

The Public Benefit of Art History

AAH Chair's Annual Report

I wish all our members a very happy and productive New Year. This first AAH *Bulletin* of the year showcases the rich and varied range of activities through which we promote and foster art history and visual cultures for public benefit.

For example, the highly successful Schools Group annual Ways of Seeing Conference for Students and Teachers was recently held at the V&A, and is described by Caroline Osborne on page 21. Plans for this year's AAH Annual conference at Reading are also in full swing, as indicated by the rich prospectus of sessions and papers included here. For the first time the AAH will be presenting a session at the CAA Conference in New York (13–16 February), 'The Future Role of Art History in Curating Historic Collections', taking up a theme that has emerged strongly over the last months both from the Museums Group and elsewhere in the Association, and we hope very much that those attending the conference will participate.

My first report as Chair of the AAH signalled ways in which art history's many strengths and its importance as a discipline, indicated by the Association's major international journal *Art History* and its annual conference, faced challenging times. Eighteen months later it is clear that the increasingly complex political and economic environment within which we operate continues to affect all sectors in which members are involved, whether freelance, schools, institutes of further and higher education, museums and galleries, heritage, auction houses, publishing, the market or the myriad business areas where our research, scholarship and skills are essential components. Whilst the

international art market appears to be largely flourishing, those of us involved in research, teaching, curation and publishing find the sustainability of our practice under increasing pressure from short-term responses and policies, ones that have the potential to inflict long-term – perhaps irreparable – damage upon education and our cultural economy and heritage.

Art History – truly an informed choice

For example, a longstanding member of our Schools Group committee has brought to our attention that art history no longer appears in the Russell Group pamphlet *Informed Choices*, a situation which we are currently addressing. We all know that if art history and its related subjects disappear from the curricula of schools, colleges and institutes of higher education, demand will atrophy, student numbers will decline and department closures will inevitably occur. This year the introduction of higher tuition fees is clearly affecting undergraduate recruitment in arts and humanities subjects. This, alongside other factors such as student debt and the deterrent effect of some UKBA regulations upon overseas applicants, is disrupting our current and future postgraduate communities. These are matters of concern for us all, no matter what our individual circumstances, institutional allegiances or occupations.

The AAH continues to work to ensure that the relevance of art history is articulated and advocated and that it is recognised, along with other arts and humanities subjects, as bringing major social and cultural benefit to the UK. The AAH therefore collects key data to ensure our responses are quantitative as well as qualitatively informed, as Matt Lodder draws attention to in his report. Chairs of our Special Interest Groups indicate the work that is taking place

to respond to specific policies. For example, our CEO Pontus Rosén and Sabine Wieber (Further and Higher Education) draw your attention to the Finch Report and the significant issues that still remain unresolved following the AAH's involvement in two Subject/Professional Association meetings. Pontus and I will be meeting with HEFCE over our concerns regarding copyright.

Incorporation

Last are the further measures we need to take towards becoming an Incorporated Charity in order to ensure our long-term viability and minimise financial risk. These are set out by our Treasurer on pages 10–11. The Trustees have considered this matter with great care and take the view that changing the Association to an incorporated charity is desirable and that this should not change the essential nature of the Association. I hope you will give your support to this essential development.

Alison Yarrington
Chair

FUNDING

The AAH offers opportunities to apply for funding for internships, copyright clearance, conferences attendance, travel, and for initiatives to widen participation in art history.

See adverts on pages 22 – 23.

See also www.aah.org.uk/funding



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Bulletin 113 deadline: 1 May 2013

Chief Executive

In the last issue of the *Bulletin*, Alison Yarrington discussed the issue of open access academic publishing as something we needed to keep an eye on. The principle of open access to knowledge is a good one and is likely to help many of our members. However, the implementation of this policy promises to be difficult and may have unintended consequences for institutions, authors, readers and even scholarship in general, as noted in Sabine Wieber's piece on page 8.

One consequence, which, although unintended, was foreseen is the financial impact on learned societies. Many depend on income received from academic publishing. For some this is a small part of their income; for others, a large one. For the AAH, due to the success of our journal, *Art History*, it constitutes more than half of our revenue. This means that changes to the funding structure of academic publishing are likely to affect the AAH budget significantly.

The Finch Report, published last June, explored the possibility of open access publishing in academia, and showed a high level of understanding for the position of organisations like the AAH. The report said that 'fundors and policy makers should be aware of the risk that any policies that may undermine the viability of subscription-based journals may also endanger the core activities of key learned societies, and the support they provide to the UK research community and its work.' (p.110) The report asked the government and funding institutions to be aware of this risk, and suggested they 'keep under review the position of learned societies...and the impact on the services they provide' (p.9), but ultimately the solution that is suggested is that learned societies like us need to 'change business models' (p.110).

So, how do we do that? Scholarly societies have rarely thought of our journals as 'business models', but they have provided the money we rely on. We in the AAH will have to think about additional ways of generating income with which to award grants, to organise our conferences, to finance our publications and to fight for art history in the United Kingdom and beyond.

Like other learned societies, we do not know yet to what extent these adjustments will have to be made. It may be some time before the full impact is felt.

Luckily, we have started making some of these adjustments already. We have reviewed the ways we communicate to members and others and how we describe the Association. This will make it easier to recruit and to apply for funding, as well as to explain to potential donors why it is important that we exist. We have massively increased our audience both in terms of people we reach through our events (up 66% compared with two years ago) and people who interact with us online (up 47% compared with two years ago). With the help of our Treasurer and Finance Committee, we are taking steps to invest our savings better, so we can receive higher interest. More of our activities now run sustainably than used to be the case.

However, we crucially need more paying members and we need to make sure that members stay – for the sake of what we do for our members, but more for the sake of what we can do for art history together. So do please make sure to sign up for the direct debit option to pay your membership and tell your friends and acquaintances about us. It really helps. Direct debit memberships lapse less often and we know that the most effective way of recruitment is when someone's lecturer, colleague or classmate recommends us.

Thank you very much.

Pontus Rosén, CEO

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@aah.org.uk

Next deadline: 1 May 2013

Communications & Membership

At the start of 2012 the Association announced the start of a six-month project, working with charity-sector consultancy team, RandallFox.

The series of workshops and fruitful discussions they instigated sought to develop and build upon our communication with members, to consider ways of securing and maintaining membership, and the role of the AAH in promoting the professional practice and public understanding of art history.

The AAH office staff and trustees assimilated the material generated, and having identified some key issues and decisions on direction for the immediate future, the AAH called upon the valuable insights of members and previous members. Whether you took part in phone interviews, have put up AAH posters in your departments, or noted the start of a series of alterations to our website, we do hope you can see that we are working hard to act on feedback and specialist advice.

The feedback from members has been crucial in shaping the organisation and,

Membership Figures 2012

Individual	
UK	357
Europe	57
RoW	69
Concessionary	
UK	484
Europe	92
RoW	41
Institutional	
UK	16
Europe	1
RoW	3
Libraries	
UK	10
Europe	3
RoW	8
Complimentary	58
Total	1,199
Member groups	
Schools	53
Freelance & Independents	299
Museums & Exhibitions	162
Students	382
Further & Higher Education	375

ultimately, the discipline of art history. We would like to thank all those who have taken part directly, and indirectly, with this. We also hope you have had the occasion to talk to potential new members about the benefits of joining the Association and the community it aims to foster.

We have, through these processes and discussions, come to understand the communications review as an emerging, expandable document, one that is able to accommodate the many requirements of our members and potential members. We also understand that it needs to be a document behind which we can stand united. We have a lot to implement in 2013, which we very much look forward to doing alongside your valued advice.

Membership

This year, our total membership figures show a decline, down to 1,199 from the 1,384 reported in *Bulletin* 109. This decline of 185 members can be partly explained by a change in our reporting policies, which means that the figure is not directly comparable to previous years.

Prior to this year, we had included members whose subscription expired in the three months to January, as we allow a three-month renewal period before cancelling someone's membership. We have decided from this year, in consultation with our accountants, to report only members who were up to date with their subscriptions at the time the February *Bulletin* is printed. There are 105 subscriptions that expired 1 October to 31 December 2012 and have not yet been renewed. Even though, based on previous years, approximately two-thirds of these are likely to renew shortly, for the sake of both transparency and parity with our formal accounts, they have not been included in the total.

Even taking into account the change in reporting policy, we have approximately 80 fewer members than in January 2012. As explained elsewhere in this issue, we are reaching and serving more people than ever with our events, funding programmes and resources, but we have yet to convert these new contacts into members. The review of our communication strategies is therefore crucial in extending our membership over the coming year.

AAH DATES FOR YOUR DIARY

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

2013

February

- 12 International Postdoctoral Funding Opportunities. Workshop, London
- 25 Art History in the Pub, Camden. Sarah Chaney (UCL) & Nick Tromans (Kingston) 'The Avant-Garde Asylum'

March

- 1 AAH13 Conference early booking deadline
- 1 Image & Conference Grants application deadline
- 21 Are Curators Academics? Ashmolean Museum, Oxford, M&E Group

April

- 1 AAH Internship Award deadline
- 1 Call for Papers deadline for AAH Summer Student Symposium
- 11 AAH Annual Conference and BookFair opening at University of Reading
- 11 Visits and Special Interest Sessions
- 12 AGM
- 13 Special Interest Session
- 22 AAH14 Session Proposal deadline for Conference

May

- 1 *Bulletin* copy deadline
- 1 Museum Bursary application deadline

June

- 20 – 21 AAH Summer Student Symposium: Identity, Construction & Meaning, The University of Oxford

July

- 1 AAH Initiatives Fund deadline

See pp22–23 for subsequent submission deadlines for grant applications

As the country continues to feel the bite of the recession, and as the climate for art historians within the academy and beyond becomes ever more difficult in the face of government pressures, we remain convinced that we are an important voice for the art historical community and we hope you can help us maintain, now more than ever, this important role.

Amy Charlesworth
Matt Lodder

Art History

It is with real delight and no little awe that I take up the editorship of *Art History*, flagship journal for our discipline.

My first annual report gives me a welcome opportunity to reflect on the experience of working with the journal and the people who make it happen over the last eighteen months as editor designate. It also allows me to introduce new editorial initiatives, and to pass on recent journal production news to the AAH community.

Thanks to the generosity of my predecessor, David Peters Corbett, I was able to work alongside him prior to taking up the position. This facilitated a seamless handover, allowing the editorial work to proceed in an uninterrupted flow during the transition. I was also able to work alongside the newly appointed reviews editor, Gavin Parkinson, who brings to the post an international network of prospective reviewers through which to forge a reviews section founded in engaged critical debate across the discipline. I owe an inestimable debt of thanks to Sam Bibby, who managed the editorial transition with unfailing wisdom and expert care.

On the production side, 2013 brings with it a host of new developments and challenges. Following 2011's successful renegotiation of the journal's contract with its publishers, we continue to benefit from the wide geographical distribution network and marketing vision that Wiley can offer. We are particularly delighted to have successfully negotiated complete digitalisation of *Art History* since its inception in 1978. The complete online archive of the journal will enable a historiographical self-consciousness to inform our disciplinary reflections. Warm thanks to Pontus Rosén for overseeing these negotiations.

On the business side of journal production, we are working towards new landscapes in academic publishing with the advent of open access publication. My thanks to the editorial board for their valuable insights here, to Philippa Joseph and Andrea Pass at Wiley, and especially to Sam Bibby, Pontus Rosén, Sabine Wieber and Alison Yarrington for following these new developments. Notwithstanding these forthcoming changes, I can testify that submissions of work for prospective publication remain buoyant

across the different geographical regions and time periods of the discipline, and reflect a full spectrum of methodological perspectives as well as international contributors. This ensures a continuous flow of intellectually outstanding work, which continues irrespective of shifts in the funding structures of academic research publishing.

This has also been a period marked by change in production personnel. It falls to me to thank Sarah Worrall as the journal's attentive and exacting production editor for many years, and to wish her well in her new post as publications officer for the National Galleries of Scotland. We are delighted to have appointed Craig Gregory. He replaced Sarah during a period of maternity leave and so brings to the post a working knowledge of the journal's production processes.

We are also delighted to welcome new members to both our national editorial board, Daniel Rycroft (University of East Anglia) and Richard Taws (University College London), and to our international advisory board Ina Blom (University of Oslo), Finbarr Barry Flood (Institute of Fine Arts, New York University), Maria Gough (Harvard University), Victor Stoichita (University of Fribourg), and Wu Hung (University of Chicago). At the same time we extend our warmest thanks and good wishes to those members of both boards who have, in some instances, served the journal for many years: Liz Prettejohn, Katie Scott, Sussan Babaie, Thomas Gaehtghens, Jonathan Katz, Frédéric Ogée, Adrian Randolph, Mary Roberts, and Pat Simons.

Forthcoming issues

One of the greatest pleasures of the past year has been the opportunity to work closely with Natalie Adamson, deputy editor, and Sam Bibby, associate editor, in bringing forward and developing new proposals for future special issues. Because of the upcoming Research Excellence Framework of academic research in Britain we are publishing only one special issue in 2013, in order to accommodate the high number of strong individual submissions we have had in anticipation of REF. Thus, we are delighted to inaugurate our line of special issues with *The Clever Object*, edited by Matthew Hunter and Francesco Lucchini, with essays by Francesco Lucchini, Byron Hamann, Matthew Hunter, Katie Scott,

Caroline Arscott and Rachel Wells, as well as interviews by Christiane Rekaide with artists Simon Starling and Ian Kiaer, and responses to the collection by Glenn Adamson and Roman Frigg. Together, the essays speak to the powerful presence of seemingly 'marginal' objects that work to expand our definitions of art as a cultural system, yet are distinct from any ethnography of the everyday in their insistent visual attention to the technologies of their own making. This will appear in the journal's book series in 2014.

Since coming into office, we have also developed two new editorial initiatives designed to extend the range of forms of art-historical writing in *Art History*, and intended to run across different issues of the journal. The first is a new type of article dedicated to the analysis of a single object, fragment, detail or group of related objects structured as a case study. With the advantage of full-colour reproduction, these essays will foreground close visual analysis conducted through a range of articulated methodological positions, with attention to the status of the case study in art-historical scholarship. We are pleased to inaugurate this in the second issue of 2013, with a case study on the imperial portrait of the Prima Porta Augustus.

As part of our editorial commitment to a global disciplinarity, we are introducing a strand concerned with the publication of leading foreign-language art-historical texts in English translation. Each translated essay will appear accompanied by newly published articles that engage with, comment on, critique or extend the significance of the original work. We are delighted to initiate this with a translation of Heinrich Wölfflin's essays, 'Wie man Skulpturen aufnehmen soll' ('How One Should Photograph Sculpture'), alongside a new essay on this subject, appearing together in our first issue. These editorial developments are further elaborated in our opening editorial, which we are launching with a reception in New York at College Art Association 2013, thanks to the generous sponsorship of Wiley. Natalie, Sam and I would be delighted to welcome as many of you as possible there.

Genevieve Warwick, Editor
(University of Edinburgh)

Hon Secretary's report

This has been a busy and sometimes challenging year for the Association and the discipline of art history, as the *Bulletin* reports by my fellow officers and our CEO over the last few months have made clear.

This has been reflected in the amount of business our hardworking trustees have had to deal with both in Executive Committee meetings and outside these. In addition to our normal business, an 'away morning' at the V&A in December allowed us time to discuss the AAH's international profile and issues relating to the governance structures of the Association.

Trustees and members continue to be enthusiastically supported by our staff in the office at Cowcross Street, and this year we have welcomed two temporary members of staff to cover periods of absence: Debra Lennard covering for Sam Bibby, who took a period of study leave, and Amy Charlesworth, who has been covering Claire Davies's maternity leave.

I have now reached the end of my term of office, so that a new Hon Secretary can be in place to support the changeover of Chair in 2014. It has been a busy term of office since it coincided with some major changes in the way the Association works, as the appointment of a CEO had an impact on the role of Hon Secretary. A call for nominations appears below, and I would encourage fellow members to put their names forward. Taking on this role is a good way of both serving our Association and understanding it better.

Veronica Davies

Nominations Sought

Nominations are sought to fill the following vacancies:

Chair Elect

Alison Yarrington's term of office as Chair will end in March 2014. Nominations are therefore sought for a Chair Elect, who should be elected at the Annual General Meeting one year prior to the expiry of the current Chair's term of office.

The Chair Elect shall be a supernumerary member of the Executive Committee until he or she takes office as Chair.

The Chair is an Officer and Trustee of the Association.

Hon. Secretary

The position of Honorary Secretary will become vacant when Veronica Davies completes her term of office at the end of March, 2013. The Hon Secretary is an Officer and Trustee of the Association.

Nomination forms can be obtained from admin@aah.org.uk

Please send completed nomination forms, including the names of two proposers (who should both be members of the AAH) to: Hon Secretary, c/o AAH, 70 Cowcross Street, London EC1M 6EJ The closing date for receipt of nominations is **Monday 18 March 2013.**



39th Annual General Meeting

12:45 – 14:00

Friday 12 April 2013

University of Reading, Palmer Building 1.03

The AGM is open to all AAH members, whether or not they are attending the Annual Conference.

Please bring your membership card with you and show it at the door if requested.

The Minutes of the 38th AGM were printed in *Bulletin* 110, June 2012, p. 13.

Agenda

- 1 Apologies
- 2 Minutes of the 38th AGM at the Open University
- 3 Chair's Report
- 4 Chief Executive's Report
 - 4.1 Membership Report
- 5 Honorary Secretary's Report
 - 5.1 Nominations and election:
 - 5.1.1 Chair Elect
 - 5.1.2 Hon Secretary
- 6 Honorary Treasurer's Report
 - 6.1 Incorporation of the Association
 - 6.1.1 Vote on the following resolution:

The Members resolve to dissolve the Association and (after the payment of any debts or other liabilities owing) to transfer the remaining assets to the Association's successor incorporated charity – Association of Art Historians – a charitable company limited by guarantee whose objects are the same as those of the Association.

[See p.10–11 for further information on this.]
- 7 Report from the British Chair of CIHA
- 8 Report from the Editor of *Bulletin*
- 9 Report from the Editors of *Art History*
- 10 Reports from the Special Interest Groups representing:
 - Museums & Galleries
 - Freelance & Independents
 - Schools
 - Further & Higher Education
 - Students
- 11 Report from 2014 Conference Organisers, Royal College of Art
- 12 AOB

Students

I am delighted to report that the Student Members Committee has enjoyed an excellent year, with a diverse range of events and conferences and an ever-changing programme of prizes and funding opportunities.

We also faced many challenges this year – particularly, the departure of many valued members from our committee meant a lot of changes in personnel, as well as a need to recruit enthusiastic new members.

Thankfully, the SMC was hugely successful in this recruitment drive; throughout the year we welcomed a range of dedicated students onto our committee, all of whom are now involved in the planning and organisation of key student events in 2013. We have worked tirelessly over the past year to ensure that our conferences, events and opportunities maintain the high standard set in previous years and we hope that they continue to aid the development of a new generation of art historians.

'Preparing to Publish' Special Interest Session, Annual Conference

Our programme of events began with our annual Special Interest Session on Thursday 29 March 2012 at the AAH Annual Conference, which was held for the first time at the Open University in Milton Keynes. We were delighted to run this year's Special Interest Session in collaboration with the Freelance and Independents Committee and intend to do the same in 2013. Dr Philippa Joseph, the publisher of Humanities Journals at Wiley Blackwell, presented a comprehensive list of ideas and practical advice on how to turn a piece of research into a journal article. Unsurprisingly, the session was well attended and we were extremely grateful to Dr Joseph for giving so much of her time and consideration to the many questions that arose at the end of her presentation. I organised this with the chair of the F&I committee Basia Sliwinska.

Student Session, Annual Conference

This year's student session was titled 'The Everyday and the Extraordinary: Material Culture and Art History' and it proved a hugely popular subject, welcoming both MA and PhD students from a range of institutions throughout the UK and America.

The aim of the session was to investigate art objects and to readdress and re-examine traditional divisions between applied and fine art. It was also hoped that the session would interrogate the meaning of the term 'everyday' itself and would explore the coexistence of both the 'everyday' and the 'extraordinary' in works of art. Each paper provided a diverse representation of current research projects: from sugar sculptures in 17th-century England to 'human collages' in 1960s Chicago. Former SMC member Gemma Carroll chaired the session.

Careers Days

In 2012 we held two Careers Days: the first was specifically organised for postgraduate students, the second for undergraduates. The first of these was held on 20 April at the University of Leeds and was organised by Sibyl Fisher and myself. The event included talks, presentations and practical workshops and was well attended by students from Leeds and neighbouring universities. Discussions revolved around the challenges facing postgraduates in the current economic climate, as well as shared worries about the lack of opportunities on the job market. Similarly, among the concerns raised was the question of how to effectively achieve a work-life balance. In spite of all this, the day ended on a positive note; many of the speakers provided welcome guidance and practical advice, and feedback indicated that attendees felt inspired and motivated to continue with a career in art history.

The second of our Careers Days, this time for undergraduates, was held at the Courtauld Institute of Art in London on 27 October. The event organisers, Anna Beketov and Charlotte Stokes, welcomed eight speakers, all of whom provided rich and informative presentations for the attendees. Speakers included art professionals from auction houses, universities, galleries, schools and libraries. The diverse range of skills and qualifications that each of these speakers possessed gave the (mainly) undergraduate audience an insight into the variety of career paths available to those with a degree in art history.

Student Summer Symposium

The theme of this year's summer symposium, which took place from 28 – 29 June, was Art and Science: Knowledge,

Creation and Discovery. 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 from studio arts, art history and science history, to visual and material culture. The broad scope of this conference also meant that it attracted a high number of attendees from a variety of backgrounds, making it one of our most successful symposia to date. Thanks to the dedication and hard work of the organisers (Arlene Leis, Freya Gowrley and Rebecca Norris) the conference also included a tour of the Linnean Society and a complimentary ticket to the Royal Academy's Summer Exhibition. We were absolutely thrilled with the feedback received over the two days and this success has encouraged the organisers of SS 2013 (at the University of Oxford) to maintain this high standard and incorporate the support of surrounding cultural institutions.

New Voices

This year the New Voices conference, which is now in its tenth year, was held at the University of Nottingham on 24 of November and visited the subject of Art and its Hierarchies. Thanks to the extensive scope of this topic we were thrilled to discover unexpected parallels between papers, from 1960s fashion images in Vogue Magazine to contemporary ceramics, and from 19th-century graphic satire to artists working in post-war St Ives. Dr Gaby Neher (University of Nottingham) provided a stimulating keynote address about a fresco by the Brescian/Venetian artist Francesco Ferramola entitled A Tournament at Bresci. Throughout the day themes of functionality, artistic subjectivity and identity were continually revisited and Dr Neher's discursive presentation complimented each of these issues, as well as questioning the hierarchical systems that have determined historical approaches to the visual culture of the Renaissance. Speakers, attendees and organisers enjoyed an open conversation throughout the day on the theme of the conference, which helped to give this event a wonderful sense of community. The conference was organised by Sibyl Fisher, Alasdair Flint and me.

Schools

2012 has seen many rapid and unexpected changes in secondary education in this country. With more plans underway for A levels, the Schools Group has done its best to keep abreast of these developments and ensure Art History has a voice at a national level.

We have:

- Responded to the Henley Report on Cultural Education.
- Raised the issue of the omission of Art History from the Russell Group's Informed Choices website.
- Studied the documents and completed the Ofqual questionnaire on A level reform.
- Organised, with the help of Matt Lodder, a working party of HE academics willing to support Art History in schools, and have been liaising with the AQA examination board.

Most significantly, we attended the Westminster Education Forum Keynote Seminar in October, which allowed us to raise Art History and its potential educational value within the broad debate on the future of education for 16–19 year olds.

In terms of widening participation we have held meetings with the Heads of Education

at the Victoria and Albert, Courtauld Institute and National Gallery, with a view to the organisation of more Continuous Professional Development events for teachers as well as sessions for students. We continue to work closely with, and support, the ARTiculation Prize.

Outreach classes

Our first weekly twilight outreach classes, offering state school students (whose schools do not offer the subject) the chance to study and take an AS level in Art History have been launched successfully. We are looking for a central London venue from next September, however, in order to be able to reach a wider geographical range of Year 12 and 13 students. We also hope to increase the number of partnerships between neighbouring independent and state schools around the country offering similar opportunities.

Below: Two students from the Twilight Outreach Class with AAH CEO Pontus Rosén at the Ways of Seeing conference in December.



Textbook

All the chapters of our textbook, written by Penny Huntsman, have been sent out for classroom testing to a range of post-16 educational establishments and have received very positive feedback. We continue to wait for the contract to be finalised before editing can begin.

Threat to A level

Despite these initiatives, A level Art History is still under serious threat. Seventeen independent schools have dropped the subject in the last three years, and Michael Gove will no longer allow the Northern Ireland examination board syllabus to be taught in England. Both developments will inevitably have a knock-on effect on the numbers applying to university.

Ways of Seeing

For the first time, our annual Ways of Seeing Conference was held at the Victoria & Albert Museum. The theme of Architectural Debates of the Twentieth Century proved popular for an audience of around 160 teachers and sixth-form students. An added bonus to the conference was the number of teachers who volunteered to work on our online resources, offer teaching practice at their schools and join our planning committee for next year.

Caroline Osborne

Chair, Schools Group

Voluntary Work Fund/AAH Internship Award

This year we were pleased to help and support the placement of four students in work experience projects all over the country. The successful applicants were: Georgina Eliot (University of Cambridge) at The Landmark Trust, Ieva Kausteklyte (Oxford Brookes University) at Modern Art Oxford, Natalie Le Gros (University of East Anglia) at The White Cube Gallery, Jennifer Slater (Courtauld Institute of Art) at The Art Loss Register.

As we received fewer submissions than usual this year, the committee felt that it was time to look at the scheme in general and to improve it so that more students could benefit from the funding we have to offer. As a result, it has been decided to re-brand the Voluntary Work Fund as the 'AAH

Internship Award' and to change the fundamentals of the award slightly. Notably, the award will now offer two students the opportunity to receive up to £2,000 towards expenses incurred during an internship programme (or other voluntary work scheme). The award will also include a complimentary pass to the AAH Annual Conference following the applicant's summer placement. As part of this they will be given the award in a formal ceremony. The application process itself will remain largely the same but will now have a submission deadline on 1 April, rather than 1 July. This will provide ample time for the successful applicant to receive the funding before the work placement commences. Thanks to Alasdair Flint for all his hard work on the reworking of this scheme.

Dissertation Prize

We are very pleased to announce that the winner of the 2012 undergraduate prize is Jack Shepherdson at the University of East Anglia, for a dissertation called 'Dichotomies: The Visual and the Spatial in British Land Art'. The winner of the postgraduate prize will be announced in the coming weeks.

As chair of the Student Members Committee, I would like to thank all the committee members for their continual hard work and dedication to making our events and opportunities so successful. I would also like to thank all of the AAH office staff and the trustees for their support in making our programme of activities come to fruition.

Mary Jane Boland

Student Members Committee Chair
University of Nottingham

Museums & Exhibitions

The group committee met three times in 2012 (March, June, September). We welcomed to the committee Sophie Bostock (The Barber Institute of Fine Arts), and said goodbye to Heather Birchall and Lucinda Middleton.

Annual Conference

Our Special Interest Session at Annual Conference Open University 2012 explored international collaborations around exhibitions, with speakers from three different areas: Emma Dean (Head of Exhibitions at MK Gallery), Martin Caiger-Smith (The Courtauld Institute of Art) and Emma Williams (Exhibitions Organiser, Visual Arts Department, British Council). The session was well attended, if a bit pressed for time. A longer seminar on the subject would certainly be in order!

Also at Open University 2012, we held our third annual academic session, 'Performativity in the Gallery: Staging Interactive Encounters,' co-convened by

Marika Leino and Outi Remes. The event attracted a good audience, and the convenors have been invited to publish the proceedings.

Seminar days

A popular and intriguing seminar day, 'Teaching within Collections: Opportunities for Collaboration between Universities and Art Galleries / Museums' was held on 1 March 2012 at the Laing Art Gallery, Newcastle, organised by Marie-Thérèse Mayne. This seminar explored three innovative and inspiring case studies of collaborative teaching with museum collections.

Guidelines

Our exhibition planning guidelines, *Don't Ask for the Mona Lisa: How to Propose, Prepare, and Organise an Exhibition*, edited by Heather Birchall and Amelia Yeates, was published in 2012, and is available as a print-on-demand hardcopy or pay-for-download PDF at:

www.aah.org.uk/publications/museums

Museum Bursary Scheme

In 2012, we awarded Museum Bursaries to the following recipients:

- Tate Liverpool and Winchester School of Art, Archives of Art Criticism at the University of Rennes
Project: *Art, Criticism and the Forces of Globalisation*
- Stills, Scotland's Centre for Photography, Edinburgh, Centre for Contemporary Arts, Glasgow and University of Edinburgh
Project: ECONOMY
- Studio 3 Gallery and University of Kent
Project: *And God Cryed – John Blackburn*

Reports on past awards have been added to our webpages online:

www.aah.org.uk/funding/museum-bursary

The Bursary deadlines have changed; the next deadlines are now [1 May](#) and [1 November 2013](#).

Layla Bloom

Museums & Exhibitions Group Chair

Further & Higher Education

The main activities of the Further & Higher Education special interest group during 2012 revolved around the upcoming Research Excellence Framework 2014 and the Finch Report.

The group organised a REF 2014 discussion/Q&A session at the annual conference in Milton Keynes. Professor Bruce Brown (Chair, Main Panel D) and Professor Paul Greenhalgh (Chair, Sub-Panel 34: Art and Design: History, Practice and Theory) spoke at the session, and the discussion was largely focused on the REF 2014's assessment of 'impact of research' and the ways in which Sub Panel 34 will assess the 'effect on, change or benefit to the economy, society, culture, public policy or services, health, the environment or quality of life, beyond academia' (Assessment Framework, p.26).

A workshop was planned for June, for which a speaker had been invited to talk about

recent forays into public television as one possible means of 'measurable impact' that could be featured as a case study on a REF 2014 submission. Unfortunately, the session had to be cancelled due to the sudden unavailability of the speaker.

In September, the long search for a subcommittee was finally concluded, and a dynamic group of individuals with a wide range of experiences in diverse sectors of Further and Higher Education met for the first time. As the chair, I would like to thank Patricia Coates-Walker, Liz Libor, Gabriele Neher, Matthew Potter, Leslie Topp and Beth Williamson for generously giving their expertise and time to this group. Our next meeting is scheduled for 15 February 2013.

Finch Report

Lastly, we have been occupied with anticipating the impact of the Finch Report on Open Access Publishing (June 2012) on art historians in particular (as image rights are expensive or simply not offered for open access). Despite the government's

investment of £10 million to 'help universities with the transition to open access to publicly funded research findings' (Department for Business, Innovation and Skill press release, 7 September 2012: news.bis.gov.uk) we are very anxious about this further threat to the discipline. The AAH Chair Professor Alison Yarrington and I thus attended an event at the British Academy in October that offered the opportunity for research funders, academics, learned societies and subject associations to discuss the recent recommendations from the Finch Group on open access and their impact on the humanities and social sciences. The event's proceedings are available on the British Academy's website, under Policy.

The issue continues to be debated by the Further and Higher Education group and we invite any contributions from AAH members.

Sabine Wieber

Further & Higher Education Chair

Freelance & Independents

It has been another successful year for Freelance & Independents Group.

We have changed the group's name, adding the word 'Freelance' to reflect the vibrant community of independent and freelance art historians who are fixed-term teaching fellows, postdoctoral researchers (full or part time); part time or sessional teachers/lecturers (in HE or continuing education); freelance researchers, writers or curators; self-employed; unemployed; or retired; or anyone otherwise active in the field of art history with no fixed, tenure track institutional affiliation.

In February, Janice Hitchens stood down as Chair of the group. Once again we thank her for her tireless work and support. Dennis Wardleworth, one of our members and previous group chair has become the Treasurer of the AAH. After a very successful recruitment campaign, we have welcomed new members, who are now working on forthcoming events and initiatives.

Membership

We have recorded a continuous increase in membership. Three members were awarded a Conference Attendance grant, and five members received a Reprographic and Copyright Expenses grant. The reports from the recipients were included in 2012 issues of the *Bulletin*. Our Facebook page and Twitter have become more active and have shared with our members much interesting news regarding calls for papers, upcoming conferences or job opportunities.

CIHA British National Committee

The 33rd Congress of our International Committee of the History of the Art (CIHA) took place in July 2012 at Germanisches National Museum Nürnberg.

The theme was 'The Challenge of the Object', and the Congress was excellently organised, with many AAH members participating. The details of the programme and abstracts of the papers are available at www.ciha2012.de/en/home.html. The proceedings will be published by the Museum in due course.

Preparations are progressing for the 34th CIHA Congress, 2016 in Beijing.

A CIHA Colloquium took place in Naruto, Japan in January 2013 on the theme 'Between East and West: Reproduction in Art'. The venue was Otuska Museum of Art, which houses an astonishing collection of ceramic reproductions, from Alexander mosaics to Warhol, including the entire Sistine Chapel – all at original size.

Toshio Watanabe

Activities

Our initiatives and events have continued to incite interest, and in 2012 we have organised three events. In February we invited our members to sign up for a workshop on 'Public speaking', for which we received very positive and encouraging feedback. We have joined forces with the Students Group to organise a Special Interest Session focused on journal publishing at the 2012 AAH Conference in Milton Keynes.

Finally, in October we hosted a very informative workshop 'Image & Copyright', which, once again, sparked interest. We have also started organising a greater number of annual events and we feel this benefits our members and provides opportunities to network, share experiences and develop professional skills.

Online Directory

We continue to review and update the Online Directory of Freelance & Independent Art Historians. It will become easier for potential employers to search for professionals with specific areas of expertise and a required set of skills. Once this is complete, we will invite all members to register their details online.

And last but not least, I am looking forward to meeting more Freelance and Independent members in this coming year, particularly at the 2013 conference in Reading.

Basia Sliwinska

Freelance and Independents Group Chair

Bulletin

Three issues of *Bulletin* were produced as usual this year, but a new font – Gill Sans Book – and a more spacious, 'lighter' layout have, I hope, made the newsletter more appealing.

Increased activity within the AAH as a whole is reflected in a greater number of advertisements and reports included in *Bulletin*. All the members groups are now vying for space, which is great. I encourage everyone to recognise that this is *your* newsletter, and that you should use its pages to promote the events you are planning, and the work you are doing on behalf of the Association. Feel free to send in any items you would like included – as long as they arrive by the deadline!

Bulletin continues to broaden its scope. It was a particular pleasure to include items about the wide range of exhibitions, publications and other projects that have benefited from AAH funding. We also included an article (*Bulletin* 109) summarising responses to Claire Davies's call for accounts of a Day in a Life of an Art Historian.

On a less heartening note, the problems increasingly faced by Art History as an academic discipline within the university system were addressed in *Bulletin* 111. We need to keep up this debate, so do send in your thoughts.

Jannet King, Bulletin Editor

Progress with Incorporation

Following my piece in the last *Bulletin* in October 2012 (Incorporation – the recommended option, p.5) we have been pursuing the Incorporation option. We are now at the stage where we need you, the membership, to agree to follow this option through, something I will be asking you to do at the Annual Meeting in April.

You will no doubt remember that becoming an incorporated charity, which is a charity that is also a limited company, has been recommended for an organisation of our size and complexity. Such a status would provide us with a legal structure for the Association which has both limited liability and a clear legal framework to protect the trustees against the loss of personal assets should the Association incur liabilities in excess of its assets. As an incorporated charity, any member could therefore feel secure in terms of their position if they were elected as a trustee.

We approached four different law practices and selected Hempsons to guide us through the process of preparing the documentation that we would need to register as an incorporated charity with both the Charity Commission and at Companies House. Hempsons have, in consultation with ourselves, produced documents based upon our existing Constitution and on templates they have developed for incorporated charities. We have at the same time made some small amendments to take the opportunity to bring certain aspects of the Constitution up to date, for example, by allowing notices to be sent out electronically as well as by post, and to bring us into line with the most recent Charities Act 2011.

What I have personally discovered through this process is that we are not simply changing our Constitution. What I shall be asking you to do at the Annual Meeting is to agree to dissolve the Association of Art Historians on 31 December 2013, the end of our financial year, and set up a new Association with the same name and object,

the same membership and trustees, to commence on 1 January 2014, as an incorporated charity, with a different registration number under the Charity Commissioners, and a registration at Companies House, operating under the documents Hempsons have drafted for us. However, although this sounds drastic, it should produce no visible difference to the way we operate and to the experience of our members.

If you accept the incorporation resolution, after 1 January 2014 there would be two different documents regulating our behaviour as an Association: Articles of Association as required under Company Law, which govern the behaviour and responsibilities of the trustees, and Member Regulations, which govern the rights and responsibilities of members and, in particular, the conduct of the Annual Meeting. All officers of the Association, and the majority of the trustees, would continue to be elected by the Annual Meeting, following the same provisions as under the existing Constitution.

The Member Regulations, which are a stripped-down version of our existing Constitution, are published right. The Articles of Association, a bulkier legal document, will be placed on our website to coincide with the issuing of the *Bulletin*. If you have any difficulty accessing our website and would like a printed copy of the Articles, please contact the AAH at 70 Cowcross Street, London EC1M 6EJ, or email Pontus Rosén at pontus@aaah.org.uk. Printed copies of both documents will be available for inspection at the [Annual Meeting](#) on 12 April at the University of Reading (see page 5).

I hope that at the Annual Meeting you will agree with what I wrote in my October 2012 article. 'I am convinced that changing the Association to an incorporated charity is desirable and should not change the essential nature of the Association.'

If you have any questions or concerns please email me.

Dennis Wardleworth
Hon Treasurer



Have you thought about leaving a gift for the AAH in your will?

Such legacy support helps the AAH stay a strong and supportive community within which art historians can meet, share, collaborate and learn together.

If you would like to talk about including the AAH in your will, you can get in touch with our Chief Executive, Pontus Rosén, in complete confidence.

A good place to learn more about charitable legacy giving and its tax benefits is a website called Legacy10 www.legacy10.org



AAH Membership Regulations under Incorporation

The Charity is a charitable company limited by guarantee (company no. ABC; charity no. XYZ) which is governed in accordance with its Articles of Association.

For the purposes of company law, the Trustees are also the company law members. However, the Charity has different categories of members (as set out below) who have the right to attend and vote at the Charity's Annual Meeting but who for the avoidance of doubt are not members of the Charity under company law.

1 Membership

1.1 Individual membership of the Charity shall be open to all those involved in the study, teaching and propagation of art history and those with an active interest in and commitment to the subject provided such persons have paid the annual subscription laid down from time to time by the Trustees.

1.2 Every member shall be entitled to attend, speak and have one vote at Annual Meetings of the Charity, and to stand for office as a Trustee, should they wish.

1.3 The Trustees may by unanimous vote and for good reason terminate the membership of any individual: Provided that the individual concerned shall have the right to be heard by the Trustees, accompanied by a friend, before a final decision is made and shall have a right to appeal to the next Annual Meeting.

1.4 Institutional Membership shall be open to all museums, universities, colleges of higher or further education and such other institutions as may be approved from time to time by the Trustees. Institutional Members shall pay annual subscriptions at the rate laid down by the Trustees from time to time for such members. Each Institutional Member shall be entitled to appoint up to four persons who shall be employed by such institution and who shall be actively engaged in the field of art history to represent such Institutional Member at Annual Meetings of the Charity. Each person so appointed shall be entitled to attend, speak and have one vote at Annual Meetings and to stand for office as a Trustee, should they wish.

1.5 Student Membership of the Charity shall be open to any full or part-time student registered at a further or higher education institution. Student Members shall pay such reduced subscription and have such other status as the Trustees shall from time to time determine.

1.6 All members shall receive a membership card and have access to a copy of the Member Regulations.

1.7 The Charity reserves the right to deny or withhold membership from anyone who, in the opinion of the Trustees, is likely to bring the Charity into disrepute. Any appeal against exclusion shall be made in writing to the next Annual Meeting.

2 The Annual Meeting

2.1 There shall be an Annual Meeting of the Charity which shall normally be held at or in conjunction with the AAH Annual Conference or as soon as practicable thereafter.

2.2 Every Annual Meeting shall be called by the Trustees. The Honorary Secretary shall give at least 21 days' notice of the Annual Meeting to all individual and institutional members of the Charity. All members of the Charity shall be entitled to attend and vote at Annual Meetings.

2.3 The Trustees shall present to each Annual Meeting the report and accounts of the Charity for the preceding year

2.4 Nominations for election to the Board of Trustees (duly seconded and with the candidate's consent and a brief statement of his or her background and interests), including for the positions of Chair Elect and Honorary Secretary, must be made by members of the Charity in writing to the Honorary Secretary at least 14 days before the Annual Meeting. Should nominations exceed vacancies, election shall be by ballot.

2.5 Motions affecting the governance or these Member Regulations must be sent in writing to the Honorary Secretary at least 14 days before the notice of the Annual Meeting has to be sent out.

2.6 Matters which do not affect the governance or these Member Regulations may be raised at the Annual Meeting itself with the prior consent of the Chair.

2.7 The Honorary Secretary shall send out a proxy form with all notices convening Annual Meetings. A proxy must be a member of the Charity.

2.8 Other persons associated with, or interested in, the work of the Charity may be invited to attend (but not vote at) Annual Meetings.

3 Procedure at Annual Meetings

3.1 The Honorary Secretary or another person specially appointed by the Trustees shall keep a full record of proceedings at every Annual Meeting.

3.2 There shall be a quorum when at least forty members of the Charity are present in person or by proxy at any Annual Meeting.

3.3 In the event of a tie, the Chair shall have a casting vote in all matters at Annual Meetings. The decision of the Chair on any motion or the announcement of the result of any vote shall be final and binding.

4 Notices

4.1 Notices shall be sent to members by any of the following means:

4.1.1 Personally;

4.1.2 By post in a re-paid envelope addressed to the member at his address;

4.1.3 By leaving it at that address; or

4.1.4 By giving it in electronic form to the address notified to the Charity.

4.2 The accidental omission to give notice of an Annual Meeting to, or the non-receipt of notice of an Annual Meeting by, any person entitled to receive notice shall not invalidate the proceedings at that meeting.

5 Alterations to the Member Regulations

5.1 Subject to the following provisions of this clause, the Member Regulations may be altered by a resolution passed by not less than two thirds of the individual or institutional members present and voting at an Annual Meeting. The notice of the Annual Meeting must include notice of the resolution, setting out the terms of the alteration proposed.

5.2 No amendment may be made which would contradict the law or the Charity's Articles of Association.

5.3 No amendment to these Member Regulations may be proposed at an Annual Meeting unless it shall previously have been made available to all individual and institutional members by publication on the website and in the Charity's official newsletter.

Museums & Exhibitions News

The Museums & Exhibitions Group is continually seeking ways to encourage academics and museum professionals to work together on art-historical research.

But we know that these collaborations can be costly. In order to help these valuable projects take off, we devised the Museum Bursary Scheme, with two awards available to support good ideas. The first, the Collaboration Award, supports collaborative research undertaken by academics and museums. The second, the Individual Award, provides financial assistance directly to museum professionals for art-historical research, because we know how hard it can be these days for our museum members to get research time or research funding. (See p22 for more details.)

We're pleased to report that thousands of pounds have now been awarded by the Group to a compelling array of projects. To celebrate the success of our bursary awards over the past three years, we're updating

our webpages with further reports and images from our previously funded projects. You can read these to get ideas for your own projects, and learn more about how to apply to the Museums Bursary Scheme at www.aah.org.uk/funding/museumbursary

Please note: following feedback from applicants, we are changing the Bursary deadlines. We hope these are more convenient! The new deadlines for submissions are **1 May** and **1 November**.

Upcoming events

This year, the Group is looking forward to a vibrant schedule of events: we're teaming up with the Subject Specialist Network Paintings Pre-1900 to present **Are Curators Academics?** at the Ashmolean Museum, Oxford, on 21 March 2013. This special seminar will explore the polemical issue of whether curatorial research is as academic as university research (See details below.)

As with all the member groups, we are especially looking forward to the 39th Annual AAH Conference & Bookfair in Reading this April. Our Group's academic

session, **Curating the Book: Exhibiting books, archives and manuscripts** received a flood of fascinating proposals. We were sorry that we could not accept more, but we look forward to an intriguing full session, introduced by Adrian Glew of the Tate Archive, on Friday, 12 April 2013.

Also at Reading, the Group will be holding its annual Special Interest Session **Putting it in Print: Exhibition Catalogues and the REF Impact agenda** – appropriately held at the Museum of English Rural Life on Thursday, 11 April, from 16.30–17.30. (For further details, see opposite page.) It's only a short 15-minute walk away from the Conference Bookfair, with plenty of time to get back for the keynote (Adrian Forty & Maarten Delbeke) at 18.00. We hope to see as many conference delegates as possible there, at the home of this nationally designated collection relating to the history of food, farming and the countryside.

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:
www.lulu.com/uk
 ISBN: 978-0-9571477-0-6
 A4, 36-pp, b&w Price: £5.00



Are Curators Academics?

21 March 2013

10:00am – 5:00pm

Ashmolean Museum, Oxford

M&E Seminar Day in collaboration with the Subject Specialist Network Paintings Pre-1900

www.aah.org.uk/events
 for more information



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](#) (College Curator, Royal Holloway, University of London)

[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)

[Outi Remes](#) (Director, New Ashgate Gallery, Farnham, Surrey)

AAH Conference 2013

M&E Group Special Interest Session

Putting it in Print:

Exhibition Catalogues and the REF Impact agenda

Confirmed speaker [Professor Christiana Payne](#) (Oxford Brookes University)

Open only to AAH 2013 conference delegates – for booking details see p25.

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.

[Marika Leino](#)

Oxford Brookes University

[Marie-Thérèse Mayne](#)

Laing Art Gallery, Tyne & Wear Archives & Museums



The Art of Writing

Creative talks for arts professionals

How does good art history get written? Curators, critics, academics, gallerists, broadcasters, artists and creative practitioners describe the process by which they produce concise, rich, provocative and award-winning texts about art.

This new AAH series of evening talks brings eminent art writers to diverse audiences, and provides a new platform for bold discussion, fresh insights, tricks of the trade, and intelligent reflections on the interface between writing and art.

Convened by Christina Bradstreet (Sotheby's Institute of Art) and Ayla Lepine (Yale University), it was successfully launched in the autumn. Jacky Klein, Commissioning Editor at Thames & Hudson, gave a very informative talk 'Pitch to Publication: Art Language and Audience' on 31 October, providing practical advice for art historians on how to grab an editor's attention and appeal to wider audiences.

The second speaker in the series, on 26 November, was *The Sunday Times* art critic and cultural historian Robert Hewison. In his talk, 'Sight and Insight: Words and Ideas', Robert explained the process by which he created the plot and dialogue for his 1970s drama-documentary *The Gentle Art of Making Enemies* about the Whistler versus Ruskin libel trial, and he even showed us his index card system for his current book, allowing us to see how he plans and structures his material. He also outlined his Seven Deadly Sins and Seven Sweet Virtues of writing, the most memorable sin being necrophilia – an attraction to the use of 'dead words' and clichés!

We are delighted to announce that the Association of Art Historians Art of Writing series is set to continue, in collaboration with The **Culture Capital Exchange** – a membership network of universities which focuses on creating inspired collaborations between Higher Education, cultural and creative industries and businesses.

An initial two events will be hosted at **Somerset House**. Dates and speakers will be announced shortly.

Please see the [AAH e-newsletter and website](#) for further details.

Independent Resolutions for the New Year



First of all, I would like to wish you all a wonderful New Year. I hope it will be productive for all of us, injected with critical thinking, curating, writing and all other possible activities associated with art history and beyond.

The end of the year makes one reflect on last year, during which I took over as Chair of the Freelance and Independents Group. We have said goodbye to some members, but have also welcomed new ones, who have brought a fresh dynamism to the series of events we are organising.

Bulletin

Advertising rates 2013

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

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

We asked you for feedback and you suggested more 'hands-on' events that would help you develop your professional skills. Most importantly, we have revised our Conference Attendance and Reprographic and Copyright Expenses Grants (see p22). I hope we will soon be flooded with applications as the criteria for applicants has been widened to include more AAH members.

Over the past year we have organised a number of events (see *the Annual Report on p9*), including a workshop on image and copyright issues run by Naomi Korn (see *report right*). It was a busy time, full of surprises, which prompted us to redeploy and re-energise our forces. I have no doubt we are now in a position to exceed your expectations.

So what does the future hold for the Freelance & Independents Group?

I have been thinking over Christmas what could be the most important aim for all of us. For me, it would be to create a better sense of community between ourselves.

I would like to hear more from you so that we can tailor our events and other activities to your expectations and needs, and I would like to engage you in our social media platforms. I also hope to meet you at the 2013 Annual Conference in Reading, where, after last year's success, we will co-organise with the Students' Group a follow-up Special Interest Session on turning your research into a book. Finally, I am committed to act to ensure that art history is respected as a discipline, will not disappear from schools' curricula, and will gain more public recognition.

Ben Street, our new social media secret weapon and 'voice' has recently started sharing with you art news through Twitter. I really hope it will become a platform, creating a dialogue and engaging you directly in a discussion with us: [@aahindependents](https://twitter.com/aahindependents)

I cannot stress enough how excited I am by this year's events. We are kicking off with a workshop on international postdoctoral opportunities (see *opposite*), and have invited three fantastic speakers, Dr Ian Lyne, Emma Carey and Maggie Credland, who will talk to you about eligibility and application procedures of different international funding

Freelance & Independents Group Subcommittee

Everyone can be contacted on independents@aah.org.uk
 Please state the topic the subject line.

Basia Sliwinska – Group Chair

Joan Gibbons – Treasurer

Lara Eggleton – Secretary

Anna Bentkowska-Kafel

Aimee Blackledge

Thom Braun

Frances Follin

Laura Gray

Maria Photiou

Anne-Noelle Pinnegar

Ben Street

Janet Tyson

bodies. There are still some places left so book your place to avoid disappointment!

The following June/ July event will address issues around art curating. Subsequently, in October, we will invite you to join our workshop on the assessment procedures of joining the NADFAS Directory of freelance lecturers.

This year we are committed to ensure there will be PDFs with some information from the events and workshop, which you will be able to download from the AAH website.

And last, but not least, Lara Eggleton has worked hard and managed the process of updating the Online Directory, a search engine where you can register your skills, update your profile or look for a specialist in the field. We hope it will become a useful promotional tool for all of you and a platform, where potential recruiters will look for art historians with particular areas of expertise.

I hope you are as excited as I am with our 2013 programme of events! If you have any other ideas or would like to add to our list of resolutions, don't hesitate to contact me or 'talk' to us on Twitter and Facebook. Once again, Happy New Year!

Basia Sliwinska

Freelance and Independents Group Chair

Copyright, Images and Digitisation Essentials

In October 2012, Naomi Korn delivered a workshop packed with information that was much more than an introduction to essentials. It gave real insight into the complexities and hazards of copyright.

Thanks to her skill and energy, the mixed audience of curators, librarians, teachers, independent scholars, and artists engaged profitably in a series of small exercises, all neatly designed to build a bigger picture.

The event was both informative and enjoyable, with Naomi bringing our sometimes random thoughts together at the end of each exercise and structuring them according to a plan which led us through key issues of copyright in relation to a number of contexts, including a look at Creative Commons and digital copyright.

All of this was backed up with a workbook that featured a synopsis of key points and a valuable list of further resources.

“I only wish I had had the benefit of a structured knowledge of the process earlier.”

Having already (haphazardly) been through the process of seeking picture permissions for two books, I only wish I had had the benefit of a structured knowledge of the process earlier. For example, the idea of a risk assessment, or of how to do one, was, worryingly, way off my radar.

I came away with a much wider understanding of vital issues and only regret that the day was too short to cover everything in the same amount of depth. So, while the workshop provided an excellent introduction and overview, there is hopefully room for further related events, focusing on particular contexts and issues in more detail.

Joan Gibbons

Freelance & Independents Committee



Freelance & Independents Workshop Series

International Postdoctoral Funding Opportunities

12 February 2013, 1:00 – 5:00pm

The Gallery, AAH Headquarters, 70 Cowcross Street, London EC1M 6EJ

Spaces are limited to 30.

Members £40; non-members £55.

This event will provide independent, freelance and early-career art historians with invaluable information about international postdoctoral opportunities, and will allow them to liaise in an informal context with funding-body professionals and advisors.

The workshop will include presentations from three visiting speakers, each followed by a Q&A and discussion relating to eligibility and application procedures.

After the presentations, refreshments will be provided and participants will have a chance to ask further questions and discuss individual proposals within smaller, specialised groups. A printed handout from each presentation will also be made available on the day.

Speakers

Dr Ian Lyne

Associate Director of Programmes, Arts and Humanities Research Council (AHRC)
Ian specialises in career development for researchers, including AHRC's postgraduate and fellowship funding and its International Placement Scheme. He will be talking about AHRC funding opportunities for supporting international collaborations and visits, as well as the role of the Research Councils' international teams in supporting the development of international research opportunities with other funding agencies.

Emma Carey

Former European Advisor, UK Research Office (UKRO)

Emma worked at the AHRC for six years before moving to UKRO, where she spent four years focusing on social sciences and humanities funding, and acting as the National Contact Point for the Marie Curie Actions. She will focus on European Research Council schemes, including Framework Programme 7, the main EU funding programme for research (due to finish at the end of 2013), and its replacement programme, Horizon 2020, which will run until 2020.

Maggie Credland

European Funding Administrator, Research and Innovation Service, University of Leeds

Maggie is the pre-award European Funding Administrator at the University of Leeds, and the main point of contact for anyone requiring support for applications to the FP7 PEOPLE programme, which includes the Marie Curie Individual Fellowship Calls. She advises on the content of applications, interprets the Guide for Applicants, and delivers proposal preparation workshops and other related training and information events. Maggie will talk in detail about the three types of FP7 Marie Curie Individual Fellowships: International Incoming Fellowship, International Outgoing Fellowship and Intra European Fellowship, with a focus on eligibility criteria and budgets.

To register, email Matt Lodder at admin@aah.org.uk

AAH Members £40; non-members £55.

Spaces are limited. AAH members will be given priority and places will be allocated on a first-come, first-served basis.

Student Members Committee

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How about joining us?

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

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



Happy New Year to all our student members! I hope you are looking forward to the year ahead. I am pleased to announce that

we have a busy year scheduled, with lots of activities and opportunities in store! I hope to see you at some of our events in the coming months.

We closed 2012 with our annual New Voices Conference, held this time at the University of Nottingham on 24 November. The theme of this year's conference was Art and its Hierarchies and it proved a versatile and diverse topic. We were delighted to welcome Dr Gaby Neher from the University of Nottingham, who gave a keynote address on hierarchies of function, medium and display in a fresco cycle from Renaissance Brescia. You will find a full report from the conference on page 18.

Prior to that, on 27 October, we held our second Undergraduate Careers Day at the Courtauld Institute of Art. This event, which gave advice specifically tailored to those with an undergraduate degree in art history, was extremely well attended and included talks from a wide range of professionals working in cultural institutions. There is a full report from the event on page 20.

Our 2013 academic programme will kick off with our [AAH Annual Conference session: Collaboration](#). This promises to be a really exciting event and has a fantastic line-up of papers (see *page 36*). Also at the Annual Conference, we will be welcoming Jacky Klein (Thames & Hudson) and Liza Thompson (IB Tauris) to our Special Interest Session to give practical advice on how to turn a body of research into a book. Please remember to book for the conference [before 1 March](#) to get that all-important early booking discount.

This year our [Student Summer Symposium](#) will take place at the University of Oxford from 20–21 June, with the theme Identity: Construction and Meaning – see opposite.

AAH Internship Award

Please note that we have changed the format of our Voluntary Work Fund slightly. This award has been renamed the AAH Internship Award and will now offer two students the opportunity to receive up to £2,000 towards expenses incurred during an internship programme (or other voluntary work scheme).

The successful candidates will also receive a complimentary ticket to the AAH Annual Conference, where the award will be presented in a formal ceremony. The application process itself will remain largely the same but will now have a submission deadline of [1 April](#). More information can be found on [page 22](#) and on www.aah.org.uk/funding/AAH-Internship-Award

Careers in Art History



A new and greatly expanded edition of this useful handbook is in the final stages of production and will be published in March, both electronically and as a print-on-demand book. We will

notify you as soon as it is available.

New SMC Secretary

I would also like to welcome our committee member Sibyl Fisher into her new role as SMC secretary. Our former secretary, Matthew Klise, departed from the committee in October and I would like to thank him for all his hard work over the past two years.

We are, as ever, keen to hear from you about what you would like us to offer. Please feel free to get in touch by email or talk to me, and other committee members, at our various events. You can also contact us via our Facebook and Twitter pages. If you are interested in joining our active committee, please fill out an application form (see *left*).

I look forward to seeing or hearing from you soon and wish you all the best for 2013!

Mary Jane Boland

Student Members Committee Chair



AAH Students Summer Symposium

IDENTITY

Construction and Meaning

20–21 June 2013

University of Oxford

Call for Papers



This is Amy Winehouse
Bob and Roberta Smith, 2012
©Hales Gallery

CONVENORS

Allison Goudie
Nicola McCartney
Charlotte Stokes
Imogen Wiltshire

KEYNOTE SPEAKERS

Prof. Craig Clunas
History of Art, University of Oxford

Prof. Marcia Pointon
Senior Research Professor, Norwich University of the Arts

Bob and Roberta Smith
Artist and Honorary Fellow of Arts, University College Bournemouth

SUBMISSION OF PAPERS

Papers should be 20 minutes in length. Email an abstract of 250 words and a brief biography indicating your institutional affiliation (all in one Word doc) to: AAHSS2013@gmail.com by 1 April 2013.

All speakers must be members of the AAH.

More information: www.aah.org.uk/events/summer-symposium

TICKETS

AAH Members £35
Non-Members £45

The concept of 'identity' is prolific within the visual arts, and in many ways its pertaining issues have shaped the discipline of art history. The biographical approach to reading artists' work privileged by Vasari in his *Lives* (1550) has had a lasting influence. The portrait remains an effective medium through which to narrate the historical and contemporary identity of particular institutions and nations, and the art market continues to rely upon authentic attribution. Yet this art history of names remains problematic and by no means comprehensively represents either the discipline of art history or the plural notions of identity that have come to influence it.

During the twentieth century, subjectivity was critiqued and revised: psychoanalysis destabilised the concept of a consistent and whole subject, positioning the self as an illusion of stability and a site of fragmentation; Barthes and Foucault challenged notions of authorship, arguing instead that the reader-viewer be considered in the creation and interpretation of a work. More recently, gender and postcolonial theory has cast light on notions of identity understood as performance and as Otherness, and new technologies, such as the internet, have altered relations between international communities, and provided new platforms for constructing identity.

As art history has increasingly incorporated theories and approaches from other disciplines, how might we characterise art history's identity as a discipline, and to what extent does thinking about notions of identity offer a productive framework for the art historian?

We welcome contributions that address notions of identity across all periods and contexts, at both 'micro' and 'macro' levels, from specific case studies about particular artists, groups or works, to broader historiographical investigations. Papers that explore new critical positions are particularly welcome. Topics may include, but are not limited to:

- What histories have been generated out of artists' self-portraits or those of their subjects, and to what extent has patronage informed concepts of identity?
- In what ways has performance or the artist's body been a site for contesting identity?
- How have concepts of identity within the visual arts shifted with globalisation and/or postcolonial thought?
- To what extent is identity more or less relevant to particular genres, periods and cultures?
- How has the identity of the art historian changed over time and what does it mean to be an art historian today?

Art and its Hierarchies

New Voices Conference, University of Nottingham, November 2012

We were delighted to host our annual New Voices Conference at the University of Nottingham and would like to thank all of those who contributed to making it such a fantastic event. Speakers from many different parts of the UK gathered to exchange ideas and discuss how the theme of hierarchy in art manifests itself in their research.

As New Voices is now in its tenth year, it gave us particular enjoyment to invite the conference founder, Gaby Neher (University of Nottingham), to present the keynote address. We would like to thank her, and all our speakers, for presenting such rich papers and for raising many pertinent questions, and ideas, about the hierarchical constructions of art, its practice and its history. We hope that all speakers and attendees found the conference a valuable and thought-provoking experience and that the conversation about hierarchical value systems in art will remain open.

Session One: Contesting the Canon

The conference's opening session dealt with the issues of canon-building: each paper challenged accepted notions and understandings of 'art' by discussing artistic endeavours that exist on the periphery of canonical art history. Particularly, ideas around functionality and its relationship with the art object emerged from this session.

The first speaker was Felice Mc Dowell (London College of Fashion, University of the Arts, London), who spoke on *Fashioned Images of Art in Magazines:* "So what? What does it matter?" – a stimulating paper that examined the relationship between American *avant garde* and *Vogue* magazine in the 1950s. Through a series of examples, most notably a 1951 editorial photo-spread by Cecil Beaton that used a Jackson Pollock exhibition as its backdrop, Felice explained the importance of fashion ephemera as a type of historical document that can contribute to the art-historian's understanding of the past. More broadly, her paper discussed the hierarchal constructs that have led to mass-culture becoming something of an 'other' for art, largely as a result of the way it has been

treated by recent art historical criticism. This notion of 'otherness' also resonated in the paper by Laura Gray (Cardiff School of Art) *Ceramics: Too useful to be sculpture?* The aim of Laura's paper was to discover the reason why (or in fact, if) 'ceramicists' are not perceived as 'sculptors'. However, over the course of her presentation it quickly transpired that these terms are themselves wrought with complication and have multifaceted, subjective meanings. She explained that the domestic use of ceramics, the material itself (i.e. clay) and the home as a space for display have all contributed to a hierarchical discrimination of ceramics amongst art historians.

Functionalism as a basis for the hierarchical construction of how we think about art also informed much of the next paper, *The I.L.E.A./Camberwell Collection: 'Good Design' from the gallery to the schoolroom*, presented by Maria Georgaki (University of the Art of London). This paper examined the history of the selection and collection of over 20,000 'well-designed objects' by the Inner London Education Authority (later the London County Council) over three decades from 1951 to 1976. Because these objects were selected to be exemplars of good, modern design, Maria raised many valid questions about the meanings of the terms 'good' and 'modern', especially in relation to blurred hierarchical boundaries between aestheticism and functionalism. Another key idea to emerge from this paper was the notion of taste itself, and the important role personal taste played in the selection (and ultimate understanding) of what was believed to be 'good' and 'modern'.

Unsurprisingly, all three papers led to many questions in the post-session discussion. Particularly, a conversation about the role exhibition and display play in defining an artwork's importance emerged – a dialogue that would continue across all panels throughout the day.

Session Two: Struggles for Dominance

The second session explored the myriad ways in which dominance is intimately linked to notions of hierarchy. Within this, control emerged as a recurring theme, whether political, as expressed formally within variety of images, or critical, seeking to dictate who is best placed to understand 'art' and why.

Carly Hegenbarth (University of Birmingham) gave an intriguing insight into how political debates and contemporary uncertainties were depicted in contemporary print culture in her paper *The Hierarchies of Civil and Religious Liberty: The visual cultures of Catholic emancipation, 1829–30*. Resting upon an impressively close visual analysis of a variety of prints produced in the period, Carly's paper demonstrated how the political hierarchies, who was dictating to whom, and debates surrounding the Catholic Emancipation Act were shown through the visual metaphor of the coach and its driver. Her exploration of the images was placed within a richly described historical context, which showed how the hierarchies within these images were partly expressions of wider anxieties resulting from large-scale Irish immigration in the years preceding the Act. Who was in the driving seat was also a theme for Sophie Martin (University of Bristol), whose paper *Artists and Writers: Critical Hierarchies at the Turn of the 20th century* examined ideas of who could best judge art, artists or critics, through a discussion of the long-running debate on the subject between the reviewer Robert Ross and the painter Walter Sickert. Through a detailed examination of their writings, Sophie described their respective positions, contrasting Sickert's belief that only a painter could understand painting with that of Ross, who saw his role as critic as being that of a mediator between artists and their public, using his scholarly and connoisseurial skills to explain a work. She tied each of these positions into broader currents of late 19th-century thinking on aesthetics, discussing the writings of thinkers such as Oscar Wilde and Walter Pater.

Both of these papers inspired a lively debate, particularly centred on notions of formally expressing hierarchies and the broader questions raised by Sickert and Ross' stances.

Session Three: Modernities and Modernisms Part 1: Hierarchies of Display

The third session firmly framed the ongoing thematic strands of the day in terms of plural modernities and modernisms. Otherness, ethnicity, cultural difference, nationhood and canon-maintenance were reviewed as urgent questions particularly

Gabriele Neher, founder of the New Voices conference series, giving the keynote address.

entangled with the systems and hierarchies of display in the 19th and 20th centuries.

Iwan Dafis (University of Aberystwyth) shared a wealth of research experience in his enlightening paper *Welsh Art in a British Art World: A view from Wales*. Iwan's reflections on his research encounters with Welsh national institutions and private collections allowed him to explore many little-known artworks that have played a key role in the shaping of the (art) history of Wales, as distinct from that of England and Britain. Taking the broad contemporary invisibility of these important artworks as his starting point, Iwan developed an analysis of Welsh under-representation in national collections as a preventable situation with a political history.

The means by which institutional display systems may simultaneously reproduce and challenge notions of modernity was further explored by **Anjalie Dalal-Clayton** (Liverpool John Moores University and Bluecoat Gallery). In her searching paper, titled *Afro Modern/Outmoded: The struggle to tell new stories about art*, Anjalie mapped 'modernity' as a historical concept first deployed by 18th-century Europeans as they pushed the boundaries of empire. By offering a detailed reading of Paul Gilroy's notion of the Black Atlantic and double consciousness, Anjalie was able to critically investigate the employment of these ideas in contemporary curation. In her sensitively constructed depiction of Tate Liverpool's 2010 exhibition *Afro Modern: Journeys through the Black Atlantic*, Anjalie asked to what extent the curators were able to engage with Gilroy, so intrinsic to the exhibition's framework, and more widely how institutional structures of power might be addressed.

The speakers were met with questions about master narratives and the possible directions that curators, galleries and other art institutions might take in the future.

Session Four: Modernities and Modernisms Part II: Hierarchies of Place

The final session further expanded on the production and consumption of hierarchical



understandings of art in the 19th and 20th centuries, this time with an emphasis on geographical place as a key determinant in how stories – art historical and otherwise – are told.

Rachel Rose Smith (University of York and Tate Britain) painted a fascinating picture of a cornerstone of British art history in her paper *Post-War St Ives: Negotiating the modernist mainstream*. Rachel gave an overview of how the artists and artworks associated with the St Ives area of Cornwall are popularly represented in the history of art. At the same time, she questioned the origins and histories of certain mythic narratives, showing their complex relationship with the cultures and industries of the local land- and seascape. Rachel's meticulous archival research into the art critic JP Hodin's 1964 questionnaire for 'St Ives artists' revealed a full spectrum of affiliations, affinities and politics on the part of the artists who participated. Finally, our last speaker continued to weave together these recurring discussions of periphery, locale and hierarchy. **Ana Balona de Oliveira** (Courtauld Institute of Art) presented a complex and exciting paper titled *Multiple Modernities, 'Double-Sided' Modernisms: Histories and geographies of Colonialism, Fascism and Apartheid in the hybrid sculptures of Angela Ferreira*. Ana, who has recently completed her PhD thesis, offered a deeply considered reading of the artistic practice of Portugal-born artist Ângela Ferreira. Ana tracked the concept of 'double-sidedness' in Ferreira through Homi K Bhabha's notion of hybridity, and drew on Freudian psychoanalysis to explore the artist's mobile difference/s and freedoms, at once geographical and imaginative.

Keynote: Gabriele Neher

Gabriele Neher's keynote address, *Gender, Space and Plates: Renaissance Hierarchies of Art under the Spotlight*, brought together many of the themes of the day through a discussion of a fresco by the Brescian/Venetian artist Francesco Ferramola, *A Tournament at Brescia* now in the V&A. She began by discussing how art historians have created canons of place within Renaissance art, privileging the art of cities such as Florence and Venice at the expense of other cities such as Brescia, echoing the geographical issues highlighted in Rachel and Iwan's papers earlier in the day. Expanding upon the theme of how hierarchies may change over time that ran through some of the other papers, Dr Neher then described how although we may now distinguish between the decorative and the fine arts, usually giving greater importance to the latter, such judgements were if anything reversed in the Renaissance. A discussion of the original setting of Ferramola's work showed that the maiolica plates that were originally displayed in front of it would in fact have been much more highly prized than the fresco itself, which would have been little more than 'backdrop'. Finally, Dr Neher analysed the various contemporary gender and political hierarchies within the work, which once again formed a fascinating echo of the various approaches to these themes throughout the day.

Again, we would like to thank all involved for making this such a great event, and hope we will see many of you at New Voices in 2013, which will be held at the Henry Moore Institute in Leeds.

Mary Jane Boland, Sibyl Fisher, Alasdair Flint

Undergraduate Careers Day Report

Courtauld Institute of Art • October 2012

The AAH was delighted to welcome students to our annual Undergraduate Careers Day, hosted with the generous support of the Courtauld Institute of Art. The event was targeted at students without postgraduate qualifications, so we aimed to provide information on a broad range of careers in fields related to Art History. We are delighted to report attendees found the speakers useful and motivating.

We gathered in the Kenneth Clark lecture theatre, located in Somerset House. The first speaker, **Rachel Sloan**, Assistant Curator of Works of Paper at the Courtauld Gallery offered advice regarding pathways into curatorial careers. She explained her responsibilities as an Assistant Curator, including collection management and care, collection development, making the collection available to the public, running the print study room and teaching. She encouraged students to gain as much experience as possible and, after talking us through her extensive history of impressive work places such as J. Paul Getty Museum, Los Angeles and the Santa Barbara Museum of Art, she advised attendees that no internship is wasted time.

Annette Richardson, Learning and Participation Programmes Manager at Somerset House spoke next. She urged students to get involved with educational programs at local galleries and museums, and to create opportunities where they are not readily available. She shared the rewarding aspects of her work, for example the opportunity to engage with a diverse spectrum of people. This was tempered by the challenges she has encountered, such as the need to work unsociable hours and weekends. Further, she provided a fascinating insight into the work of Somerset House, which was followed by a lively question and answer session.

The next speaker was **Penny Huntsman**, who teaches Art History at Farlington School, and is a member of the AAH Schools Committee. Penny provided an entertaining speech about the importance of teaching Art History, and commented on issues surrounding the lack of awareness of the subject, especially in state schools. Penny conveyed just how interesting and exciting every day of teaching is, and inspired many to contemplate such a career. This was followed by question and answer session, which resulted in an interesting debate about where Art History stands in secondary school education. **Olimpia Isidori**, Junior Cataloguer, and **Richard Lowkes**, Cataloguer, completed the morning session with a discussion of their careers at Sotheby's Auction House. They described their responsibilities, as well as the unpredictable and exciting nature of their work. They also discussed pathways into auction houses, and strongly encouraged students to look for work experience and internships. Again, this was followed by numerous questions, reflecting attendees' enormous interest in their careers.

After a break for lunch, we reconvened to hear **Sara Wallace** discuss her role as Senior Library Assistant at the Sackler Library, University of Oxford. She talked about MAs in library studies and graduate trainee schemes, as well as the day-to-day tasks expected of a Library Assistant. Next, **Rachel Withers**, Senior Lecturer at Wimbledon College of Art, discussed art criticism and journalism. She talked about the cut-throat nature of her work, and presented her experiences as an arts journalist for *The Guardian* and *Art Forum*



Rachel Withers and Anna Beketov discussing careers in arts journalism.

amongst others, followed by invaluable tips on how to make it as a critic. Rachel stressed the importance of having as much writing experience as possible, whether online blog writing or for local and student papers. **Matt Lodder**, Finance and Policy Manager at the AAH, and Visiting Lecturer at the universities of Reading and Birmingham, spoke next about postgraduate study, the postdoctoral process and career options beyond the PhD. He gave advice regarding pathways to a PhD, such as collaborative awards, and funding issues. This led nicely to a lively question and answer session, in which attendees voiced individual queries. All speakers urged those seeking work to develop foreign-language skills.

Following a tea and coffee break, we reconvened to join an Arts Leadership Workshop run by **Christina Bradstreet**, Director of Career Services at Sotheby's Institute of Art. She discussed what makes a leader, and urged attendees to consider the questions 'What kind of leader do you want to be?', and 'Are false beliefs holding you back?' She also asked attendees to consider 'What careers interest you and what is the value in them for you?' and finally to proclaim 'I am a leader because...' Finally, Christina gave each delegate a postcard and asked attendees to write three things they wished to achieve in the next few months, along with an address. Christina plans to send these postcards, so we can tick off our accomplishments!

Following this motivational workshop, the day closed with a wine reception in the Courtauld Institute Student Café, where students and speakers continued their conversations. Attendees enjoyed the networking opportunities this provided and the opportunity to ask speakers further questions. The event provided attendees with an opportunity to voice concerns, for example the financial viability of work experience and internships, while speakers responded with insight and guidance. Above all, the event helped attune students to the realities of finding work, and attendees left optimistic, with invaluable advice and inspiration.

Charlotte Stokes
MA Courtauld Institute of Art

Anna Beketov
University of Leeds

Ways of Seeing for School Students and Teachers

Victoria and Albert Museum • November 2012

The Schools Group annual Ways of Seeing Conference was held for the first time at the Victoria and Albert Museum, on Saturday 1 December. The theme of Architectural Debates of the Twentieth Century proved to be especially interesting to teachers, judging by the higher ratio of staff to students than in previous years. It also attracted a new audience of students applying for architecture at university.

Keynote speaker [Adrian Forty](#) unpicked the symbolic and metaphorical meanings of the wall, transforming the spaces that we see around us every day into monuments of significance, and inspiring teachers for future classes.

[Owen Hatherley](#) challenged students' anti-urban perceptions of brutalist architecture by discussing his lived experience in Southampton; and [Ho-Yin Ng](#) explained how cutting-edge technology helped shape the design of the new Exhibition Road entrance to the V & A, and offered students the exciting prospect of watching the changes take shape over the next year.

Students hold the floor

As usual what made this annual event so different was the combination of professional lecturers and young student speakers.

Yet again the students excelled in their talks, some of which had been prepared for the 10-minute national speaking competition known as the ARTiculation prize.

Others were the result of extensive research for the Extended Project Qualification. This is an AQA stand-alone qualification equivalent to half an A level, and often the only opportunity students have to take the initiative and undertake independent learning.

Especially moving was the discussion of the Jewish Museum in Berlin, while the most impressive skills set was demonstrated by Georgia Hamp, who taught herself CAD design just for this event in her project to design a 20th-century chapel.



Owen Hatherley giving his presentation.

Interactive art

Another initiative was to include Harald Smykla, the German-born artist, performing his *Reprojections*. Drawing freehand with coloured pens onto his retrograde overhead projector, he adorned the apse of the V&A's Arts & Crafts Lecture Theatre with red and yellow serpentine forms. As part of a conference dedicated to Modernist and Post-Modernist architecture, Smykla's performative additions brought life and laughter to the day, reinforcing the interactive potential of lived environments.

We hope the Victoria and Albert Museum will let us return next year.

[Caroline Osborne](#)
Chair, Schools Group

Schools Group

Caroline Osborne – Chair

[Maintained Schools History of Art Project committee](#)

Imogen Cornforth-Jones

Liz Chubb

Andreas Petzold

[Ways of Seeing 2013 organisers](#)

Steve Downey

Maria Bonner

Georgia Hamp, Farlington School, using computer-aided design for her project.





AAH Internship Awards 2013

Thinking of doing a work placement this summer? Would you like to: Curate Exhibitions? Conserve Paintings? Run auctions? Track lost or stolen art?

The AAH is offering two awards of up to **£2000** to finance promising students who wish to complete a work placement within the arts industries. As well as the financial support, the successful applicants will also be given the prize in a special ceremony at the AAH Annual Conference 2014 and will write a short report for the AAH Bulletin.

For more details see www.aah.org.uk/funding/AAH-Internship-Award



Deadline:
1 April 2013
5:00 pm



Two previous recipients of AAH funding to help with voluntary work placements.



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.

Further information www.aah.org.uk/funding/museum bursary Queries to admin@aaah.org.uk

Deadlines: 1 May & 1 November

AAH GRANTS

Reprographic & Copyright Expenses

To help any AAH member 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.

Conference Attendance

Any non-student AAH member who is a session convenor, or who has had a paper or a poster accepted for an 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.

Applicants for both grants must have been an AAH member for at least one full year.

For details of terms and conditions, and to download an application form:

<http://www.aah.org.uk/funding/imageandconf>

Deadlines for both grants: 1 March & 1 September

John Fleming Travel Award

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

DEADLINE: 1 December 2013

A WORLD HISTORY OF ART
published by Laurence King Publishing Ltd

AAH Dissertation Prizes 2013–14

Entries are invited from UK undergraduate and 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-winners for the most outstanding undergraduate and postgraduate dissertations will receive:

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

Dissertations will be assessed on the following qualities:

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

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

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

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

For full regulations and entry details:
www.aah.org.uk/funding

Deadlines:

Undergraduate: **1 August 2013**

Postgraduate: **1 December 2013**



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I WISH
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COULD BE
ART WEEKLY

JOHN BALDESSARI



AAH Initiatives Fund Teaching, Learning, and Widening Participation

This fund provides financial support for projects and events that promote, broaden and develop art history education.

Previous winners include:

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

University of St Andrews Art History Department, *Stereoscope* Magazine
The Roche Court Educational Trust, Transport costs for seven students from identified deprived schools in Leeds to attend ARTiculation Conference at Clare College, Cambridge.

For further information and to download application form:

<http://www.aah.org.uk/funding/initiatives-fund>

Deadlines: 1 July & 1 December 2013



AAH2013



39th AAH Annual Conference

11 April – 13 April 2013

University of Reading, Reading

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.

For queries about the conference or bookfair contact [Conference & Bookfair Organiser](#) Cheryl Platt c.l.platt@reading.ac.uk

Conference Convenors

Dr Paul Davies p.davies@reading.ac.uk

Dr Sue Malvern 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

Anne Lawrence-Mathers Historian, University of Reading

Evgenia Zouzoula Archaeologist

The visible planets and the stars have provided important themes and images for almost all human cultures. Ancient peoples made close observations of planetary movements and constructed complex calendars upon this data. Perceptions of astral influences upon the Earth also supported the allocation of various attributes and powers 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 explores celestial imagery, its uses and its significance in the period before the construction of advanced telescopes made close viewing of the nearer planets possible. In other words, it offers a wide-ranging discussion of the transmission and contestation of imagery and meanings within and across cultures, from antiquity through the European Middle Ages and Renaissance.

Topics covered range from the presence of Greco-Roman zodiacal imagery in late antique Jewish and Christian cultic buildings to astrological imagery in the German Renaissance. Also included are discussions of: cosmological symbolism in mid-Byzantine churches; medieval and Renaissance depictions of comets; astrological talismans; astrological elements in medieval depictions of Jews; cosmological reliefs in Upper-Rhine churches; and Federico da Montefeltro's study of astrology.

Vladimir Ivanovici (Accademia di architettura, Mendrisio – Università della Svizzera italiana) *On the Presence of Celestial Bodies in Late Antique Christian and Jewish Art*

Valerie Shrimplin (Gresham College) *Cosmological Symbolism in the Decorative Cycles of mid-Byzantine Churches*

Pi-fen Chung (University of Edinburgh) *‘Translation’ of Images – Esoteric Buddhist elements in astral paintings of Tangut (1038–1227)*

Maria Athanasekou (Independent Researcher) *Messengers of Disaster: Luminous heavenly bodies in medieval and Renaissance iconography*

Lauri Ockenström (University of Jyväskylä) *Resemblance, Recognition and Magical Efficacy. Iconographical descriptions of celestial souls and bodies in pre-Copernican astrological magic*

Anne Lawrence-Mathers (University of Reading) *Incorporating New Astronomical Information in 12th-Century Illumination*

Arthur Hénaff (École Pratique des Hautes Études) *Figurative Representations and Knowledge Transmission: The manuscript 172 from Lyon Public Library*

Nurit Golan (Tel Aviv University, Israel) *Science for Everyone: Cosmology reliefs on 14th-Century Upper-Rhine Churches*

Monika Winiarczyk (University of Glasgow) *Born Under a Bad Sign: The influence of astrology on medieval representations of the Jews*

Gábor Endrődi (Eötvös Loránd University Budapest) *Animum sidera celsa fovent: Astrology, afterlife, and the penitent Saint Jerome in the German Renaissance*

Darrellyn Gunzburg (The University of Bristol) *The Representation of Celestial Images in the Palazzo della Ragione, Padua, Italy*

Sonja Lapraik (Newcastle University) *The Portraits of Hippocrates and Pietro d'Abano in the Studiolo of Federico da Montefeltro*

Robin Kaye Goodman (University of Buckingham/Wallace Collection) *The Icon of the Infidel; Francois Ier, Suleiman the Magnificent and the Crescent Moon*

(In)formal Networks: Professional Identities and the Development of Art and Design Histories in Britain

Liz Bruchet Art and Design History Oral Histories

Joanne Gooding Art and Design History Oral Histories

The Association of Art Historians and the Design History Society have independently funded oral-history-based research projects to explore the origins of each organisation. While documenting the specific histories of these associations, the projects have raised broader questions of how the contexts of art and design education and the web of relationships between individuals and institutions have shaped each discipline. The creation of these intersecting oral history recordings, along with related archival resources, provide opportunities to reflect on disciplinary identities, and to question how they have come to be historicised through professional organisations and networks, alongside personal narratives.

This session considers the role of formal and informal academic networks and communities of practice; the place of institutional and organisational histories; and the professional identities of those engaged with histories of art, design and material culture. It will also showcase the potential of these oral historical resources for future research.

Liz Bruchet (Association of Art Historians) *'Intersecting Voices in Art and Design History' – The AAH and DHS oral histories*

Joanne Gooding (Design History Society/Northumbria University) *Networks and 'Communities of Practice' in the Development of Design History*

Matilda Pye (Victoria and Albert Museum) *Looking, Thinking and Dwelling – Artist-trained individuals in the Museum*

Richard Cándida Smith (University of California, Berkeley) *Turning towards Visual and Material Culture: Three British art historians on the shape of their careers*

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

Nicola Capon University of Reading

This session will consist of four papers which, in their range and variety, will seek to address an array of issues focused around sculpture from 1845 to 1945. Papers consider topics as broad as the historiography of sculpture and how we can read sculpture from the period in new ways; to consideration of artists, their practice and their reception both in their home countries and abroad.

The session seeks to discuss sculpture while addressing the validity of art historical assumptions that value imaginative sculpture over commissioned pieces, and the tension between so-called academic and avant-garde sculptors. Ample time has been arranged for discussion to allow the panel not just to consider the speakers' research but to reflect on broader issues.

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. Papers will consider ideas with reference to both canonical and non-canonical sculptors and to discuss sculptors from a range of geographical locations.

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

Matei Stircea-Craciu (Francis-Rainer Institute of Anthropology, Romanian Academy) *Hermeneutic Explorations of Constantin Brancusi's work*

Mark Stocker (University of Otago) *'Ad Astra': The commissions and aspirations of Kathleen Scott*

Lorettann Gascard (Thoreau Art Gallery) *Morphing Patronage; Shifting Ideologies: National Socialism vs. 'Degenerate Sculpture'*

Antje K. Gamble (University of Michigan) *Fausto Melotti's Italian Fascist Sculpture in Post-War America*

Painted Gladiatrices: Women, Art and the 18th-Century Social Arena

Lauren Puzier Sotheby's Institute of Art
Heather Carroll University of Edinburgh

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

CONFERENCE BOOKING

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 Individual	£150	£195
Individual	£310	£355
Speaker/Convenor	£230	£275
Day Rate	£160	£205

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. Through the exploration of wide-ranging elements such as allegory, patronage, and royalty we can begin to understand the complexities of women's social image in art of the 18th century.

Iris Wien (Courtauld Institute of Art) *Ambivalent Compliments: Gender trouble in Reynolds's early mythological portraits*

Freya Gowrley (University of Edinburgh) *The Aesthetics of Judgment: Whiteness, classicism and the portrayal of marriageability*

Oliver Cox (University of Oxford) *Creating a Patriot Princess in Hogarth's Miss Mary Edwards (1742)*

Katherine Aske (Loughborough University) *Physiognomy and Beauty in the Works of William Hogarth and Joshua Reynolds.*

Mikolaj Getka-Kenig (University of Warsaw) *Representing Female Merit: Catherine the Great and her portraits*

Katherine Manthorne (Graduate Center, City University of New York) *Mercy Otis Warren & the Art Women*

Landscape and Economy

Kevin Chua Texas Tech University

Ross Barrett University of North Carolina at Chapel Hill

This panel examines the myriad ways that landscape art has creatively engaged the modern economy. Panelists address a range of problems, including: artists' use of the landscape as a framework for the visualisation of market relations; the ways that landscapes have given spatial or pictorial form to economic phenomena such as risk and insurance, speculation and investment, profit and insolvency; landscapists' engagements with the abstract processes of finance; and the role that landscape tropes – such as the 'horizon,' 'frontier,' or 'prospect' – have played in structuring economic thinking in the two-and-a-half centuries since the rise of capitalism. Our panel attempts to closely entwine the visual and the economic – moving beyond Marxist economic approaches of the 1950s to 1970s, and using the visual to engage with contemporary methodological approaches to economics and the economy.

Maggie M. Cao (Harvard University) *Monetary Aesthetics in the Landscape Paintings of Ralph Blakelock*

Alan Wallach (The College of William and Mary) *Bourdieuian Economics and Aestheticising Tendencies in Hudson River School Landscape Painting*

VISITS ON THURSDAY 11 APRIL

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These will include:

Windsor Castle:

Option 1: State Rooms and Drawings' Gallery

Option 2: St George's Chapel

Option 3: Prints & Drawings Collection in the Royal Library

Sandham Memorial Chapel, Burghclere

Reading University Collections including the Beckett archive, The Ure Museum of Classical Archaeology, and Typography & Graphic Communications Collections

Lara Pucci (University of Nottingham) *Counter-Capitalist Regionalism in the Landscapes of Strapæse*

Young Ji Lee (Duke University) *Picturing the Unrepresentable: Socialist realist landscapes and the Maoist modernisation project*

Mark Rawlinson (University of Nottingham) *Mean Streets and Discarded Landscapes*

Henry Moore: Sculptural Process and Public Identity Reconsidered

Alice Correia and **Robert Sutton** Tate

During his lifetime Henry Moore achieved world-wide fame, and his iconic status imbued his work with a comfortable familiarity in both the public and academic spheres. This session seeks to reinvigorate scholarship on Moore by opening up the mythologies surrounding the artist, his working practices, and his reputation to critical re-examination. Coinciding with a major Tate-led research project and building on recent investigative research, this session will identify and interrogate previously overlooked areas of study within Moore's working practices, reception and interpretation. Papers in this session will consider Moore's relationship with technologies of reproduction and mass-communication; his engagement with his various publics; and his inter-national networks and interpretations.

The papers to be delivered cover both focused readings of Moore's working practice and close object-based studies. 20-minute papers will be presented in pairs which will complement and ask questions of one another. Each set of papers will be followed by a 30-minute discussion. It is anticipated that the pairs of papers will foster conversation and debate, and we will encourage participation from the audience after each set of papers in order to probe and discuss the themes presented. While Moore's inclusion in the narratives of art history is assured, this session aims to reposition him beyond familiar contexts in order to present him afresh in the 21st century.

Robert James Sutton (University of York / Tate) *Henry Moore's Family Group in the Age of Educational Reconstruction*

Katerina Loukopoulou (Birkbeck College, University of London) *Cine-Portraiture: Close-ups of Henry Moore's sculptural labour*

Pauline Rose (The Arts University College at Bournemouth) *Moore and the Media: The Construction of an artistic persona through photography*

Ann Harezlak (Tate Archives / Henry Moore Foundation) *With Henry Moore and Gemma Levine: Framing an influential landscape for artistic autonomy*

Alex J Taylor (University of Oxford) *The Transatlantic Turn: Henry Moore and the Time-Life Building*

John-Paul Stonard (Independent) *Henry Moore in Texas*

Medieval Remediations: Aesthetic, Ideology, and Praxis

Sonja Drimmer Columbia University

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 features presentations by speakers who approach medieval art through the lens of remediation as well as those who pursue the avenues of inquiry opened up by conceptual intersections between pre- and post-print methodologies of visual expression. Among the questions addressed are: How did medieval artists invoke one medium while working in another? What were the motivations behind and the implications of hypermediacy, or of drawing attention to the medium itself? How did the structures or design of one medium come to be cited in another? And how do contemporary notions of mediation and materiality help us to achieve a more comprehensive understanding of medieval theories of mediation? 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.

Adin Esther Lears (Cornell University) *'Clamor Iste Canor Est': Margery Kempe's mystical bellows and manuscript echoes*

Michael A. Michael (Christie's Education & University of Glasgow) *Pictorial Translation in English Medieval Vestments*

Nicholas A. Herman (New York University & The Courtauld Institute of Art) *'Figures of Joachim': Painting medieval mosaics in Renaissance Venice*

Michael Grillo (University of Maine) *Illuminated Architecture: The Palatine Chapel quoting the language of manuscripts*

Christopher Lakey (Johns Hopkins University) *Matter and Media in the Middle Ages*

Marco Lori (Birkbeck University) *Stan Brakhage's The Dante Quartet as a Remediation of the Divina Commedia Poetics*

Design Objects and the Museum

Liz Farrelly University of Brighton and the Design Museum

Joanna Weddell University of Brighton and the V&A

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. Papers will cover the collection, study, interpretation and exhibition of design from the post-war period onwards, and aim 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 studied as examples of industrial process? Is the rise of Design Art further blurring the boundaries of design museums? 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?

This session offers three sets of 20-minute papers and 20-minute discussions. The first set of papers relates to the notion of the 'canon' of art history and placing design within museums, progressing through post-war concepts of 'good' design to contemporary design. The second set of papers discusses the

positioning of contemporary design within and beyond the art museum. The last trio of papers examines the challenge represented by contemporary design to interpretation and learning in the museum.

Sue Breakell (University of Brighton) *'The taste of everyday things': Kenneth Clark's agenda for design around the Second World War*

Deborah Sugg Ryan (University College Falmouth) *Ideal Homes and Constance Spry at the Design Museum: 'Good design', gender and the domestic*

Dorothy Barenscott (Kwantlen Polytechnic University Vancouver) *Object Lesson: Vancouver's Tobias Wong*

Gareth Williams (RCA) *Contemporary Designers, Cultural Diplomacy and the Museum Without Walls*

Damon Taylor (Technical University Delft) *Exhibiting Design Art: Telling tales and design high*

Gillian Russell (RCA) *ReStaging: Speculative design and the curatorial*

Virginia Lucarelli (Politecnico di Milano – INDACO Department) *Exhibiting the Multifaceted Nature of Design: The Triennale Design Museum case study*

Helen Charman (Design Museum, London) *The Productive Eye: Conceptualising learning in the Design Museum*

Jason Cleverly (University College Falmouth) *Design and Museum Interpretation: A comparative evaluation of contemporary tropes*

Poster Session

Susan Grange Independent

Lawrence Buttigieg Loughborough University

The fifth in a series of consistently successful poster sessions initiated at the 2009 AAH annual conference held in Manchester, this year's session once again provides art historians and artists the possibility of presenting their research to the conference delegates in a primarily graphic manner. By means of pre-defined two-dimensional vertical spaces the presenters give a clear and effective rendition of their arguments and projects through the predominant use of pictorial communication. Six presenters explore richly diverse themes ranging from Giotto's mastery in the use of pictorial space, with particular reference to his fresco *Joachim Cast out of the Temple*, to an empirical study of the comprehensibility of abstract art. Other subjects addressed in the session are an early 17th-century book known as *Federici cardinalis Borromaei archiepisc. Mediolani Musaeum* which may well be the prototype of exhibition guides in the modern era; the way the portrayal of Christ in Protestant altar paintings evolved from the middle of the 19th century in favour of more humane and mundane representations of his figure; the underlying relationships between René Magritte's work and early Netherlandish painting; and finally, the sentience of a particular contemporary artefact.

Hanna Brinkmann, Laura Commare, Helmut Leder and Raphael Rosenberg (University of Vienna) *'Abstraction as World Language' – Myth or Fact? An empirical study of the comprehensibility of abstract art*

Lawrence Buttigieg (Loughborough University) *The Box Assemblage as a Sentient Artefact*

Laurence North (University College Falmouth) *Giotto's Use of Pictorial Space – The Expulsion of Joachim from the Temple*

Ringa Takanen (University of Turku) *Charity, Compassion and Humanity. Women, children and Christ: the rise of themes emphasising emotion and humanity in Finnish altar paintings between 1870–1910*

Janet Tyson (Independent) *Strategies for Mystery: A comparative analysis of pictorial construction in René Magritte's Menaced Assassin and Gerard David's Nativity*

Ioannis Tzortzakakis (Aristotle University of Thessaloniki & University of Western Macedonia) *Federici cardinalis Borromaei archiepisc. Mediolani Musaeum: In search of the catalogue – guide of the first exhibition of Ambrosian Art Gallery, Milan*

The Art History of the Animal

Alastair Harden University of Reading

Animal imagery has always been prominent in the visual arts, from cave-paintings to Damien Hirst's £10.3 million *The Golden Calf*. Non-human animals populate prehistoric European, Asian and African art, as well as the canon of Classical art; 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 most modern histories of art can arguably be said to have a significant anthropocentric bias which does little justice either to the wealth and variety of extant animal imagery or to the demonstrable popularity and persistence of animal images in the collective cultural consciousness of critics and viewers.

This panel explores the art history of the animal primarily in Europe from the 17th century to the present, examining several media from a variety of perspectives with the hope of opening new avenues in the analysis of animal imagery and presenting a fresh look at the ways in which humans regard animals as demonstrated in visual media.

Sophie Mesplède (Université Rennes 2) *Beauty and Morality: Animals in 18th-century art writing*

Andrew Patrizio (University of Edinburgh) *Douglas Gordon's Animal Systems*

Nathan Timpano (University of Miami) *'How does a horse see the world?' New perspectives on Franz Marc's animals*

Kate Grandjouan (Courtauld Institute of Art) *'A Fox without shall be a Fox within': Satire, animality and the French*

Fiona V. Salvesen Murrell (University of Aberdeen) *Imaging the Beast in Britain c. 1800–1845; The livestock portraits of William Shiels and his contemporaries, a competitive business*

Fae Brauer (University of New South Wales) *Modernist Monkey Business: Animal colonies, symbiotic evolution and 'Le douanier' Rousseau's primates*

Ceremonial and the City

Caroline Arscott The Courtauld Institute of Art

Pat Hardy The Museum of London

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 mark out spaces within the city, together with more intimate family and community events. Ceremonial events work to stabilise notions of histories and localities.

Little analysis has been carried out on how the rituals and pageantry of city 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 which 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.

This session takes a fresh look at the ways in which artists viewed the nature and logistics of ceremonial in the city 1750–1950. It focuses on the physical objects and the interaction with urban architecture and sculpture and addresses the changing uses of space in the city, particularly the way in which art interacted with ideas of mass participation and the extent to which it influenced civic behaviour.

Elaine Tierney (Victoria and Albert Museum) *Making 'Ideal' Spectators: The place of the crowd in late-17th-century festival design*

Yuthika Sharma (Columbia University New York) *Pageantry, Performance, or Place-making? The Processional panoramas of Akbar II in British Delhi 1806–37*

Kathryn Milligan (TRIAM- Irish Art Research Centre, Trinity College, University of Dublin) *Commemoration and Ceremony: Charles Russell's 'The O'Connell Centenary Celebrations', 1875*

Nancy Ireson (Independent) *Henri Rousseau, Pomp and the Popular*

Valerie Mendelson (The New School) *The Ceremony of the HLM; Modernist housing and the Map of Significance in post-war Le Mans*

Sara Mahdizadeh and **Stephen Walker** (University of Sheffield) *Royal and Religious Rituals of Town Squares in Republican Iran: A case study of the Royal Citadel-Arg square, Tehran*

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

Daniel Harkett Rhode Island School of Design

Katie Hornstein Dartmouth College

'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 that 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 center 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.

Michele Hannoosh (University of Michigan) *Horace Vernet’s Orient*

Nicolas Schaub (Université de Strasbourg) *Horace Vernet and the Army of Africa in Algeria*

Julia Bischoff-Thoma (Courtauld Institute of Art) *Writing History – Horace Vernet’s oeuvre in the service of the Second Empire*

Nina Athanassoglou-Kallmyer (University of Delaware) *Horace Vernet and ‘the Political’*

Rachel Esner (University of Amsterdam) *Horace Vernet in the Popular Imagination*

Melanie Vandenbrouck (Royal Museums Greenwich) *Illustrious heritage: Vernet Painting Vernet*

Andrea Meyer (Technische Universität Berlin) *Revisiting Horace Vernet’s Visual Conceptions of History*

Allan Doyle (Princeton University / Metropolitan Museum of Art) *Modeling Mastery: Horace Vernet’s Raphaël au Vatican*

Simon Lee (University of Reading) *Deranged and Virtuous Widowhood: Horace Vernet’s The Madwoman of Bedlam and Edith Recovering Harold’s Body after the Battle of Hastings*

Susan Siegfried (University of Michigan) *Vernet’s Ladies: The Romantic Portrait Image*

Rhythm in Art and Life

Michelle Ying-Ling Huang Lingnan University

Charlotte de Mille Courtauld Institute of Art / University of Sussex

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 which 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.

Hilary Arnell (University of Reading) *Rhythm and Representation: Laurence Binyon’s writing on art*

Nicola Foster (The Open University) *The Rhythm of East West dialogues in Contemporary Art*

Simon Shaw-Miller (Birkbeck College, University of London / University of Bristol) *Rhythm: Non-repetition, gesture and abstract expressionism*

Diane Silverthorne (Birkbeck College, University of London) *Dance to the Music of Time: Rhythm’s plastic powers and the modernist stage set*

Louis Schreel (Heinrich-Heine University Düsseldorf) *Aesthetics of Disappearance: On rhythm and multi-sensoriality in art*

Alena J. Williams (Columbia University, New York. Deutsches Forum für Kunstgeschichte, Paris) *Viking Eggeling’s ‘Synthesis of Singularities’: Tracing the ornament in early abstract cinema*

Pamela Kember (University of the Arts, London) *Space, Time and Everyday Life: Suki Chan’s moving images*

‘Action Painting’: The Theatrical and the Dramatic in History Painting

Mark Ledbury University of Sydney

Andrei Pop University of Basel

Since Michael Fried published *Thomas Couture and the Theatricalisation of Action in 19th-Century French Painting* in 1970, the history of history painting has been shaped by his idiosyncratic terms, ‘theatricality’ and ‘absorption.’ The first tracks the necessary address to a spectator, on which history painting thrives, while the second posits a sublime unity of viewer and artwork that makes the former superfluous. In Fried’s writings on David, Manet, Courbet, and Menzel, the terms join a Hegelian dance of opposites driving modern art. Yet this subtlety of combination suggests not two phenomena, but one experience described twice, from the inside, as one’s own, and from the outside, as that of a critical bystander.

This panel reopens the case for conceptual analysis of history painting. As the depiction of action, history painting hopes to illuminate motives, feelings, and other inner states, accounting for its frequent absurdity, but also for its fascination. At its best, in the work of David or Fuseli, Barry or Goya, it may be as close a view of other minds as any object affords. And yet this mimetic link between artwork and person, and between both and theatre, has been used to criticise art as duplicitous from Plato to the Situationists. Is the vocabulary of 'theatricality' of use to art historians empirically and theoretically? Are other categories, like the dramatic, imitation, spectacle, illusion, etc., more informative? Is a certain psychology of art, or of persons *tout court*, implied in the critical vocabulary?

Paul Duro (University of Rochester) *Diderot and the Paradox of 18th-Century (History) Painting*

Nina Lübbren (Anglia Ruskin University, Cambridge) *Theatrical absorption, or How to perform contemplative immersion in 19th-century narrative painting*

Jeffrey M. Brown (Columbia University) *Painting Actors: Arresting history in the paintings of Ellen Terry*

Natasha Ruiz-Gómez (University of Essex) *Metamorphoses of a History Painting: André Brouillet's Une Leçon clinique à la Salpêtrière*

Shut your Eyes! Iconophobia in the Modern Era

Sarah Lippert, University of Michigan-Flint

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 were such images embroiled in contemporary debates about morality, national character, or the role of art in shaping culture?

Nóra Veszprémi (Hungarian National Gallery) *National Identity and the Art of Seduction: The female ideal portrait in mid-19th-century Hungary*

Liana De Girolami Cheney (University of Massachusetts Lowell) *Edward Burne-Jones' Mysterious Dormancy*

Sarah Lippert (University of Michigan-Flint) *Incarnations of Medusa in the 19th Century*

Siba Aldabbagh (The School of Oriental and African Studies) *The Influence of Modern Icono(homo)phobia in Contemporary Arab, Iranian and Turkish Art*

Mark Windsor (University of Kent) *Uncanny Projections, Modern Anxieties: Three works by Susan Hiller*

Alexey Ulko (Independent Scholar) *The Lingering Soviet Influence on the Official Central Asian Iconography*

The Permanence of the Transient: Precariousness in Art

Camila Maroja, Duke University

Caroline Menezes, University of the Arts London

'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 can also 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 the artistic practices of neo-avant-garde artists in Eastern Europe. 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/collectives/movements explored the idea of precariousness? Which are the ethical issues raised by precariousness as a chosen aesthetics? This panel aims to re-examine the issue of precariousness and its outcomes in art in a two-day encounter: the first day will focus on theoretical debates concerning the conceptualisation of the term and the second on manifestations of precariousness in Latin America.

Cristina Albu (University of Missouri, Kansas City) *Photogenic Installation and New Media Art: Precarious participation and documentation*

Fabrizio Augusto Poltronieri (Pontifical Catholic University of São Paulo) *Precariousness as a Conceptual Basis for the Understanding of Art as Uninterrupted Primacy of Play*

Friederike Sigler (Heinrich-Heine-Universität Düsseldorf) *Precariousness in Labour – About a material's revenge in the arts*

Nicholas Pope (Artist) *Precariousness in my Sculpture 1974–2013*

Reuben Fowkes and **Maja Fowkes** (Translocal.org / University College London) *Unbearable Lightness of Being: The fragility of art and life in the East European neo-avant-garde*

Matthew Bowman (University of Essex) *For a Concept of Immaterial Indestructibility*

Ana Mannarino (Federal University of Rio de Janeiro) *Words in Mira Schendel's Artwork: Contradiction between the permanent and the transient*

Catrin Seefranz (Institute for Art Education, Zurich University of the Arts) *Indigestible Precarious: The aesthetic politics by Lina Bo Bardi and the 'Avantgarde in Bahia'*

Luke Skrebowski (University of Cambridge) *Going Underground: Oiticica in New York*

Elize Mazadiego (University of California, San Diego) *Happenings to Anti-Happenings: The Avant-garde and Obsolescence in 1960s Argentina*

Sophie Halart (University College London) *Inform(al) Matters: Precarious bodies and the question of periodicity in dictatorial Chile and Argentina*

Andrés Montenegro (University of Essex) *The Permanence of the Transient: Precariousness in art against (porno)precarity*

The Knowing Gaze: The Shifting Role of the Connoisseur and Connoisseurship in Art and its Histories

Jordan Mearns University of Edinburgh

Thomas Denman University of Reading

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 of Art History. While connoisseurship is traditionally defined 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 connoisseurial scrutiny 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 and legacy of connoisseurship and its relevance and potential function in progressive scholarship.

This two-day panel will include case studies of key figures in connoisseurship, as well as contributions which consider connoisseurial methodologies as both historic and ongoing phenomena. The panel will include speakers from university departments, cultural institutions and museums – highlighting the importance of connoisseurship as a field of inquiry, considering its place within the discipline and emphasising its contested legacy from a broad range of viewpoints.

Thomas Denman (University of Reading) *Issues of Connoisseurship: Longhi, Venturi and the Caravaggio Exhibition of 1951*

Paul Tucker (University of Florence) *'This Question of Eyesight': Charles Fairfax Murray on the Morellian School of Art Criticism*

Luke Uglow (University of York) *A Biography of 'The Connoisseur', 1901–92*

Barbara Pezzini (The Burlington Magazine) *Connoisseurship and the Art Market at the Turn of the 20th Century: The Connoisseur and The Burlington Magazine, 1900–10*

Susanna Avery-Quash (The National Gallery, London) *Connoisseurship at the National Gallery: The Impact of Sir Charles Eastlake as first director*

Juan Luis González García (Universidad Autónoma de Madrid) *'Motoring all over Spain': Bernard Berenson on Hispanic art and historiography*

Jordan Mearns (University of Edinburgh) *The Wandering Gaze: Perception, prurience and the practice of connoisseurship in late 18th-century Britain*

Elsje van Kessel (University of St Andrews) *Der Sammler und die Seinigen and Goethe's Biographical Approach to Connoisseurship*

Stephanie S. Dickey (Queen's University, Kingston, ON, Canada) *Daulby, Wilson, and Rembrandt: The role of British amateurs in the cataloguing of prints*

Koen Bulckens (Koninklijk Museum voor Schone Kunsten, Antwerp) *A Comparative Analysis of Attributions in the 'Corpus Rubenianum' and the 'Rembrandt Research Project'*

Matthew C. Potter (Northumbria University) *A New 'Hans'-eatic League: Holbein and Anglo-German relations in connoisseurship and art history, c.1870–1939*

Karen L. Georgi (John Cabot University, Rome) *The Connoisseur in 19th-Century America: A historical view of his timeless certainties*

Alison Harpur (National Trust) *Connoisseurship and the Written Word: Giorgio Vasari and the attribution of the Kingston Lacy Judgement of Solomon*

Into the Light: The Changing Significance of Light in Art, Design and Architecture

Melissa Miles Monash University

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 effect on art production and reception – continually fostering change and renewal as we attempt to control it, know it or marvel at its mysteries. The papers in this session will look at the diverse ways that light has been reinvented in the histories of art and architecture. As a symbol of truth, health, clarity, artistic enlightenment, dazzling excess, national identities, spirituality and

the other-worldly, light has carried extraordinary cultural weight. Presenters will focus on this significance in relation to a range of media including photography, installation art, experimental media, film and architecture, and will consider light's changing history as well as its meanings in contemporary culture.

Tania Anne Woloshyn (Wellcome Postdoctoral Fellow, Centre for the History of Medicine, University of Warwick) *Photoreceptive Media: Photography of/and light therapies, c. 1890–1940*

Charlotte Ashby (Birkbeck, University of London) *Interiority and the Light of Other Worlds: European architecture at the Fin-de-Siècle*

Rebecca Wright (The London Consortium, University of London) *The Lemming and the Sunspot Cycle: Ellsworth Huntington's electromagnetic art history*

Melissa Miles (Monash University, Australia) *Light, Agency and Originality in the work of Josef Stanislaus Ostojka-Kotkowski*

Gareth Polmeer (Royal College of Art, London) *Experimental Film and the Architectonics of Light*

Cliff Lauson (Hayward Gallery, London) *Spaces of Light: Light as a medium in art*

The Imaginary Drinker: Bodies and Beverages in Art and Society

Frédérique Desbuissons Institut national d'histoire de l'art/HiCSA
Edward Payne The Morgan Library & Museum

Drinks and drinkers permeate the history of art. Since the Renaissance, the social, cultural and symbolic functions of drinking have featured widely, in historical, religious and mythological painting, as well as in genre scenes, portraiture and independent still-lives. By representing the bodily act of drinking – at once 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. Taking as its focus the fruitful exchange between art and food, this session examines 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. Papers will address the shifting construction of the drinker across space, time and media, from the 17th-century Netherlands to 20th-century Britain, from imaginary depictions in paint to the concrete setting of the pub. Exploring manifestations of the drinker, both divine and decadent, the session will aim to shed new light on the institution of drinking, on acts of consumption both natural and excessive, and on the problematic relationship between creativity and intoxication.

The Pleasures of Drinking: Ingestion and Invention in the 17th-Century Netherlands

Sara Benninga (Hebrew University, Jerusalem): *Bacchus and Silenus in Rubens' Oeuvre as a Discourse on Pleasure*

Michelle Moseley-Christian (Virginia Polytechnic Institute and State University): *Adriaen Brouwer's The Smokers: Drinking to innovation in 17th-century portraiture*

Art in Excess: The Artist as Drinker

Melissa Percival (University of Exeter): *The Drinking Portraits of Alexis Grimou*

Julia Skelly (Concordia University): *Imagining Oscar Wilde's Drinking*

Drinks and Links: The Social Drinker

Gal Ventura (Bezalel Academy of Arts and Design, Jerusalem): *Milk of Paradise: Fashion vs. socio-medical breastfeeding ideologies in late-19th-century France*

Jeanie Sinclair (University College Falmouth/St Ives Archive): *Artistic Licenses: The public house in the history of art in St Ives*

London's Commercial Art Market: Art on Sale and Display from 1920 to Now

Jennifer Powell Tate Britain

'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 (1947–73) was championing a new notion of art dealing and 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 interrogates 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 explores how the development of shifting definitions of 'new' and 'modernist' art practices in Britain might have been shaped and promoted on the commercial stage.

The session considers 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 the artist. Some papers investigate galleries that have been neglected in scholarship to date and those that particularly supported the display and sale of sculpture; others consider the commercial gallery as social/moral spaces.

Evelyn Silber (University of Glasgow) *The Leicester Galleries and the promotion of Modernism between the Wars*

Gill Hedley (Independent) *'Arthur Jeffress for Painting'*

Jutta Vinzent (The University of Birmingham) *Social Space and Commercial Art Galleries in 1930s London*

Rachel Smith (University of York/Tate Britain) *Changing the Face of St Ives? Markets and Representations in the 1950s*

Nick Baker (Open University) *The Marketing of the New British Sculptors 1981–90*

Andrew Brighton (London Consortium) *Future-value and the Structural Ethics of the Modernist Market*

Thinking and Rethinking Exhibition Histories

Lucy Steeds University of the Arts London

Anthony Hudek Liverpool John Moores University

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.

Morgan Thomas (University of Cincinnati) *Histories and Hallucinations: In the vicinity of Van Gogh, 1947*

Line Ellegaard (Afterall Books: Exhibition Histories, London) *A Different View: On the historiography of the exhibition installation view*

Léa-Catherine Szacka and **Remi Parcollet** (Laboratoire d'Excellence Création, Arts et Patrimoines, Paris) *Writing Institutional Exhibition History: On the Centre Pompidou's 'Catalogue raisonné' project*

Margriet Schavemaker (Stedelijk Museum, Amsterdam) *Recollecting, Reconnecting and Rewriting: Exhibition history and the reopening of the Stedelijk Museum*

Andy Weir (Goldsmiths, University of London) *Myrmecochory Occurs: Exhibiting Indifference to the Participating Subject in Pierre Huyghe's Untilled (2012) at DOCUMENTA (13)*

Regina Parra (Fundação Armando Álvares Penteado, São Paulo) *Hélio Oiticica at the 27th Bienal de São Paulo: The artist as a 'proposer'*

Vinicius Spricigo (Universidade Católica de São Paulo/Freie Universität Berlin) *Towards an Archaeology of Exhibitions*

Jung-Yeon Ma (Graduate School of Film and New Media, Tokyo University of the Arts) *Vivid Memories of 'Florescent Chrysanthemum', 1968–69*

From Utopian Teleologies to Sporadic Historiographies: 'Interfaces' of Art and Cybernetics

Maia Toteva, University of Cincinnati, Blue Ash College
Jennifer Way, University of North Texas

Six decades ago, Norbert Wiener, Claude Shannon, and Warren Weaver introduced cybernetics to the English-speaking world. Stimulated by the information explosion in the 1950s, it grew internationally, challenging 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.

This session redresses a longstanding lack of attention to cybernetics globally. Presenters reconsider and generate new knowledge about generations and geographies of art and cybernetics, including practices that create, distribute, and theorise art forms, concepts, and histories. They 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, and 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.

Henning Engelke (Goethe-Universität) *Gregory Bateson and the Artist: Cybernetics and Aesthetics in the Early 1950s*

Andreas Broeckmann (Leuphana Universität Lüneburg) *Imagining an Art Computer in 1959: Vera Molnar and the Machine Imaginaire*

Maria Fernandez (Cornell University) *The Materiality of Concepts in the Early work of Gordon Pask*

Diamantina Pandi (University of Paris Ouest Nanterre) *'Systems esthetics' and the Question of Medium in the Sixties: Revisiting drawing practices*

Beth Capper (Brown University) *'Ultimate Participation Video': Shirley Clarke's Tee Pee Video Space Troupe*

Mara Polgovsky Ezcurra (Cambridge University) *Matrixing Soft(War): cybernetic imaginaries and ferocious play in the work of Marcos Kurtycz*

VISITS ON THURSDAY 11 APRIL

www.aah.org.uk/annual-conference

These will include:

Windsor Castle:

Option 1: State Rooms and Drawings' Gallery

Option 2: St George's Chapel

Option 3: Prints & Drawings Collection in the Royal Library

Sandham Memorial Chapel, Burghclere

Reading University Collections including the Beckett archive, The Ure Museum of Classical Archaeology, and Typography & Graphic Communications Collections

Charlene K. Lau (York University) *Artist-Engineer: Arcangelo Sassolino's cybernetic devices*

Jonas Hansen, Thomas Hawranke, Karin Lingnau, Lasse Scherffig (Paidia Laboratory) *Feedback. Artistic research at the interface of art and cybernetics*

Twitchers: Birds & Art

Tracey Warr, Paul Kilsby, Clair Chinnery Arts Research Practice Cluster, 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 his writings have in turn inspired artists' nests. 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' *Monarchy: Super Kingdom*, Nomed & Gediminas Urbonas' *Villa Lituania*, Agnes Meyer-Brandis' *Moon Goose Analogue* are just a few of the myriad artworks focussed on birds. This session presents papers on the topic of birds in art from the Middle Ages to the 21st Century.

Jana Lucas (Independent) *Hunters and Hunted: Falcons and Herons in the Late Medieval Ambras Court Hunting Deck*

Caitlin Silberman (University of Wisconsin) *A Thorough Malefactor: Crows in Victorian Visual Culture*

Hanna Johansson (University of Helsinki) *The Representation of Birds in Finnish Art and Science from mid-19th Century to the 21st Century*

Steve Pantazis (Independent) *Live and Stuffed Birds in the Art of Jannis Kounellis*

Alexandra M. Kokoli (Gray's School of Art, Robert Gordon University) *Caustic Beauty: Birds as Signs and Signposts in the Work of Sutapa Biswas*

Clair Chinnery (Oxford Brookes University) *Cuculus Prospectus: On the Parasitic Habits of the Cuckoo*

Bruce Gilchrist (London Fieldworks) *Between Premonition and Knowledge: Brazilian Rainforest Residency*

The Great War and Modern Architecture – 100 years on

Volker M. Welter University of California at Santa Barbara
Iain Boyd Whyte University of Edinburgh

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 20s and early 30s, 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, their profession, and society at large?

As early as 1917, the psychologist Kurt Lewin published 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 followed some ten years later in masterpieces by writers such as Ernst Jünger, Erich Maria 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 technologies, methodologies, and theoretical concerns in the development of modern architecture after 1918 that can be traced back to the war experience?

The papers in this session address both individual architects who had served in the opposing armies, and questions concerning historiography and methodological approaches regarding World War I and the emergence of modern architecture in Europe.

Christopher Pierce (Architectural Association) *The Demobilised Architect*.

Elizabeth Darling (Oxford Brookes University) *From the Cockpit to the Domestic Interior: Wells Coates and the re-thinking of Home in inter-war London*.

Deborah Ascher Barnstone (University of Technology Sydney) *Hans Scharoun and the Aftermath of the First World War*.

Michael Levin (Shenkar College of Engineering, Design, and Art) *The Transformation of Richard Kauffmann's Architecture and Town Planning from Munich and Oslo to Jerusalem*.

CONFERENCE BOOKING

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	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

Vendula Hnídková (Academy of Sciences of the Czech Republic) *Battlefield as a Source for Czechoslovak visual Identity.*

Helena Čapoková (Waseda University) *An Architect from the 'generation damaged by a gun carriage' – War and Death in the Work of Bedřich Feuerstein (1892–1936)*

Rhodri Windsor-Liscombe (University of British Columbia) *'To you from failing hands we throw/The torch,' Eric Arthur's Campaign to modernise Canadian Design.*

Richard William Hayes (Independent Scholar) *George Howe and the Influence of World War One on American Architectural Culture.*

Transnational Flows in European Fine Art Education 1900–2000

Marta Edling (Uppsala University)

Maria Görts (Dalarna University)

Hester Westley (Tate Research)

Beth Williamson (Tate Research)

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.

Topics include the influence of the US and conceptual art in 1960s European art education; the role of UNESCO in shaping art education across a wide-ranging geographical spread; 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 and the Nordic countries; the place of foundation training in Britain, France and Germany; the role and influence of art magazines in the art school in Britain and in Russia; the international reach of individual pedagogues; Norwegian architectural education; Fluxus in Iceland; and links between art education in Zagreb and Ljubljana.

Split into three sub-panels (Lines of Influence, Pan-European Connections, and Pedagogical Methodologies) and taking a largely discursive format, this international roundtable has invited 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.

Nicola Foster and Pat Hurrell (The Open University and University Campus Suffolk) *Conceptual Art in Ipswich: The international influence of Roy Ascott's teaching on Ipswich School of Art*

Alex Massouras (Tate Research) *A 'Deadening and Shallow Uniformity'? The Art Magazine and the internationalisation of London's art schools*

Margareta Tillberg (Centre for Baltic and East European Studies, Södertörn University) *Flows to and From Russian Educational Institutes for Fine and Applied Art*

Beth Williamson (Tate Research) *William Johnstone, Artist and Educator: A touchstone for transnationalism in European art education mid-20th century?*

Maria Görts (Dalarna University) *Académie Matisse and Scandinavian Art Education: A Scandinavian model?*

Vibeke Röstorp (Sorbonne Paris IV) *The Importance of the Free Academies in Paris around 1900 for the Expatriate Scandinavian Artists*

Marta Edling (Uppsala University) *A Radical Academy of Art? The challenge of avant-garde art and artistic education in Sweden in the 1960s*

Asta Vrečko (Faculty of Education, University of Ljubljana) *The Artistic Relationship Between Zagreb and Ljubljana in the First Half of the 20th Century*

Æsa Sigurjónsdóttir (University of Iceland) *Transmission and Experiment: The Importance of Fluxus in fine art education in Iceland*

Hester Westley (Tate Research) and **Chloe Briggs** (Paris College of Art) *The Foundation Course in Art and Design: A European history uncovered*

Jorunn Spord Borgen (The Norwegian School of Sport Sciences) *Higher Arts Education and New Transnational Public Expectations: The case of architectural education*

Daniel Harkett and Sarah Ganz Blythe (Rhode Island School of Design) *Art School Histories: Transnational models and reflexive pedagogies*

Photography and the Histories of Sculpture: What role has photography played in forming sculpture's place in art history?

Lisa Le Feuvre and Jon Wood (Henry Moore Institute)

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

Patrizia Di Bello (Birkbeck College, University of London) *Rough Surfaces: Pictorialist photographs of sculptures*

Jeremy Melius (Johns Hopkins University) *Schlosser's Photographic Histories*

Sarah Hamill (Oberlin College) *Fictions of Autonomy*

Sylwia Serafinowicz (Courtauld Institute of Art) *On the Depiction of Otherwise Ephemeral Matter: Photographs from Osieki Plein-air*

Jyrki Siukonen (Finnish Academy of Fine Arts) *From the Corner of Tatlin's Eye*

Anne McCauley (Princeton University) *Man Ray, Marcel Duchamp, and the Photographic Theatricalisation of New Sculptural Forms*

Thomas Morgan Evans (University College London) *The Photographic as Sculpture: Wolfgang Tillmans' Lighter series*

Sara Knelman (Courtauld Institute of Art) *Photography as Sculpture/ Sculpture as Photography: Expanded dimensions in the art museum*

Image, Identity and Institutions: The Male Artist in 19th-Century Britain

Colin Cruise Aberystwyth University

Amelia Yeates Liverpool Hope University

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 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. Papers will consider the usefulness of these, and other, models in papers exploring the figure of the male artist in mid- and late 19th-century Britain in relation to discursive formations of masculinity.

Amelia Yeates (Liverpool Hope University) *'A slave kept in Leyland's back parlour': The male artist in the Victorian marketplace*

Christiana Payne (Oxford Brookes University) *John Brett: a Pre-Raphaelite Imperialist*

Melissa Berry (University of Victoria) *A French Englishman: Alphonse Legros and masculine identity construction in Victorian London*

Margaret F. MacDonald (University of Glasgow) *James McNeill Whistler: An artist on artists*

Colin Cruise (Aberystwyth University) *'An ill-conditioned and rather rowdy set': Bohemian formations in mid-19th-century London*

Robyne Erica Calvert (Glasgow School of Art) *Manly Modes: Artistic dress and the styling of masculine identity*

Helen Margaret Walter (Royal College of Art / Victoria & Albert Museum) *Artist, Professional, Gentleman: The actor's offstage portrait (1875–95)*

William Rough (University of St Andrews) *Masks or Faces? Walter Sickert's L'Homme à la palette (c. 1893–94)*

Student Session: Collaboration

Sibyl Fisher University of Leeds

Nicola McCartney Birkbeck College, University of London

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.

Camilla Mørk Røstvik (University of Manchester) *How do large-scale science-art collaborations communicate art and science to scientists and non-scientists?*

Sophie Frost (University of Aberdeen) *Art and the Office – Is there still potential for fruitful collaboration between artists and the modern workplace?*

Susanne Kass (Academy of Fine Arts in Prague) *Collaborative projects and approaches in the Czech Republic*

Nicola McCartney (Birkbeck College, University of London) *Guerrilla Girls*

Michael Birchall (University of Wolverhampton) : *Let's Be Social: The merging roles of the artist and curator in socially engaged practice*

Sara Angel Guerrero-Rippberger (Chelsea College of Art & Design, University of the Arts London) *The 21st-Century Artist Group: Strategies and methodologies from other centres*

Louise Mayhew (University of New South Wales) *VNS Matrix: A case study of women-only collectivism and collaboration in Australia*

Ilaria Puri Purini (London Consortium, Birkbeck College, London) *Picturing Palucca: Dance, photography and collaboration*

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Speaker/Convenor	£230	£275
Day Rate	£160	£205

Visualising Architecture: Fictive Buildings c.1300 –c.1750

Amanda Lillie University of York

This transdisciplinary session explores the multifarious ways in which architecture was represented in wall paintings, altarpieces, intarsia, sculpture, prints, treatise illustrations, drawings, incised plaster, and gardens throughout the late Middle Ages, Renaissance and Early Modern periods. 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 artists incorporate buildings into their pictures? What was the relationship between built architecture and imagined architecture? This burgeoning field is represented here by an international range of scholars exploring diverse topics including: the palace facade as image; notions of visual and architectural access; real and ideal cityscapes; sculpted castles; representing time; mnemotechnics in altarpieces; the presence of the Temple; the roles of architecture in books; drawings as a means to invent real and fantastic buildings; inter-relations between paintings, gardens and poetry; and 18th-Century scenographic inventions for murals in England and cathedrals in Spain.

Andreas Huth (Humboldt Universität zu Berlin) *'Bugnato finto' or Autonomous Image? Imitation, art and representation in sgraffito facades in the Florentine Quattrocento*

Alasdair Flint (University of York) *Access and Non-Access: Architectural narratives in Florentine Annunciations, 1440–1500*

Jessica Gritti (Politecnico di Milano) *The Real City: The representation of existing architecture in 15th-Century north Italian wooden inlays*

Maria Aurora Molina Fajardo (University of Granada) *Imagined or Recreated Fortresses? Reliefs depicting the Granada War in the choir stalls of Toledo Cathedral*

Denise Zaru (University of Lausanne) *Visualising Architecture in Renaissance Venice: From words to images*

Fabio Colonnese (Sapienza University of Rome) *Beyond Perspective: Salviati's depiction of time in space*

Tara Bisset (University of Toronto) *The Publisher as Fictor: Printed architecture as discourse in 16th-Century France*

Charles Robertson (Oxford Brookes University) *Sigismondo Fanti's Triompho di Fortuna: Towards a popular culture of Renaissance architecture*

Matthew Landrus (University of Oxford) *Leonardo da Vinci's Ideal Cities and the Proportional Strategies of Paper and Practical Engineering*

Juliette Hernu-Bélaud (University of Paris IV, Sorbonne) *Architectural Fantasy versus Classical Austerity: The architectural drawings of Pierre Bullet (1638–1716)*

James Jago (University of York) *Formulating the Temple in Reformed English Thought, c.1560–c.1640*

Liang, Jie (Southeast University, Nanjing) *Mind Travel between Painting and Garden Making: Mutations of Chinese paintings' influence on Chinese garden making in Yuanye (The Craft of Gardens) and Fushengliuji (Six Chapters of a Floating Life)*

Richard Johns (National Maritime Museum, Greenwich) *Outside-in: A new view of English painted interiors*

Sara Fuentes Lázaro (Universidad a Distancia de Madrid) *'Architetti alla rovescia' or how to render Pozzo's ephemera in stone in 18th-Century Spain*

Sculpture and the Sea: Figureheads, Ship Decoration and Maritime Sculpture

Alison Yarrington University of Hull

Douglas Hamilton University of Hull and Wilberforce Institute for the Study of Slavery and Emancipation

Julia Kelly University of Hull

Ship sculpture and figureheads function 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 examines some of these fascinating objects and their afterlife, as well as their recording and presentation through photography, film and gallery and museum display. Figureheads are often a ship or boat's most prominent decorative feature, but this session will consider the more overlooked sculptural implications of the vessels and their interiors. It also explores some broader aspects of sculpture in its maritime contexts: objects 'sculpted' by the force of the sea, the intriguing forms of shipwrecks, and the display and reception of sculpture in a maritime setting.

Marion Endt-Jones (University of Manchester) *'Fantastical architecture' and Underwater Sculpture*

Amy Miller (National Maritime Museum, Royal Museums Greenwich) *A Voyage in the Sunbeam: The English domestic sphere abroad*

Matt Lodder (University of Reading/Association of Art Historians) *Gunpowder under the Skin: Tattooing in the context of maritime visual cultures*

Emma Roberts (Liverpool John Moore's University) *One of the Last Great Ship Figureheads: Edward Carter Preston's figurehead of Nelson on HMS Conway*

Catherine Moriarty (University of Brighton) *'The museum eye must be abandoned': Figureheads as popular art*

BJM (Dick) van Broekhuizen (Head of Collections and Publications, Museum Beelden aan Zee, Den Haag-Scheveningen, The Netherlands) *Museum Beelden aan Zee*

Museums & Exhibitions Session: 'Curating the Book: Exhibiting Books, Archives and Manuscripts'

Layla Bloom, Stanley & Audrey Burton Gallery, University of Leeds (Museums & Exhibitions Group Chair)

Ben Thomas, University of Kent (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.

Adrian Glew (Tate): *Special Introduction: Curating the archive (books included) in a post-digital age*

Donal Maguire (National Gallery of Ireland) *Turning the Page: The exhibition of library and archive material at the National Gallery of Ireland.*

Sophie Bostock (Barber Institute) *Domenico Tiepolo's Flight into Egypt – Displaying The Barber Capriccio*

Alan Crookham (National Gallery) *Juxtapositions: Turner and Claude – art and document*

Christa-Maria Lerm Hayes (University of Ulster) *Bibliomania, Conceptual Writing and Literary Art Exhibitions*

Elizabeth Stainforth (University of Leeds) *Curatorial 'Translations': The case of Marcel Duchamp's The Green Box*

Lynda Morris (Norwich University College of the Arts) *Curating the Book as Artwork 1960–72*

Chris Taylor (University of Leeds) *Revisiting the Special Collection: To touch or not to touch?*

Art Works!

Jo Anna Isaak Fordham University, New York City,

This session focuses on the social, political and intellectual implications of art that has gotten off its pedestal, got out of the gallery, got up from behind the couch, and gone to work! These interdisciplinary papers explore socially engaged art practices: artists or art organisations collaborating with specialists in other fields, 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.

Jo Anna Isaak (Fordham University) *What is Being Done!*

Lauren Rotenberg (University College, London) *On Tania Bruguera's Arte 'Util (Useful Art): Art as pedagogy, social work and institutional prototype*

Christine Conley (University of Ottawa) *Beyond Art in the Park: Performance research as social work*

Ana Balona de Oliveira (Courtauld Institute of Art & University of Lisbon) *Art, Circus and Architecture Work*

Sjoukje van de Meulen (Independent) *Socially Engaged Practices and New Media Art*

Maria Luisa Coelho (University of Reading) *Contemporary Feminist Art Practices: The case of Carla Cruz*

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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

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:

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

www.aah.org.uk

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