

# Bulletin 89



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June  
2005

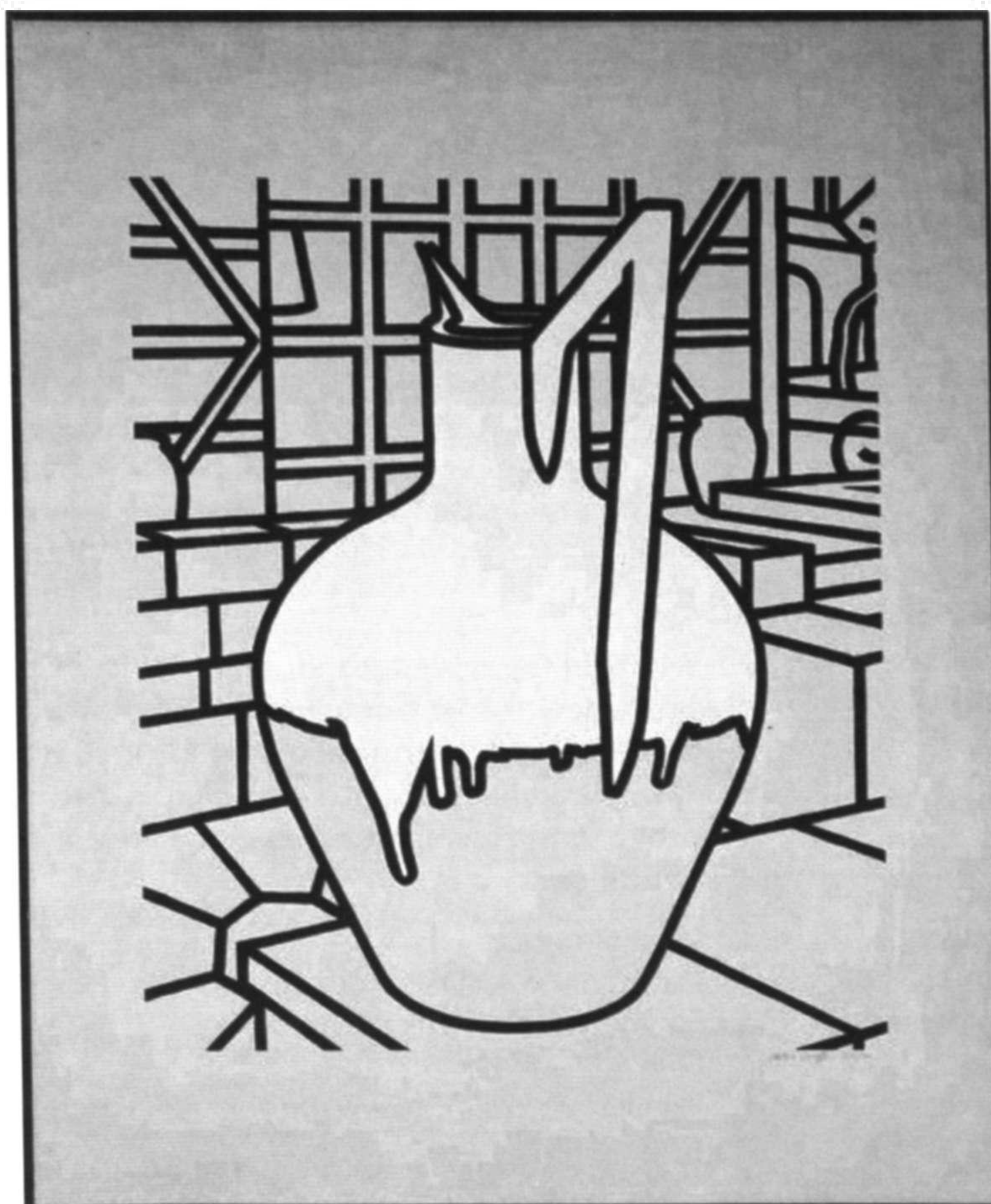
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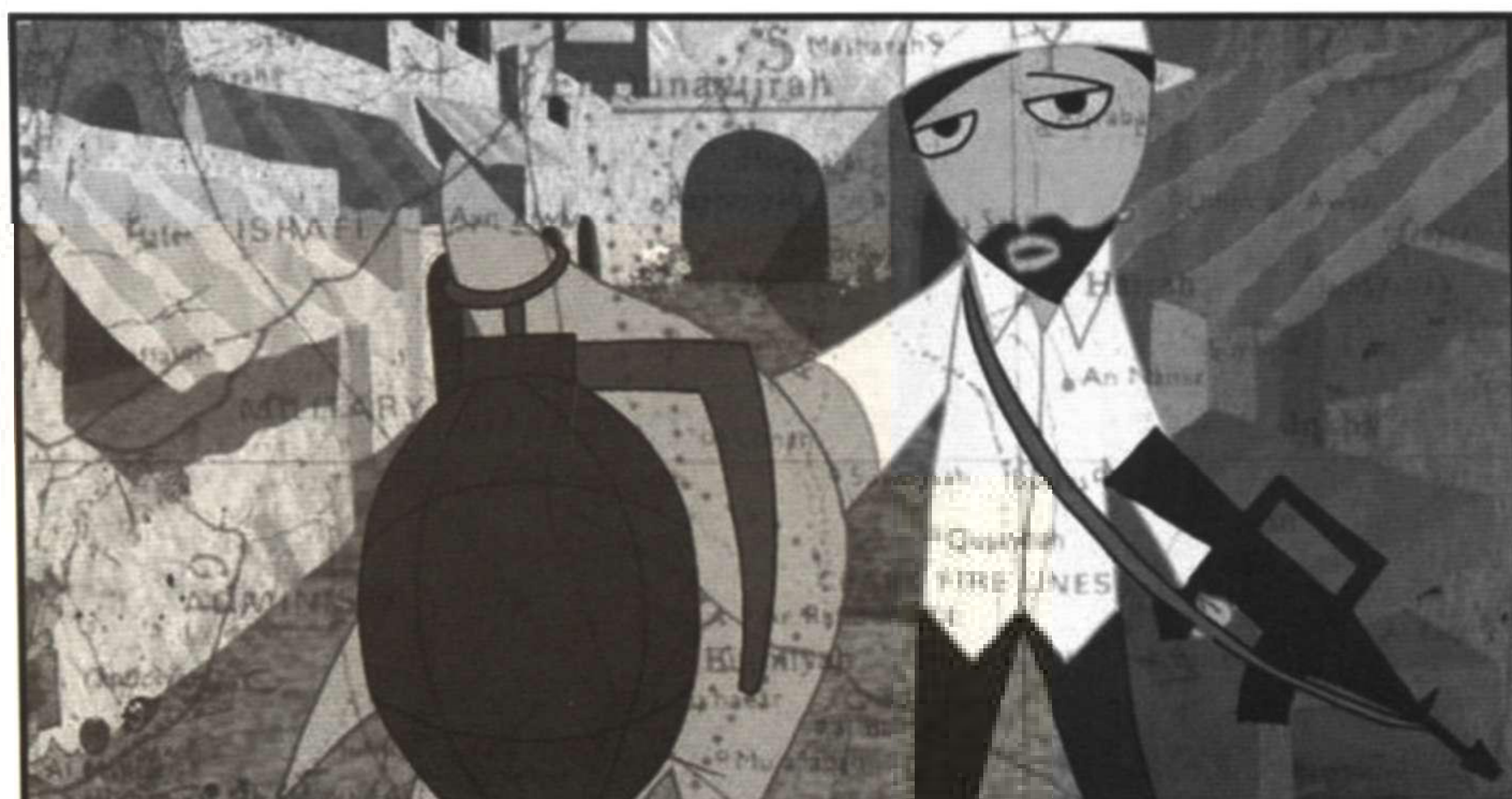
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## HAVE YOU GOT THE DIGITAL PICTURE?

MIKE PRINGLE



Top: 'Jug',  
Patrick  
Caulfield  
Bottom:  
'Promise  
Land', Gili  
Dolev



**A** nationwide consultation into the impact of digital technologies on the arts in education is currently midway through a national tour. The six-month exercise (called The Digital Picture) is reaching out to every art school, university faculty and institute across England, Scotland, Wales and Northern Ireland through a consultation paper and series of workshops. The findings of the project promise to reveal some disturbing facts about the new technology.

The inexorable rise of digital technologies, led by Parliamentary initiatives such as Modernising Government is, as promised, "revolutionising our lives, including the way we work, the way we communicate and the way we learn". Sadly, as with all revolutions, there are silent victims. At a pre-launch forum held at the annual conference of the Association of Art Historians in Bristol last month, topics ranged from the threat that lecturers and librarians may be replaced with cheaper digital resources; through the quagmire of copyright law in the age of the Internet; and on to the fear that art colleges will sacrifice space-reliant sculpture in favour of more profitable banks of computer workstations. Sculptor **Antony Gormley**, who gave an opening talk at the conference, stated, in response to a question I posed, that his studio practice now made use of digital technologies and that "the Angel of the North could not have been made

without digital space". But he also emphasised the importance to him of taking his own work "out of the virtual and into the real".

**DIGITIZATION: THREAT OR OPPORTUNITY?**

There are fears within the arts education community that the essential qualities of arts teaching and learning are at risk. With an ever growing digital environment comes the potential for loss of cultural absorption for students: that invisible but fundamental air that exists in an environment where face to face contact – student to student and student to lecturer – is the predominant learning tool, not an impersonal screen and keyboard where every image is simply a collage of pixels and bytes.

In response, AHDS Visual Arts has set up The Digital Picture: an initiative funded by the Joint Information Systems Committee to produce an overview of issues, and potential solutions, relating to the effects of the digital image revolution on the UK arts education community. However, the exercise is not intended to be an arbiter of doom. Whilst there are inevitably fears connected to change, there are, obviously, huge benefits in the digital development of the UK arts education sector. When asked about The Digital Picture **David Bowie**, icon of many generations of youth and patron of both on and offline student art, pointed out that a website can not only provide younger artists with a platform to exhibit their work but, importantly, can also complement traditional exhibitions and projects. He added "I think that to be able to offer such exposure to as many artists as possible through more art resources online will be welcomed by artists and general public alike".

What is certain, is that the rise of digital images and their supporting technologies within arts education brings, without doubt, one of the biggest and most profound changes that the sector has ever seen. Everything, from teaching in the classroom to finding images in the library, is having to adapt to the new model. The Digital Picture, through a simple questionnaire and a series of workshops across the UK



will help the arts education community explore this brave new world. Contemporary digital artists **Boyd and Evans**, on hearing about the project, commented, "We think the findings of The Digital Picture should prove to be essential reading for anyone involved in arts education."

**MIKE PRINGLE**

Director of AHDS Visual Arts  
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 Tel: 01252 892807 <[www.thedigitalpicture.ac.uk](http://www.thedigitalpicture.ac.uk)>



**Photo credits:**  
 Above: 'Patience', Elaine Thomas;  
 Left: 'Treads (Area)', Richard Hamilton



## History of Art alive and kicking in schools in Northern Ireland

The following letter was received, in response to the article on the opening pages of Bulletin 88 – Ed

Dear Editor

Our subject is in a healthier state than your February 2005 Bulletin suggests, as it is mistaken that only one Art History AS/A2-level exists.

At least ten schools and colleges across England are currently teaching CCEA's GCE History of Art and Design – one since 2001 – and these are in addition to 20 or so in the specification's home base of Northern Ireland.

Many of your readers may be unfamiliar with CCEA (the Council for the Curriculum, Examinations and Assessment), but it is part of the same educational structure as that containing the English and Welsh boards, and its specifications are regulated and fully approved by QCA.

Teachers interested in an alternative to AQA may view the specification and support materials at <[www.ccea.org.uk](http://www.ccea.org.uk)> and <[www.arthistory.org.uk](http://www.arthistory.org.uk)>, or contact directly either Marion Miller, CCEA Principal Officer, Art and Design <[mmiller@ccea.org.uk](mailto:mmiller@ccea.org.uk)> Tel 028 9026 1436) or myself.

Yours sincerely

**DR JOHN W NIXON**

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The posts will include a period of training and initial research at the National Gallery, London, six weeks research work in one or more regional collections and a final research and report-writing period in London. You will be employees of the University of Glasgow.

For further details about these posts please contact:

Andrew Greg, Project Director, National Inventory Research Project,  
Dept of History of Art, University of Glasgow, 8 University Gardens, Glasgow G12 8QH  
<[a.greg@arthist.arts.gla.ac.uk](mailto:a.greg@arthist.arts.gla.ac.uk)>

**Closing date: Friday 1 July 2005.**

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## Central Slide Library

If you teach art history or visual culture and you need access to a high-quality slide loan service you may wish to visit the Central Slide Library at Birkbeck, University of London, which is located at 39 Gordon Square, London WC1.

For details about this valuable and unique visual resource, visit

[www.bbk.ac.uk/ce/csl/](http://www.bbk.ac.uk/ce/csl/)

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Rodger Sykes <[r.sykes@bbk.ac.uk](mailto:r.sykes@bbk.ac.uk)>  
tel. 020 7631 6166, or

Karyn Gowlett  
<[k.gowlett@bbk.ac.uk](mailto:k.gowlett@bbk.ac.uk)> tel. 020  
7631 6165.

# Bristol Conference: *Conception : Reception*

**M**y wife came up with a pretty accurate analogy. 'Employing you to organise a conference', she said, 'is like getting the window cleaner to fix the car.' It would be inappropriate for me to judge how many times the engine seized and how many wheels fell off but there were obviously moments of . . . concern.

I shall make only general comments about the central academic aspects of the conference, as I did not manage to attend any sessions. Together with my administrator, Jo Kear, I spent three days with a mobile phone clamped to my ear, like a smack baron with a new shipment to unload. Concerns about technical problems had caused sleepless nights in advance of the event and the nightmares were indeed a portent of what was to ensue. Smoke came out of slide projectors, the on/off switches of data projectors became impossible to locate, supplementary heaters were required. Our technicians were luckily so efficient that it seems that no session was seriously delayed or discommoded by equipment failure. Art history conferences always have disproportionate equipment needs and it is difficult to know whether to conserve funds by using outdated apparatus or to raise fees to hire state-of-the-art kit.

## JUDGING THE SPACE

We were fortunate in being able to house the conference within a relatively small geographical compass. I hope that delegates were able to move to and from sessions, and refreshments, relatively easily. The warren-like nature of the precinct may have caused some problems, although the excellent plan in the Conference Programme, designed by Mel Gardner, should have

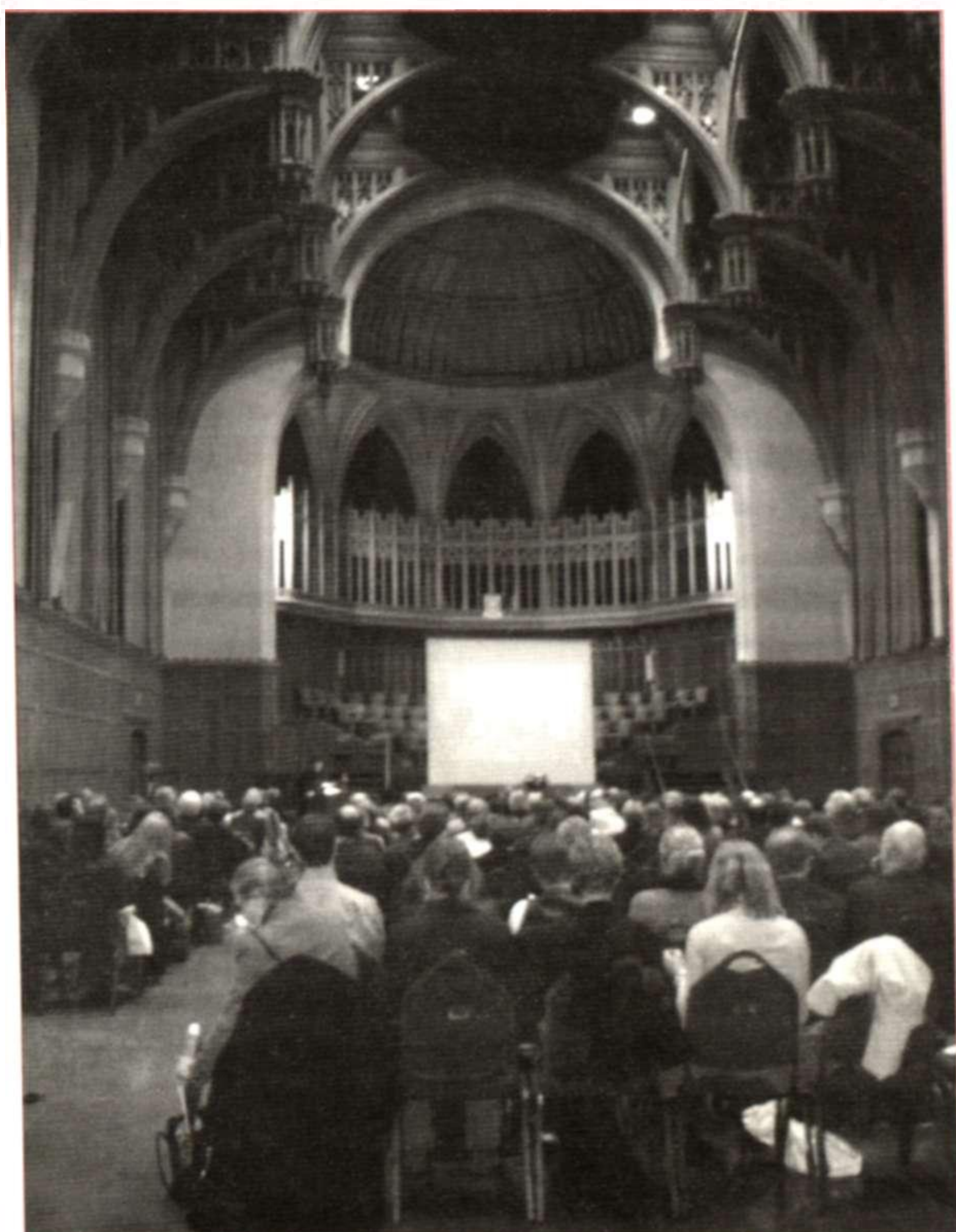
alleviated matters. Some venues became standing room only. We allocated rooms on the basis of preferences registered on the Booking Form but these did not provide an adequate estimate of interest. I apologise to those who had an uncomfortable experience and would welcome suggestions on how to improve in this respect. Using larger rooms would have necessitated (at least) a wider geographical spread and increased charges.

In terms of general organisation, we largely followed the excellent model established last year by Nottingham, and reports suggest that it was equally successful. Various convenors and speakers mentioned the value of having a relatively extended time for discussion following papers, and it is, of course, in the give-and-take of debate that many suggestions and new possibilities emerge. It was pleasing that so many delegates arrived in time to attend the plenary lecture by **Antony Gormley**. Inviting an exponent of art practice rather than of art history or art theory might seem risky but I hope the choice was vindicated by the talk, and perhaps particularly by the speaker's willingness to take questions afterwards. This opportunity for debate, again, was much valued by those to whom I spoke.

A more obvious forum for debate was also arguably the most contentious aspect of the conference. The closing round table discussion with three of the authors of a recently published survey of twentieth-century art was seen by some as essentially a marketing exercise for the book. The Association of Art Historians must not become, of course, in thrall to any particular outside interest group but we took the decision that the benefits of this event would outweigh any possible disadvantages. Vigorous debate included discussion of the possible over-commercialisation of the occasion and this openness persuaded me that the inclusion of this forum was the right decision. This does not mean that vigilance over possible exploitation should be decreased in respect of future conferences.

## FOOD FOR THOUGHT

We were very lucky to have the unstinting support of the University's Conference Office. They were responsible, in particular, for the catering of the event. I am sorry about the length of queues for coffee and tea and should have foreseen the bottlenecks that the straitened space of the serving area would inevitably cause. I was heartened, however, by the consistent praise for the lunches. I heeded the warning to avoid pork pies, the over-provision of which at Nottingham last year was sufficiently noteworthy to feature in the conference report. Some genuinely said that we provided the best conference food that they had encountered, and as we were dealing with seasoned professionals, who have sampled sandwiches from St. Petersburg to San Francisco, I am proud that we did so well. ▶



Antony Gormley's plenary session  
Photo: Claire Davies

# Conceptions and Receptions of Medieval Art

CONVENED BY BETH WILLIAMSON

The session addressed a number of issues relating to the conceptions and receptions of medieval art. Papers were situated in the medieval and post-medieval periods, giving excellent insight into how contemporary and subsequent audiences engaged with art, architecture and attitudes. The diversity of papers demonstrated the variety and vitality of current art historical study, and provoked interesting and useful discussion.

The first two papers took us to Aquitaine and Slovakia, suggesting the range of examples the session was to bring. **Robert Maxwell** explored the iconography and reception of churches in Aquitaine, in order to demonstrate the importance of urbanisation on sculptural and architectural design. An illuminating investigation of stylistic details was balanced with a valuable consideration of the impact of twelfth-century migration and cultural change. A similar concentration on urban design conception was evident in **Timothy Jukes'** paper. Moving later in the period, to the fourteenth and fifteenth century, the paper was a fascinating introduction to church design in Košice. By concentrating on the church of St. Elizabeth's, the paper investigated the sophistication and complexity of architectural forms, in order to argue for a richer understanding of design in 'peripheral' areas.

**Thomas de Wesselow's** paper on Ambrogio Lorenzetti's Sala della Pace frescoes was a valuable concentration on the relationship between text and image in this rich and complex cycle. By emphasising the complexity of receptions, the paper argued for two different conceptions of the cycle, with the text representing the

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► The Book Fair, solely the responsibility of Jo Kear, was praised by many publishers and delegates. Some of the former would have preferred access to refreshments to be via the Book Fair, to maximise through traffic, but this was unfortunately not logistically possible. It is inevitable that the location of some stands will be seen as more favourable than others, and it might be possible in future to charge premium rates for certain sites. We more or less allocated space at random but ideally a more transparent system, whether involving extra charges or not, might be preferable in subsequent years..

I had hoped to have a relaxing Sunday after the conference but my wife's indisposition (nothing to do with her snide remark about my competence) meant that I had to go shopping and cook lunch. At least I was able to eat a pork pie while going round the supermarket. For some strange reason, I felt deprived of the taste.

**ED LILLEY**

Bristol Conference Organiser

poet's binary scheme and the imagery representing the painter's ternary programme. From a political fresco cycle, we moved to a devotional book of hours. **Steven Stowell** considered the Hours of Catherine of Cleves, and raised a number of useful lines of enquiry. By considering the way in which imagery and text interrelate and self-reference, the paper used the concept of 'meditative reading' to demonstrate how texts were reinvented through temporal and spatial reading. Both these papers gave insight into the intricacy and richness of contemporary reception in very different case studies.

The focus shifted from contemporary reception to depicted intention in **Alfred Acres'** paper on fifteenth-century painting. Beginning with an intriguing reading of Rogier van der Weyden's *Descent from the Cross*, the paper reflected on the representation of subtle gestures in order to consider both the intentions of those within the painting, and the artist in creating the painting.

The final three papers focused on the reception of medieval art by later generations. All three did much to demonstrate the usefulness of expanding the discipline, in order to see how interpretations of the medieval period can be influenced by the later political and aesthetic concerns. **Andreas Petzold** concentrated on the reception and appropriation of Romanesque art by Modernist artists, going on to consider the ways in which Modernist discourse has determined interpretations of art of the Romanesque period. The paper also contained an intriguing discussion of the use of Romanesque monuments for nationalist ends in the early twentieth century.

**Nancy Thompson's** helpful discussion of the Bargello also considered political and nationalist engagements with medieval art. By discussing the restoration and recreation of the Bargello, she argued that the nineteenth-century recreation was a celebration of Florentine identity and an attempt to minimise the visual memory of Medici and Austrian control. The afternoon's final paper saw **Dominic Janes** considering the reception of the Gothic Revival in early Victorian England. The paper emphasised the way in which an understanding of the Gothic period was utilised in a complex discourse of anti-Catholicism, nationalism and purity and was an engaging investigation of later receptions to medieval culture.

Rather than concentrate on a specific theme, the session was a valuable attempt to investigate a range of concerns relating the receptions and conceptions of medieval art and architecture. The variety of examples and approaches made for a stimulating and thought-provoking session, which was reflected in the responses of all those who attended.

**SOPHIE CUMMINGS**

University of Bristol

# Function, and its Relation to the Conception and Reception of Portraiture in the 18th Century

CONVENED BY CAROLINE WALKER AND SHEARER WEST

The idea of the session was to look at eighteenth-century portraiture not merely as aesthetically valued images, but also as 'active' objects, embodying distinct social functions. Furthermore, we were interested not only in portraiture's function, but how its intended purpose affected the choices of artists in its creation, and its audience's reaction. We hoped, therefore, to have a wide range of papers that looked at portraiture in a number of forms, as well as in its most accepted guise of the large-scale painting on canvas. Additionally we hoped that by inviting papers on such a defined topic, we would have the opportunity to focus thoroughly on the issues raised over the two days, and have, in effect, a 'mini-conference' dealing with themes of conception and reception within our period.

The papers given in the session more than met our criteria, introducing new areas of research, innovative approaches to familiar images, and offering unexpected comparisons and themes. The period was approached broadly, considering various different forms of portraiture. Speakers had travelled from Europe, the United States and Canada, giving an international feel to the session and a true sense of hearing the very latest research from around the world in our field.

Strong themes that emerged, amongst others, were concerned with gender, lineage and political representation. **Gill Perry's** (Open University) paper *Women of Fashion and Fantastical Coquets: Marketing the Comic Actress in late Eighteenth Century British Art* stemmed from research on her current book, and explored how the perceived abilities and 'character' of popular actresses were communicated in their painted and graphic images. **Cassandra Albinson's** (Yale Center for British Art) paper, *Delicate but not True: Thomas Lawrence's Portrait of Lady Manners* offered a fresh approach to Lawrence's well-known painting, arguing for a 'moment of spectacular malfunction' between the artist's conception of the portrait and its reception by his patrons.

**Susan Bennett** (Birkbeck College) examined the role of the female amateur artist in her paper, *Portrait of 'a Thankless Child'. Georgiana Keate (1771-1850): Artist and Subject*. Her paper raised particularly interesting questions regarding boundaries between amateur and professional status. **Mark Hallett's** (University of York) paper, *Sir Joshua Reynolds's 'Beauties of the Present Age'*, explored meta-narratives and shared themes in Reynolds's portraits of aristocratic women; a particularly significant approach considering that these portraits had not until now been looked at as a group.

Female friendship in the eighteenth century was discussed by **Annegret Friedrich** (University of Trier) in her paper, *Portrait Production in Parisian prisons during the French Revolution* and by **Mechthild Auerbach**

(University of Leipzig) in her paper, *The Double Portrait of Daria Petrowna Saltykoff and the Baroness Natalia Mikhailowna Stroganoff. The Representation of Female Homoemotionality in Portraiture of the Eighteenth Century*, using examples from opposite ends of the social-class spectrum. **Allan Reynolds's** (University of Birmingham) paper, *A Man of his Time: Masculinity and Joseph Wright's Portrait of John Whitehurst*, was a refreshing contribution to the gender theme, dealing as it did with notions of masculinity and scientific discovery.

**Kate Retford** (Birkbeck College) dealt with the fascinating idea of the construction of family lineage in her paper entitled *Patrilineal Portraiture? Displaying Genealogy in the Eighteenth-Century English Country House*, which related this phenomenon through the case study of Henrietta, Countess of Oxford, and the notion of the family portrait as primarily a social document, rather than visual image. Considerations of lineage were also raised by **Joan Coutu** (University of Waterloo) in her paper 'Epicurus and Pythagoras are in the Drawing Room and Cromwell and Peter the Great are in the Hall', and linked with a political reading of the sculpture bust collection of Francis Hastings, tenth Earl of Huntingdon. Political concerns and lineage were again discussed in **Caroline Walker's** (University of Birmingham) paper 'The Most Distinguished of Beauty and Rank': Politics and Succession in George, Prince Regent's Commissioning of 'A Gallery of Beauties of George III'. This paper analysed possible political motives behind the commissioning of the series of miniatures by the artist Anne Mee, and also suggested the importance of notions of monarchical succession within the portraits.

The political functions of portraits were also discussed by **Ewa Manikowska** (Art Institute of the Polish Academy of Sciences) in her paper, *The Value and Function of Portraits in Court Life. The Case of the Stanislaw August Poniatowski's Court in Warsaw*, where portraits were used as 'currency' as part of a tradition of diplomatic gift-giving and receiving. **Sabrina Norlander's** (University of Uppsala) paper, *A New Mythology for Every Need: Roman Portraiture in the Eighteenth Century*, focused on the art market in eighteenth-century Rome, and the appropriation of classical mythological narratives in sitters' portraits, including an intriguing analysis of married women's portraits.

The papers were all followed by lively and productive discussion, and it was generally agreed that our 'mini-conference' had been a success. I, and I'm sure others, came away with new ideas, connections and inspiration for our research, and with the overall feeling that it had been a treat to attend the session.

**CAROLINE WALKER**  
University of Birmingham

# Renaissance Material Culture – Conceptions and Receptions

CONVENED BY PAULA HOHTI AND RUPERT SHEPHERD

The Renaissance material culture session chaired by Rupert Shepherd and Paula Hohti at this year's AAH conference was remarkable for its coherence, despite the papers' broad range of topics.

Geographically, Italy, France and Antwerp were covered, whilst subjects as diverse as weaponry, lotteries, collections of unicorn horns, conclave cubicles and libraries were discussed.

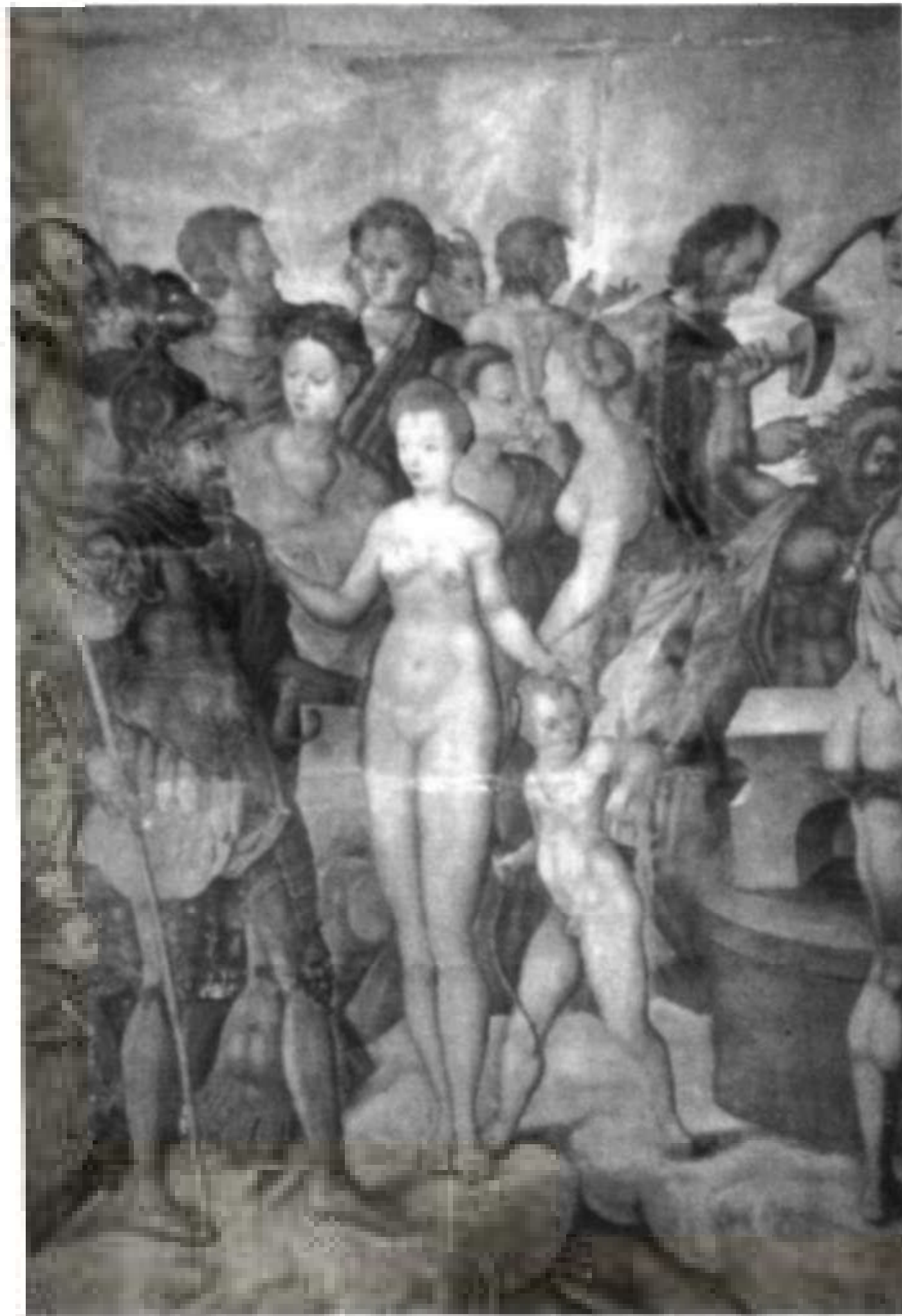
Although the main focus was the Renaissance itself, two papers considered the role of the nineteenth century in our interpretation of sixteenth-century furniture, and one analysed the perception and reception of antiquities in sixteenth-century Italy. The ten speakers came from a wide range of countries and institutions, including the Universities of Melbourne, Helsinki, Antwerp, Manchester, London, Central England and Cambridge as well as the Kunstgewerbemuseum in Berlin and the Victoria and Albert Museum/Royal College of Art.

The session began with **Evelyn Welch's** research on the lottery in Renaissance Italy. This fascinating paper highlighted the timelessness of material desire. Fantasies of ownership inspired by today's phrase 'it could be you' were apparently as prevalent in the sixteenth century, at the birth of the Italian lottery, as they are now. **Marie-Anne Michaux's** presentation on private armouries followed, analysing the acquisition, function, symbolism and position of weaponry in the French domestic interior which led to a discussion based on the distinction between ceremonial and battle armour in France and Italy.

The French theme continued with my own paper on books and libraries in Renaissance châteaux. Addressing the distribution, décor and meaning of book collections, including an analysis of the psychology of the sixteenth-century noble bibliophile, this linked seamlessly to **Sue May's** presentation on the significance of books in the Piccolomini Library in Siena Cathedral. May's paper highlighted the transcendence of 'materia' by books whose meaning was so much more potent to Renaissance humanists than their mere possession.

**Carolien de Staelen** spoke next on the material world of sixteenth-century Antwerp's religious elite. This paper investigated a large number of inventories in a quantitative interpretation of priests' possessions, shedding light both on the collective similarities of the clergy as a group, and also on their inequalities.

A second religiously themed paper followed, delivered by **Mary Hollingsworth** and focusing on the furnishing of conclave cubicles. This timely paper examined in detail the extraordinary requirements of sixteenth-century Cardinals, who lived sometimes for months on end in unspeakable, cramped conditions during the election of a new Pope, yet who richly furnished the tiny spaces they were allotted.



The frescoed ceiling in the 'Cabinet de la Ligue' at the Château of Tanlay, France

**Andrea Galdy** opened the session's second day with her research on readings of, and responses to, the subject-matter of antiquities in the Renaissance. This intriguing look centred on the labelling and description of Cosimo de Medici's collection. **Anne Aurasmaa** similarly focused her attention on collecting, but of a very different kind: that of 'magical' objects, for example unicorn horns, invested with mysterious qualities such as healing powers. The value of possessions imbued with spiritual or mystical significance provided the session with an unusual and refreshing approach to Renaissance material culture.

The session's final two talks were closely allied in subject-matter, without impinging on each other's territory. **Sibylle Luig** and **Achim Stiegel** discussed their experiences at the Kunstgewerbemuseum in Berlin, where they are analysing the collection of Italian Renaissance furniture. Having been re-worked or restored during the nineteenth century, the majority of objects in the collection pose questions of authenticity and interpretation, emphasizing the difficulties we all face as art historians in tracing original forms.

**Tracey Avery** closed the session with a discussion of the varied conceptions of items over time, focusing on the *sgabello* in its multiple lives across continents in the nineteenth century. This questioning of how we perceive historical objects today was a fitting end to a remarkable two days of lively discussion and interesting presentations that highlighted just how important the study of material culture continues to be in the history of art, and its growing role in the study of the Renaissance north and south of the Alps.

**SOPHIA PICKFORD**

St. John's College, Cambridge

# The Forgotten Surrealists: Belgian Surrealism 1924 – 1981

CONVENED BY PATRICIA ALLMER

This session was conceived to offer a platform for debate on Belgian Surrealism. Despite the current academic interest in Surrealisms as such, Belgian Surrealism has not yet been fully explored in Anglo-American academia. Although there are a number of interesting publications in French, such as Marcel Mariën's *L'Activité Surréaliste en Belgique 1924–50*, Anglo-American writing, with the possible exception of the *Magritte: Catalogue Raisonné* published from 1992–94, has not yet focused its full attention on Belgian Surrealism.

The Belgian element makes an important contribution to the understanding of Surrealism. It was, arguably, the second major Surrealist movement, and co-operated closely at several points with French Surrealism – we only have to think of the publications of *Variétés: Le Surréalisme en 1929* and *Documents 34: Intervention Surréaliste*. However, Belgian Surrealism is still more interesting in its significant differences from French and other Surrealisms, differences which were explored in some of the papers of this session.

Another interesting aspect of Belgian Surrealism is its specific discursivity, the ways in which it interrogates other art movements, artistic traditions, and particularly French Surrealism. Paul Nougé called it 'serpigineuse' and Marcel Mariën elaborated on this practice, particularly in relation to *Correspondance* authors: "It was as if they would slip into the skin of their subjects of criticism and seize their pens – they grab the texts from their insides whilst helping themselves to the words of their subject of criticism, in order to bend these words to their own purposes" – a definition which could perhaps be seen as foreshadowing the practices of deconstruction and *détournement*.

Belgian Surrealism itself not only differed from and even contradicted French Surrealism, but also cannot be seen as a coherent whole. Belgian Surrealism was divided, exploring and being marked by the differences within its own history between Flemish and Walloon traditions and identities. Distinguished scholars from as far as Belgium, America and Canada agreed to come to this session and to support it with papers tracing all these different topics.

The first two papers addressed René Magritte's œuvre and demonstrated the importance of reading Magritte's art in art theoretical and philosophical terms. Ben

Stoltzfus' (University of California, Riverside) paper explored *Magritte and Robbe-Grillet: Surrealism and Metafiction* and Silvano Levy's (University of Keele) addressed *Magritte at the Edge of Codes*. The next part of the session focussed on arguments and discussions on regional significance in Belgian Surrealist art. An Paenhuysen's (University of Leuven) paper examined *Surrealism in the Provinces: Flemish and Walloon Modernity in the Interwar Period* and Janet Styles Tyson (University of North Texas) addressed *The Persistence of Mystery: René Magritte as a Regional Artist*.

The next two papers discussed different aspects of Belgian Surrealism, Neil Matheson (University of Westminster) addressing *Brussels-Paris-London: E.L.T. Mesens and the Surrealist International* and Stacy Kathleen Fuessle (University of Illinois, Urbana-Champaign) investigating *The Belgian Surrealists and Sade: A Criminal Affinity*. The final paper of the day was given by David Scott (Trinity College Dublin) on *Word & Image in Belgian Surrealist Art: The Case of Paul Delvaux*. In the evening, the day's discussions carried on to the accompaniment of Lebanese delicacies in Sands restaurant.

The session continued on Saturday morning, with the final two papers exploring further the movement's intricate aspects. These papers offered fitting conclusions to the session's topics, since Steven Harris (University of Alberta) explored *The End of Belgian Surrealism* and Hilde van Gelder (Katholieke Universiteit Leuven) addressed the 'afterlife' of Belgian Surrealism through *Tracing Christian Dotremont*.

The contributions of all these speakers not only added to and changed our understanding of Belgian Surrealism, but also made the session a successful and enjoyable event forming part of the beginning of a thorough integration of Belgian Surrealism into the histories of and discourses on Surrealism. Plans to publish a selection of the papers as a special edition of the Belgian journal *Image & Narrative* are already in motion, and the session may also extend to a publication, which will be co-edited by Hilde van Gelder and myself.

I would like to thank Ed Lilley and Jo Kear for a successful and truly interesting conference, and also all the student helpers who conscientiously assisted us with the smooth running of the session.

PATRICIA ALLMER

Loughborough University, School of Art and Design

## 'Foul-Biting' and other accidents of facture in late-19th century art

CONVENED BY JONATHAN HARRIS AND COLIN TRODD

This proved to be a very interesting and enjoyable session. The twelve papers cohered enough for links to emerge between them, and yet there was no sense of a simple repetition of standard themes and issues. Papers ranged in period coverage – from mid-nineteenth century to early twentieth – and differed in focus on artworks, artists, critics, and wider historical and socio-cultural contexts of production and interpretation.

The question of subjectivity and modern forms of its emphatic (if enigmatic) display proved central to all papers and this suggests that an analytic language for its description and interpretation, though only still partially formed, is urgently needed in early modernist studies. Questions of historiographic explanation were relatively unaddressed – only **Jonathan Harris** concentrated on critics whose writings on modern artists (Manet and Cezanne) have become as bound up with issues of subjectivity as those of artists' own personas.

Papers by **Paul Smith** and **Lewis Johnson** considered drawing and compositional framing in Cezanne's paintings – the former drawing on Noam Chomsky's notion of 'deep structure' in grammar while the latter formulated a schema of 'gestured meaning' in the artist's choice of motif. **Colin Trodd** and **Mathew Potter** focused their concerns on G.F. Watts and the signs of modernist facture in his late-nineteenth century 'history' paintings. **Paul Barlow** and **Francesca Bacci** turned to photography and the literal and metaphoric eruptions of fragmentation and apparent meaninglessness in a range of individual and group photographic pictures. In a related paper **Elizabeth Otto** talked about the convention in Germany up to the time of the First World War of army veterans having themselves – or rather their heads – posed in painted tableaux showing idealised Teutonic soldiers equipped with new weapons striding manfully through the countryside (*see right*).

All these papers were concerned one way or another with the penetration or permeation of the pictorial surface: of paintings, prints, drawings and photographs. **Jonathan Shirland** discussed Whistler's paintings' relationship to contemporary spirit photography and Victorian notions of spirit/body. Literal and metaphoric senses of transgressed depth, vulnerable surface, the translucent and opaque elements in modern subjectivity and representation were invoked – as they were in



M. Hirschfeld and Hannah Höch, Portrait of Grenadier Selten bei der 6. Compagnie / Der Anfang der Photomontage, (1899 and after 1919), steel plate print, colored and collaged, 42.5 x 51.7 cm. Berlinische Galerie.

**Allison Moorhead's** discussion of Edvard Munch's disturbing paintings of hospitalised women. **Aris Sariafianos'** talk – though different from the rest in terms of its concentration on the spatial and commercial promiscuity of advertising prints and posters in early twentieth-century Britain – equally dealt with the changes to individual and group subjectivity brought about within the visual culture of industrial and consumer capitalism.

It was a pleasure to organise the session and meet all the speakers.

**JONATHAN HARRIS**  
University of Liverpool

## Independents' Group News

I always enjoy the conference and this year was no exception, especially as we had a most successful collaboration with the Student Group: a joint dinner on the Friday night at a tapas bar in the centre of Bristol (see below). A very good time was had by all – a big thank you to Bob Baggs of the Student Group who found the venue and arranged the whole thing.

I did learn one lesson, though: always check the AAH website just before the conference! Alas, most of us were expecting the Special Interest Group meetings to be on the Friday, but they were moved to the Thursday. This meant that only four members of the organising group turned up, and one new independent member. I know that a number of members wanted to come to our session on marketing our services as art historians and I intend to put together some notes on the discussion that the five of us had and circulate them on Art-line. (In case you are wondering why I haven't done this yet, it's because I have been too busy, both handling work in my business and preparing a paper for a conference at the end of May. Excuses, excuses! I will, truly, give you all a report soon. Anyone who has not joined Art-line and would like to do so should send me an email.)

### DIRECTORY

We are also making some slow progress with plans for a Directory of Independent, freelance members. As none of the organising committee is a programmer or has any real knowledge of setting up searchable pages on websites, we are in the hands of the experts here and progress is slow, but (despite appearances) things are happening and I hope to have more to report by the next *Bulletin*. Subscribers to Art-line should know more before then.

### ART-LINE

In the past few months, Art-line has carried information about courses and lectures, and potential work opportunities. Members have been canvassed on their views on conference badges and the proposed Directory, and given the opportunity to sign up for the aforementioned conference dinner. More subscribers are always welcome – we have 69 at the time of writing. The more people subscribe, the more likely we are to be able to answer queries and find people to take the work opportunities that arise.

Now the summer lies ahead. I wonder what this means for all our independent members? Some of you may depend largely on freelance work from colleges that dries up in the summer. Do you work in summer schools or follow other occupations while the colleges are closed? Do you take a long holiday and relax till the autumn term starts? Does anyone get paid to travel abroad with cultural tourist trips (my dream job – if only I spoke another language!)? Or are you, like me, working in other areas where work is non-seasonal and you don't really notice what time of year it is unless you have a moment to look out of the window? Why not share your experiences on Art-line? Independents are a diverse lot – there must be some fascinating experiences out there. Who knows – you might pick up some more work if you let the rest of us know what you do. Consider it practice for the Directory!



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**FRANCES FOLLIN**

Chair of Independents' Group

## The Art Book

The Association of Art Historians brings together a diverse group of people who share a commitment to art history as a wide-ranging and ever-changing discipline. To some extent we are all interested in art books because they keep us informed about current research and new ways of engaging with ideas and images. Although we read books and catalogues, we also need to read about art books and, helpfully, the AAH makes this an easy and enjoyable experience. Our journal, *The Art Book*, offers the membership a good read.

Our bumper Christmas issue will be out in November in time for everyone to make wish-lists of books desired as gifts. Not only will we be offering the usual lively mix of reviews, but Gillian Whiteley interviews Rosalind Krauss, Yve-Alain Bois and Hal Foster, authors of *Art Since 1900. The Americans*, who came to the Bristol conference during their promotional tour, have produced a challenging text.

Not surprisingly, this book, which explores the modernist, postmodernist and anti-modernist ideas of the 20th century, has generated controversy. *The Art Book* will publish a review. The November edition also features an interview with Kristina Wilson, author of *Liveable Modernism: Interior Design during the Great Depression*.

Acknowledging the power of the visual image in the 21st century, *The Art Book* intends to extend its range of reviews to include film studies. **Please remember that we are always seeking new reviewers** so members interested in film might like to contact the Executive Editor, Sue Ward, and offer to write. If you share your expertise and insights in a review, we give you the book. That's a good deal all round.

**MARION ARNOLD**  
Honorary Editor

## In defence of RAE 2001

The following letter was received from Diana Donald,  
Chair of the RAE 2001 Panel – Ed

Dear Editor,

The report on a meeting about 'The Challenges Facing Art History', in *Bulletin 88*, referred among other things to the role of the Research Assessment Exercise, past and future. As Chair of RAE 2001, I was very interested and should like to comment.

It is suggested in the report that 'the RAE was doing exactly what it had been created to do: result in some teaching-only establishments, the closing of courses' etc. This may well be the present government's agenda, but it was certainly not that of the 2001 RAE panel. Many departments in the 'new' universities, art colleges and ex-art colleges directed their research submissions to the Art and Design unit of assessment, rather than to History of Art and Design. However, of the 13 who submitted to the latter, 2 scored a 5 rating, and 4 scored a 4 rating. In RAE 1996, no such departments gained a 5, and only 2 gained a 4.

The developing research culture of the 'new' university sector was therefore clearly recognised, and the available funding should have been more widely distributed than in the past. Unfortunately, however, the funding formula and its differentials across the different grades were determined by HEFCE and the government after the outcomes of the RAE were known, and there was certainly a move to concentrate funding in the highest-achieving universities.

The parameters and working principles laid down by HEFCE for the RAE in 2001 could, and no doubt will, be improved next time round. However, an open competition of this kind, judged by an academic peer group, is more likely to produce the recognition of high-quality research in our discipline, wherever it occurs, than a government-inspired system of funding based on the standing of the 'top' universities, or the size of research groupings. Art and design history would be particularly damaged by such a system.

### INTERDISCIPLINARY PROJECTS

The report on the November 2004 meeting also records the view that the RAE discourages 'adventurous interdisciplinary projects'. There is no reason to think this is the case: in 2001, certainly, intellectual quality was the only criterion, whatever form the work took. There was no 'undervaluation' of museum-based research – exhibition catalogues etc – as the report suggests. The History of Art and Design panel included a number of people with experience of curatorship. Its Report, published in *Bulletin 80*, June 2002, drew attention to the need for a closer association between university-based academics and museum staff, and for work on exhibitions etc. to figure more prominently in RAE submissions.

### Research Assessment Exercise 2008

## Assessing Alternatives to the Text

SATURDAY, 8 OCTOBER 2005

Department of Art History, Lakeside Arts Centre,  
University of Nottingham

**AAH members present their research in a variety of different formats, only one of which is the traditional monograph or article. There has been continued concern expressed over how the forthcoming RAE panel will assess forms of research such as curatorship, exhibitions, work on the web or a close collaboration with an artist. In many of these cases, the research embedded within the piece will not always be placed at the foreground and will need to be elaborated elsewhere.**

In collaboration with the Art History Department, University of Nottingham, The AAH is organising a workshop designed to provide concrete proposals for ways in which such work can be presented and assessed in 2007–8. A number of RAE panel members will join us for the day-long session.

Using fictive examples, we will focus on the practical issues of documenting and presenting the research elements of curatorship and other forms of non-textual work as well as devising appropriate assessment criteria. The day, which will be hosted by Professor Fintan Cullen, will begin at 11.00am and finish at 4.30pm. Its conclusions will inform a submission by the AAH concerning the Panel's criteria for assessing History of Art, Architecture and Design.

There is no cost for the event; facilities for lunch and other refreshments are available within the Lakeside Art Centre.

For further information (including maps) and a booking form please contact:

Liz Jennings  
Postgraduate Administrator  
Department of Art History  
University of Nottingham  
University Park  
Nottingham NG7 2RD  
Tel: 0115 846 7779  
Fax: 0115 846 7778

<Elizabeth.Jennings@nottingham.ac.uk>

There are problems: for example, how the panel can evaluate the contributions of individuals to the curatorship of exhibitions, beyond their tangible outcomes in publications, and how it should appraise publications and activities necessarily keyed to the needs of a lay public. I hope the RAE 2008 panel and the departments concerned can find solutions to these difficulties.

DIANA DONALD

# Minutes of the Association of Art Historians 31st Annual General Meeting

2 April 2005 • University of Bristol

**1. Apologies for absence** were received from Natalie Adamson, Amy Barker, Carol Jacobi, and Evelyn Welch.

**2. Minutes of the 30th AGM** in Nottingham on 3 April 2004 were received without correction.

**3. Chair's Report.** The Chair, Colin Cruise, noted that his annual report had been published in the *Bulletin*. He reminded members of the two Forums organized so far – on the threats to the discipline and on art history publishing – and announced plans for three further opportunities to debate live issues in the discipline. These would be on the role of art history in museums and the relationship between academics and museum curators; the 'A' level and the Art History syllabus in schools; and the place of young scholars in the Research Assessment Exercise. The intention was that these Forums would all be free to members.

The Chair noted that membership was falling slightly (perhaps because of the closure of some departments) but that student membership has increased. He invited suggestions on ways to increase membership.

Turning to the current conference, the Chair gave warm thanks to the History of Art Department at Bristol University for running an excellent event. He expressed particular gratitude to Ed Lilley for his endless efficiency and patience. In reply, Ed Lilley thanked the technicians, Kate Clements and Richard Smith, Amanda Bowden from the conference office, and Claire Davies. EL paid tribute to Jo Kear, the conference administrator, for her care, foresight and high standards. Reflecting on the experience of running a conference, EL suggested that the Association should consider employing a professional conference organizer, and that academic convenors should ensure that they can arrange teaching relief in their own institutions. The Chair replied that this would be discussed at the next Executive Committee meeting.

The Chair also thanked Jo Kear and Amanda Bowden for the smooth organization of the conference, and Claire Davies for being a splendid administrator. Finally, the Chair gratefully acknowledged the generous support of the sponsors of the receptions, travel prize, plenary and round table, Blackwell's, Laurence King and Thames and Hudson.

The Chair turned to the next items for report on the Agenda, reminding the meeting that all Officers' and Members' Groups' annual reports were published in *Bulletin* 88 and that questions or comments could now be taken.

**4. Membership Report from the Senior Administrator.** Claire Davies apologized for the failure of the website just before the conference, which was due to circumstances beyond her control. There were no additional items for report, and no questions.

**5. Honorary Secretary's Report.** Christiana Payne reported that two members of the Executive Committee had completed their three-year terms of office at the AGM: Malcolm Gee and Richard Williams. Both were thanked for their excellent work for the EC and wished well for the future.

There was one nomination for a vacancy on the Executive Committee: Nina Lübbren of Anglia Polytechnic University, who had been proposed by Tom Gretton and seconded by Sam Smiles. She was duly elected unopposed, and welcomed to the Executive Committee.

In the absence of any further nominations, Malcolm Gee had agreed to serve on the EC for one more year. On behalf of the EC, CP thanked him for agreeing to do this.

**6. Treasurer's Report.** The Treasurer, Peter Baitup, noted that the accounts had been posted throughout the conference, and would be published in full in the next *Bulletin*, and invited questions. There were no questions, and the financial report was accepted.

**7. Report from the Editor of *Bulletin*.** There were no additional items for report and no questions. The Chair thanked Jannet King for her excellent work on the *Bulletin*.

**8. Report from the Editors of *Art History*.** Deborah Cherry reported that the first year of colour covers (with some colour inside on occasion) and redesigned layout had been a success. She encouraged all members of the Association to submit suitable work to the journal, which was rigorously peer-reviewed. The Editor drew attention to the section in her report on the need to mentor younger scholars in their submissions to the journal: too often, authors had not paid sufficient attention to the style sheet or to the particular demands of an article (as opposed to a thesis chapter).

Members were also encouraged to get in touch with the Reviews Editor, Liz James, if they felt they were suitable reviewers. The AAH website now has a list of publications received, and the Editors would like to open up reviewing to a wider circle of scholars.

The Editor expressed her thanks to Fintan Cullen, Liz James, Blackwell's, Sarah Sears and Prassanajit de Silva, and warmly acknowledged the support of the Association, especially Colin Cruise and Claire Davies. In reply, Colin Cruise thanked Deborah Cherry for her very full commentary on her report.

**9. Report from the Editor of *The Art Book*.** The Chair welcomed Marion Arnold, in her first year as Honorary Editor. MA reported that an international advisory board had been established, and she was keen to put *The Art Book* into a much wider global context, including on-line access, which was particularly helpful in places

where books were scarce. The subscriber list from outside Britain has increased.

Marion Arnold thanked Sue Ward, Frances Follin, Philippa Joseph, Claire Davies and Colin Cruise for all their help and support. She encouraged members to take *The Art Book* as part of their subscription, to let her know their impressions of the publication and any issues that need consideration, and to contact Sue Ward if they would like to be considered as reviewers.

#### 10. Reports from the Members' Groups.

**Museums and Galleries.** There were no additional items for report and no questions.

**Independents.** There were no additional items for report and no questions.

**Schools.** Carol Jacobi was unable to be present, but the Chair thanked her, in her absence, for being very active on behalf of the Association. He announced that Christiana Payne would be representing the Association on the AQA board. CP invited members to contribute ideas on ways to increase the numbers taking the 'A' level, especially in state schools. Members emphasized the need to encourage the teaching of the subject at all levels in schools, and suggested sending the *Careers in Art History* booklet out to schools.

**Universities and Colleges.** Evelyn Welch, who was also unable to be present, was thanked by the Chair for convening a very successful meeting on the RAE. There were no additional items for report and no questions.

**Students.** The Chair thanked Outi Remes, retiring chair of this group, for the important work she had done during her term of office, and welcomed the new chair, Sophie Bostock (UEA). OR reported that the summer schools and New Voices conferences continue to be popular and successful. The *Careers in Art History* booklet had been completed, and was now available from Claire Davies. OR thanked Deborah Cherry and Fintan Cullen for arranging a "meet the editors" session for students, and thanked all student members for their support. Sophie Bostock stressed her intention to keep up the momentum of this very active group.

**11. Report from the British Chair of CIHA.** Stephen Bann explained the cycle of CIHA conferences, and noted that the next one, to be held in Melbourne in 2008, would be the first ever held in the southern hemisphere.

**12. Report from the Convenor of the Artists' Papers Register.** Rupert Shepherd reported that, since the last AGM, 3,080 records and 329 individuals and organizations have been added to the Register. It now included 24,400 records, 9,500 individuals and organizations, from the holdings of 2,000 repositories in the UK. RS reminded members of the web address, [www.apr.ac.uk](http://www.apr.ac.uk).

**13. Report from the Convenor of the Leeds Conference 2005.** Fred Orton was unable to be present. The Chair

announced that the dates were about to be finalized and would be in the next *Bulletin*.

**14. AOB.** Christiana Payne invited members to give feedback on the Bristol conference. The design of the programme was particularly commended for its readability and layout, and it was agreed by the meeting that the conference had been generally very well organized and successful.

Some points were noted. Members stressed the need to make sure that the programme on the registration leaflet corresponded to its final form. In response, the Chair explained that this had not been possible because of the late offer of the Round Table.

It was suggested that a note could be added to the leaflet, advising members to check the AAH website for up-to-date information.

Members asked if the full programme could be available on the website. It was pointed out that access would have to be restricted to those who had booked, and Claire Davies added that the timetable was usually finalized only just before the conference.

The Chair closed the meeting at 10.50 a.m. by thanking his teams – the Executive Committee and the Editorial Boards – for their support and hard work for the membership.

## New EC Member Nina Lübbren



Nina Lübbren is a Senior Lecturer in the Department of Art and Design at Anglia Polytechnic University. Her research interests include visual narrative and landscape, especially in 19th-century European painting.

She is the author of *Rural Artists' Colonies in Europe, 1870–1910* (2001), and the co-editor of *Visual Culture and Tourism* (2003).

She is currently completing a book on visual narrative in 19th-century painting.

# Treasurer's Report for year ended 31 December 2004

The Executive Committee is pleased to report on the Association's financial statements and activities for the year ended 31 December 2004.

## PRINCIPAL ACTIVITIES

The objects of the Association are to promote the study and understanding of art and art history, and to provide support and assistance to members working within the field in its widest sense. The Association is also committed to providing appropriate support and assistance to individuals undertaking academic study of the discipline.

## GOVERNING DOCUMENT

The charity is constituted by a trust deed and registered with the charity commissioners under charity number 282579.

## RESOURCES EXPENDED

Resources are expended in the furtherance of the charity's objects only. Management and administration costs are carefully monitored to be kept to a minimum.

## REVIEW OF THE YEAR

During the year the Association has continued its policy of making funds available for projects, seminars and conferences to Students and Special Interest Groups across the range of Art History scholarship.

The Association's annual conference is the principal conference in the field of Art History in the United Kingdom and in 2004 it was hosted by the University of Nottingham and was both an academic and organisational success.

The Artists' Papers Register project has progressed during the year and is due for completion in 2005.

The Association's finances are in a very healthy position; net incoming resources for the year ended 31 December

2004 amounted to £21,047 (2003; deficit £35,132), of which expenditure from the Restricted Funds amounted to £27,882 (2003; £60,717); the Unrestricted Fund balance stood at £160,257 (2003; £133,758) at that date.

## STATEMENT OF RESERVES POLICY

General reserves carried forward to the year 2005 amount to £137,289. The target for the level of reserves equates to a full year's expenditure, any surplus would be used for the furtherance of the charity's objectives to award grants. The Art History Sabbatical Reserve is calculated so as to provide a total sum of £20,000 for sabbaticals for the Editor, Deputy Editor and Reviews Editor at the end of their respective tenures in office.

## GRANT-MAKING POLICY

This year, the value of grants awarded out of the restricted funds amounted to £27,882. The grants are awarded to the various different interest groups for different types of projects. Proposals are approved by the Executive Committee and passed to the Trustees for sanctioning.

## AUDITORS

Following the transfer of substantially all of the business of Horwath Clark Whitehill to a limited liability partnership on 1 April 2004, Horwath Clark Whitehill resigned and the directors appointed their successor, Horwath Clark Whitehill LLP, as auditors.

Horwath Clark Whitehill LLP have expressed their willingness to continue in office as auditors and a resolution proposing their reappointment will be submitted to the forthcoming Annual General Meeting.

This report was approved by the Executive Committee on 18 March 2005 and signed on its behalf by:

**COLIN CRUISE**

Chair

## Statement of Financial Activities for the year ended 31 December 2004

	2004 Restricted	2004 Unrestricted	2004 Total funds	2003 Total funds
	£	£	£	£
<b>INCOMING RESOURCES</b>				
<b>Donations, appeals and membership subscriptions</b>				
Subscriptions	430	26,850	27,280	30,719
Grants received	22,000		22,000	-
Donations	-			1,000
<b>Activities in furtherance of the charity's objectives</b>				
Publications	-	141,002	141,002	110,990
Other income	-	635	635	72
Investment income	-	3,173	3,173	1,811
<b>Total Incoming Resources</b>	<b>22,430</b>	<b>171,660</b>	<b>194,090</b>	<b>144,592</b>
<b>RESOURCES EXPENDED</b>				
Costs of generating funds	-	618	618	1,524
<b>Charitable expenditure:</b>				
Grants payable in furtherance of the charity's	27,882	5,765	33,647	60,717
Direct charitable expenditure	-	53,462	53,462	49,163
Management and administration	-	8,581	8,581	9,591
Support costs	-	76,735	76,735	58,729
<b>Total resources expended</b>	<b>27,882</b>	<b>145,161</b>	<b>173,043</b>	<b>179,724</b>
<b>Net (outgoing) / incoming resources for the year</b>	<b>(5,452)</b>	<b>26,499</b>	<b>21,047</b>	<b>(35,132)</b>
Fund balances brought forward	28,958	133,758	162,716	197,848
<b>Fund balances carried forward</b>	<b>23,506</b>	<b>160,257</b>	<b>183,763</b>	<b>162,716</b>

## Balance sheet as at 31 December 2004

	2004	2003
	£	£
<b>Fixed Assets</b>		
Tangible	1,481	1,450
Intangible	4,700	4,700
	<u>6,181</u>	<u>6,150</u>
<b>Current Assets</b>		
Cash at bank and in hand	214,963	185,367
	<u>214,963</u>	<u>185,367</u>
<b>Creditors: amounts falling due within one year</b>	<u>(37,381)</u>	<u>(28,801)</u>
<b>Net Current Assets</b>	<b>177,582</b>	<b>156,566</b>
<b>Net Assets</b>	<b>183,763</b>	<b>162,716</b>
<b>Funds</b>		
Restricted	23,506	28,958
Unrestricted:-		
General	137,289	109,488
Designated:-		
Sabbatical Reserve "Art History"	20,000	24,270
Art History translation fund	2,968	-
	<u>183,763</u>	<u>162,716</u>

# AAH STUDENT MEMBERS' GROUP

**Chair – Sophie Bostock**  
(University of East Anglia)  
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**Amelia Yeates**  
(University of Birmingham)  
[amelia@yeates9916.freemove.co.uk](mailto:amelia@yeates9916.freemove.co.uk)

## Greetings from the new Chair

**M**y name is Sophie Bostock and I have been elected new Chair of the Student Members' Group (SMG). I am a third-year doctoral student at the School of World Art Studies, University of East Anglia. I work with Dr Margit Thøfner and Professor John Onians and I specialise in late-eighteenth-century Venice. My thesis is entitled *The Pictorial Wit of Domenico Tiepolo*.



I am delighted to become chair of the SMG and my thanks go to those SMG members who supported my nomination. Outi Remes has done such a wonderful job over the past year and I am looking forward to building upon Outi's good work, and continuing to initiate and collaborate on projects with the enthusiastic SMG members. We were able to take the opportunity to say goodbye to Outi at the New Voices Conference at Birkbeck in May and wish her well as she awaits her *viva* and moves on to new projects.

### NEW VOICES CONFERENCE SERIES

The School of History of Art, Film and Visual Media at Birkbeck College hosted our Spring 2005 New Voices conference. It was one of our best-attended one-day conferences to date and my thanks go to Chrissie Bradstreet and Elizabeth Coulson, who organized the event, for their

## AAH SUMMER SCHOOL

### GLASGOW SCHOOL OF ART

7 – 8 JULY 2005

**The 2005 Student Summer School comes from the artistically rich city of Glasgow. The event will include presentations of papers, forums, discussions and visits.**

**Join us to meet fellow students and pick up research and career tips. Presentations this year will include discussions of careers in curating and teaching. Our keynote speaker will be Professor Alison Yarrington of Glasgow University.**

**We will also have the opportunity to tour the Art School designed by Charles Rennie Mackintosh and to visit the Barbara Kruger exhibition at the Museum of Modern Art.**

**To attend, AAH membership is necessary. The participation fee for the conference is £40 - including lunch, snacks and single, ensuite accommodation on 7 July.**

**Download your application form at:  
<http://www.aah.org.uk/assn/students/students.html>**

**For more info, contact Terri Geis at:  
[terri.geis@gmail.com](mailto:terri.geis@gmail.com)**

contribution towards making the conference a resounding success. *A report and photographs are presented on pages 20–21.*

Our next New Voices conference has been scheduled for **29 October**, and will be taking place at the University of Nottingham's Lakeside Arts centre. *For further information see page 21.*

#### 2005 SUMMER SCHOOL

We are delighted to be returning to Scotland this year for our Summer School at The Glasgow School of Art. As well as the opportunity for students to present their own papers we have an exciting programme which will include a teaching workshop, a workshop on careers in curating and a discussion on research for creative practice. Cultural activities will include a tour of the Glasgow School of Art and an opportunity to visit the Barbara Kruger installation at the Museum of Modern Art. Please contact Terri Geis if you are interested in giving a paper, or download your application form from the AAH website. *See advert left for full details.*

#### OTHER PROJECTS

The hardworking SMG team have also been active in other areas. Sales of *Careers in Art History* are going well. Co-editors Graeme Smart and Ming-Hui Chen had the opportunity to market the book at a Careers Fair in

Warwick in February. An order form is enclosed with this *Bulletin*, if you wish to order a copy. *See page 22 for further details.*

The voluntary work placements list has now been updated and, for those of you interested in getting published, we are currently working on an electronic list of journals which encourage contributions from graduate students.

Although it seems some time in the future, I would like to draw your attention to the call for papers for the student session of the AAH annual conference in Leeds next April. Beth Williamson and Claire Walsh are the convenors of this session. I hope you will be inspired by their challenging call for papers which is included in this edition of the *Bulletin*. Deadline for abstracts is 11 November.

Wishing you all a sunny end of semester – good luck to those of you awaiting exam results and writing dissertations and I look forward to meeting many of you in Glasgow.

#### SOPHIE BOSTOCK

Chair, Student Members' Group

## School of Divinity, History and Philosophy MLitt in History of Art

12 months full-time or 24 months part-time, beginning September 2005

The taught MLitt offers a stimulating academic programme in History of Art, including training in research methods and methodologies, and advanced study of specialist areas. Taken either as an independent course or as preparation for a PhD, the MLitt is based on staff interests in the following

areas: Scottish art and architecture, British medieval manuscripts, Insular art, Italian patronage, and European art of the 16th and 17th centuries. The degree includes supervised trips to London, Paris, Edinburgh and Glasgow.

Further Information:

**Dr Jane Geddes**

Tel: 01224 273733

E-mail: [j.geddes@abdn.ac.uk](mailto:j.geddes@abdn.ac.uk)

[www.abdn.ac.uk/hoart/pgrad.shtml](http://www.abdn.ac.uk/hoart/pgrad.shtml)



UNIVERSITY  
OF ABERDEEN

## The Student Group at Bristol

**T**he Student Members' Group enjoyed an active programme at this year's AAH Conference in Bristol. The programme consisted of well-researched student papers, meeting with Deborah Cherry and Fintan Cullen, the editors of *Art History*, learning about postdoctoral funding opportunities, and dining with the members of the AAH Independents' Group.

### FINDING OUT ABOUT FUNDING

The programme began with the Postdoctoral Funding Forum that had been scheduled for Thursday afternoon. In spite of the early starting time, 25 active delegates participated in the forum, which was of particular interest to students who plan to stay in academia after completing their studies. The speakers – **Alex Bremner** (Paul Mellon Research Fellow, University of Cambridge), **Ken Emond** (British Academy) and **Ian Broadbridge** (AHRB/AHRC) discussed issues such as what makes a winning application and what a good research plan should include.

A postdoctoral candidate has a wide range of funding opportunities:

**The British Academy** offers Small and Larger Research Grants for postdoctoral research in the humanities and social sciences. They guarantee funding for one to five years and provide up to £20,000 per student.

**The AHRC's Responsive-mode Schemes** support projects proposed by the arts and humanities research community and the researchers in the creative and performing arts. These include the Research Grants scheme that is designed to support both small and large-scale projects of various costs (£5,000–£500,000) and lengths of up to five years.

**The Paul Mellon Centre** is dedicated to support scholarship in the field of British art and architectural history. Their Postdoctoral Fellowships provide up to six-months funding (max. £7,200) for a fellow working to transform a doctoral research into publishable form. The Paul Mellon Centre also offers Junior Fellowships covering up to three months for scholars in the advanced stages of doctoral research to pursue further study in the UK or at the Yale Center for British Art.

The bad news is that these grants are highly competitive. For example, the British Academy currently offers funding for approximately 6 percent of their applicants. Dr Bremner advised preparing a careful research plan and leaving plenty of time for different application processes. For further information about funding, please visit:

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

[www.paul-mellon-centre.ac.uk](http://www.paul-mellon-centre.ac.uk)

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

### MEETING THE EDITORS

The Friday programme included Meet the Editors of *Art History* with **Deborah Cherry** and **Fintan Cullen**. Many students find publishing a daunting obligation and this chance to get expert advice in person was much appreciated.

### TASTING THE TAPAS

After a busy day at the conference, students retired to La Tasca, the Spanish tapas restaurant, with the members of the Independents' Group. There were plenty of different tapas to taste and many members found energy to stay and socialise until late.

### GIVING THANKS AND FAREWELLS

I would like to thank the SMG members for their energetic help in organising these events. Also, I am grateful to Alex Bremner, Ken Emond and Ian Broadbridge, Deborah Cherry, Fintan Cullen and Frances Follin for their help and positive attitude towards student events. The Bristol conference was my final event attended as SMG Chair. I have submitted my thesis, 'The Role of Confession in Late Twentieth-Century British Art', and will not be a student for much longer. I would like to thank AAH student members for their active participation and enthusiasm, which has made the last 15 months as Chair an unforgettable experience.

### OUTI REMES

Departing Chair, Student Members' Group

▼ Left to right: Outi Remes, Ken Emond, Ian Broadbridge, Alex Bremner



## The Student Session at the Conference

The session is an opportunity for postgraduate researchers to present work-in-progress in a friendly and supportive, yet intellectually rigorous, environment. It is also a chance for students from different sub-disciplines to meet, cultivate connections and exchange ideas. This year's Student Session was chaired by Amelia Yeates and Chrissie Bradstreet.

Once again we received an overwhelming number of fascinating proposals, and tough decisions were required in order to select 12 papers for a three-day session that would reflect the breadth of postgraduate research. We were particularly pleased to discover the extent of international interest in the session and to welcome contributions from Australia and Canada. Ultimately, the papers chosen covered a fascinating range of topics, from medieval art and architecture to contemporary fashion and comics.

The following speakers and their papers ensured the success and interest of the session:

**Aaron Rosen**, *Sifting Through the Rubble: Art Spiegelman's Iconography In the Shadow of No Towers*

**Baige Smith**, *Violent Encounters: The Critical Reception of Aggressive Body Art*

**Nicky Ryan**, *Armani: Fashion as Art?*

**Rosy Aindow**, *Mademoiselles and Mannequins: The Drapery Store in Late Nineteenth-Century Art*

**Chloe Johnson**, *Presenting the Pre-Raphaelites: Media Intervention in the Reception of Pre-Raphaelitism in the 20th Century*

**Salvatore Musumeci**, *Ascanio Condivi's Vita di Michelangelo and the Creation of an Artistic Persona*

**Camilla Smith**, *Popular Reception as Private Conception: Fuseli's Translation of the Public Fascination with the Gothic Sublime into a Group of Sexually Explicit Drawings*

**Tania Woloshyn**, *Scratching the Surface of Irish Metalwork of the Eleventh and Twelfth Centuries*

**Sarah Edwards**, *A Conception for the Chaste: Designing Convent Buildings in Fifteenth-century Italy*

**Kristin Patterson**, *Eva Hesse's Biography as Methodology: A Gendered Reception?*

**Lara Tomaszewska**, *On Lotus Land: Aesthetics, Counter-Culture, and the Formation of the 'West Coast' in the 1960s*

The quality of the papers was excellent and we would like to thank the speakers for sharing their research and for helping to make the session a successful one. It was very rewarding to see evidence of such interesting research and we hope that the speakers also found the process useful.

We would like to thank Ed Lilley, the conference organiser, for his assistance before and during the

conference, and the student helpers who diligently attended to our technical requirements.

Thank you also to Outi Remes, the Chair of the SMG for her support of the Student Session.

**CHRISTINA BRADSTREET AND AMELIA YEATES**



### John Fleming Travel Award

The presentation of the 2005 award was made in March at a reception during the AAH annual conference at the University of Bristol.

The winner of the 2005 award was  
**Helga Gamboa**

Her project deals with pottery making among the Kwanyama women of Southern Angola in the 1930s and today and holds the potential to play a major role in reawakening Angolan cultural identity which has largely been suppressed by a long history of colonialism. The recent cessation of 40 years of war in Angola has only now made such a project feasible. This award will help fund Ms Gamboa's travels to the Kwanyama region to locate and meet with groups of women potters.

Laurence King Publishing offers this award of £2000 annually in memory of the art historian John Fleming. He and Hugh Honour are the authors of *A World History of Art*. The aim of the award is to encourage a better understanding of the arts from around the world.

For further details about how to apply for the 2006 award, please visit

[www.aah.org.uk/assn/students/travelaward.doc](http://www.aah.org.uk/assn/students/travelaward.doc)

*A World History of Art* is published by Laurence King Publishing Ltd, £32 (paperback), £45 (hardback)

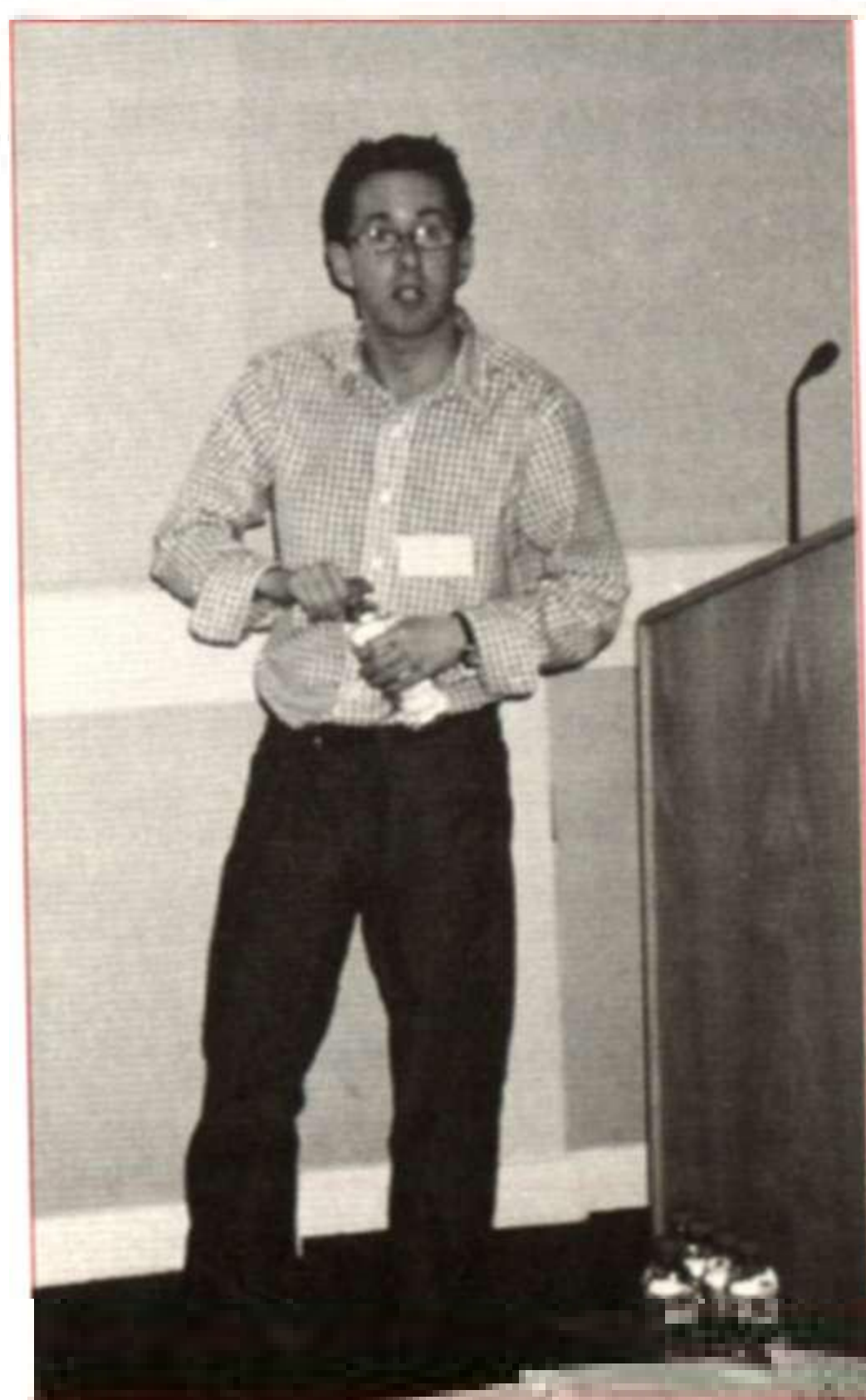
## New Voices Conference at Birkbeck

The fifth New Voices conference was hosted by the School of History of Art, Film and Visual Media, Birkbeck College. As in our previous conferences our objective was to offer a friendly and supportive environment in which students could present research papers.

The conference was unthemed, thereby attracting a broad and interesting programme covering diverse topics such as issues of authorship and authenticity in electronically produced art, the depiction of the Union Jack in contemporary British art, and gendered images in medieval manuscript illumination. In addition to the student papers, we were welcomed by **Professor Annie Coombes**, Professor of Visual and Material Culture (Birkbeck College) and we enjoyed a presentation by our keynote speaker, **Dr Patrizia Di Bello**, lecturer in History and Theory of Photography (Birkbeck College).

Dr Patrizia Di Bello's keynote address, entitled 'The Role of Photography in the History of Art', was an interesting presentation, which included historical contextualization of the development of photography and its early use in the publication and dissemination of art historical material - early museum and gallery photography, book illustration and its use by art historians such as Heinrich Wölfflin, Bernard Berenson and Griselda Pollock. The paper meditated upon how photography affected and continues to affect the study of art history and how it has contributed to the discipline as a whole.

The first student paper, **Kirk Coffrey's** (Goldsmiths College) *Authenticity and Authorship in the Digital 21st Century*, addressed issues of artistic authenticity and authorship in a 21st-century digital context. In a fascinating tour of electronic art and websites dedicated to the reproduction of masterpieces, this paper explored issues of intellectual property rights, production and mass distribution. Kirk presented a convincing argument that the growth of digitalisation and the

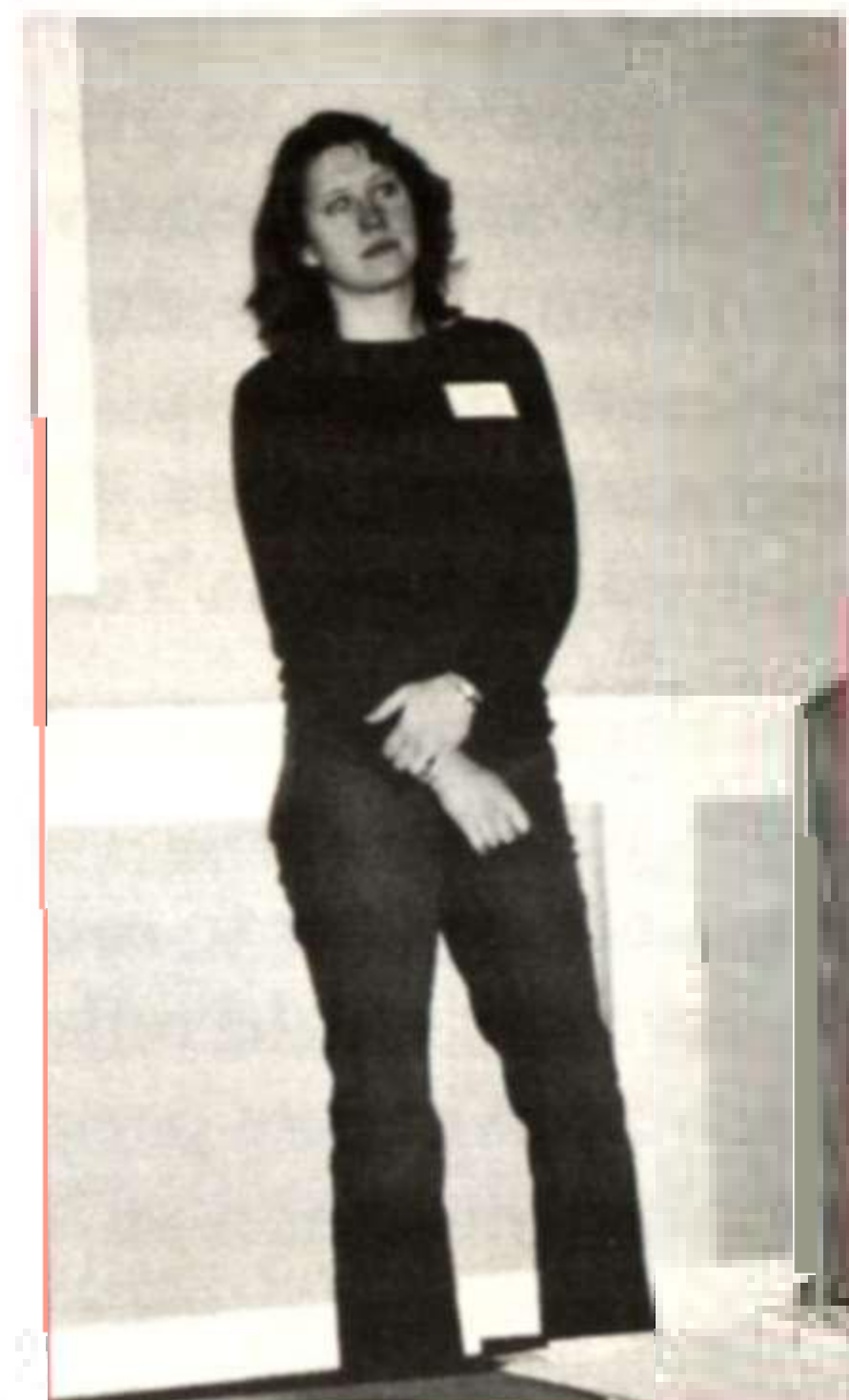


availability of 'e-art' is, in many respects, taking us back to a pre-Renaissance condition where the artist as individual was of secondary importance to the work of art as an object/commodity.

**Toby Juliff** (University of Leeds) (left) gave a paper, *The Impulse of Contingency*, which focused on three writers, Mieke Bal, Rosalind Krauss and Martha Buskirk, and how they have addressed the principles of disrupted

narrative and time-specificity in the sculptural work of Jeannette Christensen, Eva Hesse and Janine Antoni and their use of 'contingent' materials.

In her paper, *Inside-out - sculpting sacred space in Bernini and Bourgeois*, **Victoria Turvey Sauron** (University of Leeds) (right) examined the transgression of surface and substance in sculpture and evaluated the notion of Mieke Bal's 'inside-out' in relation to Bernini's *St. Teresa in Ecstasy* and Louis Bourgeois's *Homage to Bernini*.



In an interesting paper, *Domestic dissent: Visconti's Ossessione and Guttuso's still-life series*, **Lara Pucci** (Courtauld Institute) (right) analysed the domestic spaces in Luchino Visconti's film *Ossessione* (1942) and a series of still-life paintings by Renato Guttuso, also made in the early 1940s. By making a parallel analysis of the stills from the film and the still-lives Lara claimed that these images make a statement about the presence of Fascism in everyday life in Italy during that period. The paper considered how the domestic environment is used in both media for constructing a covert opposition to the Fascist situation as well as functioning as the makers' metaphor for their own internal opposition to the Regime. The paper also situated the works within the broader context of cultural opposition to Fascism that underpins them.



**Alice Correia** (University of Sussex), in *There ain't no black in the Union Jack. The flag in contemporary British art*, examined the work of contemporary British artists from diverse cultural backgrounds to consider how the Union Jack has been used to reconsider and often to undermine representations of a cohesive British national and cultural identity. This paper reviewed artists such as Mark Wllinger, Chris Ofili and Schez Dawood who have constructed a provocative dialogue by depicting the flag as both divisive and unifying. It suggests that there is a gap between the actual and desired symbolic forces articulated through the flag. Alice asked whether in a nation which contains a multiplicity of ethnicities, cultures and nationalities it is possible to have one object that emblematises a society.

The final paper of the conference, *Gendered Imaginations? Images in the Prayer Books of Medieval Men and Women*, was given by **Rosie Mills** (University of East Anglia). Rosie's paper examined the illuminations depicting biblical stories in medieval manuscripts and the gender of their audience, in order to throw doubt on assumptions that products designed for a female audience can be identified through the images they contain. The paper discussed the methodological difficulties in evaluating the evidence for distinguishing the audience of images in medieval prayer books and raised questions not only about how to understand the relationship between identity and the function of images, but about how to reconstruct gender(s) in the past.

Before retiring to a local hostelry for further informal debate, we made a presentation to **Outi Remes**, our outgoing Chair, and warmly thanked her for her enthusiastic, professional and inspirational leadership.

I would like to thank the School of History of Art, Film and Visual Media at Birkbeck College for hosting this memorable conference. Attendance was the best to date, and the quality of papers was impressive. We hope that these events will go from strength to strength as word gets around.

My thanks go to the other delegates for actively participating with their insightful observations, and to the speakers for their interesting and thought-provoking papers. Thank you to Chrissie Bradstreet and Lizzie Coulson for administering the conference, and to Cecilia Mello (Birkbeck College) for providing technical support on the day. Finally, I would like to acknowledge our hard-working SMG members - Banu Pekol, Graeme Smart, Claire Walsh and Beth Williamson - who attended the conference and were on-hand to enable the smooth-running of the event.

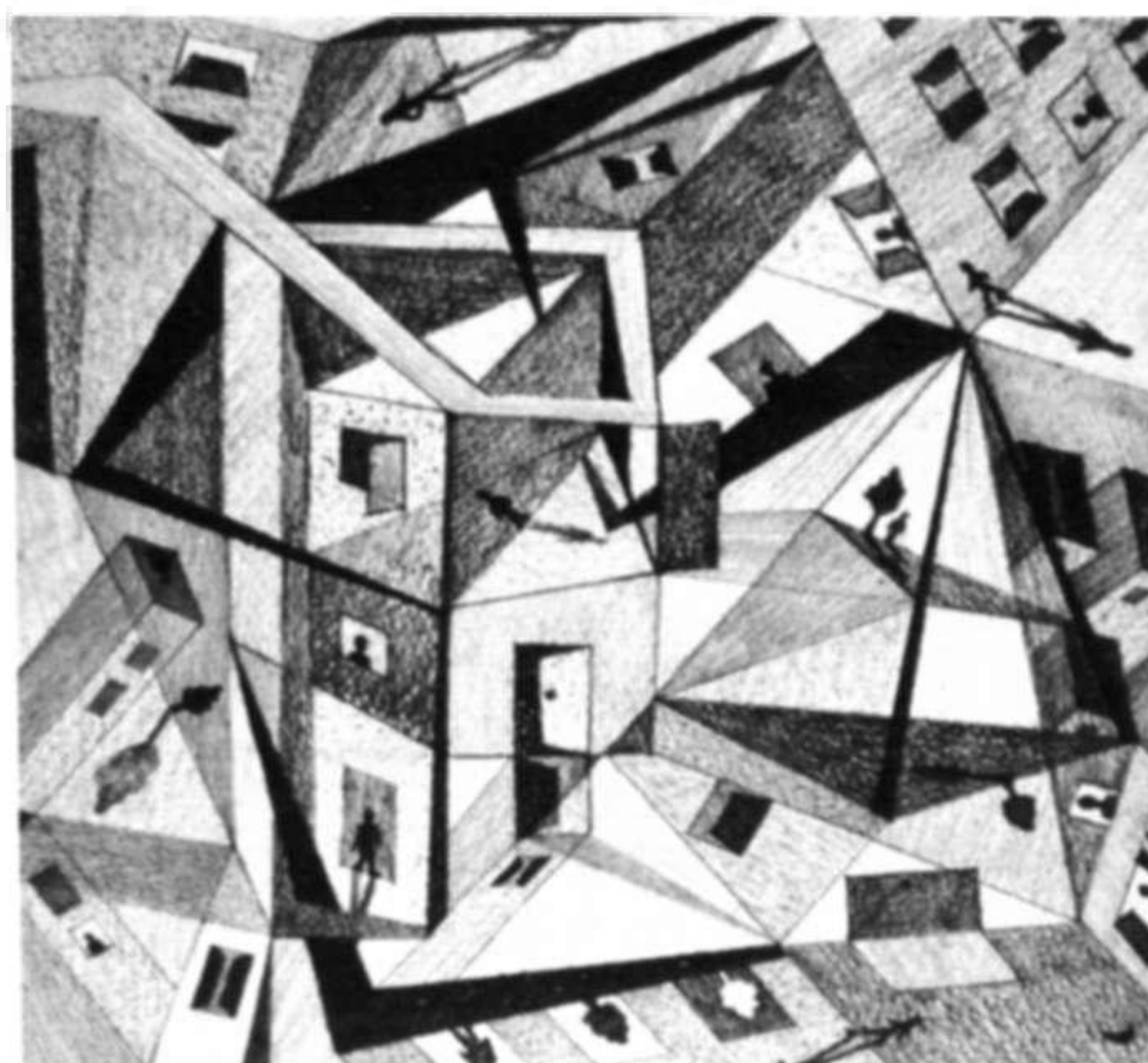
**SOPHIE BOSTOCK**

Chair, Student Members' Group

# NEW VOICES

29th October 2005

University of Nottingham



Presented by the Association of Art Historians' Student Members' Group

## Call for papers

For the opportunity to present your research in an informal and friendly atmosphere, send a 300-word abstract by **16th September 2005** to Matt Davies <matthew.davies@nottingham.ac.uk> and Sarah Chapman <s.chapman@newcastle.ac.uk> or

**simply come along to listen and mingle with fellow students**

Fee is £10  
(including lunch, refreshments and post-conference glass of wine)

AAH membership necessary  
(Membership until Dec 2005  
at discounted rate of £15 for attendees)

To book, download a form at [www.aah.org.uk](http://www.aah.org.uk)



Association of Art Historians

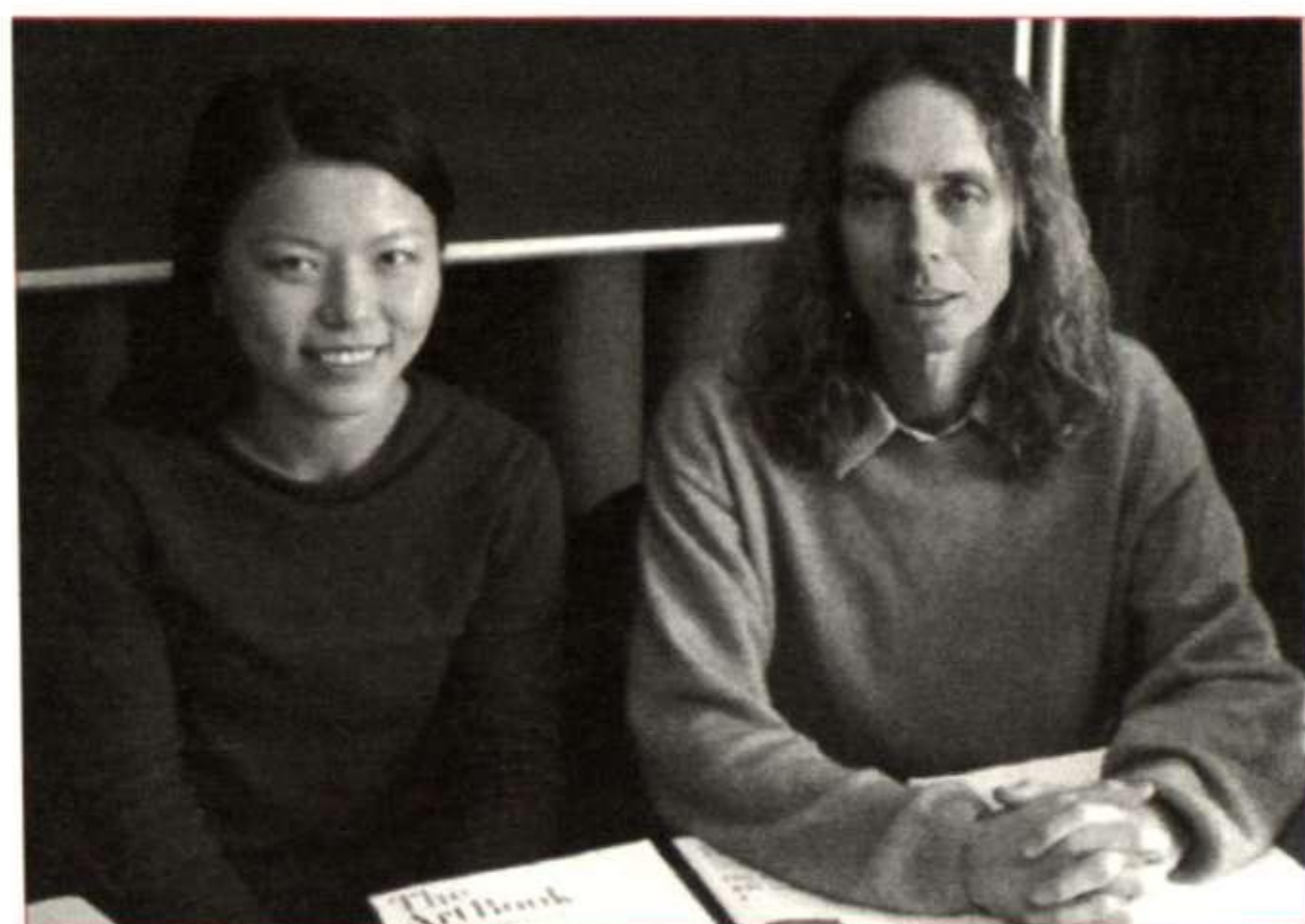
Image and Design by Ming-Hui Chen

## AAH STUDENT NEWS EMAIL BULLETINS

To sign up, send an email to <[ch-students@aaah.org.uk](mailto:ch-students@aaah.org.uk)>

# Employment opportunities

## – make the most of them



### Voluntary-Work Placement Lists available for student members

The AAH holds lists of institutions willing to accept students for voluntary-work placements.

Send an **A4 s.a.e. to the value of 64p** to: AAH Administrator, 70 Cowcross Street, London EC1M 6EJ specifying which of the three lists you require: UK, Europe, or Rest of the world

### Postgraduate Research Database

A database of postgraduate student research is now available via [www.aah.org.uk/assn/students/students.html](http://www.aah.org.uk/assn/students/students.html)

This is a valuable opportunity for PHD and MA/MPhil student members to let others know about their research, and also to enable links between researchers working in similar areas.

If you are interested in having your research topic included on the database, and are not yet listed, please email your

- name
- institutional affiliation
- thesis/dissertation title
- estimated completion date

to Caroline Walker at  
<[caroline@glyncotts.freemove.co.uk](mailto:caroline@glyncotts.freemove.co.uk)>

One of the roles that the Student Members' Group takes very seriously is helping fellow student members prepare for that moment when they cease to be a student and face the prospect of finding employment. In fact, as you will be only too aware, the time to start thinking about the world of work is well before your Finals are over.

Two members of the SMG, Ming-Hui Chen and Graeme Smart (shown left), recently represented the AAH at **Careers Unlimited**, a careers fair held at the University of Warwick, aimed primarily at final-year undergraduates. The students were enthusiastic, displaying great interest in all printed material the AAH desk was able to offer, recognising that it had direct and practical relevance to the real world of employment.

- ♦ The new *Careers in Art History* book gives vital information on some of the possibilities open to you.
- ♦ The Voluntary-Work Placement Lists will help you find work experience placements.
- ♦ The Student Fund offers financial support for those undertaking work placements. Applications have just closed for 2005, but start thinking now about applying for next year.

**You don't have to go anywhere to access this information. It is available to you right now. You only have to ask for it.**

◀ Turn to page 3

for an advert for short-term research posts with the National Inventory Research Project

## What Next?

Graeme Smart, Sophie Bostock and Ming-Hui Chen spent many hours over the winter producing *Careers in Art History* – a guide to the opportunities open to you as a graduate of art history.

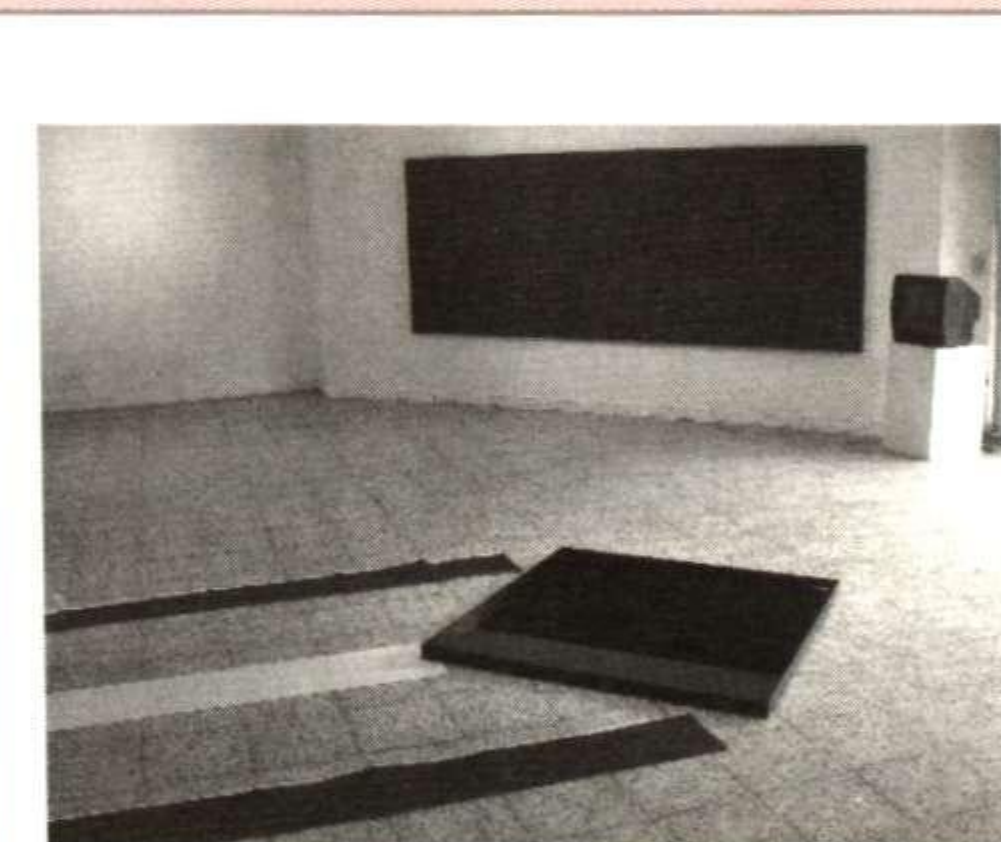
It is packed full of useful information on different kinds of work, from arts administration to conservation, journalism to university teaching.

**Every student should have one, and the AAH is making it available to AAH student members at the knock-down price of £2.50 (plus £1 p&p).**

**So get your cheque book out and fill in the order form enclosed with this Bulletin.**

...or, if you lose the order form, just send the cheque to the administrator, Claire Davies (address on page 1), with an accompanying note explaining what the cheque is for, and giving your name and address.

It couldn't be easier...



**CAREERS in ART HISTORY**  
SECOND EDITION  
Association of Art Historians

# ART & ART HISTORY: CONTENTS, DISCONTENTS, MALCONTENTS.



Association of  
Art Historians

## 32<sup>nd</sup> AAH ANNUAL CONFERENCE

5 – 8 APRIL 2006

## UNIVERSITY OF LEEDS

The 32<sup>nd</sup> Annual Conference focuses on our objects of study and our ways of making sense of them, and aims to stimulate constructive argument about the art and art histories that are the concern of art history; about what art history might once have been; what it has become; what it might be; and even whether there is any life left in it. Why not ask ourselves what we're doing and why? What, within the past achievements and present circumstances of a broadly conceived art history, are we satisfied with, dissatisfied with, and downright disgruntled about? And with a view to what?

Conference Organiser: Fred Orton, School of Fine Art, History of Art and Cultural Studies, University of Leeds, Leeds LS2 9JT  
Conference Administrator: Josine Opmeer. <[j.a.opmeer@leeds.ac.uk](mailto:j.a.opmeer@leeds.ac.uk)>

If you would like to submit a paper to one of the following sessions please contact the session organiser(s) direct by sending them a completed pro-forma Paper Proposal Form which is available on our website.

<[www.leeds.ac.uk/aah2006](http://www.leeds.ac.uk/aah2006)>

The paper proposal form should include an abstract of your proposed contribution in no more than 250 words, your name, organisational affiliation (if any) and contact details. Please do not send proposals to the conference organiser and/or administrator.

Deadline for submission of papers: 11 November 2005

### "A Tremendous Shattering of Tradition": Reconsidering Walter Benjamin's "The Work of Art in the Age of Mechanical Reproduction"

Dr Patricia Allmer, School of Art and Design,  
Loughborough University, [sears@allmer.fsnet.co.uk](mailto:sears@allmer.fsnet.co.uk)

Dr John Sears, Department of Interdisciplinary Studies,  
Manchester Metropolitan University, [J.Sears@mmu.ac.uk](mailto:J.Sears@mmu.ac.uk)

This session will commemorate the 70<sup>th</sup> anniversary of the publication of Walter Benjamin's essay "Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit", trans. Harry Zohn, 1968, "The Work of Art in the Age of Mechanical Reproduction".

In 1936 the essay offered a challenge not only to Fascist appropriations of art and conventional Marxist aesthetics but also to phenomenological theorisations of art – witness its problematic reception by Adorno and others, its expressed discontent with what it sees as depoliticised modes of aesthetic engagement, and its analysis of "a world without aura". These challenges are repeated in different ways in the essay's influence on the turbulent

intellectual scene of the late 1960s. It has contributed significantly to the development of both Marxist and postmodernist theorisations of culture, as well as to the ongoing art-historical reassessment of the artwork and its roles in contemporary media-dominated societies. Benjamin's essay constitutes a major, if continually contested, contribution to debates about modernism and postmodernism that retain their currency in the age of digital reproduction, "a period when politics as spectacle has become a commonplace in our televisual world".

Papers are sought that explore the essay's continuing significance for contemporary theories, practices and histories of art. The essay has exerted a profound influence on the work of key theorists and practitioners. Papers may wish to explore or assess aspects or examples of this influence. Other topics might include Benjamin's notions of the aura of the art work, of originality, of reproduction; changes in the significance for art history of mechanical and other forms of reproduction; the implications and consequences of

accommodating photography and film within the configurations of art historical practice, and the essay's contribution to current debates about inter- and trans-disciplinarity; the essay-form itself as exemplifying politicised, interventionist aesthetic practices of modernist and postmodernist malcontents; the essay itself considered as a work of art, enacting its own arguments in fragmentary, inconsistent forms; and considerations of the various publication contexts and initial critical receptions of and responses to Benjamin's essay. The essay's perennial appeal to discontented Marxist and other modes of reading modern and postmodern art may constitute one line of enquiry.

### Whither Feminist Art History?

**Dr Francesca Berry**, Department of History of Art, University of Birmingham, [F.Berry@bham.ac.uk](mailto:F.Berry@bham.ac.uk), Tel: 00 44 (0)121 414 3930

**Dr Amy Mechowski**, Independent scholar, [amy\\_mechowski@hotmail.com](mailto:amy_mechowski@hotmail.com)

Art historians aligning themselves with feminist politics are presently faced with a climate of both anti- and post-feminism. Following radical interventions into the discipline, second-wave feminist methodology is now well established within the academy. At the same time, feminist analysis is considered by many to be either an inappropriate or an outmoded form of historical enquiry. The conditions of feminist art history's current malcontent are evidenced in simple pedagogical terms: feminist analysis is a necessary and often welcome component of methodology courses yet many students reject as anachronistic feminist politics and the vocabularies employed within its discourses. This radical past yet ambivalent present suggests a future for feminist art history that is devoid of feminism as a political agenda – a situation that holds both limitations and opportunities for its practitioners. This session aims to debate this future by asking: is there a future for feminist art history and if so what shape might it take?

In order to explore the future of feminist art history, this session will consider the past and present of feminist interventions in the history of art. Papers are invited from scholars addressing the historiography of feminist analysis. These might consider the historical relationship between feminism as a methodology and as a political agenda. Alternatively, they might address both the historical and current relationship between feminism and other politicized methodologies including those identified with the politics of class, ethnicity and sexuality. In order to debate the present, papers are invited from those considering feminism's place at both the centre and margins of art history or those considering feminist art history's position within the culture of inter-disciplinarity. Contributions are equally welcomed from those considering how later generations of feminist art historians are negotiating the authority and politics of their predecessors. Finally, papers are invited from those seeking to identify new issues, methodologies and future directions in the "endangered" field of feminist art history. In this respect, papers might consider the future of feminist analysis in relation to issues such as new visual technologies or the escalation of global politics.

### Frames of Reference: The Everyday Photograph as Recorded Image

**Prof. Graham Clarke, Dr Jonathan Friday and Dave Reason**, University of Kent, with the assistance of **Roger Cardinal**, Emeritus Professor, University of Kent, proposals to: [D.A.Reason@kent.ac.uk](mailto:D.A.Reason@kent.ac.uk) or [darpa@kent.ac.uk](mailto:darpa@kent.ac.uk), Tel: 00 44 (0)1227 827428

As photography becomes an established topic for Art History and critical discourse, some sites and practices of and for photography become excluded from serious discussion. It is as though the process of disciplining study in the academy requires a line be drawn between acceptable and unacceptable forms of photography, the "essential" and the "supplemental". The intellectual danger is clear and present: that within the secured boundaries of the discipline all further enquiry is effectively prejudiced and compromised.

So long as the critical analysis of photography continues to be based upon assumptions and concerns "framed" within a series of canonical photographers, established genres, and assumed histories of professional photography, our understanding of the nature and role of photography, photographers and photographic practices is unwittingly constrained and distorted. This session aims to explore (and enjoy) the gains that arise from attending to aspects of photography that are routinely rendered almost invisible within academic debate on photography.

This session seeks to raise questions (and discussions) in relation to areas of photographic meaning and practice that remain outside the usual terms of academic concern but which are increasingly accepted as basic to the ways the photograph can be understood, interpreted, read. The aim is to bring into focus other frames of reference, which remain outside the formal academic tradition and history of photography but are central to the ways in which we make, take, and give meanings to photographs based on everyday experiences and memories. Accordingly, subjects might include the following areas: the significance of the photographic album; the significance of the photographic frame; the photograph in a domestic context; the photograph in a "private" context, the family photograph, wedding photographs, holiday photographs, anonymous photographs (in terms of both the subject and the photographer); studio photographs (i.e. "ordinary" rather than celebrity images); and the use of "everyday" cameras. We would welcome suggestions in relation to initiatives such as *Mass Observation* and particular photographers, but proposals based on any areas in relation to the primary themes of the panel will be welcome.

Please put **AAH 2006 PHOTOGRAPHY PROPOSAL** as the Subject of your email message.

## Art, Architecture and their Discontents: Adisciplinarity?

**Dr Wouter Davidts**, Department of Architecture & Urban Planning, Ghent University, [wouter.davidts@ugent.be](mailto:wouter.davidts@ugent.be)  
Tel: 00 32 9 264 37 42

**Dr Tim Martin**, Leicester School of Architecture, DeMontfort University, [TDMartin@dmu.ac.uk](mailto:TDMartin@dmu.ac.uk)  
Tel: 00 44 (0)116 2913140

Contemporary art is marked by the revived attractiveness of interdisciplinarity. It has become necessary to be able to operate in several domains at the same time, to work with different media, or to practice more than one craft. This fantasy of total "adisciplinarity" poses fundamental problems for the theoretical and critical reception of the resulting work, especially when disciplines with long and profound historical and theoretical backgrounds are involved. This is particularly the case with the renewed popularity of the interchange between art and architecture. While contemporary artists are ever more producing "architecture" or "architectural" objects and installations, contemporary architects such as Eisenman, Gehry or Herzog & De Meuron have reclaimed and recruited almost every new object type and spatial relation that postwar avant-garde artists have explored. Whereas architecture in the 1960s–1970s was considered by such artists as Smithson, Oppenheim, Graham or Matta-Clark as *the* discipline and practice that represented and enforced *the* system, it has nowadays become extremely popular, both as medium and as subject.

The prevalent interpretation of the inter-disciplinary traffic states that entry into the other disciplines puts the originary discipline at stake. What are the implications for the discourses – in art and architecture – that are inevitably involved in this interdisciplinary traffic into an "expanded field"? Many art and architectural objects seem, while situated ostensibly in one practice, to require the interpretive terms of another for their explication. How do we treat sculptural architecture when its sculptural appearance and identity is no longer just the product of aesthetic considerations but, first and foremost, of corporate and consumerist drives? How do we deal with architectural sculptures that pretend to take on the questions of architecture as an integral and critical part of their work, while they lack the contextual implications that burden every architectural project?

Is it (still) necessary or appropriate to cross disciplinary borders and use the theoretical discourses of other disciplines? Or, do we need to recapture the political situatedness of both architectural and artistic autonomy and its transgression, and some sense of the historical dialectic of critical disciplinarity and its contestation? If we want to resist it, must we turn then to a certain rear-guard position to recover a new basis for thoughtful critique?

## Other than the Visual

**Dr Patrizia Di Bello**, Birkbeck College, [p.dibello@bbk.ac.uk](mailto:p.dibello@bbk.ac.uk)

**Dr Gabriel Koureas**, Birkbeck College, [g.koureas@hist-art.bbk.ac.uk](mailto:g.koureas@hist-art.bbk.ac.uk)

**Chrissie Bradstreet**, Birkbeck College, [chrissie@arthistorians.co.uk](mailto:chrissie@arthistorians.co.uk)

In recent years, art history as a discipline has been criticised, decentred and opened up by, amongst other things, a rapidly growing interest in the wider field of "visual culture". But what of cultures *other* than the visual that are involved in our ways of making sense of our objects of study? Can and should the authority of the visual be deconstructed, and what are the methods by which this might be achieved?

The proximity senses, in particular, have been marginalized in aesthetic discourse, art criticism, and cultural histories. Yet many artists from different periods have challenged, disregarded, or worked outside the hegemony of sight by producing works that include, or powerfully evoke, non-visual elements. Art historical analyses, however, only rarely go beyond the investigation of generically "embodied observers". Fuller exploration of the role of the senses in past and present artistic culture has been left to sociologists and anthropologists working on their socially constructed nature.

This session will explore the role of the non-visual senses in our engagement, present and past, with the objects we study when we do art history. Papers are invited on aesthetic traditions and art works from any period and medium that focus on the role of touch, taste, smell or sound, as well as the interaction of all of the senses in synaesthesia, and the pleasures and pains of experiencing art and its objects. In these fully embodied and multi-sensorial approaches, we might re-discover a less tentative, more cheerful art history.

## Seeking the Contemporary Art Historian

**Sylvie Fortin**, ART PAPERS, [editor@artpapers.org](mailto:editor@artpapers.org)

**Dr Susan Richmond**, School of Art & Design, Georgia State University, [srichmond@asu.edu](mailto:srichmond@asu.edu)

Art History departments and museums have become increasingly motivated to hire scholars whose research and teaching focus on contemporary art. Contemporary art museums and exhibition centres have multiplied around the world, changing the mechanisms of art production and dissemination. Unique challenges come with this apparent multiplication of possibilities.

While the "new art history" developed out of reflections and debates shared with the contemporary art of the 1960s and 1970s, contemporary art scholars are still often suspiciously looked upon in academia. Now packaged as a repertory of dominant methodologies, the "new art history" has shed its intimacy with contemporary art. Likewise, the contemporary art historian turned curator is often looked upon as too "academic."

There seems to be little reflexivity within our institutions over the scope of contemporary art history. How, for example, does one define the contemporary in the conditions of contemporaneity, especially given the growing need for a global and trans-national perspective within the discipline? Likewise, how does the

contemporary art historians deal with the mass of visual and research material unique to the age of information, the simultaneous multiplication of research methodologies invoked through the mantra of interdisciplinarity, and the redefinition of the tool of art historical research, the traditional archive? What are, if any, the problems created by a lack of historical distance and frameworks? What does working in the present uniquely enable? How do the methods and strategies of contemporary art historians pressure traditional art histories? These questions transcend the age-old bastions of art history versus art criticism.

This session seeks papers that address the methodological, pedagogical and curatorial challenges unique to contemporary art historians. We are interested in papers that address this topic from art-historical, art-critical and curatorial perspectives. We are not striving for consensus. We want to explore this issue from a range of perspectives and experiences.

### Representation and Ruination

**Dr Michaela Giebelhausen**, University of Essex,  
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In a conference whose theme invites delegates to contemplate contents, malcontents, discontents, and the (ruinous?) state of the discipline of art history in this country, a session on representation and ruination seems a pertinent contribution. Architectural history remains concerned with building and rebuilding rather than questioning the meaning of ruination and its representation.

This session is concerned with the representation of architecture, more specifically architecture in states of decay. It combines two distinct aspects of architectural scholarship: the question of representation and the interest in ruination. The session seeks to explore the cultural significance of ruins and fragments from the eighteenth century to the present. It focuses on decay and destruction as aesthetic and conceptual categories that inform our understanding of the past and also elicit a complex range of emotional responses. Since ruination is rarely permanent but superseded by rebuilding, our immediate experience of ruins tends to be limited and transitory. Take, for example, the devastation of Europe's cities during World War II or the more recent destruction of the Twin Towers. In both cases, rebuilding and commemoration replace the original devastation. Ruination is mostly encountered and understood through representation.

The session invites contributions that consider the questions of ruination and representation in tandem. Some of the general questions it seeks to address are: What are ruins and how are they represented? What meanings are inscribed in them? What place do ruins occupy in different concepts of History? How does their existence or representation contribute to our understanding of the built environment we inhabit?

### Morbid Symptoms: Art and Art History after 9/11 and the War on Terror

**Dr Jonathan Harris**, School of Architecture, University of Liverpool, [jharris1@liverpool.ac.uk](mailto:jharris1@liverpool.ac.uk)

This session aims to bring together artists, art historians, and others to talk about the consequences of "9/11" and the ongoing "War on Terror" being waged on several fronts by the US administration under Bush and by Blair in the UK. Some of the topics speakers might address include:

- The direct and indirect impact of "9/11", "War on Terror", and "homeland security" measures on all areas of art historical scholarship.
- The direct and indirect impact on institutional structures (e.g. such as the CAA and AAH), "critical studies" funding and teaching in the universities, and the treatment of foreign/dissident faculty and students.
- The implications for, and impact upon, contemporary art, and art teaching in universities and colleges.
- The treatment/production of "9/11" and "War on terror" in the broadcast media – especially, for instance, by Fox TV, which has no equivalent in Britain. How influential have this and other overtly propagandistic stations been?
- The impact of "9/11" and "War on Terror" on the left in the US and Britain, and the world beyond.

As should be evident from the scare-quotes, the session aims to interrogate the discursive constructions of recent history, terror, and threat. The "after" in the title to the session implies, too, that papers might address how events and processes set in train after "9/11" (and before) might form an important part of our conversation.

### Institutional Critique as Institution

**Dr Christopher P. Heuer**, Institute for Advanced Study, Princeton, [cheuer@vahoo.com](mailto:cheuer@vahoo.com)

**Dr Matthew Jesse Jackson**, California College of the Arts/University of Chicago, [mjackson@cca.edu](mailto:mjackson@cca.edu)

Various strategies of "institutional critique" in art practice – from David to Haacke to Art & Language – have themselves generated sharp, oppositional, and often extremely productive analytical legacies. Yet art history has proven surprisingly less attentive to its own professional and theoretical realities. On the one hand, art history seems reluctant to admit that many of its foundational, and once-"adversarial" texts (say those of T.J. Clark, Rosalind Krauss and Griselda Pollock) are now firmly ensconced as "institutions" themselves, whether as features of syllabi, subjects of course modules, or themes of symposia and panels. On the other hand, the capital-based realities of art history – slashed budgets, oversaturated job markets, ballooning tuition fees – make it extremely difficult to speak of a "neutral" institutional background. What are the implications of this condition for forms of self-reflexive criticism? Can we save "oppositional" theory from becoming only so much empty spectacle? What are the historical precedents for these kinds of narratives? This session welcomes papers on any aspect of critical discourse as "institution", on cultural phenomena of any era.

## Writing Histories of Contemporary Art

**Dr Jon Kear**, Department of History & Philosophy of Art, Rutherford College, University of Kent, [J.Kear@kent.ac.uk](mailto:J.Kear@kent.ac.uk)

**Dr Sophie Berrebi**, Universiteit van Amsterdam, [S.Y.Berrebi@uva.nl](mailto:S.Y.Berrebi@uva.nl)

Is it possible to write a history of the art of the immediate present? Are there special historical conditions and limitations that pertain to writing about contemporary art? What forms can histories of contemporary art take and what kinds of objects would they include and exclude? Today a common distinction is drawn between art criticism and art history, with contemporary art often regarded as the domain of the critic and the art of the past being the object of the art historian. According to what criteria is this distinction established and maintained? Does the writing of histories of contemporary art demand an elision of these categories? Histories of art in the late nineteenth to early twentieth century frequently sought to provide narratives that incorporated art of the immediate present into their historical schema. The relationship between art critic and art historian was a closely related, even indistinguishable one. Given the strong interest in theory within contemporary art, how should we conceive of the relationship between artistic practice and critical or historical accounts of such practices?

In discussing the question of the historiography of contemporary art, two factors seem particularly salient. Art history's traditional concern with canon formation and providing historical contexts in which to place and make intelligible the art of the past is challenged when judgments about which artists and what kinds of art to select are far from agreed and where the question of what would constitute context is subject to less certainty. Histories of contemporary art seem to require a different, perhaps more ambivalent and self-conscious mode of history. Typically, histories of modern and contemporary art remain predominantly chronological narratives that explain the present in terms of the past. But is there scope for other kinds of histories of art that would question, complicate, reverse or depart from this pattern; histories that, for instance, would also examine how the art of the present changes our perception of the past?

In examining the history of contemporary art this session seeks to raise broader questions about how the interpretation of contemporary art is articulated in relation to the art of the past.

## The Aesthetics of Art History: Continental Philosophy and the Problem of Art

**Prof. Martin McQuillan**, Centre for Cultural Studies, School of Fine Art, History of Art, and Cultural Studies, University of Leeds, [m.g.mcquillan@leeds.ac.uk](mailto:m.g.mcquillan@leeds.ac.uk)

This session will explore the relation between the History of Art and the continental tradition of philosophy. In particular it will ask in what ways is art a problem for philosophy? Philosophy cannot be held accountable to art (that is to say used in a "utilitarian" way to talk about art) because art itself is a philosophical concept. What we understand by "art", the very idea of art, is the product of the long textual tradition of the philosophical commentary on art, from Plato to Derrida. However, art is not simply a supplicant to philosophy. Rather, whenever philosophy invokes the name of art, in its most familiar

gesture to master "what art is", then one can determine an uncontrollable undecideability in the axiomatics, the epistemology, the logic, the systematicity, and the discourse of the thetic or theoretic statements of philosophy. The excess of art always escapes the system of philosophy that attempts to assimilate and encapsulate it (Platonism, Kantian Critique, the Hegelian or Marxist dialectic, Phenomenology and so on). Whenever "Aesthetics" encounters art, that is to say wherever philosophy is compelled to deal with the exemplarity of the art object, then art runs away from philosophy and with philosophy, ruining the order and system of the very thing that formulates the idea of art. Such an understanding of art as a philosophical problem has implications for the traditions of Art History, which both contribute to and operate with the idea of art, which comes from Aesthetics, while taking as their *modus vivendi* the exemplarity of the art object. In this way "the History of Art" qua discipline leaves a trace in the text of philosophy as much as it is shaped by Aesthetics. Through reading examples of philosophy reading examples of art, this session seeks to question the aesthetics of art history.

Papers addressing these issues are sought from artists, art historians, and those who work in the fields of literary and cultural studies.

## Art History and the Aesthetic

**Prof. Charles Martindale**, Department of Classics and Ancient History, University of Bristol, [C.A.Martindale@bristol.ac.uk](mailto:C.A.Martindale@bristol.ac.uk)

**Prof. Liz Prettejohn**, Faculty of Arts, University of Plymouth, [eprettejohn@plymouth.ac.uk](mailto:eprettejohn@plymouth.ac.uk)

If Winckelmann was the founder of art history, then the discipline began with the most serious endeavour to discover the beauty of works of art. Art history and aesthetics belonged together in a single discipline. At about the same date Alexander Gottlieb Baumgarten's *Aesthetica* initiated the modern philosophical study of aesthetics. Yet relations between art history and aesthetics have never run smoothly, and perhaps reached their nadir in the late twentieth century, when the dominant discourses of art history (such as the social history of art) attempted to repudiate the aesthetic altogether. The aesthetic was at best an evasion, at worst a sinister occlusion, of the problems of social and political reality; an influential anthology, edited by Hal Foster, was called *The Anti-Aesthetic: Essays on Postmodern Culture* (1983). Has this left us in an "aesthetic unconscious" in which we no longer know what motivates us to study works of visual art? Has the refusal to address questions of aesthetic value left us, paradoxically, with a canon all the more authoritarian since we lack sophisticated terms for questioning it? If we do not wish to address aesthetic questions, is there any justification for having a separate discipline of art history? Would it be preferable to merge the historical study of works of art with other disciplines such as cultural studies? Should art historians engage more fully with texts that make the aesthetic an important concern, for example, texts by Adorno, Barthes, Derrida, Freud, Irigaray, Foucault, Kristeva, Lyotard, Nietzsche? A number of recent books have raised the question of the aesthetic anew, but they have mostly come from literary or theoretical disciplines. In *Beauty and Art* (2005) Prettejohn argues that art historians should pay new attention to these concerns of the wider

scholarly community. In this session we hope to debate the widest range of views, for and against the inclusion of aesthetic debates within art history. We invite papers that discuss such issues in relation to any period or place in world art. The session will be supported by the Bristol Institute of Greece, Rome, and the Classical Tradition; the conveners welcome papers that deal with ancient art or its reception.

### Global and Local Mediations

**Dr Gregory Minissale**, London Metropolitan University,  
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**Dr Celina Jeffery**, Savannah College of Art and Design,  
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Global social, economic and intellectual homogenisation and local resistance to these developments have torn art history apart. On the one hand, art history has been a useful agent in building discrete, national self-identities, yet on the other it could be taken as an agent of globalisation creating a body of themes, issues and approaches, which has become hegemonic – for example, with recent exhibitions of non-Western art, where we glimpse local expressions of reality packaged up in ways that are intelligible to those familiar with current art history. Yet, if many of art history's approaches and concerns cater primarily for the objectives of the market and for the consumption of affluent nations and their academies, it can also be accused of losing itself in ethnocentric labyrinths.

This session calls for papers to focus on the potential of art history to address the cultural conflicts of the local and the global by transforming them into a dialogue of sorts. How can the teaching and learning of culturally and theoretically diverse art histories allow for constructive interaction between the global and the local, which is not just an example of one dominating the other? Does the issue of cultural hybridity represent an opportunity for art history to re-think traditional assumptions about cultural identity and interactions between cultures? Is it possible for there to be a globally aware, yet locally grounded art history, where the methods and approaches of one kind of art history can enrich the other? Papers may address examples of art history in its past, present or future and from the perspective of any particular cultural tradition, as a creative interstice, or mediator between the global and the local in order to allow this divergence

### Histories of Surrealism

**Dr Charles Miller**, AHRC Research Centre for the Study of Surrealism and its Legacies, University of Essex,  
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Surrealism might be considered a historiographical avant-garde. Exceptionally conscious both of its position in world history and of its internal narrative, André Breton and others figured surrealism contradictorily within and against received stories of art, literature, politics and philosophy. Proposing metahistories by turns unsystematically genealogical and teleologically determined, surrealism subverted official history with strategies such as alternative canon-formation while plotting concurrent trajectories of dialectical progress and psychosocial regression.

This session seeks in part to examine the relation between surrealism and history. How can we think the surrealist relation to tradition? How can we situate surrealist practice vis-à-vis (pre- or post-) modernity? How did international surrealisms negotiate national pasts (revolutionary or prehistoric, for instance)? How did historiography condition the recruitment of historical personages or phenomena (such as Sade, the Celts or alchemy)? How did metanarratives of evolution or decline operate in surrealism?

The other purpose of this session is to call into question the historiography of surrealism itself. Is the idea of a singular "surrealism" (even with a small "s") merely historiographical fantasy – perhaps Breton's? How has surrealism been inscribed in intellectual history, and how has that changed with time? Consider the problematics of exhibition: what of surrealism's self-curating aspect, and the movement's recuperation in the museum? Many surrealists represented themselves and their comrades in an iconography of collectivity, wrote memoirs or incorporated autobiographical material into their work: what is the value of these documents to the historian? For their part, art historians have successively attempted to fit surrealism into linear aetiologies of modernism, construed it as modernism's *Aufhebung*, deconstructed its "orthodox" narrative and superimposed unhistorical frames in the name of analysis. Exclusion and privilege have, of course, been at work. Where does the debate about women in surrealism stand today? How have national and linguistic differences manifested themselves? After the *October-dominated 1980s and '90s*, where now for Anglophone histories of surrealism? We will welcome papers that attend to the repressions and transformations wrought in the constitution of "surrealism" as an object of historical knowledge.

(and art history's actualisation of it) to evolve.

### Art and Psychoanalysis: Theorizing the Spaces of Practice

**Dr Joanne Morra**, Central Saint Martins College of Art and Design, [a.morra@csm.arts.ac.uk](mailto:a.morra@csm.arts.ac.uk)

In the spirit of this conference's call for an assessment of art history's past, present and possible futures, this session aims to examine the longstanding intersection between art and psychoanalysis. First, the session is concerned with the spaces in which art and psychoanalysis meet – the consulting room, the artist's studio and the museum. Second, it is interested in how creative practices (cultural, artistic, experiential) begot psychoanalytic theory, and how these theories have been transformed by analysts, artists and art historians in their thinking and writing about works of art.

With Freud's writings on Leonardo da Vinci and Michelangelo in 1910 and 1914 respectively, the fruits of psychoanalytic practice as a therapeutic began to be used hermeneutically to understand pathography – the relations between an artist's life and work. Much writing by analysts since then has continued to turn to art as a means of exploring these issues and more, examples include the work of Melanie Klein, Jacques Lacan and Julia Kristeva, as well as that of Ernst Kris, Jean Laplanche, Marion Milner, and Hanna Segal. Building upon this work, many artists and art historians have found psychoanalysis to be an indispensable tool for thinking and writing about all facets of artistic practice.

This session is interested in examining the ways in which a therapeutic practice – psychoanalysis – is used, abused and transformed by analysts themselves to become a theoretical methodology for the practice of studying art. It is also concerned with the ways in which artists and art historians have taken up psychoanalytic writings, and once again turned theory into practice. In both instances, this session asks: what is lost, gained, elided, displaced in these transformations, and to what ends?

This session invites contributions from art historians, artists, and practising psychoanalysts.

### **A Challenge to Ocularcentrism: Contemporary Art and the Art Gallery**

**Amanda Phillips**, Leeds City Art Gallery,  
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**Corinne Miller**, Leeds City Art Gallery,  
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Leeds City Art Gallery has found that a number of its recent exhibits and purchases have presented special challenges to gallery staff and gallery audiences alike. Tacita Dean's *Trying to Find Spiral Jetty* (1997), for example, proved especially problematic for large numbers of people who, coming across an artwork made of sound, chose to walk on by, disregarding the earphones. It would be easy to put this reaction down to the "shock of the new" but the challenge presented by work like Dean's is, we believe, more complex than that. How does a museum of art or an art gallery accession an artwork made of sound? How do audiences feel and make sense of an artwork that presents little or nothing to see? And what and where is the place of an ephemeral artwork in the collection? How can art galleries manage material and technological obsolescence?

This session focuses on the multi-sensory character of some contemporary art and exhibitions and their affects and effects on audiences and institution. It aims to explore how usual gallery and audience practices are being put into question by multi-sensory artworks. In doing this, it will consider the interface between the normal activities of the "traditional" Western art gallery, its concern with exhibition, preservation and conservation, audience interest and competencies and the ever changing nature of art practice.

At the periphery of this focus, is the idea that sight, the paradigmatic sense modality and standard metaphor for cognition in the Western world, has over-determined the *modus operandi* of the museum of art and the art gallery. By enabling and encouraging a challenge to this paradigm, art galleries have made themselves a contesting and contested ground where new ways of seeing, which is to say new modes of understanding, can emerge, if allowed to do so. This session aims to involve all those interested in examining the social role of museums and galleries, the politics of access and interpretation, agendas and policies set by central and local government, and so on.

The conveners welcome papers that deal with individual case studies, as well as those that are theoretical in content.

### **Kulturwissenschaft in Contemporary Studies of Culture and Image**

**Prof. Griselda Pollock**, AHRC Centre for Cultural Analysis, Theory and History, University of Leeds,  
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This session is an integral part of AHRC CentreCATH's final research theme year on *Memoria, Amnesia, Historia*. Known through his more renowned associates, Panofsky, Saxl, Wind and Rosenau, Aby Warburg's own hitherto untranslated work underwent a major revival during the 1990s amongst German, French and Anglo-American scholars. This work was greatly assisted by Kurt Foster's edition of the first English translations of selected papers; Michael Steinberg's translation and study of the Serpent Ritual paper; Margaret Iverson and Sigrid Schade's work on Warburg's relevance for feminism; Matthew Rampling's extended intellectual histories of Warburg's thought; and Georges Didi-Huberman's work on the central concept of time.

AHRC CentreCATH was founded to instigate Warburgian encounters between new directions in contemporary fine art, cultural, visual and art historical studies theoretically reshaped by new interdisciplinarity with anthropology, literary theory and psychoanalysis, whilst also engaging with issues of difference, racism and violence that were central to Warburg's own attempt to think deep continuities at the level of image-memory between past and present, high and low, elite and vernacular cultural forms. This session will function as a seminar, with some presentations coming from invited speakers, and some from speakers who respond to the Call for Papers. Presentations can be on topics in any area of enquiry that pertains to Warburg's *Kulturwissenschaft* in contemporary studies of culture and image.

### **Taking Back Art History (But With a View to What?) – A Roundtable Discussion**

**Prof. Donald Preziosi**, Department of the History of Art, Centre for Visual Studies, Oxford University,  
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Universities today are concentrating resources even more unabashedly on areas of research and teaching allegedly more directly "useful" to industry. What we may still call art history was always divided between vocational training (explicitly servicing the museum, gallery, and heritage industries and their public, private, and corporate patrons) and the academic discipline (split between covert parodies or less co-opted modes of research, inquiry, and critique, which are themselves threatened with marginalisation or further integration into the vocational service industry). Is defending art history's institutional integrity a mistake? Is the discontent permeating the field today the effect of an expansion of its object domain beyond recognition or an effect of losing its identity and its secure institutional "place"? Or is the discontent an acknowledgement that art history's academic origins and professional missions were diverse and conflicted to begin with? Questions of its status, roles, and possible futures are inseparable from changing perspectives on disciplinary and institutional knowledge production as such. Art history was never satisfactorily understood outside a network of practices – museology, art criticism, aesthetic philosophy, art making, and the tourist and heritage industries – which, taken as a whole, constituted an essential social technology in service to

emerging and expanding nation-states in Europe and elsewhere. Art history's cogency was both contingent upon its position in this network of cultural practices, and an artifact of a primary function of art itself in modern life: making visible ideas about persons and peoples in determinable relations with objects, object-worlds, and social, political, and historical circumstances.

This round table session is devoted to these and related provocations. What are the deeper roots of the "doubt and cheerlessness" being said to permeate art history today? Are they the effects of an expansion of its object domain beyond recognition and a loss of identity and institutional "place"? Or are they the result of an increasing recognition that art history's origins and professional missions were heterodox and conflicted to begin with? Haven't we suffered long enough under a misplaced nostalgia for a phantasmatic originary purity and integrity? What remains today except to reinvent a "field" built on radically different principles than the ideology of representation? How would that affect art history's place and role in the university and elsewhere?

### Art History and the Art School – the Sensibilities of Labour

**Dr Malcolm Quinn**, Research Co-ordinator, Wimbledon School of Art, [mquinn@wimbledon.ac.uk](mailto:mquinn@wimbledon.ac.uk)

Traditionally, art history has played a very different role when it has been used as a resource by artists working within British art school culture, than it has within traditional universities. Now the art school itself is about to become "historical", subsumed within a new form of the university employing hegemonic definitions of knowledge that are assumed to unite academia, "the creative industries" and technocratic government, the difference between "art school art history" and "academic art history" may seem irrelevant. New, interdisciplinary ways of doing art history under the banner of "visual culture" are assumed to unite practitioners, theorists and historians within this new regime.

This session will explore a different possibility: that art history as it has been used, corrupted and transformed within art school cultures, has formed part of a larger historical project, which has deployed philosophies of industrial production alongside those of aesthetic freedom to test new sensibilities of social labour. Current uses for art historical material and methodologies within practice-led research are the latest example of the use of "the art school idea" to scrutinise and re-organise the competencies and values attached to a hegemonic definition of labour. It is no coincidence that a serious engagement with practice-led research in art and design by theorists, historians and practitioners has come to the fore at a time when the dominant model of labour is that of the knowledge worker within a knowledge economy. Contrary to the assumptions built into "visual culture", it may be that the new models of knowledge within a global economy are not working as they were supposed to. Perhaps the contradictory, contested terrain of art historical practice under the sign of the art school, offers tools for the reconfiguration of the patterns of knowledge labour, that can be brought to bear before the rhetoric of the "knowledge worker" and the "knowledge economy" atrophies into a universal condition of epistemological content, in which the very possibility of "discontents" and "malcontents" is lost.

Papers are invited from art historians who have worked with practitioners in art school or university contexts, artists who have engaged with art historical practice, or practitioners engaged in practice-led research that uses art historical methodologies or approaches.

### Art History and Others

**Dr Will Rea**, School of Fine Art, History of Art and Cultural Studies, University of Leeds, [W.R.Rea@leeds.ac.uk](mailto:W.R.Rea@leeds.ac.uk)

**Dr Clare Harris**, Pitt Rivers Museum / Oxford University

The histories of art in societies and cultures other than those of Europe and America have until recently been institutionally marginalized within British art history. This strand calls for papers that explore and review the ways in which non-western art practices have been brought into consideration by art history and other disciplines. It asks for papers that address the ways in which non-western art history has been established outside the formal discipline of art history, in particular through the growth of interest in art by anthropology with its insistence on the comparability and contrast of practices across boundaries that art history might prefer to keep discrete.

This strand looks at the way in which an idea of the "ethnographic turn" and "material culture" and a consequent focus on the materiality of the object might be placed beside and in comparison to the disciplinary art histories of Africa, Oceania, Asia and the Americas. It calls for papers that address what is philosophically or theoretically important about concepts, theories and ways of approaching art, or the production of art, that western art historical paradigms have omitted or marginalized. In particular, it is interested in papers that deal with the notion of the aesthetic, either challenging or supporting the view that aesthetics as a branch of western philosophy has no place in the study of non-western art.

The panel acknowledges and welcomes papers that address the growing salience of how paradigms derived from the study of non-western art condition the way in which art history deals with contemporary artists working outside Euro-America.

### Exchanges at the Interface between Art History and Philosophy

**Dr Katerina Reed-Tsocha**, Trinity College and Department of History of Art, University of Oxford, [katerina.reed-tsocha@trinity.ox.ac.uk](mailto:katerina.reed-tsocha@trinity.ox.ac.uk)

As art history continues to be characterised by self-reflexivity, reflecting upon questions of methodology, objectives and scope, can philosophy point to some new directions? Once associated with the "heroic phase" of the discipline, the Kantian and Hegelian legacies can be fruitfully re-examined, in particular in the aftermath of debates surrounding formalism. Are there remaining important questions to be asked within this philosophical framework? And is there restorative work that needs to be undertaken, leading to a richer understanding of this tradition of thought, which has often been subjected to oversimplification and distortion? Furthermore, is it conceivable that the cross-fertilisation of the discipline with numerous methodologies has led to diversification and fragmentation to such an extent that a return to a unifying discourse on method – pluralistic rather than

monolithic – could, rather against the odds, prove constructive? And would such an endorsement of reflection at a meta-level, not entangled in ideological struggles, identify a standpoint at all feasible or desirable?

This session invites papers that explore and re-evaluate the post-Kantian philosophical contribution to art history, but also papers that attempt to forge links to contemporary Anglo-American philosophy and its characteristic preoccupation with second-order theoretical investigation. The common ground between papers addressing these two different schools of thought would be provided by emphasis on methodological issues. Moreover, papers that explore the content of the term "philosophy of art history", debating whether it is worth being established as a branch of philosophy, are particularly pertinent to the concerns of the session. The latter would ideally include both positive and sceptical approaches.

### Does Art History Have a Future?

**Dr Margherita Sprio**, Department of Art History and Theory, University of Essex, [msprio@essex.ac.uk](mailto:msprio@essex.ac.uk)

Is it really over for the discipline of Art History? If so, on what evidence do we come to this conclusion? The rise of cyber and digital culture has changed the way that we experience the world. The Art History versus Visual Culture axis is thought by some to be a factor in the final decline of Art History. The overlapping of related disciplines within university departments, which increasingly finds the study of art and its history to be located within non Art History departments, could also be said to have aided the demise of the stable category that was once known as "Art History".

Recruitment for both graduate and undergraduate courses appears to be in crisis. The AAH has seen its membership and the number attending its annual conference decline. Many important thinkers working within the broad sphere of visual culture would never associate themselves with "Art History". Why? In private, many colleagues are resigned to the death of the discipline. Why are they so pessimistic?

Many of the great voices of British Art History are coming to the end of their academic careers. Is their old age reflected in this lack of enthusiasm? Have they become disillusioned with what Art History has become? How much is their mourning linked to wider issues implicated in the death of the intellectual?

To what extent is Art History only one academic discipline alongside many that are also thought to be in decline? Does the contemporary information age actively do away with earlier modes of study only to replace it with other, more plural versions that will enable another kind of discipline? Are we merely experiencing a moment of change – out with the old and in with something new?

This session seeks papers that perhaps defend Art History. Does Art History have a future? Does the history of art have any life left in it? Can we foresee a different kind of discipline and, if so, what might this "new look" discipline of Art History consist of? What might it be able to contribute? Papers can address any of the issues raised here. Both old and new voices of Art History are encouraged to respond!

### An Over-Sexed History of Art? Art History at the Intersection of Gender and Sexuality

**Steven Stowell**, Balliol College, University of Oxford, [steven.stowell@balliol.ox.ac.uk](mailto:steven.stowell@balliol.ox.ac.uk)

**Kristy A. Holmes**, Queen's University, Ontario, Canada, [1kah1@alink.queensu.ca](mailto:1kah1@alink.queensu.ca)

We are coming upon the 30th anniversary of the publication of Michel Foucault's first volume of *The History of Sexuality*, a text that synthesized a number of emerging ideas on the topic of queer sexuality. It has been even longer since a related, though distinct, revolution overturned notions of femininity and gender: art history has never been the same. This is a call for papers that seeks to broadly re-examine the status of gender studies in art history across all periods with the hope of understanding "what – if anything – is next?" While we may feel proud of the accomplishments and advancements that have been made toward a de-centred, non-heterocentric, non-patriarchal engagement with the histories of art, scholars, both emerging and established, approaching the topic of gender and art history may feel as though it is a mine-field, theorized beyond comprehension, seething with discontent and the bruises of past (and current) political and social inequalities. Nonetheless, there still remain countless topics in the field of gender and art history that remain unexamined; histories of "sub-alterns" operating within the realm of visual culture but overshadowed by the looming presence of dominant narratives, and new ways of reading those narratives that are situated outside of the centre. In the wake of these problems and possibilities, how are art historians continuing to work critically in, and through, sexuality as a discursive construct? In the spirit of this conference, which seeks to prioritize the art historian's agenda, this session ultimately asks "when and how are theories of gender and sexuality useful or not useful to art historians?" Possible topics include, but are not limited to:

- New ways of thinking through/around feminism, queer theory and visual culture.
- Moments in the history of sexuality, gender and visual culture: case studies.
- New theories of sexuality and gender and their application to art history.
- The evidence of art history and its relevance to theories of gender and sexuality.
- The under-determined trans-gendered in art history.
- Reclaiming the masculine-gender.
- The uses and abuses of feminism in art history.

### History of Art beyond its National Boundaries

**Dr Jutta Vinzent**, Department of History of Art, The Barber Institute of Fine Arts, The University of Birmingham, [j.vinzent@bham.ac.uk](mailto:j.vinzent@bham.ac.uk)

This session addresses the discipline of History of Art in an international context. How is the History of Art conceived in other countries? How does its historical development as a discipline in those other countries – its research culture, methods and approaches – differ from those in Britain? How has the national landscape of History of Art changed in the light of academic "tourism"? It has, for example, become usual for art historians to work and

publish in more than one country. Can we talk about History of Art in terms of national identities? Is there a "British", "French", "German", etc., History of Art? Certainly, the RAE and QAA, HEFCE and AHRC are bodies that support the construction of such a national identity, but is it really possible to nationalise the discipline?

These are pressing issues not only because of the forthcoming RAE, but also in light of Europe: Britain has signed the Sorbonne Declaration that began the process of creating the European Higher Education Area; all participating countries should have an overarching European qualification framework, quality assurance mechanisms that regulate without impeding national and institutional autonomy and the adoption of the Diploma Supplement to make mobility across national borders a reality in 2010. Furthermore, in the light of globalisation, what does this mean for the content and institutions of Histories of Art? Which countries actually have such a discipline and how is it defined? What is their research culture?

Papers are welcome that address these national, European or global issues either in a historical – for example, on the immigration of art historians from Nazi Germany in the 1930s and 1940s and their contributions to museums and academia – or an empirical or theoretical way.

### Disciplinary Ethics

**Dr Richard J. Williams**, School of Art, Culture and Environment, University of Edinburgh, [r.j.williams@ed.ac.uk](mailto:r.j.williams@ed.ac.uk)

This session explores the relationship between art history and the wider world and what moral or ethical positions inform (or do not inform) what art historians do. Why should academics want to intervene in an area so much bound up with the taste of ruling elites and high finance? What do they want from it? What good do they imagine they will do with it? These questions refer back to the questions posed by the so-called new art history in the early 1970s, the last time the discipline tried to define itself in a comprehensive way. In much changed and expanded circumstances they are worth asking anew.

The session makes two assumptions about the current state of art history. It assumes the discipline is stronger than ever. Certain subject areas may be in decline, certain institutions may have given it up, and certain academics may fret about its place in the disciplinary hierarchy. But any economic measure of art historical activity would uncover more teaching, research, exhibitions, areas of employment, mass-media involvement, and more publications than ever before. And it assumes that academic art historians increasingly expect to be involved in this wide range of activities. Encouraged by their employers, they must develop relationships with museums, with the art market, the mass media, and with contemporary artists. Some have always done this: the difference is the intensification of this kind of activity to the point where it has become norm rather than exception.

If there is a crisis, it is an ethical one. This session explores the ethics of art history. Can we make ethical choices when we speak of art history? What would an ethical art history look like now? How do academic art historians

stand in relation to the art museum, the motor of urban regeneration or the tourist industry? How do ethical considerations inform what they teach and research? What do academic art historians stand for?

This session welcomes contributions from all sides of the debate. Participants will be asked to provide a short, possibly confessional, position paper, followed by a debate. Questions from the floor will make up the last third of the session.

### The Artist Interview: Contents and Contentions in Oral History/Art History

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

**Rob Perks**, National Sound Archive [rob.perks@bl.uk](mailto:rob.perks@bl.uk)

**Bill Furlong**, Audio Arts [audioarts@aol.com](mailto:audioarts@aol.com)

With more and more work being carried out on contemporary art and artists, the artist interview has become an important source of information, which can be accessed as text and as recording. There are also a growing number of archives of original recordings, accumulated through the important work done in the last few decades by organisations such as "Audio Arts" (est. 1973) and the "Artists' Lives" project (est. 1990) at the National Sound Archive.

Since the introduction of the Phillips audiocassette in the early 1960s, the widespread availability of recording equipment (and then other digital communications technologies) has meant that anyone with an interest in art can not only listen to recordings (and read transcripts) but also can easily conduct interviews themselves. Artists too have been more easily able to speak for themselves – in conversation and on record – and bypass critical and historical assessment by a third party. Such developments are facilitating the rise of oral testimony from the margins into the academic mainstream. Oral history is an important component of inter-textual thinking, forcing reconsideration of other documentary sources and drawing attention to the mediated nature of interpretation. This session examines these issues and considers the artist interview as an interesting place of intersection for art criticism, art history and histories of contemporary practice.

Papers are invited that look critically at the complicated status and function of the artist interview, recorded on tape, film, video, DVD etc., and address any of the following areas of enquiry:

- The artist interview as an emerging critical genre and the historiography of this format (from the questionnaire to digital recording).
- The problems of "missing" content – and how we deal with the differences between the edited and unedited, the spoken/heard and the transcribed/read.
- The "authenticity" of the artist's voice and the character and directness of the spoken word
- The role, position and expertise of the interviewer, and the dialogic relationship between interviewer and interviewee.
- The artist interview not only as primary source, but also as a work of art in its own right, inseparable from artistic practice

- The application of oral history, as a research tool, in the museum and gallery, conservation department, archive and library.

### Critical Distance: Epiphany and the Sense of Place

**Prof. Richard Wrigley**, Department of Art History, [richard.wrigley@nottingham.ac.uk](mailto:richard.wrigley@nottingham.ac.uk)

It is a commonplace that artists and architects have believed that change of place can have transformative effects on their creative trajectories, be it the rite of passage of encountering Rome, and other cultural metropolises, or an escape to primitivising oases. But what of art historians? What does the history of art history owe to art historians' experience of geographical displacement, relocation, and the reconfiguration of centre and periphery? What are the connections between such mobility and different ways of thinking? How does the tension between loyalty to intellectual terra cognita and the lure of foreign, or cosmopolitan, novelty play out both in terms of self-conscious reflection on individual development, and perceptions of institutionalised conceptual habits? What effects are produced by dislocation, be it exile (voluntary or enforced), or the banalities of the lecture tour and international conference circuit?

The relevance of this phenomenon to the current academic landscape is unmistakable: thanks to abundant research leave funding, art historians have never been so mobile. What effect is this having on the intellectual, but also structural, nature of the discipline? Contemporaneous recites and historical case studies are solicited.

### Student Session: Who Do We Think We Are?

**Beth Williamson**, Department of Art History and Theory, University of Essex, [beth49@btinternet.com](mailto:beth49@btinternet.com)

**Claire Walsh**, The Open University, [clairew@nildram.co.uk](mailto:clairew@nildram.co.uk)

The theme of this conference is the practice of art history itself: what we're doing, why – and whether we should be doing it differently. As such, it has particular resonance for those of us who are at the start of our professional careers. In this session we can explore who we are as art historians, what we are researching and why, as well as considering the particular methodologies we employ.

The research of art history postgraduates is often at the forefront of progressive thinking within the discipline, opening up new realms and uncharted territories. This session will explore recent developments and new scholarship in the history of art as they affect you. What are the new perspectives and approaches you are embarking upon through your thesis? Perhaps your research is in the area of non-visual perception, or you have an interest in relational works. Maybe you are researching the implications of digital imaging for theories of photography or exploring the effects of globalization for the discipline? Or finding a way to make Renaissance studies relevant in the 21st century? Some of the most exciting research in art history today is occurring on the very boundaries of the discipline, so papers with an emphasis on interdisciplinary or international approaches are especially welcome.

Whatever your research interests, this is an open session designed specifically for postgraduate students from all areas of art history and visual culture to share research in a friendly, supportive yet rigorous environment. You are invited to present summaries of your research in the form of academic conference papers, addressing the conference theme.

## Cinematic Rome

**17 – 18 SEPTEMBER 2005**

*An international conference organised by Nottingham Institute for Research in Visual Culture (NIRVC)*

### Call for Papers

From the early days of filmmaking to the present, Rome has been both an important centre for film production, and a compelling location for cinematic narrative. The city as a cinematic subject inherits a rich tradition of literary, artistic, and architectural representations – an inheritance which has hardly been investigated. Whether capitalising on the unique spectacle of Ancient Roman remains, exploring the social conflicts arising from the imposition of modern urbanism on the city, or mythologising touristic encounters with the Eternal City, filmmakers have seized on Rome as a symbolically resonant setting. This conference aims to bring together historical and interpretative explorations of these complementary dimensions of the city's evolving cinematic identity. Proposals for papers are invited on any relevant topic.

#### KEYNOTE SPEAKERS:

Professor Maria Wyke (University of Reading), author of *Projecting the past: ancient Rome, cinema, and history*  
Jacopo Benci (Assistant Director, Fine Art, British School at Rome).

Further details and booking forms for the conference can be found on the NIRVC website at:  
<[www.nottingham.ac.uk/nirv](http://www.nottingham.ac.uk/nirv)>

For enquiries and proposals, please contact: Richard Wrigley, NIRVC, Department of Art History, University of Nottingham <[richard.wrigley@nottingham.ac.uk](mailto:richard.wrigley@nottingham.ac.uk)> Tel: + 44 (0)115 9513318; Fax: + 44 (0)115 8467778

**Deadline for proposals: 30 June 2005**

# The Brücke Centenary: 2005



In 2002 I wrote a short article for the *Bulletin* about the 'Die Brücke in Dresden' exhibition held at the Dresdner Schloss. At the time, I was in Germany on a scholarship, and was in the process of conducting research for my doctorate on the woodcut culture of Brücke ('Bridge') Expressionism.

While in Dresden, I recall a memorable walk from the Neustadt across the Augustus Bridge, down through the old Baroque core of the city *en route* to the exhibition venue. I was struck by the upbeat atmosphere of a place that had suffered so much destruction at the end of World War II, but had risen like a phoenix, and now seemed both structurally and culturally reincarnated. The Frauenkirche, famously rebuilt out of the rubble of the city's firebombing, stood as a powerful symbol of this process of restoration and regeneration.

In the summer of 2002, one of the greatest ironies occurred. The city that had been razed to the ground in 1945, and which was painstakingly reconstructed in later post-war years, was to suffer badly from the horrendous flooding that so seriously affected Germany and the Czech Republic. However, yet again

the city managed to make a dramatic recovery, and I have been reliably informed that it is now thriving as preparations take place for its 800th birthday in 2006.

In early June 2005, another significant 'birthday' will be witnessed in Dresden. As I write this article, I am looking forward to returning to the city to participate in a colloquium that will mark the exact centenary of the Brücke group's foundation. There will also be a chance for 'enthusiasts' to take a city tour of where the artists lived and worked, and a steam train to Moritzburg, where Brücke famously represented themselves and their models frolicking naked between trees and water-reeds.

It all sounds like a difficult act to follow. Nevertheless, in September 2005 a conference celebrating Brücke's centenary will take place at Sussex University. With an equally exciting line-up of speakers,

including a number of well-known American scholars and curators, as well as participants from Germany and across the UK (see below), this promises to be a stimulating event.

The conference is supported by the University's Department of Art History and Centre for Modernist Studies. It will be the only event in the UK marking the formation of the first German Expressionist group, and it will lead to the publication (in English) of a major collected volume of essays.

On a less serious note, but still in the spirit of good research, we also hope to build a more complete profile of Brücke's only English member. This is the mysterious Edith Buckley of Crawley, who was known to be fond of the spa culture of Germany. A tenuous connection between Sussex and Dresden perhaps, but an intriguing one!

**CHRISTIAN WEIKOP**

## Brücke Centenary Conference 1905/2005

### Pioneers of German Expressionism

**8-9 SEPTEMBER 2005**

University of Sussex

**A two-day international conference will mark the 100th anniversary of the formation of the groundbreaking Brücke group. This 'avant-garde' community was founded in Dresden in 1905 by young architecture students Ernst Ludwig Kirchner, Fritz Bleyl, Erich Heckel, and Karl Schmidt-Rottluff, who banded together with the intent of reinvigorating German culture with a spirit of artistic freedom and authenticity.**

The international line-up of speakers includes: Donald Kuspit (SUNY); Reinhold Heller (Chicago); Timothy Benson (LACMA); Rose-Carol Washton Long (CUNY); Peter Paret (Princeton, t.b.c.), Monika Wagner (Uni-Hamburg), Mario-Andreas von Lüttichau (Museum Folkwang, Essen), Anka Ziefer (T.U. Dresden); Colin Rhodes (Loughborough University); Shulamith Behr (Courtauld Institute); John-Paul Stonard (Courtauld Institute); Dorothy Rowe (Roehampton University); Aya Soika (Cambridge University); Nina Lübbren (A.P.U. Cambridge School of Art); Tanja Pirsig (National Museums & Galleries of Wales); Christian Weikop (Sussex University).

Conference fee (two days, including lunch and coffee) £60 (£30 concessions). Day rate £30 (£15 concessions).

**A programme and booking form can be found at <[www.sussex.ac.uk/arthistory](http://www.sussex.ac.uk/arthistory)> or by contacting the conference organiser: Christian Weikop: Tel: 01273 87 7126 <[c.weikop@sussex.ac.uk](mailto:c.weikop@sussex.ac.uk)>**

## History of Collecting

Seminars in the Lecture Theatre,  
Wallace Collection  
4.30pm – 6.30pm

### 13 JULY

Dr Marika Leino: 'The collection of Jacopo Francesco Arpino (1606–84) in Turin'

### 21 SEPTEMBER

Henrietta McCall of the British Museum: 'Collecting Assyrian Revival'

### 7 DECEMBER

Dr Norbert Jopek of the Victoria & Albert Museum: 'New discoveries among 19th-century Dealer's Visitor's Books in Nuremburg'

Further details of these seminars will be sent out in due course, but if you would like to reserve a place on any of these now, please contact  
<rosie.broadley@wallacecollection.org>  
or telephone: 020 7563 9515.

*It is essential that you inform us you will be attending*

## Past Perfected

### Antiquity and its Reinventions

*Organized by the U.S. National Committee for the History of Art in affiliation with the Comité International d'Histoire de l'Art*

Los Angeles

**6–8 APRIL 2006**

#### Call for Papers

The NCHA solicits 250-word proposals for 25-minute papers for a conference exploring how classical antiquity and its legacy have been displayed, represented, and imagined in cultural contexts around the globe and to the present. Two major L.A. museum collections (the Huntington and the newly refurbished Getty Villa) provide a catalyst for examining how gardens, villas, and works of art have stimulated responses ranging from aesthetic contemplation to eroticized desire. Conference panels will encompass perspectives generated from both inside and outside European aesthetic traditions. The conference's four sessions will focus on "the classical" as a site of fascination and fantasy where the past is presented and represented, studied and staged, consumed and contested.

#### Deadlines:

Submission of proposals: **15 September 2005**

Notification of acceptance: **1 November 2005**

Submission of final papers: **15 February 2006**

For further information, and descriptions of related tours see  
[www.nchart.org](http://www.nchart.org)

## Advertising conferences through the AAH

Conference details are carried in *Bulletin* free of charge, subject to space. Simply email details as a Word document to:

Jannet King  
<[ed-bulletin@aaah.org.uk](mailto:ed-bulletin@aaah.org.uk)>

Deadline for October Bulletin:  
**6 September**

If you wish to reserve a fixed space, and supply your own advertisement, please contact Jannet King for rate card.

#### **AAH members can post news of an event on the AAH website.**

Members wishing to post an announcement should email the text to: <[admin@aaah.org.uk](mailto:admin@aaah.org.uk)>

Please be sure to entitle your message 'AAH News & Events'.

## From Expressionism to Exile German-speaking women practitioners and the public sphere

**10.00–17.00, 1 JULY 2005**

Kenneth Clark Lecture Theatre, Courtauld Institute of Art

This symposium is scheduled to coincide with the exhibition *Gabriele Münter: The Search for Expression 1906–17* and is organised by Dr Shulamith Behr under the auspices of the Research Forum at the Courtauld Institute of Art and the Goethe-Institut London.

Professor Reinhold Heller (University of Chicago) will deliver the key paper on Gabriele Münter. The other speakers are Dr Dot Rowe (University of Roehampton), Dr Anja Baumhoff (University of Loughborough) and Dr Duncan Forbes (Scottish National Portrait Gallery, Edinburgh). Papers will consider the career strategies of women painters, designers and photographers, exploring their formation of cultural and national identity and engagement in the public sphere.

The schedule for the day will include tea and coffee, access to the exhibition at the Courtauld Institute of Art Gallery and a drinks reception. Registration will take place at 9.30 a.m. in the entrance hall of the Courtauld Institute.

**To participate please contact the Research Forum  
<[researchforum@courtauld.ac.uk](mailto:researchforum@courtauld.ac.uk)> for a booking form.**

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**Next deadline: 6 September 2005**

**Conference/fellowship information and job ads printed free of charge. All other ads contact Editor to discuss price.**

**For queries re material to be posted as an insert with *Bulletin*, please contact the Administrator.**

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