

Making art history accessible

Chair's Annual Report

This first *Bulletin* for 2012 provides an opportunity to review the AAH's activities over the last year, celebrating some exciting new initiatives and the success of others that continue to have particular resonance for the membership.

Matt Lodder and Claire Davies include details of individual awards and funding recipients in their reports, but I am sure that members would wish me to make special mention here of our sponsors: Thames & Hudson for the dissertation prize and Laurence King for the John Fleming Travel Award. Their continuing investment in the future of our discipline, and in particular the encouragement that it gives to early-career art historians, is invaluable, all the more so at a time of such uncertainty for the arts and humanities.

A challenge we undoubtedly face in 2012 is to ensure that art and its rich histories continue to be widely accessible and to the greatest public benefit. Recently, Martin Boyce, on receiving the Turner Prize, commented that art is 'a really important and valuable part of our culture', and noted the importance of accessible art education and good teaching in this. For him 'the idea that art school will become a privileged place to be is incredibly depressing'. The relationship between investment in education and the incontrovertible cultural and economic value of the arts and humanities is an argument that we need to continue to articulate, making

sure that our subject never atrophies into an elite domain accessed only by the privileged few. That this argument can be won is supported by the evident widespread public appetite for our subject, and the high-quality research that sustains it. The Turner Prize exhibit at the Baltic, for example, attracted over 100,000 visitors up to the point when the winner was announced. The wonderful exhibition *Leonardo da Vinci: Painter at the Court of Milan*, demonstrates how art history makes a substantive contribution to the cultural health and well-being of the UK and its economy.

In the Higher Education sector, the forthcoming Research Excellence Framework (REF) will be another means of showing the strength of art history as a subject, its innate inter-disciplinarity and its high level of 'impact' or public benefit. The AAH continues to support members' preparation for this: Sabine Wieber, one of our new Trustees, who is leading the (re-named) Further & Higher Education group, will be taking this forward with a session at the forthcoming AAH2012 conference at the Open University. In addition, the Honorary Secretary, Veronica Davies, with Trustees, Sabine, Nicola Foster and Joseph McBrinn are in the early stages of discussing how specifically we might best support the growing number of our membership involved in teaching and research in art schools.

Strength in depth

The AAH continues to derive its strength from the rich disciplinary range and expertise that the membership *cont.* ►

Call for art historians

We are looking for art historians to take part in a short email interview for a *Day in the Life of an Art Historian* series.

The purpose of this project is to promote the rich diversity of art historical practice today, as well as building greater awareness of the careers and prospects in art history in general.

The interviews will appear in *Bulletin* and on the AAH website www.aah.org.uk

If you would like to participate, or to find out more, contact Claire Davies claire@aaah.org.uk



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AAH Internet Services

www.aah.org.uk

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

To post notices on the website, free of charge, download the AAH web notice form, fill it in and email it to admin@aaah.org.uk

► represents. In 2011 *Art History*, under the direction of its editors David Peters-Corbett and Christine Riding, the Reviews Editor Cordelia Warr and Sam Bibby's editorial work, exemplified the current high quality and challenging research taking place. I would like to take this opportunity to thank the Editorial team for their tireless efforts in steering this internationally recognised flagship of our Association so successfully under the new contract with Wiley-Blackwell. We look forward to the journal's successful trajectory continuing when Genevieve Warwick takes over editorship from David, working with Natalie Adamson the new Deputy Editor, and Gavin Parkinson, whose term as Reviews Editor began last August.

Annual Conferences

The annual conference is another major international venue for showcasing emerging and transformational research in art history, in which our members take on leading roles. Louise Bourdua and Cheryl Platt deserve our particular thanks for their efforts in ensuring that the AAH2011 Warwick conference was such an intellectually stimulating and sociable occasion. The commitment involved in making each of these distinctive annual events so successful is considerable, as those of you who have taken leading roles in this way over the years know so well! The Office is therefore providing an increased level of support throughout the planning stages for each of these. This year the Open University hosts, followed by Reading University in 2013.

Grateful thanks go to all those who have so generously contributed to these essential and core events.

Promoting art history

There have, of course, been other notable AAH initiatives that were either completed or started up in 2011, details of which are found elsewhere in this publication. July saw two that I wish to highlight. The first was the completion of the Oral History Project *Voices in Art History* by Liz Bruchet. As the launch in October showed (*for details, see Claire's report on p6*), this new type of endeavour has importance for us in both providing a widely accessible resource that

contextualises what we are, our direction of travel, and in stimulating discussion around how we might wish to develop as a membership association. Liz, working with the advisory group, has therefore established a promising basis for future projects. The second was the launch of 'Art History in the Pub'. This ideal means of combining conviviality, informality and new thinking in the discipline is fast becoming an established part of the AAH's programme.

Among other notable events in 2011 that deserve special mention was our collaborative lecture with AICA, Richard Cork in conversation with Andrei Nakov, about Malevich. The School Textbook project is another significant enterprise that will support the teaching of art history in schools, so vital for the future of the discipline. Particular thanks go to its author Penny Huntsman, and to Trustee Tamara Trodd and the Advisory group.

Comings and goings

The Trustees' contribution to the Association and its strategic development is invaluable, and this is therefore an opportunity to thank those who stepped down in 2011 – Crispin Branfoot and Victoria Avery – and to welcome our new Trustees: Nicola Foster, Joseph McBrinn, Grischka Petri, Richard Taws, Marjorie Trusted and Sabine Wieber.

Sadly, 2012 will see Richard Simpson stand down as Honorary Treasurer. His efforts on behalf of the Association – ensuring a successful new journal contract, and that the AAH finances continue to be carefully and prudently managed, introducing and chairing the new Finance Committee – have involved a very high level of commitment and investment of his time. I know that you will want me to thank him formally for his outstanding contribution over the years to the AAH.

Continuing the review

The support of the office staff, led by our CEO Pontus Rosén, is crucial to the success of all such enterprises, and I would also like to thank them all for their sterling work in supporting the membership across such a varied and diverse range of activities and events. Pontus has also been working indefatigably, in particular with the ►

Celebrating diversity within the AAH – CEO Report

The Association of Art Historians, like most communities of scholars, is a group with very diverse views and opinions. Nevertheless, we all have a lot in common. I think that it is this balance between unity and diversity that is the AAH's greatest strength.

The AAH exists for all with an interest in art history and its related fields. That means that our members have many different interests and do work that is often very different from that of a colleague's. Differences in time periods studied and geographic specialisations of course, but also in choices of methodology of research and analysis and even deeply rooted philosophies of what art is or should be.

However, as proponents of the importance of art and therefore the study of the interpretation of art to the wider world, we have strong shared interests. The recently framed mission statement

► Officers, the Trustees as well as the membership, to promote the AAH. In support of our regional activities, he travelled to Leeds to meet members and seek feedback, to the annual conference in Warwick, and events in York and Edinburgh, as well as those in London.

I would like to thank him for driving forward the crucial on-going review of how and why we operate, set in train by the previous Chair, Evelyn Welch, a process that will continue into 2012. This will ensure that we are in the best possible position to support and promote art history in these turbulent and uncertain times.

In conclusion, I would like to wish you all a very happy and prosperous 2012, and look forward to seeing many of you in person at the AAH conference in Milton Keynes this Spring.

Alison Yarrington
Chair

and the proposed organisational aims are intended to help define our common ground, while the diversity of our events, member groups and activities allows members to seek out the approaches that are right for them.

The Association is thus an organisation that pursues unity of purpose but welcomes variety in subject matter, method and approach. It is even possible that it is exactly through such variety that we can offer our members the greatest service: the opportunity to engage with scholars and professionals who have a different outlook from our own. My guess is that it is exactly through such interaction that the Association can be of the greatest help in pushing the discipline forward.

Look beyond your interest group

I therefore encourage you to seek out events and AAH activities that you might think were not designed with exactly you in mind. The AAH Students Group organises fantastic short conferences, for example; the Schools Group works to get

more art history taught within state education; and there are practical skills workshops organised by the Independents Group.

All AAH activities are opportunities to see what others in the field focus on and how they work. Keep an eye on the AAH webpage, and engage with everything that seems interesting to you. I believe that is the way to get the most value from your membership.

While the Association promotes the professional practice of art history, it is important that we do so in a way that allows for a wide interpretation of what art history is about.

Precisely because the job of good art historians includes the critical evaluation of the work and methods of colleagues, the Association needs to be a place where different approaches to pursuing art history can meet.

Pontus Rosén
Chief Executive Officer

Understanding British Portraits

Subject Specialist Network

This is an active network with free membership for professionals working with British portraits including curators, museum learning professionals, researchers, academics and conservators.

We aim to enhance the knowledge and understanding of portraits in all media in British collections, for the benefit of future research, exhibitions, interpretation, display and learning programmes.

Visit www.portraits.specialistnetwork.org.uk for a range of useful resources: a database of fellow professionals with portrait expertise, online toolkits, portrait collection mapping, event archive and news.

Sign up to our newsletters for regular updates on our seminar programme, private collection visits and annual bursary opportunities. Our next seminar, exploring themes within twentieth-century British portraiture, takes place on **7 March 2012 at Leeds Art Gallery.**

Understanding British Portraits is led by the National Portrait Gallery, the National Trust, the Oxford Dictionary of National Biography, and until recently Renaissance North East, and Renaissance South West. We are pleased to acknowledge the support of Arts Council England.

Understanding
British Portraits
www.portraits.specialistnetwork.org.uk

Membership

In 2011, the Association recorded its highest membership numbers ever.

That said, total membership numbers remained broadly similar between 2010 and 2011, although with 495 members having joined for the first time in 2011 (36% of the total), this number does not represent a stagnation within the organisation. Membership to the Association has long been seen as transactional – that is, people have tended to join to take advantage of a specific material benefit, usually to attend the conference at preferential rates. Members joining to attend the annual conference have been, and remain, a high proportion of our turnover of members.

It is clear that there is a large constituency of people who self-identify as art historians and are interested in who we are and what we do, which is an encouraging opportunity we must strive to take advantage of. We remain an organisation worth joining, although retention is clearly an issue that needs to be addressed going forward.

As the Association in general, and our member groups in particular, continue to expand the range of activities and events we provide, and as our continued efforts to improve our member communications (through, for example, our regular e-newsletters), we are convinced that people who do join will find value and worth in remaining members.

Matt Lodder

Finance & Policy Manager

Membership as at 31 December 2011

	2011	2010
Individual		
UK	380	389
Europe	74	52
RoW	88	82
Concessionary		
UK	584	583
Europe	110	127
RoW	54	51
Complimentary	55	53
Institutional		
UK	15	12
Europe	1	2
RoW	1	1
Library		
UK	11	10
Europe	4	4
RoW	7	6
TOTAL	1384	1372

Members Groups

Members can belong to several groups, or to none.

Schools	36
Independents	211
Students	407
Museums & Exhibitions	149
Further & Higher Education	380

AAH Awards

Recipients of funding

The AAH awarded the following grants and prizes in 2011:

Undergraduate Dissertation Prize 2010/11

Ness Wood (University of Brighton)

Postgraduate Dissertation Prize 2010/11

Alison Goudie (University of Oxford)

Voluntary Work Fund

12 People

John Fleming Travel Award

Martin Nixon (University of York)

Museums Bursary May

National Museum Wales

Museums Bursary November

To be Announced

Initiative Fund

Courtauld Institute of Art Research Forum, Performing Art History: Online Video Collection

University of St Andrews Art History Department, Stereoscope Magazine

The Roche Court Educational Trust, Transport costs for seven students from identified deprived schools in Leeds to attend ARTICulation Conference at Clare College, Cambridge.

Grove School, Market Drayton, Shropshire, An Absolute Beginner's Introduction to Art History

Independents Grants

12 People

Financial totals for all awards will appear in the next copy of *Bulletin* as part of our Annual Accounts.



Workshop on Public Engagement, Impact, Knowledge Transfer and Outreach

14 June 2012 AAH Offices, London

The first in a series of talks and presentations on issues and questions surrounding the presentation of academic work to non-specialist audiences.

In the lead-up to REF2014, the Association will be running several events dealing with the conceptual, political and practical aspects of public engagement and impact assessment. Full details are being finalised, and will be announced shortly.

Hon Secretary

Following elections and co-options at the well-attended AGM at Warwick we returned to a full complement of Executive Committee members, and new and existing Trustees have proved energetic and enthusiastic in their service to the Association as members of the EC.

This is very important in view of aspects of our ongoing governance review, still to be completed, and decisions about the Association's financial and corporate status which have already been implemented or may need to be taken in future. It was also of benefit to the Association that members attending the last AGM were able to have some lively and thoughtful debate about the proposed statements of our mission and values, which have now been adopted.

The CEO, in consultation with Officers and other Trustees, has established a specialised sub-committee for Finance and Risk Management, and a working group on Grants and Awards, both reporting to the EC, and utilising to the full the range of experience and expertise that EC members can offer the

Association. To support this, Trustees have attended a number of information and training events relevant to the charitable status of the AAH. This is proving of great value to our ongoing development of good governance procedures and planning key strategies for the Association.

Officers and CEO have during the year instigated and contributed to a review of the basis on which the AAH contributes financially to the employing institutions of the editors of our journal, *Art History*, and of agreements relating to their editorial duties. This reflects the importance attached to the journal by the Association, both in terms of income and of our professional standing.

The job titles of three long-serving members of staff, Claire Davies, Matt Lodder and Sam Bibby, have been reviewed and revised to take account of the duties they now perform. These are now Deputy Chief Executive & Communications Officer, Finance & Policy Manager and Associate Editor, respectively. Liz Bruchet completed her contract for the Oral History Project in the summer, but continued as a part-time administrative assistant until the end of the year. A temporary member of staff, Debra Lennard, is being employed for the first part of 2012 to cover Sam Bibby's absence while he completes his thesis. The AAH is fortunate to have this dedicated and hard-working team to support our charitable activities.

Veronica Davies

AAH 38th Annual General Meeting

Friday 30 March 2012, 12.45 – 14.00

Christodoulou Meeting Room 15,
The Open University

The AGM is open to all AAH members, whether or not they are attending the Annual Conference. Please bring your membership card with you and show it at the door if requested.

The Minutes of the 37th AGM were printed in Bulletin 107, June 2011, p. 11.

Agenda

- 1 Apologies
- 2 Minutes of the 37th AGM in Warwick
- 3 Chair's Report
- 4 Chief Executive's Report
 - 4.1 Membership Report
- 5 Honorary Secretary's Report
 - 5.1 Nominations and elections of Hon Treasurer and New Trustees/EC members
- 6 Honorary Treasurer's Report
- 7 Report from British Chair of CIHA
- 8 Report from the Editor of *Bulletin*
- 9 Report from the Editors of *Art History*
- 10 Reports from Special Interest Groups representing:
 - Museums & Galleries
 - Independents
 - Schools
 - Further & Higher Education
 - Students
- 11 Report from 2013 Conference Organiser, Reading
- 12 AOB

Nominations sought

For the Executive Committee as follows:

Hon. Treasurer

This position will become vacant when [Richard Simpson](#) completes his term of office at the end of March 2012. The Hon Treasurer is an Officer and Trustee of the AAH.

Officers, Trustees and staff would like to extend their thanks to Richard for the exemplary way in which he has carried out his duties on behalf of the AAH.

Trustees/'Ordinary' Members of the EC

Vacancies have arisen on the EC as existing Trustees complete their term of office/step down from the EC. [Tamara Trodd](#) and [Alastair Wright](#) (both elected 2009) complete their term of office. Tamara does not wish her name to be put forward for re-election. The EC would like to extend its thanks to her, and to [Victoria Avery](#), who resigned in Autumn 2011, for their support over the last three years. Alastair Wright will be seeking re-election.

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

Closing date for receipt: **Monday 12 March 2012.**

Activities, events and communications

The AAH has continued to support its members and non-members via a range of activities, events and new initiatives throughout 2011.

Last year also saw the adoption of a new mission statement, the purpose of which is to define, clearly and openly, what it is that the AAH strives to do:

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

Our activities, events and communications will always aim to reflect this intention.

Events

AAH2011, the 37th Annual AAH Conference and Bookfair took place at the University of Warwick in April 2011. It attracted around 450 delegates, speakers and publishers, and hosted a broad programme of academic sessions and cultural events, featuring keynote events with Stephen Bann and Pat Rubin, and a range of Special Interest Sessions including the annual REF Discussion Forum. AAH2012, will take place in Milton Keynes at The Open University from 29 to 31 March. Visit www.aah.org.uk to book online or get further conference information.

The first of two Careers in Art History Days, organised by the Students Group, also took place in March, at Kingston University. The second, which was tailored slightly more to undergraduates, took place in October at the University of York. April saw the first of a new series of joint-events take place in London with AICA (International Association of Art Critics). Another joint event with AICA is scheduled to take place in February 2012.

In May 2011, the Independents Group organised a popular one-day freelancing workshop, Setting up a Limited Company, which took place in London. The two-day 2011 Student Summer Symposium: Subversive Beauty, took place in June at the University of Loughborough.

July saw the launch of a new Art History in the Pub lecture series, which takes place in London each month. This hugely successful initiative has hosted a myriad of subject topics, and continues to attract a broad audience. Details about the Art History in the Pub line-up for 2012 will appear online.

The ever-popular annual, one-day Ways of Seeing conference for teachers and students took place in November, at Tate Britain. In the same month the one-day New Voices Conference: Madness & Revolt took place at the University of Edinburgh.

Projects

2011 saw the successful completion of *Voices in Art History*, *AAH Oral Histories*, which was managed and produced by Project Officer, Liz Bruchet, over two years. The completed podcasts and oral history interviews with prominent art historians who played a key role in establishing and/or progressing the Association during the 1970s and 80s are now accessible online,



and form part of the expanding online AAH Resources. The completion of this valuable online resource was marked by a launch event in October, which was attended by several of the AAH's key founders and interviewees.

The ongoing art history text book project, initiated by the Schools group, continues to progress steadily, thanks to the tireless writing and researching of Penny Huntsman, and the scrupulous editorial oversight of Tamara Trodd and the advisory board committee. This project aims to produce a much-needed textbook for teachers and students involved with art history or related subjects at A/AS level, which it is hoped will be available within the next year or so.

Publications

Regular *Bulletin* readers will notice a change to the font and format, which aims to bring *Bulletin* in line and up to date with the existing AAH design form, as recognisable on the website and membership cards, for instance. 2011 saw the introduction of a new monthly e-newsletter (in place of the previous e-Bulletin), which informs members of up and coming events, deadlines and opportunities. A new publication, *Guidelines for Academics on how to Propose, Prepare and Organise an Exhibition* will appear this year, following the success of a 2011 workshop organised by the Museums & Exhibitions group. This will hopefully be accompanied by a new edition of *Careers in Art History*. Both publications will exist online, but come with print-on-demand options. Don't forget that AAH Members get up to 75% discount on *Art History* annual subscriptions.

Resources

In 2011 the AAH website underwent annual improvements, notably the streamlining of the Events, Funding & Noticeboard pages. The *Voices in Art History* archive now exists alongside our other online resources, all of which are publicly accessible. In 2012 a new membership-wide online directory will come into existence. This will be open to use by all members wishing to make their research and skills searchable online.



Above: Chair, Alison Yarrington, and CEO, Pontus Rosén formally launch *Voices in Art History*, AAH Oral Histories website.

Left: John Onians and John White, at a reception to mark the launch.

Communications

What next? Your ideas, thoughts and involvement are welcome.

Each year the AAH seeks to develop its activities in accordance with feedback from AAH members, and in response to the changes taking place within the discipline more broadly. Throughout 2011 hard work continued on the process of reviewing and improving AAH Governance and Strategy in relation to our new mission statement. Much of this involved asking members, Trustees and staff to give feedback, complete questionnaires and attend feedback groups. The outcomes of which have been hugely valuable.

Throughout 2012 we plan to focus even more on the communications aspect. For instance, how we might improve the ways in which we inform members and non-members of our activities and intentions, how we communicate and collaborate more with other organisations, and how we might improve our international communications. This will start with a six-month project working with a charity-sector consultancy team, RandallFox, on an AAH communications strategy that will determine why and how the Association can promote the professional practice and public understanding of art history over the coming months and years.

Throughout this process members will be called upon to be as involved, as honest, and as influential as possible. The direction and future of the AAH is in your hands!

In the meantime, if you want to get in touch with any thoughts or suggestions use the comments@aah.org.uk email. Finally, remember to encourage your own institution or local museums and galleries to learn more about the Association, take up membership or to offer concessionary rates to AAH members.

Best wishes for 2012

Claire Davies

Deputy Chief Executive & Communications Officer

Dates for your diary

Further details about all events can be found online www.aah.org.uk

February

- 9 Improve Your Presentation Skills. One-day workshop. London
Bulletin 109
Art History 35.1
- 23 AICIA & AAH Evening Lecture, London (details tbc)
- 29 AAH2012 Conference early booking deadline

March

- 1 Teaching with Art Collections: Collaborations between Universities and Galleries/Museums. One-day workshop, Laing Art Gallery, Newcastle
- 29 AAH2012 Annual Conference and BookFair open at The Open University, Milton Keynes
Keynote speakers: Penelope Curtis & Lord Puttnam
- 29 Visits & Special Interest Sessions: (1) REF 2014 Forum, (2) Preparing to Publish
- 30 AGM
- 31 Special Interest Sessions: (1) International Collaborations, (2) Art History at A-level

April

- 20 AAH2013 Session Proposal deadline for Conference, University of Reading
- 20 Careers in Art History Day, University of Leeds
Art History, issue 35.2

May

- 6 Art History in Pub at Camden Crawl, London
Bulletin copy deadline

June

- 14 REF 2014 & Public Engagement: Putting into Practice. One-day workshop, London (tbc)
- 28 Student Summer Symposium, The Linnean Society, London
Bulletin 110
Art History 35.3

July

- 1 Voluntary Work Fund application deadline for internships
- 1 Museums & Exhibitions Bursary application deadline.
- 1 AAH Initiatives Fund: for Teaching, Learning & Widening Participation, application deadline
- 1 Undergraduate Dissertation Prize application deadline

September

Art History, issue 35.4

October

- 18 REF 2014 & Writing your Impact Statement. One-day workshop, London (tbc)

Students

I am pleased to announce that the Student Members' Committee has had an excellent year, with the activities of the committee expanding, allowing more students to get involved with our events, prizes and funding opportunities.

To increase our activities in the face of both political and financial issues demonstrates the tenacity and passion of the student art historians involved in the committee. The group works tirelessly to ensure that we provide an active and supportive community for our peers, with events and opportunities that aid the development of a new generation of scholars.

Careers Days

In 2011, for the first time we held two careers days to meet the high demand for these events. The first took place at Kingston University on 4 March, organised by Arlene Leis and myself. Speakers from a range of London institutions spoke to about 70 students about popular careers including curating, conservation and academia, and gave practical advice about marketing yourself in the competitive art world, finding the right career path, and getting funding for further study.

The second careers day, held in the autumn, was aimed specifically at undergraduate students to give them more tailored advice; an equivalent event for postgraduates will take place in the Spring. Arlene Leis and Sibyl Fisher organised the event held on 22 October at the University of York, in the beautiful Berrick Saul building. Nearly 100 students attended the day, which included talks from professionals from a number of institutions across Yorkshire, and London.

Student Session, Annual Conference

The theme for this year's Student Session, Visualising Absence: Art and the Ruin, produced an array of papers unparalleled in quality and range. The idea of the 'ruin'

was interpreted in new and surprising ways, going far beyond the traditional definition of the ruin as architectural remnant. This diverse array of papers examined topics as geographically far-ranging as Hiroshima, Cambodia and Germany; and as theoretically dispersed as the ruin of the artist, the city and the studio-space. Thanks to Freya Gowrley and Peter Stilton for chairing what came to be both a stimulating and immensely rich selection of papers, and to Antoinette McKane for her role in organising the session.

Student Special Interest Session, Annual Conference

Dr Christina Bradstreet (Sotheby's Institute) gave a workshop on how to write an academic CV, which, unsurprisingly, was very well attended. Dr Bradstreet went through an example CV, highlighting the specific areas where good academic CVs differ from other kinds. She gave tips and hints on content, layout and typography. Our former chair Lara Eggleton organised the event.

Student Summer Symposium

Based on the theme of Subversive Beauty, and held at Loughborough University on 1 July, this year's conference sought to address the often ambiguous and precarious relationship between beauty and subversion in the visual arts across different historical periods and socio-political contexts. Diverse papers explored issues ranging from the relation of beauty to utopian thinking, counter-aesthetics, male and queer sexuality, the grotesque, as well as the aesthetic recuperation of the ruin. The symposium was organised by Jenny Gypaki and Basia Sliwiska with help from Arlene Leis and Victoria Irvine.

New Voices

The ninth annual New Voices conference was convened by Catriona McAra, Jenny Gypaki and Mary-Jane Boland at the University of Edinburgh on 25 November and visited the bold subject of Madness and Revolt. Nine young art historians delivered stimulating presentations on madness as knowledge, the role of

photography and physiognomy in representations of mental illness, the surrealist celebration of hysteria, and the relation between melancholy and the Jewish body. The conference concluded with a fascinating speech by Dr Sabine Wieber, who looked at a series of objects produced by female patients in central European asylums around 1900 posing a number of difficult questions.

Voluntary Work Fund

This 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, with placements in a variety of museums and galleries as well as the British Library's Manuscripts Department, Bonhams Auctioneers and The Georgian Group.

Dissertation Prize

Congratulations go to 2011 winners Ness Wood (University of Brighton) who won the undergraduate prize and Alison Goudie (University of Oxford) who won the postgraduate prize. This year saw a large increase in the number of submissions, three times as many as last year, demonstrating the scale and breadth of high-quality art historical studies being produced by art history students in the UK at both undergraduate and postgraduate level.

The Student Members' Committee is proud to be part of the ever-expanding Association of Art Historians and would like to thank the AAH office staff and the trustees for their support in making our programme of activities come to fruition and the student members for their contributions to our community.

Rosalind McKeever

Student Members Committee Chair
Kingston University

Further & Higher Education

2011 was a year of transition for the group, with Sabine Wieber taking over as its chair in June.

At the suggestion of Alison Yarrington, the group was renamed Further & Higher Education in September to more accurately reflect the its special interest focus. Activities for 2012 focus on the forthcoming Research Excellence Framework 2014 and its impact category. A discussion forum for REF 2012 at the AAH Annual Conference in Milton Keynes has been organised for 29 March 2012.

Schools

This year's Ways of Seeing conference for sixth form students and teachers, in November, focused exclusively on sculpture.

Clarrie Wallis, Tate curator of Barry Flanagan: Early Works 1965–82, gave an introduction to the state of sculpture in Britain in the 1960s, a topic only taught in a minority of schools so of great interest to young people. Dr Rachel Wells spoke on Scale in Sculpture, and focused on selected works of Wallinger, Mueck and Hirst to discuss how technology and post-modernism have eroded our notion of life-size, and how sculpture is re-engaging with the meaning of scale. Dr Vicky Avery gave the ultimate student guide to lost-wax bronze casting.

Committee member Ben Street organised some successful linked study days with the National Gallery and the Tower of London. Henrietta Gibb took up our request for regional teachers' events to organise an AQA syllabus meeting at Coombe Bank School in Sevenoaks.

Masterpiece London Art Fair, held at the Royal Hospital Chelsea in July, prepared a bespoke session for A level students, although due to the timing at the end of term, the take-up was disappointing. We are very grateful to Charlotte Heath Bullock for this initiative.

Continuous Professional Development

Penny Huntsman and I met with representatives from the AQA examination board and have prepared a one-day CPD course on Ways of Studying Architecture at AS level. We look forward to further co-operation with the board. Penny also made contact with the British Institute in Florence, which is now offering specifically tailored overseas visits for sixth form students and teachers studying the AQA Renaissance options.

Resources

In September, Penny Huntsman completed her herculean task of writing an AS level textbook single-handedly. The text is now with Wiley-Blackwell for editing, and we are awaiting finalisation

Call for Committee Members

The Further and Higher Education chair is looking for members to serve on its committee.

If you are interested in contributing some of your experience and time, then please contact the chair directly: sabine.wieber@glasgow.ac.uk

of the contract before classroom testing can begin. We would like to formally thank Penny for taking this on board, as its publication will be the single most significant factor if we are to increase the take-up of A level Art History in the present climate.

Liz Riddeal from the National Portrait Gallery has completed the AS level material on Portraits, which will go live on the website in March. This is the first of a series of initiatives with galleries. Ex-committee member Olive Maggs is working on material at the Watts Gallery and discussions are ongoing with the National Gallery, Victoria and Albert, British Museum and Ashmolean. Unfortunately discussions with Tate have come to nothing.

Links

In preparation for the launch of the textbook we have continued to make a number of links with other groups dedicated to the expansion of education in art and art history in the secondary and FE sector. We have been working closely with Lucy Salisbury from Roche Court, whose annual ARTiculation Prize for sixth formers is such a great success.

The Schools' Group hosted a meeting at Godolphin and Latymer School to encourage Year 11 art teachers to become involved from next September. The response was enthusiastic so there is likely to be a second competition from next September which is an ideal opportunity for students to get a taste of Art History before they make their A level choices.

Matt Lodder has done an excellent job keeping us in touch with a range of teachers, and in advertising jobs and opportunities. In October we prepared a survey for teachers using Survey Monkey and we are waiting for our email lists to be updated before sending this out in the spring.

Despite having expanded our committee with members covering the full range of A level teaching, we have unfortunately suffered a serious fall off in members being able to attend meetings.

Caroline Osborne

Museums & Exhibitions

The group committee met five times in 2011. We have welcomed to the committee Ben Thomas (University of Kent/Studio 3), and said goodbye to Emma Chambers (Tate).

AAH Conference Warwick 2011

Our Special Interest Group session tackled the issue of Collaborative Doctoral Awards from three points of view (Supervisor, Student and AHRC). The session was a great success and well attended.

We had our second annual academic session: Telling Stories: Making research accessible through display, which attracted a small, but international audience.

We successfully recruited new M&E-affiliated AAH members.

AAH Conference Open University 2012

We will hold our third annual Academic Session entitled Performativity in the Gallery: Staging Interactive Encounters.

Our Special Interest Group session will address international collaboration between art historians.

Special Event (Seminar Day)

A seminar day, Teaching within Collections: Opportunities for Collaboration between Universities and Art Galleries / Museums will be held on Thursday 1 March 2012, at the Laing Art Gallery, Newcastle.

Guidelines

A set of guidelines, *Don't Ask for the Mona Lisa: How to Propose, Prepare, and Organise an Exhibition*, edited by Heather Birchall and Amelia Yates, will be published early in 2012. It consists of a practical guide considering a range of issues, such as proposing an exhibition, fund-raising and publications, followed by case studies that animate and enhance the first section. The Guidelines will be on show at the 2012 conference, and will be available as a 'print on demand' book.

Bursary

The May round of the M&E Group collaborative bursary was awarded to Dr Anne Pritchard, Assistant Curator of Historic Art, National Museums Wales and Professor Elizabeth Prettejohn, Professor of History of Art, and Subject Lead, History of Art, University of Bristol for a very exciting project to conduct research into the pre-Impressionist French art collection at the National Museums Wales, with a view to preparing a new themed display. A full report will be included in a future *Bulletin*. The next Bursary will be awarded at the end of January.

Marika Leino

Subject Specialist Network European Paintings pre-1900

THE
NATIONAL
GALLERY

This network, set up by The National Gallery, will provide the opportunity to exchange knowledge, experiences and new ideas about these paintings, including ways of improving public engagement through display and interpretation.

The network is free to museum professionals around the UK. Its objectives are to:

- ◆ Provide a stimulating and proactive network to support professionals working with European paintings pre-1900 in museums and art galleries around the UK
- ◆ Encourage knowledge and understanding of these works of art
- ◆ Facilitate future discussions and debate around research, interpretation, display and learning programmes in order to fully enable public engagement.
- ◆ Promote more in-depth research and interpretation of paintings in UK collections, building upon the work carried out by the National Inventory Research Project.
- ◆ Support the highest professional standards in the research, conservation, display and interpretation of European Paintings pre-1900.
- ◆ Champion the importance of European paintings pre-1900 within the museums sector.

To manage the Subject Specialist Network there is a mailing list management system on JISCmail (the National Academic Mailing list service – www.jiscmail.com – European Paintings pre-1900)

Please contact : Mary Hersov, National Programmes Manager, for more information. mary.hersov@ng-london.org.uk

Art History

This is my final report as Editor, and I am delighted to look back on a list of achievements over the past four-and-a-half years, including the new design, the establishment of a norm of six essays per issue, and the introduction of full-colour reproduction throughout the journal.

I am also delighted to welcome the new Editor, Genevieve Warwick, and Deputy Editor, Natalie Adamson, who will take over from July 2012 to guide *Art History* into the next stage of its development.

The year has also seen other changes in personnel. Gavin Parkinson has stepped into the position of Reviews Editor with great success, replacing Cordelia Warr, who did the job superbly over several extensions to her term of office. For six months in 2012 Debra Lennard will join the team at Cowcross Street to work with Sam Bibby. At Wiley-Blackwell, Sarah Worrall returns as Production Editor, bringing great experience of working on *Art History* with her. We welcome Sarah back to her role, and bid farewell to Craig Gregory, who replaced her during her maternity leave and did a splendid job for the journal. We are delighted that a new International Advisory Board member from 2012 is Michael Leja of the University of Pennsylvania.

We published two special issues in 2011: *Creative Writing and Art History*, edited by Catherine Grant and Patricia Rubin, and *Anglo-American: Artistic Exchange between Britain and the USA*, edited by David Peters Corbett and Sarah Monks. Both will appear in the journal's book series during 2012. During 2011 the first book appeared in the new redesigned format which all books in the series will now follow, *Theatricality in Early Modern Art and Architecture*, edited by Caroline van Eck and Stijn Bussels. There are two special issues scheduled for 2012: *British Art in the*

Bulletin

I was delighted to hear that the questionnaire conducted early in 2011 indicated that, despite the increasing use of electronic media, a hardcopy newsletter was still highly valued by the majority of members.

This does not mean, however, that the AAH administrative team and I are resting on our laurels. There is an ongoing discussion about how we can make *Bulletin* more engaging, and how we can use its layout and structure to encourage more cross-fertilisation between member groups.

As you can see, we have started by giving the publication a fresh new look, which we hope you will appreciate.

Jannet King
Editor

Cultural Field, 1939–69, edited by Lisa Tickner and David Peters Corbett, and *The Erotics of Looking: Materiality, Solicitation and Dutch Visual Culture*, edited by Bronwen Wilson and Angela Vanhaelen.

Submissions generally continue to be very buoyant, and the new editors will inherit a comfortable number of essays from ready-to-publish, through all stages of the editorial and peer review process, to the newly proposed. The quality of submissions also remains strong, with a consistent flow of outstanding work. Readers will see that there will be occasional issues with seven rather than six essays over the coming year or so, partly to move the existing stock of accepted pieces through briskly, and partly to accommodate the extra burst of essays that have come in as a result of the approaching Research Excellence Framework review of work of significant international standard done in UK universities.

During the year, Richard Simpson, AAH Honorary Treasurer, led the successful renegotiation of the contract with our publishers. We now have a new period of seven years to look forward to in which the journal will continue to benefit from the formidable geographical reach and marketing expertise of Wiley-Blackwell.

This is the moment to express my thanks to Christine Riding for her fine work as Deputy Editor, particularly on the new design for the journal, and to Sam Bibby, whose exceptional ability and dedication to *Art History* has kept the Cowcross Street end of operations running so smoothly. I have greatly enjoyed my time as Editor of *Art History*. The journal has been important to the discipline since its inception and it is a privilege to have been its caretaker for a while.

David Peters Corbett
Editor

Bulletin advertising rates for 2012

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

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

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

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

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

CIHA British National Committee

This year three new members, Patricia Allmer, Tamar Garb and Cordelia Warr, were elected to the Committee at the AAH AGM, which took place at Warwick. Further elections will take place at the coming AAH AGM in Milton Keynes.

CIHA Colloquia

Comité International d'Histoire de l'Art (CIHA) had an exceptionally busy year this year. In January 2011, CIHA Colloquium, Other views: Art History in (South) Africa and the Global South took place at University of Witwatersrand, Johannesburg, the first in Africa. It provided a refreshing and original look at the art history of the southern hemisphere, presenting fascinating and unusual juxtapositions. Currently, preparations for setting up a cross-national regional CIHA Committee in Africa are progressing. This is a new initiative and is part of further efforts for making CIHA an inclusive organisation.

Then there were further CIHA Colloquia in Maribor, Slovenia in May on Art and Architecture around 1400: Global and Regional Perspectives, and in Florence in July on Aesthetics and Techniques of Lines between Drawing and Writing, both dealing not only with specific local issues but also with global ones attracting participants worldwide.

A CIHA Colloquium is planned to take place in Naruto, Japan between 15 and 18 January 2013 with the theme of Between East and West: Reproduction in Art. The venue is Otuska Museum of Art, which houses an astonishing collection of ceramic reproductions from Alexander mosaics to Warhol, including the entire Sistine Chapel all in original size. See www.o-museum.or.jp/english/.

CIHA Congress

The big event of 2012 is the 33rd CIHA Congress, which will take place at the Germanisches Nationalmuseum in Nuremberg, Germany, 15 July to 22 July 2012. The concept of the congress, The Challenge of the Object, will be explored in 21 sessions. For details please see www.ciha2012.de/en/home.html. Also, the postgraduate programme has just been announced

(see page 25). This is a wonderful opportunity for letting the world know what art historians of the next generation are up to.

It has also been agreed that the 34th CIHA Congress in 2016 is to take place in Beijing, the first in Asia.

UK Committee intervention

In this connection I should like to report that the CIHA British National Committee met on 15 April 2011 and agreed a resolution, as follows:

In view of the recent arrest and continued detention of Ai Weiwei, CIHA-UK cannot support the candidacy of the Chinese Committee as hosts for the 34th CIHA Congress, scheduled for 2016, as this calls into question the possibility of free intellectual discussion on the PR China.

This resolution was presented at the CIHA Bureau Meeting in Maribor on 13 May 2011. It was requested that both the CIHA Bureau and the Chinese Organising Committee agree to assure intellectual freedom and guarantee a free and critical environment as a fundamental principle for the congress in China. On 2 June 2011, the Chinese Organising committee wrote a letter, which included the following passage:

Adhering to the expectations, which CIHA board held for the CIHA Congress in China, our country will continue to ensure the freedom of speech for all Congress participants. We hope that the CIHA board can maintain its concerns towards the current situation, while keeping its support to our preparatory work for the 2016 CIHA Congress.

This letter was drafted before the release of Ai Weiwei. Then on 30 June 2011 the CIHA Bureau met in Florence. The minutes of the Bureau confirmed that 'The Bureau assures intellectual freedom and guarantees a free and critical environment as a fundamental principle for the congress in China.' Also, I requested the representative of the Chinese Organising committee to change the term 'country' in the above excerpt to 'the Chinese Organising Committee' and this was accepted. The UK Committee has now accepted the letter of the Chinese Organising Committee.

Toshio Watanabe

Art History for schools

Saturday 5 November marked the end of an era for our annual Ways of Seeing conference for sixth form students and their teachers, and possibly for many such events at Tate Britain, due to the organization's decision to charge commercial rates in future.

We would like to thank Tate for all their support over the years, not just with the auditorium, catering facilities and staff, but for enabling students to have a very special experience listening to their curators speak about current exhibitions before a visit.

This year, Clarrie Wallis gave an introduction to the state of sculpture in Britain in the 1960s, a topic only taught in a minority of schools so of great interest to young people, before arranging free entrance (for students who had travelled from outside London) to *Barry Flanagan: Early Works 1965–82*. As always, the conference sold out, and we are grateful for all the positive feedback, especially on how impressed everyone was with our sixth form student speakers. They set a very high standard and hopefully inspired other students to write their Extended Essay Project on an art historical topic, or enter the ARTiculation competition.

Positive experience at BMAG

For a few years I have suggested that we should introduce AS Art History at the comprehensive where I teach. This is partly out of selfish motives and partly because I believe that our image-saturated culture needs greater understanding, and that Art History can help with this.

I teach languages in Shropshire, but have long had an interest in Art History and recently completed the second year of my Master's in Art History with the Open University. However, as an exam subject, Art History tends to be restricted to grammar or private schools, leading to the feeling that it is an elitist discipline rather than one whose subject matter permeates our culture at so many levels.



This year I was successful in obtaining £300 from the AAH to do some work on Art History with Key Stage 3 pupils at the end of the summer term. Sadly, the free visit to Birmingham

Stewart with some of the pupils who went on the trip.

V&A steps up

We are delighted to announce that it looks as though the Education Department of the Victoria and Albert Museum are willing to take over hosting our conference, and are also working on offering Continuous Professional Development for History of Art teachers, in particular those teaching the History of Design for the first time.

Regional conference

The Kings School in Canterbury has volunteered to host and help organise our first regional conference for sixth form students and teachers. It will focus on architecture and include a visit to the cathedral.

AS level textbook

With the help of Matt Lodder, we have sent out a survey to school teachers to help with generating support in the run-up to the launch of the textbook, and to increase the number of volunteers to work with various institutions to provide online resources for A level History of Art.

Caroline Osborne

Chair, Schools Members' Group

Museum and Art Gallery (BMAG) and the new Selfridges, was trumped by the perennial allure of Alton Towers' transient and ephemeral thrills.

Undeterred, I offered a visit to BMAG to my Year 11 German set, many of whom are taking art at GCSE, and all of whom are good people to be with. The deal was that they attended three, after-school sessions on Art History in return for a trip to BMAG followed by a visit to the German Christmas market and shopping in the Bull Ring. Fifteen pupils took up the offer.

Session 1 looked at formal analysis: the pupils arranged paintings in order of subject, assumed chronology, and/or broad similarities. They then discussed and justified their decisions. Session 2 considered iconography and what information we might need to understand an artwork. The final session looked at galleries, how they look, what they offer and why, and how visitors can get the most out of them.

The visit took place on Saturday 3 December. What impact this had or will have is impossible to judge at the moment. It was certainly a positive experience for all involved, especially those who had never previously visited a gallery. And, when given their freedom, several opted to go back round the galleries to look again at works rather than dashing straight off to Selfridges. Small victories.

Stewart Harrison

Putting you in the picture

This spring promises to be another busy one for our Group, with several events planned for the next months.

On 1 March we are holding a study day at the Laing Art Gallery in Newcastle, focusing on collaboration between Museums/Galleries and Universities in teaching within collections (see below). External speakers include Dr Chris Whitehead, (Newcastle University), Dr Andrea Fredericksen (Curator, UCL Art Collections), Helen Armstrong (University of Durham Museums) and Helen Stalker (Whitworth Art Gallery, University of Manchester), along with members of the M&E Committee. Full details can be found on the AAH website and online booking will be available soon.

Our 2012 annual conference session call for papers had a fantastic response and we had great difficulty in selecting eight papers, all considering aspects of performativity in the Gallery. This should be a lively session, with speakers looking at gallery/performance practices from many different angles and viewpoints (see page 42). Our special interest session will examine international collaboration and will take the form of short presentations and discussion.

Guidelines for Academics

A set of guidelines for academics wishing to propose an exhibition will shortly be published as a print-on-demand book. *Don't Ask for the Mona Lisa: Guidelines for academics on how to propose, prepare, and organise an exhibition*, edited by Heather Birchall and Amelia Yeates, will undoubtedly be a useful reference work for anyone wishing to take on an exhibition project, and is a good read for any art historians – full of anecdotes and real experiences, as well as practical advice.

Our bi-annual bursary scheme has yet again seen some very strong applications – the results will be known by the end of January, and the bursary will be officially presented at the Annual Conference. A report from a current holder appears opposite, and a list of past recipients appears on www.aah.org.uk.

A survey to all our members will be posted shortly. Please take the time to fill this in. We would appreciate your comments and suggestions in order to be the Group our members want.

With best wishes for a great 2012.

Marika Leino



Teaching within Collections

Opportunities for collaboration between universities and art galleries/museums

Museums & Exhibitions Group Seminar

1 March 2012

Laing Art Gallery,
Newcastle upon Tyne

Booking fee:

£30 AAH members

£40 non-members

Booking deadline:

23 February 2012

Please book via the AAH website

www.aah.org.uk/events

Funded by the Association of Art Historians and organised by the Museums & Exhibitions Group of the AAH, 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.

The seminar will focus in the morning on three collaborative papers, in which 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. Registration will begin at 10.00 am and the day will conclude at 4.00 pm. There is space for an audience of 69.

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.

For further information please contact Marie-Thérèse Mayne
marie-therese.mayne@twmuseums.org.uk

Don't Ask for the Mona Lisa

Guidelines for academics on how to propose, prepare, and organise an exhibition



Edited by Heather Birchall and Amelia Yeates

Essential reading for any academic considering putting on an exhibition.

The Guidelines encapsulate the experiences of a wide range of people involved in mounting exhibitions.

Available for print on demand at: www.lulu.com/uk

ISBN: 978-0-9571477-0-6



Price: £5.00
A4, 36-pp, b&w

AAH Museum Bursary Schemes

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

Collaboration Awards – to foster collaboration, especially between museum professionals and university teachers and researchers.

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

For further information and to download an application form, go to the Funding section of the AAH website www.aah.org.uk/funding
Queries to admin@aah.org.uk

Deadlines: 1 July & 1 December

Revealing *Panthea* beneath *Irish Famine*

A generous grant from the Association of Art Historians has allowed the Watts Gallery to carry out research into one of its most significant paintings: G F Watts's *Irish Famine* (c1848–50).

The late 1840s is an important period for Watts, and probably the most transitional in his career. *Irish Famine* is a significant example of Watts's experiments in 'social realism', marking a change in subject and approach, and beginning a radical engagement with social issues that continued throughout his life, albeit in a very different guise.

Watts's radical *volte face* from history painter to painter of contemporary social subjects is nowhere better illustrated than in this painting. Originally commissioned by the wealthy Ionides family to paint *Panthea* for Athens University, Watts abandoned that subject to paint instead the horror of the Irish Famine. From letters between Watts and Ionides, and from the very evident pendimenti of the canvas, we knew that traces of *Panthea* existed underneath this picture. It has always been the desire of the gallery to have the painting x-rayed to see how much of *Panthea* could be revealed, and the AAH grant has made this happen.

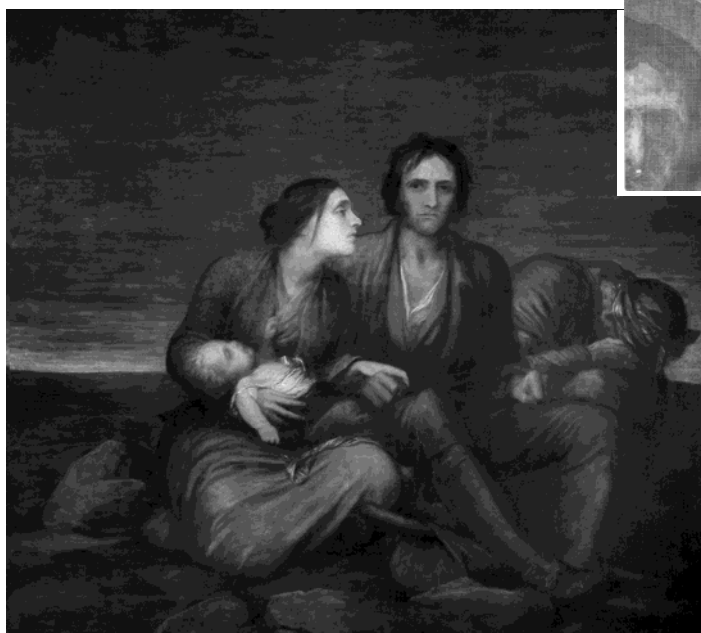
The first phase of the project has involved sending the painting to the International Fine Art Conservation Studios Bristol to have the surface x-rayed. The intriguing results have shown that the composition was predominantly architectural, with a large circle filling the canvas. It has served to answer some questions but it has raised many more.

The second phase of the project is to carry out further research from archives, contemporary journals and oral history. This work has included interviews with Edward Chapman, who recalled many aspects of Watts's library, sadly sold and dispersed after the death of the artist's wife, Mary Watts, in 1938. Research will continue throughout 2012.

The final phase is to carry out conservation of the painting and the creation of a sympathetic and fitting frame, copying the style of frames used in other works from this series and from historic photographs. When completed, the research will be written up and an exhibition will be shown at Watts Gallery in 2013.

Mark Bills

Curator of Watts Gallery



Left: G F Watts, *Irish Famine*, c1848–50, oil on canvas, 180.3 x 198.1 cm, Watts Gallery, COMWGI32.

Above: One of the X-ray plates showing a section of the painting revealing the circle underneath.

Opportunities and events for Independents

As you read this we shall be looking forward to the all-day workshop on Presentation Skills at the AAH in London, given by Liza Filby and Steven Clarke of the Speakeasy Company.

I would be interested to hear from members who live outside London, to gauge whether there would be sufficient interest in this event to repeat it in a different region. Our plans for 2012 include a workshop on copyright issues later in the year.

Annual Conference

Our Special Interest Session at the AAH Annual Conference in Milton Keynes is a joint Independent and Student Group session focusing on issues surrounding the preparation of articles and theses for publication. We are very pleased that our speaker will be David Peters Corbett, Editor of the journal *Art History* and Dean of the Faculty of Arts and Humanities at the University of East Anglia.

Gallery visits

Liz Freeman is continuing to organise visits to places of art historical interest which provide an opportunity for members to meet. Full details of future visits will be available at aah.org.uk/independents.

Image grants

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

Finally, if you have an idea for a future event, please contact me at independents@aah.org.uk

Janice Hitchens

Independent Group Committee

Roles and responsibilities

[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, Conference grants

[Janet Tyson](#) – Facebook page

[Dennis Wardleworth](#) and [Marianna Wahlsten](#) – Directory

All members can be contacted on independents@aah.org.uk

Please state the topic in your email subject line.

Gallery visits

We have had another busy year, with visits to permanent collections of lesser-known museums and galleries.

Our most recent outing was to the Horniman Museum in Forest Hill (*see below*), which houses collections of ethnography, natural history and musical instruments.



Of engrossing interest was the magnificent music hall, with its astonishing range of instruments made of varied materials, including a huge array of membrane drums, tambourines, zithers, gongs, folk fiddles and rattles. Among the representative collection of keyboard instruments to be seen in glass cases, the most eye-catching was a German keyboard virginal, the inside of which was colourfully embellished (*see image right*).

If Frederick Horniman's original intention was to stimulate curiosity and wonder, he certainly succeeded. We went round the galleries and were constantly delighted by the juxtapositions of the anthropological artefacts. We trod gravely past a torture chair, an abundance of masks, simian skeletons (noting that the long arms and bony protrusions above the eye-sockets distinguished them from us) and row upon

row of butterflies. But we were always fascinated. The entire afternoon was a success, as had been the long-awaited visit to the Dulwich Picture Gallery.

There was also an outing to the Watts Gallery situated in Compton, Surrey, the success of which was due in no small part to Jeff Fendall, who expertly led us through the rooms and drew our attention to various paintings. (For a full account see *Cassone* www.cassone-art.com.) The high point of the afternoon was the Watts memorial chapel, which we approached in soft autumnal sunlight. The chapel was remarkable for the Art Nouveau style decoration. In particular, the colouration of its surfaces – dark mustard, pale mustard, peach and a preponderance of deep turquoise – made the whole effect very sumptuous. *continued* ►

Electronic connections in Istanbul

The annual International Symposium on Electronic Art (ISEA) event brings together artists, academics, curators and computer scientists working on diverse areas of interest associated with new media, the internet, hybrid technologies and art.

This year's symposium was held at the Sabanci Centre & Sabanci University, Istanbul, Turkey, in September, and attracted more than 1,350 local and international participants. It was of particular significance, as the synergy with Istanbul Biennial produced fruitful exchanges of ideas between the media arts and the fine arts communities, and nurtured a wealth of new partnerships and collaborations.

Thanks to the kind support of the AAH Independent Members' Conference Grant scheme, I was able to stay in Istanbul for the week-long conference and chair two very interesting panel sessions. The first session, entitled From New Media to Old Utopias: 'Red' Art in Late Capitalism?, investigated the relevance of socialist utopianism to New Media Art, while the second panel, entitled Art and Activism in the Digital Age, provided an interesting overview of how new media can be employed for artistic interventions that deliver tangible social changes.

Both sessions affirmed the growing interest of contemporary artists in the political function of new media and, in particular, of the internet. Drawing on various examples and case studies, the panelists illuminated the diversity of New Media Art's responses to the current status of our globalized world, and offered a critical framework on the grounds of which this dynamic relationship could be theorised and understood.

Bill Balaskas

Foundling Museum

July saw us at the Foundling Museum, in Brunswick Square, London. One member, John Mitchell, described the collection as 'interesting and moving'. By popular request there will be another visit to this museum on Saturday 25 February at 12.30.

Future visits

For those of you still unable to join us at on this occasion, rest assured that, as usual, three further outings are to be held this year, 2012 still being in its infancy. Outings are posted on Artline a few weeks in advance. They provide a means for Independents to get to know one another, an opportunity to discuss art, and are interesting, not to mention great fun.

Liz Freeman

One of the Horniman treasures:
a jewel box virginal,
Germany, 1575 (c) Heini Schneebeli



Above: The Sabanci Centre, venue of the conference.

Left: Hagia Sophia.

Conference Attendance Grants

Applications for a grant are considered from AAH members who are registered with AAH Admin as Independents and have been:

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

For full details of terms and conditions, and to download an application form see www.aah.org.uk/independents



STOP PRESS: SECOND VISIT TO FOUNDLING MUSEUM 25 FEBRUARY, 12.30 PM

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Letter from the Student Chair



I hope you all had a relaxing festive season and are looking forward to the year ahead.

The Student Members Committee has a packed year planned, and we look forward to meeting you at one of our events.

We closed 2011 with our one-day New Voices conference at Glasgow University, tackling the theme of Madness and Revolution (see *report on pages 20–21*). We kick off our academic programme in 2012 with our AAH Annual Conference session, *The Everyday and the Extraordinary: Material Culture and Art History*, which has a fantastic line-up of papers (see *page 42*). Remember to book for the conference before **29 February** to get that all-important early booking discount.

Coming up this summer we have the theme of *Art and Science* for our Summer Symposium. Full details and the call for papers are printed opposite.

Career ahead

As well as academic opportunities, there are a number of ways the AAH can help your career this spring. Firstly, there is the *Careers Day* on **20 April** at the University of Leeds (see *page 23*). This is the first time we have held a careers day tailored especially for current postgraduate students and those with postgraduate qualifications, so we recommend you book early. In addition to talks, there will be workshops to give you some more hands-on help.

More help for early-career academics is available at the *Special Interest Session* at the Annual Conference. *David Peters Corbett* will be advising on converting a thesis chapter into an article, and how to approach journals to get published.

If you are thinking of applying for some voluntary work or an internship, be sure to apply to the *Voluntary Work Fund*, which helps a lot of students cover the costs. See full details of the scheme and reports on previous recipients on pages 24 and 25. The deadline is **31 May**.

We are, as ever, keen to hear from you about what you would like us to offer. Please feel free to get in touch; you can email me, or talk to me, and the other committee members at the Annual Conference and our other events. You can also find AAH Students on Facebook and Twitter.

Come and join us

The committee has recently welcomed *Alasdair Flint* from the University of York to our committee, and as a number of long-serving members are soon to be stepping down as they reach the end of their studies, we are keen to recruit more new members. Joining our group of students from across the country is a great opportunity for postgraduates and undergraduates to gain valuable experience and shape our activities. The application form is available at aah.org.uk/students

I look forward to seeing or hearing from you soon, and wish you all the best for the new term.

Rosalind McKeever

Student Members' Committee Chair



AAH Summer Symposium 2012

Art and Science

Knowledge, Creation and Discovery

28 – 29 June 2012

The Linnean Society, London

Call for Papers

Although their academic paradigms may at first seem diametrically opposed, the association between arts and sciences has survived renaissances, revolutions and beyond.

This intellectual conjunction has motivated artistic practice and production throughout history, forming the conceptual nucleus of some of the most stimulating forms of creative expression. By engaging with this inter-relationship, we hope to address the assumed divisions that have kept the arts and sciences as separate areas of academic enquiry, whilst at the same time questioning if such an alliance is necessary or profitable for either discipline.

As well as considering general ideas of artistic and scientific collaboration, this year's Summer Symposium will investigate the interaction between art and science throughout artistic practice, theory and history. Topics for papers could include, but are not limited to:

- Artists who work directly or indirectly with science
- Medical and anatomical images, diagrams, and the art of science
- Architecture and the body
- Histories of collection, taxonomies, display and acquisition in the arts and sciences
- The role of the science of perception in the development of perspective, figuration and abstraction
- The idea of the modern as related to science and technology
- The figure of the polymath
- Neuroscience and histories of vision
- Photography between science and art
- Mathematics and beauty – the Golden Section
- Technology and the evolving dissemination of art history
- Science in art historical conservation and research

Papers should be 20 minutes in length and abstracts of no more than 300 words should be submitted with a brief biography to: aah.art.science@gmail.com by **29 April 2012**.

The conference is open to all, but speakers need to be student AAH members.

Rebecca Nichols, *Arbor Vitae* (2007), *Cauda Pavonis* (2008)
Anima Spiritus (2007)
and *Machina* (2008)

www.acabinetofcuriosities.com



Madness and Revolt – report on New Voices Conference, Edinburgh

This year's New Voices conference, now in its ninth year, was hosted by the Department of History of Art at the University of Edinburgh. We would like to thank them for generously co-funding the event along with the Association of Art Historians.

It was an absolute delight to see that the historically evolving relationship between madness, creativity and revolt attracted the attention of many young art historians working across different geographies that exceed national boundaries and a wide audience. We would like to thank our speakers and delegates alike for attending the event and for sharing with us their knowledge and exciting research on the topic. We hope that the intellectual exchange and dialogue initiated in this conference provided sufficient food for thought to lead to future projects, collaborations and research, therefore ensuring that the links between madness, art and revolt are not forgotten, annulled or tamed, but constantly renewed.

Madness as Knowledge

The event's opening session focused on the notion of madness as knowledge, and included two papers ranging from medieval Europe to early-enlightenment Britain. **Katy Barrett** (University of Cambridge and National Maritime Museum), our first speaker, presented *This Iridescent Bubble of Knowledge: Hogarth's longitude lunatic between madness and revolt*, a stimulating paper that explored the fine line between the perception of madness and genius. By focusing on Plate 8 of Hogarth's *The Rake's Progress*, and particularly on the placement of one inmate in the background who is trying to solve the problem of longitude by scribbling it on the prison wall, Barrett's paper examined longitude's enigmatic existence in the mid-18th century as both speculative projection (or 'bubble') and a scientific truth. As well as contextualising her research with the writings of Fried and Foucault, Barrett explained the reasons why Hogarth included the 'longitude lunatic' in his artwork and convincingly argued that the scribbled diagram exists as a symbol of both madness and knowledge in revolt. Our second speaker, **Ben Zweig** (Boston University), further engaged with the blurred boundaries between madness and knowledge through his presentation *Madness and Knowledge: The hermeneutics of suicide in medieval art*. His paper provided an excellent synopsis of the iconography of suicide in medieval art and explained that medieval society often perceived madness and suicide as a bodily disorder rather than a mental affliction. By focusing on images of the self-killings of Judas, Saul and Psychomachia, Zweig argued that pictorial representations of suicide largely contributed to society's knowledge of madness (albeit incorrectly) in pre-Renaissance Europe.

Both papers raised interesting questions and stimulated a discussion regarding early-modern definitions of madness that was maintained throughout the day.

The Faces of Madness and Criminality

The second panel of the day brought together three papers that considered, in differing yet corresponding ways, visual representations of various typologies of madness across different historical, social and artistic contexts and through an interdisciplinary framework where theories of physiognomy, criminology, medicine and psychiatry were blended with ideas about gender and shifting perceptions of mental illness. First up was **Hazel Murray** (National University of Ireland), who gave an insightful presentation entitled *Through the Looking Glass: The work of Cesare Lombroso*, considered through the wider lens of Italian psychiatry during the 19th century. Following a contextualisation of Lombroso's theories in the conflicting era of post-unification Italy (a time marked by attempts to define Italian nationhood amid social realities of division), Murray's paper revisited the so-called anatomical differences Lombroso identified between different types of criminals and the insane. She analysed the beginnings of criminal anthropological research, including Lombroso's contentious theorisation of the 'born criminal'. Murray argued that Lombroso's biologically determined theory of atavism served a variety of purposes, the most significant of which were to 'turn the peasants into Italians', shift the focus of psychiatric research from diseases to patients and bring criminology into the domain of 'science'.

Agata Gomolka (University of Warwick) also engaged with physiognomy in her aptly titled paper *The Faces of Madness: Disease and revolt in architectural sculpture*. Gomolka examined an intriguing set of deformed human heads sculpted on medieval and renaissance buildings in Venice, and argued that their facial deformity was not the result of artistic fantasy but may have been inspired by real diseases and individuals suffering from hysteria, melancholia and other mental illnesses associated with physical distortions. Drawing upon a number of comparative visual sources and Jean Martin Charcot's 19th-century neurological research, Gomolka analysed the specific traditions from which these exaggerated forms emerged, along with their diverse functions and the ways in which they broke away from classical sculpture and ideals about the integrity of the human body. Gomolka's paper also questioned the artistic and social interest in the incomprehensible image of diseases and the 'spectacle of otherness'. She ultimately demonstrated that the sculpted heads may have represented the pathological states of not only the body, but also the mind of medieval and renaissance Italian society.

The session concluded with **Alexandra Tommasini 's** (Courtauld Institute of Art) extremely well-researched and thought-provoking paper, *Morire di Classe: The Role of the photobook in changing perceptions of mental illness*. Tommasini's presentation centred on an important document in the history of Italian mental health reform: the documentary photo-book *Morire di Classe. La condizione manicomiale fotografia da Carla Cerati e Gianni Berengo Gardin (To Die of Class. The conditions in asylums*

photographed by Carla Cerati and Gianni Berengo Gardin), which was first published in 1969 and again in 2009. Through a meticulous examination of the book in question that focused on the intimacy of the book's design and its idiosyncratic relationship between text and image, along with the context in which it emerged, Tommasini considered the role of the photo-book and its impact on not simply changing perceptions of mental illness, but also abolishing mental hospitals in Italy in 1978. The papers in this session were particularly well-received, and generated an engaging discussion in which the legacy of physiognomy and its attendant typologies (including gendered stereotypes) were questioned, while the role of documentation, the politics and the power of the image in representations of mental illness were further explored.

Revisiting Surrealist Irrationalities

After lunch, we moved on to consider 20th-century manifestations of madness and revolt with our third panel. The Surrealist movement offered a ripe meeting ground for the pairing suggested by this year's theme. [Lucy Form](#) (University of Glasgow) presented a paper based on her dissertation research, *You Don't Have to Be a Medium But it Helps: Mouvement Flou or Mouvement Fou?* Focusing on the sleeping fits of Robert Desnos, this paper reminded us of an important post-Dada, proto-Surrealist historical moment and how the antics of this interlude have contributed to our understanding of the place of madness within Surrealist scholarship today. This was followed by a contribution from [Allison O'Sullivan](#) (University of New South Wales) entitled *Les Belles Dames Sans Raison: Claude Cahun, Lise Deharme and 'Hysterical' Objects*. The Surrealist fascination with the infamous case of the Papin Sisters, who murdered their employer during a frenzied attack in 1933, was reconsidered through theories of motive. O'Sullivan detailed how this case was appropriated by Cahun, Deharme and Breton into what might be labelled a 'round phallicism; by presenting some rarely seen Surrealist objects and exhibition photographs from 1936. These two fascinating re-readings of the movement were followed by an interesting panel discussion on the body politics of the hysterical, young proletariat woman and the Surrealist 'seizure' of her as icon. We also questioned whether Desnos really was hypnotised?

Body Politics in Revolt

The fourth and final session of the day consisted of two contrasting papers: one relating to the representation of canines in 19th-century England, the other to negative images of the Jewish community in the Middle Ages. In spite of the divergent subject matter, both papers dealt with visual manifestations of madness and their relation to larger societal anxieties. Consequently, both speakers engaged closely with the theme of the session. Firstly, [Amy Robson](#) (Plymouth University), presented part of her on-going research into the representation of dogs in Victorian art. Robson's focus was on rabid dogs (or mad dogs) and the inherent fear they instilled in middle-class



society. By examining the depiction of mad dogs and dog-catchers in the popular press, her paper tracked how such images progressed into satirical portrayals of an inept police department, and ultimately criticised the incompetent legal system. Robson's paper highlighted the power of the press to manipulate public perceptions (as well as fears) of madness in the 19th century – something that perhaps has a resonance today.

[Monika Winiarczyk](#) (University of Glasgow), brought the session to a close with her paper on Jewish melancholia. Following on from Ben Zweig's paper earlier in the day, Winiarczyk provided an insightful analysis of the medieval understanding of physiognomy, particularly the notion that the body consisted of four fluids: blood, water, yellow and black bile. Her paper centred on melancholia (an emotional disorder thought to result from an excess of black bile) and the widespread belief that it was a predisposed characteristic of the Jewish body. Winiarczyk examined visual representations of melancholia through the Jewish figure Synagoga, and argued that these contributed to the negative perception of both the Jewish community and of madness in the medieval period.

The symposium closed with an illuminating keynote address by [Dr Sabine Wieber](#) (University of Glasgow), who was invited due to her expertise and recent work on the theme of madness in art history. Reflecting on the other papers, Wieber did an excellent job at rounding off the symposium. Her illustrated lecture attempted to return the 'voice' of the patient by showing images of the art of the insane, thereby transforming patients from objects of study to subjects with agency. What was striking was how these late-19th century examples stylistically pre-dated many modernist and post-modernist art forms. The need for vehicles of expression and for preservation of fragments of self, on a bedside table for example, emerged as key factors in the recovery and stability of the patient during subsequent discussion – much of which took place over a wine reception generously hosted by the University of Edinburgh.

[Jenny Gypaki](#)
[Catriona McAra](#)
[Mary Jane Boland](#)

Practicality and passion, initiative and enthusiasm

The first ever AAH Undergraduate Careers Day took place in York in October, and we are pleased to announce that it was by far the largest careers event organised by the AAH yet, with 100 attending from all over the UK.

Hosted in conjunction with the Department of Art History at the University of York, in the state-of-the-art Berrick Saul Building, it was an exciting and thought-provoking event. Encouragingly, feedback from both attendees and speakers has been overwhelmingly positive.

The speakers came from a range of fields, and each oriented us towards the realities of a highly competitive job market. The speakers shared their own real life experiences and spoke honestly about the lessons they had learned. While the strong practical edge to the day was hugely valuable, it was balanced by a sense of hope and enthusiasm for the future. In fact, the themes of the day that continually emerged were the importance of showing initiative, and nurturing passion for our interests.

The first speaker was **Dr Sarah Burnage**, who shared her experiences as a curator at York Art Gallery. She gave an exciting 'behind-the-scenes' account of a temporary exhibition, which served as an informative introduction to the work of the art gallery curator. Next, **Dr Christopher Ridgway** spoke of country house curating as spanning a wide variety of roles, from the creative and cerebral, through to the downright practical. Dr Ridgway emphasised the frequent need to be a 'jack of all trades', which resonated with all the speakers.

Dr Christina Bradstreet provided an engaging overview of auction house careers based on statistical information. She gave targeted practical advice for specific positions that was fascinating as well as useful. We are sure that Dr Bradstreet put auction houses on the map for many of the attendees. Next, **Dr Sarah Turner** reflected on her career as a professional art historian. While she acknowledged that there are major changes afoot in academia, she emphasised that many qualities in the applicant or early-career academic remain as important as ever, especially flexibility and a 'go for it' attitude.

After a delicious lunch, we were treated to a talk by **Dr Hugh Brigstocke**, who shared his memories of a rich and varied career in curating, auction houses and publishing. While he conceded that many of the employment opportunities he encountered tend not to arise every day, he shared some valuable lessons that are pertinent for us all, from the sensitivities of workplace politics to the importance of good grammar!

Matthew Klise spoke enthusiastically about his networking through the AAH, which allowed a group of students to work on their shared vision of a high-quality undergraduate journal, the *Students' Journal of Art History*. Matthew extended the

invitation for undergraduate attendees to make contact and submit their own writing to the journal, which exemplified the fact that there are many opportunities to get involved and gain experience in the field even before graduation.

Claire Mayoh spoke sincerely and passionately about her own career as an archivist. She explained that archival work requires more than an art history specialism; it also requires dedicated work at a managerial and organisational level. However, a genuine love of history means that professional work can often bleed into leisure time, a state of mind that we can all learn from. Finally, **Amanda Phillips** gave an exciting presentation on the colourful work of the education worker in the regional art institution. Showing beautiful photographs of different visitor groups engaging with the gallery, its collection and displays, Amanda emphasised the importance of 'play' in her own practice. At the same time, she demonstrated the intellectuality of education work in galleries, which was most inspiring.

Undergraduate students also took it upon themselves to arrange guided tours around the University of York's dynamic Norman Rea Gallery. The gallery is run entirely by undergraduate students, and promotes the work of both students and professional artists. Louis Boyd and his team led the students on two informative tours, during which they discussed the rewards and challenges of organising exhibitions for a university community.

Undergraduates also organised a stand that promoted the *Students' Journal of Art History*, which is geared toward students with a special interest in publishing and editing. This newly launched journal aims to establish a national platform for undergraduates writing quality articles about art history. The journal generated much attention from attendees, who wanted to know how to get involved as editors, marketers and authors. Undergraduate students are busily carving niches and creating platforms for themselves within a wider arts community.

The AAH would like to thank the many people who contributed to the success of this event. From the start, Kate Copeland at the York Student Careers Services was extremely supportive. She helped with organisation and promotion, and even set up a stand on the day of the event with all sorts of useful information. Dr Sarah Turner was key in helping us secure the wonderful Berrick Saul building, and many thanks also go to Susanna Frater for writing up a funding guideline that was distributed at the event. *The Burlington Magazine* donated copies of their latest publication for students to take home, and Vinicius Sanchez kindly lent us a video still from his animation *Space Race* to use for our posters. Many thanks also to Mary-Jane Boland and our student volunteers Jade Adams and Emma-Louise Hill who helped on the day of the event.

Sibyl Fisher
Arlene Leis

AAH Careers Day

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 talks and workshops from professionals in cultural and academic institutions, and will give delegates 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

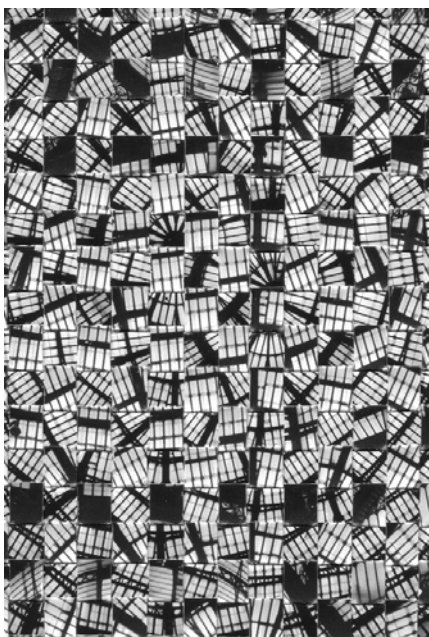
Booking for this event is now open to AAH members, and to non-members from 27 February 2012.

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

Book online at www.aah.org.uk/page/3172

Booking deadline: 6 April 2012

For more information please email
pgcareersday@gmail.com



© Virginia Mawer,
Detail from
Napoli, 2004.
Woven Photographs
10cm x 15cm

Henry Moore Institute Film Screenings

United Enemies: The Problem of Sculpture in Britain in the 1960s & 1970s

The Institute has organised a series of three film screenings that respond to and extend the curatorial aims of the exhibition *United Enemies*. The screenings look at the relationship between film and sculpture by identifying connections between the work, and exploring the underlying communal links between the artists.

Wednesday 1 February

Manual Thinking

6.00 – 8.15pm, Leeds Art Gallery Lecture Theatre

This series of screenings includes a live expanded cinema work performed by David Dye along with films by John Blake, Shirley Cameron & Roland Miller, David Crosswaite, David Dye, Peter Gidal, John Hilliard, Derek Jarman, David Lamelas, Liliane Lijn, Barry Martin, Paul Neagu and William Raban.

Wednesday 8 February

Standing

6.00 – 8.15pm, Leeds Art Gallery Lecture Theatre

Series of screenings including a live expanded cinema work by Malcolm Le Grice along with films by Jill Bruce & Bruce Lacey, Gilbert and George, Marilyn Halford, David Hall, David Hall & Tony Sinden, Malcolm Le Grice, Bruce McLean, Paul Neagu, Anne Rees-Mogg and Guy Sherwin.

Wednesday 15 February

Groundwork

6.00 – 8.15pm, Leeds Art Gallery Lecture Theatre

With an introduction by Sebastian Boyle and films by Ivor Abrahams, Boyle Family, Ian Breakwell & Mike Leggett, Gill Eatherley, Derek Jarman, Bruce Lacey, Malcolm Le Grice, Anthony McCall, William Raban, Chris Welsby, and Bill Woodrow.

Booking essential (and galleries open until 9pm every Wednesday).

Tickets cost £5 per screening.

To book please contact Kirstie Gregory
kirstie@henry-moore.org

An illuminating experience

With a 10-week summer ahead of me, it seemed an ideal opportunity to arrange an internship between my undergraduate and postgraduate education.

Since working in a Medieval and Renaissance art gallery in Paris I had discovered an enthusiasm for medieval manuscripts and their illuminations. I therefore contacted the curator of Illuminated Manuscripts at the British Library, Kathleen Doyle, to see if there was an internship possibility in the department. To my delight, she offered me a six-week placement.



Adoration of the Magi. Breviary of Isabella de Castile, Gerard David, 1480's, Bruges. Additional MS. 18851, f. 41.

My main responsibility during this time was updating the online catalogue of illuminated manuscripts, a process which enables a digital facsimile of selected manuscripts to be made available to the general public. The image library would provide me with images of each folio in the manuscript, from which I would create details of the more elaborate decorated or historiated initials, as well as the miniatures and the bas-de-page scenes. These had to be inserted into a database and each folio and detail given a unique description that would also be visible on the website.

With manuscripts of over 300 folios (over 600 rectos and versos), this was quite a lengthy process! The experience, however, was invaluable. There was imagery, particularly in some of the earlier bestiaries, I had never come across before, and scribes which, on first glance, seemed illegible.

I was also given various small projects, such as to write a blog, update all the Roman de la Rose manuscripts' descriptions and write catalogue descriptions for some Oriental manuscripts. The department was busy preparing the Royal Manuscripts Exhibition, and I was able to assist in some of the organisation for this, as well as attend the BBC filming sessions of a series of documentaries that highlight some of these Royal Manuscripts.

I feel very privileged to have witnessed such historical delights and am extremely grateful to all those who played a role in making my experience at the British Library so worthwhile.

Charlotte Stovell

King's College London

Sale of the year

The Scottish Sale is always an important event for Bonhams Edinburgh. It is the biggest annual sale and every department is involved.

This was a fantastic time to be an intern, as I was involved, to some extent, with every department, and was fortunate to be able to gain an insight into areas I may not otherwise have had a chance to see.

From day one it was a hands-on experience. I started off in the Silver and Jewellery Department, assisting in lotting up the items and preparing them for the presale viewings. I worked closely alongside the Specialists and gained a fantastic insight into Scottish provincial silver and antique jewellery.

My own particular interest is paintings, and this Scottish Sale was particularly significant for the Pictures Department. This year they had the most important collection of Scottish Colourists for a generation, and for this reason their sale was held as an individual event. It was a privilege to work with such an impressive group of paintings and to be involved in the hanging and presentation of the preview exhibition was a fantastic experience. The specialists were very generous with their time and advice, and having recently studied the Colourists at university I was able to apply my academic knowledge to a practical setting under their guidance. This enabled me to build my knowledge of specific artists as well as developing an understanding of their place within the art market.

As well as gaining an insight into the individual departments, the timing of my internship with The Scottish Sale meant I was able to experience the cycle of events that precede, and succeed, the all-important Sale Day. I was able to assist with general enquiries, providing information about the sale and sending catalogues to interested clients. At one point I even modelled Queen Victoria's stockings for the press release! It was very exciting to play a part in the build-up to the sale, and satisfying to see it all come together on the day. Following the sale, I was involved with the collection of the sold items, which included organising and packaging them for an easy collection process.

I was privileged to be part of such an important sale, it was fantastic to work alongside such significant works of art, but the real benefit of my internship was gaining a behind-the-scenes insight into an area of the art world that I would potentially like to build a career in. Without the funding from the AAH I would have found it very difficult to make the most of this opportunity. I thoroughly enjoyed my work experience and am very grateful for AAH for making this possible for me.

Lyndsey Aileen Gibson

The University of Aberdeen

AAH Voluntary Work Placement Fund 2012

Whatever career in art history you are aiming for, voluntary work is an essential way of gaining valuable experience. The Voluntary Work Placement Fund is available to assist AAH Student Members with the cost of volunteering at venues such as museums, galleries and auction houses.

Where can I volunteer?

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

When?

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

What is covered by the funding?

Legitimate expenses include daily travel, meals and accommodation, childcare, training and materials. The maximum amount available per student is £500 for the whole placement.

How do I apply?

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

Deadline: 1 July 2012

CIHA Congress Nuremberg 2012

Postgraduate Program Get in Touch – Objects, Places, People

Postgraduates are invited to present posters on their research projects, in which the theme of 'object' plays a central role. The 100 best posters will be exhibited at a central place in the Nuremberg Convention Center during the whole period of the congress, and 10 excellent posters will be delivered in short presentations.

For further information and downloadable application form see Call for Papers/Postgraduate Program at www.ciha2012.de/en/

Email completed application to CIHA2012 Secretary info@ciha2012.de by **14 February 2012.**

Art History and Italian Language Courses

Immerse yourself in the history of Italian art and the Italian language

Standard art history courses include lectures and on-site visits, focusing on Medieval, Early and High Renaissance art. Stimulating short courses are also run all year round on themes such as Women in Renaissance Art, 'Exploring the Macchiaioli, and Florentine Frescoes, which includes a hands-on component in fresco techniques. Tailor-made courses for specialist groups can also be arranged.

To maximise the experience, art history courses can also be combined with an Italian language course. All language courses are taught by highly qualified, native-speaking teachers, who bring the language to life through interactive, practical lessons.

Exclusive to AAH members only:

A professional development course for art historians is also available, for those looking to undertake Italian art history research, or simply wanting to complete their Italian experience. This intensive Italian course is for AAH members with little or no knowledge of the language. It combines basic Italian language skills while focussing on art historical specialist language and vocabulary. It runs twice a year in spring and autumn.

The four-day course includes classroom-based lessons and forays into the city's historical centre to put into practice and consolidate the language skills learnt. From discussing Cellini's Perseus in the Piazza della Signoria, to having a coffee, buying delicious cheeses and hams in a traditional market, to ordering in a typical Florentine trattoria, the aim is to get attendees speaking and thinking in Italian from day one.

AAH MEMBERS BENEFIT FROM AN EXCLUSIVE 10% DISCOUNT ON STANDARD ART HISTORY AND ITALIAN LANGUAGE COURSES AT ANY TIME OF THE YEAR.



For more details visit our website www.britishinstitute.it

or contact us at info@britishinstitute.it

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British Institute
of Florence

A research trip to the Baroque towns of south-eastern Sicily

In 1693 a major earthquake destroyed or mainly destroyed most of the towns in the south-eastern part of Sicily, including the populous cities of Catania and Syracuse. The subsequent rebuilding produced a huge number of architectural commissions, as well as new urban forms for some of the towns.

In 2002, eight of these sites were added to the UNESCO World Heritage list under the title The Baroque Towns of the Val di Noto. Although a part of its architectural heritage has now been recognised by UNESCO, the region overall has received relatively little attention from international scholars, and I hope that my research will contribute to a greater understanding of this aspect of Italian art.

In October 2011, aided by the John Fleming Travel Award, I visited Sicily for a research trip. I had made a short preliminary visit earlier in the year but the greater amount of time on this trip meant I could spend several days in some of the towns, thus gaining a general familiarity with the different churches, palazzi and street layouts more quickly. I was also able to return to buildings in the same day or week, something that was very useful for making certain kinds of comparisons, rechecking details and gaining new ideas. I also spent time with some of the principal Sicilian scholars, conducted research in the archives in Palermo and Modica, and looked at published material in bookshops and libraries. The time spent in conversation with other researchers was particularly important, as was the ability to visit archives and bookshops. A lot of the existing research on the Val di Noto architecture is published in Sicily and is very difficult to find elsewhere.

I began the trip in Catania, the city in the shadow of Mount Etna and one of the places that was worst hit by the earthquake of 1693. Catania was rebuilt according to a geometric layout centred on the cathedral of Saint Agatha, and from the cathedral square four long streets extend into the distance. These streets have mainly kept their Baroque facades and if one walks down the long Via Etnea when there are few people around, past the palaces and churches and through the university piazza to the cathedral piazza, it's possible to see the kind of scenic effect that the original architects intended. The dark grey volcanic stone on the buildings and the cobblestones gives a strong unity, and the different shades of grey and frequent use of rusticated pilasters on facades distinguish the architecture of Catania from that of other parts of Sicily. It was also useful to note how the presence of the same materials, as well as certain elements of the 18th-century style, continued up to the first half of the 20th century, something that I later realised was true for other parts of Sicily, and which gives a certain visual continuity to many of the Sicilian townscapes.

After Catania I travelled to Ragusa and Modica in the extreme south-east of Sicily. At the time of the earthquake, when Sicily was under Spanish rule, this area was governed by the Counts of Modica as an autonomous fiefdom, and it was useful to compare the rebuilding of the towns on this limestone plateau with what I had seen in Catania. Ragusa is a particularly interesting case of rebuilding because a new town, Ragusa Alta, was founded overlooking the site of the pre-earthquake Ragusa Ibla. After the earthquake, one group of inhabitants wanted to rebuild Ragusa Ibla, whereas another group saw the opportunity to move to a new site. This conflict was related to an existing rivalry between citizens owing allegiance to different patron saints and, unable to reach a compromise, one group built a new town for themselves. The two reconstructions in Ragusa, with Ragusa Ibla rebuilt mainly on the existing street layout, and Ragusa Alta built on a grid, and with two new cathedrals built contemporaneously but with strong stylistic differences, merit more comparative research.

Further comparisons can be made with the nearby town of Modica, built along the inside walls of a gorge almost like a reverse image of Ragusa's site on ridges above gorges. This town also experienced a disagreement between two groups owing allegiance to different patron saints and, although all of Modica was rebuilt essentially on the pre-earthquake street plan, the upper and lower areas have different cathedrals which, as with the cathedrals in Ragusa, show different stylistic emphases, particularly with regard to the facades.

Exploring Scicli

An often noted feature of Sicilian baroque is its use of intricate decoration and ornate mask-like figures, particularly below balconies and around windows and doorways. This decoration is found throughout the island but is particularly marked in the 18th- and 19th-century mansions of the south-east, and I was able to photograph many examples in Ragusa, Modica, and Catania. From Modica I also travelled to Scicli, another of the UNESCO towns, to see some particularly striking examples of this intricate Sicilian stone carving. Scicli is one of Europe's southernmost towns and, on a day when the rain poured in streams down the sides of the road, quickly dismissing any ideas of a Mediterranean arcadia, I found myself the only passenger on the bus that lurched around the hairpin bends as the driver tried to see out of the window. Upon arrival, and with the rain relenting, Scicli turned out to be a very beautiful example of a small Sicilian town and, even though it has been used as the setting for the popular Italian 'Inspector Montalbano' television series, one still has the feeling of exploring a little-known place.

The Palazzo Beneventano in Scicli has a series of carved mask-like figures on the sides facing the street, images which may be there as guardians to ward off bad luck and which are often reproduced in surveys of Sicilian baroque. Other highlights in Scicli include the interiors of the churches of Saint Theresa and

Saint John the Baptist, with their beautiful Rococo interiors and detailed ornament in delicate blue and white, and the views from the church of Saint Matthew, built on a rock overlooking the town and intended to be the main church but abandoned in the 19th century due to its inconvenient location. The history of the towns in the area, and in particular the conflicts over the rebuilding of Ragusa and Modica, the abandonment of the church of Saint Matthew in Scicli and similar issues in other towns such as Noto, Lentini and Avola where the sites chosen for rebuilding were too far from essentials such as water supplies, all show how architecture and urban plans were changed in accordance with the practical and social needs of the population, and also demonstrate a more general point that the needs and aspirations are not the same for all of the populace.

My final stop was Palermo, where I was able to see the spectacular marble interiors of the churches of the Casa Profesa and Saint Catherine, as well as important 18th-century sculptural decoration such as the stucco by the Serpotta workshop in the oratories of Saint Zita and Saint Domenic, and to compare this with what I had seen in the south-east of the island. As the island's principal city, Palermo also has archives such as the Biblioteca Centrale della Regione Siciliana, where I was able to read the original copies of some architectural treatises and a rare 18th-century book written by one of the aristocratic patrons involved in the post-earthquake rebuilding. Palermo was also useful for bookshops that contain a wide range of publications on my area of research.

Making contacts

Another important part of the visit was the chance to meet Sicilian scholars, and I would like to mention here those people who generously gave their time to help me. In Ragusa I was fortunate enough to be shown round by [Professor Giorgio Flaccavento](#) and his family. Professor Flaccavento is from Ragusa and has made a lifetime study of this part of Sicily, and on our walks through Ragusa he talked about the conflicts between the different groups in the rebuilding of the town and the way that such things as small anomalies and irregularities in the outline of a piazza or the alignment of buildings can give clues to the existence of previous structures and of architectural changes over time. We also talked of how certain features of a Baroque style sometimes continued into the 19th century, and of the difficulty this brings to deciding any kind of concluding point to this architecture. [Gaudenzia Flaccavento](#), who is also an architectural historian, gave some interesting insights on the rebuilding of the church of Saint John the Baptist in Ragusa Alta.

In Scicli I met Professor [Paolo Nifosi](#), another expert on Sicilian architecture. We talked about the strong tradition of stone carving found there, and also about the fact that in general most research has been carried out on ecclesiastical buildings, with less written on the private palazzi and their decorated facades, the absence of archival information on these buildings being a



A balcony on the Monastery of Saint Nicholas in Catania, showing the mascheroni, or mask-like decoration, and wrought-iron balconies, variations of which are common in Sicily. The use of grey and white stone and the rusticated pilasters on either side of the balcony are more typical of the Catania area.

contributing factor. In Palermo, [Professors Marco Rosario Nobile and Stefano Piazza](#) of the architectural faculty were helpful and generous with their time, as were [Professor Sabina de Cavi](#) and [Professor Isidoro Turdo](#) and the staff in the rare books section of the Biblioteca Centrale in Palermo.

Spending several days walking around and living in the sites also allows for some unexpected conversations and encounters that bring new details to one's notice. Whilst in Ragusa with Professor Flaccavento, a retired stonemason who was passing by and had stopped on recognising the professor, told us how he had learnt to carve stone by watching and copying the other masons. No drawings or diagrams were used in teaching this skill, a survival perhaps of the way in which the earlier stonemasons and sculptors were taught. On another occasion, whilst sheltering from the rain in Scicli, a passer-by mentioned how it was difficult to see the façade of the church of Saint John the Baptist because of later buildings that were added nearby. I returned to the site and saw how these additions exemplify the fact that in architectural history we aren't always able to see what the original architects intended. As a final example, the church of Saint Lucia in Modica was undergoing restoration, and when being shown around by the sacristan who had the key, he mentioned that to prevent blocking the narrow streets the church had a separate entrance and exit, something which may also explain why the building's façade is hidden in a small courtyard rather than facing onto the street.

I returned from Sicily with a greater familiarity with the towns and their architecture and new questions to pursue that can only come through spending time at the site, conversing with people and spending time alone looking at the architecture. I am now going through all the notes I made and the photos I took and have started thinking about my next visit in 2012.

[Martin Nixon](#)
University of York



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Fear

Caspar Pearson & Lisa Wade University of Essex

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 explores the notions of fear and dread in art and architecture, addressing the subject in the broadest possible sense. Papers range across topics including medieval scenes of the Last Judgment, modern painting, aesthetics, photography, contemporary cinema and the fearful nature of other types of art artefacts. In this way, the session will investigate the place of fear in art, examining different notions of fear and enquiring into the differences between fear and dread. It will explore the ways in which artists have represented fear in their works and employed it for artistic purposes. It will also consider how and why some works of art might have been deemed to be fearful at particular times and how the production and perception of art might be affected by a wider 'climate of fear'.

Monika Winiarczyk (University of Glasgow) *Crime and Punishment: Penitence and the Fear of Eternal Damnation on the Strasbourg South Facade*

Lisa Wade (University of Essex) *Who's afraid of Hellfire and Damnation?*

Nicola Foster (The Open University) *The Time of Dread: Art Towards Ethics?*

Hilde Marie Jamessen Rognerud (University of Oslo) *Fear and Utopia at Existential Crossroads – Munch's Visions of Nietzsche*

Jenny Nachtigall (UCL) *The Horror of Childhood. Dolls and Puppets in Dada*

Greg Salter (University of East Anglia) *Abject Intimacy: Francis Bacon and Domestic Fear in the 1940s and 1950s*

Bill Balaskas (Royal College of Art) *Attacking America: Hollywood, Science Fiction and the Fear of Invasion from the 1950s until Today*

Marielle Ayles (University of Western Ontario) *The Devouring Eye: Modern Ontology and Visual Modernism*

Pierre Saurisse (Sotheby's Institute of Art, London) *Ambient Fear: Censorship since 2001*

'Aesthetics and Politics (Again?)'

Alexander García Düttmann Goldsmiths College

James Hellings Birmingham Institute of Art and Design

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 collection's 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?' Contributors have been 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.

Dave Beech (Chelsea College of Art) *Another Kind of Vulgarly: A Marxist Economic Analysis of the Western Marxist Politics of Art*

Warren Carter (UCL) *The Dialectical Legacies of Radical Art History: Meyer Schapiro and German Aesthetic Debates in the 1930s and 1940s*

Jenny Doussan (Goldsmiths College) *Exceptional Aesthetics*

Sebastian Truskolaski (Goldsmiths College) *The Dialectics of Waiting and Acting: Adorno and Benjamin Reconsidered*

Material Culture and Identity in Spanish Europe 1200–1600

Kim Woods The Open University

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 in this session focus on aspects of art and architecture that relate to issues of identity during the period c.1430–c.1530. 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.

Brandon Kline (Courtauld Institute of Art) *The Miraflores Altarpiece in Context*

Ioana Jimborean (University Of Karlsruhe) *The Loggia Triumphalis of King Alfonso V of Aragon at the Castelnuovo in Naples and the Legitimation of Sovereignty*

María Aurora Molina Fajardo (Universidad de Granada) *From Fortresses to Houses: the Adaptation of some Andalusí Towers after the Castilian conquest of the Kingdom of Granada*

Philippa Joseph (Oxford Brookes University) *Entering the World of Don Fadrique in Sixteenth-Century Seville*

Travelling Artists in Medieval and Renaissance Italy and Europe

Sandra Cardarelli University of Aberdeen

Jill Harrison The Open University

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 fulfilment 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. This panel seeks to elucidate these reasons, and present new material on previously neglected aspects using a variety of approaches. These studies include: itinerant artists; artists who relocated their workshops; how the experience of travelling reflected on the artist's oeuvre and on that of their cohort in the local and wider community; artists that travelled to fulfil patrons' requirements or the aims of local governments and communities.

Josep M Palau i Baduell (Universitat Pompeu Fabra, Barcelona) *In the Footprints of the Master: The Work of Artists Influenced by the Master of Pedret*

Joanne Anderson (University of Warwick) *Travel is a Way of Life. Alpine Artisans and the Iconography of Mary Magdalen in the Late Middle Ages*

Katja Fält (University of Jyväskylä) *Travelling Church-Builders as Painters – The Workshops, Practices and Visual Idioms in the Medieval Diocese of Turku*

Sandra Cardarelli (University of Aberdeen) *Antonio Ghini and Andrea di Francesco Guardi: Two Fifteenth-Century Tuscan Artists in the Service of Local Governments*

Jacopo Gnisci (School of Oriental and African Studies (SOAS), University of London) *The Impact of Western European Artists on Christian Ethiopian Iconography in the Fifteenth Century*

Michelle Moseley-Christian (Virginia Polytechnic Institute and State University) *Costume as Cartography in the Graphic Work of Dürer and Hollar*

Cinzia M Sicca Bursill-Hall (Università di Pisa) *Vasari's Vite and Italian Artists in Sixteenth-Century England*

Kevin Childs (British School in Rome) *Francesco Salviati: Between Florence and Rome*

Conflicting Art Histories: Dialogues of Cosmopolitanism and Nationalism in 18th-century British Culture

Freya Gowrley and **Vicky Coltman** University of Edinburgh

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, this session will address issues that arise with the use and abuse of the broad cultural terms of nationalism and cosmopolitanism. 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.

Freya Gowrley (University of Edinburgh) *Taste à la mode: The consumption of foreignness in visual and material culture, 1740–80*

Carly Collier (University of Warwick) *British Artists and Early Italian Art during the Long Eighteenth-Century: Education, Expectations, the Influence of Contemporary Taste and the Grand Tour*

Patsy Hely (School of Art, Australian National University) *All Things Bright and Beautiful, and British*

Matthew Martin (Melbourne College of Divinity/National Gallery of Victoria) *English Porcelain, Catholic Collectors*

Andrew Kennedy (School of Oriental and African Studies, London) *Empire and Nation in the Topographical Works of Thomas and William Daniell*

Jordan Mearns (University of Edinburgh) *Strength vs. Sentiment: The Poems of Ossian and Women Artists in Later Eighteenth-Century Britain*

John Bonehill (University of Glasgow) *Loutherbourg and the 'Spirit of Hogarth'*

John Richard Moores (University of York) *War with France in English political prints, c. 1740–1815*

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

Keren Hammerschlag King's College London

Hannah Williams University of Oxford

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? Papers will take a new look at the 'Academy' and academicians in the period 1600 to 1900, addressing a range of issues, and paying particular attention to sociological, anthropological and cultural theory approaches that take art objects as their focus.

Basile Baudetz (Université Paris-Sorbonne) *Crafts inside the Fine Art Academy: Russian experiments in the Eighteenth Century*

Katie Scott (Courtauld Institute of Art) and **Hannah Williams** (University of Oxford) *Institutional Things: Towards a Material History of the Académie Royale*

Alister Mill (University of Exeter) *Getting past the jury: artistic exposure in the 1840s*

Fae Brauer (University of New South Wales/University of East London) *Bouguereau's Butter: Lubricating the Salon des Artistes Français*

Annette Wickham (Royal Academy of Arts) *The Inside Track – JMW Turner and the Royal Academy Schools*

Jongwoo Jeremy Kim (University of Louisville) *A Portrait of a Young Man as a Nymph: Henry Scott Tuke, R.A. and His Academic Follies*

Conference Visits, Thursday 29 March, 13.00 – 17.00

Visit A: Bletchley Park, 13.30 – 16.30. Historic site of secret British code-breaking and infamous Enigma machines. Cost: £6

Visit B: Woburn Abbey and Art Collection, 13.30 – 16.30 Private tour of art & furniture collection. Cost: £33.00

Visit C: Stowe Landscape Gardens, 13.30 – 16.30 Guided tour of 18th-century landscape gardens. Cost: £15

Visits are open to all paid-up delegates, but must be pre-booked.

Visit D: Claydon House, 13.30 – 16.30 18th-century interiors, Chinoiserie, Rococo, Palladian and Neo-classical styles all jostle for position in a house designed to impress. Cost: £15

Visit E: Milton Keynes: Roman to Modern, 13.30 – 16.30 This 'time-travelling' guided tour that will encompass Roman, Medieval, Norman, Industrial, as well as Modern history and heritage. Cost £6

Art History Beyond National Boundaries

Emma Barker The Open University

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 organised along predominantly national lines. Occasional studies of artistic exchanges between one nation and another and the current interest in the impact of empire and colonisation 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. Speakers in this session will address different aspects of these issues in papers covering topics from the Early Modern period to the late nineteenth century.

Jeannie Labno (Independent art historian) *The Geo-History of Art in Early Modern Central-Eastern Europe*

Ben Thomas (University of Kent at Canterbury) *Art History, Prints and Translation*

Ronit Milano (Ben-Gurion University) *Children of the World: the Case of Eighteenth-Century Busts of Children*

Luca Bochicchio (University of Genoa) *The Intercontinental Identity of Italian Nineteenth-Century Sculpture*

Maura Coughlin (Bryant University) *From Edge to Edge: Brittany and Atlantic Visual Culture*

Matthew Potter (Northumbria University) *The German School in British Australia: Nationalism, Imperialism and Hybridity, 1850–1900*

Photography, History, Difference

Tanya Sheehan Art History Department, Rutgers, The State University of New Jersey and the W. E. B. Du Bois Institute for African and African American Research, Harvard University

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 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? The eight speakers in this session explore such questions through historical case studies; interpretive surveys of recent historiography, criticism, and museum

practices; and creative proposals to rethink the relations among photography, history, and difference.

Martha Langford (Institute for Studies in Canadian Art, Concordia University) *Richard Harrington's Guide: Universality and Locality in a Canadian Photographic Document*

Justin Carville (School of Creative Arts at the Institute of Art, Design & Technology, Dun Laoghaire) 'A Geographic Fact': *Photography, History and Ireland*

Catherine De Lorenzo (Faculty of the Built Environment, University of New South Wales) *What's Missing? Australia's Photo Histories*

Sigrid Lien (Department of Literary, Linguistic and Aesthetic Studies, University of Bergen) *Forgotten Places, Forgotten Identities: Photography's Position in Sámi Contemporary Art*

Mirjam Brusius (University of Cambridge and Humboldt-Universität zu Berlin) *Early Photography in Qajar Iran: Writing the History of Photography between Miniature Painting and Western Technocracy*

Mette Sandbye (Department of Art and Cultural Studies, University of Copenhagen) *High-tech Traditionalists: Japanese Family Photography as Memory Practice*

Andrés Mario Zervigón (Art History Department, Rutgers, The State University of New Jersey) *Toward a Nomadic History of Photography: the Case of Lalla Essaydi*

Harriet Riches (School of Art and Design History, Kingston University) *Making and Taking: Gender and the History of Photography*

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

Jon Blackwood Freelance Art Historian, Skopje

Jasmina Tumbas Duke University, USA

Si les Balkans 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? In this session, the different contributors seek to open out this complex and often contradictory set of linked debates for further scrutiny and discussion.

Jasmina Tumbas (Duke University) *'L'Enfant Terrible' of Europe? Challenging Images of the Balkans*

Nikola Suica (University of Fine Arts, Belgrade) *Border Cases of Artistic Dissent: Belgrade Artists Sejka and Radovanovic (Phantasm of Orders)*

Chris Byrne (Duncan of Jordanstone College of Art & Design, University of Dundee) *Rupture: Artists' Statements on Bulgaria's Communist Past*

Corina Lucia Apostol (Rutgers University) *Can the Cultural Workers of the Balkans Speak?*

Beata Hock (Geisteswissenschaftliches Zentrum Geschichte und Kultur Ostmitteleuropas (GWZO) an der Universität Leipzig) *Coming into Age/Incy: Artistic Strategies of Confrontation*

Jon Blackwood (Freelance Art Historian, Skopje) *Site-Specific Scepticism: Contemporary Art in Macedonia and Bosnia-Herzegovina*

The Paradigm of Conceptual Art

Eve Kalyva Independent Art Historian

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 offers 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, this session aims 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.

The papers for this session critically engage with the paradigm and the legacy of conceptual art from multiple historical, geographical and social sites. They discuss issues such as the historicity, contemporaneity and politics of conceptual art practices; the visual presence of language and the activity of writing; the appropriation or dissolution of traditional object/subject hierarchies and the use of humour; the intersecting roles of the artist/critic/spectator/curator; collaborative practices beyond the art institution; marketing and institutionalisation; and the currency of concepts such as 'conceptualism' and 'post-conceptual' in the global art market.

Marga van Mechelen (University of Amsterdam/The Amsterdam School of Cultural Analysis (ASCA) *Art after Conceptual Art – a Few Statements and Questions*

Stefan Römer (Academy of Fine Arts, Munich) *Politics of Reading Between Art and Literature – Conceptual Writing*

John Roberts (University of Wolverhampton) *British Conceptual Art, Belatedness and the Collective Intellect*

Heather Diack (Keene State College) *Conceptual Art and the Unheimlich Manoeuvre of Contemporary Art*

Yelena Kalinsky (Rutgers University) *Towards a Conceptual Repertoire*

Marco Pasqualini de Andrade (Federal University of Uberlândia, Brazil) *About Texts and Language: Conceptual Practices in 1960s and 1970s Brazilian Art*

Luke Skrebowski (University of Cambridge) *Interventions into Ideological Circuits: Contesting Conceptual Art*

Khadija Carroll La (Museum of Archaeology and Anthropology/ University of Cambridge) *Cases of Display: The Notion of Classification in Conceptual Art*

Kim Charnley (University of Essex) *Artforum and the Return of Painting*

Alana Jelinek (Art practitioner/ Museum of Archaeology & Anthropology, University of Cambridge) *Reflections on a Changing Political Paradigm: from the Conceptual Art of the New Left to the Conceptualism of Neoliberalism*

Modernism's Other: Lost Histories of Architecture

Alan Powers Greenwich University

Ayla Lepine Courtauld Institute of Art

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 explores individual designers and critics, national schools, international tendencies, urbanism, conservation and historiography, all of which speak directly to alternative expressions of modernity.

Jacqueline Taylor (University of Virginia) *The Modern Idiom: Undermining Notions of Race, Sexuality, and Gender in the American Domestic Landscape*

Volker Welter (UC Santa Barbara) *Ernst L. Freud and Walter S. White: Other Modernists or Modernism's Other?*

Joel Robinson (Open University) *Modern Architecture and the Lost Histories of Venice's Giardini*

Helena Capkova (University of the Arts London, TrAIN Research Centre) *Surprising Encounters; On the Relationship between Japanese Traditional Architecture and Modernism in the Interwar Period*

Antonio Brucculeri (École nationale supérieure d'architecture et du paysage de Bordeaux) *Comparing histories of Renaissance architecture in the Age of Modernism: The Not Singular Route of Sir Reginald T. Blomfield*

Sarah Crellin (Independent Scholar) *'Permanence in Progress': The Symbolic Architecture and Sculpture of Herbert Baker and Charles Wheeler*

Martin Horacek (Brno University of Technology) *'Harmonic Impression' against 'the Spirit of the Time': Variety in Traditionalist Approaches in the Architecture of Bohemia and Moravia, 1900–39*

Vanessa Vanden Berghe (University of East London) *Alternative Moderns: The Nostalgic in the Work of Oliver Hill*

Art and Destruction

Jennifer Walden University of Portsmouth

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, 'auto-destructive' art movements, or 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 radicalise 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 presents a broad variety of papers which engage in the actualities of art's historical and contemporary encounter with destruction or which more philosophically explore art's 'being-as' destruction.

Lynn Hilditch (Liverpool Hope University) *A Surreal Landscape of Devastation: An Analysis of Lee Miller's Grim Glory Photographs of the London Blitz*

Genoveva Tusell García (Universidad Nacional de Educación a Distancia, Spain) *Picasso's Guernica: from Anti-Fascist Icon to Exile*

Laura Gray (Centre for Ceramics Research, Cardiff School of Art) *'No Construction without Destruction': Ceramics, Sculpture and Iconoclasm*

Jeffrey Taylor (The State University of New York, Purchase College) *Graffiti as Censorship*

Guillaume Evrard (Edinburgh College of Art, University of Edinburgh) *Ruins of Everyday Life, or the Boom and Bust of Western Civilisation?*

Victoria Ivanova (IZOLYATSIYA. Platform for Cultural Initiatives, Ukraine) *Art & Destruction – Site-specificity, Time and Emancipation*

Miranda Stearn (Courtauld Institute of Art) *Art and Destruction: the Artist as Anti-Curator in the Museum*

Helen E. Scott (Independent Researcher) *Iconoclasm as Art: Creative Gestures and Criminal Acts inside Museums and Galleries*

Olga Moskatova (Universität Konstanz) *Unstable Matter. Destruction, Destructuring and Des-obstruction in Cameraless Films*

Manfred Milz (Faculty of Fine Arts & Design, University of Sharjah, UAE) *Pointe à l'œil – Relations désagrégeantes: Alberto Giacometti, Antoine Bourdelle and Bergson's Deconstructive Vitalism*

Pei-Kuei Tsai (Courtauld Institute of Art) *Self-Destructive Mimicry: the Early Modified Photographic Work of Taiwanese artist Chen Chieh-Jen (1960–)*

Stella Barakianou (University of Portsmouth) *Towards the Miraculous: Bas Jan Ader's Last Journey at Sea*

Imogen Racz (University of Coventry) *Cornelia Parker's Thirty Pieces of Silver*

Joanna Sperry-Jones (Norwich University College of the Arts & University of the Arts London) *Breaking as Making: A Methodology for Visual Work Reflected in Writing*

'Bad' Painting

Stephen Moonie Newcastle University

The cultivation of a naïve or 'primitive' technique has been one of the defining features of modern painting. However, in recent decades, one can discern a tendency amongst painters to utilise procedures which seem casual, dashed-off or even 'amateurish': these procedures can no longer be accounted for by the ideological thrust of the avant-garde, which has lain dormant for several decades. Raphael Rubinstein has 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 formulation includes a diverse rubric of abstract painters, although one might also broaden the term yet further to include the likes of Martin Kippenberger, Luc Tuymans or Marlene Dumas: all of these artists cultivate a technique which consciously subverts technical mastery or conventional aesthetic 'success.' But this very strategy, taken in conjunction with Rubinstein's notion of the 'provisional,' is haunted by the spectre of 'bad' painting, since such a strategy carries with it the implicit risk of outright 'failure.'

This session aims to assess what might be at stake in such procedures. Modernism dramatically broadened our conception of the pictorial, and Postmodernism critically interrogated the very criteria upon which qualitative discriminations must depend. What then, might it mean to paint 'bad' in the 21st century? Do such procedures signify an impasse, or do they open up new avenues for pictorial practice? How might 'bad' painting be categorised, and what role might critical judgment play in such an evaluation?

Matthew Bowman (School of Philosophy and Art History/ Colchester School of Art) *Indiscernibly Bad: On the Difference between Paintings that Look Bad and Are Bad*

Stephen Moonie (Department of Fine Art, School of Arts and Cultures, Newcastle University) *Thematizing Failure: The Morbid Fascination of Luc Tuymans*

James A Brown (Plymouth University) *'New Neurotic Realism': Bad Painting as Convention*

Joan Gibbons *Tony Kaye: 30 years of 'Bad' Painting*

Modernism's Intermedialities: From Futurism to Fluxus

Christopher Townsend, Alexandra Trott and Rhys Davies
Department of Media Arts, Royal Holloway, University of London

This panel explores how intermedial practices in painting, projection and performance corroded boundaries established by modernism's pursuit of medium specificity and rhetorical purity.

The session focuses 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'. These papers explore the idea of intermedial processes as engaged throughout the development of the artwork rather than just in the mode of its delivery.

Our invited speakers will look to challenge the critical integrity of 'intermedial' theory, to confront and draw upon arguments that see 'intermediality' merely as a concept of research.

Georgeta Maillat (Australian National University, Canberra) *From Book Art to Manifesto and Opera: An Itinerary of Russian Futurist Performance in Search of the Fourth Dimension*

Ruth Hemus (Royal Holloway, University of London) *Dada's Film-Poet: Céline Arnould*

Jacqueline Rattray (Goldsmiths College, University of London) *Crystal Trees and Marble Fingers: The Surrealist Poetry of the Catalan Artist Àngel Planells*

Fernando Quesada (Department of Architecture, Universidad de Alcalá, Madrid) *Support, Value, Architecture: Space and Spectatorship in Alan Kaprow and Yves Klein*

Alison Green (Central Saint Martins College of Arts and Design) *Carolee Schneemann: Intermedia and Exile*

Jean Wainwright (Department of Photography, University of the Creative Arts, Rochester) *Mediated Pain: Andy Warhol's Exploding Plastic Inevitable*

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

Jonathan Black Kingston University

Emma Chambers Tate Britain

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.

Papers will deal with a variety of aspects concerning 20th-century British mural painting, including: the institutional circumstances and politics of particular mural commissions; the relationship of British mural painting to developments in continental Europe as well as the relationship of 20th-century mural painting to older traditions of history painting.

Clare Willsdon (University of Glasgow) *Brangwyn's Workers*

Samuel Shaw (University of York) *Regrettable Excursions?: William Rothenstein and Wall Painting*

Nikki Frater (University of Plymouth) *The Public, Private and Political: Rex Whistler's murals at Dorneywood and Port Lympne*

Jody Patterson (Independent Scholar) *The Artists International Association and Muralism in 1930s Britain*

Robert Burstow (University of Derby) *Ben Nicholson's Abstract Murals for Modern Architectural Public Spaces in Post-War Britain*

Catherine Jolivet (Missouri State University) *A 'Memorial to the Future?': Two Festival of Britain Murals and the Nuclear Threat*

Scenes of the Obscene

Kassandra Nakas and **Jessica Ullrich** Universität der Künste Berlin

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

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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 ground breaking studies of the 1990s (Hunt 1993; Ziolkowski 1998; McDonald 2006). Against this art historical backdrop, and developing further recent interdisciplinary and contemporary studies (Bernas/Dakhliya 2008; Mey 2007), the session brings together new methodological and topical approaches towards the concept of the obscene in regards to its historical and cultural variability.

Thomas Martin (Saarland University, Saarbrücken) *Bestial desire. About the Silent Sin against Nature. Sodomy in Early Modern Art*

Ann Haughton (University of Warwick) *High Art or Historical Pornography? Visuality and Voyeurism in the Italian Renaissance*

Anna Manicka (National Museum, Warsaw) *Obscenity in Art is Moral, Reality is more Obscene than any Obscene Art*

Karen Gonzalez Rice (Connecticut College, New London) *Cocking the Trigger: Explicit Male Performance and its Consequences*

Patricia Bass (Paris III Sorbonne Nouvelle) *Corporality and Scopophilia in Abject Art: Appropriation of French Rejection by American art*

Elif Cimen (Balikesir University) *Scenes of the Obscene in Contemporary Turkish Art*

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

Fae Brauer The University of New South Wales College of Fine Arts / University of East London

Serena Keshavjee University of Winnipeg

'The extinction of species and of whole groups of species, which has played so conspicuous a part in the history of the organic world, almost inevitably follows on the principle of natural selection,' wrote Charles Darwin in *The Origin of Species*. 'Extinction and natural selection ... go hand in hand.' By focusing upon this Janus-faced nature of Darwinism, as well as Neo-Lamarckism and Mendelism, this session seeks to explore how animals, humans and even environments were pictured and evaluated according to their propensity to adapt and regenerate or to degenerate and become extinct. Given the realisation 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 paranoia over the danger of devolution was betrayed by art and other forms of visual culture.

The papers address how such art movements as Symbolism, Neo-Impressionism, the Nabis and Dada alongside artists ranging from Fernand Cormon, Paul Cézanne, Félix Charpentier, Edgar Degas, Émile Gallé, Paul Gauguin, Paul Richer and Auguste Rodin to Max Ernst, Wassily Kandinsky, František Kupka, Piet Mondrian and Vasili Vatagin disclose 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. They examine the roles played in art by medical and scientific images of the human body

produced by alienists, anthropologists, criminologists, eugenicists, heliologists, microbiologists, neurologists, puericulturalists and paleontologists as well as theosophists and telepathists, in determining the capacity of animals, plants and humans for regeneration or conversely, their susceptibility to degeneration.

Isabelle Havet (University of Delaware) *Fernand Cormon's Cain: Man between Primitive and Prophet*

Oscar E. Vázquez (School of Art & Design, University of Illinois at Urbana Champaign) *Regenerating the 'Man-Beast': Brutishness and Degeneration Theories in Modern Spanish Visual Culture*

Mary Hunter (Art History and Communication Studies, McGill University) *Mouths that Bite: Rabies, Sexuality and Pasteur's Cure*

Christina Bradstreet (Sotheby's Institute of Art) *The Degenerate Nose: Art, Devolution and the Olfactory*

Jessica M. Dandona (Department of Art, Lamar University) *'We Are All United': Evolution and Organicism in the Art of Emile Gallé and the École de Nancy*

Tania Woloshyn (Department of Art History and Communication Studies, McGill University) *'Healthy Tans?': Regenerating French citizens on the Côte d'Azur with Light Therapeutics, 1890-1920*

Anthea Callen (Australian National University/ University of Nottingham/ University of Warwick) *Regenerating Manliness: Wrestling with Masculinity*

Pat Simpson (University of Hertfordshire) *Beauty and the Beast: Imaging Human Evolution at the Darwin Museum, Moscow, after the Revolution*

Pascal Rousseau (Université de Paris I, Panthéon-Sorbonne) *Art and Elective Sensibility: Telepathy as the Ultimate Medium of Evolution*

Peter Mowris (The University of Texas at Austin) *Nerves Liquefy: Dada's Challenge to Evolution*

Modernism and the West

Majella Munro Independent

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 underdiscussed. The description of artists from particular regions as 'emerging' renders these works ahistorical, affecting 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?

Dom Nasilowski (University of Leeds) *Modernity, Elsewhere: Amrita Sher-Gil and 20th-Century Exoticism*

Staci Scheiwiller (California State University Stanislaus) *The Rise of Modernism in Iran*

Alexey Ulko (British Council) *Exploring Central Asian Identities in Modern Art*

Devika Singh (University of Cambridge) *Indian Art in a Global Context, 1960s–1970s*

Majella Munro (Independent) *Foundations of Modernism: Alfred Barr and the Japanese Avant-Garde*

Lucy Weir (University of Glasgow) *International Voices in the 'Dance of Absolute Darkness': Butoh and the West*

Andrés Montenegro (University of Essex) *Negotiating the 'West' and 'Non-West': Francis Alijs, Santiago Sierra and Tania Bruguera*

Camila Santoro Maroja (Duke University) *Who is Afraid of the West? Comparing the 1998 São Paulo Biennial*

Sculptural Film: Before and Beyond Richard Serra

Katerina Loukopoulou University College London

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 Buchloh 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 conceptualised in relation to a limited scope of artistic movements and historical moments: from interwar modernism to postminimalism. This session proposes to disentangle sculptural film from this narrative; its papers 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. The session aims to offer new historiographical, theoretical and conceptual propositions on sculptural film matters and reflect (directly and/or indirectly) on the following questions: 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?

Patrizia Di Bello (Birkbeck College, University of London) *Metamorphoses: Stereoscopic Photographs of Sculptures at the 1862 International Exhibition*

Kathryn Floyd (Auburn University, Alabama) *Moving Statues: Capturing Lehmbruck's Die Kniende*

Vanja Malloy (The Courtauld Institute of Art) *Through the Lens of Modern Science: Alexander Calder & Sculptural Film*

Thomas Morgan Evans (University College London) *The Third Meaning: Sculpture, Film and the Still between Warhol's Sleep and Large Sleep*

Helena Bonett (Royal Academy of Arts) and **Jonathan Law** (University of Kent) *Sculpture and New-Wave Cinema*

Mark Broughton (Independent Scholar) *The Rodin Time Machine: Sculptural Moments in Les Deux Anglaises et le Continent*

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

Alexandra Moschovi University of Sunderland

Areti Galani Newcastle University

A hundred and twenty years after George 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 revolutionised 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 recontextualise 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 today?

This session articulates the institutional and curatorial motivations that underpin the integration/ assimilation of such imagery and its mundaneness and renewability in art exhibitions online and onsite. This is pursued through academic and practice-based papers that explore current display practices around public-generated photography, the existing tensions between art and non-art artefacts, and the role of public-contributed photography in the formation of more inclusive and perhaps subversive curatorial narratives.

Alexandra Moschovi and **Areti Galani** *Introduction: 'Your Photographs on our Walls': Public-Generated Photography in Art Exhibitions*

Carol McKay and **Arabella Plouviez** (University of Sunderland) *Mass-participatory Photography and the Critically-Engaged Practitioner: Commissioning and Exhibiting Contemporary Photography*

Helen Graham (University of Leeds), **Rhiannon Mason** and **Chris Whitehead** (Newcastle University) *Tracing Value: Photographers, Flickr, Funders, Policies, the Gallery and Visitors*

Helen Ennis (The Australian National University) *Curatorial Contradictoriness*

Feminisms of Multitudes

Angela Dimitrakaki, **Vicky Horne** and **Harry Weeks** The University of Edinburgh

This session looks at the new alliances imagined, pursued and actualised by contemporary feminism in the fields of art practice, theory 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 feminist scholars such as Nancy Fraser and Hester Eisenstein have, both in 2009, put together powerful critiques of capital as a force that has co-opted second-wave feminism. On the other hand, feminism as a politics of non-violent overturnings, of the intimate and the everyday is often invoked as an emancipatory narrative by critics of global capital. Michael Hardt and Antonio 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 feminist politics 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 dominant theorisations of the concept, or who continue to see benefits in strategic separatism.

The session provides an opportunity to think closely about how such developments impact practices that cross through art and its contexts, including the writing of an engaged art history. 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? Exploring what is at stake in fighting oppression from what we (may) have in common, the session's speakers address issues such as activism, work, reproduction, biopolitics, pedagogy, ethics, solidarity and overcoming the political deadlock of post-feminism.

Jennifer Way (University of North Texas) *Women Art Technology: Subjects of Convergence*

Stevphen Shukaitis (University of Essex/Autonomedia) *Learning from Affective Revolts: Social Reproduction & Political Subjectivisation*

Harry Weeks (University of Edinburgh) *Tania Bruguera: From Exilic Self to the 'Body of the Multitude'*

Vicky Horne (University of Edinburgh) *Feminist Pedagogies: Knowledge Production and Art History in the 21st Century*

Anne Taylor (Queensland College of Art) *Incubation – Feminist Art and the Ethical Multitude*

Katy Deepwell (Editor, *n.paradoxa: an international feminist journal*) *Reflective Solidarities: 'I Ask You to Stand by Me Over and Against a Third'*

From Museum Critique to the Critical Museum: Theory and Practice

Katarzyna Murawska-Muthesius Birkbeck College, London
Piotr Piotrowski Adam Mickiewicz University, Poznań, Poland

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 patriarchalism, 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 hybridise'? 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? This session's papers contribute both to the theoretical concept of the Critical Museum, as well as present case studies from various parts of the world.

Margaret Lindauer (Virginia Commonwealth University) *Critical Museum Pedagogy, Conceptualised for the Universal Survey Museum*

Anna Maria Kanta (National Kapodistrian University of Athens) *In the Belly of the Beast: The Museum as a Site for Critical Interventions*

Karen van den Berg and **Andrew McNiven** (Zeppelin University, Friedrichshafen) *The Museum and a New Politics of Objects*

Gabriel Koureas (Birkbeck College, London) *Museums of War as Universal Museums: Critique or Celebration of War?*

Rui Oliveira Lopes (University of Lisbon) *Rethinking Postcolonialism: The Museum as a Place for Intercultural Dialogue*

Jacob Birken (ZKM/Centre for Art and Media, Karlsruhe) *'Is the Contemporary Already Too Late?' (Re-)producing Criticality in The Global Contemporary*

Alpesh Kantilal Patel (Florida International University, Miami)
Experiential/Collection: Contemporary Manchester Museum

Victoria Walsh (London South Bank University) *Post-critical Museology: Theory and Practice in the Art Museum*

Sculpture and its Exhibition Histories

Jon Wood and **Lisa Le Feuvre** Henry Moore Institute
Respondent: Teresa Gleadowe

It is a commonplace that sculpture is best encountered to be appreciated and that its forms, spaces 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 that it has been most articulately staged, and its complex meanings and 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, nuanced relations between objects and practices less articulated in more official, text-based readings and histories. Such presentations are to be found in exhibitions, indoor and out, particularly focused on sculpture, and in the interests of curators with specialisation in sculpture, but they are also evident in broader art exhibitions in which sculpture is highlighted in relation to other media and cultural concerns.

This session takes up these issues, looking at the ways in which exhibition models for sculpture were developed across Europe from the early 1950s to the late 1980s. These were decades which also, of course, witnessed radical sculptural experimentation and a widespread reassessment of sculpture's limits and possibilities. The eight papers that make up this session each reconsider specific exhibition case studies, some well-known, others less so, asking what lessons these ambitious projects might hold for our understanding of the presentation and reception of sculpture then and today.

Graham Ellard and **Stephen Johnstone** (Central Saint Martins/ Goldsmiths) *Neue Museen: Franco Albini and Caterina Marcenaro's Museum of Floating Objects*

Marin Sullivan (University of Michigan) *Sculpture nella città: Sculpture as (Group) Installation*

David Hulks (University of East Anglia) *Before the Museum: Sculpture Exhibitions in Alternative Spaces, 1966–69*

Courtney Martin (Vanderbilt University) *The People's Participation Pavilion: Documenta 5's National Pavilion?*

Nathalie Zonnenberg (VU University, Amsterdam) *Sculpture 'Off-Limits' at Sonsbeek 1971*

Antony Hudek (University College London) *Talking Around (the) Sculpture: Artist Placement Group at the Hayward Gallery, 1971*

Alex Potts (University of Michigan) *Sculpture and not quite Sculpture – the Framing of the Sculptural in the 1983 'Sculpture Show'*

Lucy Steeds (Central Saint Martins) *'Magiciens de la Terre': Provincialising Modernist Categories Such as Sculpture?*

Copies and Translations: Re-placing the Original

Lauren Barnes, Edward Payne The Courtauld Institute of Art

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. Case studies range in period, from the sixteenth to the twenty-first century; in location, from Europe and North America to India and China; and in media, from paintings and manuscripts to video and performance art. 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? Papers will address the nuances between copies and translations from a variety of perspectives, considering issues such as re-enactment, plagiarism, the 'untranslatable' and 'de-translation'.

Hava Aldouby (Hebrew University of Jerusalem) *Re-Framing the Still Life. Ekphrasis in Contemporary Video Art: the Case of Ori Gersht and Sam Taylor Wood*

Ruth Pelzer-Montada (University of Edinburgh) *Ignore the Gap? How may Translation Theories Elucidate Intermediality in Contemporary Works of Art?*

Rachel Parikh (University of Cambridge) *Persian Faith, Deccan Fortune: The Khalili Falnama*

Anne Ring Petersen (University of Copenhagen) *Cultural Translation and Memory in the Works of Chohreh Feyzdjou*

Lauren Barnes (The Courtauld Institute of Art) *Reinventing the Copy in the Art of the Bloomsbury Group*

Lotte Johnson (The Museum of Modern Art, New York) *De-translating the 'Original': Zhang Dali's A Second History*

Dorothy Moss (National Portrait Gallery, Smithsonian Institution) *William Merritt Chase's Photographs of Tableaux Vivants in the Mass Market Press*

Milena Tomic (University College London) *Fidelity to Failure: Re-enactment and Translation in Fresh Acconci and Day is Done*

Lara Eggleton (University of Leeds) *Even Better than the Real Thing: Translating 'World Ornament' in the Designs of Owen Jones*

Emilia Terracciano (The Courtauld Institute of Art) *Tradurre e' Tradire: Tracing Treason*

Jessica Santone (Kalamazoo College) *Translation as Interrupted Collaboration in Fluxus Performance*

Edward Payne (The Courtauld Institute of Art) *Courtiers in Translation: Rubens' 'Copy' after Raphael's Baldassare Castiglione*

'Out of Time'

Rosalind McKeever Kingston University

James Day Courtauld Institute of Art

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. Conservation, exhibition and writing connect artworks diachronically and link artists to predecessors, contemporaries and successors. Narratives of art chart traditions and innovations, historians source-hunt for influences and appropriations and suggest retroactive effects. Artists are identified as precursors and rebels, periods are labelled renaissance and movements avant-garde. 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. Artworks also might revise the lens through which we look at the past. This session then addresses art from different periods, particularly works which do not belong to a period. We interrogate the temporality of art history by focussing on the premature, the belated, and the anachronistic. Through emphasising the connective, disjunctive, repetitive and disorientating potential of an artwork's date we hope to join specialists from different periods.

Jan Dirk Baetens (Katholieke Universiteit Leuven) *Prematurity and Timelessness: Frédéric Van de Kerckhove (1863–73), the 'Child of Bruges', and the Myth of Original Creation*

Grace Carroll (The Australian National University) *A Personal Expression: The Anachronistic Nature of Christian Waller's Art*

Jorge Egea (University of Barcelona) *The Crossing Lab: A Contemporary Gaze to the Art of the Past*

Louise Garrett (Central St. Martins, University of the Arts London) *'The Star of Hesitation and Delay'*

Andrea Kann (Coe College) *Time After Time: Pilgrimage, Spectacle, and Cultural Memory in Contemporary Florence*

Catriona McAra (University of Huddersfield) *Preposterous Surrealisms: Mieke Bal's Visual Intertexts*

Kirstie North (University College Cork) *Never the Same River*

Magdalena Nowak (Polish Academy of Sciences) *Bill Viola's The Passions: Pathosformel and Repetition*

Barbara Pezzini (The Burlington Magazine) *The Burlington Magazine: Ancient Art, Scholarship and the Art Market in the Early 1900s*

Raél Jero Salley (University of Cape Town) *Dialogues between Past and Present*

Robert Sutton (University of York / Tate) *'Halfway Between the Classical and the New': Henry Moore's Post-War Families*

Janet S. Tyson (Independent art historian) *Mystery Repeats Itself: An examination of René Magritte's Discursive Engagement with Early Netherlandish painting*

Nóra Veszprémi (Hungarian National Gallery) *Historicism or Just a Rummage Through the Attic: Rococo revival in mid-19th-century Austrian painting*

Ivana Vranic (University of British Columbia) *Ana (Beyond) khronos (Time): Arrested Temporalities in Titian's Pietà (c. 1570–76)*

Permeable Boundaries: Music and the Visual Arts

Tim Shephard Worcester College, University of Oxford

Diane Silverthorne Birkbeck, University of London

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.

Therese Dolan (Temple University) *Making an Entrance: Manet's Still life with Hat and Guitar*

Charlotte De Mille (Courtauld Institute of Art) *Modernism's Muse? Masking Music, Playing Painting: Constructing Commedia dell'Arte c. 1900*

Lisa Bosbach (Academy of Media Arts, Cologne) *The Audiovisual Dimension of Fluxus-Events*

Nikki A. Greene (Wellesley College) *Riffing on the Index: Romare Bearden and the Hand of Jazz*

Samuel Adams (University of Southern California) *Artist as Producer: Mise en Scène in Postwar Germany*

Alan Davison (University of New England) *Images of Idols and the Makings of Musical Celebrity: Printed Portraits of Musicians in the Romantic Era*

Daniela Roberts (University of Leipzig) *Musical Instruments as Media of Sexuality and Gender Identity*

Beth Williamson (University of Bristol) *Silence and Invisibility in Medieval Devotional Practice*

Steve Pantazis (Independent Scholar) *Classical Music in Jannis Kounellis' Tableaux Vivants*

Kirstie Imber (Birkbeck, University of London) *The Politics of Music and Image in Contemporary Iranian Art*

'Walking Otherwise: One Foot After Another'

Beth Williamson Tate

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 endeavours? In short, might walking better equip us as reflective practitioners of one sort or another? This session remains hopeful that artists, art historians, museum professionals, students and teachers can walk together, one foot after another.

Beth Williamson (Tate) *One Art School After Another: Walking Between the Concrete and the Ideological*

Sharon Kivland (Sheffield Hallam University/ Wimbledon College of Art, University of the Arts London) *Freud on Holiday: A Cavernous Defile*

Simon Knowles (University College Cork) *From Centre to Suburb: The Female Walker in the Work of John Atkinson Grimshaw (1836–93)*

Ruth Burgon (University of Edinburgh) *'Trips, Crossings, Trudges': Walking as Feminist Strategy in the Film Works of Agnes Martin and Tacita Dean*

Helen E. Beale (University of Stirling) *Walking towards Empathy: Developments in the Spaces and Sculpture of European War Memorials*

David Feeney (University of Edinburgh and Edinburgh College of Art) *Pacing the Night, Starred and Unstarred: The Eye's Complicity in the Withdrawal of the Hesitating Foot from the Threshold of Affirmative Realisations of a Non-Visual Aesthetic*

Philip Reeder and Jeanie Sinclair (University College Falmouth) *The Disembodied Voice as Embodied Experience of Place: Soundwalking as a Research Method in Rethinking the Art Colony in St Ives*

Robin Veder (Penn State University and Dumbarton Oaks Research Library, Harvard University) *The Kin-aesthetics of Garden Walks: Vernon Lee, Edith Wharton, and Dumbarton Oaks*

Fashion, Vision and Visuality

Caroline Evans University of the Arts London, Central Saint Martins College of Art and Design

Andrea Kollnitz Centre for Fashion Studies, Art History Department, Stockholm University

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 explores fashion primarily as image but also investigates how such images relate to fashion in other fields and forms: as object, as performance, as part of the experience of everyday life. It sheds light on the fashion image in relation to cultural competence, identification, and the look. Topics include fashion, pleasure and seduction in eighteenth and nineteenth century portraiture, the role of fashion in the visual culture of modernism, self-fashioning as part of modern artistic promotion, fashion and national identity, the power of fashion magazines and the diffusion of fashion imagery via new media in contemporary culture.

Allison Goudie (History of Art, University of Oxford) *Self-reflexive Spying, or, Why the Mask Fan is more than the Sum of its Parts*

Petrine Knight (Stockholm University) *Scandalous Trendsetters: Courtesans, Fashion, and the Influence of the Painted and Printed Images, 1757–65*

Susan L. Siegfried (University of Michigan) *Fabric, Body and Fantasy in the Imaging of Neoclassical and Romantic Fashion*

Alessandra Vaccari (University IUAV, Venice) *The Slit Skirt in the Tango Era* (working title)

Bernard Vere (Sotheby's Institute of Art, London) *The Anti-Aesthetic Fashioning of an Avant-Garde: Dress at the Proto-Vorticist Rebel Art Centre in 1914*

Rachael Barron-Duncan (Central Michigan University/Yale University) *Vogue Magazine and the Anxiety over Surrealism*

Patrik Steorn (Stockholm University) *Fashionable sensuality and national identity. Swedish 1960s fashion in American press*

Agnès Rocamora (London College of Fashion, University of the Arts London) *New Fashion Time: Fashion and Digital Media*

Special Interest Group Sessions

Thursday 29 March

Session 1, 12.15 – 13.15

REF 2014, Discussion Forum

Session 2, 16.15 – 17.15

Preparing to Publish

Towards an Inclusive Sixties

Jo Applin University of York ; **Anna Lovatt** University of Nottingham

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, this panel seeks to broaden our understanding of what 'the sixties' mean to us today. Some papers focus on work that evolved beyond the established circuit of cities, institutions, dealers and publications. Others 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 the panel asks 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?

Antonis Danos (Cyprus University of Technology) *Another Route to Postmodernism: Beyond Centre/Periphery and High/Low Art in the Work of Christoforos Savva in the 1960s*

Teresa Kittler (University College London) *From Kitchen to Nightclub: Marisa Merz's Untitled (Living Sculpture), 1966*

Ruth Addison (Freelance Art Historian, Moscow) *Breaking out of the Studio: a Reconsideration of the Moscow Nonconformists*

Magdalena Holdar (Stockholm University) *Fluxus and the Power of Dispute: Antagonism as a Creative Force in Collaborative Art*

Tom Williams (Watkins College of Art, Design, and Film, Nashville, Tennessee) *Evading Eros: Robert Smithson and the De-Eroticisation of the Late Sixties Avant-Garde*

Gavin Grindon (Kingston University) *Poetry Written in Gasoline: Black Mask and Up Against the Wall Motherfucker*

Sylvie Simonds McGill University *More than Free Love: Reconsidering, Meat, Madness and Eros in Carolee Schneemann's Meat Joy (1964)*

August Jordan Davis (Winchester School of Art) *Star Wars: Return of the Sixties (or Why Martha Rosler Brought the War Home Yet Again...)*

Saturday 31 March

Session 1, 13.00 – 13.45

International Networks & Collaborations

Session 2, 13.00 – 13.45

Teaching Art History – A-level upwards

Poster Session

Lawrence Buttigieg Loughborough University
Rosalind Ormiston Independent Art Historian

The Poster Session, the fourth in a series of consistently successful sessions within this category, was initiated at the 35th conference in Manchester. The Poster Session provides an opportunity for art historians to communicate visually their research into visual and material culture of the past and present, as well as one for artists to engage the art historical community via a mode of presentation that mingles images, graphical devices and texts. This year presenters explore richly diverse subjects, which include art, sculpture, music, photography, architecture and, divine inspiration.

Maria Athanasekou (Independent Art Historian) *So Unhappy Together – The Iconography of Dante Gabriel Rossetti's Relationship with Elizabeth Siddal*

Sally Bream (University of Sussex) *The Golden Hour*

Lawrence Buttigieg (Loughborough University) *Encountering the Other: the Juxtaposition of Woman and God*

Ronald Lawrence (University of Cambridge) *Art Schools as 'Local Centres of Civilisation'*

Janet Snowman (Royal Academy of Music) *The Early Victorian Wall and the Street*

Mohammad Ali Taheri (Association of Faradarmani & Psymatology) *(Divine) Inspiration and the Origin of Art as approached by Interuniversal Mysticism (Erfan-e Halghe)*

Tattoo Art History: Examining the Vernacular Body Arts

Matt Lodder University of Reading

Gemma Angel University College, London

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. Papers in this session apply the critical approaches of art history and material culture studies to the body as an art object beyond a delineated artistic context, in reference to specific case studies and in the context of broader theoretical concerns. Speakers will address tattooing and other body arts and bodily practices, their practitioners, their practices and their products, and will 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; tattooing in performance art; and tattooing and other body-art imagery in historical contexts.

Gemma Angel (University College London) *Spectacular Tattooing: The Tattoo As Public Performance at the Early 20th-Century Fair*

Kimberley Baltzer-Jaray (University of Guelph) *Gadamer's Hermeneutical Aesthetics & The Art of Tattoo*

Jennifer Daubenger (Karlsruhe University of Arts and Design) *'Don't let me be misunderstood' – The Picture on The Body: About the Non-Image-Compliant Representativeness of Tattooing in the Western World*

Anna Friedman Herlihy (School of the Art Institute of Chicago, Art History, Liberal Arts, and Visual and Critical Studies; University of Chicago, History of Culture) *Recovering a Visual History of Western Tattooing, 1500–1850*

Richard Sawdon-Smith (London South Bank University) *The Anatomical Man: AIDS, Tattoos and Photography*

Ole Wittmann (University of Hamburg) *Skin and the Body as Canvas. Material Specific Aspects of the Art of Tattoo*

AAH Student Session 2012: The Everyday and the Extraordinary: Art History and Material Culture

Gemma Carroll University College London
Elizabeth Moore University of Birmingham

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 sugar sculpture to furniture design and actions to waste, readdressing and examining traditional divisions between applied 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 historical specificity of terms, such as, the 'everyday' and the 'extraordinary', questioning whether the emphasis on the everyday means that we no longer place value on the extraordinary or vice versa. Finally, the concept that the everyday and the extraordinary co-exist within all art objects will be considered.

Lauren Rotenberg (University College London) *The Art of Everyday Life and Politics of Resistance in Rirkrit Tiravanija's Untitled (Free), 1992*

Ness Wood (University of Brighton) *Setting Up Home with Bill and Betty, 'Avoid the Tragedy of the 'Bad First Buy.'*

Louise Carson (University of Nottingham) *Searching for Sugar Sculpture in Early Modern England*

Katie Anania (University of Texas at Austin) *Pulp Factions: Paper and Public Decency in Chicago 1968*

Mary Jane Boland (University of Nottingham) *Between the Known and the Unknown: Questioning the Everyday in Nineteenth-Century Paintings of Ireland*

Frances Cook (Birkbeck College, University of London) *The Sacred in the Everyday Life of Renaissance Rome: the Miraculous Madonna of S. Maria della Consolazione*

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

Outi Remes New Ashgate Gallery/Richmond, the American International University London

Marika Leino Oxford Brookes University

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 focuses on 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 represents a wide range of practitioners, including art historians, curators and artists, considering performativity in gallery space.

Kaija Kaitavuori (Courtauld Institute of Art) *Negotiating Contracts. Participative or Relational Art in the Gallery*

Amy Mechowski (Victoria and Albert Museum) *Playing Ball: Friday Late, Live Art and the V&A*

Claudia Marion Stemberger (artandtheory.net) *Inside the Gallery Space: Curating Performative Work in Johannesburg*

Cally Trench (Artist and Independent Curator) and **Outi Remes** (New Ashgate Gallery/Richmond the American International University London) *At Play: Curatorial Notes about Playfulness*

Beryl Graham (New Media Art at the School of Arts, Design and Media, University of Sunderland/co-editor of CRUMB) *Histories of Interaction and Participation*

Helen Sloan (SCAN) *Like Shadows: A Celebration of Shyness*

Leah Lovett (Slade School of Fine Art, UCL) *Crowd Control: Negotiating Art's Audiences*

Eva Fotiadi (University of Amsterdam) *From Event to Archive and to Event Again*

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LAST CALL FOR SESSIONS

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 organised.

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.

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