presents past art through conservation, exhibition and writing. Artworks are connected diachronically, linking the artist to predecessors, contemporaries and successors. Narratives of art chart traditions and innovations, historians source-hunt for influences and appropriations. Artists are identified as precursors and rebels; periods and

movements are labelled as renaissances and avant-gardes. The changing interests of art history also affect practice contemporary to it, as research, excavations, restorations, discoveries and exhibitions alter the canon, art education and the sources of appropriation available; they also revise the lens through which we look at the past.

This session invites papers addressing art from any period, particularly those which do not belong to that period. In this panel we will interrogate the temporality of art history by focussing on the premature, the belated, and the anachronistic.

Topics for papers could include, but are not limited to:

- Precursors and avant-gardes, conservatives and rebels, Post- and Neo-Appropriation, translating art of one time into art of another
- Excavations and discoveries, how unearthing disrupts the past and affects the present
- Writing art history: non-linear narratives and creative history
- Chronology in galleries and exhibitions
- Posthumous casts, copies and reproductions
- Art education's role in artists' relationships with the past

### Permeable Boundaries: Music and the Visual Arts

**Tim Shephard**, University of Nottingham  
[Tim.Shephard@nottingham.ac.uk](mailto:Tim.Shephard@nottingham.ac.uk)

**Diane Silverthorne**, Birkbeck College, University of London  
[d.silverthorne@bbk.ac.uk](mailto:d.silverthorne@bbk.ac.uk)

Artists have been inspired by music as metaphor, object, subject and practice throughout history. Music can supply an attribute for a portrait, a symbol for an allegory, or a suitable subject for the practice of perspective. Since the Renaissance at least, and in particular since the nineteenth century, the audible experience of music and sound has been drawn into the aesthetics of the visual arts. Issues of medium specificity, medium impurity and the formal concerns of music have featured prominently in modernist discourse. From the subjects of painting to the live engagement of performance and the ephemera of the recording industry, music is inescapably ingrained in visual experience. Musical performance always entails the manipulation of the visual world, and a multi-sensory experience for the audience.

In what ways do the ideas and practices of music and the visual arts converge? What critical approaches should be used in the investigation of musical concerns in the visual arts, and visual concerns in music? What aesthetic and historical perspectives are illuminated or occluded by terms such as synthesis, multi-disciplinary and hybridity? How we respond to such questions is useful in furthering our understanding of both disciplines, and the permeable boundaries between the two.

The fruitful interaction between music and the visual arts is an expanding area of research, but work is inevitably dispersed across several disciplines. This session aims to bring together scholars interested in the engagement of music and the visual arts, and the critical language required for the examination of such issues, in all periods.

### Walking Otherwise: One Foot After Another

**Beth Williamson**, Tate [beth.williamson@tate.org.uk](mailto:beth.williamson@tate.org.uk)

This conference, like The Open University, calls for openness to people, places, methods and ideas. This session, therefore, seeks to explore the practical business of walking as one of the most open, accessible and democratic activities engaged in across art making, museum going, conducting art historical research and teaching art history.

The historical associations between art and walking are well known. From Baudelaire's *flâneur* or Benjamin's botanizing on the asphalt, to artists such as Francis Alys, Sophie Calle, or Richard Long, and the commitment of groups such as the Situationist International, for example. Whilst all these are of interest, this session also seeks to go beyond any straightforward consideration of walking in or as art, or even historical and theoretical accounts of walking. To that end, it hopes to walk otherwise. For, as visitors and students walk, or are led, around the museum, what importance does that journey take on? What of the walk around historic sites, buildings or monuments? And what might be the significance of walking within art-historical research? What can we learn about a particular place by simply walking through it? How can aesthetic and philosophical considerations of walking assist us in our endeavors? In short, might walking better equip us as reflective practitioners of one sort or another?

Inviting proposals from all periods, geographies and 'walks' of art history, this session remains hopeful that artists, art historians, museum professionals, students and teachers can walk together, one foot after another.

### Fashion, Vision and Visuality

**Caroline Evans**, University of the Arts London, Central Saint Martins College of Art and Design [c.evans@csm.arts.ac.uk](mailto:c.evans@csm.arts.ac.uk)

**Andrea Kollnitz**, Centre for Fashion Studies, Art History Department, Stockholm University [andrea@fashion.su.se](mailto:andrea@fashion.su.se)

This session looks at representations of fashion across media and contexts, spanning art and industry, still and moving images. It will investigate the role of fashion in the cultural imaginary, and ask whether its representations solicit a particular kind of visual pleasure. How, for example, might the spectator's embodied experience of fashion and cloth create specific viewing competences, and what currency does the idea of a haptic gaze have in the consideration of images of fashion? Do representations of fashion create the possibility of different visualities and/or new ways of seeing?

The session will explore fashion primarily as image but will investigate how such images relate to fashion in other fields and forms: as object, as performance, as part of the experience of everyday life. It will investigate the fashion image in relation to cultural competence, identification, and the look. Our own interests concern modernism but we welcome papers on the visual and sensual impact of fashion from any period. Topics might include: the role of fashion in the visual culture of modernism, the power of fashion magazines and the diffusion of fashion imagery in contemporary culture, the image of fashion as pleasure and seduction in film and film costumes, fashion as fetishism and bodily experience, the rhetoric of fashion in representations and self-fashioning as part of artistic promotion.

## Towards an Inclusive Sixties

**Jo Applin**, University of York [jo.applin@york.ac.uk](mailto:jo.applin@york.ac.uk)

**Anna Lovatt**, University of Nottingham  
[anna.lovatt@nottingham.ac.uk](mailto:anna.lovatt@nottingham.ac.uk)

This panel seeks to explore the continuing fascination with what Susan Sontag dubbed the 'mythic era of the sixties' by revisiting the decade's artistic and critical production, its evolving historiography and its prominent place in the contemporary imagination. Moving beyond the dominant narratives of the period, we hope to establish new frameworks of reference by drawing upon a more expansive set of practices and forms of cultural work than has previously been considered. Neither setting out to recover 'forgotten' artists nor to suggest an alternative historical or theoretical lineage, we are interested in those moments when no single narrative seems to suffice. Open and inclusive in scope, our session will attract a range of speakers concerned with broadening our understanding of what 'the sixties' mean to us today. New methodologies will provide fresh perspectives on well-documented practices and debates. Some papers might consider work that evolved beyond the established circuit of cities, institutions, dealers and publications. Others could explore the relationship between 'high' art and popular culture, which – beyond its most obvious manifestation in Pop Art – is often obscured in accounts of the decade. Key questions will include: how might we map the trajectory of the visual arts during this period, and account for the subsequent 'return' of the sixties in contemporary criticism and practice? What might an account of the sixties look like now, considered as an open and inclusive category of art historical investigation that is expansive in its geographical, temporal, political, formal and theoretical reach?

## AAH Students Session: The Everyday and the Extraordinary: Material Culture and Art History

**Gemma Carroll**, University College London  
[gemma.carroll@gmail.com](mailto:gemma.carroll@gmail.com); **Laura Bolick**, The Open University  
[l.bolick@open.ac.uk](mailto:l.bolick@open.ac.uk); **Elizabeth Moore**, University of Birmingham  
[exm592@bham.ac.uk](mailto:exm592@bham.ac.uk)

*Art washes away from the soul the dust of everyday life.*  
Pablo Picasso

Art objects not only range from the everyday, such as a piece of furniture or a photograph in a newspaper, to the extraordinary, a heavily jewelled illuminated manuscript, but the places these objects are found also differ widely, from our daily encounters on street corners to the singular magnificence of a gothic cathedral. The physical creation of art can also be understood as spanning this chasm from commonplace household objects, ephemera and preparatory sketches to lapis lazuli, gold and exquisitely finished works. In addition critical approaches to art understand it variously as an autonomous agent or as a site of exploration and perhaps intervention in the life praxis.

This session will openly investigate art objects from tapestries to performance art and gardens to media studies, readdressing and examining traditional divisions between decorative and fine art and notions of artist, artisan, author, designer and producer. Exploring how everyday items make the transition into art objects and how 'fine' art has been brought into the everyday, the session will also examine the idea that the emphasis on

the everyday in art means that we no longer place value on the extraordinary. Finally, the concept that the everyday and the extraordinary co-exist within all art objects will be considered. Topics for papers include but are not limited to:

- Different stages of Art Production
- Theories of the Everyday
- Museum Studies/ Conservation/ Collecting
- Recycling and Salvaging
- Socially Engaged Art
- Immateriality/ Ephemera
- Shifting boundaries between art and material culture
- Uniqueness/ Transcendence

## Museum & Exhibitions Session: Performativity in the Gallery: Staging Interactive Encounters

**Outi Remes**, South Hill Park Arts Centre

[outi.remes@southhillpark.org.uk](mailto:outi.remes@southhillpark.org.uk)

**Marika Leino**, Christie's Education [mleino@christies.com](mailto:mleino@christies.com)

This session explores participation, liveness, interactivity, process-based performative practices and performance for the camera in interdisciplinary practices, presented in visual arts gallery space.

Live art and other multi-art form works that combine visual arts with performing arts such as dance and physical theatre have an intricate relationship with the canon of art history. Art history has been wary of live art's tendency to encourage increased formal and conceptual risk taking and its interdisciplinary nature. Time-based performances have also challenged the conventions of documentation and the viewer's access to art experience. A live art practitioner has yet to win the Turner Prize.

The session is particularly interested in the new research into the intricate relationship between art history, live and performing arts and museum and gallery space; what it means to present, curate and create interdisciplinary performative work for gallery space. The Museums & Exhibitions Group invites papers from a wide range of practitioners, including art historians, curators and artists, to consider performativity in gallery space across all historic and contemporary periods.

## POSTER SESSION

**Rosalind Ormiston**, independent [rosalindormiston@aol.com](mailto:rosalindormiston@aol.com)

**Lawrence Buttigieg**, independent, artist and architect  
[lawrence@aboutlawrence.com](mailto:lawrence@aboutlawrence.com)

The session serves as an exciting alternative to paper presentations, offering a platform from which contributors are able to present their work in a concise and primarily graphic manner. They will have the opportunity to give a clear and effective rendition of their arguments and projects through a predefined two-dimensional vertical space in which the prevalence of pictorial communication is encouraged.

Although no particular theme for the session is envisaged, preference will be given to ideas which are particularly adept to such a mode of address. Participants will be urged to make good use of visual presentation techniques, thus ensuring that their work arouses interest in, and communicates effectively with, the delegates.

# Tate Britain

For further information visit [www.tate.org.uk](http://www.tate.org.uk)  
or call 020 7887 8888

## Collections

Admission Free

### John Craxton until 9 Oct 2011

This in-focus display considers the career of John Craxton (1922–2009), moving from landscapes of the Scilly Isles and Pembroke, to the Mediterranean light and colour of Greece and Crete. *A BP British Art Display*

### Roger Fenton until 31 July 2011

This in-focus display explores the work of pioneering 19th-century British photographer Roger Fenton (1819–69). At the centre of the display is his self-portraits in Middle Eastern dress. *A BP British Art Display*

### Romantics until 31 July 2011

A major new display in the Clore Gallery presents Romantic art in Britain, its origins, inspirations and legacies. Drawn from Tate's collection, it showcases major works by Henry Fuseli, JMW Turner, John Constable and Samuel Palmer, as well as newly acquired works by William Blake.

### James Stirling: Notes from the Archive until 21 August 2011

An exhibition of selected material from the archive of renowned British architect, teacher and Pritzker Prize laureate James Stirling (1924–92), displayed in the Clore Gallery, a building project completed by Stirling himself. *Co-organised by the CCA and Yale Center for British Art, New Haven.*

## Events

### James Stirling – The Persepolis Speech 18 & 26 June, 9 & 24 July, 20 & 21 August, 16.00–17.00 Admission Free. For tickets, call 020 7887 8888

Toward the end of 1974, Stirling addressed the International Congress of Architecture, held at Persepolis in Iran. Stirling's theme was: "To what extent should/can modern architecture be influenced/affected by the buildings of the past?" A version of this speech delivered at Yale University will be played in the Clore Auditorium, accompanied by a slideshow of illustrative images.

For further information visit <http://www.tate.org.uk/britain/eventseducation/film/23878.htm>

### The Great British Art Debate Conference 1 – 2 July 2011

Tate Britain, Auditorium  
Admission Free

How has 'British art' been perceived and understood over time, both at home and abroad? Is British art dominated by a metropolitan centre and how are audiences constructed? Is Britishness relevant in today's global society? What will art in Britain look like in an age of austerity?

This event will include a youth panel discussion curated by Tate Forum and will be a part of Late at Tate Britain July. *Part of the Great British Art Debate, supported by the National Lottery through the Heritage Lottery Fund*

# OBJECT

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

In the new issue:

*Maud Jacquin*

Colonial history and narrative disruption: Eija-Liisa Ahtila's *Where is Where?* and the poetics of installation

*Cadence Kinsey*

Petting and persons: reframing breaks and contacts in Carolee Schneemann's *Fuses*

*Thomas Morgan Evans*

'Taking place simultaneously as an external phenomenon and inside the brain': Dan Graham's *Two Correlated Rotations*

*Sanjukta Sunderason*

As 'agitator and organizer': Chittaprosad and art for the Communist Party of India, 1941–8

Reviews

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



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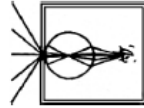


UCL

## The Challenge of Ubiquity in Digital Culture

### CHArt Conference 2011

17–18 NOVEMBER



**Call for Paper – full details available on: [www.aah.org.uk/news/93](http://www.aah.org.uk/news/93)**

Utopian hopes for the ubiquity of digital and networked technologies leading to a more transparent and democratic society are being met by expressions of concern about their implications for art. Nicholas Bourriaud has observed that such technologies can bring about a 'collective desire to create new areas of conviviality and introduce new types of transaction with regard to the cultural object'. However, others perceive an imminent threat, characterised by such terms as a digital 'deluge' or 'oblivion'. CHArt is interested to examine critically both positive views and apocalyptic concerns about the implications of the widespread merger of telecommunications and computer technology in society for art, its history and practice.

Submissions should be a 300–400 word synopsis of the proposed paper with brief biographical information (no more than 200 words) of presenter/s, and should be emailed to [chart@kcl.ac.uk](mailto:chart@kcl.ac.uk) by **Friday 17 June 2011**

## Exhibitions Diary

Summer 2011

### LONDON

**Tracey Emin:**  
**Love is What You Want**  
Hayward Gallery  
**UNTIL 29 SEPTEMBER**

**Miró**  
Tate Modern  
**UNTIL 1 SEPTEMBER**

**BP Portrait Award 2011**  
National Portrait Gallery  
**16 JUNE – 18 SEPTEMBER**

**Sitting & Looking**  
Somerset House  
**29 JUNE – 5 SEPTEMBER**

**Watercolour**  
Tate Britain  
**UNTIL 21 AUGUST**

**OUTSIDE THE M25**  
**Jeff Koons**  
National Galleries of  
Scotland  
**UNTIL 3 JULY**

**August Sander:**  
**People of The 20th Century**  
National Galleries of  
Scotland  
**UNTIL 10 JULY**

**Art in Revolution:**  
Liverpool 1911  
Walker Art Gallery,  
Liverpool  
**24 JUNE – 25 SEPTEMBER**

**Silverstruck**  
National Museum Cardiff  
**UNTIL 24 JULY**

**Walter Langley and the  
Birmingham Boys**  
Penlee House Gallery &  
Museum, Penzance  
**11 JUNE – 10 SEPTEMBER**



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*cass-oh-neh* – a richly decorated Italian wedding chest, full of beautiful things

# AAH EXECUTIVE COMMITTEE/TRUSTEES AND REPRESENTATIVES

## AAH Executive Committee/Trustees (voting)

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#### Elected 2011 (until 2014)

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#### Co-opted 2011 (until 2013)

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