

## Research and Reveal – Revolutionary Dreams

Thanks to a Collaboration Award from the AAH Museums and Exhibitions Group, Amgueddfa Cymru – National Museum Wales, Cardiff, was able to work on a research and display project with the History of Art department at the University of Bristol.

Six postgraduate students researched and curated *Revolutionary Dreams* (24 March – 9 September 2012). Their brief involved the selection, interpretation and redisplay of paintings from the Museum's outstanding collection of 'pre-Impressionist' and 19th-century French Realist art. The project formed one of the Collaborative Study Units in the University's taught Histories and Interpretation MA course, where students are given the opportunity both to undertake object-based research and gain practical curatorial experience in a public collection.

Practical experience is an increasingly vital component of a graduate's CV when making the transition from higher education into a curatorial career. This is reflected in the large number of speculative applications for voluntary work received by the Museum from students each year. The popular Collaborative Study Units that form part of the University's History of Art MA offer such experience within a formalised and structured framework, which a Museum may struggle to achieve independently. With the additional £5,000 funding from the AAH, the two institutions were able to formulate an ambitious course programme which resulted in an innovative new display and extensive interpretation presented in a variety of formats.

The participants' work was closely supervised and mentored by University staff Professor Elizabeth Prettejohn (Head of History of Art) and Ed Lilley (Senior

Lecturer), as well as the Museum's Assistant Curator of Historic Art, Dr Anne Pritchard. For the Museum, there were three principal aims, which included encouraging the career development of potential future curators. It was also a chance to promote academic awareness and scholarship in a relatively under-researched area of the collection. Lastly, it was important to facilitate public access to the collection – both through the inclusion of works previously in store and the conservation work commissioned in preparation for the display.

### A flexible scheme

The nature of the AAH bursary scheme offered a number of unique advantages. The £5,000 limit was appropriate to the scale of the project, and the spending criteria were incredibly flexible. Funding could be used equally towards research and travel costs, and costs related to producing and installing the display. Whereas many other research grants are only available at doctoral or post-doctoral level, the AAH award also allowed the involvement of Masters students at a key stage in their career development.

The compulsory elements of the unit took place in the University's first semester, between October 2011 and January 2012. Teaching was in the form of 12 weekly seminars held either at the University or at the Museum in Cardiff, combining art historical study and practical activity. Meetings with members of Museum staff from the Learning, Design, New Media, Communications and Conservation departments also helped enhance the element of professional experience.

The students worked as a team to select 32 paintings for display, from a list of around 80. Together they constructed a narrative, title, and five sub-themes, and allocated works accordingly. They also gave thought

to the practicalities of size, condition, and whether works were included in the previous display. Of those shortlisted, around a third had not been displayed recently, and five were deliberately singled out for conservation. These included the cleaning and revarnishing of François Bonvin's *The Young Housewife* and Augustin-Theodule Ribot's *The Admonition*. Most significant, however, was François-Marius Granet's *The Choir of the Capuchin Church, Rome*, painted for the Duchesse de Berry in 1817 and exhibited at the Paris Salon of 1819. The condition of its large ornate frame, probably constructed for the 6th Duke of Devonshire after he purchased the painting in 1836, had been deteriorating for some time and was preventing its display. Money from the bursary was used to employ an external specialist frame ▶▶



Frame conservator Cath Haslan working in the gallery on the frame of François-Marius Granet's *The Choir of the Capuchin Church, Rome*.

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## AAH Internet Services

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

►► conservator to consolidate, re-touch and re-gild areas of the gesso decoration. Due to the size of the frame, the work was carried out in the gallery, roped off but in public view, which in itself aroused much visitor interest.

The students divided the shortlisted works among themselves for the purposes of research, on which they based their 5,000-word course essays as well as the interpretive text for the display. The AAH funding paid for all their travel costs, both to Cardiff and to the National Art Library and British Library in London. It also covered the costs of graphic design and printing for the gallery labels, theme panel, and six-sided illustrated leaflet for visitors.

Most of the students were new to the subject of 19th-century French art, some even to the field of art history. As a first-semester unit, therefore, the project was particularly demanding and ambitious. It was met with great enthusiasm, however, and they generally coped extremely well. They found the distinction between academic essays and writing interpretive text for a public audience to a strict word limit unexpectedly challenging, and needed further editorial guidance.

Although their inexperience may have been a disadvantage during the initial stages of the unit, they were able to benefit from seeing the display installed and opened to the public in March 2012. Some chose to contribute to non-compulsory elements of the project. Three of the students, for example, submitted short articles to be published on Rhagor, the research pages of the Museum's website:

[www.Museumwales.ac.uk/en/rhagor/revolutionary\\_dreams/](http://www.Museumwales.ac.uk/en/rhagor/revolutionary_dreams/)

This allowed more freedom to explore their individual discoveries and personal interests.

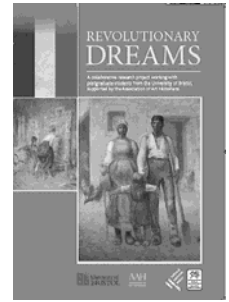
They have also given tours of the display. These, and the lunchtime lectures given by the University's specialists, Ed Lilley and Professor Stephen Bann, have been extremely well attended. The initiative also received a positive response from other Museum professionals when it was presented as a curatorial case study at the Subject Specialist Network: European Paintings pre-1900 study day – organised by the National Gallery and held at the Museum in April.

The novelty of the project and the fresh perspective demonstrated by the display and related talks has attracted much interest from visitors and brought considerable attention to this area of the collection generally. The project has exceeded the expectations of all parties involved. Feedback from the students, while commenting on the challenging workload, has been highly enthusiastic. They especially appreciated the opportunities for work experience and requested more weight be given to these elements in their final grades. For the Museum, the project has enhanced aspects of collection care and research, as well as generating public access and exposure.

Thanks to the funding from the AAH, we have been able to establish the lasting benefits of this type of collaboration and hope that it has laid the path for other such initiatives to come.

**Anne Pritchard**

Amgueddfa Cymru – National Museum Wales



Left to right: Matthew Howles, Yi Jin, Rhian Addison and Jin Zhang, MA students in History of Art, University of Bristol. (Jess Hoare and Hazel Tanner also participated in the project.)

# Widening the conversation



At the time when the AAH was born as an organisation, in 1974, there was an intense debate about how art history should best be practised and taught. The debate was between 'traditional' and 'new' art history.

The art historians who came together to form the AAH were primarily from the camp that practised 'new' art history. This was centred on the idea of applying the rapidly developing techniques of analysis emerging from critical theory to the discipline of art history.

Today, this distinction is less pronounced in academia, and the AAH is an organisation eager to represent all those working in art-history-related professions. We were recently reminded about the distinction, however, when the issue of connoisseurship was discussed in the popular UK blog Art History News, written by Bendor Grosvenor. It prompted a surprising amount of discussion and interest.

The excellent article by Robert Nelson in this issue of *Bulletin* explains yet another frontier where the nature and value of art history is being debated, where academic art history tends to be seen as too concerned with chronology and history. As our trustee Nicola Foster explains in her article on page 5, there is a danger of academic art history becoming caught between these two views, to the detriment of the discipline.

The AAH's original allegiance to 'new' art history has left a legacy in that we now tend to have few members working in sectors where connoisseurship and object-based analysis are seen as key, as these methods of enquiry were associated with the 'traditional' strand of art history. This is true for art historians working in the commercial sector and heritage, for example, and to some extent in museums, although we now have a strong and growing museums and exhibitions member group, and are supporting initiatives in museums and galleries, as the article on the front page of this issue of *Bulletin* demonstrates.

We clearly have student members who chose to study art history specifically because of an interest in working in such places as auction houses or heritage houses. It is a shame if such members feel that once they enter the profession they aimed for the AAH is no longer relevant to them. The Association should be an asset for all art historians throughout their careers.

That is why I am very pleased to see the session 'The Knowing Gaze: The shifting role of the connoisseur and connoisseurship in art and its histories' on the programme for AAH2013 in Reading. As you can see in this issue of *Bulletin*, we are also putting on a small session at the upcoming CAA conference in New York, examining whether the role of art history in museums is shrinking or not.

Sessions and events such as these may not work out all disagreements that exist, and neither should they. But they invite conversations that cross these boundaries. I hope that it prompts art historians from our less well-represented sectors to give our conference, our events, and maybe even membership a try. I hope they discover that the AAH offers much for all art historians to enjoy and benefit from.

If you have colleagues and peers who may not have heard about these opportunities to get involved in the conversation, do let them know.

**Pontus Rosen**  
AAH Chief Executive

## DATES FOR YOUR DIARY

Further details about all events can be found online: [www.aah.org.uk](http://www.aah.org.uk)

### 2012

#### October

- 25** Copyright Workshop, London
- 27** Careers in Art History day  
Courtauld Institute of Art
- 29** Art History in the Pub, Camden  
**31** Art of Writing featuring Jacky Klein (Thams & Hudson), AAH Offices

#### November

- 12** AAH2013 Conference, Call for Papers deadline
- 24** New Voices Student one-day conference, University of Nottingham
- Art History in the Pub, Camden (date tbc)
- Art History*, issue 35.5

#### December

- 1** Schools 'Ways of Seeing' One-day conference at Victoria & Albert Museum, London
- 1** Museums & Exhibitions Bursary application deadline
- 1** Postgraduate Dissertation Prize application deadline
- 1** John Fleming Travel Award application deadline
- 1** AAH Initiatives Fund: for Teaching, Learning & Widening Participation application deadline
- Art History in the Pub, Camden (date tbc)



# Challenging times

## AAH Chair's Report



During the last few months, whilst many of us have been enjoying the opportunity to pursue research and also to take well-deserved holidays, some threatening clouds have been gathering on the horizon. Some actual and proposed changes to state-funded education and research of immediate and longer-term concern to the membership have either been put in train or are in a process of consultation before implementation.

The challenges these present range across all our special interest groups and we need to respond to these specifically and in terms of the continuing wider advocacy of our subject areas.

### Art History A level

Caroline Osborne reports in this *Bulletin* (see page 17) on the proposed A level reforms that will be of crucial importance for the continuation and expansion of Art History as an A Level. Caroline is leading responses to the proposals, with the full endorsement of the Association. As Caroline also reports, we are working with the Russell Group universities in the hope of restoring how they acknowledge A level Art History. The fact that the Russell Group omitted Art History as a 'useful requirement' for degree courses from last year's edition of its 'Informed Choices' booklet has repercussions for the continuation of it as a school-based

discipline, which could potentially impact upon hardworking highly skilled staff in schools and their students. In addition, this may well have a bearing upon the selection of degree subjects by university applicants.

### Higher education fees

In the Higher Education sector, the introduction of the new fee regime appears to have directly affected recruitment to arts and humanities degree programmes. This still has to be measured accurately in terms of immediate impact and longer-term effects, the latter as yet being unknown. However, the indicators are that for this year there is a reduction in student numbers, with a consequent loss of income to support the subject over the next three years. We will therefore be conducting our own assessment of the ways in which the introduction of a £9,000 fee has affected degree programmes in the history of art, architecture, design and visual cultures. Similar assessments are being taken by other professional and subject associations as it is vital that we all understand the implications of this government policy both in terms of our subject areas and upon the future health and wellbeing of arts, humanities and social sciences in the UK.

### REF submissions

Members who are in the HE sector are currently finalising their REF 2014 submissions, which will demonstrate the range, strength and impact of our subject areas nationally and internationally. However, there is some evidence that historians of art, architecture, design and visual cultures in some of the smaller departments are being placed in other subjects' units of assessment (UoAs). They will therefore not be submitted directly to peer review by our own subject specialists but will be reliant upon the lead subject UoA using the process of cross-referral to other sub-panels. Significantly, the quantitative evidence presented in the final REF 2014 report will necessarily be merged under the lead UoA, say under History, English Literature, Modern Languages or Area Studies. Therefore, despite a possible substantial contribution to a successful outcome, our discipline will be effectively invisible where this has been the case.

The last RAE showed a reduction in the number of UoAs in our subject, and whilst we know that this did not necessarily always mean a reduction in research and teaching, nevertheless it appears to indicate a diminution of provision and investment in the history of art, architecture, design and visual cultures in UK universities.

### Finch Report

Perhaps ultimately more worrying are the recommendations in the Finch Report published June 2012 (for details of this see: [www.researchinfonet.org/publish/finch/](http://www.researchinfonet.org/publish/finch/) and the British Academy response [www.britac.ac.uk/news/news.cfm/newsid/786](http://www.britac.ac.uk/news/news.cfm/newsid/786)). Sabine Wieber and I will therefore participate in the HSS Learned Societies and Subject Associations Network workshop 'Open Access for Humanities and Social Sciences' at the British Academy in October.

### Curatorship

In order to extend the debate on curatorship raised in my last report, specifically in relation to curating and historic collections, the AAH, as an affiliated association of the CAA, will be holding an open lunchtime session entitled 'The Future of Art History in Curating Historic Collections' at the CAA 2013 conference in New York (13 February: 12.30–2.00). We hope very much that those of you attending the conference will be able to participate. Preparations for the AAH Annual Conference at the University of Reading are progressing apace, with an exciting programme, with those for the 40th anniversary annual conference at the RCA in 2014 equally well in train. The AAH has also to address significant issues around incorporation and the consequent review of the AAH Constitution, as indicated in the Honorary Treasurer's Report (*opposite*).

In short, we have a busy time in prospect across all areas of our activities and interests; the Trustees look forward to working with the membership to debate and resolve these important issues whilst continuing to promote our discipline effectively.

**Alison Yarrington**

AAH Chair

# Incorporation – the recommended option

## Hon Treasurer's Report



Our last treasurer, Richard Simpson, in his last year in office, set up a committee called the Finance and Risk Management Committee (FRMC), whose job is to track the Association's finances and to consider the risks faced by the Association. The committee consists of a number of trustees and two members who are not members of the Association but have a wider experience of charities generally.

At the first meeting of the FRMC that I chaired, among the risks to the Association we considered were the consequences of the Association being sued for significant damages. If those damages exceeded our resources, the remaining liability would fall on the trustees personally. We know of no insurance which covers this.

The FRMC, particularly the external members, regarded this as unacceptable and a situation which could quickly lead to members being reluctant to serve as trustees. The only viable solution would be to turn the Association into an incorporated charity, i.e. remaining as a charity but registering as a limited company under the Companies Act. The FRMC strongly recommended this course of action, and this recommendation was later accepted by the trustees.

The recommendation of the Charity Commission, the public body which oversees charities, is also clear. On its website under 'Good Governance' there is a document entitled 'Incorporating an existing charity as a company – questions and

answers'. This sets out a number of criteria for judging when incorporation should be undertaken. Among these are: that the charity is large, which we are; that the charity has employees, which we have; that the charity delivers charitable services under contractual arrangements, which we do. Our largest contract is with Wiley-Blackwell for the production of *Art History*. The Charity Commission does not include this, but the fact that we are involved in publication adds to our risks.

While at a charity trustees training event last year I found from discussions with trustees from other charities, and with lecturers, that the Association was, for its size, very unusual in not being incorporated.

The main consequences of incorporation, apart from limiting the liability of trustees, are a change of language in the charity's governing document, and a variety of detailed administrative changes. In the governing document, reference will be made to 'directors' rather than trustees, and to a 'management committee' rather than a 'trustees committee'. This is required by Companies House. However, we will continue to refer to the trustees as trustees, and their role will be unchanged.

The administrative changes are to do with changing our headed stationery and our bank accounts, and sending a copy of our annual report and audited accounts to Companies House as well to as the Charity Commission.

For the rewriting of our document and the sorting out of the administrative changes we will be taking professional advice at an expected one-off cost of around £5,000. In addition, there will be a very small annual cost of sending reports and accounts to both bodies.

One thing that will not change will be the accountability of the trustees to the membership through the Annual General Meeting (AGM). In fact, the incorporation itself cannot take place without the agreement of the AGM.

The Charity Commission recommends making the change to incorporation at the end of the charity's financial year, which for us is 31 December. The earliest we could incorporate therefore, given that we need AGM approval, would be the end of 2013. This would require approval of the change and of the new governing document at the April 2013 AGM, and the completion of all administrative changes by the end of 2013.

**“One thing that will not change will be the accountability of the trustees to the membership through the AGM.”**

If the trustees decide that this is achievable, I would be presenting the text of a motion to the AGM and the content of the new document in the February *Bulletin*, together with further explanations.

I am convinced that changing the Association to an incorporated charity is desirable and should not change the essential nature of the Association. I believe that if we do not do this it will become increasingly difficult to expect members to take on the role of trustees, and thus take on the risk of serious personal financial penalty.

If you have any questions or concerns please email me.

**Denis Wardleworth**  
Hon Treasurer  
hontreas@aah.org.uk

# The rise of university marketing...

## ...and the demise of art history

**The impending closure of art history at La Trobe University has drawn sharp criticism from academics. They have pointed out that students enjoy art history: it is economical, has enduring value and demonstrably excellent outcomes.**

Alas, this mystery of a discipline loved by students and scorned by deans belongs to a larger trend in universities, in which art history has either been embattled or abolished. In spite of its popularity among students, the fortunes of art history have been tenuous, sometimes clinging on obstreperously (as at La Trobe) and sometimes perishing silently (as at Monash).

Two reasons might account for the demise of art history: an indifference from outside the discipline and a small but fatal weakness from within.

Academic administrators, who lead by clichés, do not like the sound of art history. Against the vulgar rhetoric of getting ahead in a fast-paced world, realising your personal vision, extending your creative powers and pushing the future, the study of art history sounds out of date, as if dealing with quaint things from the past. Faculties like to represent their vision as aggressively forward-looking, multi-disciplinary, lateral-thinking, full of digital newness and future-shaping ideas.

If these were only platitudes, we might only sigh; but they are calculated to flatter new students with a fantasy of leap-frogging all the fuddy-duddy disciplines.

Art history has few friends. Studio art departments, keen to project a vigorous program of creative hygiene, are mostly scornful of art history. It seems too humanist in its values. For insecure studio academics, art history threatens to cloud the studio purity and seems to infect it with uncreative chronologies.

It also does not help to explain, as Art Association of Australia and New Zealand's Anthony White admirably did in the Fairfax press, that art history is inherently interdisciplinary and that it

nicely equips students for a world saturated in visual messages. Art history drove me to learn foreign languages and their literatures as well as visual languages, to come to grips with philosophy, technology, social history, popular culture, urban planning and legislation, Indigenous culture, economics and globalisation and studio practice itself.

It is hard to think of a discipline which is quite so promiscuous in examining ideas. It prepares a person to make an intervention in almost any field of criticism.

Art history is suspected of telling the wrong story. In education, the marketable myth is that we live in a new world with new challenges that require new solutions and ways of thinking. These bracing admonitions to prospective students are ingeniously pitched to sound challenging and reassuring, with the suggestion that our faculty will equip you for this turbulent new world.

...art history suggests that wisdom arises from knowledge, imagination and analysis...

Describing the world as relentlessly new is strategically disempowering for the individual, designed to present the institution as a rescue-package for your impotence and fear in the face of unprecedented change that you won't otherwise be able to cope with.

Against this future-porn, art history suggests that wisdom arises from knowledge, imagination and analysis, not necessarily focused on current preoccupations but on deeper cultural stock. Issues of space, imagery, language, social justice and meaning have been analysed and debated for a long time and everything that we say today tends to rehearse something said before.

Ideas – like images and spaces – have genealogies; and it pays to recognise where contemporary motifs come from. But if

you base your rhetoric on the line of radical creativity, that story is fundamentally unwelcome. Art history presents as the antithesis of your illusions and is resented for its enduring pertinence.

Unhappily, the discipline itself has contributed to its own demise. The problem is the name. As soon as you say 'art history', people will only think of a boutique study of pictures and sculptures, cultivated by connoisseurs.

Few appreciate that art history means the study of almost everything cultural. The term is disastrous, even concealing from view that it includes architecture and design. Various attempts have been made to change the name, terms like 'visual culture' or 'theory of art and design'. None of them achieved much traction and sometimes had unfortunate consequences.

The newer nomenclature encouraged anxious political discourses in reaction to older forms of art history, thus further – and incorrectly – stigmatising the existing brand-name as politically conservative.

There are other vocationally oriented disciplines, such as media and communications, where it might be said that their weakness became their strength. But for art history, its strength became its weakness. The immense cultural conspectus that it entails ought to have made it robust; but the very breadth – all the while expressed with a narrow title – made its image fragile.

This myth of a rarefied discipline is like a death-warrant in the contemporary environment, with its boastfulness about creativity in a new world unlike all previous ages. It produces the situation that we know today, where the surviving art historians often practice in exile or inside studio academies as if in hiding.

**Robert Nelson**

Associate Director Student Experience at Monash University, Australia

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# Art history today

## Addressing the misconceptions that are putting art history at risk

**The recent proposal by La Trobe University, Australia, to cut its art history provisions (see article left) has particular resonance in the UK.**

Whilst the recent sharp rise in students' fees has not led to mass closures of art history departments, at least two universities have ceased to offer History of Art in recent years (University of Roehampton and the Winchester College of Art), and there have been several mergers of art history into larger departments. (Art history has merged with philosophy at the University of Essex, with Fine Art at the University of Reading, and with History at the University of Bristol, for example.)

Moreover, there have been comments in the media and the press about the shift in students' enrolment from arts subjects to what is perceived as more 'vocational' subjects. It is too early to be clear of the accuracy of such comments, and it is likely to take some time before accurate statistics are published.

What strikes me as strange is that all too often art history is perceived in the media to be amongst the least relevant academic subjects for the 21st-century student (Carol Cadwallar called art history 'the intellectual equivalent of a manicure' in an *Observer* article last year), when the evidence actually points in the other direction. We live today in an environment which could be described as more visual than literary; we are confronted by more images than texts in our everyday encounters, and even when we read we often do so on the visual platform of our computers.

Art history should thus be seen as a skill perhaps in line with literacy and numeracy, given how essential the development of visual literacy is in the

visual culture that surrounds us. And yet, few, if any, outside our discipline consider this aspect of art history.

The complaint that our subject is not 'vocational' is a common one, but, art history departments in the UK and beyond train professionals for museums, libraries, galleries and the wider art market and creative industries, as well as for commercial and other creative careers. Indeed, a huge proportion of art history graduates go on to highly successful careers within and beyond academia. There is little doubt that an education in art history has contributed hugely to the intellectual, artistic and creative life in the UK and beyond. And yet, Art History seems often to be the first department in the firing line when cuts are considered.

### Is the problem the breadth of the subject and the narrowness of the focus?

Are there deeper issues which put art history at risk? Are there concerns other than mere economic issues of student numbers, or the cost of delivering a subject that often requires additional support in the form of language skills and travel to museums, galleries and other sites? Is there, rather, a perception that art history is too narrowly focused? Though art history covers wide historical and geographical areas of study and requires practitioners to be attentive to different languages, cultural, literary and other artistic traditions, philosophy; social history; technologies; popular culture; urban planning; anthropology; economics; politics; ethics, social justice and historical events, it can seem like a narrow and niche concern when looked at from the outside. Is it the

breadth of the subject on the one hand and narrowness of focus on the other that is precisely the problem?

The Association of Art Historians is currently working hard to try and establish the misconceptions that seem to put art history as an academic subject at risk.

We are aware that there is a perception in some quarters that art history is elitist, and equally in others that art history has become more interested in the present than in the past. It seems to be the case that some disciplines make use of visual material using existing methodologies from their own disciplinary spheres, rather than making use of art historical methodologies, which specialists have worked so carefully to define, even at times being explicitly critical of art history or ignoring it altogether.

Art schools, whom we should regard as our allies, show a diminishing regard for the teaching of art history on the basis that it might date and locate visual material; and there seems to be a perception that the chronology (and possibly history and geography) of an art historical approach is a barrier to creativity and the creation of innovative artistic work.

The Association of Art Historians is in the process of developing working groups to address some of the above issues, if these are issues members feel need addressing. We would welcome comments, feedback and suggestions, and the engagement of our constituencies on these issues and how we might best deploy our resources to begin to solve them.

**Nicola Foster**  
AAH Trustee  
The Open University

## Do you have something to say?

*Bulletin* gives you the opportunity to make yourself heard. The Editor invites engaging and thought-provoking items on art-historical topics, of general interest to the membership. Maximum 500 words.

Jannet King [edbulletin@aaah.org.uk](mailto:edbulletin@aaah.org.uk)

## Two years well spent

As the new Chair of the Museums & Exhibitions Group, I must begin by paying tribute to my predecessor, Marika Leino. Marika took over the duties of Chair from our longstanding (and long-suffering!) stalwart, Heather Birchall, two years ago, and she has overseen a dynamic time for the Group. Under Marika's leadership, the Group has expanded its range of activities, to enthusiastic response from our members and other curious art history-loving souls.

We have been particularly interested in how academics and museum professionals can work together better. Our most recent take on the subject was an inspiring seminar in Newcastle upon Tyne, 'Teaching within Collections' (Laing Art Gallery, March 2012). Aware that exhibitions are sometimes a foreign country for academics, Heather Birchall and Amelia Yeates brought together our group's guidelines for academics on how to organise exhibitions in a useful book: *Don't Ask for the Mona Lisa*.

We have founded the tradition of an annual session at the AAH Conference to bring together the latest research into museum- and exhibition-related issues; at the Open University 2012, we focused on 'Performativity in the Gallery: Staging interactive encounters', whilst at Warwick 2011, we were 'Telling Stories: Making research accessible through display.' Finally, the Museums & Exhibitions Group has recognised the importance of financial support to enable art historical work in and with museums, with our two Bursary Schemes (see advert opposite). The bursaries support collaborations and partnerships between a wide range of practitioners, enabling innovative projects at national, regional and local levels. So far, the Group has awarded thousands of pounds to several worthy and fascinating projects, one of which is featured on the front page.

With Marika's time as Chair coming to an end, I would like to extend, on behalf of the Group, our heartfelt gratitude and appreciation for her commitment and hard work these past two years. Though she has

stepped down from her chairing duties, Marika is far from diminishing her contribution to the Group. She will instead be concentrating on administering our Bursary Scheme, alongside Outi Remes.

### Upward still, and onward

Busy, hardworking people like Marika are the kind you'll find within the Museums & Exhibitions Group. We are academics, curators, teachers, researchers, students and arts professionals interested in the mission of the AAH – promoting the professional practice and public understanding of art history – as it relates to the sphere of museums and exhibitions. If this is your area, too, join us! AAH members may be affiliated to as many of its special-interest groups as they like, so you needn't play favourites. If you like the sound of what we've been doing so far, here's what you can watch out for in the coming year...

On 21 March 2013, we're teaming up with the Subject Specialist Network: European Paintings Pre-1900 to present a seminar at the Ashmolean Museum in Oxford on the theme of 'Two art histories?' – more details to follow on our web pages shortly. We'll be reading deeper into curatorial concerns with our academic session at Reading 2013, [Curating the Book: Exhibiting books, archives and manuscripts](#) (see page 31). Taking this bookishness into more practical realms, we'll also discuss how exhibition catalogues can contribute to the REF Impact agenda in our [Conference Special Interest Session](#) (see page 30).

As our 2012 special interest session on international exhibitions was so popular, we'll be continuing to investigate international issues, firstly by reaching out to our members abroad: how can we help create a more internationally minded group for you?

New ideas and faces are warmly encouraged. As we welcome a new member to our committee, Sophie Bostock, Assistant Curator at the Barber Institute of Fine Arts, we look forward to building on our past achievements and developing in other directions over the coming two years. So, there's no better time for you to join the Museums & Exhibitions Group and to contribute yourself!

[Layla Bloom](#)

Chair, Museums & Exhibitions Group

## Don't Ask for the Mona Lisa

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



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

*Essential reading for any academic considering putting on an exhibition.*

Edited by Heather Birchall and Amelia Yeates with contributions by:  
 Laura MacCulloch  
 Outi Remes  
 Catherine Karkov  
 Colin Cruise  
 Leslie Topp  
 Ivor Heal

Available for print on demand at:

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## M&E Group Subcommittee

Chair: **Layla Bloom** (Curator The Stanley & Audrey Burton Gallery, University of Leeds)

**Sophie Bostock** (Assistant Curator, The Barber Institute of Fine Arts, University of Birmingham)

**Michael J Davies** (Department of History of Art, Film and Screen Media, Birkbeck College)

**Marika Leino** (Lecturer in Art History, Department of History, Philosophy and Religion, Oxford Brookes University)

**Laura MacCulloch** (Curator of Fine Art, National Museums Liverpool, Walker Art Gallery)

**Marie-Thérèse Mayne** (Assistant Keeper of Fine and Decorative Art, Laing Art Gallery, Tyne & Wear Museums)

**Ben Thomas** (Lecturer in the History and Philosophy of Art, School of Arts, and Curator, Studio 3 Gallery, University of Kent)

**Amelia Yeates** (Lecturer in Art History, Department of Fine and Applied Arts, Liverpool Hope University)

**Outi Remes** (Director, New Ashgate Gallery, Farnham, Surrey)

## AAH Museum Bursary Schemes

*For academics and museum professionals*

**Collaboration Awards** – aimed at fostering collaboration between museum professionals and university-level teachers and researchers (FEC or HEI affiliated or independent).

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

Applicants can apply for between £200 and £5000. The award is tenable for a maximum of 12 months and can only be used for one project.

For further information see [www.aah.org.uk/funding/museum\\_bursary](http://www.aah.org.uk/funding/museum_bursary)  
Queries to [admin@aaah.org.uk](mailto:admin@aaah.org.uk)

**Deadlines: 1 December & 1 July**

AAH

# The Art of Writing

AAH

## *Creative talks for arts professionals*

How does good art history get written? Curators, critics, academics, gallerists, broadcasters, artists and creative practitioners across many fields all work with language and the craft of writing to deliver concise, rich, provocative and award-winning texts about art. This AAH lecture series brings eminent art writers to diverse audiences, providing a new platform for bold discussion, fresh insights, tricks of the trade, and intelligent reflections on the interface between writing and art.

**Gallery Room, 70 Cowcross Street, Farringdon, EC1M 6EJ**

**Tickets: £6. Available at: [www.aah.org.uk/events/art-of-writing](http://www.aah.org.uk/events/art-of-writing)**

*Open to all*

## Jacky Klein

Commissioning Editor, Thames and Hudson

## From Pitch to Publication: Art, language and audience

**31 October 2012, 6.30 – 7.30pm**



Jacky Klein is Commissioning Editor for art books at the publisher Thames & Hudson. Following a degree in Modern History at Oxford University, she studied for an MA at the Courtauld Institute of Art before working as a curator at Tate, the Barbican Art Gallery, the Courtauld Gallery and the Hayward Gallery. She writes and lectures on 20th-century and contemporary art, and is the author of *Grayson Perry* (2009/2012) and *What is Contemporary Art? A Children's Guide* (2012).

## Robert Hewison

## Sight and Insight: Words and Ideas

**26 November 2012 6.30–7.30pm**

Cultural historian Robert Hewison discusses the problem of getting people to see what you are saying. Professor Hewison is a leading figure in British cultural policy and art history. He has written for *The Times* for over 30 years and is the author and editor of over 20 books, including *Too Much Art: Art and Society in the Sixties* (1986), *Culture and Consensus: England, art and politics since 1940* (1995, 2nd edn 1997), and *Ruskin on Venice* (2009). In 2000 he co-curated Ruskin, Turner and the Pre-Raphaelites at Tate Britain. He was the 1999–2000 Slade Professor of Art at Oxford University, and has published widely on arts education and heritage initiatives in Britain and internationally.

**Series conveners:** Christina Bradstreet, Sotheby's Institute of Art;  
Ayla Lepine, Courtauld Institute of Art

## Student Group Committee

### Chair – Mary Jane Boland

University of Nottingham  
maryjaneboland@gmail.com

### Secretary – Matthew Klise

University of St Andrews  
mk393@st-andrews.ac.uk

### Treasurer – Alasdair Flint

University of York  
asf506@york.ac.uk

### Anna Beketov

University of Leeds  
fh10ab@leeds.ac.uk

### Sibyl Fisher

University of Leeds  
fh06saf@leeds.ac.uk

### Allison Goudie

University of Oxford  
allison.goudie@new.ox.ac.uk

### Evgenia Gypaki

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

### Panos Kompatsiaris

University of Edinburgh  
panoskompa@gmail.com

### Nicola McCartney

Birkbeck College, University of London  
nicola1mccartney@hotmail.com

### Charlotte Stokes

Courtauld Institute  
charlottestokes101@hotmail.com

### Imogen Wiltshire

University of Birmingham  
ixw713@bham.ac.uk

### Sophia Zhou

University College London  
sophia.shijian.zhou@gmail.com

If you are interested in joining the Student Members Committee, please go to

[aah.org.uk/students](http://aah.org.uk/students)

for more information and an application form. Applications will be considered by the committee on a quarterly basis. Forms should be submitted by:

| September      | December  
| March            | June

## Letter from the Student Chair



I hope you all had a good summer and are enjoying the beginning of a new academic year. As usual we have been very busy at the AAH and have lots of things in store for you in the coming months.

The Student Members' Committee has welcomed several new recruits since the last Bulletin: [Sophia Zhou](#) from University College London, [Panos Kompatsiaris](#) from the University of Edinburgh and [Imogen Wiltshire](#) from the University of Birmingham. We look forward to having them all on board!

We were also sorry to say goodbye to our valued members [Arlene Leis](#), [Freya Gowrley](#) and [Rebecca Norris](#) over the summer. I would like to thank them very much for all their hard work, particularly on this year's Summer Symposium, and wish them all the best as they continue their studies.

On 28–29 June, we held our annual Summer Symposium on the theme of Art and Science: Knowledge, Creation and Discovery. The committee was delighted to enjoy the support of The Linnean Society, London (where the event was held) and the Royal Academy, who generously gave attendees a tour of their Annual Summer Exhibition. As well as the diversity of the papers, the magnificent surroundings

contributed to making this one of the most illuminating summer symposiums yet! For a full report please go to page 12. We are already looking forward to next summer's conference which will be held at the University of Oxford.

We are also very excited about this year's [Undergraduate Careers Day](#), coming up on [Saturday 27 October](#). The event will be taking place at the Courtauld Institute of Art and will include speakers from the AAH, Sotheby's, the Courtauld, Christie's, the University of Oxford and Somerset House. The day is aimed at undergraduates but will be extremely useful for anyone interested in pursuing a career in the field of art history. I hope to see lots of you there. For more details see page 15

On [November 24](#) we are holding our annual [New Voices Conference](#) at the University of Nottingham (see *opposite*), and it promises to be a most interesting day. The keynote address will be provided by Nottingham's own Dr Gabriele Neher, who will speak on 'Gender, space and plates: Renaissance hierarchies of "art" under the spotlight'. The event is already generating a lot of interest so early booking is advised!

### Funding opportunities

If you are keen to do some research abroad, be sure to apply for the annual John Fleming Travel Award by 1 December. Similarly, if you are interested in applying for the Postgraduate Dissertation Prize, please also do so by 1 December.

I very much hope I will see you at some of the events we have coming up this semester. As always, we are happy to hear your thoughts, queries and suggestions so please feel free to get in touch! You can find our contact details at [aah.org.uk/students](http://aah.org.uk/students).

Best wishes,

[Mary Jane Boland](#)

Student Members' Committee Chair

## AAH Postgraduate Dissertation Prize 2012–13

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

The prize-winner for the most outstanding postgraduate dissertation will receive:

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

Dissertations will be assessed on the following qualities:

**Originality:** The dissertation should demonstrate a mature and original approach to issues and themes of current concern to the discipline in its broadest interpretation.

**Research:** This should be thorough, broad, and combine primary and secondary sources as appropriate.

**Method:** This should show a clear awareness of appropriate methodological approaches.

**Content:** The dissertation should be clearly structured, all source material should be soundly evaluated, the argument of line of enquiry should be balanced and the conclusion well grounded.

For full regulations and entry details:

[www.aah.org.uk/funding](http://www.aah.org.uk/funding)

Deadline: **1 December 2012**



## AAH New Voices: Art and its Hierarchies

**24 November 2012**

University of Nottingham

*“Good order is the foundation of all good things”*  
Edmund Burke, 1790



This one-day conference will question the inherent or constructed hierarchical systems that have informed how we engage with art.

Historically, hierarchical thinking has shaped knowledge about art and artists, from the priorities of the arts laid out by Plato and Aristotle to the cyclical, systemic approaches of Ghiberti and Vasari. In accordance with the ideals of the Age of Enlightenment, artistic practice and education became more formalised during the 18th century. Academies promoted a new set of criteria for classifying and assessing artistic importance. Established purveyors of taste attached value to specific styles, subjects and media, as well as to the gender, cultural, social, economic and geographical background of the artist. Art historians, collectors and writers too were implicated in, and contributed to, such processes of compartmentalisation.

The 19th century witnessed a reaction against these strict Academic rules in favour of a more individualistic approach to art practice. However, new hierarchical systems replaced old ones; an emphasis on originality militated against the appreciation of paintings that were part of a larger artistic tradition.

The 20th century was characterised by profound political and social upheaval, geographical movement and cultural contestation. These changes instigated in artists and cultural commentators a renewed awareness of the risks of hierarchical thinking. At the same time, paradoxically, existing hierarchies and value systems became re-entrenched in modernist practices, which some contemporary artists, art historians and curators continue to negotiate today.

To book a place please visit: [www.aah.org.uk/events/new-voices-conferences](http://www.aah.org.uk/events/new-voices-conferences)



Tickets: Student Member £10  
Member: £15

Student Non-Member: £15  
Non-Member: £20

## John Fleming Travel Award 2013

**The aim of the award is to encourage a better understanding and exploration of the arts from around the world by enabling students to travel as a means of assisting or furthering their research.**

The John Fleming Travel Award is sponsored by Laurence King Publishing, who offer this award of **£2000** annually in memory of the art historian John Fleming, co-author with Hugh Honour, of the book, *A World History of Art*.

This award is open to undergraduate and postgraduate students enrolled in UK universities and who will still be enrolled at the time of travel.

For more details see:

[www.aah.org.uk/funding](http://www.aah.org.uk/funding)

A WORLD HISTORY OF ART  
published by Laurence King Publishing Ltd

# AAH Summer Symposium 2012

## Art and Science: Knowledge, Creation and Discovery

This year, the AAH's annual, two-day Student Summer Symposium focused on an area of scholarly enquiry that is particularly pertinent to the current academic climate: the intersection of Art and Science. Hosted at the prestigious Linnean Society of London in Burlington House, and in collaboration with the Royal Academy of Arts, the event attracted a range of national and international students studying diverse areas, such as studio arts, art history, the history of science, and visual and material culture.

Our first Keynote speaker, Dr Craig Ashley-Hanson (Calvin College), opened the day with his fascinating talk on print culture and Dr Richard Mead, FRS. Drawing on scientific research and visual representations, including Anglo-Dutch anatomical illustrations, He demonstrated how 17th- and 18th-century medical practice was indeed a visual pursuit. His talk generated interesting conversations and raised questions that helped set the tone for the remainder of the day.

The first session, Art, Science and Methodologies, focused on the interrelation between art and science in terms of art historical approach and method, and covered perception, connoisseurship, vision, and the interpretation of the scientific artefact. Luke Uglow's (University of Edinburgh) paper 'Giovanni Morelli and his friend Giorgione: Connoisseurship, science and irony' examined the supposed 'scientific connoisseurship' of Giovanni Morelli, questioning the veracity of this designation, whilst highlighting the connoisseur's use of irony in relation to his work on the 16th-century Venetian painter, Giorgione. Sarah Lea's (Birkbeck College & Royal Academy of Arts) paper 'Peter Henry Emerson: The behaviour of vision' moved away from art historical discussions of art to examine the writings of the photographer Peter Henry Emerson, specifically his *Photography for the Students of the Art* (1889). Via a close visual analysis of Emerson's works, Lea argued that just as Emerson's thesis focused on the analogies between the camera and the eye, so too do his photographs betray his interest in the attitudes and customs of looking.

Camilla Mørk Røstvik's (University of Manchester) paper 'What Happens When we Approach Rosalind Franklin's *Photo 51* (1952) as Art Historians?' questioned the suitability of art historical methodology when dealing with images such as Rosalind Franklin's early forays into crystallography, or x-rays. Via an investigation of Franklin's posthumous reception by scientists such as James Watson and socio-anthropologists like Bruno Latour, Røstvik argued that responses to *Photo 51* in fact demonstrate that the bifurcation of the two cultures of art and science have historically been overstated. Finally, Robin Hawes's (Cardiff Metropolitan University) paper 'The Art of Perception: Aesthetics' value for neuroscience and phenomenology' examined the theoretical framework of 'neuroaesthetics' as a means of describing the neural basis of visual consciousness. Focusing on two contrasting approaches – that of the neurobiologist Semir Zeki and the philosopher Alva Noë – Robin demonstrated how a practice-based response to these theories can elucidate the arguments for and against their application to the perception of art.

The second session of the day, Art, Science and Anatomy, centered on medical aspects and proportion in an analysis of the body politic. Discussing 'Rubens' *Democritus and Heraclitus* (1603): Painting physiology and politics', Katerina Georgoulia (University of York) drew upon the wider tenets of early modern culture and science, including evidence from Rubens' personal library to reveal physiological aspects about this double portrait and also contemporary politics. Thalia Allington-Wood's (University College London) 'Baretta's *Moulages* in Hospital Saint-Louis: A battle with presence' was visually arresting examination of 19th-century medical wax studies. Gruesome and shockingly visceral, they articulate new medical ideals, the changing patient and doctor dynamic, and the increasing use of classification while also presenting a fascinating space of contest between art and science. Hiromi Matsui (University of Paris) provided a systematic analysis of human anatomy in 'Measurement and Excess in the Works of Pablo Picasso: Studies of bodily proportion and new conceptions of human anatomy in 1907'. Findings among several of Picasso's drawings during this period suggest an oscillation between construction and destruction, and rule and freedom, which served as the seminal organs for his artistic creation.

The third session of the day addressed the theme of Art, Science and Medicine. In her paper 'Applications and Purposes of Late Medieval English Medical Diagrams in Surgical Manuscripts and Folding Almanacs', Sara Obert Stradal (University of Glasgow), examined the use of diagrams and illustrations in three late-medieval surgical manuscripts produced by the English surgeon John of Arderne, and compared these to other almanacs being produced at that time. Her paper focused on the ways in which those manuscripts were described, encompassing both medical and scientific understandings of the world, and how the author used these works to establish his own authority within an academic tradition. Next, up was Jenny Basford (University of York) who addressed the medicine market. Her paper 'Green wax and red wrappers: the visual culture of proprietary medicine packaging, 1650–1900' drew on archaeological and museological material culture as a way of studying the aesthetics of commodity packaging. She considered the many ways that medicines were packed, wrapped, and bottled and how consumers relied on such presentation as a way of discerning 'fake' concoctions from 'genuine' remedies.

In the last paper of the session, entitled 'The Blue Corpse: Representing the cholera body', Amanda Sciampacone (University of London Birkbeck) analysed illustrations of victims infected with the cholera disease dating from 1817 to 1831. Although the images were intended to edify and control public fear, they actually heightened anxieties by demonstrating how foreign sickness could contaminate the surface of the body and its interior, thus replacing a classical 'English' body with a blue corpse.

Day one of the symposium ended on an enthusiastic note with a presentation by our Guest Speaker, Maryanne Stevens, Director of Academic Affairs at the Royal Academy of the Art. Drawing our attention to the many research resources available, she highlighted a range of holdings specific to this historic organization.

The second day began with a well-received private view of the Royal Academy of Art's Annual Summer Exhibition, which gave delegates the chance to experience the daily intersection of art and science in the very building in which the conference was housed. The first session of the day was Art, Science, and Cosmos. First up was [Cassiope Syndoriak](#) (University of Oxford), who read a paper entitled, 'Moonshine: Galileo at the intersection of aesthetic representation and scientific understanding'. Syndoriak positioned Galileo's theories in relation to early lunar theory and modern astronomy, and removed the compartmentalisation of artistic and scientific discourse established by scholarship in more recent years. Importantly, she argued that it was the astronomer's 'aesthetic eye' that revolutionized astronomy. [Katherine Slee](#) (University of Oxford) explored 18th-century depictions of the moon in her paper, 'Observation and Expression: a pasted drawing of the moon by John Russell'. Slee considered the supposed opposition between scientific and artistic aspects of Russell's drawing, and evaluated the changing interpretation and meaning of the picture over time. The next speaker was [Vanja Malloy](#), (Courtauld) whose paper 'Modern Science and the Avant-garde: Rethinking Alexander Calder' analysed the rapid developments and discoveries occurring in science between 1910 and 1930, and the impact new scientific theories had on avant-garde artists. Focusing mainly on Calder, she demonstrated how the artist incorporated scientific concepts and terminology in order to create art that communicated political and philosophical messages.

The fifth session of the conference, Art, Science and Taxonomies, examined the relationship between art and systems of classification, organisation and the institution. [Angelica Groom](#) (University of Sussex) discussed the zoological collections of the early-modern and Enlightenment Florentine court in a paper entitled: 'Animal Paintings in the Collections of the Grand-Ducal Court of the Medici: Art in the service of early zoological science'. Examining Grand Duke Francesco I de' Medici's patronage of the naturalist Ulisse Aldrovandi and his court painter, Jacopo Ligozzi, Cosima III de' Medici's collection of paintings of deformed animals, and finally a series of zoological paintings commissioned by Giangastone de' Medici, Angelica was able to trace the fascinating intersections between art and science as promoted by the ducal court throughout the period under discussion.

[Manuela Husemann's](#) (University of Plymouth) paper 'World art as a thesaurus of scientific research: the transition of the so-called 'Benin Bronzes' from scientific specimen to art in newspapers and journals at the turn of the 19th century' examined the reception of the Benin Bronzes after their discovery in the 1890s, charting their changing status from war booty, scientific objects and finally to *objets d'art*. [Isobel Elstob's](#) (University of Nottingham) paper, 'Nature for Nature's Sake: Amateur natural history as institutional critique taxidermy and taxonomy in the artistic practice of Mark Dion' explored the work of the artist Mark Dion through the prism of amateur natural history. Elstob figured Dion in a tradition commencing with the amateur naturalists and writers of the 19th century, highlighting their correlative positions in relation to, and critique of, the institution of science.



Keynote speaker,  
Dr Petra Lange-  
Berndt (University  
College London)

Session six, Art, Science and Travel, explored architecture, imagery and movement spanning continents as well as bodies of water. In 'British Grand Tourists, Italian Buildings, the Physical Experience of Italy, and the Experience of the Physical Italy', [Hank Johnson](#) (University of Cambridge) discussed the interaction between British travelers and Italian architecture, considering its impact on sensorium, its engagement with nature, and sonic experimentation. [Elisa Garrido](#) (CCHS-Instituto de Historia at CSIC, Madrid) presented 'Art and Science in Landscape Painting: Alexander von Humboldt', focusing on the artist's contribution to conceptions of landscape imagery and its relationship between art and science as observed during scientific expeditions. [Jonathan Stafford](#) (Kingston University) highlighted the impact of technology on the divisions of space as depicted in Victorian images in 'Maritime Modernity: the Separation of Art and Technology in the Design of the 19th-century Steamship'. The paper focused on steamship design not as a static, fixed identity, but a fluctuating, complex amalgam of identities.

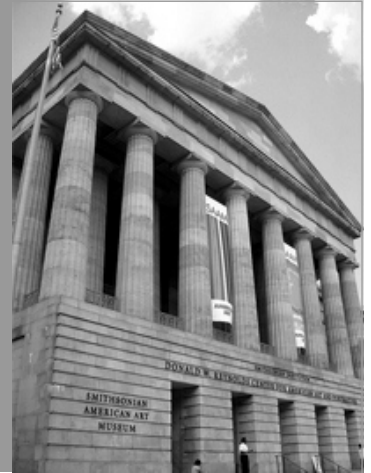
During lunch on the second day of the conference, delegates were treated to a highly stimulating tour of the Linnean Society's collections, which are comprised of a huge number of natural historical specimens, and a vast library and correspondence that had belonged to its namesake Carl Linnaeus (1707–78). This tour of Linnaeus's botanical and zoological collections – which had been purchased for the society in 1783 by Sir Edward James Smith – presented an unmissable opportunity for delegates to view collections which may normally only be seen by appointment, whilst setting the tone for the upcoming keynote at the end of the day. [Dr Petra Lange-Berndt](#) of UCL ended our second day with a fascinating plenary lecture. Petra's paper, which was titled 'Shapeshifting and Other Acts of Sabotage' drew on work set out in her book, *Animal Art. Präparierte Tiere in der Kunst, 1850–2000*, which investigates entanglements of art and biology. It surveys art practices that deal critically with power relations connected to body-preserving techniques such as taxidermy or wet preparation.

The organisers and the AAH would like to take this opportunity to thank both the Linnean Society and Adrian Locke at the Royal Academy for all their help in making this great event possible.

[Arlene Leis](#), [Rebecca Norris](#) & [Frea Gowrley](#)

# THE TERRA FOUNDATION FELLOWSHIPS IN AMERICAN ART

Smithsonian American Art Museum  
Washington, D.C.



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

The collection of the Smithsonian American Art Museum spans the nation's artistic heritage, representing outstanding visual accomplishments from the seventeenth century to the present day. Comprising more than 42,000 objects, this unparalleled collection includes special strengths in nineteenth- and twentieth-century marble and bronze sculpture, nineteenth-century landscape painting, Gilded Age and American impressionist paintings, twentieth-century realism, photography and graphic art, folk art, Latino art, and African American art.

Each scholar is provided a carrel in the Fellowship Office located across the street from the museum. Available research resources there include a 180,000-volume library that specializes in American art, history, and biography; the Archives of American Art; the National Portrait Gallery; and the graphics collections of American Art and the Portrait Gallery; as well as a variety of image collections and research databases. Conveniently located in downtown Washington, D.C., the museum and Fellowship Office are a short walk from other Smithsonian museums and libraries, the Library of Congress, the National Archives, and the National Gallery of Art. During their stay at the Smithsonian American Art Museum, scholars will be part of one of the nation's oldest and most distinguished fellowship programs in American art, and will have the opportunity to attend a wide variety of lectures, symposiums, and professional workshops. Short research trips are also possible.

## **Support**

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

All applicants are encouraged to discuss their research proposals with potential Smithsonian advisors before submitting applications. For research consultation, contact either of the following:

Amelia Goerlitz at +1 202 633 8353 [goerlitz@si.edu](mailto:goerlitz@si.edu)

William Truettner at +1 202 633 8384 [truettner@si.edu](mailto:truettner@si.edu)

**Applications are due January 15, 2013.** For applications and general information visit [AmericanArt.si.edu/fellowships](http://AmericanArt.si.edu/fellowships) or email [AmericanArtFellowships@si.edu](mailto:AmericanArtFellowships@si.edu).



# Autumn Careers Day 2012

The Courtauld Institute of Art

**27 October 2012**

Located in the centre of London, the Courtauld is an international hub of art historical research, and houses the world famous Courtauld Gallery. This year's Careers Day welcomes a wide range of speakers, who will offer informative presentations on career paths into the art world, through museums, and the media.

Whether you are preparing for postgraduate study, interested in a change of pace, or getting ready to embark into the real world, the AAH Careers Day will help you along your way.

To enable you to get the most out of the day we have arranged refreshments and informal networking breaks for participants, during which you will be able to engage personally with the speakers over a cup of coffee.

The Autumn Careers Day is open to all AAH members and non-members, and is primarily aimed at art historians at an undergraduate level. Places for this event are extremely limited and must be reserved in advance. Registration through the AAH will open this summer.

Tickets will cost £6.00.

For further information please contact:

Charlotte Stokes: [charlottestokes101@hotmail.com](mailto:charlottestokes101@hotmail.com)

Anna Beketov: [fh10ab@leeds.ac.uk](mailto:fh10ab@leeds.ac.uk)

Matthew Klise: [matt.klise@gmail.com](mailto:matt.klise@gmail.com)

Magia Tounta *Untitled* (2012)



## Henry Moore Institute Research Fellowships (2013–14)



### Call for applications

The Henry Moore Institute is a world-recognised centre for the study of sculpture in the heart of Leeds. An award-winning exhibitions venue, research centre, library and sculpture archive, the Institute hosts a year-round programme of exhibitions, conferences and lectures, as well as developing research and publications, to expand the understanding and scholarship of historical and contemporary sculpture.

Each year we offer a number of Fellowships to enable researchers of different backgrounds and disciplines to develop their work at the Institute.

Research Fellowships are intended for artists, scholars and curators working on historic and contemporary sculpture who can make particular use of the Institute's resources: our Research Library, Archive of sculptors' papers and the Leeds sculpture collections, which we manage in partnership with Leeds Museums and Galleries.

In 2013–14 up to four Research Fellows will be given the opportunity to spend a month in Leeds to develop their own research. In addition we will support up to two six-week Senior Fellowships, which are intended to give established scholars time and space to develop a research project free from usual work commitments. Up to two Senior Fellowships, for periods of between four to six weeks will be offered. Both Fellowships provide accommodation, travel expenses and a per diem.

For more information on the Henry Moore Institute Research Fellowships visit our website [www.henry-moore.org/hmi](http://www.henry-moore.org/hmi) or contact Kirstie Gregory, Research Programme Assistant.

To apply for either Fellowship forward a letter of application, a 750-word research proposal, that also indicates how you will use our resources, and a CV by **Monday 14 January 2013** to [kirstie@henry-moore.org](mailto:kirstie@henry-moore.org)

## Gaining essential insights

A total of four grants were awarded this year, supporting an impressively diverse range of placements. All of these were completed successfully, and all of the applicants enjoyed their internships, gathering a host of useful insights and invaluable experience to better inform their future careers.

leva Kausteklyte spent time at [Modern Art Oxford](#), assisting with the running of River Runs, an exhibition showcasing the work of two contemporary Lithuanian artists, Nomeda and Gedemina Urbonas. During her time there she had the opportunity to learn about many different aspects of setting up an art exhibition, including everything from maintaining a website to helping organise myriad associated events and academic symposia. leva was very happy to move from practising art to helping exhibit the work of others, particularly as Nomeda and Gedemina were artists whom she had admired for many years. Building upon her time this summer, leva now hopes to continue working with contemporary artists.

Georgina Elliot (right) was based with the events team at the [Landmark Trust](#), helping organise the opening of three major new properties: Astley Castle, The Warren House, and The Shore



Cottages. As part of this, Georgina was called upon to fulfil an incredibly varied and demanding combination of roles, both assisting with the organisation of these events and doing research into the buildings' histories.

Like the other recipients, Georgina's placement underlines the importance of work experience, as she says, "I was able to

gain a fascinating insight into the running of a building preservation charity from inside and outside the office as part of the fundraising team. It was a pleasure to be part of an organisation saving these exceptional buildings for the future..."

Natalie Baerselman le Gros worked with the [Artist Liaison Department](#) at the prestigious White Cube Gallery. Having previously worked in government-funded institutions, Natalie welcomed the opportunity to see up close how a major commercial gallery operated. In this role, Natalie was able to observe many aspects of the department's, while being kept busy with a variety of crucial tasks, gaining in the process a unique perspective on the intricacies, challenges and rewards of the work.

Although her background had initially led Natalie to consider a career in antiquities, she took the internship at the White Cube because of a growing interest in a career in contemporary art, an interest that has only been confirmed by the fascinating three months she spent there.

Jennifer Slater worked with the [Art Loss Register](#), assisting them in the registration and tracking of lost or stolen works of art. She took on a number of different roles, including liaising with their clients, researching provenance in a fascinating hunt through London libraries, and sending out theft alerts.

One of the undoubted highlights of Jennifer's time at the Art Loss Register was visiting the Masterpiece fair in London, where she searched for a number of lost works, meeting a whole variety of different dealers and associated organisations. Having completed this internship, Jennifer is now keen to build on the valuable insights she gained into the recovery and restitution of works of art.

[Alasdair Flint](#)  
University of York

### AAH AAH Voluntary Work Placement Fund

Would you like to: Curate Exhibitions? Conserve Paintings? Run auctions? Track lost or stolen art?

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

**Where can I volunteer?** We fund volunteering at museums, galleries, heritage sites and other visual arts environments. To get a list of museums and art galleries that welcome or are willing to consider student volunteers for internships or work placements email [admin@aah.org.uk](mailto:admin@aah.org.uk) with your membership number. Placements advertised by museums/galleries and self-arranged placements are both eligible.

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

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

**How do I apply?** Visit [www.aah.org.uk/students](http://www.aah.org.uk/students) for the full guidelines and an application form. [Deadline to be confirmed.](#)

# Opportunities for school students

On Saturday 1 December our annual Ways of Seeing Conference will take place for the first time at the Victoria & Albert Museum, with access for increased numbers.

As usual, we are giving sixth-form students the opportunity to give short presentations. Tickets are still available and details of the final programme are on the website.

We continue to work with Lucy Salisbury, whose annual ARTiculation Prize has now expanded to cover eight regional heats. It not only offers participation to sixth formers, but plans are underway to expand the competition to include year 11/upper fifth students – an ideal chance to introduce art history into schools.

Any art historians who are parents of this age group, please encourage your children to persuade their Art teachers to join this exciting event (see below).

With so many changes happening to education for 14–19 year olds, the Schools Group is endeavouring to keep abreast of government plans for the reform of A levels

in tandem with plans for increased cultural education in schools. We are working with the AQA examination board's Teachers Panel and are very grateful to Matt for organising a group of art historians from Russell Group universities willing to become involved with AQA discussions as well. The lack of a specific teacher training course for Art Historians remains a major barrier to expanding the subject, with many young graduates keen to teach in schools but in need of experience.

## Textbook

Teachers are still eagerly awaiting publication of the textbook. Classroom trials carried out across a range of schools and colleges over the summer term were overwhelmingly positive and provided useful feedback for the final edit. Our first AAH outreach evening class for state school students has been launched in London, and we are hoping more independent schools will take the initiative to work in partnership with their communities.

Caroline Osborne  
Chair, Schools Group

## Ways of Seeing Architectural Debates of the 20th Century

Victoria & Albert Museum

**Saturday 1 December**

Key Speakers include

**Ho-Yin Ng**

of AL\_A, winner of the competition for the new Exhibition Road extension at the V&A

**Adrian Forty**

The Bartlett, UCL

**Owen Hatherley**

author of *Militant Modernism*.

Tickets may still be available from:  
[www.aah.org.uk/events/ways-of-seeing](http://www.aah.org.uk/events/ways-of-seeing)

**AAH**



The Roche Court  
Educational Trust  
NewArtCentre.

## Get to the Heart of Art

### Join ARTiculation 2013

The national public speaking competition for young people

Are you curious about art and enjoy expressing your own ideas and opinions? To speak on any art subject that inspires you, sign up through your school or college to one of the eight regional heats across the country in spring 2013.

Finals are on  
**Saturday 9 March 2013**  
Clare College, Cambridge

To find out more, go to  
[www.rochecourteducationaltrust.co.uk](http://www.rochecourteducationaltrust.co.uk)  
and Facebook ARTiculation Prize

For further information please contact: Lucy Salisbury, Head of Access and Outreach  
The Roche Court Educational Trust, Roche Court, East Winterslow, Salisbury, Wiltshire SP5 1BG  
Tel: 01980 862244 Email: [lucy.salisbury@live.co.uk](mailto:lucy.salisbury@live.co.uk) Website:  
[www.rochecourteducationaltrust.co.uk](http://www.rochecourteducationaltrust.co.uk)

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# Opportunities and events for Independents

The Summer is over and we are getting down to work on our new extended programme of events for the coming year. We would all like to thank our members for your feedback and support and we all hope we have managed to address most, if not all, of the points raised.

We are pleased to announce that we have welcomed new, motivated Committee members. Thom Braun, Joan Gibbons, Laura Gray, Lara Eggleton, Maria Photiou, Anne-Noelle Pinnegar, and Ben Street have joined our forces to help plan new events, design and co-ordinate activities, and programme and brainstorm new ideas for the energetic months ahead. Make sure you follow us on Facebook, read the newsletter and watch out for information on our forthcoming workshops. I can only hope you are as excited about future activities as we are.

As you are aware, we have changed the name of the Group to Freelance and Independent. This reflects the vibrant community of independent and freelance art historians, and includes everyone who is a fixed-term teaching fellow or a postdoctoral researcher (full or part time); part time or sessional teacher/lecturer (in HE or continuing education); freelance researcher, writer or curator; self-employed; unemployed; or retired; or anyone active in the field of art history with no fixed tenure track institutional affiliation.

## Targeting the jobs market

We have recently been working on a number of initiatives addressing the growing jobs market for independent and freelance Art Historians. Our fast-approaching October workshop is run by Naomi Korn. It will provide information on the principles of copyright within the context of creating, curating and using collections. You can still book your spaces, so check out the website or have a look at the announcement opposite for further information.

We have also designed a busy 2013 schedule, with a number of events targeting early-career researchers. Our February workshop will focus on locating international research-funding opportunities. You will meet experts in the field and we will discuss how to prepare an outstanding successful

application, which is especially important now, when the jobs market is extremely competitive. This will be followed by an early summer event addressing national research funding opportunities. We hope these two workshops will give you an insight into the meanders of locating funding, choosing the appropriate grant to apply for, and finally structuring the five-star application that will land you the dream job.

## Special Interest Group meeting 2013

We have been encouraged by the success of the last joint Freelance & Independent and Student Special Interest Session at the annual conference in Milton Keynes, and have decided to organise another joint event at the 2013 conference in Reading. It will give guidance on publishing your research as a book. Writing a book proposal is not an easy task so we have decided to invite a couple of excellent speakers from one of the major publishing houses in the area of art history and theory, and visual culture and talk about the book publication process.

We know that some of you are actively engaged in all sorts of teaching and knowledge-sharing activities. We have been in touch with the National Association of Decorative & Fine Arts Societies (NADFAS) and are planning a training session on how to achieve their standard of presentation to different audiences. NADFAS offers lectures delivered by the top experts in the field, who are appointed after a rigorous selection process. Learning how to achieve their standards will help you reach out to other organisations, such as the National Trust, English Heritage or local arts groups. Our entire spectrum of events will be advertised in the *Bulletin*, in the newsletter, on the AAH website and on our Facebook page.

I would strongly advise you to take advantage of our Conference and Image Costs Grants. We are working on a number of improvements to the application process and we will make sure to inform you of all the changes on a continuous basis.

As always, we are open to suggestions and thoughts on our actions, activities, planned or potential future directions. If you have ideas to share, please feel free to contact me.

## Basia Sliwinska

Freelance and Independent Group Chair

## Freelance & Independent Group Subcommittee

Everyone can be contacted on [independents@aah.org.uk](mailto:independents@aah.org.uk)

Please state the topic in your email subject line.

Basia Sliwinska (Group Chair)

Anna Bentkowska-Kafel

Aimee Blackledge

Thom Braun

Frances Follin

Joan Gibbons

Laura Gray

Lara Eggleton

Maria Photiou

Anne-Noelle Pinnegar

Ben Street

Janet Tyson

## Conference Grant

Independent, Freelance, or Unaffiliated Members (see qualifying conditions below) of the AAH who are session convenors or who have had a paper or a poster accepted for any art history-related conference anywhere in the world, can apply for a grant of up to £300 to cover some of the expenses of attending the conference.

For details of terms and conditions, and to download an application form: [www.aah.org.uk/funding/independents](http://www.aah.org.uk/funding/independents)

## Qualifying conditions for Conference and Image Costs grants

Applicants for both grants must have been an AAH member for at least one full year, and to have declared themselves as an Independent member when joining/renewing (for which they must not have a full-time or near full-time employment within a single institution).

## Image Costs Grant

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

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

For full details of terms and conditions, and to download an application form: [www.aah.org.uk/funding/independents](http://www.aah.org.uk/funding/independents)

## Carl Einstein and Thomas A Joyce

In September 2010, I delivered a paper at the conference hosted by the Carl Einstein Gesellschaft/Société-Carl-Einstein and the Institute of Germanic & Romance Studies (IGRS) at University College London. It outlined my research on a collaborative project on the arts and culture of Africa and the (hitherto unknown) correspondence from the late 1920s between Thomas A. Joyce (1872–1942), deputy keeper of the British Museum ethnographic collections, and the German critic and art historian Carl Einstein (1885–1940).

Having been invited to contribute an annotated and extended version of this material to the volume, Nicola Creighton/Andreas Kramer (eds), *Carl Einstein und die europäische Avantgarde/Carl Einstein and the European Avant-Garde*, (Walter de Gruyter, forthcoming September 2012), I am very grateful to the AAH for the image cost grant I received, allowing for the inclusion of artworks relevant to the material discussed.

The experience has encouraged me to continue with my research and prepare a study that focuses on Einstein's ethnography-oriented work within the interdisciplinary exchanges occurring between art, art history and anthropology during the early 20th century.

Heike M Neumeister



## Copyright, Images and Digitisation

**25 October 2012, 10.00 –16.30**

Association of Art Historians, Gallery Room,  
70 Cowcross Street, London, EC1M 6EJ

Provided by Naomi Korn Copyright Consultancy

This course provides an introduction to the principles of copyright within the context of creating, curating and using collections. It offers basic and practical training, giving participants the tools they need to understand how they can manage rights more effectively.

Topics include:

- ◆ An introduction to copyright – what, how long, who owns what rights
- ◆ Moral rights
- ◆ Fair Dealing and the proposed changes to the legislation following the Hargreaves Review of IP
- ◆ Tracing rights holders and processes of rights clearance
- ◆ Copyright and the digitisation lifecycle
- ◆ Orphan works and risk management
- ◆ Creative Commons licences

Special attention will be paid to copyright issues surrounding digitisation and the web.

**Preparation:** Participants should have considered copyright practice within their own profession, and are encouraged to bring examples of copyright issues for discussion on the day.

**Booking:** Please book via the AAH website:  
[www.aah.org.uk/events](http://www.aah.org.uk/events)

Fee: £25 AAH members £30 non-AAH members  
Deadline: **22 October 2012**

This workshop is open to all members of the AAH.  
Numbers of participants are limited to 25.

For further information please contact:

Matt Lodder [admin@aaah.org.uk](mailto:admin@aaah.org.uk)

Aimee Blackledge [aimee.blackledge@me.com](mailto:aimee.blackledge@me.com)

## 10th Warwick Symposium on Parish Research

University of Warwick May 2012

Thanks to the generous contribution of the AAH conference attendance grant I presented a paper on the art and patronage of the southern Tuscan Diocese of Grosseto between the late 14th and 15th centuries. I highlighted some key findings I made in archives and libraries in Italy, and illustrated how the artworks offer important clues about their past.

My paper, *New Research in the Diocese of Grosseto: Towards a Systematic Approach in Parish Research*, suggests that as researchers in a truly interdisciplinary field, art historians can play a more significant role in exploring local cultural heritage and contribute to developing strategies for its preservation and display.

Two case studies have been discussed in light of new documents and insights on local civic statutes, and how these document a complex system of civic patronage in parish churches.

The Symposium featured contributions from experts from the UK, Denmark, and Italy, and it was a valuable opportunity to share knowledge and opinions on methodologies, aims and the latest developments on parish research. I also read a contribution by Olivia Bruschetti, who is responsible for the office of sacred art of the diocese of Grosseto, and illustrated the outcomes of their project cataloguing and digitising artworks in local churches.

Dr Sandra Cardarelli Independent Art Historian, Aberdeen



# AAH2013



## 39th AAH Annual Conference

11 April – 13 April 2013

University of Reading, Reading

### Call for Papers

The 2013 Annual Conference will represent the interests of an expansive art-historical community by covering all branches of its discipline(s), including the history of art, architecture, photography, design, visual culture and curation. It will bring together art historians from around the world to address a huge and exciting variety of art-historical topics – some period-specific, others thematic – that range across wide chronological and geographical spectra. It will also showcase a variety of art-historical approaches, from the theoretical to the object-based, and will highlight debates about the future of the discipline(s).

#### Plenary speakers

**Okwui Enwezor**, Curator and Director of Haus der Kunst, Munich

**Adrian Forty**, Adrian Forty, Professor of Architectural History, The Bartlett, University College London 'in conversation' with

**Maarten Delbeke**, Associate Professor of Architecture & Urban Planning, Ghent University and Lecturer in Art History, Leiden University.

If you would like to offer a paper, please email the *session convenor(s)* directly, providing an abstract of a proposed paper of 30 minutes (unless otherwise indicated). Abstract to be *no more than 250 words*, and to include your name and institutional affiliation (if any). You should receive an acknowledgement of receipt of your submission within two weeks. Please do *not* send proposals to the conference organiser or convenors.

Deadline for submissions: **12 November 2012**.

For queries about the conference or bookfair contact Conference & Bookfair Organiser

#### Conference & Bookfair Organiser

Cheryl Platt [c.l.platt@reading.ac.uk](mailto:c.l.platt@reading.ac.uk)

#### Conference Convenors

Dr Paul Davies [p.davies@reading.ac.uk](mailto:p.davies@reading.ac.uk)

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

### Celestial Bodies and their Orbit in Art

**Maria Athanasekou**, Art Historian [m\\_k\\_athanasekou@yahoo.com](mailto:m_k_athanasekou@yahoo.com)

**Anne Lawrence-Mathers**, University of Reading  
[a.e.mathers-lawrence@reading.ac.uk](mailto:a.e.mathers-lawrence@reading.ac.uk)

**Evgenia Zouzoula**, Archaeologist [e\\_zouzoula@yahoo.gr](mailto:e_zouzoula@yahoo.gr)

The visible planets and the stars have provided important themes and images for artistic practitioners in almost all human cultures. Ancient peoples made close observations of planetary orbits, and constructed complex calendars upon this data. Awareness of astral influences upon the Earth also supported the allocation of various attributes to individual planets, stars and constellations, as well as their deification. Thus, the celestial bodies, and their representations, have played key roles within a wide range of discursive practices, including those of religion, science and magic.

This session seeks to explore celestial imagery and its significance in the period before the construction of advanced telescopes made close viewing of the nearer planets possible. In other words, the focus will be upon the transmission and contestation of imagery and meanings within and across cultures from antiquity through the European Middle Ages and Renaissance.

Examples of specific issues to be addressed might include:

- Planetary imagery and magical power
- Planets and personification
- Astrology and the visual arts
- Celestial bodies, cosmology and religious discourse(s)
- Celestial imagery and scientific practice
- Stars and the sciences of time.

It is our intention to have the proceedings of the session published.

## (In)formal networks and the professionalisation of art and design history: Conversations with art and design historians

**Liz Bruchet**, Voices in Art History [adhoralhistories@gmail.com](mailto:adhoralhistories@gmail.com)

**Joanne Gooding**, Design History Society  
[adhoralhistories@gmail.com](mailto:adhoralhistories@gmail.com)

The Association of Art Historians (AAH) was formed in 1974, born from a need to professionalise a rapidly expanding subject. Within a year of its existence, the AAH counted over 500 members – including a group of academics with a particular interest in design histories. This breakaway group felt that design historians needed separate representation, and in 1977 the Design History Society (DHS) was formed.

Recently, both the AAH and the DHS have independently funded oral-history-based research projects to explore the origins of each organisation. While documenting the specific histories of the associations, the projects raise broader questions about contexts of art and design education, including the web of relationships between individuals and institutions, and shifts in related academic employment markets. The intersecting accounts also provide opportunities to reflect on the expansion or formalisation of methodologies and disciplinary identities, and to question how they have come to be historicised in part through these two professional organisations.

This panel, chaired by Liz Bruchet (Voices in Art History, AAH) and Dr Joanne Gooding (PhD researcher, DHS and Northumbria University), explores issues arising from the shared histories of these organisations. We invite papers that consider factors in the professionalisation of art and design history; the place of academic networks (both formal and informal); the conceptualisation of related sub-disciplines; the place of institutional histories, and the articulation of professional identities linked to histories of art and material cultures. Additionally, we invite papers that draw on the testimonies documented through these oral-history projects.

## Form and Content: Considering the conflict between patronage and imagination in sculpture 1850–1945

**Nicola Capon**, University of Reading [n.r.capon@pgr.reading.ac.uk](mailto:n.r.capon@pgr.reading.ac.uk)

Sculpture from 1850–1945 in Western Europe and North America, fell broadly into two types: commissioned public statuary, and ideal, imaginative sculpture. Whereas contemporary audiences saw little difference between the two types of sculpture, and considered both worthy of consideration and reproduction, 20th-century scholars have tended to favour a history that privileges an artist's imaginative output over that of commissioned pieces. This panel questions the validity of such assumptions and the prevalence placed on materiality and technique that shapes the story of sculpture in the early 20th century.

Papers are invited that consider related ideas with reference to both canonical and non-canonical sculptors, and discuss sculptors from a range of geographical locations. Possible topics can include but are not limited to:

- The dichotomy between commissioned and imaginative works
- The problems connected to patronage
- Issues of material, physicality, function and subject matter
- The collaborative nature of sculpture
- The historiography of 19th- and early-20th-century sculpture
- The exhibition and display conditions of the period and how these works were shown in later decades.

The session will consist of a series of 20-minute papers focusing on the ideas of form, content and function. The papers will consider several areas of conflict within sculptural history that are beginning to be addressed by academic investigation.

Note: The proposed panel will take place in the Victorian Art Gallery at Reading Museum, where the exhibition *Sculpting the Empire* will feature John Tweed, an eminent late-Victorian sculptor, primarily known for his commissioned works but also for some ideal works.

## Painted Gladiatrices: Women, art and the 18th-century social arena

**Heather Carroll**, University of Edinburgh  
[H.N.Carroll@sms.ed.ac.uk](mailto:H.N.Carroll@sms.ed.ac.uk)

**Lauren Puzier**, Sotheby's Institute [L.Puzier@sothebysinstitute.com](mailto:L.Puzier@sothebysinstitute.com)

In an oft-quoted letter from 29 July 1782 to Fanny Burney, Edmund Burke comments on how he lives 'in an age distinguished by producing extraordinary women.' Burke has proved his powers of foresight, for it is difficult to speak of the 18th century without mention of at least one woman who made a significant impact on European history. How were so many women able to step beyond their conventional roles and cause those such as Burke to take notice? This session will explore the development/creation of women's social images through art in the 18th century. What were the relationships between social and visual images of women?

Of particular interest is how art conveyed women's roles in the social spectrum. Recently, historians such as Robert Darnton and Nicholas Hammond have drawn attention to the importance, prevalence and power of gossip in this period, while recent exhibitions, including *Thomas Gainsborough and the Modern Woman* (Cincinnati, 2010), have highlighted the importance of 18th-century women and art. This session will consider women's relationship in the fierce social arena of the 18th century, and the role art played within it.

Topics may include:

- the power of images on women's public persona/reputation
- public gossip prompted by the image of women
- female friendships
- how women controlled or took advantage of their visual portrayals
- contemporary depictions of the 18th-century woman
- dress as a means of communication
- the press's influence in the exhibition
- the role of art as gossip.

## Landscape and Economy

**Kevin Chua**, Texas Tech University [kevin.chua@ttu.edu](mailto:kevin.chua@ttu.edu)

**Ross Barrett**, University of North Carolina at Chapel Hill  
[rbarre@email.unc.edu](mailto:rbarre@email.unc.edu)

This panel seeks papers that examine the myriad ways that landscape art has creatively engaged the modern economy. How have artists used the frame of the landscape to visualise the complicated relationships of the capitalist market? How have landscapes given spatial or pictorial form to economic phenomena such as risk and insurance, speculation and investment, profit and insolvency? In what ways and under what circumstances have landscapists addressed the abstract processes of finance? How have landscape tropes – such as the ‘horizon’, ‘frontier’, or ‘prospect’ – structured economic thinking in the two-and-a-half centuries since the rise of capitalism?

Papers might also consider the ways that aesthetic categories such as the sublime inform modern economics; artistic explorations of the spatial conditions of ‘unevenness’ and ‘uneven development’ (from Trotsky to Neil Smith); and the role of religion and economics in landscape representation.

We are particularly interested in papers that closely entwine the visual and the economic, that move beyond Marxist approaches of the 1950s to 1970s, and that engage contemporary methodological approaches to economics (e.g. David Harvey on neoliberalism). Though we are privileging discussions of the ‘modern’ and contemporary economy (c.1750 and after), papers from any culture and time period that deal with the theme of the landscape will be considered.

## Henry Moore: Sculptural process and public identity reconsidered

**Alice Correia**, Tate [alice.correia@tate.org.uk](mailto:alice.correia@tate.org.uk)

**Robert Sutton**, University of York/Tate [robert.sutton@tate.org.uk](mailto:robert.sutton@tate.org.uk)

During his lifetime Henry Moore achieved world-wide fame, and his iconic status fostered a comfortable familiarity with his work in both public and academic spheres. This session seeks to reinvigorate scholarship on Moore by opening up to critical re-examination the mythologies surrounding the artist, his working practices, and his reputation. Coinciding with a major Tate-led research project and building on recent investigative research, papers are invited that identify and interrogate previously overlooked areas of study within Moore’s working practices, reception and interpretation. Session themes might include, but are not limited to:

**Sculptural Innovation and Processes:** How did Moore’s choice of specific materials and techniques affect the formal qualities of his work? To what extent has Moore’s canonical status detracted attention from his artistic innovations? What was the relationship between his sculptural and graphic work?

**Moore and the Media:** What do Moore’s appearances and interviews on film and television tell us about the formation and dissemination of his reputation? How did Moore utilise photographic portraiture to construct his artistic persona?

**Moore and his ‘Publics’:** How did Moore engage with and respond

to his various publics, both in and outside the art world? Reassessments of Moore’s relationships with fellow artists, patrons, writers, art world professionals and institutions are welcome.

**International Interpretations:** How was Moore’s work received and interpreted internationally? To what extent can Moore be regarded as an exemplary global artist?

While his inclusion in narratives of art history is assured, this session aims to reposition Henry Moore beyond familiar contexts in order to present him afresh in the 21st century.

## Medieval Remediations: Aesthetic, ideology, and praxis

**Sonja Drimmer**, British Library [S.I.Drimmer@gmail.com](mailto:S.I.Drimmer@gmail.com)

In their book *Remediation: Understanding New Media*, Jay David Bolter and Richard Grusin define remediation as ‘the formal logic by which new media fashion prior media forms’. Far from a modern construct, however, the authors show that remediation has been an intermittent logic of artistic production from the Middle Ages to the present day. Remediation offers a particularly apt framework for thinking about artistic production in the Middle Ages, and one which eschews the dialectic between originality and reproduction that emerged in later periods.

This session seeks papers that approach medieval art through the lens of remediation, as well as papers that pursue the avenues of inquiry opened up by conceptual intersections between pre- and post-print methodologies of visual expression. How did medieval artists invoke one medium while working in another? What were the motivations behind and the implications of hypermediacy, or, drawing attention to the medium itself? How did the structures or design of one medium come to be cited in another?

Potential topics to be explored include, but are not limited to, architectural reliquaries and canon tables, skeuomorphic objects, incunables that retain or allude to features of manuscripts, as well as wall paintings and sculpture that emulate textiles. Historians of medieval art have been at the forefront of deploying new technology in both research and the classroom. The aim of this session is to further this momentum by forging links between theories inspired by new media and the media of the medieval past.

## Design Objects and the Museum

**Liz Farrelly**, University of Brighton and the Design Museum  
[e.farrelly@brighton.ac.uk](mailto:e.farrelly@brighton.ac.uk)

**Joanna Weddell**, University of Brighton and the V&A  
[j.weddell@vam.ac.uk](mailto:j.weddell@vam.ac.uk)

A respondent to Bourdieu and Darbel’s 1969 survey commented: ‘Maybe there should be museums with modern stuff in them, but it wouldn’t be a proper museum.’ This session will address the place of contemporary design objects within the discipline of art history, with an emphasis on museums and education.

We invite papers on the collection, study and exhibition of contemporary design, from the unique, fetishised decorative object to the mass-produced industrial commodity. Papers may give perspectives on historical developments since the Museum of Manufactures to today’s V&A and the development of design

museums worldwide, and are welcome to expand live debates on the future place of design objects in the museum.

Current government agendas on culture and education may stress global competition, but should high-quality design objects be preserved as reified cultural products, or, alternatively, should the latest gadgets be studied as examples of industrial process? Does design, in the museum context, represent a rare negotiation between art and industry, state and citizen, the official and the popular, eliding categorisation as a straightforwardly commodified or aestheticized object? Does contemporary design, which is often ephemeral or 'process-based', stretch or strain the collecting and display procedures of the museum? And, in a world of multiple choices, is there still a need for the museum to promote 'good design' to the public?

We invite contributions from museum curators, designers (from all disciplines), design tutors, gallerists, collectors, manufacturers (clients for design) and art, design and cultural historians.

## The Art History of the Animal

**Alastair Harden**, University of Reading  
[a.f.harden@pgr.reading.ac.uk](mailto:a.f.harden@pgr.reading.ac.uk)

Animal imagery has always been prominent in the visual arts, from cave-paintings to Damien Hirst's £10.3 million *The Golden Calf*. Animals populate prehistoric European, Asian and African art, as well as the canon of Classical art and the art of ancient Egypt and the Near East; animals gathered powerful symbolic force in the art of the Middle Ages and throughout the Renaissance; and subsequently societies' cultural development made use of animal imagery in a variety of ways throughout the modern and postmodern periods.

However, art history has been traditionally anthropocentric in outlook, casting the 'grand narratives' in terms of the evolution of the human form and the techniques of pictorial narration, to the extent that the history of Classical art, for example, can arguably be said to have a significant anthropocentric bias which does little justice either to the wealth of extant animal imagery or to ancient accounts of famous artworks.

This panel calls for papers on the art history of the animal, from prehistory to the present, with papers invited on (although not limited to) the following topics:

- decoration and symbolism in ancient art
- ancient textual evidence for lost masterpieces and the ancient view of the animal in art
- animals and the natural world: species, hybridity and observation
- animals and religious art
- gender definition and species quality
- the struggle between humans and animals
- modern allegory/symbolism, power and propaganda
- the art-historiography of the animal, from bestiary and taxonomy to Reaktion's 'Animal' series.

## Ceremonial and the City

**Caroline Arscott**, The Courtauld Institute of Art  
[caroline.arscott@courtauld.ac.uk](mailto:caroline.arscott@courtauld.ac.uk)

**Pat Hardy**, The Museum of London  
[phardy@museumoflondon.org.uk](mailto:phardy@museumoflondon.org.uk)

In this session we will be raising questions about the ways in which ceremony serves the needs of various constituencies in the city. Ceremony is a familiar feature of urban locations. Royal processions and state funerals, civic pageants and parades, religious and military functions, legal and parliamentary occasions, more intimate family and community events, all work to stabilise notions of histories and localities.

Little analysis has been carried out on how the rituals and pageantry of civic life have been portrayed in an artistic context. Much debate has focused on Hobsbawm and Ranger's definition of the invention of tradition (1983), exploring civic ritual as a set of practices that inculcated certain values by repetition, generating a (spurious) sense of historical continuity. This approach has grounded the subject in historical specifics, highlighting the ideological dimension of pageantry as it functions for political and economic ends. We want to draw on the resources of art historical investigation to explore aesthetic and theoretical issues attaching to ceremonial as a practice of representation.

We welcome proposals for papers that take a fresh look at the ways in which artists viewed the nature and logistics of ceremonial in the city 1750–1950. Papers may focus on the physical objects, or the interaction with urban architecture and sculpture. Or they may address the changing uses of space in the city. We are particularly interested in the way in which art interacted with ideas of mass participation, and the extent to which it influenced civic behaviour.

## Horace Vernet (1789–1863) and the Thresholds of 19th-Century Visual Culture

**Daniel Harkett**, Rhode Island School of Design [dharkett@risd.edu](mailto:dharkett@risd.edu)

**Katie Hornstein**, Dartmouth College [khornstein@gmail.com](mailto:khornstein@gmail.com)

'A sort of agile and frequent masturbation, an irritation of the French epidermis.' So said Baudelaire of Horace Vernet's pictures in his *Salon of 1846*, articulating a negative view of the artist's work that has suffused accounts of 19th-century French art ever since. Despite Baudelaire's disdain for Vernet's 'lowly' art, which he thought bereft of stylistic conviction or artistic inspiration, the critic nevertheless recognised that Vernet might be thought of as 'the most complete representative of his age'. Scrambling hierarchies of genre, blurring boundaries between media, and eschewing grand-manner seriousness, Vernet's images seemed to many observers to reproduce the fluidity, the formlessness, even the futility of modern life.

If Vernet's minor role within master narratives of 19th-century art stems from the difficulty of placing him within traditional categories of 'style' or movement, or the idea (*pace* Baudelaire) that his work simply does not qualify as 'art,' this AAH session places Vernet's multiple engagements at the centre of a new effort to explore the sites of permeability and interchange that characterise 19th-century visual culture. It is precisely Vernet's status as a threshold figure – challenging divisions between 'high' and 'low,' avant-garde and

academic, public and private, emergent and established media – that make him compelling at a moment when art historians are calling these binaries into question.

In this session we propose to bring together a group of emerging and established scholars to revisit Vernet's work. We particularly welcome papers that explore the implications of Vernet's multivalent practice for how we understand the construction and contestation of 19th-century artistic and cultural categories.

## Rhythm in Art and Life

**Michelle Ying-Ling Huang**, Hong Kong Baptist University  
[ylhuang@ymail.com](mailto:ylhuang@ymail.com)

**Charlotte de Mille**, Courtauld Institute of Art  
[charlotte.demille@courtauld.ac.uk](mailto:charlotte.demille@courtauld.ac.uk)

From 6th-century Chinese painting theory, to early 20th-century English modernist manifestos, to contemporary French philosophy, 'rhythm' has been regarded a 'living' artistic force that embodies the temporal pulses present in life: change, growth, movement, and renewal. Although the interpretation and expression of 'rhythm' varies in different disciplines, cultures and historical contexts, the vision of a rhythmical relationship between art and life asks fundamental questions of the nature of humanity, reality and aesthetics. The English poet, Orientalist and art historian Laurence Binyon found in Chinese art and poetry the desire to attain rhythmical vitality, while the French philosopher Henri Lefebvre's Rhythmanalysis posited rhythm as a sensory measure that charts the relation between space and social practice. The Anglo-French journal *Rhythm* in 1912 was a cultural product aiming 'to leave protest for progress, and to find art in the strong things of life'. The qualities that defined the journal's concept of rhythm: freedom, reality and individuality, remain concepts of cultural force in contemporary society.

This panel explores creative and critical discussions of 'rhythm' in artistic and cultural production across periods, cultures and disciplines. It provokes dialogue on how 'rhythm' is historically discussed, expressed and re-interpreted by artists, theorists, philosophers and cultural critics. It also explores how 'rhythm' is applied in single- or multi-media artistic productions; how this ideal is envisioned within one's sensual, intellectual and spiritual responses; and how the quest for 'rhythm' corresponds to specific historical contexts in both Eastern and Western cultures.

## 'Action Painting': The theatrical and the dramatic in narrative art

**Mark Ledbury**, University of Sydney [mark.ledbury@sydney.edu.au](mailto:mark.ledbury@sydney.edu.au)

**Andrei Pop**, University of Basel [andrei.pop@unibas.ch](mailto:andrei.pop@unibas.ch)

Since Michael Fried published 'Thomas Couture and the Theatricalisation of Action in Nineteenth-Century French Painting' in *Artforum* in 1970, the history of history painting has been shaped by his idiosyncratic terms, 'theatricality' and 'absorption'. The first tracks art's necessary address to a spectator, on which history painting thrives, while the second suggests a sublime unity of viewer and artwork that makes the latter autonomous. In Fried's writings on David, Manet, Courbet, and Menzel, the terms converge and come apart in a Hegelian dance of opposite that is supposed to drive modernism in art.

Our panel seeks to reopen the case for broad conceptual analysis of history painting. As the depiction of human action, history painting makes psychological and anthropological claims of being able to picture interior states, accounting perhaps for its frequent absurdity, but also for its fascination and its affinity with theatre. At its best, in the work of David or Fuseli, of Barry or Goya, history painting may be as close a view of 'other minds' as any sensual discipline affords. At the same time, the link between mimetic art and theatre has been used to critique both, and society as well, in texts ranging from Plato to Guy Debord. Is the vocabulary of 'theatricality' of use to art historians in their descriptive and normative ventures? Are other categories, like the dramatic, imitation, spectacle, illusion, etc., more informative? Must mirror neurons enter the picture? We invite novel theoretical accounts and acts of close looking.

## Shut your Eyes! Iconophobia in the modern era

**Sarah Lippert**, University of Michigan-Flint [sarjorlip@charter.net](mailto:sarjorlip@charter.net)

Although we live in an increasingly media-dominated world, the hyper-exposure to images and digitally mediated experiences in our own day might be seen to parallel the perceived dangers that lurked in the art world of previous eras. Since the late 18th century, the popularisation of modern media, shifting aesthetic theories, as well as the mass production of images, have all given rise to moments of great hesitation about visual art amongst many different groups. Although the traditional Judeo-Christian debates regarding idolatry had waned in consonance with a wave of post-Enlightenment secularism, paranoia regarding the power of images, and fears pertaining to their moral or immoral role in society, persisted in new incarnations.

This session seeks to explore the nature of anxieties about visual art throughout the Modern era, beginning in the late 18th century, in new or newly framed examples. How, for instance, did the rise of the illustrated novel, non-traditional media such as photography, movements like Aestheticism and decadence, or other phenomena such as confusion of masculine and feminine figural types, reverberate in popular concerns about the direction of society? How were such images embroiled in contemporary debates about morality, national character, or the role of art in shaping culture? Papers considering different societies from a wide range of methodological, historiographic, and topical approaches are welcome.

## The Permanence of the Transient: Precariousness in art

**Camila Maroja**, Duke University [camila.maroja@duke.edu](mailto:camila.maroja@duke.edu)

**Caroline Menezes**, The University of the Arts – UAL  
[carolinemenezes@gmail.com](mailto:carolinemenezes@gmail.com)

'Precariousness' is often related to the notion of transience: perishable materials, 'dematerialised' conceptual procedures and fragile work conditions. Despite its transitory status, precariousness remains a prominent concept among artists and theoreticians today. In 1967, Brazilian artist Hélio Oiticica explicitly made precariousness a poetic guide for the artistic world. He described the artist's condition in Brazil as precarious, writing 'in adversity we strive'. This

motto also referred to the use of unconventional materials in Neoconcrete artworks, such as in Oiticica's famous *Parangolés*, colourful capes made of plastic and cheap fabrics that should be worn and performed by the public. Additionally, it referred to his aesthetic choice to leave the artwork unfinished, inviting the audience to complete it. Precariousness also became the trademark of other movements such as Arte Povera, which used 'poor materials' in an attempt to break down the dichotomy between art and life.

However, precariousness in art can be extended beyond these manifestations. It can refer to the artist's adverse work conditions, including living under a totalitarian regime as well as the lack of institutional support and of an established art scene. For instance, in times of censorship and in places without an institutional structure artists were propelled to come up with impromptu solutions to produce their artwork, as in Mail Art and in Latin American Conceptualism. Thus, can precariousness result in a fruitful production, with artists being stimulated to think beyond the traditional realm, improvising artistic strategies? But when is precariousness in art an aesthetic choice? When is it a situational condition? Which are the multiple ways that we can understand precariousness today? Which artists/movements explored the idea of precariousness? Which are the ethical issues raised by precariousness as a chosen aesthetics?

Welcoming papers exploring different geographic and temporal frames of reference, this panel aims to re-examine the issue of precariousness and its outcomes in art.

## The Knowing Gaze: The shifting role of the connoisseur and connoisseurship in art and its histories

**Jordan Mearns**, University of Edinburgh [Jordan.mearns@gmail.com](mailto:Jordan.mearns@gmail.com)

**Tom Denman**, University of Reading  
[t.h.e.denman@pgr.reading.ac.uk](mailto:t.h.e.denman@pgr.reading.ac.uk)

Although increasingly viewed as a retrograde and deeply conservative art historical methodology, notable by its absence from many recent art historical 'readers' and 'critical terms' texts, connoisseurship has indisputably played a formative role in the development of the discipline. While connoisseurship defines itself as the rigorous formal and visual analysis of art works, since the 1970s the 'new art histories' have levelled accusations of myopia, the employment of loaded value judgments and the creation of an impermeable canon thus casting the practice as an anachronism. The figure of the connoisseur has long been a trope visualised in 'high art' and satirical renderings, which often point to the slippage between the connoisseurial gaze and scopophilia, suggesting the exercise of an aestheticising gaze over both art and femininity, a concern central to feminist critiques of traditional connoisseurship.

The increasing material focus in art historical writing, influenced by the ascendancy of material culture studies, however, engenders the need to reassess the role of connoisseurship and its relevance and potential function in progressive scholarship.

This panel invites papers that examine:

- key figures in connoisseurship
- the historiography of connoisseurship

- the visualisation and hagiography of the connoisseur
- its strengths and weaknesses as a methodology
- its function in academic discourse
- its relationship to the art market and the museum
- and its role, if any, in future scholarship.

We invite papers considering the connoisseur and the practice of connoisseurship from all periods and locations, and encompassing a broad range of critical perspectives.

## Into the Light: The changing significance of light in art, design and architecture

**Melissa Miles**, Monash University [Melissa.Miles@monash.edu](mailto:Melissa.Miles@monash.edu)

Light is an elusive and paradoxical force that has long fascinated artists and philosophers. Light may reveal presence, but it has no presence of its own. We cannot see light in itself, but nor is it a pure abstraction. It exists independently of culture, and has a history that precedes our own, but light's invisibility ensures that it can only be apprehended in its relations to the objects and discursive formations that constitute our environments. Dazzling, burning and blinding as easily as it facilitates seeing and knowing, sunlight is also a potent symbol for the ambivalences of metaphysics. Ever in pursuit of light, we have tirelessly studied its effects and put forward innumerable theories about its form, impact and meaning.

The fugitive qualities of light have had a powerful transformative affect on art production and reception – continually fostering change and renewal as we attempt to control it, know it or marvel at its mysteries. This proposed session, which will use the standard format, will look at the diverse ways that light has been reinvented in the histories of art, design and architecture. As a symbol of truth, clarity, enlightenment, dazzling excess, imperial power, national identities, modernity, health, spirituality and the other-worldly, light has carried extraordinary cultural weight. Individual papers in this session could focus on light's significance in relation to a range of media, including photography, installation art, glass, painting, video, printmaking and architecture, and may consider light's changing history as well as its meanings in contemporary culture.

## The Imaginary Drinker: Bodies and beverages in art and society

**Frédérique Desbuissons** Institut national d'histoire de l'art  
[desbuissons@free.fr](mailto:desbuissons@free.fr)

**Edward Payne**, The Morgan Library & Museum  
[epayne@themorgan.org](mailto:epayne@themorgan.org)

Drinks and drinkers permeate the history of art. Since the Renaissance, the social, cultural and symbolic functions of drinking have featured widely, in historical and religious painting, genre scenes, portraiture and independent still-lives. By representing the bodily act of drinking – simultaneously human necessity, pleasure and social habit – these works constitute a corpus rich in social, cultural and anthropological implications. The analysis of drinks and drinkers, however, has long been left to food historians. This session seeks to explore the fruitful exchange between art and food by examining the impact of drinks on the formal analysis of art, on aesthetic theories and notions of creation, as well as on artistic sociabilities and sensory encounters.

If we consider the drink as a global object, then images of drinkers form an ideal perspective from which to investigate not only the relationship between sensory experience and the social and cultural dimensions of artistic representation, but also the underlying tensions between human production and necessity peculiar to any society. Topics for discussion may include, but are not limited to:

- Divine drinkers: the Feast of the Gods, Bacchic processions, the Last Supper
- The vice of intemperance: Noah and Lot
- The institution of drinking: social norms and representations
- Gendered drinkers
- The materiality of drinks: real and imaginary pleasures and correspondences
- Drinking and its associated rituals: eating, smoking, card playing...
- Artistic and drinking sociabilities: corporatist banquets, artist cafes, brasseries, ginguettes, pubs...
- Creativity and intoxication: from the Dionysian to the decadent.

## London's Commercial Art Market: Art on sale and display from 1920 to now

**Jennifer Powell**, Tate Britain [jenny.powell@tate.org.uk](mailto:jenny.powell@tate.org.uk)

'Just what has turned London into one of the world's three capitals of art? Who did it, and how? And what kind of people are they?' These questions were posed by John Russell and Bryan Robertson in their book *Private View* (1965), in which they suggested that (amongst others) London's Hanover Gallery (1948–73) was championing a new notion of art dealing, and was playing a significant role in shaping the emergence of London as one of the world's 'three art capitals' alongside Paris and New York. This session seeks to interrogate the roles that commercial galleries played in positioning / re-positioning London as a leading centre for art from the 1920s to the present.

The 1920s and the immediate post-war period in particular, saw the birth of many new galleries that supported British artists and their contemporaries, fashioned reputations, and increasingly encouraged international dialogues. The session will explore how the development of shifting definitions of 'new' and 'modernist' art practices in Britain might have been shaped and promoted on the commercial stage.

Proposals might consider the commercial gallery as a site for international exchanges; its role in the development of modernism/s in Britain; changing modes of display; relationships between exhibition programmes and selling strategies / the dealer and artist. The session especially welcomes papers that investigate galleries that have been neglected in scholarship to date, as well as those that might address the shifting roles of the commercial gallery more broadly, or investigate galleries that supported the display and sale of sculpture and non-traditional media.

## Thinking and Rethinking Exhibition Histories

**Lucy Steeds**, University of the Arts London [l.steeds@csm.arts.ac.uk](mailto:l.steeds@csm.arts.ac.uk)

**Antony Hudek**, University College London [a.hudek@ucl.ac.uk](mailto:a.hudek@ucl.ac.uk)

Exhibitions of contemporary art over the last 50 years are increasingly a focus for academic study. This session seeks to reflect on this development, addressing what it might mean to analyse contemporary art not in the context of when and where it is made, but of its public display. At a moment when a new field of exhibition studies seems to be emerging, and when art history is turning to exhibitions as legitimate research 'outputs', it is time to consider the historiographic question of the relationship between exhibition studies and neighbouring fields: art history, of course, but also sociology, philosophy and visual and cultural studies.

Attention needs to be paid to the distinctive nature of exhibitions as time-based and spatial entities involving artists, curators, designers and, not least, publics. However, this begs questions of definition, and prompts us to ask what kind of histories might be made out of, say, a performance at an opening or exhibitions produced solely for publication, television or the internet. Debating the implications of a history premised on 'landmark' exhibitions will be central to this session, as will exploring the use in exhibition studies of methods of historical enquiry that privilege the transient and 'minor' over the canonical. Moreover, roles for archaeology, genealogy, or theories of the event or *longue durée* might be addressed.

We invite papers from art historians, curators and others interested in thinking through or rethinking existing historiographic models for the study of exhibitions from a variety of geopolitical perspectives.

## From Utopian Teleologies to Sporadic Historiographies: 'Interfaces' of art and cybernetics

**Maia Toteva**, Montana State University [mtt235@gmail.com](mailto:mtt235@gmail.com)

**Jennifer Way**, University of North Texas [jway@unt.edu](mailto:jway@unt.edu)

It has been more than six decades since cybernetics was introduced to the English-speaking world by Norbert Wiener, Claude Shannon, and Warren Weaver. Stimulated by the information explosion in the 1950s, it grew as an international phenomenon that challenged disciplinary boundaries and preconceptions. Cybernetic models of 'self-reproducing automata' brought about an enhanced understanding of informational and communication systems, engendered artificial intelligence and machine-biological interfaces (cyborgs), and impacted game theory. In the West, cybernetics had a lasting effect on art and popular culture from interactive art, performance, and computer art, to telematic art and *American Idol*. The 'new science,' however, received a different reception in USSR. After its initial hostility, the Soviet government endorsed cybernetics as a panacea ensuring the rational control of a failing centralised economy. The interdisciplinary umbrella of Soviet cybernetics protected underground art – from kinetic constructions and installations, to conceptual art and performance.

The session redresses a lack of attention to cybernetics globally. It invites presenters in the visual arts and from non-art disciplines to reconsider or generate new knowledge about generations and geographies of art and cybernetics, including practices that create,

distribute, and theorise art forms, concepts, and histories. Papers may explore cybernetic phenomena in artistic environments; examine artistic play on logic and reason; consider how art or non-art agents treat cybernetics as a social and cultural paradigm, or question how cybernetics is presented in historiographies of recent art, and what interfaces of cybernetics and art bode for intra- and inter-disciplinary research and practice.

## Twitchers: Birds and art

**Tracey Warr**, Oxford Brookes University [t.warr@brookes.ac.uk](mailto:t.warr@brookes.ac.uk)

**Paul Kilsby**, Oxford Brookes University

**Clair Chinnery**, Oxford Brookes University

A clutch of delicately freckled eggs, a sharp beak, the unknown language of bird song, extravagant mating plumage, a brush of wings, a soaring flight: we have a perennial fascination with the familiar and yet alien presence of birds in our midst. Artists have addressed the topic of birds to consider a range of issues. The recent *Animal Gaze* symposia demonstrated how the inter-species boundary is rich ground for artistic exploration. The 'twitcher' is an individual who takes bird watching to the extremes, in collecting 'sightings' as a form of experiential acquisition, and artists have extended their examinations of birds to address notions of collecting, archiving and taxonomy, in, for example, Marcel Broodthaer's *Department of Eagles*. Bird envy manifests in works such as Pieter Brueghel's *Icarus*, Max Ernst's *Loplop* and Ilya Kabakov's *The Man Who Flew Himself into Space*. Gaston Bachelard wrote of the nest-house, and how we inhabit space with our bodies just as a bird creates its nest with its breast, and his writings have in turn inspired artists' nests examining the practice of space and home. Other birds in art projects have considered communication, ecology, colonialism, flight, the soul, migration. Joseph Wright's *An Experiment on a Bird in the Air Pump*, Joseph Cornell's assemblages with birds, Marcus Coates' *Dawn Chorus*, London Fieldworks' *Super Kingdom*, Nomeda & Gediminas Urbonas' *Villa Lithuania* pigeon race and pigeon loft at the 2007 Venice Biennale, Agnes Meyer-Brandis' *Moon Goose Analogue* and Lynne Hull's *Raptor Perches*, are just a few of the myriad artworks focused on birds. Considering the strutting peacock, the hovering predator, the Christmas robin, the homing pigeon, the clever cuckoo, the swoop of the black swift, the pecking hen and the memento mori of the hung game bird, this session will present papers on the topic of birds and nests in the art and theory of any period.

## The Great War and Modern Architecture – 100 years on

**Volker M. Welter**, University of California at Santa Barbara  
[welter@arthistory.ucsb.edu](mailto:welter@arthistory.ucsb.edu)

**Iain Boyd Whyte**, University of Edinburgh [i.b.whyte@ed.ed.ac.uk](mailto:i.b.whyte@ed.ed.ac.uk)

What were the consequences of World War I for the development of modern architecture after 1918? Considering that many modern architects were soldiers in their twenties and early thirties, formative periods in any individual's life, how did active service in the trenches or behind the frontline, travel to foreign lands, and the communal experience of danger influence their thinking about their work, profession, and society at large?

Psychologists such as Kurt Lewin published as early as 1917 seminal texts about how the soldier's experience of the battlefield fundamentally changed his perception of space. In literature, reflections on the horrors and extraordinary experiences of the Great War resulted about ten years later in masterpieces by writers and playwrights such as Ernst Jünger, Erich Marie Remarque, and Edmund Blunden. Yet, in the realm of architecture little seems to be known beyond anecdotal tales that Walter Gropius had been buried underneath rubble, and that Ludwig Mies van der Rohe's military career was modest due the lack of a university education. Are there issues, buildings, methodologies, and theoretical concerns in the development of modern architecture after 1918 that can be traced back to the Great War? The session invites papers, ideally based on archival research, that address both individual architects who had served in any of the opposing armies, and questions concerning historiography and methodological approaches regarding World War I and the emergence of modern architecture in Europe.

## Transnational Flows in European Fine Art Education 1900–2000

**Marta Edling**, Uppsala University [marta.edling@hist.uu.se](mailto:marta.edling@hist.uu.se)

**Maria Görts**, Dalarna University [mgo@du.se](mailto:mgo@du.se)

**Hester Westley**, Tate Research [hester.westley@tate.org.uk](mailto:hester.westley@tate.org.uk)

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

This panel will explore developments in European fine art education in the 20th century. It will seek first to examine national pedagogical models, identifying already established transnational strategies and flows. Further, it will work to build useful comparative models, identifying convergences and divergences, to reveal something of the often shifting and contested field of European fine art education.

Panel topics will range widely. Possible topics might include – but are not limited to the influence of the US and conceptual art in 1960s European art education; the so-called free academies in Paris in the early 1900s; the atelier of Matisse, Academie Colarossi, Academie Libre, etc. that attracted young artists from all Europe, e.g. Russia, Germany, the Nordic countries but also the USA; Bauhaus pedagogy beyond the UK; the legacy of the Moscow Vhuktemas; or, the little-known exchanges between Weimar and Calcutta, especially through Rabindranath Tagore in the early 1920s and the emergence of basic design training in India.

Taking a largely discursive format, this international roundtable invites participants to prepare ten-minute presentations on their fields of expertise. These short 'position papers' will provide extensive time for debate and discussion. With the precise objective of identifying common interests, the panel will also aim to establish directions for possible comparative studies and to move towards future research collaborations for its contributors. Participants are therefore also welcome briefly to comment in their proposals on areas of interest that could be developed in such collaborations.

## Photography and the Histories of Sculpture:

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

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

This session asks: what role has photography played in forming sculpture's place in art history? Working across disciplines and histories of sculpture, exhibition-making, museum studies and photography, this session discusses the formation of art historical narratives, seeking to unpack past narratives and ask questions of how future narratives might be constructed.

Addressing the role photographs and their producers have played in articulating sculptures' meanings and histories, this session invites papers that take stock of the impact of photography on the histories of sculpture and its shaping of understandings of 'sculpture' by:

- communicating exhibitions, collections and works
- distributing, interpreting and fictionalising sculpture
- developing art historical analyses and positions
- enabling research of sculpture.

This session is likewise interested in analysing the photography of sculpture as a subject of exhibitions and publications, for example *Close Encounters: The Sculptor's Studio in the Age of the Camera* (2000) and *The Original Copy* (2010) and in the artistic treatments of sculpture through photography. The changing relations between sculpture and photography have ramifications for our developing art historical grasp of sculpture, as it becomes analysed as much through its representation as through its direct encounter. This session strives to be transhistorical, inviting papers from academics, artists, curators and writers addressing early photography as much as recent experiments.

## Image, Identity and Institutions: The male artist in 19th-century Britain

**Colin Cruise**, Aberystwyth University [colin.cruise@aber.ac.uk](mailto:colin.cruise@aber.ac.uk)

**Amelia Yeates**, Liverpool Hope University [yeatesa@hope.ac.uk](mailto:yeatesa@hope.ac.uk)

The figure of the male artist in the 19th-century was a locus for various concerns surrounding the construction of masculinity: the issue of labour and production; the role of the patron and marketplace; professional rivalry and support; and the gendering of aesthetics to name a few. Herbert Sussman, in *Victorian Masculinities: Manhood and Masculine Poetics in Early Victorian Literature and Art* (1995), has explored the significance of the artist in relation to 19th-century formations of 'masculine poetics', defined in relation to normative bourgeois masculinities. This session seeks to explicitly link representations of male artists – visual, literary, fictional, (auto)biographical – to 19th-century constructions of masculinity, as well as to 19th-century art practices and institutions.

From the 19th century through to the present day there exist various tropes for interpreting or figuring the male artist – Romantic, Bohemian, genius, celebrity and so on – as well as more marginal tropes, for example those articulated by Walter Pater. We invite participants to consider the usefulness of these, and other, models in papers exploring the figure of the male artist in the 19th century in relation to discursive formations of masculinity.

## Student Session Collaboration

**Sibyl Fisher**, University of Leeds [fh06saf@leeds.ac.uk](mailto:fh06saf@leeds.ac.uk)

**Nicola McCartney**, Birkbeck College, University of London  
[nmccar06@mail.bbk.ac.uk](mailto:nmccar06@mail.bbk.ac.uk)

Despite the continuing insistence on the romanticised conception of the artist as 'genius', or as individual creator, collaboration has long been a reality of both the intellectual and practical facets of art and its production. Accordingly, collaboration can be understood as a method of practice implemented by two or more practitioners/ participants who work together as partners in co-production. While art historians have contributed to the theorisation and even realisation of collaboration as an artistic method, conceptually it prompts questions regarding conventional categories, particularly the distinctions between artists, art historians, curators and viewers. These shifts necessitate a consideration of the wider and often-interdisciplinary concerns of context, reception and engagement.

With a long historical trajectory, embracing physical and metaphorical spaces such as the workshop, the academy, and diverse artistic and intellectual circles, collaboration has particularly lent itself to radicalism, resistance, and even revivalism. Furthermore, curatorial collectives have emerged as a politicising force in the global biennale and exhibition circuit, as well as collaborative-doctoral awards between universities, museums and other institutions. This panel consequently aims to figure collaboration as a key intellectual concern of both artistic and art historical practice, inquiring into structures of commission, production and display, as well as examining collaboration in relation to art historical and societal institutions.

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

- collaboration and the political
- friendships, partnerships and marriages
- artist co-operatives
- cross-cultural collaborations
- schools of art/collaborative artistic movements
- pupil/teacher structures
- spaces of collaboration
- the gaze and the cognitive collaboration of the viewer
- patronage as participation
- community arts projects
- institutional partnerships
- factory systems and lines of productivity
- relational aesthetics.

## Visualising Architecture: Fictive buildings c.1300 – c.1750

**Amanda Lillie**, University of York [amanda.lillie@york.ac.uk](mailto:amanda.lillie@york.ac.uk)

This transdisciplinary session explores the multifarious ways in which architecture was represented in painting, sculpture, prints, drawings and other objects throughout the late Middle Ages and the Early Modern period. Its subject is architecture that was not intended to be built. By putting the buildings within images at the heart of our

investigations, fresh interpretations will emerge of the roles of architecture within visual fictions. The papers will address fundamental questions such as: Why did painters (or sculptors, print makers etc) incorporate buildings into their pictures? What was the relationship between built architecture and imagined architecture?

Topics might include, but are not limited to:

- cityscapes
- memory houses
- the Virgin's house
- the Temple of Solomon
- imagined ruins
- the painted decoration of buildings (murals)
- architectural *capricci*
- treatise illustration
- painting space
- conceptual interchange between painting and architecture
- fantasy and idealisation.

We encourage scholars working in diverse fields to submit proposals.

## Museums & Exhibitions Session

### Curating the Book: Exhibiting books, archives and manuscripts

**Layla Bloom**, Stanley & Audrey Burton Gallery, University of Leeds  
[l.bloom@leeds.ac.uk](mailto:l.bloom@leeds.ac.uk) (Museums & Exhibitions Group Chair)

**Ben Thomas**, University of Kent [B.D.H.Thomas@kent.ac.uk](mailto:B.D.H.Thomas@kent.ac.uk)  
(Museums & Exhibitions Group committee member)

This session explores issues of display and engagement with books, folios, sketchbooks, archives and manuscripts in a gallery and museum context.

Printed books, sketchbooks, folios of prints, archival materials and manuscripts are being included in gallery and museum displays with ever-greater frequency. Indeed, the contributions of the Tate Archive to gallery displays have been so popular that, in 2013, the Archives will gain its own dedicated display space for its materials. Parallel to this, there has been renewed interest in 'the book' and book design among contemporary artists; similar issues of display thus face contemporary art curators as well as historic art curators.

The display of such materials in a museum context can problematise theories of the autonomous art object. A challenge is posed to would-be-curators of the book and similar objects: how to provide access and engagement with these objects, intended for active – and often intimate-scale – viewing and handling, while at the same time preserving their oftentimes delicate condition in a traditional display context? Facsimiles and digitised versions of such material offer opportunities for more active engagement with these objects, if not with the 'originals', but what constitutes the 'authenticity' of these types of objects? Does the digitisation and reproduction of such objects for display purposes detract from the original objects, or can they enhance engagement with the originals themselves? Does the fact that these objects are even reproduced

in other formats contribute to the 'aura' and profile of the original objects themselves?

*The Museums & Exhibitions Group represents a wide range of practitioners, including art historians, curators and artists, and invites a similarly wide range of responses in considering the exhibition of these materials – from all eras and cultures – in the gallery/museum space.*

## Pagan Gods and Mythology in Medieval Sculpture

**Sadie Pickup**, Christie's Education [spickup@christies.edu](mailto:spickup@christies.edu)

Jean Seznac's *The Survival of the Pagan Gods: the Mythological Tradition and its place in Renaissance Humanism and Art*, translated into English in 1953, is one of the first works to examine the endurance of figures from classical mythology in the Medieval and later Humanist tradition. This subject gains increasing pre-eminence in more recent scholarship, although is still not widely studied. *Images of the Pagan Gods*, published in 2009, edited by Rembrandt Duits and François Quiviger, a collection of papers in memory of Seznac, updates and extends work on the span and influence of classical art and mythology before the Renaissance, but its boundaries largely fall outside the sculptural tradition.

The literary sources extol the value of antique sculpture and the admiration it receives during the so-called Middle Ages, alongside the reproduction of these images in various contexts, reflecting their influence and availability, even if secondhand. This session will consider the reception of pagan gods and mythology through the sculptural tradition up to the 14th century in various media, examining not only why these figures were recreated and how their iconography was manipulated, but also the methods of transmission. Papers covering a broad geographical range are welcomed.

## Sculpture and the Sea: Figureheads and ship sculpture

**Alison Yarrington**, University of Hull

**Douglas Hamilton**, University of Hull and Maritime Historical Studies Centre

**Julia Kelly**, University of Hull [Julia.Kelly@hull.ac.uk](mailto:Julia.Kelly@hull.ac.uk)

Made for a specific purpose, ship sculpture and figureheads functioned as travelling objects, symbolically driving forward commercial or military interests. As manifestations of national power and cultural identity, depicting animals, gods, prominent historical and allegorical figures, sculpted figures and decoration were used on ships and boats involved in trade, warfare, exploration, emigration, ceremony, leisure and the transportation of slaves. Often polychromatic, these sculptures formed part of the overall wooden environment and structure of the ship, carved by now largely unknown artists and artisans in coastal towns and cities.

This session invites contributions from art historians and museum curators with an interest in maritime history, sculpture and the decorative arts. It has a particular focus on 18th- and 19th-century British and European maritime history, when ship sculpture in both the Royal Navy and the merchant fleet served to display maritime power during a time of imperial expansion. This was also a period in which the production of ship sculpture was beginning to be

legislated, through the British Admiralty's rules for size, weight and costs, leading to the abandonment of hardwoods for pine.

This session also invites considerations of ship sculpture and figureheads as a subject for travel writing and literature, both during this period and later, and for photography and film.

## Art Works!

**Jo Anna Isaak**, Fordham University [jisaak@Fordham.edu](mailto:jisaak@Fordham.edu)

Today, an increasing number of artists have taken up the truly radical idea that art could become *useful* – reversing the long process by which art became formalised and divorced from social and practical considerations.

The panel invites theoretically engaged, interdisciplinary papers that present new research on socially directed art practices: artists or art organisations collaborating with specialists in other fields (material scientists, botanists, marine biologists, farmers, engineers, city planners, etc); artists working in nontraditional media and nontraditional contexts designing recuperative projects for degraded environments, creating solutions that address specific social and environmental needs, working on issues of environmental justice, or sustainability, or providing prototypes that can be adapted by individuals, communities, city planners and industry.

This session focuses on the social, political, intellectual and commercial implications of art that has departed the gallery, left the wall behind the couch, and gone to work!

## AAH Conference 2013 M&E Group Special Interest Session

### Putting it in Print: Exhibition Catalogues and the REF Impact agenda

For museums and galleries, research is often geared towards the production of an exhibition or display, where an associated catalogue is a desirable but non-essential addition – often dependent on budgets and other calls on staff time. However, where there is increasing collaboration with academia, catalogues can take on a new role.

Within the REF Impact assessment, research must have 'reach and significance'; it must engage with a variety of audiences, should generate debate, and be part of a public engagement activity. Claims for all of these impacts must also be supported by evidence and indicators when being assessed – and exhibition catalogues can fulfil many of these criteria.

This Special Interest Session will act as a forum to debate some of the issues surrounding the REF Impact agenda, supported by case studies describing the benefits and pitfalls of this approach, and providing advice and guidance to colleagues considering the potential of catalogue production as a solution. Speakers to be confirmed.

**Marika Leino**

Oxford Brookes University

**Marie-Thérèse Mayne**

Laing Art Gallery, Tyne & Wear Archives & Museums

## Poster Session

**Susan Grange**, Independent [susangrange@hotmail.com](mailto:susangrange@hotmail.com)

**Lawrence Buttigieg** [lawrence@aboutlawrence.com](mailto:lawrence@aboutlawrence.com)

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

Although no particular theme for the session is envisaged, preference will be given to ideas that are particularly adept to such a mode of address. Prospective participants will be urged to make good use of visual presentation techniques, thus ensuring that their work arouses interest in, and communicates effectively with, the delegates. The number of submissions will be limited to 12, to ensure that while the conference attendees may be presented with a wide variety of unrelated subjects, they will also be able to assimilate thoroughly each and every poster.

Some of the posters on displayed at AAH2012



## CONFERENCE BOOKING

[www.aah.org.uk/annual-conference](http://www.aah.org.uk/annual-conference)

	Early booking (deadline 1 March)	Standard
Member concession	£90	£135
Member Individual	£180	£225
Member Speaker/ Convenor	£155	£200
Concession	£150	£195
Individual	£310	£355
Speaker/Convenor	£230	£275
Day Rate	£160	£205



# AAH2014

AAH 40th Anniversary Annual Conference & Bookfair



Royal College of Art  
Postgraduate Art and Design

12 – 14 April 2014

Royal College of Art, London

## Call for Sessions

AAH2014 will represent the richness and diversity of art historical debate across the broadest sweep of time and space.

Founded 175 years ago, the RCA is the UK's only solely postgraduate university for the arts.

The conference will unite the interests of art history with those of contemporary practice, as well as a wide diversity of visual and material culture, including art, architecture and design. As it is in close collaboration with museums and galleries, most notably the Victoria and Albert Museum, the RCA aims to offer a conference exploring 'history in the making' through engagement with practice, collections and exhibitions.

We invite proposals for academic sessions that reflect current scholarship and the breadth of interests represented by this international event. To download a session proposal form go to: [www.aah.org.uk/annual-conference/2014-conference](http://www.aah.org.uk/annual-conference/2014-conference)

### 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).

A session proposal may either take the standard form, or include alternative formats, such as round table or open discussion.

Please indicate on the form if you would like to propose an alternative format within the time allocated, and how your session will be organized.

Chairs can propose short sessions (over one day) or longer (over two days), accommodating between eight and 16 papers, depending on the format proposed.

### 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 (to be submitted to the convenors):  
22 April 2013

### AAH2014 Conference Convenors:

Jane Pavitt  
[jane.pavitt@rca.ac.uk](mailto:jane.pavitt@rca.ac.uk)

David Crowley  
[david.crowley@rca.ac.uk](mailto:david.crowley@rca.ac.uk)

School of Humanities  
Royal College of Art  
Kensington Gore  
London SW7 2EU  
[www.rca.ac.uk](http://www.rca.ac.uk)

*Session abstracts and a call for papers will be published in the June and October Bulletin in 2013.*

## Cassone

*The International Online Magazine of Art and Art Books*

### SPECIAL OFFER FOR FRESHERS

Cassone is offering all first-year students, in any discipline, a year's free subscription.

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At the payment stage you will be given the option of using a 'gift voucher' and at that point should insert the case-sensitive code: STUDent12  
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## Bulletin

### Advertising rates 2012

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

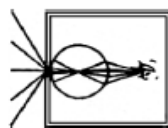
The following rates apply to adverts for academic courses, to any commercial venture, and to anybody wishing to book a specific space and supply a pre-designed ad.

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

Contact *Bulletin* Editor regarding adverts: [edbulletin@aah.org.uk](mailto:edbulletin@aah.org.uk)

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

## Display: Consume: Respond Digital Engagement with Art



[www.chart.ac.uk](http://www.chart.ac.uk)

CHART CONFERENCE 2012

**15–16 November 2012**

Association of Art Historians, 70 Cowcross Street, London, EC1M 6EJ  
 Free Word Centre, 60 Farringdon Road, London EC1R 3GA

**Keynote by Chris Bailey, Emeritus Professor Faculty of Arts and Society, Leeds Met University**

Since its foundation in 1985, CHART has engaged in topical issues in Digital Art History. This year CHART is looking at how new developments in information and communications technology affect the ways in which we engage with art. New forms of digital display or emerging modes of viewing art may have profound effects on both our understanding of the artwork itself (the way we consume it) and our ability or appetite for describing, curating and managing it (how we respond to it).

CHART'12 will examine the ongoing changes in cultural discourse and emerging trends in digital art practice, research and curation — looking at:

- ◆ Control of authorship, ownership and access
- ◆ Collaboration and the interdisciplinary break-down
- ◆ Participation, quick response and interaction
- ◆ Consumption, re-use and mashup
- ◆ Mobile technology, apps and education
- ◆ Connections between art, interface design, usability and user experience
- ◆ Globalisation, agility, dissemination and big data
- ◆ Liquidity and permeability of digital culture

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

Programme and booking information at [www.chart.ac.uk](http://www.chart.ac.uk)

## Exhibition Picks for Autumn 2012

*As chosen by the M&E group subcommittee*

*A Pre-Raphaelite Journey: Eleanor Fortescue-Brickdale*  
 Lady Lever Art Gallery  
 until 4 November 2012

*Drawing: Sculpture*  
 Leeds Art Gallery  
 until 11 November 2012

*Bronze*  
 Royal Academy of Arts  
 until 9 December 2012

*Renaissance to Goya*  
 British Museum  
 until 6 January 2013

*Pre-Raphaelites: Victorian Avant-Garde*  
 Tate Britain  
 until 13 January 2013

*Mughal India: Art, Culture and Empire*  
 The British Library  
 9 November 2012 – 2 April 2013

# John House (1945–2012)

## Inspiring teacher and AAH enthusiast

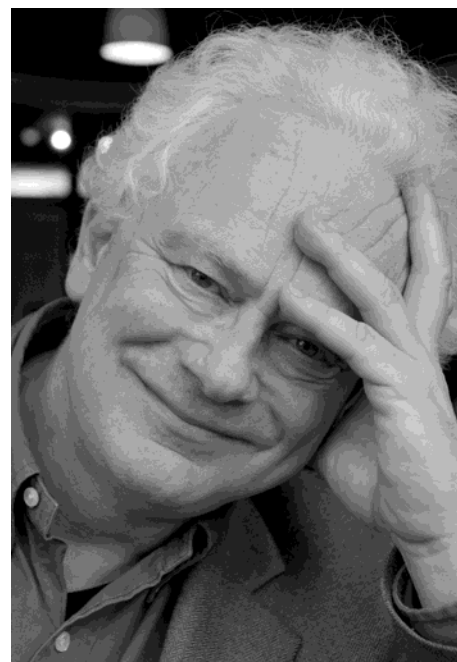
Every society needs a good solid core of them: enthusiastic, loyal members prepared to show up at events, take on responsibilities and, generally, to join in. John House was just such an enthusiast where the AAH was concerned. He had enormous respect and affection for the Association and a sense of service to the cause of art history that was hard to match.

The focus of his engagement was, of course, the Annual Conference. I can hardly recall one at which we didn't glimpse John's slow grin of welcome, followed by that characteristic toothy laugh, with his head thrown back. A tall person, he was always easy to spot, standing with a bag slung over one shoulder, talking to old friends in some foyer or hall. Invariably, he could be found in the Bookfair since – as his Courtauld office showed – he was a compulsive collector. He must have been an AAH member from very near the start of the Association's history; he certainly attended those early meetings in London and Cardiff.

John's enthusiasm for his subject, and for talking and debating with those engaged in studying it, was also vividly on display at UEA, where I first encountered him, not in a seminar room but on the all-weather soccer pitch where staff/student five-a-side games were held on some autumn evenings. Eric Fernie, later the AAH Treasurer, also took part in some of those matches, and filling the goal at one end would be the imposing shape of Peter Lasko, one-eyed but fearless, and the founder and lead-figure in the whole UEA operation. In fact, the whole department at UEA had a pioneering sense of team identity and adventure.

In the seminar room, John was a knowledgeable teacher, willing to share what he knew with anyone who would listen, a reassuring tutor for a first-year student. The curriculum included a fascinating inter-disciplinary course called 'Cross-Currents between Painting and Music', on which John taught while his colleague John Gage was on sabbatical – a task he saw through with dedication and with an expertise that was remarkable for a comparatively young and untrained teacher. Interdisciplinarity was a word that was to become a shibboleth for art-historical enlightenment and for a scholar's intellectual credentials, and it still has currency. But of all the artists and musicians that we touched on it was, of course, the name Monet that elicited a special response from John. A glint would appear in his eye at the mere mention of that name, and he found it impossible not to take any opportunity to show off his detailed knowledge of the material, and his position in relation to the issues it raised. I still remember him uttering a contemptuous reference to Herbert Read, the significance of which I didn't fully grasp for many years and which I am still thinking about.

Although the degree programme that Peter Lasko, John House and their colleagues, had established at UEA was progressive for its day, it was – like every other UK art history programme and, indeed, as was the AAH itself – engulfed by the excitement and uncertainty of the period of position-taking, debate and genuine enlightenment that we now refer to as the 'New Art History'. In 1976 John moved from UEA to UCL, and then on to the Courtauld in 1980. In 1984



he was elected to the AAH Executive Committee, continuing for a year in 1987–88 as a co-opted member in his capacity as Chair of the University Subcommittee. During that time he played an essential role in what was a somewhat fractious period in the Association. Not himself at the cutting edge of modish thinking, he felt somehow caught in the middle, but despite bitter disagreements, John and colleagues remained enthusiastically engaged, enabling the Association to come through it stronger and wiser for the experience.

John's enthusiasm for the advancement of the profession and for engagement in the subject across all boundaries lay behind his other great contribution to the Association: the representative role he played on the committees of CIHA, the international body for Art History. I recall meeting him early one evening in September 1989, sitting alone in a grand neoclassical atrium at the university of Strasbourg, which was hosting the CIHA congress in that memorably revolutionary year. His demeanour was not unlike that of a naughty fifth-former waiting outside the Head's study, but, rightly confident that the voting would go in his favour, he was waiting to be summoned to the CIHA executive in a new role as the UK representative, one that he faithfully filled for the next dozen or so years.

His great achievement during this time was to bind British CIHA closely to the AAH, thus avoiding the divisive binary structures that developed in many countries (such as the US) and – since the AAH was a democratic organisation – the corrupt systems of patronage that ran such bodies in many other countries.

When John asked me to look after the year 2000 CIHA congress in London, I was initially sceptical about getting involved, but he set out a powerful and idealistic argument in favour of UK art history needing to take its chance and to play its part, so I signed up. Although CIHA 2000 turned out to be, by some distance, the worst experience of my professional life, John's loyalty to the discipline, to the Association and to the whole art-historical project was never in doubt. His enthusiasm remained undimmed, and our annual conferences won't be the same without him.

NL

# Accessions to Repositories Relating to Art 2011

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

This information has already been added to the indexes of the National Register of Archives (NRA), the central point for collecting and disseminating information about the location of manuscript sources relating to British history, outside the public records. The NRA, which currently contains over 44,000 lists and

catalogues of archives, can be consulted at the National Archives, Kew, Richmond, TW9 4DU. Alternatively, searchers may access the indexes to the NRA and certain linked on-line catalogues via the website. Limited and specific enquiries can be dealt with by post, or email ([asd@nationalarchives.gsi.gov.uk](mailto:asd@nationalarchives.gsi.gov.uk)).

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

## Business

**History of Advertising Trust Archive**, 12 Raveningham Centre, Raveningham, Norwich, NR14 6NU

**George Butler**, art director, JW Thompson Ltd: further corresp, publications, photographs and art work 1923–95 (HAT21/493)

## Local

**Cumbria Archive Centre**, Kendal, County Offices, Kendal, Cumbria, LA9 4RQ

**Kendal Art Society**: minutes, reports, membership book, misc notes, catalogues, programmes, exhibition files, press cuttings 1929–2011 (WDSO 363)

**Dorset History Centre**, Bridport Road, Dorchester, DT1 1RP

**Louisa De La Poer Beresford**, artist, wife of 3rd Marquis of Waterford: sketchbook from Highcliffe Castle 1800–50 (D.1247)

**Norman Saunders-White**, artist and theatre director: papers and CD rel to the exhibition 'Norman at 80' 20th cent (D.2315)

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

**Lilian Swanwick**, artist: additional diary 1909 (ACC 10903)

**Joseph Herbert Cribb**, sculptor and stonecarver: further corresp with GR Cole and copy papers rel to Anthony Gardner, bookbinder and artist 1927–74 (ACC 10882)

**Rupert Forbes Gunnis**, art historian: papers 1881–1946 (ACC 10919)

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

**Cheltenham Art Club**: additional papers 1996–2010 (DI1487)

**Greenwich Heritage Centre**, Artillery Square, Royal Arsenal, London, SE18 4DX

**Joseph Reginald Brennan**, illustrator: documents, photographs and drawings 1910–1993 (JRB)

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

**Shelagh Cluett**, sculptor and teacher: sketchbooks, diaries, photographs and corresp 1960s–2007 (2011.038)

**Rupert Forbes Gunnis**, art historian: corresp, photographs, diaries and journals c1900–65 (2011.218)

**Charles Hewlings**, sculptor: sketchbooks and drawings 1970s–2000s

**Ronald Pope**, sculptor: corresp, drawings, architectural plan rel to commission for relief at Atherstone magistrates court (1966) 1966–67 (2011.433)

**Herefordshire Record Office**, Harold Street, Hereford, HR1 2QX

**Ross International Arts Festival**: records 1990–2000s (CM10)

**Leicestershire, Leicester and Rutland**, Record Office for, Long Street, Wigston Magna, Leicester, LE18 2AH

**Leicester Society of Artists**: minutes, ledgers, exhibition catalogues, sales at exhibitions, corresp, visitors' books, other misc records 1882–2009 (DE8109)

**North Devon Record Office**, North Devon Library and Record Office, Tuly Street, Barnstaple, Devon, EX31 1EL

**Brian Chugg**, artist and writer: additional research notes, photographs and papers 20th cent (A455)

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

**Laura Knight**, painter: corresp with Major Peter Casson with photographs rel to Laura Knight and her work 1961–69 (8015)

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

**James Purdy**, artist, Oldham: notes for various publications c1930–40 (2011/35)

**Somerset Heritage Centre**, Brunel Way, Norton Fitzwarren, Taunton, Somerset, TA2 6SF

**Ernst Blensdorf**, sculptor: corresp, papers, writings on art 1890–2010 (AIDGK)

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

**Edward Wilkins Waite**, artist: additional papers incl research on his images and genealogy, and sketchbook by his father, Edward Waite 1893–2011 (8752)

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

**Jessie Beard**, artist, Tameside: personal papers, photographs and artworks c 1900–60 (3958)

**Harry Rutherford**, artist: personal and professional papers 20th cent (3918)

**West Sussex Record Office**, Sherburne House, 3 Orchard Street, Chichester, West Sussex, PO19 1RN

**Arundel Festival Society**: records c1977–2004 (Acc 16296)

## National

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

**Alasdair James Gray**, author and artist: further literary papers and corresp c1950–2011 (Acc.13289)

**Peter Haining**, mixed media artist: corresp, drawings and papers (The Attic Archive) 20th cent–21st cent (Acc.13227)

**Osbert Lancaster**, cartoonist and designer: cartoons and drawings 1939–82 (Acc.13237)

**Jacques Laudy**, Belgian illustrator: drawings (15), evidently intended as illustrations for an edition of "Kidnapped", with cognate material 1941–42 (Acc.13291)

**David Roberts**, painter: letters and papers of and rel to him 1847–64 (Acc.13281)

**Royal Botanic Gardens**, Kew, Library and Archives, Kew, Richmond, TW9 3AE

**Marianne North**, traveller painter and naturalist: letter to her maid Annie, whilst in Tenerife c1870–79 (PrP 11-0012)

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

**Wendy Baron**, art curator and author: research papers rel to Ethel Sands and Walter Sickert c1970–2001 (TGA 20119)

**Marc Camille Chaimowicz**, artist: records rel to artwork 'Partial Eclipse' 1981–2006 (TGA 201110)

**Yvonne Robinson**, artist: papers and corresp rel to Niki de Saint Phalle c1980–2011 (TGA 201115)

**Edwina Sassoon**, art curator: papers rel to artists' commissions 1995–2010 (TGA 20116)

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

**Rafaella Monti**, sculptor: drawings, plans, engravings, photographs, corresp and papers 1846–81 (AAD/2011/3)

**Bill Stair**, illustrator and film designer: papers and prints c1970–79 (AAD/2011/6)

**Women's Press**, publishers: papers 1977–91 (AAD/2011/12)

**Association of Art Historians**: oral history recordings and transcripts 2009–2011 (AAD/2011/8)

## Special

**Black Cultural Archives**, 1 Othello Close, Kennington, London, SE11 4RE

**Kenness George Kelly**, artist: interview recordings rel to his life story and some of his work 2011 (AC2011/11)

**Gordon da la Mothe**, artist: papers c 1979–90 (AC2011/3)

**Chetham's Library**, Long Millgate, Manchester, M3 1SB

**George H Rowbotham**, antiquarian and artist: diaries, drawings, photographs late 19th cent

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

**Edward Jeffery Irving Ardizzone**, artist, illustrator and author: artwork for his "Little Tim" books and other authors' books incl Graham Green, Eleonaor Farjeon and Ursula Moray Williams c 1973 (EA)

**Polly Dunbar**, author and illustrator: artwork for 'Consequences' by R Kipling 2011 (PoD)

## University

**Cambridge University: King's College Archive Centre**, Cambridge, CB2 1ST

**Vanessa Bell**, painter: letters and postcards (129) to Julian Bell 1926–37 (CHA)

**Dundee University Archive**, Records Management and Museum Services, Tower Building, Dundee, Angus, DD1 4HN

**Peter Haining**, mixed media artist: research notes, journals, drawings, corresp and art projects rel to the Attic Archive Project 1980–2005 (2011/438, 440, 448, 464, 472)

**Exeter University Library** (Special Collections), Old Library, University of Exeter, Prince of Wales Road, Exeter, EX4 4SB

**John Moat**, writer and artist: additional poems and papers 1950–99 (MS 230)

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

**Henry Ratcliffe Whistler**, brother of Rose Fuller Whistler: family bibles, photographs and papers 1855–1960 (MS Whistler)

**Newcastle upon Tyne University**: Special Collections, Robinson Library, University of Newcastle upon Tyne, Newcastle, NE2 4HQ

**Leonard Charles Evetts**, artist and conservationist: corresp and photographs 1924–2000 (LE)

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

**Collins Gallery**, University of Strathclyde: records incl corresp files rel to exhibitions staged at the Gallery, catalogues, posters, financial records and press cuttings 1973–2011 (Accession 1277)

**University of Birmingham**: Cadbury Research Library : Special Collections, Cadbury Research Library, Muirhead Tower (Lower Ground Floor), University of Birmingham, Edgbaston, Birmingham, B15 2TT

**Sir Lawrence Alma-Tadema**, painter: photographs rel to the Dutch marine painter Hendrik Willem Mesdag (1831–1915) 19th cent (AT Album 6)

**John Hardman & Co Ltd**, artists in stained glass, Birmingham: designs for stained glass windows in churches and other religious buildings 20th cent (MS785)

# AAH Executive Committee/Trustees and Representatives

## AAH Executive Committee/Trustees (voting)

### Officers

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**Alison Yarrington**  
University of Hull  
chair@aah.org.uk

#### Hon Secretary

**Veronica Davies**  
The Open University  
honsec@aah.org.uk

#### Hon Treasurer

**Dennis Wardleworth**  
hontreas@aah.org.uk

### Chairs of Members Groups Committees

#### Museums & Exhibitions

**Layla Bloom**  
Stanley & Audrey Burton  
Gallery, University of Leeds  
museums@aah.org.uk

#### Schools

**Caroline Osborne**  
Godolphin & Latymer School  
schools@aah.org.uk

#### Students

**Mary Jane Boland**  
University of Nottingham  
students@aah.org.uk

#### Freelance & Independent

**Basia Slwinska**  
independents@aah.org.uk

#### Further & Higher Education

**Sabine Wieber**  
University of Glasgow  
universities@aah.org.uk

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#### Elected 2011 (until 2014)

**Grischka Petri**  
University of Bonn  
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University College London

**Joseph McBrinn**  
University of Ulster

**Nicola Foster**  
The Open University

#### Elected 2012 (until 2015)

**Dorothy Rowe**  
University of Bristol

**Keith Sciberras**  
University of Malta

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

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Victoria & Albert Museum

**Meaghan Clarke**  
University of Sussex

**Alastair Wright**  
University of Oxford

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University of the Arts London

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#### Chief Executive

**Pontus Rosén**  
pontus@aah.org.uk

#### Deputy Chief Executive & Communications Officer

**Claire Davies**  
claire@aah.org.uk

#### Finance & Policy Manager

**Matt Lodder**  
matt@aah.org.uk

#### Editor, *Art History*

**Genevieve Warwick**  
University of Edinburgh  
ed-arthistory@aah.org.uk

#### Deputy Editor, *Art History*

**Natalie Adamson**  
University of St Andrews  
ed-dep-arthistory@aah.org.uk

#### Reviews Editor, *Art History*

**Gavin Parkinson**  
Courtauld Institute of Art  
ed-rev-arthistory@aah.org.uk

#### Editor, *Bulletin*

**Jannet King**  
edbuletin@aah.org.uk

#### 2013 Conference

##### Convenors

**Paul Davies, Sue Malvern**  
University of Reading  
aah2012@aah.org.uk

#### 2014 Conference

##### Convenors

**Jane Pavitt & David Crowley**  
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**AAH**  
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ART HISTORIANS

#### AAH Office

Association of Art Historians  
70 Cowcross Street  
London, EC1M 6EJ  
Tel: 020 7490 3211  
Fax: 020 7490 3277  
www.aah.org.uk

### *Bulletin* contributions

Please email (as a Word file) to: Jannet King [edbuletin@aah.org.uk](mailto:edbuletin@aah.org.uk)  
48 Stafford Road, Brighton BN1 5PF. Tel: 01273 509653

**Next deadline: 6 January 2013**

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