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## HEARING VOICES IN ART HISTORY

In 1974 a dedicated group of academics founded the Association of Art Historians. Their vision was to activate, broaden and explore art history through collective engagement, collaborative action and new ways of thinking. Insight into this formative period in the AAH's history is now available through a series of oral history interviews, which are publicly accessible via the AAH website. Here are reviews of a couple of listeners:

*Jannet King, Bulletin Editor, writes:*

This fascinating and wide-ranging series of interviews tells of a time not so very long ago, but which seems to us now like a different world.

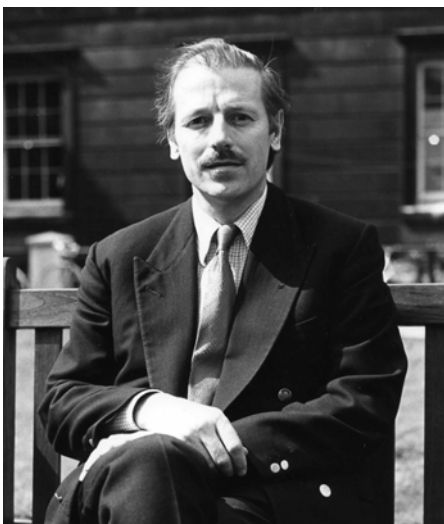
Interviews with those involved in the early days of the AAH reveal the many and varied motivations of those who founded the Association. John White, with a self-confessed "weakness for democracy", describes how, in the early 1970s, there was no organisation for art historians – simply meetings of selected university heads of department. This hegemony was challenged by a more open meeting, organised at UCL, which became the basis of the more inclusive Association.

Others describe the Association as arising from the desire to match other national organisations, and to help British art historians become more involved in international bodies. Andrew Causey vividly remembers being invited to an initial steering committee as one of a younger cohort. It provided him with a strong sense of art history as a profession, not just an individual pursuit. For art historians isolated within art schools and polytechnics, the AAH became a body to which they could turn for professional support, although John White recalls the difficulty, in the early years, of holding university and polytechnic representatives together in a single Association.

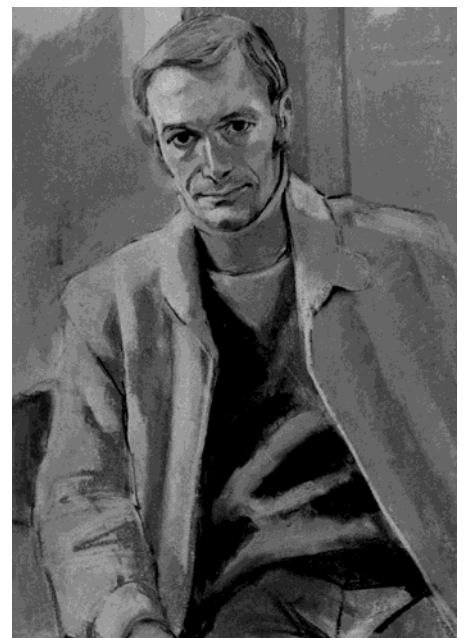
There is much that will resonate with today's students. Martin Kemp describes an imaginative student "happening" while he was trying to organise a slide test as a visiting lecturer at the Mackintosh School of

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Left to right:  
John White (1972), Marcia Pointon (1995), Martin Kemp (Portrait of Martin Kemp by Maggie Milne, 1984, pastel on paper.)



## 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)

### OCTOBER

- 22 Careers Day, University of York
- 24 Art History in the Pub (speaker t.b.c.)

### 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
- 28 Art History in the Pub (speaker t.b.c.)
- 30 John Fleming Travel Award application deadline

### DECEMBER

- 1 Postgraduate Dissertation Prize deadline
- 31 AAH Initiatives Fund: for Teaching, Learning & Widening Participation, application deadline (for January consideration)

### JANUARY

- 6 *Bulletin* copy deadline

### FEBRUARY

- 29 Early Booking deadline for AAH 2012

### MARCH

- 1 Museums & Exhibitions Group Teaching Within Collections
- 29 AAH Annual Conference, Open University
- 29 Special Interest Sessions
- 30 Annual General Meeting

## Bulletin Advertising Rates 2011/12

full-page	£250
half-page	£180
quarter-page	£125
eighth-page	£80

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

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

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To discuss mailed inserts, contact AAH Administrator:  
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## 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

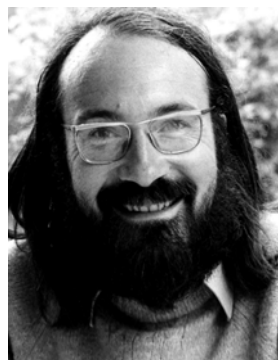
► (continued from previous page) Art around 1970. On entering the lecture theatre, he was confronted by students covered in shredded wood and paper, who explained that they were attempting to create a physical manifestation of Constable's *Haywain*.

Some recordings tell of the struggles of now-eminent scholars to get their first foothold in the academic world. Marcia Pointon, for example, gives an amusing account of being completely over-awed during her interview with Anthony Blunt at the Courtauld Institute in 1961.



Luke Herrmann (*left*) was more fortunate in "almost literally" crashing into Karl Parker, Keeper of the Ashmolean Museum at Paris airport, which subsequently led to an interview and a job.

Other interviews describe key events, such as the experience of Frances Ames-Lewis (*left below*) in assisting in the clear-up after the Florence flood in 1966, or of the impact on university management of the student protests of 1968.



Martin Kemp and others give frank and illuminating characterisations of several eminent art historians, including Anthony Blunt, whom Kemp describes as "rather remote, diffident", with a "languid poise", and a "somewhat superior" manner. Blunt, while appearing not to be

engaged with external matters, was, according to Kemp, clearly taking note of everything that went on. With "tentacles everywhere", he ran a sort of informal "placement service" by which institutions wanting to recruit to art history departments within the UK and Commonwealth contacted him to see if he could recommend anyone. Kemp himself applied for his first two jobs – in Halifax, Canada and in Glasgow – at Blunt's suggestion.



Of particular interest to me are accounts by those, such as Edwina Sassoon and Pamela Courtney, (*left*) who did much of the practical work of setting up and promoting the AAH. In these days of computers, email and internet, it is easy to forget how time-consuming it was to have to type

everything on a "quirky" typewriter, and to duplicate and address all those letters.

There is such a wealth of interesting material available, but it is more interesting to hear it than to read about it.

The interviews were conducted and recorded by Liz Bruchet, whose gentle questioning can occasionally be heard, and whose editorial selection has ensured that every one of the snippets available on the website is a gem – truly a moment of history.

*Sam Gathercole, Croydon College, writes:*

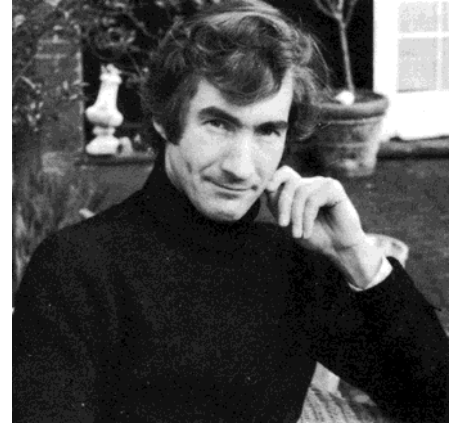
This project represents a valuable archival resource. Between the participating voices emerges a vivid sense of both the history of the Association of Art Historians and an evolving discipline: a recent history of art history itself. Art history is now a more broadly based activity than it was nearly 40 years ago (when the AAH began and when, it seems from much of what's said, art history was largely mediated through and by a handful of influential scholars such as Blunt, Clark, Gombrich and Pevsner).

The Association has proved itself capable of reflecting a changing body of thought and method, and also of being instrumental in leading a dynamic, expanding and ongoing cultural discourse and practice. What regularly emerges explicitly and implicitly in the interviews are the inevitable (and ongoing) tensions between the traditional and the "new", between the conservative and the progressive.

From John Onians' tales of building something new in the Portakabins of the University of East Anglia in the 1970s, to Lisa Tickner's amusing (and still relevant, although again, here, with reference to the 70s) anecdote about the politically fraught nature of organising the seating at a discussion, to Evelyn Welch's remarks on the uniquely broad and inclusive range of voices heard and represented at the Association's annual conferences, the AAH Voices in Art History project has much to offer.

What is particularly interesting is how the history of the Association relates to the range of challenges faced by it and the discipline of art history now.

John Onians (1979)



What is evident from the reviews and interviews themselves is how much things have changed. What surprised me, however, was also thinking about just how little had changed over 37 years, particularly in relation to what the AAH continues to do and how it operates.

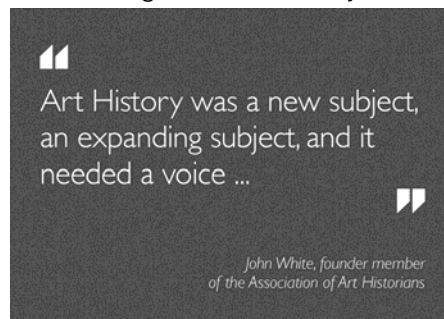
This may be testimony to the vision of the founding members who have undoubtedly shaped the study, practice and perception of art history and visual culture as we know it today. It nevertheless prompts one to think about how the AAH might now shape the future of art history?

In recent years, the growth and potential of art history, foreseen and embraced by founding members of the AAH, seems to have been overshadowed by uncertainty, as the discipline undergoes institutional contraction and mergence. Perhaps now is the time for the AAH to take action and anticipate the future of art history once again by not only giving art history a voice but ensuring that it is heard.

If you've not already tuned-in to Voices in Art History, then go online and listen.

**CLAIRE DAVIES**

AAH Programme Coordinator



## 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)

Members with active email addresses who would like to receive digital AAH Information will now receive monthly e-newsletters also. These will keep members in touch with the latest events and opportunities, including direct links to the AAH website.

If you would like to be kept updated, contact [admin@aaah.org.uk](mailto:admin@aaah.org.uk) with your current email details.

## Membership Fees 2012



Individual rate: £50  
(plus £5/£8 p&p EU and RoW)

Concessionary rate: £25

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## Chair's Report

**This July I attended the 13th International Congress of Eighteenth-Century Studies in Graz, organised under the themes 'Time in the Age of Enlightenment: Situating the Present, Imagining the Future' and 'Central and Eastern Europe in the Age of Enlightenment'. This four-yearly event provided a wonderful opportunity for participants to locate and refresh their research within a wide disciplinary range.**

### THE NEED FOR LANGUAGE TEACHING

It was also a timely reminder of how the majority of our colleagues from continental Europe easily negotiated the three languages of the conference – French, German and English – in their papers and discussion. The recent British Academy position paper Language Matters More and More (11 Feb 2011), prompted by continuing concerns that UK-born and -educated researchers lack essential foreign language skills that limit their ability 'to engage with research topics requiring advanced knowledge of languages other than English'. Among the BA's recommendations to VCs were that HEIs should provide language teaching for UK researchers as well as opportunities for students to study a language while

studying for a non-language degree. It is widely accepted in our community that knowledge of ancient and modern languages is required to a greater or lesser degree by those studying art history. We will therefore be identifying ways in which the AAH might best promote language training for art historians to enhance their research and learning.

### REF 2014

As I write this letter the AAH response to consultation on the draft assessment criteria and working methods of the REF 2014 panels is being prepared for submission by 5 October. The finalised REF criteria and working methods will be published in early 2012 and we will, therefore, be holding events both at the Open University AAH 2012 conference and other locations for REF representatives from HEI departments/units submitting to UoA 34. Although the economic situation and the increased tuition fees in England mean that, like other arts and humanities subjects, art history needs advocacy and support, there are many robust signs of its current health in UK HEIs. Our dissertation prize this year (having separated undergraduate from postgraduate applications

## Organisational Changes at the AAH

**A**fter a somewhat cold summer, the wheels of the AAH are starting to turn faster as members and trustees return from holidays and research trips. We are now beginning the stretch that leads towards the Conference, the AGM and our annual accounts. Although these are well-known annual activities, the way we do things continues to evolve to better serve members and realise our mission.

A development that I hope will make a great difference in future is the creation by the Executive Committee of a couple of new subcommittees: a Finance & Risk Management Committee and an Operations Committee. These specialised trustee groups will allow more focus on particular issues, and enable the trustees to spend more time and energy on pursuing the AAH's broader activities and achievements.

### FINANCE & RISK MANAGEMENT COMMITTEE

The Finance & Risk Management Committee will help with our finances, and take a more systematic look at any potential risks.

As we do more things, the AAH finances become more complicated. Drawing its members from trustees with a keen eye for financial and risk matters, this subcommittee will do some of the heavy lifting in reviewing annual accounts and our financial procedures. It will help trustees and staff ensure that AAH finances and activities are financially sustainable and that we care for our resources with a long-term view in working towards our mission.

The group will also develop the way the AAH considers risk, making sure that we take prudent steps to protect our organisation from predictable threats, be they financial, legal or otherwise.

In addition to AAH trustees, the Finance & Risk Management Committee will have members that may be recruited from outside the AAH member community, making sure that we always have high levels of specific and relevant skills and experience to draw upon. Non-trustee members of the Finance and Risk Management Committee will be appointed by the Executive Committee for a three-year volunteer term.

### OPERATIONS COMMITTEE

Our second new committee helps plan and review the AAH programme of events.

Most of our activities and events are organised by different member interest groups. Such events are usually interesting and relevant for far more members than those who have indicated an interest in the workings of the organising group. The Operations Committee includes representatives from each of the member interest groups and will make sure that the AAH programme of activities is as suitable as possible to as many of our members as possible.

We hope this will be of great benefit to members and help membership grow. By promoting events that have cross appeal to all members, we will increase the value of membership. Wide promotion will help attract new members and events that attract people from more sectors of the art history community will become more valuable for networking.

If you have ideas for other ways that we may improve the way we do things, or if you have feedback on the work we are doing, never hesitate to get in touch. Remember, this is your organisation.

### PONTUS ROSÉN

Chief Executive

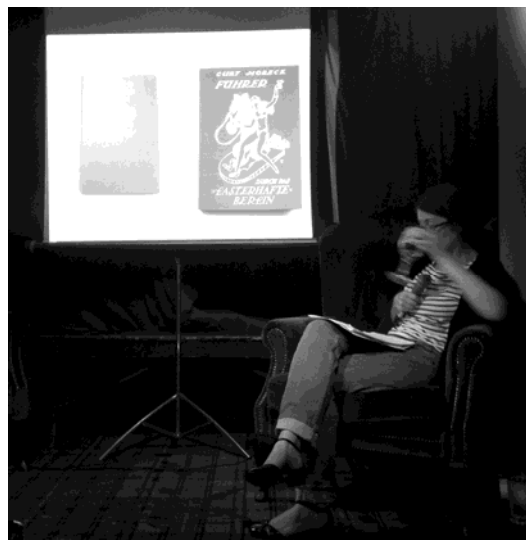
so that undergraduates could apply whilst still in touch with their institutions) attracted an incredible 55 entries – more than the combined total of PG and UG entries of the previous year. Judging is currently underway.

#### ART HISTORY IN THE PUB

This new AAH venture, combining sociability and research, held its first event, a lecture at The Monarch in Camden, on Monday 25 July 2011. Dr Camilla Smith (University of Birmingham) spoke about *Tourism, Sexology and Homosexuality in Curt Moreck's Guide to 'Depraved' Berlin (1931)* to a packed and diverse crowd of AAH stalwarts and new faces, keen to hear fascinating and quirky scholarship in a relaxed and novel setting. This was followed on 22 August 2011 by Dr Matt Lodder, *Not Just For Sailors Any More: Tattooing in the Media* and, on 26 September, by Dr Hannah Williams (Oxford), *The Violent Suicide of François Lemoyne: An 18th-Century Art History Mystery*. Full details of these and future events are at [www.aah.org.uk/page/3380](http://www.aah.org.uk/page/3380). We plan to extend this initiative, led by Matt Lodder, initially in Edinburgh and Glasgow. Matt will be pleased to hear from members who would like to run similar events elsewhere.

Lastly, I would like to draw your attention to the report on the AAH oral history project *Voices in Art History* in this issue and to thank Liz Bruchet for all her sustained,

Camilla Smith both lecturing and imbibing in the first of the Art History in the Pub events.



dedicated work in bringing this to a successful completion. I hope members will be able to join us for a celebratory drink at the Launch Event on the **7 October** in the Gallery, 70 Cowcross St, London at 6:30pm.

We plan to hold further events in the lead up to our 40th Anniversary year that will allow us to reflect on the ways in which art history has evolved over these four decades, its current state, and what part the AAH and its journal *Art History* has played and will continue to play in shaping its future.

ALISON YARRINGTON

## Head of Department

### Department of History of Art

THE UNIVERSITY *of York*

The University of York is one of Britain's leading universities. It has an excellent reputation in teaching and research and was placed in the top ten UK Universities by the 2008 Research Assessment Exercise (RAE). It has since retained this position in various league tables and regularly ranks amongst the top 100 universities worldwide. It also won the University of the Year award in the Times Higher in 2010.

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# George Thomas Noszlopy

**T**he sudden death of George Noszlopy on 5 June 2011, aged 78, removes a singular and memorable personality from the ranks of British art historians. A long-time member of the CAA and a foundation-member of the UK Association of Art Historians, he made a notable contribution to the teaching and dissemination of art history in England for almost fifty years.

For more than a decade at Birmingham Polytechnic he was Course Director of an ambitious and challenging programme of MA studies of which he had been a principal instigator and architect in the early 1970s. At its height, under his aegis, this was, perhaps, the largest, and one of the most successful, departments for postgraduate study of history of art and design in the country. To this achievement may be added his years of service as a regional convenor and tutor for the Open University, and his supervision of many doctoral research candidates, an activity he continued as Emeritus Professor at Birmingham City University.

George Noszlopy was born and educated in Budapest. He was of a generation formed under two successive regimes: first the right-wing, pseudo-parliamentarianism of Admiral Horthy, and then the post-war Stalinism of Rákosi and the tragic Imre Nagy. In these years black humour became the language of criticism, if not a technique of survival. Noszlopy was not alone in developing a somewhat wry and sardonic attitude. This was to become mollified in later life with an appreciative embrace of the ironic.

While still attending gymnasium, Noszlopy had some poetry published, but soon recognizing these efforts to be too derivative, he turned increasingly to the writing of art criticism and the study of art history. His early maturity was fostered in direct contact with major figures like George Lukács and Robert Berény. He shared in the desire to search for radical alternatives to the then dominant Stalinist orthodoxy. This was an attitude epitomized by a slightly older contemporary of his at university, the writer, poet and activist István Eörsi, with whom Noszlopy served in the army.

George Noszlopy took his First Degree in Museology (art history and subsidiary subjects) from Eötvös Lóránd University in 1956. His earliest student experiences had been blighted by his family's 'class alien' designation and by constant investigation of his alleged Trotskyist views. A decision to debar him from all universities and colleges in the country was commuted only after Stalin's death.

During the revolutionary fervour of October 1956, Noszlopy was elected to the Revolutionary Committee of the Hungarian Artists' Association but was soon arrested following the second Soviet military intervention. He escaped from custody and left Hungary thanks to the sympathetic assistance of an influential friend, adopting



the transitory existence of the stateless. This relatively short period, when a single suitcase held all his possessions, he recalled as a time when he experienced the most intense sense of freedom in his entire life.

After a period in Vienna and a short sojourn in Paris, where he was introduced to a circle of scholars around André Chastel, Noszlopy settled in London, having accepted the offer of a grant from the University. He joined the expatriate intelligentsia gathered around the *Irodalmi Ujság* [Literary Gazette], organ of the Hungarian Writers' Union in exile, becoming a regular contributor until 1961 when the editorial office moved from London to Paris. Thus, for some five years, Noszlopy was an active participant within a cultural milieu presided over by such established figures as the essayist and editor Béla Szász, the poet and essayist László Cs. Szabó, the poet György Faludy, and the novelist Tamás Aczél. When Gyula Illyés, the pioneer of surrealist and expressionistic leftist poetry from the inter-war years and leading socialist spokesman for the oppressed peasant class, visited England, George acted as his guide.

By this time he was a student at the Courtauld Institute, where the renowned Hungarian scholar, Johannes Wilde, was then coming to the close of his tenure as Deputy Director. He graduated in 1960. Three years later, with the support of Leopold Ettlinger at the Warburg Institute, he secured a full-time teaching post at Coventry College of Art. Shortly afterwards, he moved to a similar position at Birmingham College of Art; and he remained in Birmingham throughout his subsequent career.

As an art historian, George Noszlopy had been quick to embrace the methods of Warburg and Panofsky. Controversially, whilst still at the Courtauld, he had extended this methodology to the examination of the iconography of Picasso's *Demaiselles d'Avignon*, to the displeasure of Anthony Blunt. This approach to early ►

## Curate/Research: Dialogues between Art History and the Museum

Report of workshop convened by PG students, University of Birmingham, Department of History of Art, June 2011

**T**he workshop discussed the theories and practicalities of curating exhibitions. Organized by postgraduates under the supervision of Dr Jutta Vinzent, History of Art Department, University of Birmingham, it was attended by around 35 delegates and speakers from various parts of the country.

The first presentation was by **Professor Ann Sumner**, Director of the Barber Institute of Fine Arts. She spoke of how an exhibition is able to transfer new research to the wider community, and how university museums have a particularly difficult balancing act to ensure that their exhibitions are serious research projects whilst also being a fulfilling visitor experience and meeting the wider participation strategic aims of their host universities.

The second speaker was **Dr Jutta Vinzent**, Senior Lecturer in History of Art, who addressed the question as to how curating and research are related. In her paper *Research and Curating – a match made in heaven?* Dr Vinzent stressed that the relationship between research and curating exhibitions has reached significance for academia through research governance's newly introduced factors (Impact for REF 2014). She argued that thinking about ways of bringing together exhibitions and research in a more sophisticated way is a topic to which the University of Birmingham/The Barber Institute of Fine Arts are particularly suited, with the Postgraduate Exhibition Module embedded in its Master degree.

After lunch, Professor Sumner gave an excellent gallery talk as workshop delegates visited the innovative exhibition *Court on Canvas: Tennis in Art*. We were also treated to an introduction to the postgraduate-curated exhibition *A Gem of a Game: the Roots of Tennis in the West*

*Midlands*, by two of the organisers of the workshop, Lauren Dudley and Hannah Carroll.

The afternoon sessions started with a presentation by **Clare Mullet**, Deputy Curator of the Research and Cultural Collections at the University of Birmingham, who spoke on *Curating and Collaborating on Interdisciplinary Exhibitions*. The Research and Cultural Collections Centre is bringing together artefacts from a variety of sources in the University to make them more accessible to academics and students, for both research and display.

Three presentations by postgraduates followed: **Kiera Gould** from the University of Leicester compared exhibition practices in India with those in the UK, arguing that the Calcutta exhibits are used for scholarly research, and not, as in Britain, made accessible to the widest possible audience. **Chloë Lund**, drawing on her experiences of an exhibition at the Royal Birmingham Society of Artists, found that labels need to give firstly the big idea, and then be accessible to different levels of audience. **Sarah Brown**, like Chloë a student at the University of Birmingham, used her work at Leamington Spa Museum to illustrate how research and curating has been related in a recent display of an object by Edmund de Waal, who reinterpreted the original history of the building as a medical institution.

The final session of the afternoon included **Dr Jenny Powell**, a previous PhD student at Birmingham, who is now working as Assistant Curator of Modern Art at Tate Britain. She talked about the AHRC-funded project *Mapping Sculpture*, which also included an exhibition, and the difficulty of representing a large amount of records ▶

▶ 20th-century art became evident in Noszlopy's subsequent studies and seminars on Apollinaire and allegorical imagery within Cubism. The manuscript of a book, 'Robert Delaunay's "La Ville de Paris" and the origins of Orphic Cubism...', rested in the hands of a publisher for some time, but fell victim to an economic downturn and never appeared. Had it been published then [1973] it should surely have secured Noszlopy a deserved position amongst the early, post-formalist, revisionist historians of Cubism and Orphism.

In 1991 he received a DPhil summa cum laude from his alma mater, Eötvös Löránd, in recognition of his research on Apollinaire and art in Paris before 1914. This event was emblematic of Noszlopy's emotional and physical reconnection with Hungary and his intellectual roots. After years of enforced absence from the country, the thawing of East-West relations had offered opportunities for visits, during which old friendships were renewed and treasured family possessions reclaimed. These rediscoveries were a catalyst to the appearance of an

essay on Csontvary and two short monographs: the first on his older contemporary, the painter György Gordon, was followed by that devoted to Gordon's first wife, the caricaturist Edma (Márta Edinger).

Whilst devoting much time to Renaissance and European early twentieth-century art, George Noszlopy was highly responsive to, and enthusiastic about, aspects of British art and crafts hitherto ignored, undervalued or maligned by local populations and professionals. His study of the painter Bryan Pearce [1964] was the first monograph devoted to the artist. This was followed by a 'Note on West's "Apotheosis of Nelson"' and essays and lectures on the iconography of Britannia. The four volumes in the series *Public Sculpture of Britain*, surveying the entire West Midlands of England, which George Noszlopy has brought to press since 1998, make a fitting memorial to the humanity and humanistic breadth of a scholar who lived and worked in the region for most of his life.

ADRIAN HICKEN

## Chinese Garden Research in the 21st Century: Ways and Field of Research Session at AAH Annual Conference University of Warwick 2011

**E**arlier studies on Chinese gardens have mostly addressed the topic through two interpretative paradigms: that of art connoisseurship (in which the garden is treated as an object of art), and that of the reductionist (in which the garden is taken as an unchanging generic category). Recent studies have essayed a more multidisciplinary approach, which places gardens into a broader and more nuanced context. It was this third approach, that of the social-historical paradigm, which was favored by all three speakers at this panel.

The social/asocial role of gardens was exemplified in the first paper, by **Andong Lu** (University of Cambridge), entitled 'Deciphering the Reclusive Landscape: A spatial analysis of the garden of the unsuccessful politician in Wen Zhengming's 1533 Album'. Lu addressed how a retired official of the Ming period (1368–1644) used his garden to express his disconnection from politics. With his specialization in the narrative organization of space and the cinematic-aided study of architecture and urbanism, in his paper Lu used as his creative point of departure the spatial clues of gardens evinced in paintings of the time, adding to this an analysis of related prose and poetry.]

Lu also introduced his current research work, which is based on comparative studies of Chinese and English gardens. In the case of *The Garden of the Humble Administrator (Zhuozheng Yuan)* in Suzhou, Lu demonstrated that a radical change in the concept of gardens occurred in the mid-Ming period, a time when

gardens changed from being focused on productive farming to becoming objects of, and places for, aesthetic pursuits. During this transition, new aesthetic trends emphasized an articulation of nature that was part of a pursuit of aesthetic and philosophical ideals. These ideas drew on the earlier work by Craig Clunas, who first suggested this approach in his 1996 book *Fruitful Sites: Garden Culture in Ming Dynasty China*.

The presenter discussed, in particular, the figures Wang Xianchen and Wen Zhengming, who were involved in creating the physical and the visual realms respectively. He emphasized the particular historical context of these figures at a time when official careers were treacherous, advancement uncertain, and the political climate unpredictable. Lu argued that these factors contributed to creating an environment in which garden spaces gave expression to ideas related to seclusion and to oblique critiques of the politics of the day.

Wen Zhengming in particular produced an album of 31 paintings (*see right*) with parallel poems about the garden that provide information about the mental and the physical garden spaces. The paintings served as a kind of imaginary itinerary that guided the viewer around the garden site from various semi-topographical standpoints. The views of the gardens, however, placed little emphasis on the connections between the various sites, yet the poems complemented the pictorial views and opened a field of sensations and feelings through the evocation of place and the use of literary allusions. The poems are prefaced with short prose prologues that

► (*cont. from p. 5*) accessible online in an exhibition of 29 objects. The objects, with high visual impact, were chosen to reflect five key aims: the time frame, the geographical breadth of research, regional practices, collaborations and networks, and the prominence of women artists. A difficult aim to reflect 100 years of sculpture in 29 objects!

**Danielle Brissette**, from the University of Leicester, presented a paper entitled *A Click Away: Museum Blogs for Professionals and Recent Graduates*. She described a few key sites and stressed the importance of such media as a useful way of keeping up, for professionals as well as for students. She detailed the conversations about evolving theory and best practice, and suggested that these blogs could provide ideas, inspiration, experience, and also exposure for individuals.

The final paper, by **Zoe Watson** of the University of Plymouth, was about *Creative Curators: Exhibiting Personal Collections*. She had been involved with a project, in administration, installing works, and curating during a placement at Plymouth Art Centre. The exhibition had been about the collector Monika Musgrove, and her friendships with various artists. This had given a

different perspective to the exhibition, and demonstrated the emotional nature of art collecting.

The workshop was rounded off with a discussion, chaired by **Professor Matthew Rampley**, Head of History of Art at the University of Birmingham, about the nature of research. The result could end with visual or textual interpretations, but a culture of enquiry and collaboration between museums and academic researchers was vital. The discussion also brought to light that the success of university research now seems to be judged in similar ways as that in museums; the equivalent of 'visitor numbers' was being assessed in universities by the 'REF impact.'

The workshop was a very useful focus on the issues surrounding the translation of research into exhibitions and the connections between academic study and museums. The general opinion of the audience was that a similar event should be organised again. The workshop was generously supported by the University of Birmingham's Roberts Funding.

**SUE TUNGATE**  
University of Birmingham

suggest the locations within the garden and how they relate to the overall structure of the garden.

If Andong Lu led us through garden spaces using as his tools aesthetic theory and its historical implications, **Gu Kai** of Zhejiang University offered participants an excellent historical overview of the stylistic changes that gardens of the Ming period underwent in his paper 'Tradition and Transition of the Square Pond in Chinese Garden History'.

Based on his recent book *Gardens of Jiangnan in the Ming* (*Mingdai Jiangnan yuanlin yanjiu*, 2010), Gu Kai's paper focused on one particular aspect of Chinese gardens: ponds. Whereas it is regarded as being so axiomatic as to be treated as a dogma by scholars that the norm in Chinese gardens was ponds with serpentine banks, Gu argued that researchers have overlooked the fact that the square pond has also been widespread throughout the history of garden design. He illustrated his talk with details from the writings of Wang Shizheng and visual images drawn from Ming art that demonstrated how, prior to the advent of the new Ming garden makers, square ponds were a common garden feature.

Through references to earlier texts by Bai Juyi, Sima Guang and Zhu Xi of the Tang and the Song eras (960–1279) Gu Kai demonstrated how square ponds featured in pre-Ming times. He further suggested that works such as Ji Cheng's famous *The Craft of Gardens* (*Yuan Ye*) and garden designers like Zhang Nanyuan of the 17th century had a crucial influence on the shifting of the style of gardens in the Ming, a time during which square ponds fell out of fashion. Gu remarked that the changes in garden design during the 17th century were not limited to the treatment of water, but also had an impact on the use of rocks and indeed the entire conceptualization of garden structure.

Although, as Gu Kai pointed out, the square pond was condemned by a new aesthetic, this garden feature was never banished entirely from the Jiangnan area, as we can see from such extant gardens as Xu Wei's Studio of the Green Vines (*Qingteng Shuwu*) in Shaoxing. Thus, in his paper, Gu Kai presented an argument that mitigated against reductionist views of the Chinese garden. Far from being an unchanging cultural form, the Chinese garden is, in fact, a dynamic space reflecting changes in tastes and styles over time.

A strange case in Chinese landscape history was explored by **Antonio Jose Mezcua Lopez** in which the tradition of Buddhist sculpture encounters 'strange rock' (*qishi*) design. In his paper, 'Feilai Feng Hill: A Fusion Between Buddhist Sculpture and Strange Rocks', Lopez traced the genealogy of the two traditions from the Five Dynasties (907–60) through to the Qing (1644–1911) in an attempt to uncover the textual and pictorial sources



*Little flying rainbow* from Wen Zhengming's album of Zhouzheng Yuan images and poems

related to the Peak Flown from Afar (*Feilai Feng*) of Linyi Si Temple in Hangzhou, a Buddhist monastic site. The nature of the sources provided interesting support for an argument that can be projected back to the socio-political and religious climate prevailing particularly during the Mongol Yuan era (1271–1368), one whose effects were felt in subsequent periods.

Since it first featured in history, representations of Feilai Feng Hill have emphasized rocks and caves. During the Tang, Cold Spring Creek (*Lengquan Xi*) was dredged, and a pavilion was built on its shore. Thereafter, the fame of the site was evident from a court painting and poem by the Emperor Xiaozong (1162–89) of the Southern Song. It features a piece of strange rock that once stood in the imperial garden of the Deshou Gong Palace which is said to be 'the peak [that has] flown from afar'.

The session successfully addressed different aspects of garden research ranging over methodology, the use of textual and visual sources, as well as questions related to the role gardens played in Chinese society. Discussions involved the Ming art historian Craig Clunas, Susan Wilson (University of Bristol) who is doing work on the transnational transfer of the Swiss chalet in English gardens, and Bogdan Stamoran (Leiden University), among others.

#### WINNIE YL CHAN

University of Oxford, Session Convener

#### ANTONIO JOSE MEZCUA LOPEZ

Granada University, Spain

This report first appeared at the online journal *China Heritage Quarterly*, Issue 26 (June 2011) ([www.chinaheritagequarterly.org](http://www.chinaheritagequarterly.org)). The authors would like to thank Professor Geremie R. Barmé for the editing work and permission for this to be reprinted.

# Independents

Over the past 18 months the Group has all but doubled its membership, so a warm welcome to all our new members and I look forward to hearing from you regarding the types of events you think would benefit our membership.



I would like to take this opportunity to remind all members about Art-line. This networking site provides a platform to pool information on opportunities and events. If you would like to join the group please contact Frances Follin.

Over the past few months there have been a number of changes on the Independent Members Committee. We said goodbye to Stephanie Cotela Tanner and we wish her all the best for the future. We are pleased that Janet Tyson has taken over the organisation of our Facebook page from Stephanie. We are also delighted to welcome three new members to the committee: Aimee Blackledge, Marianna Wahlsten and Basia Sliwinska.

## FORTHCOMING WORKSHOP

Following the success of our two previous workshops the Independent Members Group is planning a workshop that will concentrate on public speaking and presentation skills. All members of the AAH will be welcome to join the session, which we anticipate will take place early next year. Full details will be advertised on the AAH website. In response to feedback from members we are also planning a further workshop that will deal with issues of textual and image copyright.

## GALLERY VISITS

Liz Freeman is continuing to organise visits to places of art historical interest which provide an opportunity for members to meet, including one to the G F Watts Museum, Compton, Guildford on 17 September 2011. Full details of future visits will be available at [www.aah.org.uk/independents](http://www.aah.org.uk/independents)

## Independent Group Committee

Janice Hitchens – Chair

Anna Bentkowska-Kafel – Image Grants

Aimee Blackledge – Workshop programme

Jeff Fendall – Conference Grants

Frances Follin – Art-line

Liz Freeman – Gallery visits

Basia Sliwinska – Recruitment campaign

Janet Tyson – Facebook page

Dennis Wardleworth and Marianna Wahlsten – Directory upgrades

All members can be contacted on [independents@aaah.org.uk](mailto:independents@aaah.org.uk)

Please state the topic in your email subject line.

## FUNDING OPPORTUNITIES

So far this year we have provided **Conference Grants** for 13 members to attend conferences both here and overseas. See right for reports. The application form and details of eligibility are now available as a downloadable document from the AAH website.

We also operate an **Image Grant** scheme to cover the cost of obtaining images for research publications, and for copyright fees. *You need to have been a member of the AAH Independent Group for at least a year.* If you have a contract with a journal to publish research and you are required to pay for images, you can apply for a grant up to £500 by contacting Anna Bentkowska-Kafel on [independents@aaah.org.uk](mailto:independents@aaah.org.uk)

Finally, if you have an idea for a future event, please contact me at [independents@aaah.org.uk](mailto:independents@aaah.org.uk)

JANICE HITCHENS

## Upgrade of the Independent Art Historians Database

We are planning an upgrade of the Independent Art Historians Database aimed at making it easier to use the database for someone searching for an art historian to employ.

At the moment our members can make an entry into the database listing keywords that summarise their areas of expertise and the kind of work they are prepared to do. They also enter supplementary information about their experience. Someone looking for an art historian can enter a keyword, and every art historian who has used that keyword in their entry is then listed, along with the supplementary information.

However, the navigation path for the user looking for an art historian is not straightforward, and no guidance is given about how to select keywords. The upgrade is intended to overcome these deficiencies. A dictionary of standard keywords will be compiled which can be accessed by the user, and members constructing their entries will be encouraged to use these standard keywords.

Following this upgrade there will be a relaunch of the Database, encouraging more members to add entries, and then publicising the Database to organisations that might be looking for art historians to employ.

If you have any thoughts about other ways of improving the Database, please contact me at [independents@aaah.org.uk](mailto:independents@aaah.org.uk).

Note that at this stage we are not planning to change the nature of the database itself, nor its search procedure, only aspects of the navigation through the AAH website and the guidance offered to users.

DENNIS WARDLEWORTH

# Conference Reports

## Performing Research

### Art History Not for Publication

This one-day symposium, held at the Courtauld Institute of Art in May, explored alternatives to the, often dry, convention of reading aloud a research essay directly from the printed page. I worked with practising artist and audio-visual professional Michelle Rumney to co-produce and co-present a 15-minute, multimedia paper, *Meeting Agnes Martin: a 'live' interview*.

Using a conversational delivery, Michelle and I compared notes on our contrasting methods and research questions on the abstract painter Agnes Martin, concluding by asking whether the versions of the artist that we had come to 'know' had anything in common. Michelle recalled observations from her 1995 in-person meeting with Agnes – strong physical presence, tendency to turn questions back to the interviewer, wicked humour – while I highlighted a surprising archival document in which Martin's grid drawings are placed, seemingly with her approval, in an absurdist, dada lineage. We used video and audio footage, including Michelle's Dictaphone recordings, to bring Martin into our conversation as a third interlocutor.

On the strength of our somewhat unusual paper, we have been invited to the 2012 Martin centenary conference in Taos, New Mexico. I am extremely grateful for the support of the AAH Independents Group, which made it possible for me to attend Performing Research – an exciting and thought-provoking day.

BECKY HUNTER

## Joint Conference of Popular Culture and American Culture Associations

I am very grateful for the generous grant awarded by the AAH Independents' Group Committee. This supported me in delivering an academic paper *Venus/Wonder Woman – the power of seduction* in which I investigated the image of Venus liberated from the male gaze.

The enchanted reality of the 'looking-glass' allowed Venus to enter another dimension and become the powerful Wonder Woman. Looking at a selection of contemporary sculptures and performances, I examined different perspectives of the gaze de-objectifying and de-colonizing the female body. I explored the politics of 'looking' and the construction of the image of 'woman', taking it beyond the predominant phallogocentric gaze. This included various optical options available for the female body, such as Bracha L Ettinger's 'matrilineal gaze'.

My paper focused on myths, which not only imprisoned 'woman' in an image but made her portrayal terrifying. They also resulted in the fear of beautiful women as icons. Both Venus and Wonder Woman are a new type of 'woman' who fights 'through' her sexuality and the external appearance by adopting the concept of the Baudrillardian seduction.

BASIA SLIWINSKA

## French Theory

### Reception in the Visual Arts, USA 1965–95

In May, I presented a paper at this conference, held at Wiels in Brussels. Although the influence of French Theory in universities from the mid-1970s onwards is widely recognized, there has been a far less systematic appraisal of its reception amongst artists. This conference brought together academics from Europe and the USA with the shared aim of considering and assessing this history of reception and addressing the broader meaning it has had for the role of 'theory' as a consequence.

The paper I presented, 'Blanchot, Tel Quel and the formation of a Sadean aesthetic in the work of Vito Acconci', offered a different interpretation of the artist's practice than is currently found in the literature. A line of thought was pursued that connected the artist's work with the theoretical concerns of Maurice Blanchot, specifically his interpretation of the writing of the Marquis de Sade. I am very grateful that the Conference Attendance Grant, organized by the Independents Group, gave me the opportunity to participate in such a productive reappraisal of this period of art and theory.

BENJAMIN GREENMAN

## The Futures of Feminism

### Feminist & Women's Studies Association, Brunel

This three-day event covered a diverse range of topics. It was refreshing to mingle with a range of academics from many different disciplines, united (or sometimes divided!) by a shared interest in feminism.

I took part in a panel on feminism and art, presenting a paper on *Fans of Feminism: re-writing histories of second-wave feminism in contemporary art*. My paper looked at a number of contemporary artists whose work engages with feminism as a historical object, as well as a current politics, including pieces by Mary Kelly and the collective LTTR. My proposition is that the fan is a figure through which to think through both the emotional attachment and the creative reworking of feminist history in contemporary art and writing. This was a particular useful audience to speak to, as many of the other speakers and participants were engaged with issues of generations of feminist ideas, and the ways in which contemporary feminism negotiates its histories.

Highlights from the conference included keynote lectures by Srila Roy and Rosi Braidotti, whose divergent reflections on feminism's futures inspired more academically focused debate on how universities are going to deal with the imminent withdrawal of government funding. This was something that was fiercely felt by many of the conference participants, particularly those, like me, working as visiting or part-time lecturers, whose own academic futures are now rather more precarious than they might have been only a few years ago. In such a climate, it was with great satisfaction that I could commend the support of the AAH Independents Group, and the conference grant that had allowed me to take part in this event.

CATHERINE GRANT

## Creating Links

We are delighted that this summer has seen a further increase in the number of students studying Art History at AS level across all examination boards.

The **Maintained Sector History of Art Project (MSHAP)** is continuing to focus on three areas.

The first, the writing of our textbook by Penny Huntsman, is progressing well.

The second, our work with museums and galleries to produce specific A level resources, is bearing fruit; our first online resource aimed at AQA AS level is now complete and will be launched with a special event for teachers at the National Portrait Gallery in March 2012 (details to be announced). A series of AS/A2-level History of Art study days has been organised by Ben Street, a Schools Group committee member, which includes a combined visit to the Tower of London and the National Gallery (*see right*).

Finally, we are still looking for volunteers to work on our programme of events building up to the launch of the textbook. In particular, we would welcome links with gallery educators at regional and national museums who would like to work with us to host specific events bringing together art history teachers and students.

As usual, we will be holding our popular Ways of Seeing conference at Tate Britain in November. This year's theme is Sculpture, and the event is already sold out.

**CAROLINE OSBORNE**

Chair, Schools Group



**Cassone**  
The International Online Magazine of Art and Art Books

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art of the present.**

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

## AS/A2-level History of Art Study Days

7 DECEMBER 2011 • 11, 18 JANUARY 2012 •  
21, 29 MARCH 2012

**Morning session at the Tower of London and  
the afternoon at the National Gallery**

Students will be introduced to two rare surviving works of art made in England in the 14th century during the reign of Richard II: the Byward Tower wall painting at the Tower of London with exclusive access to the Byward Tower not currently open to the general public, and the *Wilton Diptych* at the National Gallery.



Photo of Byward Tower  
by Nigel Chadwick

### CURRICULUM LINKS

AQA AS and A2

HART2 – Themes in History of Art: Subjects and genres, materials, techniques and processes, form and style, historical and social contexts, patronage

HART4 – Investigation and Interpretation: Art and architecture in 13th- and 14th-century Europe

[www.hrp.org.uk/educationsessionsatthetoweroflondon/a-levelhistorydays.aspx](http://www.hrp.org.uk/educationsessionsatthetoweroflondon/a-levelhistorydays.aspx)

## ARTiculation Prize

Open to all sixth-form students, who are invited to give a 10-minute presentation on a work of art that reflects their own interests.

Seven regional heats during Jan/Feb.  
Competition Final on 3 March 2012 at Clare College, Cambridge, adjudicated by Jon Snow.

Put ARTiculation Prize into a search engine, or check it out on Facebook.

## The British Institute of Florence

Bespoke AS and A2 A-level tours of Florence.

Contact the Director, Sara Milne  
[smilne@britishinstitute.it](mailto:smilne@britishinstitute.it)

# Opportunities for Collaboration

Following a hectic and fulfilling spring, with the Warwick conference attracting lots of interest and new members, we have spent the summer planning similarly engaging events for this new academic year.

Our Guidelines, *Don't Ask for the Mona Lisa: How to propose, prepare and organise an exhibition*, are in the process of production, and will be published shortly. They will provide a useful tool for academics wishing to propose an exhibition idea to a museum, and are a good read for anyone interested in the mechanics of working on an exhibition project, from the origination of an idea to the final analysis of the exhibition's success.

The Museum Bursary Scheme is going from strength to strength. The next deadline is 19 November (*see below*).

We are planning to follow on from our last Seminar Day (which directly fed into the Guidelines) with another session considering issues relating to teaching in museum and gallery space (*see right*). This is likely to be the platform for another lively day of discussion.

## ANNUAL CONFERENCE 2012

Our plans for this year's annual conference at the Open University are two-fold. We will be holding an academic session, *Performativity in the Gallery: staging interactive encounters*, which will specifically explore the intricate relationship between art history, live and performing arts, and museum and gallery space and what it means to present, curate and create interdisciplinary performative work for gallery spaces (*see the call for papers on p.31*). Our Special Interest session will be on Internationalism in museum practice. We hope to continue to attract new members and welcome everyone to these sessions.

## KEEPING IN TOUCH

This year we are also going to be touch with our membership to canvass your opinions on the mission and purpose of the M&E Group. Keep an eye out for a survey that we will send out shortly.

Finally, I would like to thank all of our Committee for their very hard work this year and to welcome a new member, Ben Thomas, lecturer at the University of Kent and curator of the Studio 3 Gallery.

## MARIKA LEINO

Chair, Museums & Exhibitions Members Group

## Museum Bursary Schemes

The Museums & Exhibitions Group runs two bursary schemes for academics and museum professionals.

**A Collaboration Award** intended to foster collaboration, especially between museum professionals and university-level teachers and researchers.

**Individual Awards** to provide financial assistance for museum professionals to undertake original research towards a publication, exhibition or display.

Next deadline: **19 November 2011**

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) Queries to [admin@aaah.org.uk](mailto:admin@aaah.org.uk)

## Teaching within Collections Opportunities for Collaboration between Universities and Art Galleries / Museums



**1 MARCH 2012, 10.00AM – 4.00PM**

Laing Art Gallery, Newcastle upon Tyne

*AAH Museums and Exhibitions Seminar*

**This seminar is the latest in a series promoting collaboration between academics and museums, exploring different modes of working and how they can be of mutual benefit.**

It will focus on three collaborative papers, where curators and academics will reflect on their experience of using collections as teaching resources. The day will conclude with a round-table discussion, with curators, academics and students participating.

With the increase in funding initiatives aimed at encouraging knowledge transfer and collaboration, the event is aimed primarily at education and museum professionals, but will be of equal benefit to students of various disciplines, and is meant to be practical above all. It aims to explore questions such as;

- ◆ What are the benefits/limitations/problems of using collections as teaching resources?
- ◆ In an age of digital media, how do collections retain their relevance to teaching practice?
- ◆ How do galleries/ museums balance the problems of preserving fragile and unique objects, while making them available to academics and students?

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

Speakers include Dr Chris Whitehead (Newcastle University), Marie-Thérèse Mayne (Laing Art Gallery) and Dr Ben Thomas (University of Kent). Further speakers to be confirmed.

## INFORMATION FOR DELEGATES

Booking fee for delegates is £30 (£40 non-AAH members). Please book via the AAH website <http://www.aah.org.uk/page/3377>. Registration for the day begins at 10:00. The event itself will start at 10:30am and conclude at 4pm.

The event will be held in the Function Room at the Laing Art Gallery. The Laing Art Gallery is situated in the heart of Newcastle City Centre, five minutes walk from Monument Metro station. The Gallery is well signposted from the station. Parking is available behind the Gallery and at the nearby NCP car park. Further details of the location can be found here: [www.twmuseums.org.uk/laing/makingavisit/](http://www.twmuseums.org.uk/laing/makingavisit/)

Tea and coffee will be available for delegates throughout the day. Lunch is not provided, but there is a café in the Gallery serving hot and cold meals, and numerous cafés and restaurants in the nearby City Centre.

For further information please contact Marie-Thérèse Mayne [marie-therese.mayne@twmuseums.org.uk](mailto:marie-therese.mayne@twmuseums.org.uk).

## Student Group Committee

**Chair – Rosalind McKeever**  
Kingston University

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

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**Treasurer – Elizabeth Moore**  
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## Letter from Student Chair

I hope everyone has had an enjoyable summer and is ready to kick off the new academic year. The Student Members' Committee has been working hard to bring an exciting programme of events for this term and looking into next year.

The committee has had some changes in personnel over the summer; **Laura Bolick** and **Victoria Irvine** have stepped down to focus on their theses and careers, and we wish them all the best. **Dr Basia Sliwinska** has completed her PhD and I would like to take this opportunity to thank her for her contribution to the committee over the years and pass on our best wishes for the future.

We have been joined by **Maya Corry** from Oxford University and **Charlotte Stokes** from the Courtauld Institute, and very much look forward to working with them.

This year's Student Summer Symposium 'Subversive Beauty' was a great success. Originally planned as a two-day conference, the strikes held by education unions on 30 June led the organisers to rearrange so that the programme could be condensed into one day; this was felt to be the fairest response to the situation. Thanks goes to all those who put in the extra work required. See pages 20–21 for more on the inspiring keynotes and fascinating papers.

Our next conference is **New Voices**, themed around Madness and Revolt, which will take place at the University of Edinburgh on **25 November**. See page 19 for the call for papers and booking information.

As there are now two careers days per academic year, we are tailoring the autumn careers day, taking place on 22 October at the University of York, specifically for undergraduate students. These events always book up quickly, so be sure to reserve your place as soon as possible – see opposite for details.

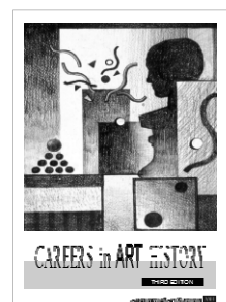
We are also working on a new edition of *Careers in Art History*, which will be available in the new year.

Postgraduates should also note that the closing date for the postgraduate dissertation prize is **1 December**.

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

Best wishes for the new term

**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.

# Art History Careers Day

## University of York, Berrick Saul Building

22 OCTOBER 2011, 10.30 – 5.30

The first AAH day dedicated primarily to the interests of those who do not hold postgraduate or doctoral qualifications in art history, 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** – Careers, Sotheby's Institute  
**Dr Hugh Brigstocke** – Editor, *Walpole Society Journal*  
**Dr Sarah Burnage** – Curator, William Etty Exhibition, York Art Gallery  
**Matthew Klise** – Students' Journal of Art History, University of St. Andrews  
**Claire Mayoh** – Archivist, Henry Moore Institute  
**Amanda Phillips** – Learning & Access Officer, Leeds Art Gallery  
**Dr Christopher Ridgway** – Curator, Castle Howard  
**Jane Sillis** – Director, engage, the National Association for Gallery Education  
**Dr Sarah Turner** – Head of British Art Research Studies, University of York  
**Student Finances** – University of York

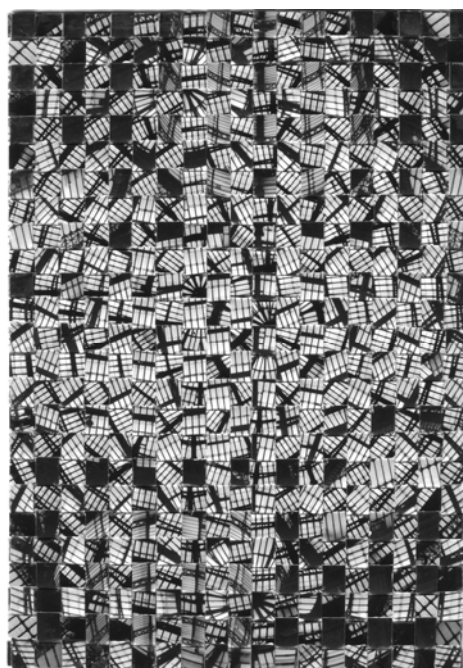
The £5.00 attendance fee includes lunch, refreshments and a wine reception as well as a tour of the Norman Rea Gallery. Places are limited and must be booked in advance. Use the online booking form at [www.aah.org.uk/students](http://www.aah.org.uk/students)  
**Deadline 15 October 2011.**

*A Space Collision* by Vinicius Sanchez.  
 Video still from animation, *Space Race*.



## University of Leeds

20 APRIL 2012



This event is primarily aimed at helping art historians with postgraduate qualifications to develop a successful career in the increasingly competitive field of art history.

It will feature both talks and workshops from professionals in cultural and academic institutions, and will give participants the chance to ask these experts for careers advice.

Talks on:

- ◆ Careers in academia, teaching and research
- ◆ Art consultancy
- ◆ Museum policy and strategy
- ◆ Curating in museums & galleries

Workshops on:

- ◆ Pathways into academia
- ◆ How to locate and achieve the career you want

Booking for this event is open to AAH members from **2 December 2011**.  
 Booking open to non-members from 27 February 2012.

Students £15/£20 (AAH members/non-members)  
 Full-price £20/£25 (AAH members/non-members)

Places must be booked online at <http://www.aah.org.uk/page/3172>.  
 Booking deadline: **6 April 2012**

For more information please email [pgcareersday@gmail.com](mailto:pgcareersday@gmail.com)

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 Napoli, 2004.  
 Woven Photographs  
 10cm x 15cm

# Voluntary Work Fund Report 2011

**T**his year's Voluntary Work Fund received an unprecedented number of exciting applications from art history students looking to undertake work experience and internships in UK-based institutions. We were pleased to have been able to contribute towards the costs of the placements of nine students from universities across the country, partaking in a wide variety of work experience projects. The Fund is available to both undergraduates and postgraduates, and allows students to gain vocational experience in the field of art history and its accompanying institutions. As in recent years, the students chose to volunteer at museums, auction houses and commercial art galleries.

Whilst, at the time of going to print, Charlotte Stovell (King's College, London), Lyndsey Gibson, (University of Aberdeen) Katherine Falconer Hall (University of Cambridge) and Tricia Anderson (Duncan Jordanstone College of Art and Design) had yet to complete their placements (at the British Library's Manuscripts Department, Bonhams Edinburgh, The Georgian Group and the University of Stirling respectively), the remaining recipients have put their funding to good use, completing five exciting placements across the UK.

**Jenna Banat** (University of Brighton) volunteered at London's Proud Galleries, a privately funded venue with a focus on photographic representations of popular culture, music and fashion. The Galleries were founded in 1998 by Alex Proud, and each show attracts around 100,000 visitors. Whilst Jenna's main role was to support the liaison between client and photographer, she also provided proposals for future exhibitions, and wrote artist biographies for the website. Jenna writes "thanks to the AAH funding, I have had the most beneficial internship experience. It gave me a real insight into all aspects of a commercial photographic gallery, which I am now more than ever determined to be a part of once I graduate. Having been fortunate enough to gain an understanding in everything from helping at launch events and with press-related admin, to exhibition researching and all aspects of dealing with photographic sales, I now feel more than confident that I am prepared enough to join this career path after university".

Tara Kelly, Rebecca Rhodes and Michelle Foot also worked in the public museum/gallery sector. **Tara Kelly** (Trinity College, Dublin), completed her internship at the Victoria and Albert Museum, working alongside the curator Angus Patterson in the Museum's Metalwork department on a specific project: "the documentation and storage of a large group of copper type patterns

made by the Birmingham-based firm of Elkington & Company in the second half of the nineteenth century to produce moulds for electrotypes commissioned by the South Kensington Museum." Tara researched and catalogued over 400 type patterns during the course of her three-week internship. She also spent time photographing the type patterns and compiled a spreadsheet detailing their intricacies. Of the project and the patterns' importance, Tara writes "Overall this group of type patterns serve as material evidence of the relationship between Elkington and Company and the South Kensington Museum throughout the second half of the nineteenth century, as well as the role of electrotype reproductions in the museum's early history, linked with its function as a resource for British designers and manufacturers and an encyclopaedic approach to its collections."

**Rebecca Rhodes** (University College London) interned at the Ben Uri Gallery, part of London's Jewish Museum of Art, where she 'was involved in the logistical planning, movement and condition reporting of the thousand-work collection during the Museum's Collections Review and move'. With the project beginning in May, Rebecca compiled lists of the Museum's full collection in preparation for their move, and having handled them upon arrival, thereafter unpacked, photographed and condition-checked the works after their move. Rebecca writes of her internship "The Project was a fantastic opportunity for me. I understand that this was a unique way to learn a whole new set of skills, and strengthen others. It is my desire to work within the Collections Management or Exhibitions Planning side of the Museums and Galleries sector for many years to come. I'm absolutely certain that my internship at Ben Uri was one of the things that impressed the National Portrait Gallery when I was recently interviewed by them for the position of Loans Assistant, and one of the assets which



helped me secure the role. I will be eternally grateful for the amazing team at Ben Uri for their help with my career progression, and for the AAH and their financial support which ... gave me the freedom and opportunity to pursue my ambitions'.

At the Blairs Museum, Aberdeen, **Michelle Foot** (University of Aberdeen) was involved with the Museum's Inventory Project, working towards the production of an electronic database of the Museum's collection. Alongside her involvement in the day-to-day running of the Museum (dedicated to the history and heritage of Catholicism in Scotland) Michelle (*see right*) catalogued its collection of paintings, church textiles, sacred silver and Jacobite memorabilia. Michelle also worked closely with curators in conserving delicate religious vestments, and will, in the future, be given training to clean the collection's silver. Of her placement, Michelle writes, "It has been an invaluable opportunity for me to be part of the mammoth effort of documenting the whole collection such as swords, Burmese manuscripts, roman coins and, most importantly, items of Scottish Catholic heritage."

Finally, **David Douglas-Pennant** (a recent graduate from the University of Cambridge) began his ongoing internship with the Modern British Pictures department at Sotheby's auctioneers, London. As well as working on incoming valuations, David has been working on producing condition reports for incoming consignments, and with junior cataloguers at the company in order to establish the provenance of works going up for auction. He writes, "As many who work in this sector will know, it is a thrill to be able to work closely with the objects themselves. ... As part of an office of interesting and vibrant people who are passionate about the works they are handling and keen to provide them with owners with an equal passion, I have learnt much, as well as enjoying myself greatly. Funding from the AAH has made it all possible, and I look forward to the rest of my time here."



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

If you would like to undertake a placement, the AAH can help you with up to **£500** funding towards your expenses. Please go to [www.aah.org.uk/student](http://www.aah.org.uk/student) for the Voluntary Work Fund application form and guidelines. The closing date for 2012 has yet to be announced.

Further information for students, art organisations wanting to take on volunteers, and tutors wanting to promote volunteering to their students is available from [admin@aah.org.uk](mailto:admin@aah.org.uk) or [f.l.gowrley@gmail.com](mailto:f.l.gowrley@gmail.com).

**FREYA GOWRLEY**

## John Fleming Travel Award 2012

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*.

**Deadline for application: 30 November 2011**

To apply, download application form from the AAH website: [www.aah.org.uk/page/2879](http://www.aah.org.uk/page/2879)

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



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

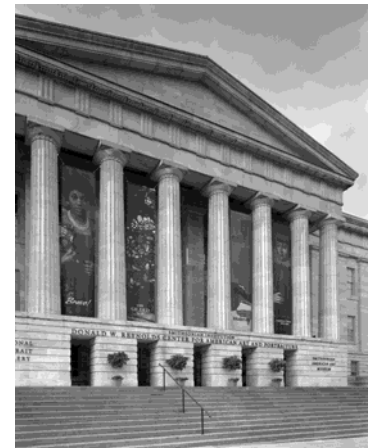
The Terra Foundation Fellowships in American Art at the Smithsonian American Art Museum seek to foster a cross-cultural dialogue about the history of art of the United States up to 1980. They support work by scholars from abroad who are researching American art or by U.S. scholars who are investigating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

**Support**

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

**Application Deadline: January 15, 2012**

For applications and general information, visit [www.AmericanArt.si.edu/fellowships](http://www.AmericanArt.si.edu/fellowships)



# 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 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

"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

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



## AAH Postgraduate Dissertation Prize 2011–2012

Entries are invited from UK postgraduate students of History of Art and Visual Culture on either practice-based or theoretical courses, who submitted a dissertation in 2010/11 on some aspect of History of Art in its broadest sense.

The prize-winners for the most outstanding postgraduate dissertation 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)

**Deadline 1 December 2011**

 **Thames & Hudson**

 **AAH**

# Subversive Beauty

AAH Student Summer Symposium, Loughborough University, July 2011

**This year's Summer Symposium coincided with an historically urgent moment, marked by critical actions affecting higher education. The first day of the conference was cancelled due to the 30 June strike by the University and College Union, the National Union of Teachers and the Association of Teachers and Lecturers. The decision to run the event only on 1 July reflected the AAH's opposition to cuts to education and the arts – a position supported by our speakers.**

This moment of social and cultural discontent was aptly inscribed on the symposium's theme: *Subversive Beauty*. Our aim was to revitalise beauty as a notion strongly embedded in political discourse and critical thinking. By choosing papers which prioritised social discourses, historical contexts, aesthetic purposes and ideological determinations we hoped to present new critical positions pertaining to the contentious role of subversive beauty in art. The initiated dialogue exceeded our highest expectations. The day turned out to be an inspiring occasion for exchanging knowledge, discussing methodologies, building strong research networks and future collaborations.

Our first keynote speaker, **Dave Beech**, an artist in the collective Freee, Lecturer at Chelsea College of Art and regular contributor to *Art Monthly*, opened the symposium, probing beauty as conservative, reactionary, hegemonic and revolutionary. In his paper *Beauty, Ideology and Utopia*, Beech wove ideas developed in the theories of Marx and Engels, and argued that there is no better example of ideology today than beauty. As an abstract idea, beauty needs to be reconnected with the material intercourse in which it operates, and with the material production that creates it. Beauty is inevitably inscribed in the social intercourse and social production. Beyond simple aestheticising, it can bring new value to what is excerpted. Rather than avoiding beauty, Beech presented it as being, or able to be, utopian.

## AESTHETICS AND POLITICS

This provocative opening on beauty as ideological, political and utopian was followed by the day's first session. First up was **Gijsbert Pols** (Freie Universität Berlin), who expanded the discussion on beauty in his reading of Dutch *fin-de-siècle* literature. Pols discussed aestheticism as a radical possibility to engage in the dialogue on what had previously been unheard and neglected. Given the political situation in which the symposium took place and the current debate on cutting the subsidies for art in the Netherlands, Pols very thoughtfully blended his views on *fin-de-siècle* aestheticism, and addressed the contemporaneous turbulences around the aestheticism of our days and its escape from current dominant narratives through art. **Katherine Aspinall** (University of East Anglia, Norwich) made a fantastic leap from politics to the epistemology of drawing. Her paper on the 1960s 'Coldstream Report'

explored concepts of observation in drawing. She discussed Sir William Coldstream's and Victor Pasmore's contributions to the redefining of the concept of observation and the role of memory in the creation of visual representation. Both artists acknowledged not only intellectual but also physical (corporeal responses and reflexes) aspects of artistic practice as essential in art education.

## COUNTER-AESTHETICS AND RELIGION

The second session opened with **Robert Sutton** (University of York and Tate Britain), who addressed Moore's brief engagement with, and subversion of, the iconography of the *Madonna and Child*. Sutton demonstrated how Moore's Madonna is a monument to its origins, to war, which encapsulates hope and resignation, history and progression, resolutely surreal and subversive in its juxtaposition and integration of opposites. The next paper, delivered by **Nicholas Wyatt** (Loughborough University), explored sacred iconography and the relationship between the Post-Reformation religious image in the West and the concept of subversive beauty. Wyatt demonstrated how artists throughout the modern era sought to question discourses of power inscribed within the institutional and ideological signs of the beautiful and the religious. His paper challenged notions of cultural 'ownership' of beauty and questioned whether a truly subversive vision of beauty now lies within a re-vision of aesthetic spaces. **Maya Corry** (University of Oxford) approached the subject of counter-aesthetics and religion in relation to the beautiful religious figures produced in Lombardy at the close of the 15th century. Her paper demonstrated how the corporeal perfection of adolescent youths expressed an artistic ideal felt to be appropriate for representing spiritual forms. Drawing on the culture of the Sforza court, Corry argued that such works aroused a sensory response that communicated spiritual truth and challenged the construction of male beauty as sinful.

## DEATH, DESTRUCTION AND TRANSGRESSION

The papers comprising the third session coalesced around a far darker theorisation of subversive beauty associated with the 'feminine'. **Andrew Budge** (Oxford University) considered the function of the tomb of the Duchess Alice Chaucer, and more specifically the cadaver image hidden beneath the tomb's chest, contrasting it to Alice's conventional effigy found on the top. Budge's presentation explored the relationship between medieval aesthetics and beauty, proposing that Alice's semi-hidden cadaver image served a variety of purposes compliant to specific attitudes to death, redemption, gender and power circulating in England in the 15th century. Next up was **Thalia Allington-Wood** (UCL), who examined representations of *The Suicide of Lucretia* in Renaissance art through a social history of suicide. Looking at works by Joos Van Cleve and



Albrecht Dürer, Allington-Wood provided an alternative reading of Lucretia's images redirecting attention from her eroticised body to her act of self-killing – an act which Allington-Wood ultimately related to melancholia induced by the heroine's traumatic experience of rape and the strictures of patriarchal society. Closing the session, **Darren Thomas** (Queen Mary University of London) presented a reading of George Franju's *Les Yeux Sans Visage* (1959) through a surrealist framework. Focusing on the relationship between the film's female character and her father, who attempts to reconstruct the former's disfigured face in a Frankensteinian manner, Thomas' presentation engaged with the ambiguity embedded in the uncanny transformations of the surrealist monstrous and the marvellous.

#### THE BODY, GENDERED DESIRE AND SEXUALITY

In the fourth session our panellists approached the notion of subversive beauty in relation to queer desire and the passive body. **Ann Haughton** (University of Warwick) considered the homoerotically charged iconography and allegory behind Michelangelo's male nudes, paying close attention to the autobiographical elements relating to his sexuality. Treating them as visual texts of both queer beauty and subversive desire in the context of Renaissance Italy, Haughton's presentation offered a refreshing insight into the artist's pictorial language, further demonstrating the cultural determination of norm and subversion. **Jennifer Laity** (University of Sussex) revisited Albert Moore's aesthetic images of the female body through the social theory of Richard Sennett. Drawing on Sennett's 20th-century theory of urbanisation, Laity argued that Moore's paintings are not only reflective of Classical ideas about female beauty, but are also emblematic of the industrialisation of 19th-century Britain, the fragmentation of the city and the conflicted representation of the modern woman in it.

#### MONSTROSITIES, DISTORTIONS AND THE GROTESQUE

The final session opened with **Johanna Amos** (Queen's University, Kingston), who considered the notion of subversive beauty in relation to representations of Jane Burden Morris, one of the favourite models of Dante Gabriel Rossetti. Amos demonstrated that while Morris's unusual features and dress heightened the exotic allure in Rossetti's works and eventually characterised the aesthetic movement, George du Maurier rendered her homely in a series of caricatures for *Punch* magazine. Amos showed how Morris was perceived as a threat to the normative cultural categories of class and gender, and how the Morris type represented a disruptive vision of beauty for its Victorian audience. The next speaker, **Agata Gomolka** (University of Warwick) focused on the monstrous creatures of ornamentation adorning Venetian bell towers, and used such masks as a way of engaging with social and aesthetic contexts of the 16th and 17th

centuries. She argued that these types of representations bear signs of 'otherness', and that their deformity and dismemberment is evocative of depictions of actual disease as well as the ruin of morals and ideals of the city. Gomolka's paper demonstrated how the physiognomy of the grotesque creature was an outcome of the mixture of theories, ideas, fears and prejudices of society. Our final speaker, **Laurence Figgis** (University of Glasgow), focused on the famous 'cuteness' of Disney animation, and the anxieties of taste such images provoke. His paper engaged with Disney studio's animated adaptations of European literary fairy tales. It reconsidered Disney's pictorial manifestations of sentimentality in the light of Salvador Dalí's notion of 'Terrifying and Edible Beauty' and Freud's discussion of the *Unheimlich*. Figgis considered the nearly visceral discomfort roused by Disney's sentimental imagery, and questioned the ways in which we account for such discomfort.

The symposium culminated with our final keynote speech by **Gillian Whiteley** (Loughborough University), a curator, writer and critical practitioner who took us on a fascinating journey through trash, giving beauty a more tangible perspective. In her paper, *Rot: The Aesthetic Recuperation of the Ruin(ed), the Wretched and the Feckless*, Whiteley brought a captivating close to the symposium, evoking a number of questions around the aesthetic recuperation of ruin. She presented a nuanced and refreshingly optimistic reading of all sorts of junk. Bringing together several of the ideas discussed during the day, she explored the re-aestheticisation of the gaze, looking affectively instead of looking away; it provided a fantastic and stimulating conclusion for the day.

We would like to thank the AAH for the generous funding and co-ordinated action in pulling this conference together. Our thanks extend to the School of the Arts at Loughborough University, especially Dr Marion Arnold and Emma Nadin, for their support. We would like to thank our speakers for their excellent papers but also for their overwhelming support and flexibility in rescheduling this conference. Finally, we wish to thank all our delegates for attending this event and for contributing to the discussions.

JENNY GYPAKI, ARLENE LEIS, BASIA SLIWINSKA

# 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, and **Penelope Curtis**, Director, Tate Britain

#### SUBMISSION OF PAPERS

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**.

#### CONFERENCE AND BOOKFAIR ADMINISTRATOR

Cheryl Platt [aah2012@aah.org.uk](mailto:aah2012@aah.org.uk)

#### 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).

Dept of History of Art  
The Open University  
Walton Hall  
Milton Keynes  
MK7 6AA  
UK

#### CONFERENCE FEES

	Early booking	Standard
Member Concession	£ 90	£ 135
Member Individual	£ 180	£ 225
Member Speaker/Convenor	£ 155	£ 200
Concession	£ 150	£ 195
Individual	£ 310	£ 355
Speaker/Convenor	£ 230	£ 275
Day Rate	£ 160	£ 205

See [www.aah.org.uk](http://www.aah.org.uk) for further details.

### 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  
[ADuttmann@aol.com](mailto:ADuttmann@aol.com)

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

Thirty-four 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  
[SandraCardarelli@aol.com](mailto:SandraCardarelli@aol.com)

**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  
[keren.hammerschlag@kcl.ac.uk](mailto:keren.hammerschlag@kcl.ac.uk)

**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

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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

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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

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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**, [e.m.kalyva@gmail.com](mailto:e.m.kalyva@gmail.com)

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)

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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

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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**, Newcastle University  
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The cultivation of a naïve 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

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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/Dakhli 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

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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

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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

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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

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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, interpictureality 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 Alÿs, 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.

# AAH2013

39th AAH Annual Conference and Bookfair

THURSDAY, 11 APRIL – SATURDAY, 13 APRIL 2013

University of Reading, Reading

The University of Reading invites submissions for sessions at the 39th AAH Annual Conference in 2013.

We welcome proposals for sessions that address the widest possible range of art-historical topics, including architectural and design histories. The 2013 conference aims to represent the interests of an expansive art-historical community by covering all branches of its discipline/s and the range of its visual cultures. We therefore welcome proposals from across a broad chronological range (from prehistory onwards) and a wide geographical one.

We would also like to encourage convenors to propose sessions that address topics of methodological, historiographical, or interdisciplinary interest as well as ones that open up debates about the future of the discipline/s.

#### FLEXIBLE FORMAT

The format of the sessions aims to be flexible enough to accommodate variations in the standard format (of up to eight slots of 40 minutes per day). In particular, we aim to make some of the timetable available for sessions which wish to take new forms, for example round tables or open discussions. Conventional proposals for sessions which will issue calls for papers are also very welcome.

Convenors may propose shorter, focused sessions or longer, general ones over more than one day. Prospective convenors are asked to indicate if their session will use the standard format or to say how their proposed session will be organized.

#### SUBMISSION OF SESSION PROPOSALS

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

Deadline for session proposals: **20 April 2012**.

Session abstracts and a call for papers will be published in the June and October *Bulletin* in 2012.

#### CONFERENCE CONVENORS

Dr Paul Davies [p.davies@reading.ac.uk](mailto:p.davies@reading.ac.uk)  
Dr Sue Malvern [s.b.malvern@reading.ac.uk](mailto:s.b.malvern@reading.ac.uk)  
(please include AAH 2013 in your subject line)

Post to:

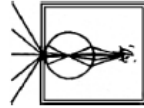
Dr Paul Davies and Dr Sue Malvern  
AAH 2013  
History of Art and Architecture  
Department of Art  
University of Reading  
Whiteknights  
Reading RG6 6AA  
UK



## The Challenge of Ubiquity in Digital Culture

### CHArt Conference 2011

17–18 NOVEMBER 2011



Please visit [www.chart.ac.uk](http://www.chart.ac.uk) for programme, venue and booking information

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'. This conference will examine critically positive views and apocalyptic concerns about the implications of the widespread merger of tele-communications and computer technology in society for art, its history and practice.

The papers accepted for presentation engage with issues including, but not limited to:

- ◆ The implications of the ubiquity of digital and network technologies for evaluating what constitutes an original work of art.
- ◆ The effects of these technologies on valuing the aesthetic quality of art.
- ◆ The impact of real-time technologies on the creation, ownership and distribution of culture.
- ◆ Their impact on the content and methods of teaching the history and practice of art.

All sections of the CHArt community are welcome to attend: art historians, artists, architects and architectural theorists and historians, curators, conservators, computing scientists, scientists, cultural and media theorists, archivists, technologists, educationalists and philosophers.

## Virgil and Renaissance Culture / Virgilio e la cultura del Rinascimento

15–16 OCTOBER 2012

Accademia Nazionale Virgiliana di Scienze Lettere e Arti,  
Mantua, Italy

### Organisers:

Luke Houghton (University of Glasgow), Marco Sgarbi (University of Verona)

### Confirmed keynote speakers:

Craig Kallendorf (Texas A&M University) and Peter Mack (The Warburg Institute)

**Proposals are invited for papers in English or Italian, of no more than 30 minutes' duration, on any aspect of the place of Virgil in Renaissance culture, in any medium.**

Abstracts should not be longer than 500 words, and should include the author's name, institutional affiliation (if applicable), and current e-mail address.

Proposals should be sent to one of the conference organisers,

Marco Sgarbi [marco.sgarbi@univr.it](mailto:marco.sgarbi@univr.it)

Luke Houghton [luke.houghton@glasgow.ac.uk](mailto:luke.houghton@glasgow.ac.uk)  
before **31 December 2011**.

It is hoped that papers from this event will in due course form a substantial publication.

<http://virgil2012.wordpress.com>

## Exhibitions Diary

Winter 2011/12

### LONDON

**Gerhard Richter**

Tate Modern

6 OCT – 8 JAN

**John Martin**

Tate Britain

21 SEPT – 15 JAN

**The First Actresses:**

**Nell Gwyn to Sara Siddons**

National Portrait Gallery

20 OCT – 8 JAN

**William Dobson**

Courtauld Gallery

12 SEPT – 11 DEC

**Leonardo da Vinci**

National Gallery

9 NOV – 5 FEB

**Pirotti Rist**

Hayward Gallery

28 SEPT – 8 JAN

### OUTSIDE THE M25

**Claude Lorrain**

Ashmolean Museum

6 OCT – 8 JAN

**British Art Show 7:**

**In the days of the comet**

Plymouth Museum & Art Gallery

17 SEPT – 4 DEC

**William Etty**

York Art Gallery

25 JUNE – 22 JAN

**Ben Nicholson**

Middlesbrough Institute of

Modern Art

22 JULY – 6 NOV

**F C B Cadell:**

**Scottish Colourist**

Scottish National Gallery of

Modern Art

22 OCT – 18 MARCH

# Accessions to Repositories Relating to Art 2010

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

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

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

## Local

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

**W H Bow**, artist, diarist and professional pallbearer: personal diary 1893 (31416/7)

Research files of **Douglas Merritt** rel to the book 'Bristol Public Sculpture' 1990–2010 (44407)

**Dorset History Centre**, Bridport Road, Dorchester, DT1 1RP  
**Mary Spencer Watson**, sculptor: corresp, photographs and papers incl slides, photographs and printed material rel to stone-working at Purbeck and exhibitions 1930–99 (D/MSW)

**Durham County Record Office**, County Hall, Durham, DH1 5UL

**Nerys Ann Johnson**, artist and curator: records (7546)

**Henry Moore Institute Archive**, 74 The Headrow, Leeds, LS1 3AH

**Brian Catling**, artist and poet: records

**Bernard Meadows**, artist: papers 1930s–2000s (2010.268)

**George Meyrick**, sculptor: papers c1974–2003

**Holbeck Triangle Trust**, arts charity: papers 1980s (2010.135)

**Lancashire Record Office**, Bow Lane, Preston, Lancashire, PR1 2RE

**Mid-Pennine Arts**: project files and other records c1950–2008 (DDX 2786),

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

**Sir Alfred James Munnings**, painter: letters to John James Nurse 1915–23 (MC 2719)

**Nottinghamshire Archives**, County House, Castle Meadow Road, Nottingham, NG2 1AG

**Victoria Rouse**, life model: accounts of experiences as a life model in educational establishments in Nottingham and Derby incl photographs 1960–2010 (7794)

**Oldham Local Studies & Archives**, 84 Union Street, Oldham, OL1 1DN

**John Houghton Hague**, artist: diary and papers 1877–1934 (M133)

**Rotherham Archives and Local Studies**, Central Library, Walker Place, Rotherham, S65 1JH

**Rotherham Society of Artists**: minutes, financial statements, corresp and membership lists 1994–2004 (561-G)

**Surrey History Centre**, 130 Goldsworth Road, Woking, Surrey, GU21 6ND

**Marguerite Howarth**, artist: paintings and drawings of Surrey locations c1955–79 (8658)

**Edward Wilkins Waite**, artist: records incl sketch books, record books, photographs, movement book and later research files on his life and work c1870–2009 (8752)

**Tameside Local Studies and Archives**, Tameside Central Library, Old Street, Ashton-under Lyne, Greater Manchester, OL6 7SG

**Egerton Park Arts College**: records 20th cent (ESR59)

**Tyne and Wear Archives**, Blandford House, Blandford Square, Newcastle Upon Tyne, NE1 4JA

**Laing Art Gallery**, Newcastle upon Tyne: corresp and papers 1985–96 (G.NEM)

**North East Coast Art Club**: minutes 1938–49 (SX138)

**West Yorkshire Archive Service**, Calderdale, Central Library, Northgate House, Northgate, Halifax, HX1 1UN

**William Holt**, author, artist and traveller: corresp, sympathy letters, tracings c1933–84 (HO:189)

**Wolverhampton Archives and Local Studies**, Molineux Hotel Building, Whitmore Hill, Wolverhampton, Staffordshire, WV1 1SF

**Wolverhampton Borough Council**: records incl minute books, papers rel to Newhampton Arts Centre Project, planning department and Molineux Hotel restoration project 1997–2010

**Worcestershire Record Office**, County Hall Branch, County Hall, Spetchley Road, Worcester, WR5 2NP

**Worcestershire Guild of Designer Craftsmen**: records of meetings, photographs, newscuttings 1952–2008 (BA15134)

## National

**Jersey Archive**, Jersey Heritage Trust, Clarence Road, St Helier, Jersey, JE2 4JY

**Edmund Blampied**, artist: corresp with A A H Downer and related papers re art exhibitions 1959 (JA/1692)

**Jersey Arts Trust**: minutes, reports, corresp and papers 1993–2009 (JA/1739)

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

**Alec Finlay**, artist, poet and publisher: papers of Studio Alec Finlay 2008–09 (Acc.13159)

**National Library of Wales**: Department of Collection Services, Penglais, Aberystwyth, Cardiganshire, SY23 3BU

**Augustus Edwin John**, painter and etcher and **Dorelia John**, painter: letters to Mavis and Tristan de Vere Cole 1934–68 (NLW MS 24007, NLW MS 24008, NLW MS 24009)

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

**Ronald Edgar Alley**, art historian and Keeper of Modern collections, Tate Gallery: papers rel to personal and professional life c1950–99 (TGA 20107)

**Conrad Atkinson**, artist: research papers rel to 'Northern Ireland 1968–May Day 1975' works; papers rel to 'Asbestos' works and records rel to Artists' Union c1960–79 (TGA 201020)

**Felicia Browne**, artist: corresp, drawings and designs, sketchbooks and press cuttings c1920–36 (TGA 201023)

**Keith Clements**, artist, teacher and writer: research papers rel to Henry Lamb, artist (1883–1960) c1977–83 (TGA 20109)

**Anton Ehrenzweig**, lecturer and writer, art education: papers rel to personal and professional life 1908–66 (TGA 201010)

**Michael Gibbs**, illustrator and critic: papers incl corresp, artworks and publications c1971–72 (TGA 20105)

**Stanley William Hayter**, painter and print maker: stock and sales book of 'Atelier 17' studio, with personal papers and related items c1950–1988 (TGA 200510)

**Roger Hilton**, artist: early works c1913–27 (TGA 201016)

**Klaus Hinrichsen**, art historian, businessman, wartime internee: papers incl photographs and printed items rel to Hutchinson camp university, émigré artists and internment on the Isle of Man, World War Two c1940–2000 (TGA 20052)

**Stanley Jones**, artist: papers incl notebooks, corresp with other artists and photographs c1950–69 (TGA 20103)

**Michael Kidner**, painter: personal papers c1950–2009 (TGA201019)

**Gemma Levine**, photographer: black and white photographs(12,000) rel to **Henry Moore**; photographs (19,000) rel to artists and art world; related documents and recorded interviews c1970–99 (TGA 201012)

**Frank Martin**, artist and illustrator: personal papers c1930–2004 (TGA201014), **Norman Reid**, painter, arts administrator, director of Tate Gallery: corresp rel to **Naum Gabo**, **Barbara Hepworth** and **Ben Nicholson** 1976–2005 (TGA 20104)

**Karl Weschke**, painter: personal papers c1950–2004 (TGA 201013)

**BLOCK art periodical**: records rel to art periodical 1979–89 (TGA 201021)

**Audio Arts**, audio cassette-magazine: records incl account books, working files, Artists' Placement Group project, artwork, magazines, catalogues, photographs and press cuttings rel to Audio Arts cassette-magazine c1973–89 (TGA 200414)

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

**Klaus Freideberger**, graphic designer and artist: papers incl designs, corresp and photographs c1946–2003 (AAD/2010/4)

**Richard Talbott Guyatt**, professor of graphic arts and designer: papers incl designs, corresp and photographs c1937–2000 (AAD/2010/3)

## Special

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

**William Walcot**, architect, artist and etcher: oil sketches, watercolours and etchings incl perspective for Edward Lutyens' design for Trafalgar Square fountains c1902–39 (2010.1 and 2010.6)

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

**Jill Barton**, author and illustrator: artwork incl preparatory work and finished illustrations (JB)

**Sarah Garland**, author and illustrator: original artwork, incl preparatory material and finished illustrations c1980–92 (SG)

**Westminster Abbey Muniment Room and Library**, East Cloister Westminster Abbey, London, Greater London, SW1P 3PA

**Pauline Plummer**, painting conservator and restorer: papers rel to work on the tomb of Edmund 'Crouchback', Earl of Lancaster in Westminster Abbey, with students, following fire in 1969, 1971–74 (Z/5)

## University

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

**George Kennethson**, sculptor: letters (80) to Hans Joerg Modlmayr and Hildegard Modlmayr-Heimath 20th cent (MS Add.9864)

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

**Harold James Lean Wright**, art historian: volume of press cuttings and related material rel to artists incl **Whistler** and **Sickert** and their works 1903–55 (MS Gen 579)

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

**Jeff Addison Nuttall**, artist and author: corresp and publications 1963–71

**London University: Goldsmiths College**, The Library, Lewisham Way, New Cross, London, SE14 6NW

**Subversive Stitch Exhibition**: corresp and records 1988 (MAKE/AR/E/003)

**Manchester University**, John Rylands Library, 150 Deansgate, Manchester, M3 3EH

**Sir William Newzam Prior Nicholson**, painter and wood engraver: letters (67) to the collector Thomas Walter Bacon (transferred from the Whitworth Art Gallery) 1905–41 (2010/012)

**Jeff Addison Nuttall**, artist and author: papers 1960–69 (2010/005)

**Red Rose Guild and Society of Wood Engravers**: minutes and corresp with Director, Whitworth Art Gallery 1920–69 (2010/11)

Photographs and papers of **Kenneth Lawson** rel to **Mitzi Solomon Cunliffe** (1918–2006) sculptress 1970–79 (2010/022)

**Oxford University**, Bodleian Library, Western Manuscripts, Broad Street, Oxford, OX1 3BG

**Alfred Edmeades Bestall**, author and illustrator: drawings, paintings and lithographs

**Trevor Thomas Phillips**, painter, designer, writer: additional corresp by subject

**Reading University Library**, Special Collections, Redlands Road, Reading, RG1 5EX

**Nan Youngman**, artist: letters and poems to **Martin** and **Cecil Robertson** 1961–94 (MS5413)

**Sussex University Library Special Collections**, The Library University of Sussex, Brighton, East Sussex, BN1 9QL

**Diana Gardner**, artist and writer: papers, books and artworks 1934–97 (SxMs 105)

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Please email contributions (preferably as a Word file, with your name included at bottom of article) to: Jannet King [edbulletin@aaah.org.uk](mailto:edbulletin@aaah.org.uk)

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