

# Bulletin 90



For information on advertising, membership and distribution contact:  
AAH Administrator, Claire Davies, 70 Cowcross Street, London EC1M 6EJ  
Tel: 020 7490 3211; Fax: 020 7490 3277; <admin@aah.org.uk>  
Editor: Jannet King, 48 Stafford Road, Brighton BN1 5PF <ed-bulletin@aah.org.uk>

October  
2005

Association of  
Art Historians

Registered Charity No. 282579

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

## Artists' Papers Register completed



RUPERT SHEPHERD

**A**lmost exactly 20 years after it was first proposed by Nigel Thorp, the Artists' Papers Register has been completed, with the addition this summer of the final records relating to Greater London and Northern Ireland. The Register now contains 24,636 records of papers & groups of papers, relating to 8,754 artists, organisations etc, held in 823 repositories.

The occasion was marked by a reception at the Victoria and Albert Museum on 15 June, attended by previous and present APR staff, funders and advisors. Guests were treated to a display of artists' papers from the Archive of Art and Design, and addressed by Julius Bryant, Head of the Word and Image Department of the V&A (the host institution for the final phase of the Register); Colin Cruise, Chair of the AAH; and myself.

### HOW DID THE REGISTER COME ABOUT?

This seems a reasonable moment at which to review the Register's history. Its first formal appearance can be traced to a conference held at the British Library on 13 September 1985, An Artists' Papers Index for the United Kingdom: a planning conference, which was, according to the proceedings, 'called at the instigation of Dr Nigel Thorp', and intended to investigate the possibility of compiling a register of artists' papers held in publicly accessible repositories in the United Kingdom. During the conference, Dr Dennis Farr indicated that 'the Association of Art Historians would be willing to act as an umbrella if this would be useful'. The Association's relationship with the Register thus goes back to its inception.



Christine Penney (former Head of Special Collections, University of Birmingham Library), Kate Alderson-Smith (Bodleian and Theology Faculty Libraries, Oxford) and David Tomkins (Secretary of the Artists' Papers Register) at the Register's launch. Photo: Katherine Woolf



Jennifer Booth (former Head Archivist at the Tate), Angela Weight (former Keeper of the Department of Art at the Imperial War Museum) and Sue Breakell (Head Archivist at the Tate) at the launch of the Artists' Papers Register. Photo: Katherine Woolf

Progress over the intervening years was variable. The London conference was followed by a pilot survey of repositories in the west of Scotland and Liverpool, carried out in the second half of 1987 by Nigel Thorp and two assistants, which culminated in a report delivered to the Association of Art Historians and to the Getty Trust, who had generously funded the exercise.

Lack of funds meant that subsequent progress was slow, and data collection proper began only in early 1996, when Leeds University Library and the Henry Moore Foundation funded phase one, surveying Scotland and the north of England, based in the Henry Moore Institute in Leeds. In April 1997, a generous grant from the Getty Grant Program and support from Birmingham University Library and the Barber Institute of Fine Arts allowed work to begin on a second phase, covering Wales and the south of England (excluding London). Both phases took two years to complete, and culminated in the launch of the Register's online database with a reception at the Henry Moore Institute in Leeds in December 1999.

Negotiations over the hosting of the final phase, covering Greater London and Northern Ireland, continued until work began in October 2002, based at the Victoria and Albert Museum and financed by a further generous grant from the Getty Foundation, the Pilgrim Trust, the British Library's Full Disclosure programme, and the Association of Art Historians.

It is gratifying to note that the Pilot Study proposed in 1988 that Phases 1 and 2 would cost somewhere between 160,000 and £200,000: as all three phases were completed for just under 280,000 by 2005, I think we can claim to have completed the Register under budget – although possibly rather beyond the schedule that was originally envisaged.

#### GRATEFUL THANKS

Along the way, the Register has accrued numerous debts, and it is my great pleasure to thank all those who have made it possible. First of all, of course, the funders, whom I have already listed. Second, the host institutions: Glasgow University Library, Leeds University Library, the Henry Moore Institute, the

Barber Institute of Fine Arts, Birmingham University Library and the V&A. The Register has always been chaired by a member of the Association of Art Historians, and it would not have been completed without the perseverance of my predecessors, Nigel Thorp, Rowan Watson, Jonathan Franklin and Reyahn King. We have all profited from the advice of the project's working group and its advisory committee (formerly the APR sub-committee of the AAH). We owe an immense debt to the Historical Manuscripts Commission, now the National Advisory Services of the National Archives, who provided much of the Register's initial data and who continue to host the Register's website.

Last, but certainly not least, I am delighted to thank the people without whom the Register would certainly not exist, the Project Officers who compiled it: Nigel Thorp, Hildegard Kilday, Margaret Stewart, Robin Bourne, David Tomkins (who has also served as a tireless Secretary to the Register), Gudrun Richardson, Miranda Stead, Dimitrios Fragkos and Alex Chanter.

#### HOW TO USE THE REGISTER

Many readers of the *Bulletin* will already be familiar with the Register's website, which is, as always, freely available at [www.apr.ac.uk](http://www.apr.ac.uk). For those who have yet to try it, however, now seems the ideal time to give a brief introduction.

The Register's homepage immediately presents users with five ways to search for papers: by artist's name, by repository name and location, by type of artist, by keyword within the record description (useful for finding particular kinds of document, or individuals who corresponded with artists), and by keyword within the biographical information (which might be used to find artists associated with a particular place). Selecting an artist's name from the results of a search will produce a set of biographical details, and a list of all the papers relating to that name held in the Register. Each entry in the list gives the kind of material, its chronological range, the repository in which it is held (with a link to contact details for each repository), and the document's shelf-mark (if applicable).

Ever since the pilot phase delivered its report, the Register has adopted a policy of inclusivity. As far as it is concerned, 'artists' include not just 'fine artists', but designers, design groups and studios, craftspeople, those involved in the design occupations within manufacturing, various art- and design-related organisations, curators, critics and art historians. There are some restrictions: the papers of photographers have not been actively sought, but have been recorded when found; and architects have not been included, unless their activities were related to interior, furniture or garden design. But within these boundaries, the Register

makes no restrictions by reputation, nationality, or historical period. 'Papers' include all forms of manuscript and archival material, including correspondence, personal and professional notes, diaries, sketchbooks, ledgers, bills, annotations in books and journals, contemporary press cuttings, and films, photographs or sound recordings of or made by artists.

Whilst it is impossible to give a comprehensive view of the Register, individual examples can give a flavour of its extent and some of the unexpected items it contains. Readers wishing to discover some of its holdings might care to search for John Ruskin (462 records), Matisse or Picasso. The kinds of activities represented range from the general (e.g. painters, 2,042) to the specific (palaeographers, 1). Keyword searches for 'bluebird', 'nationality', or 'art referee' will all produce interesting results.

Repositories represented extend beyond the libraries and record offices which one might initially expect: Howard de Walden Estates Ltd hold papers relating to properties occupied by many artists; banks such as ING Bank NV (Barings) and Lloyds TSB hold papers listed in the Register; and the archives of several art dealers are included (e.g. Barclay Lennie Fine Art in Glasgow). The BBC Written Archives Centre holds a host of intriguing transcripts and notes, and even the MCC is represented, with papers related to Nicholas Wanostrocht (a.k.a. Nicholas Felix), headmaster, watercolourist, and a notable cricketer – as well as a teacher and early patron of G.F. Watts.

Clearly, such a major undertaking can never be completely finished: new papers will always be acquired or come to light amongst existing holdings. The Register will continue to be updated annually, and users are invited to bring new details to its attention via the contact details on its website.

In conclusion, I am delighted to report that, 20 years after its inception, the Artists' Papers Register has triumphantly fulfilled the visions of its founders.

#### **RUPERT SHEPHERD**

Chair, Artists' Papers Register



Above: Elizabeth Dartiguenave (*Guide des archives d'artistes en ligne*) talking to David Tomkins (*Secretary of the Artists' Papers Register*) at the Register's launch, with Rupert Shepherd just visible behind them.

Below left: Staff of the Archive of Art and Design presenting a display of artists's papers. Photos: Katherine Woolf

### **Bulletin contributions**

Please send contributions (preferably in electronic form) to: Jannet King, Editor, *Bulletin*, 48 Stafford Road, Brighton BN1 5PF, Tel & Fax: 01273 509653 <[ed-bulletin@aah.org.uk](mailto:ed-bulletin@aah.org.uk)>

**Next deadline: 6 January 2006**

**Conference/fellowship information and job ads printed free of charge, at editor's discretion. All other ads contact Editor to discuss rate.**

**For queries re material to be posted as an insert with *Bulletin*, please contact the Administrator at [admin@aah.org.uk](mailto:admin@aah.org.uk).**

## **Contents**

|                                  |    |
|----------------------------------|----|
| Bristol Conference report        | 4  |
| AAH News                         | 6  |
| Mustifications conference report | 7  |
| Independents' News               | 8  |
| Students' News                   | 10 |
| Summer School Report             | 11 |
| Opportunities                    | 14 |
| Leeds Conference 2006            | 17 |
| Belfast Conference 2007          | 29 |
| Conference News                  | 30 |
| Accessions to Repositories       | 34 |
| Contact details                  | 36 |

## Session report from 'Conception: Reception', Bristol 2005

### *Corpus Delecti: Aesthetics, Eugenics and the Sexed Body*

**FAE BRAUER, THE UNIVERSITY OF NEW SOUTH WALES**  
**ANTHEA CALLEN, THE UNIVERSITY OF NOTTINGHAM**

**S**ex and eugenics are generally perceived as an oxymoron. Yet following Michel Foucault's 'Scientia Sexualis', a crucial theory explored in this Session was whether European and Antipodean art and culture reveals that the very scientification of the body through anatomy, anthropology, ethnology and eugenics constitutes a Western sublimation of eroticism.

That Darwin was filled with wonder at first contact with the Tahitian body was confirmed by **Roger Blackley's** (Victoria University of Wellington) opening quote: "The finest men I have ever beheld". Aligned with the Tahitian body as "an open plant growing vigorously in an open garden", as distinct from the "bleached plant" produced by Europe, the Maori body was deemed naturally noble. Yet during colonization of New Zealand, Blackley pointed out that these terms became inverted. By publication of Darwin's *Descent of Man*, Maori was cast as the degenerate 'other' to the healthy European body. Due to its struggle against the superior race, the extinction of Maori was seen as a natural course of events, if not a sign of divine providence. This was not only corroborated by their smaller craniums and supposedly inferior intellectual capacity on the cephalic index, but also by their purported barbarity and comparative infertility seemingly affirmed by the extrapolation of such quotes from Darwin: "When a civilized nation comes into contact with barbarians, the struggle is short." Yet what lay festering beneath the Eurocentric projection of the 'dying race' theory upon Maori was, as Blackley identified, paranoia about sexual fascination and miscegenation. The distinctive Maori art forms, Moko and Haka, which opposed the colonial phantasy of the degenerate Maori body, explicitly equipped its wearers for sexual seduction. The artist, Augustus Earle, said he was "palpably excited" by their dance, as were other artists by their music. European colonizers freely admitted their sexual attraction to Maori. Far from Maori being extinguished by contact with the supposedly superior race, New Zealand's 1901 census revealed the reverse. As many as 33,000 racial hybrids testified to the very opposite of the eugenicist mission: the mixing of 'superior' and 'inferior' races. The so-called 'purification' of 'superior' European races through the implementation of Neo-Lamarckian eugenics was explored by Fae Brauer, in conjunction with the eroticism of body art exhibited at 'official' French salons.

To repopulate France and ameliorate its dire degeneration, the most celebrated obstetrician in fin-de siècle France, Adolphe Pinard, advocated the practice of

'Procreation rationnelle' – physical culture followed by reading, relaxing and drinking nothing but milk so that "the two procreators at the moment of procreation are at a maximum of eurythmy from the physical and moral point of view." Although the very notion of eroticism appeared to have been vanquished by Pinard, as well as by Natalist, Anti-pornography and Anti-prostitution Leagues, **Fae Brauer** revealed that those who supported French Neo-Lamarckian eugenics, corporeal regeneration and Pinard's 'rational procreative imperative' lauded the nude in physical culture photography and 'official' Salon art – particularly the exposure of breasts and buttocks. Eugenicists unashamedly wallowed in evaluating these erogenous zones rendered by Gustave Courtois, Jane Grenouilleux, Delphin Enjolras and Georges Leroux, as well as snapped by physical culture photographers. As the prime signs of healthy female fertility and male virility, in Brauer's words, "this gave licence to their licentiousness". Posed and exposed for scopical pleasure at a time when Kees Van Dongen's nude was removed from the Salon d'Automne in a sealed black box, these images miraculously escaped censure. This was mostly due, Brauer argued, to their facility to inculcate a gaze for the 'pure blooded body' required by eugenicists to regenerate the French race.

The 'pure blooded', physically cultivated male body was not just imperative for regenerating the French race but, according to **Anthea Callen**, was prized both by artists and scientists for its propensity to function as an untiring machine on both the factory floor and in military battle. It was only through funding from the Ministry for War, as Callen pointed out, that Jules-Étienne Marey was able to deploy his 'fusil photographique' to monitor the movement of soldiers and measure the expenditure of fatigue. During the 1900 Olympic Games, he and his colleague the anatomist-physician, Paul Richer monitored the measurements of athletes to find, like Galtonian and Neo-Lamarckian Eugenicists, the perfect relationship of anatomical parts to the whole. While his measurements like Marey's contributed to a model of the body as a perfectible machine prepared for work and war, its genealogy was traced by Callen back to the pugilistic ideal of a 'machine composé' developed during formation of the division of labour. From the mid-eighteenth to the twentieth century, the enduring ideal 'écorché' for anatomical study at the École des Beaux-Arts was the classical 'Gladiator'. Epitomizing vigorous and combative action, Callen argued that the 'Gladiator' was able to fuse both athletics and war in the imaginary.

This gladiatorial ideal coincided with Taylorian modes of industrial production, the new ergonomics and the quest for an economy of human movement in terms of 'the human motor'. Yet just like the 'pure blooded' eugenic body, this masculinity modelled on the tireless gladiatorial machine devoid of subversion, constituted a form of perfection that could never be achieved. Despite exuding Rambo-like glamour and the illusion of immortality, the majority of soldiers in the First World War were far from impenetrable or omnipotent but, as Callen poignantly concluded, maimed or killed. The shellshock, anguish of wounds and dismembering of the male body during this first machine war unleashed the trauma of melancholia that, according to **Gabriel Koureas** (Birkbeck College) was re-enacted by veterans throughout the interwar years.

In 1930, when Graham Seton Hutchison formed the Paladin League and started co-editing *The Superman*, he demanded eugenically fit men, "who possess in the blood and bones the matchless tradition of the English, Scottish and Welsh countryside ... Supermen!" Like many of his contemporaries, Hutchison subscribed to the myth that the First World War was a manifestation of negative eugenic selection. His call, as Koureas points out, converged with the German Youth Movement's anti-feminine Mannerbund and Karl Pearson's mission for producing an "ideal eugenic man" to regenerate the "imperial race". As "nakedness" rather than "nudity" possessed this heroic, eugenic ideal for Hutchinson, Koureas explained that this was why *The Superman* was filled with images of the naked male body. In keeping with the Paladin League's promotion of comradeship, the naked male body was not captured in isolation as occurred with so much physical culture photography, but photographed in contact with other male bodies. Drawing upon Bersani's theory, 'desiring skin', of homosexuality without sexuality reliant upon proximity and touch, Koureas argued that it was this desire that had been satisfied by the comradeship of war and closeness of the trenches. It was this desire that, according to Koureas, was continually re-enacted by, amongst others, Wyndham Lewis.

By examining the conflict between eugenic and aesthetic ideals of woman in interwar Germany, **Lorettan Gascard** (Franklin Pierce College, New Hampshire) exposed the erotic eugenic underbelly of National Socialism and what constituted the Nazi male's "proper peep". In 1926, the publisher of the German bible of racial hygiene, *Menschliche Erbelehre*, and of racial journals such as *Volk und Rasse*, sponsored a contest with cash prizes to be awarded the best male and female specimens of the 'Nordic head.' In response, readers sent in over 1,000 photos, which were judged by leading eugenicists, Fischer and Guenther. Although first and second prizes were awarded to male entries, Gascard pointed out that no female submission seemed to completely satisfy their criterion, "the essence of the Nordic." The second prize-winning heads embodied the

National Socialist ideal of woman as racially and physically clean, unpainted, healthy, modest, willing, servile, motherly and most importantly, breeders of at least four children. Yet Gascard observed that with the rare exception of Arno Breker's 1941 portrait of Gerta Bormann, mother of nine children and known as the 'angel of Aubersalzburg', this ideal did not find its way into works of art. The eugenic, female ideal as "breeding mill" was neither reflected in National Socialist sculpture nor drew a gleam of admiration from Hitler. Instead women in Nazi art eschewed the look of sexy film starlets and store mannequins with waist-high legs, rounded middles, pale pink breasts and inverted nipples. As if to console racial hygienists and to rationalize the Nazi gaze, Hitler explained: "Perfection does not exist; just find a nice girl."

By contrast, **Pat Simpson** (University of Hertfordshire) revealed that images of New Soviet Woman after the Bolshevik 'sexual revolution' were not to be erotically savoured for their sensuality, but for their embodiment of healthiness, morality, strength, determination, dedication to hygiene and obedience to Party requirements. Drawing upon Foucault's 'repressive hypothesis', Simpson argued that it is possible to deduce that the Soviet 'sexual revolution' was tightly regulated to ensure the health and growth of the labour force and to extend and consolidate the Party's power over the population. Projecting a poster of a politically incorrect *prostitutka* railed at by an agitator/ *delegatka* (see illustration) Simpson identified the latter as one of the two images embodying the Party's ideal of the 'New





Association of  
Art Historians

# NOMINATIONS SOUGHT

**Chair-Elect**  
(from April 2006)

**Hon Secretary**  
(from April 2006)

**2 Executive Committee  
members**  
(from April 2006)

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

## Katharine Higgon

**Assistant  
Administrator  
AAH**



**Katharine has just begun working at the AAH in the role of Assistant Administrator, providing support to the Senior Administrator Claire Davies. She will hold this position until September 2006.**

Katharine comes from both an administrative and an art historical background, making her the perfect candidate for the job! She graduated from Cambridge in 2003 with a BA Hons in Art History, after which she took a year's break from study, working for AMEC and SOAS in administrative roles.

She has just completed an MA at the Courtauld Institute, researching into Lord Martin Conway and the way 19th-century art historians used photography – a topic she intends to pursue to doctoral level. She is passionate about the promotion of art history and is looking forward to the challenges of working for the AAH.

►Woman' in the 1920s. The second ideal, the peasant mother, was idealised by such figures as Nemilov, who Simpson pointed out, only saw woman in mechanical terms as 'biological incubators' – as illustrated by Simpson's disturbing image of the breast milk expressing collective. Underlying these concerns was, Simpson identified, the biological discourse on woman's 'femininity' as a product of capitalism. Obsessed with alleviating unplanned and potentially disastrous genetic heritage, Nemilov attributed woman's 'femininity', as epitomized by the prostitutka, to capitalism. Like Zalkind, he believed that capitalism had sexualized the universe. By channelling workers' energies into sex, capitalism had supposedly disorganized the human body and weakened the proletariat. Not to be outdone in anti-capitalist hyperbole, his colleague, Liadov, claimed from a crypto-Lamarckian perspective, menstruation itself was a response to the exploitative demands of capitalism. Instead of constant sexual availability, he maintained that women, like animals, should be sexually available

only once a year. In his view and that of these other eugenicists, sex needed to be reduced to a far more modest place in life so that "stolen energies" could be re-diverted back to social action. To avoid premarital sex, masturbation and prostitution, the proletariat were then admonished, as Simpson concluded, to practice sexual abstinence as a basic rule, helped on by engagement with physical culture (*fizkul'tura*). Hence, despite the sexual revolution that Soviet Socialism was designed to reap, Simpson revealed that the opposite had ensued. Instead of sexual liberation, what these Soviet Eugenicists advocated was identical to the sexual repression proselytized by the Neo-Lamarckian puericulturalist, Pinard, cited in the opening paper by Brauer: the 'rational procreative imperative', in order to ensure a eugenically pure and productive race. Although any hint of eroticism was banished, it was sublimated in the very art and culture chosen to illustrate the eugenically desirable *corpus delecti*.

**FAE BRAUER**

## 'Musifications': House to Museum in Italy, 1500 to the Present Day

### Conference Report by Sophia Pickford

The term 'musifications' was coined by Suzy Butters at Manchester University to represent the process of transformation from closed domestic dwelling to public museum, a multi-faceted subject, little researched by scholars. In order to redress this balance, a conference was held in April at the Whitworth Art Gallery in Manchester under the auspices of the Italian Forum, with additional funding from the British Academy and the School of Arts, Histories and Cultures at the University of Manchester.

Two days of fascinating presentations and lively debate led to the identification of key themes relating to the two major strands of discussion that emerged: historical contexts and practical applications. The etymology of terms, the accessibility of collections and the nature and process of acquisition were central to the former, whilst problems of authenticity associated with the recreation of past decorative schemes, the re-population of potentially lifeless space, and the relationship of objects to their spatial environment provided focal points for the latter. Papers were presented by a variety of international scholars, each of whom shed new light on one aspect of the house museum's emergence or development.

**Giorgia Mancini** opened the first session of the conference with an investigation into Cardinal Rodolfo Pio da Carpi's assortment of paintings and antique sculpture, displayed in his 16th-century Roman *palazzo*. Central issues of accessibility and display, as well as the collection's function as a vehicle for personal propaganda, were explored, leading to an impression of the palace as an early, living house-museum. This was complimented by **Andrea Gáldy's** discussion of the Palazzo Vecchio as a residence containing, in its *scrittoio della Calliope* and other rooms, a variety of collectors' pieces. The accessibility, function and status of items were investigated, as well as the meaning of the term *museo* and its significance in the 16th century. **Suzy Butters'** paper on the contents of Ferdinando I de Medici's villa at Artemino followed. This fascinating look at the distribution of objects around the residence led to a general impression of dispersion, or "scattered beauty". Paintings, beds, bed-hangings, glassware, ceramics, antiquities and other curiosities were spread around the property, creating a disparate collection, the value of which lay in the totality of its impression rather than any unity in its room-by-room display.

**Helen Rees Leahy** provided the first discussion of musification's more practical side. Her experiences converting the Palazzo Ranieri de Sorbello in Perugia into a house museum highlighted a number of important issues. Through a comparison with Walter Benjamin's famous article 'Unpacking my Library' (1931), Leahy outlined the complexity and delicacy of the process of musification, including

restoration, coherency of display and sensitivity to surviving family members' wishes. **Louisa Connor Bulman** was next to speak, returning to the historical side of the debate through her discussion of early 18th-century paper museums. These collections brought Italy's artefacts to the homes of gentlemen, who delighted in owning exact and beautifully rendered copies. When amassed, these drawings and watercolours recreated in a virtual manner the greatest museums, though in a less tangible way than the earlier Italian collections discussed by Mancini and Gáldy. **Guido Guerzoni** spoke next, providing an alternative view of the collector through a discussion of the psychological implications of the excessive, obsessional amassing of objects. The fine line between past-time and pathological deviation, as well as the consequences for domestic interiors and the house-museum were explored.

The remainder of the papers all dealt in a practical way with the complex process of conversion from house to museum. **Starleen Meyer** outlined the steps involved in musification, with reference to her experiences at the Bagatti Valsecchi Museum in Milan, where the assessment of surviving objects as well as problems of focus and authenticity have played important roles. **Marta Ajmer** and **Flora Dennis's** paper followed, discussing the display of objects in the Victoria and Albert Museum's *Renaissance at Home* exhibition, to be held from October 2006. The everyday function of objects will inform the arrangement of items in each room, highlighting often over-looked links between 'high' and 'low' art. The penultimate paper was delivered by **Francesca Baldry** on the Villa La Pietra and the Acton Collection. This stressed the importance of the house-museum as 'living art history', where a balance must be established between the space as a home and as a display for the public. **Julian Treuherz** closed the session, discussing his work at Sudley House, Liverpool. The problems of recreating an interior with little original content was a particular focus, with issues of authenticity, infrastructure and audience being discussed.

Several fundamental questions and concerns requiring further debate arose from the conference as a whole, for example the hierarchy of objects in domestic space, the home as a theatre or stage set, problems of object-retrieval from storage, questions of 'intangible' cultural heritage and issues of security and unity. Perhaps the most important of these, however, is the identification, definition and retention of objects, and spaces' meaning during and after the process of musification. Both these and other issues will continue to be examined as the Italian Forum's work on musifications develops in the coming months under Suzy Butters' direction.

**SOPHIA PICKFORD**, St. John's College, Cambridge

# Independent Art Historians

Frances Follin

## DIRECTORY OF FREELANCE MEMBERS

We now have the go ahead to produce an online directory of freelance AAH members. I have had a meeting with a firm who can set up a suitable online database for us. The best way to load individual records on to the Directory is via an online form on which members can supply the details that they would like in their entry in the Directory. When this is available I will inform all members, preferably by email. If you are on email but are not a member of Art-line, please email me on [ch-indeps@aah.org.uk](mailto:ch-indeps@aah.org.uk) (I already have the email address of anyone on Art-line, of course). If you do not have access to email, please write to me c/o the Association's head office and I will post a form to you to fill in manually and return to me for inputting. At the time of writing, this form does not actually exist as I have to sort the details out with the firm who will be constructing the database, so I ask everyone to have a little patience while we get this project up and running.

## INDEPENDENT ACTIVITIES

Independent members work in a variety of areas and often combine incomes from several sources, as well as sometimes doing voluntary work. I thought that it would be interesting to use this column to look at what a selection of members have been doing this year.

**Marion Arnold**, from whom I took over as chair of the group, has had a busy year. In addition to taking over from Carol Richardson as Honorary Editor of *The Art Book*, Marion has co-edited (with Brenda Schmahmann) *Between Union and Liberation: Women Artists in South Africa, 1910–1994* (Ashgate). Marion also contributed two chapters to the book, 'Visual culture in context: The implications of Union and liberation' and 'European modernism and African domicile: Women painters and the search for identity'. Someone else with a chapter in Marion's book is **Jillian Carman**, a member based in South Africa, who contributed 'Florence Phillips, patronage and the arts at the time of Union'. Jillian is chair of the SA Association of Art and Architectural Historians (soon to change its name); by the time you read this, that association will have had their annual conference, 'New readings of visual culture in Southern Africa', at which Marion Arnold gave the opening keynote address.

**Gillian Whiteley**, another member of our organising committee, has had a busy year. She co-organised a Sculpture and Design Symposium at University of Brighton, joined the editorial board of *The Art Book*, presented a paper at the AAH conference (an event at which she also interviewed Rosalind Krauss and the other authors of *Art Since 1900* for *The Art Book*), and was commissioned by Mid-Pennine Arts to do the research and catalogue essay for a retrospective exhibition on painter/sculptor/poet/performance artist Jeff Nuttall. She is now working on a new book, *Junk:*

*Art and the Politics of Trash*. Gillian works part-time for Loughborough University and laments the lack of financial support for the research of part-timers – a problem no doubt shared by other Independents.

North of the border, **Shannon Hunter Hurtado** has been awarded a six-month Postdoctoral Fellowship at the Institute for Advanced Studies in the Humanities, University of Edinburgh. In the last academic year, Shannon taught a tutorial on nineteenth-century British sculpture to four groups of first-year art history students at Edinburgh. The University has asked her to run this again in the coming year. Even so, Shannon has still found the time and energy to do voluntary research and writing for the Public Monuments and Sculpture Association's National Recording Project (the Edinburgh volume).

One of Shannon's colleagues at Edinburgh is **Patricia Andrew**, a specialist in 18th-century art. Patricia mixes employed work and freelance activities, teaching the theories and realisation of the 'English landscape garden' in Europe 1750–1830. She advises the National Trust for Scotland on conservation management of fine/applied art collections, and acts as assessor and monitor of grant awards for the Heritage Lottery Fund. Patricia has dealt with various collections ranging from fine art to musical instruments and even firearms. In her spare time, she reviews books for AAH's *The Art Book*.

**Liz Freeman** juggles art historical work with German translation. For two years she was one of the translators of the voluminous Benezit dictionary (Cambridge Publishing Management). As this features about 200,000 artists' biographies, you can see why Liz needed a bit of help on that one. She has recently done some 'tiny pieces' for 'abstruse' (she says!) catalogues. Liz says that if there are signs of the wolf at the door she does 'lit. crit., or even commercial dross' (I know the feeling, Liz!). In spite of all this, Liz is finding time to work on an article on a mediaeval episcopal tomb.

**John Mitchell** is another member with superior linguistic abilities, translating monographs and exhibition catalogues, among other things, from French and German into English. John is President of the Institute of Linguists, whose royal patron, Prince Michael of Kent, will be introduced by John at a ceremony in late September to celebrate the Queen's granting of a Royal Charter to the Institute. This award will also contribute to the recognition of the importance and status of linguists.

Congratulations are due to a past chair of the Students Group, **Dennis Wardleworth**, who has had his essay *Passing By: Architectural Sculpture in Inter-War London* published as No 47 in the Henry Moore Institute Essays on Sculpture.

Over in America, **Barbara Goebels-Cattaneo** is in Chicago promoting Art Exhibition Link, which provides contemporary artists with exhibition space, bringing them to as wide an audience as possible. She has a new space in the FAB Building, which she launched on 9 September, the opening date for her last Chicago show for this year. Barbara's website can be seen at [www.artexhibitionlink.com](http://www.artexhibitionlink.com) and is well worth a look.

In Australia, **John Davies** has gained his Ph D from the University of New England, dealing with the significance of miniatures and early portrait photography to new migrants to Australia during the 1840s to 1890s. John started his working life 'chipping weeds on a sugar cane farm' – but I suspect many art historians started their working lives doing something far removed from art history. It creeps up on you and grabs you when you aren't looking. Congratulations to John for pursuing his interest to achieve this hard-won goal – and good luck to him as he continues with his art historical work.

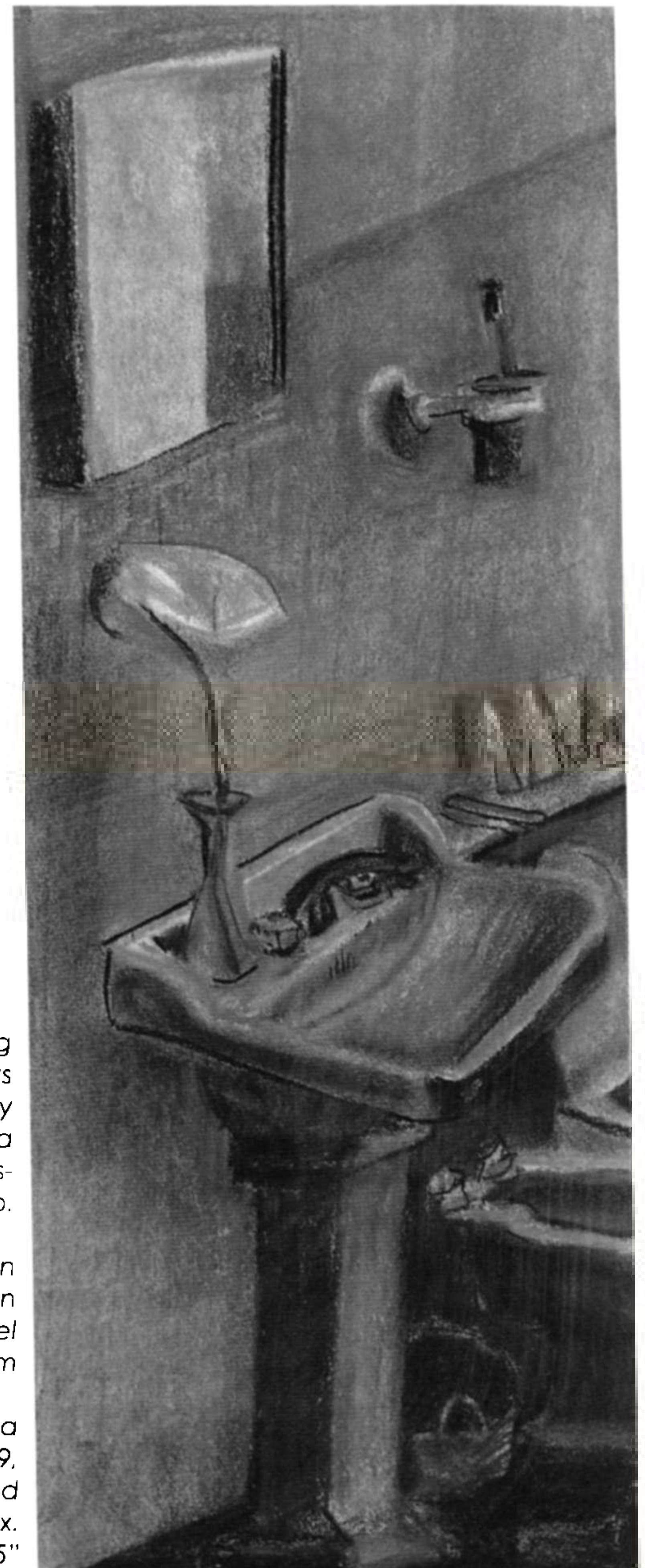
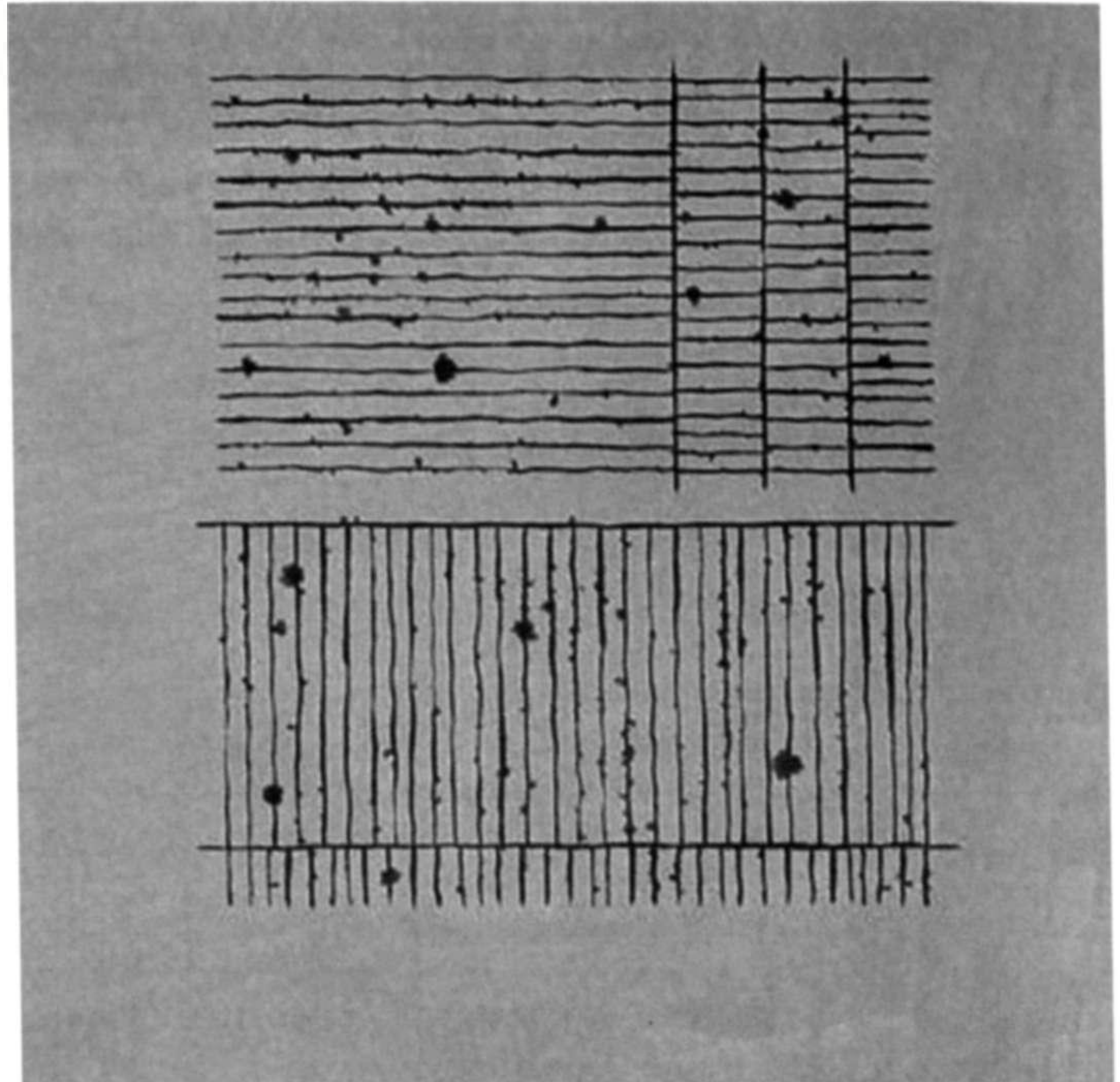
After her early career in the Merchant Navy, **Pat Hurrell** produced a Ph D on 'Art and the Hysterical Woman: Feminine Identity and Representation', completed last October. She is hoping to run courses on 'Old and New: Art in East Anglia', and 'Famous Artists from Michelangelo to the Millennium' at Suffolk College this autumn. She has also been commissioned to write a book on the Norwich-born sculptor Bernard Reynolds, who is very well-known locally. This opportunity has come through networking – it does work!

I was asked to present a paper at a conference at the University of Tours in May and in June I went over to Strasbourg on a very quick trip to see Bridget Riley's re-created work, *Continuum* – my account is in the September *Burlington Magazine*. Most of what I do professionally is not related to art history, so it is great to have opportunities/excuses/incentives to do some research. There is a lot of pressure to publish to give one's work academic credibility; in November's issue of *The Art Book* I will be reporting on the AAH's forum, held at the Courtauld in June, to address the current problems in art history publishing.

#### KEEP IN TOUCH

Summer is pretty well over now. To those who will be working in academia over the coming months, I hope you find your students intellectually lively and stimulating. To those for whom the next few months are more precarious, good luck with finding gainful commissions. If you are looking for a specific type of work, why not post an email on Art-line and see if other members know of anything that you could go after? Remember to make sure that I have your email address so that I can send you more details when the online form for the Directory is ready. If you are submitting a proposal for a paper at the next conference, good luck – I look forward to seeing you there.

**FRANCES FOLLIN**, Independents Chair



Contrasting works by artists featured by Barbara Goebels-Cattaneo.

Above: Oan Kyu: Muk ink on paper, panel  
32 x 32 cm

Right: Marina Haas, Interior 9, charcoal and pastel, approx.  
27.5" x 7.5"

# AAHSTUDENT MEMBERS' GROUP

**Chair – Sophie Bostock**  
(University of East Anglia)  
[ch-students@aah.org.uk](mailto:ch-students@aah.org.uk)

**Bob Baggs**  
(Open University)  
[baggs\\_bob@hotmail.com](mailto:baggs_bob@hotmail.com)

**Lisa Binder**  
University of East Anglia  
[L.Binder@uea.ac.uk](mailto:L.Binder@uea.ac.uk)

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

**Sarah Chapman**  
(University of Newcastle-upon-Tyne)  
[s.chapman@newcastle.ac.uk](mailto:s.chapman@newcastle.ac.uk)

**Ming-Hui Chen**  
(University of Loughborough)  
[m.chen3@lboro.ac.uk](mailto:m.chen3@lboro.ac.uk)

**Terri Geis**  
(University of Essex)  
[tlgeis@hotmail.com](mailto:tlgeis@hotmail.com)

**Banu Pekol**  
(Courtauld Institute)  
[banu.pekol@courtauld.ac.uk](mailto:banu.pekol@courtauld.ac.uk)

**Dawn Pereira**  
(University of East London)  
[dawnper7@aol.com](mailto:dawnper7@aol.com)

**Jenny Powell**  
(University of Birmingham)  
[jennyp2223@hotmail.com](mailto:jennyp2223@hotmail.com)

**Graeme Smart**  
(Keele University)  
[g.i.smart@engl.keele.ac.uk](mailto:g.i.smart@engl.keele.ac.uk)

**Caroline Walker**  
(University of Birmingham)  
[caroline@glvncotts.freeserve.co.uk](mailto:caroline@glvncotts.freeserve.co.uk)

**Claire Walsh**  
(Open University/Birkbeck College)  
[clairew@nildram.co.uk](mailto:clairew@nildram.co.uk)

**Beth Williamson**  
(University of Essex)  
[beth49@btinternet.com](mailto:beth49@btinternet.com)

**Amelia Yeates**  
(University of Birmingham)  
[amelia@yeates9916.freeserve.co.uk](mailto:amelia@yeates9916.freeserve.co.uk)

## Letter from the Student Chair

I am pleased to welcome two new members to the Student Members' Group: **Lisa Binder** (University of East Anglia) and **Jenny Powell** (University of Birmingham). I would also like to thank two outgoing members – **Elizabeth Coulson** (Birkbeck College) and **Lisa Hillier** (Southampton Institute) – for their contribution to SMG work and to wish them well with future endeavours.



### 2005 SUMMER SCHOOL

Thank you to all members who joined the SMG at Glasgow School of Art. We had a sunny and memorable couple of days in Glasgow and it was a pleasure to be based in the iconic Rennie Mackintosh designed building.

My thanks go not only to **Terri Geis** for organising the conference but to those SMG members who attended and ensured the smooth-running of the event, and the speakers and delegates for their enthusiastic support and participation over the two days. A report and photographs are presented on pages 11–13.

### NEW VOICES CONFERENCE SERIES

Our next one-day conference will be held at the University of Nottingham's Lakeside Arts Centre on **29 October 2005** (see page 15). As usual you are warmly encouraged to attend. The conference is a good opportunity to catch up with the latest graduate research and also to meet with other students from around the country. The programme for the event is being finalised, and includes a tour around the Graham Sutherland exhibition at the Lakeside Arts Centre. For further information please contact **Matthew Davies** [matthew.davies@nottingham.ac.uk](mailto:matthew.davies@nottingham.ac.uk) or **Jenny Powell** [jennyp2223@hotmail.com](mailto:jennyp2223@hotmail.com)

### AAH ANNUAL CONFERENCE, LEEDS

Beth Williamson and Claire Walsh are convening the student strand of next year's Leeds Conference. The SMG encourage you to respond to our challenging call for papers 'Who do we think we are?'. See p33 for full details. The deadline for abstracts is **11 November 2005**.

### OTHER PROJECTS

Sales of *Careers in Art History* are going excellently. Thank you to everyone who has helped sales by purchasing a copy. See details on page 17.

The SMG has been working hard, producing an online journals directory. This is a list of art history/visual culture journals that encourage submissions from postgraduate students. The link to this very useful document is [www.aah.org.uk/asn/students/journals\\_directory.doc](http://www.aah.org.uk/asn/students/journals_directory.doc).

May I take this opportunity to wish you a productive autumn semester. I hope to see many of you in Nottingham in October.

### SOPHIE BOSTOCK

Chair, Student Members' Group

## KEEP IN TOUCH

via the AAH Student News Email Bulletins

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

## AAH SMG Summer School Glasgow

7 – 8 July 2005

**T**he sixth annual Summer School was organised at The Glasgow School of Art. Over two days, the delegates enjoyed some inspiring presentations, useful workshops and a fascinating guided tour around the School of Art at the end of day one.

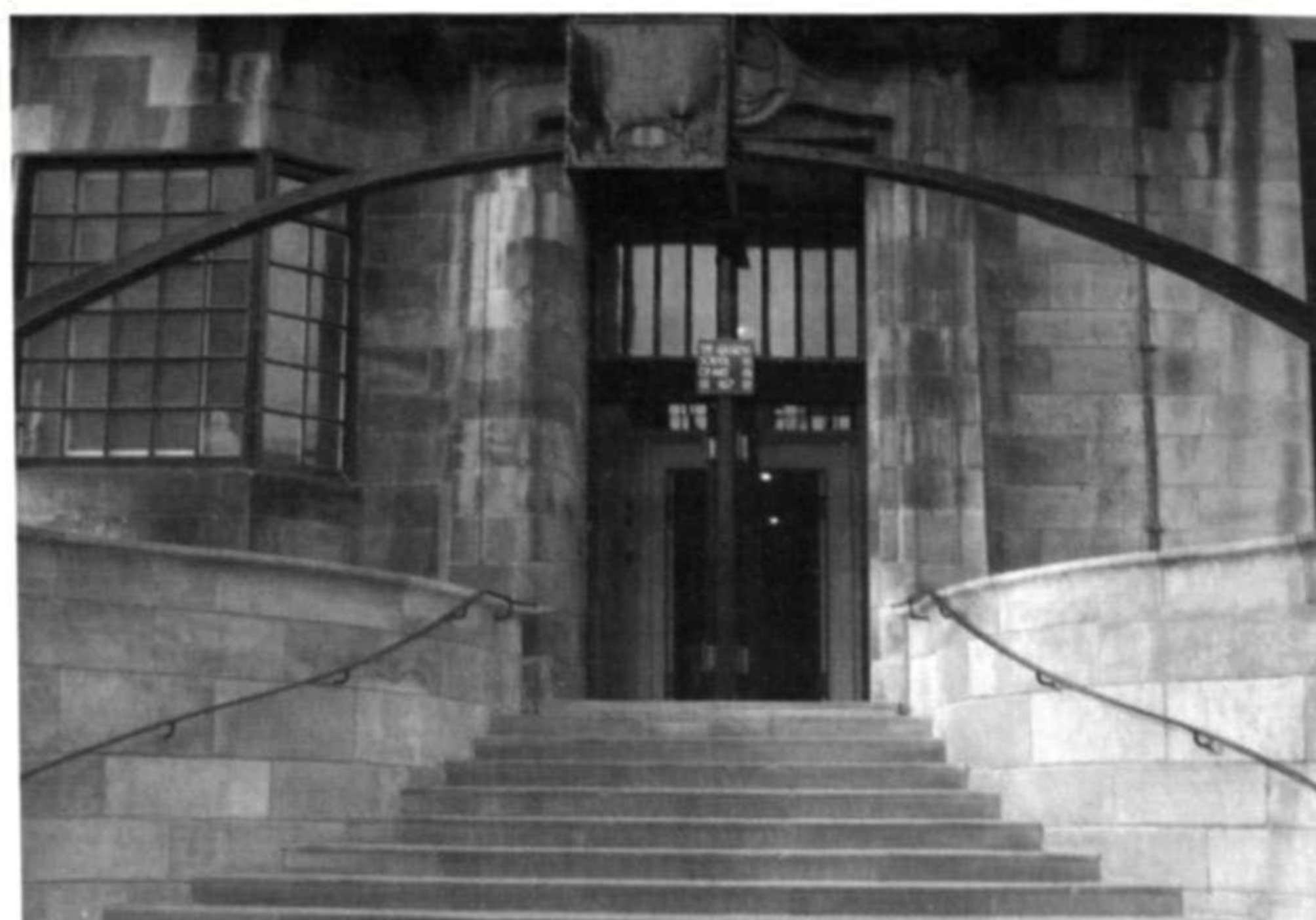
**Professor Alison Yarrington**, (Glasgow University), gave the keynote paper. 'Waxing Lyrical – women and wax sculpture at the mid nineteenth century' was a nuanced study in dichotomies. Wax flowers that exactly replicated living blooms were highly popular in Victorian England, at a time when there was a passion for botany. On one level, making these seemingly fragile items was viewed as a graceful accomplishment for gentlewomen; on another, it was an industry employing a considerable number of women artisans whose health and lives were threatened by the chemicals used to create these delicate but durable petals. Alison introduced a now forgotten art form and its skilled practitioners in the context of the exotic Amazonian waterlily, renamed *Victoria Regia*, symbol of Empire and the subject of intense competition among professional wax flower makers.

#### CAREERS IN TEACHING

A highlight of the summer school was the presentation on careers in teaching given by **Amelia Yeates**, (University of Birmingham), and Maureen Park of DACE (Department of Adult and Continuing Education, Glasgow). The message from both of them: you need professionalism, enthusiasm and flexibility.

What do you do if your ideal job doesn't materialise as soon as you graduate? Amelia offered invaluable insights gained from her own experience. She showed how to get useful teaching experience while still studying, how part-time teaching can lead the way to a successful and fulfilling career – and how to build a good reputation for yourself while you are doing it. Other than networking (vital), the key is systematic approaches to a broad range of institutions, carefully tailoring your approach to each one, making sure potential employers know not just your specialisms but the full range of services you can provide. Two tips: if you are still working on your PhD and time is a factor, preparing seminar modules involves a lot less preparation than lectures. And if you're told your application has been put on file – don't despair. The college may well contact you when there is a vacancy.

**Maureen Park** talked about the particular qualities needed to teach art history in adult education with such wit and evident pleasure that more than one member of the audience would have been happy to sign up with her on the spot. She stressed that communicating well, responding to students' needs and being enthusiastic and friendly were all critical factors when teaching adults. The potential teacher must be well organised and preferably happy not just to give lectures but conducted



The steps leading to the Glasgow School of Art, designed by Charles Rennie Mackintosh (photographer: Beth Williamson)

tours of museums, study days and weekend schools. Pay is low, evening and weekend work unavoidable – but you should gain valuable experience and support, in terms of training, facilities and personal contact, from the employing department.

#### POST-DOCTORAL FUNDING

Flexibility was also a keyword in a presentation on post-doctoral funding and work. The speakers, **Dr Donna Roberts** of the AHRC Research Centre for Studies of Surrealism and its Legacies and **Dr Kate Dunton**, University of Essex AHRC research fellow. The 'AHRC' was a clue: Donna and Kate told the audience how best to devise projects and pitch proposals that would attract funding, drawing on their own experiences. Applying for individual Leverhulme and travel fellowships was still a good option; however they noted an increasing move away from individual funding towards broader collaborative projects that might bring together a number of students and staff, sometimes from institutions in different countries. How to pitch: study what kind of awards have been given recently; remember you can get funding from more than one source; make sure your document is a professional piece of writing; be concrete about your project; be straightforward and clear (no jargon); and make the proposal broad and relevant to the widest range of interests. And be prepared to adapt to what has currency and is being sought. A useful website for UK higher education research opportunities is: [www.hero.ac.uk/uk/research](http://www.hero.ac.uk/uk/research)

#### THURSDAY PAPERS

The Glasgow school was held at the time of the G8 summit and Live 8. **Lisa Binder** (University of East Anglia) pointed to opinion polls suggesting there was an 'Africa fatigue' in response to calls for aid. In a provocative mid-year review of Africa 05, *Remix or Revise*, she suggested something similar might be true for this biggest celebration of African culture ever organised in the UK. An important part of this was the Africa Remix exhibition at the Hayward Gallery which,

Lisa contended, was too safe, too marketing-led and included too much from the African diaspora. This was fine for tourists but not for serious study and arguably did not represent honest cultural exchange.

**Emily Jane Anderson** (University of Glasgow) gave a tightly argued and absorbing account of her research into the supposed diptych attributed to Vitale da Bologna, which depicts both the *Adoration of the Magi* and the *Man of Sorrows*. It has been proposed that the younger Bolognese artist Simone dei Crocefissi had some share in producing these panels, which were painted around 1353-5. Emily Jane compared both artists' works to clarify issues of authorship and chronology. She also considered their status as a diptych, looking at the material quality of the panels, their chronology and any later alteration or restoration.

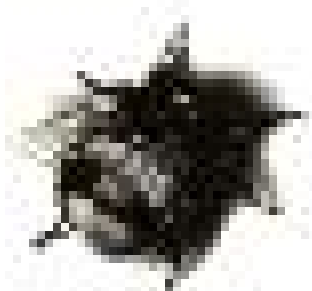
A much older society, associated with the Neolithic 'Venus of Malta', was the starting point for the paper given by **Louis Lagana** (University of Malta). He surveyed the work of contemporary Maltese artists (and artists who had come to live in the island) which drew on imagery and symbolism from prehistory. This trend had begun in the 1970s and derived from a particular form of spiritual feminism, the 'goddess culture' movement, and the speculative theories of the archaeologist Marija Gimbutas. According to Louis, the well-preserved Maltese temples and artefacts stimulated some artists to create work that was not just personal but showed collective psychic and spiritual qualities.

#### AND ON INTO FRIDAY...

Day two of the conference began with three interesting papers. The first was by **Suzanne Royal** (University of Southern California): *Fashion and Conflict: Kirchner's Representations of the Fashionably Dressed Woman in Berlin*. Although the domain of fashion in early twentieth-century Germany was considered to be of limited interest to the German Expressionists, by examining a dress shop brochure decorated by Ernst Ludwig Kirchner, Royal's paper endeavoured successfully to demonstrate that fashion was more than a marginal area of concern to the artist who was inspired by the 'New Women' and prostitutes who could be encountered on the urban streets, especially those of early twentieth-century Berlin.

**Hanna Garlt** (George-August Universität, Göttingen) presented a paper entitled *Who won the Obstacle Race? Pre and Postfeminist Representations of American Female Artists*. By comparing passages from American art history books written pre- and post- 1960s, Hanna's interesting presentation assessed strategies formulated to alter traditional art-historical perspectives vis-à-vis representations of female artists.

In *Time, Age, and Ruin: Intentions in Modern Funerary Design* **Joel Robinson** (University of Essex) meditated on the effects of time on architectural monuments. This paper posed the question whether the 'unintentional' value of age was made into something 'intentional' in the modern age, especially in monuments that were



# BRIDGEMAN EDUCATION

## The Online Digital Image Database

Bridgeman Education is an innovative educational resource for scholars and academics, offering a unique and flexible way to access art-historical and cultural imagery.

- Over 200,000 images, searchable by keyword.
- Over 8000 museums, collections and places of interest.
- Subjects include: Art History, History and Politics, Architecture, Music, Literature, Drama, Classics, Archaeology, Anthropology, Religion and Philosophy, contextual and issue-based studies.

Drawing on The Bridgeman Art Library's vast archive, the subscription-based service allows staff and students to use images and metadata for organizing lectures, compiling course packs, presentations, for general study and reference. Images can be previewed in a slide show or downloaded for use in VLEs or PowerPoint presentations.

The emphasis is on quick and easy access to a huge variety of images for use in all areas of academic study.

Please visit [www.BridgemanEducation.com](http://www.BridgemanEducation.com) to register for a free trial and further information.

Alternatively, call +44 (0)207 727 4065 or e-mail [info@bridgemaneducation.com](mailto:info@bridgemaneducation.com) to request a brochure or to speak to a representative.

consciously created to carve out a space for reflection on time, death and the continuity of life.

After a mid-morning break, we were enthralled by two fascinating presentations. The first was given by **Emma Leighton**, Curator of Chinese and Oriental Civilisations at the Burrell Collection. In an inspiring presentation, Emma described how she became interested in Chinese art and culture, shared with us her experiences of working in China and described how she eventually found an outlet for her passion for and knowledge of Chinese art at the Burrell Collection. Emma described how she curated the *One Million Days in China* exhibition (Burrell Collection, July 2004 to February 2005), which explored and celebrated 4000 years of Chinese history and culture through Sir William Burrell's own collection of Chinese art.

The second session was led by **Jane Allan**, Head of Historical and Critical Studies at the Glasgow School of Art. Jane's discussion centred on *Research for Creative Practice*. It was concerned with the role of the artist educator and Jane's practical experience in supervising practising artists studying art theory at postgraduate level. Jane's presentation was then followed by the theoretical papers of two practising artists.

#### MAKING THE AUDIENCE WORK

In an interactive presentation, at which the audience were given charcoal and paper and invited to draw, **Sandra McNeil** (Duncan of Jordanstone College, University of Dundee) spoke to us about a studio-based experiment undertaken earlier in the year within the Visual Research Centre, Dundee Contemporary Arts. The focus of the experiment had been Sandra herself as a practitioner and it monitored the ways in which she navigated the processes of learning and unlearning in any activity. The experiment examined the interactions between perceptions, memory and skill through drawing over an intensive period of time and analysed the process of thinking through doing as opposed to exclusively focusing on the end result.

The final presentation of the morning was **Karen Roulstone's** (University of Plymouth) *Representing the Unrepresentable: concepts of Absence*. This thought-provoking paper considered the possibility of a concept of absence as a means of mediating between Jacques Lacan's psychoanalytical discourse on 'the real' and the production of visual art. By using video stills and paintings from her own practice Karen reflected upon the complexities of the dynamic between the visual and psychoanalytical and the possibilities for understanding absence in this context.

The afternoon session began with **Emanuela Evangelisti** (University of Leeds). The paper entitled *The Voice of Artaud* considers an artistic practice based on the auditory system without relying on the verbal signification founded on grammar and syntax. The voice in question is that of French artist, poet and theorist Antonin Artaud through his work on theatre and radio.



Sophie Bostock thanking Maureen Park for her contribution

In her paper Emanuela showed how the sense of hearing can be obscured and eventually silenced by the cultural dominance of the eye.

**Stefan Aloszko** (University of Plymouth) gave a fascinating paper on *Illicit and Commissioned Works: the Cultural Products of Inmate Artists at KL Auschwitz*. This paper constituted a fascinating exploration of a spiritual resistance to Auschwitz through the art produced by its inmates. Stefan examined the reasons for making illicit artworks and also concentrated on the founding of the Lagermuseum and its commando, made up entirely from artist-inmates. Both parts of the paper considered how artist-inmates traded their skills for food, lighter working conditions and to improve the lot of their fellow inmates.

The final paper of the Summer School was **Tanya Zimbardo's** (California College of the Arts, San Francisco) *To be memorable: Douglas Gordon's list of names*. Tanya's presentation concentrated on Douglas Gordon's wall installation listing several thousand names of people he has met, in relation to contemporary psychological memory theories of commission and omission and in relation to Jacques Derrida's analysis of the archive.

Following a demanding programme, day two of the conference concluded with optional trips to the Barbara Kruger exhibition at the Museum of Modern Art and the Beck's Futures exhibition at the Centre for Contemporary Art.

We would like to thank Glasgow School of Art for hosting the conference and **Terri Geis** for her administrative efforts. Particular thanks go to **Ming-Hui Chen** for providing audio visual equipment and technical support throughout the conference. Thanks also go to the following SMG members who attended the Summer School and contributed to the smooth running of the event – Lisa Binder, Chrissie Bradstreet, Ming-Hui Chen, Graeme Smart, Claire Walsh, Beth Williamson and Amelia Yeates.

**CLAIRE WALSH** Open University  
**SOPHIE BOSTOCK** Student Chair

## FUTURES

### Art, Architecture and Design Histories for the Twenty-First Century

1 MARCH 2006

Kingston University, Knights Park  
AHRC RX-History of Art Conference

#### Call for papers & posters

This AHRC-funded, one-day conference aims to bring together History of Art, Design and Architecture doctoral candidates to engage with, and reflect upon, current research ideas and methods through presentations, panel discussions and poster exhibition. The objective is to share new and emergent knowledge in the areas of Art, Design and Architecture and to identify key research approaches relevant to the field as a whole.

The RX-Research Exchange in History of Art network exists to enable the exchange of information about research activities and research interests amongst staff and postgraduate research students working in these areas in the south of Britain. The network is a collaborative initiative between the History of Art departments of eight universities: Birmingham University, Warwick University, Roehampton University, Reading University, Oxford Brookes University, Southampton at Winchester University and Kingston University.

#### CALL FOR PAPERS

We invite proposals of around 300 words for 15-minute paper presentations on the themes of Space, Object and Ideas. These themes can be interpreted widely. 'Space' may refer to physical space, or the evocation or depiction of space. 'Object' could discuss the artwork as object or objects depicted within an image. 'Ideas' may incorporate methodological discussions or new approaches pointing out for example how your work contributes to studies in the field.

#### CALL FOR POSTERS

We invite those students interested in attending the conference and who are not presenting a paper, to submit a poster reflecting their research work in any of the areas described in the call for papers. We want posters to provide a quick, visual and engaging way of communicating research work in progress while promoting informal discussion.

We will publish all accepted posters on the conference website and will exhibit a selection of thirty posters on the day of the conference.

#### DEADLINES

Paper proposals: **1 November 2005**

Poster submission: **6 February 2006**

For full details of format for submissions, see:  
[www.kingston.ac.uk/design/rx\\_conference/](http://www.kingston.ac.uk/design/rx_conference/)

Please send your proposal or poster along with your name, contact details, institutional affiliation and title of degree programme upon which you are registered to: Patricia Lara k0226985@kingston.ac.uk

If you have any queries please contact Patricia Lara  
k0226985@kingston.ac.uk

## Journals Directory

When you visit the student pages on the AAH website you'll see a new service:

the AAH Student Members' Group directory of art history/visual culture journals.

This is a guide to English-language journals that accept submissions from postgraduate students.

We hope you find it useful when you start looking to publish your work. The entries include links to journal websites so that you can see what editors want and follow their specific guidelines.

We have tried to make the list as comprehensive as possible, but inevitably there will be omissions. As we'll be updating it from time to time, please send details of any journal you think should be included to

Claire Walsh  
[clairew@nildram.co.uk](mailto:clairew@nildram.co.uk)

## 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  
[caroline@glyncotts.freeserve.co.uk](mailto:caroline@glyncotts.freeserve.co.uk)

## The Legacy of Antiquity

### Perceptions of the Classics throughout History

FRIDAY 31 MARCH – SATURDAY 1 APRIL 2006

University of St Andrews, School of Art History  
*Student Research Conference*

#### Call for Papers

Papers can relate to the uses of antiquity in literature, art or history, the survival or revival of antiquity during the Middle Ages, the Renaissance or the early modern period, or the transmission of literary or artistic models. Possible areas of exploration are the so-called *Renovatio Litterarum*, the history of the transmission of classical texts, the interpretation of mythology and the metamorphoses of the gods and heroes, the examination of archaeological sites and their influence on the later world that discovered them, the role and influence of the artist in the rediscovery and dissemination of material remains of the ancient world.

If you would like to offer a 25-minute paper, then please send a sufficiently detailed outline (no more than an A4 page) to Lenia Kouneni at the address below.

The papers will be published in the 2006 issue of *Inferno*, the Postgraduate Journal of the School of Art History, University of St Andrews.

**Deadline for Call: 30 November 2005**

#### Contact details:

*Offers of Papers and Further Enquiries:*  
Lenia Kouneni, gk8@st-andrews.ac.uk  
9 The Scores, School of Art History,  
St Andrews  
KY16 9AR

## NEW VOICES

29 October 2005

University of Nottingham

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

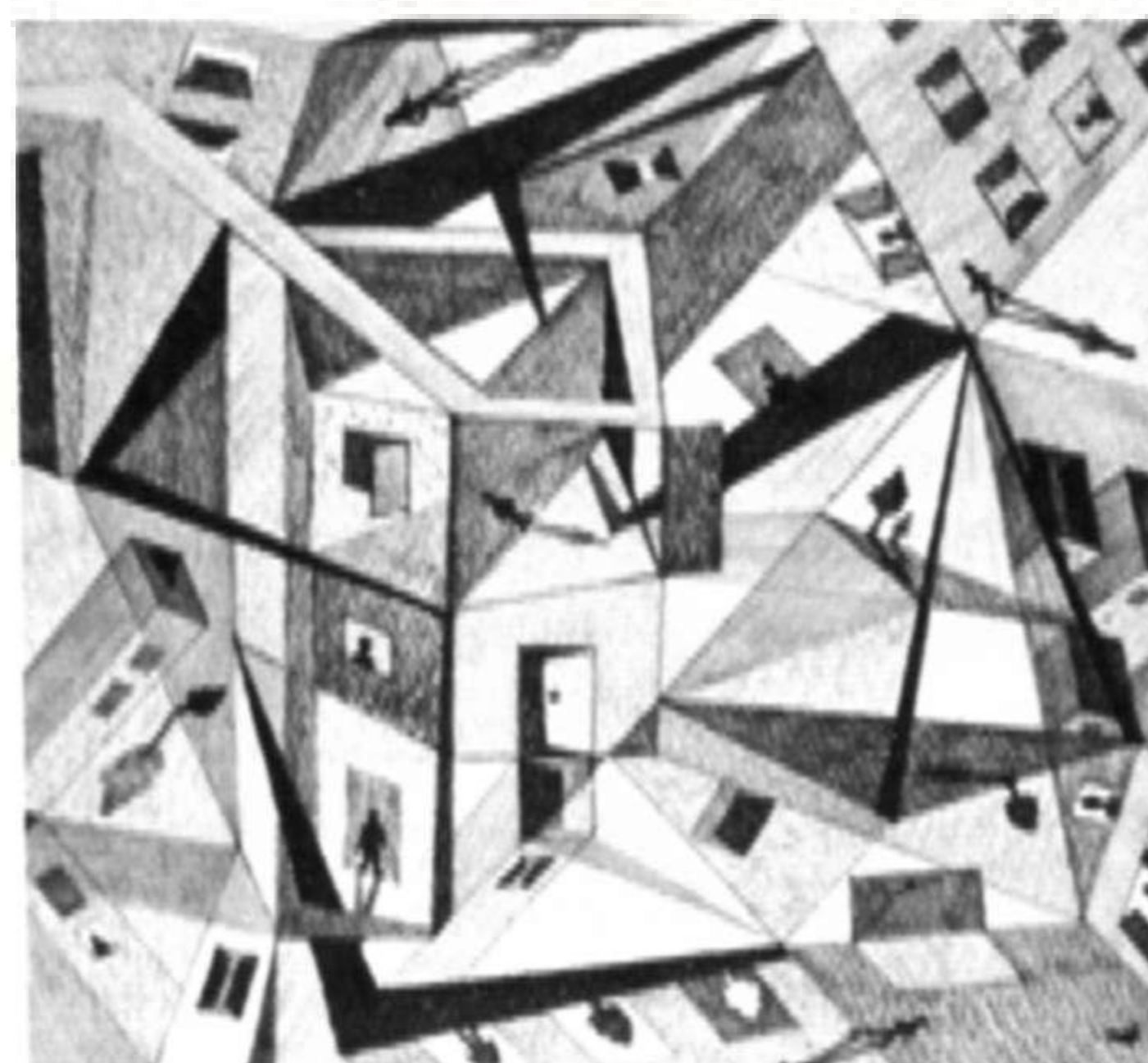


Image by Ming-Hui Chen

simply come along to listen  
and mingle with fellow students

Fee: £10

(including lunch, refreshments and  
post-conference glass of wine)

AAH membership necessary  
(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

## John Fleming Travel Award

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 and an application form 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)

# Student Fund

The Student Fund contributes to the costs incurred by students doing voluntary work placements. For more details and an application form, see [www.aah.org.uk/assn/students/vol-details.html](http://www.aah.org.uk/assn/students/vol-details.html)

## Sara Knelman

**A**fter graduating with an MA from Courtauld Institute of Art in July, I began a summer internship at the Dulwich Picture Gallery, where I had the chance to work with both the Education and the Press & Marketing Departments.

The latter had lots to promote – with a critically acclaimed exhibition of the works of Graham Sutherland on the walls, the much anticipated homecoming of the belle of the gallery, Rembrandt's *Girl at a Window* (pictured below), after an absence for conservation, and the preparations for the ever-loved Beatrix Potter show, opening in October.

It was a particular delight to work with Dulwich's award-winning Education Department. Here I had the opportunity to help the excellent staff deliver a variety of programmes – including working with fifth-form summer interns and children's art-making drop-in sessions. A highlight was our visit to a 'private view' of work recently made by boys at Orchard Lodge, a centre for young people on remand. I also got the chance to see and work behind the scenes – doing research for upcoming projects and helping out with day-to-day administration.

The internship allowed me to fully appreciate not only the range and quality of the programmes here, but the unceasing imaginations and varied roles that combine to generate, implement and promote the power of art and creativity.

My thanks to the whole team at Dulwich Picture Gallery, and especially to Gillian Wolfe and Kate Knowles, for sharing their time and knowledge with me. My deep gratitude to the AAH Student Fund for supporting this wonderful experience.



## Rachel Marshall

**M**y placement with the British Museum Department of Prehistory and Europe was definitely a unique opportunity and privilege to see behind the scenes. Working at an off site storehouse, I learnt a great deal about the problems involved with storage and management of such vast collections, of which only a tiny fraction is seen by the public.

My main task was to register and package iron age pot shards from a site excavated ten years ago, but I also had a chance to work with the curatorial assistants at the museum for a day. The highlight of my placement was visiting another BM storehouse where I was able to see some rare examples of Palaeolithic art.

A month's work experience in London would not have been possible without the funding from the AAH, especially as I had to travel right across London each day. I think the amount awarded is adequate and covered my expenses.

## Eleanor Ling

**M**y placement was at Leighton House Museum. In addition to it being a beautiful place, it is a good example of why it's beneficial to volunteer at smaller, local-authority run institutions rather than larger, national ones: you become closely acquainted with the entire collection; you get to know a great deal that goes on concerning overall administration, rather than what occurs only in your department; and you get to know most if not all of the staff, and enjoy an insight into their responsibilities.

As well as doing interesting work for the curator, I also began working on a project involving Frederick Leighton's drawings, which was a unique and privileged experience. I recommend Leighton House both for the friendliness of the staff and the appealing range of work.

## 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 60p to:  
AAH Administrator, 70 Cowcross Street,  
London EC1M 6£J

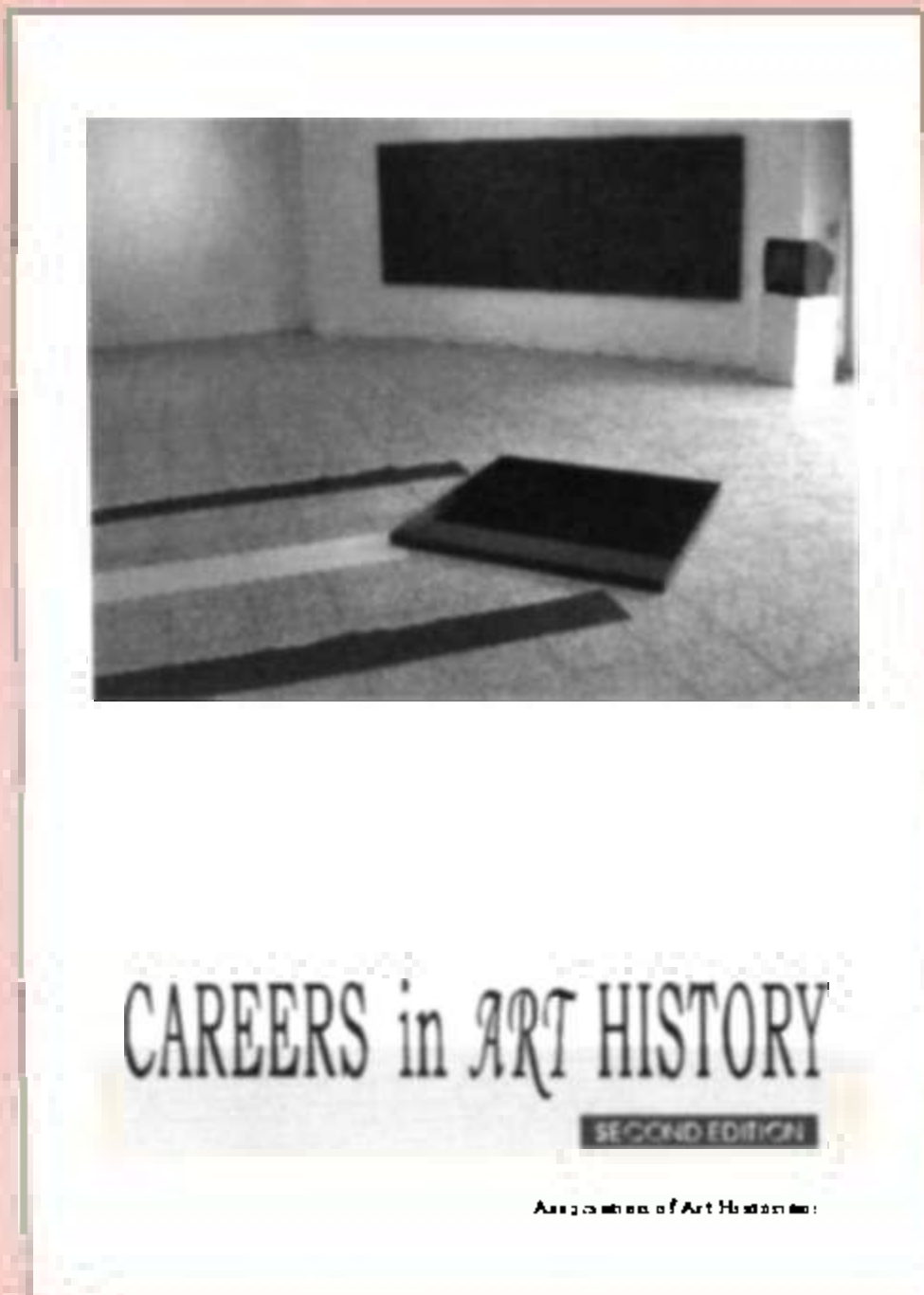
specifying which of the three lists you require:

- UK
- Europe
- Rest of the world

## What Next?

If you are beginning to wonder what you are going to do when you've finished your degree, *Careers in Art History* is just what you need.

This 100-page book 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 for £2.50 (plus £1 p&p).

Non-student members: £5.00 plus £1 p&p.

So get your cheque book out and write a cheque made out to: Association of Art Historians. Send it to

The AAH Administrator  
70 Cowcross Street  
London EC1M 6EJ

Add an accompanying note explaining what the cheque is for, and giving your name and address.

It couldn't be easier...

## The Smithsonian American Art Museum and its Renwick Gallery

invite applications for research fellowships in art, craft, and visual culture of the United States.

The stipend for a one-year predoctoral fellowship is \$20,000; the stipend for a one-year senior or postdoctoral fellowship is \$35,000. The standard term of residency is twelve months, but shorter terms will be considered; stipends are pro-rated for periods of less than twelve months.

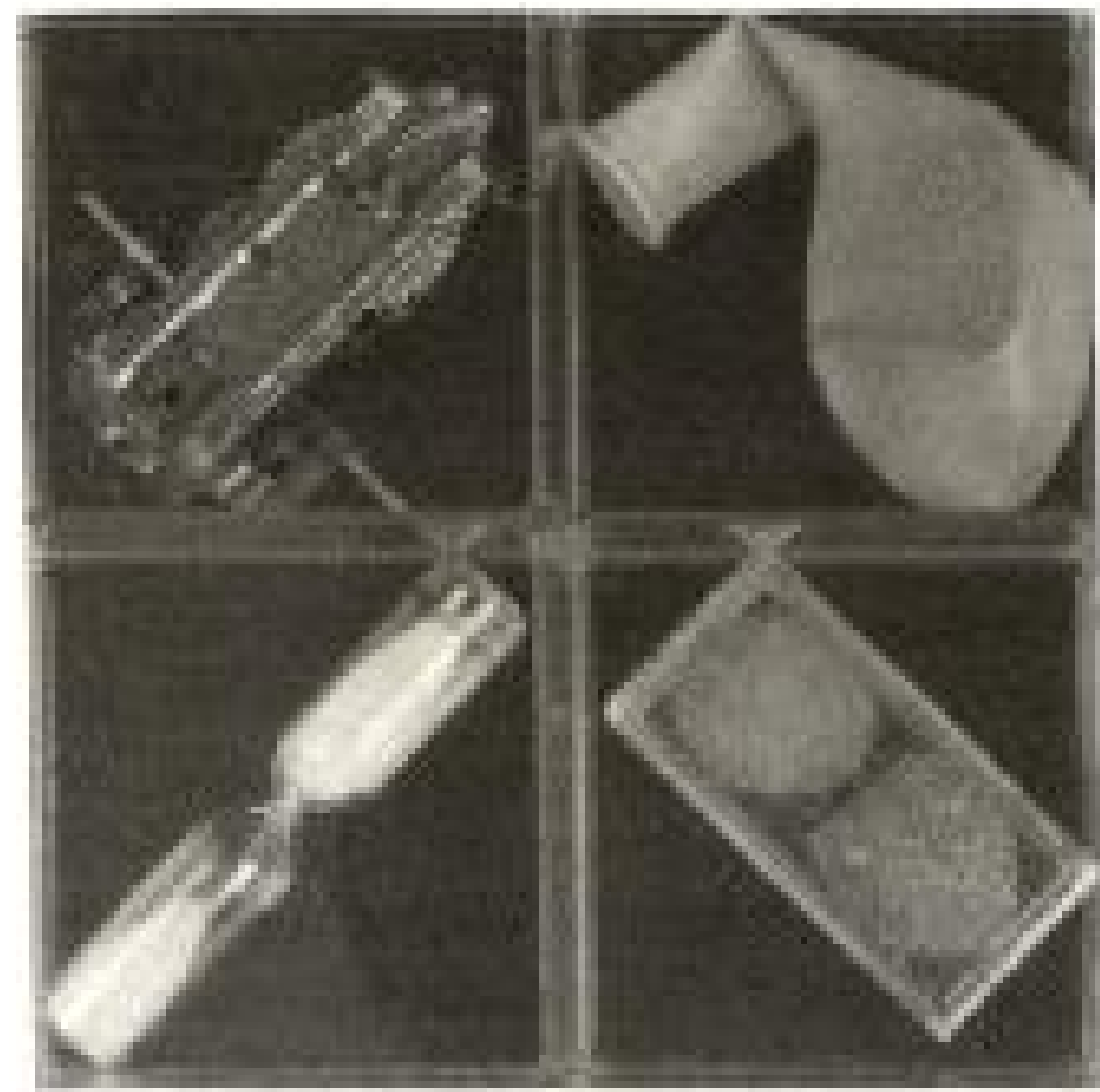
Deadline: January 15, 2006

Contact: Fellowship Office, Smithsonian American Art Museum, MRC 970 P.O. Box 37012, Washington, DC 20013-7012

Tel: (202) 275-1557;

Email: fellowships@si.edu

[www.americanart.si.edu](http://www.americanart.si.edu)



# 2006 Getty Research Grants

The Getty invites applications for:

### RESIDENTIAL GRANTS AT THE GETTY

The Getty provides support for Theme Year Scholars working on projects related to the 2006–07 theme "Religion and Ritual." Library Research Grants offer short-term support for work with the special collections of the Research Library at the Getty Research Institute. Grants for Conservation Guest Scholars fund research in conservation and allied fields.

### NONRESIDENTIAL GRANTS

The Getty provides support for projects throughout the world that advance the understanding of art and its history through Collaborative Research Grants, Postdoctoral Fellowships, and Curatorial Research Fellowships.

Getty Research Grants are open to scholars of all nationalities. For application forms and more information visit [www.getty.edu/grants](http://www.getty.edu/grants), or write to: The Getty Foundation, 1200 Getty Center Drive, Suite 800, Los Angeles, CA 90049-1685, U.S.A., Phone: 310 440.7374, Fax: 310 440.7703, E-mail: [researchgrants@getty.edu](mailto:researchgrants@getty.edu).

**Deadline for all Getty Research  
Grants: NOVEMBER 1, 2005**



The J. Paul Getty Trust

© 2005 J. Paul Getty Trust Image  
Robert Watts *Time Flux Kit* (detail),  
1966 © Estate of Robert Watts

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



Association of  
Art Historians

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

5 – 7 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, available on our website: <[www.leeds.ac.uk/aah2006](http://www.leeds.ac.uk/aah2006)> and on that of the AAH: [www.aah.org.uk](http://www.aah.org.uk) (follow the links to the Conference).

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**, MIRIAD, Manchester Metropolitan 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.

### Submission of papers

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

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

## Art, Architecture and their Discontents: Adisciplinarity?

**Dr Wouter Davidts**, Department of Architecture & Urban Planning, Ghent University, [wouter.davidts@uaent.be](mailto:wouter.davidts@uaent.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 situation of total 'adisciplinarity', however, continues to pose 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 producing 'architecture' or 'architectural' objects and installations, contemporary architects have reclaimed and recruited almost every new object type and spatial relation that postwar avant-garde artists have explored. Whereas architecture in the 1960s and 1970s was considered by artists to be the discipline and practice that represented and enforced the system – its institutions and the social order – it has now become extremely popular, both as medium and as subject. Simultaneously, displacing, scattering, minimising or mirroring have become some of the most successful architectural 'design strategies' of so-called sculptural architecture.

This session seeks to reassess the benefits and detriments of interdisciplinarity between art and architecture. Has it ultimately put the originary discourses at stake? Should disciplinary borders still be challenged, transgressed or even demolished, in order to critically rearticulate them? What are the theoretical and critical positions to occupy, now that both art and architecture have enthusiastically ventured into an 'expanded field'?

### 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 historian 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,  
[giebelhausen@btopenworld.com](mailto:giebelhausen@btopenworld.com)

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**, Department of Art and Archeology, Columbia University,  
[ch2353@columbia.edu](mailto:ch2353@columbia.edu)

**Dr Matthew Jesse Jackson**, Committee on the Visual Arts & Department of Art History, University of Chicago,  
[mjjacksn@uchicago.edu](mailto:mjjacksn@uchicago.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.a.mcaquillan@leeds.ac.uk](mailto:m.a.mcaquillan@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 undecidability 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 Pettejohn**, Faculty of Arts, University of Plymouth, [epettejohn@plymouth.ac.uk](mailto:epettejohn@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) Pettejohn 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.

### Submission of papers

If you would like to submit a paper to one of the sessions please contact the session organiser(s) direct by sending them a completed pro-forma Paper Proposal Form, available on our website: [www.leeds.ac.uk/aah2006](http://www.leeds.ac.uk/aah2006)

## Global and Local Mediations

**Dr Gregory Minissale**, London Metropolitan University,  
[g.minissale@bluevonder.co.uk](mailto:g.minissale@bluevonder.co.uk)

**Dr Celina Jeffery**, Savannah College of Art and Design,  
[cieffery@scad.edu](mailto:cieffery@scad.edu)

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.

## Histories of Surrealism

**Dr Charles Miller**, AHRC Research Centre for the Study of Surrealism and its Legacies, University of Essex,  
[cmiller@essex.ac.uk](mailto:cmiller@essex.ac.uk), Tel: 00 44 (0) 1206 873 074

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.

## Art and Psychoanalysis: Theorizing the Spaces of Practice

**Dr Joanne Morra**, Central Saint Martins College of Art and Design, [j.morra@csm.arts.ac.uk](mailto:j.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,  
[Amanda1.Phillips@leeds.gov.uk](mailto:Amanda1.Phillips@leeds.gov.uk)

**Corinne Miller**, Leeds City Art Gallery,  
[corinne.miller@leeds.gov.uk](mailto:corinne.miller@leeds.gov.uk)

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,  
[ccaadm@leeds.ac.uk](mailto:ccaadm@leeds.ac.uk)

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,  
[Donald.preziosi@all-souls.oxford.ac.uk](mailto:Donald.preziosi@all-souls.oxford.ac.uk)

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.

### Submission of papers

To submit a paper to one of the sessions, please contact the session organiser(s) direct by sending them a completed pro-forma Paper Proposal Form, available on our website: [www.leeds.ac.uk/aah2006](http://www.leeds.ac.uk/aah2006)

### 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 [clare.harris@prm.ox.ac.uk](mailto:clare.harris@prm.ox.ac.uk)

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@qlink.queensu.ca](mailto:1kah1@qlink.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)

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

**Prof. 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)

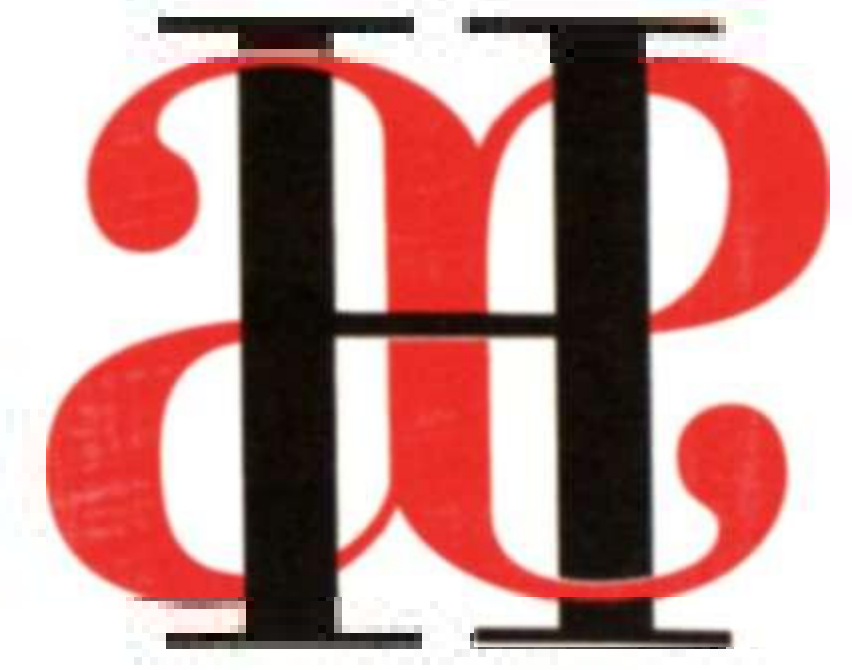
**Claire Walsh**, Birkbeck College, [clairew@nildram.co.uk](mailto:clairew@nildram.co.uk)

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.

# Contestations



Association of  
Art Historians

33rd AAH ANNUAL CONFERENCE

12 – 14 APRIL 2007

University of Ulster, Belfast

**Contestations: calling to witness, demanding a position, encouraging debate.** The theme for the 33rd Annual Conference of the AAH has been motivated by the specific 'post-conflict' situation of Northern Ireland. Belfast, for instance, is a city in which both material traces and representations of competing historical formations are strikingly evident in everyday life. At a global level, contestation defines the present situation in which manifold interests, intentions and investments clash and grapple with each other.

**We invite art historians, artists, theorists, cultural and media analysts to think about the idea of contestation: How do we experience it? What are its processes? How do we understand it in our various areas of activity?**

**Proposals for sessions are invited for issues that could include:**

**Inter- and Trans-Disciplinarity.** Inter- and trans-disciplinarity are concepts that are encouraged in academia and by funding bodies. The status of participating disciplines is at stake in such a move. At issue is how we acknowledge and respect the history and modes of operation of individual subject areas in any new formation and its politics.

**Dynamic Encounters.** Many issues related to trans- and inter-disciplinarity resonate within the field of contemporary culture at large. What counts as art, design and curatorial practice, and what as art and design history? How do artists think about history? We invite debates on the dynamic encounters between these fields and their productions. What are the skills, knowledge and experience that need to be developed in Higher Education and the professional environment to facilitate such a notion?

**Interactivity.** In the area of digital technologies interactivity as a mode of operation is being widely practised and increasingly theorised. Aside from its specific use within the domain of new technologies, interactivity can be located at the centre of human communication and transaction. Within the discipline of art history, what would it mean to historicise the term and its operations? How new is interactivity? How is a form of interactivity shaped by the pragmatics of its situatedness? How do notions of interactivity affect the relationship between art and history within the domains of civil society?

**Mediation.** What are productive models of mediation that do not attempt to create an artificial truce by neglecting difference?

Other suggestions. We invite your contributions on how CONTESTATIONS can inspire discussion and debate in your area of the discipline of art history whether it be issues concerned with a period, a style label, a theme or a national culture.

**Call for Sessions – deadline 14 April 2006**

**Session proposals should be no longer than 350 words. They should include a title and abstract, the name(s) and contact details of the session convener(s).**

Session abstracts and a call for papers will be published in the June and October *Bulletin* in 2006.

**Conference Organisers:** Christa-Maria Lerm Hayes, Kerstin Mey, Alison Rowley

Please send your session proposals and queries to:

**Email:** AAH2007@ulster.ac.uk (Please include AAH in your subject line.)

**Post:** AAH 2007 Conference Organisers, School of Art and Design, University of Ulster, York Street, Belfast BT15 1ED, Northern Ireland, UK

## Mass-Observation, Surrealism and the Everyday

4 NOVEMBER 2005

Manchester Museum, Manchester.

*A collaboration between the AHRC Research Centre for Studies of Surrealism and its Legacies, University of Manchester, and the 'Location, Memory and the Visual Research Group', MIRIAD, Manchester Metropolitan University.*

Bringing together speakers from different disciplines, this symposium will reconsider the innovations and legacies of Mass-Observation, focusing in particular on Mass-Observation's relationship to Surrealism, its connections to notions of the everyday, and its influence on contemporary art.

Speakers will include: art historians David Mellor (University of Sussex), Ian Walker (University of Wales) and Joanna Lowry (Kent Institute of Art and Design), social historian Peter Gurney (University of Essex), sociologist Liz Stanley (University of Edinburgh) and Turner-prize winning artist Jeremy Deller.

*A small display of Mass-Observation photographs from the collections of the Bolton Art Gallery and Museum will be on display at the Manchester Museum 4 November - 4 December.*

**For further information, please contact:  
Anna Dezeuze [anna.dezeuze@manchester.ac.uk](mailto:anna.dezeuze@manchester.ac.uk)**

## Simeon Solomon Study Day

### A 'Half-Forgotten Genius'

10.00 AM - 5.45 PM

SATURDAY 19 NOVEMBER 2005

Birmingham Museum & Art Gallery (the AV Room at Gas Hall)

*Organised in conjunction with the Department of History of Art, University of Birmingham.*

Speaking at the Study Day will be Martin Barnes, Colin Cruise, Donato Esposito, Paul Goldman, Elizabeth Prettejohn, Paul Spencer-Longhurst and Julia Weiner.

Cost: £30 full, £20 concessions.

Price includes refreshments, lunch and entry to the exhibition.

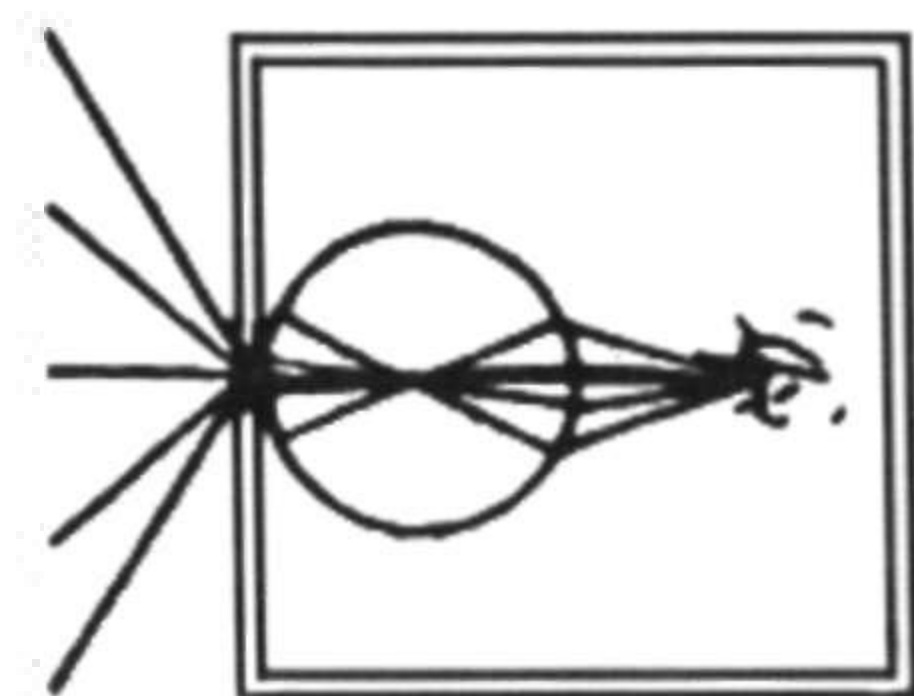
To book please telephone 0121 303 1966, or for further details please contact Victoria Osborne, Curator (Prints & Drawings),  
Tel: 0121 303 4603  
email: [victoria\\_osborne@birmingham.gov.uk](mailto:victoria_osborne@birmingham.gov.uk)

## THEORY AND PRACTICE

10 - 11 NOVEMBER 2005

The British Academy, 10 Carlton House Terrace, London SW1Y 5AH

21st Annual CHArt Conference



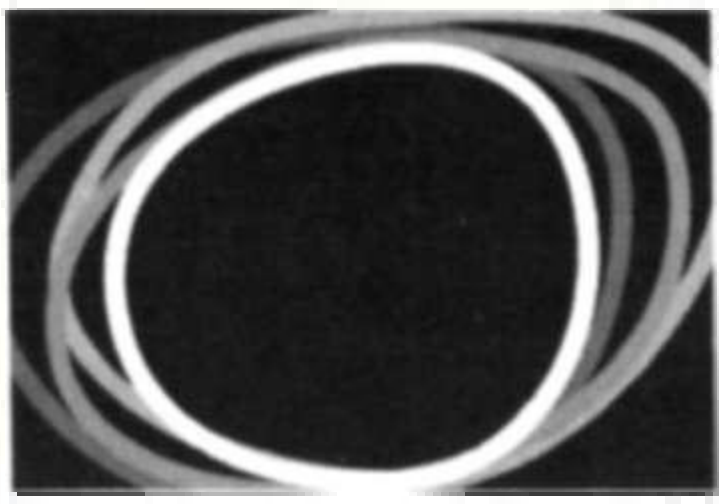
Since its foundation in 1985, CHArt has closely followed the extraordinary developments in arts computing that have taken place over nearly two decades. The 21st CHArt conference will reflect upon the relationship between theory and practice in all areas of digital media and technology in the visual arts including: new media art; the development of scholarly and art historical resources; visual resources management; ICT in museums, libraries and galleries; the Internet, the World Wide Web and the Semantic Web; art and art history teaching; and new media theory.

**Keynote Address: Jemima Rellie, Head of Digital Programmes, Tate.**

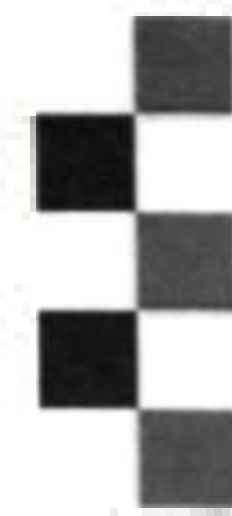
Full details of the programme and booking form are available at [www.chart.ac.uk](http://www.chart.ac.uk). Full conference: £125 (CHArt members £100). Reductions for students, and for those only attending one day of the conference. Bookings made before 14 October 2005 will at the discounted rate.

For further information contact CHArt, Centre for Computing in the Humanities, King's College London, Kay House, 7 Arundel Street, London WC2R 3DX.

Tel +44 (0)20 7848 2013, Fax +44 (0)20 7848 2980, [hazel.gardiner@kcl.ac.uk](mailto:hazel.gardiner@kcl.ac.uk).



Arts & Humanities  
Research Council



University of Essex

## CALL FOR PAPERS

### FALLACIES OF NATURALISM AND THE ITALIAN RENAISSANCE

1 & 2 APRIL 2006

A two-day symposium organised as part of the AHRC-funded project **THE MORAL NATURE OF THE IMAGE DURING THE RENAISSANCE**, based at the Department of Art History and Theory at the University of Essex.

The project seeks to challenge the view, first promoted by Burkhardt and recently reinscribed within 'anti-ocularcentric' discourses, that Renaissance visuality was dominated by the objectivising tendencies of linear perspective, leading to a morally uncommitted eye and a despiritualised universe. In our first symposium we aim to take up Leo Steinberg's prompt to go beyond the fallacy of naturalism and posit a plurality of visual practices and theories that share a common belief in the moral basis of sight and seeing.

The two principal researchers on the project, Professor Thomas Puttfarcken and Dr Kate Dunton, have a particular interest in Aristotelian notions of perception and moral insight and in Christian modes of viewing in 16th-century Italy. We would be interested, however, to hear from anyone working on **EUROPEAN ART c.1380 – 1650** whose research interests and concerns intersect with our own. We particularly welcome proposals from scholars in the early part of their career from the advanced stages of doctoral research onwards. It is intended that the symposium will lead to the publication of proceedings either in hard copy or online.

**The symposium is free.** The project will provide full-board accommodation and travel allowance for attending speakers from the UK. Please send abstracts of no more than 300 words to Dr Donna Roberts, Department of Art History and Theory, University of Essex, Wivenhoe Park, Colchester, CO4 3SQ, or email [dmrobe@essex.ac.uk](mailto:dmrobe@essex.ac.uk). For further information, please contact Donna at the above email address or telephone 01206 872998.

**Deadline for abstracts 15 December 2006**

# ARLIS

UK & Ireland  
Art Libraries Society

## ARLIS/UK & Ireland Annual Conference

University of Northumbria at Newcastle upon Tyne

Wednesday 19 – Friday 21 July 2006

# The Baltic and Beyond

Join us for next year's conference at Northumbria University's vibrant city-centre campus. Newcastle, once at the leading edge of 19th-Century industrial innovation, is now in the forefront of technical innovation, leisure and culture. The city's quayside is recently transformed, including the Millennium Bridge spanning the River Tyne to the Baltic Centre and Gateshead Quays.

The conference will focus on the 'Baltic and Beyond', with sessions on:

- Building bridges
- Transnational relations
- Industrial past and technical futures

For further information please check the ARLIS/UK & Ireland website [www.arlis.org.uk](http://www.arlis.org.uk) or contact: Anna Mellows, Administrator, ARLIS/UK & Ireland, Courtauld Institute of Art, Somerset House, The Strand, London, WC2R 0RN, UK  
Email: [arlis@courtauld.ac.uk](mailto:arlis@courtauld.ac.uk), Tel: + 44 (0) 20 7848 2703

## Forthcoming Study Days for Adults at the Wallace Collection

OCTOBER 2005 – FEBRUARY 2006

Please book for all study days on Tel: 020 7563 9551

### Behind the Scenes in the Conservation Department

FRIDAY 11 NOVEMBER 2005, 2.00 – 4.30

Cost: £10 (£8 concessions). Maximum 20 people.

A unique chance to discover more about the work of the Conservation Department with David Edge and Jürgen Huber. Enjoy a talk about the role of the department and then take part in an exciting visit behind the scenes to see conservation of furniture and metalwork in progress, including a marriage-coffer decorated with brass and turtleshell marquetry.

### Patroness of the Arts: Reinterpreting Marie-Antoinette and her Legend

WEDNESDAY 1 FEBRUARY 2006, 10.15 – 4.45

Cost: £24 (£20 concessions)

A study day for the general public held to link in with a small display of exquisite works of art once owned by or associated with the queen at the Wallace Collection, 'Fit for a Queen: Furnishing Marie-Antoinette's Apartments' (2 November 2005 until 28 February 2006).

Marie-Antoinette's story is usually told in terms of her tragic fate at the hands of the Revolution. This study day will reassess the queen, considering her life and times, her taste in furnishings and works of art, her love of flowers and music and her legend, including her popularity in the mid-19th century. The exhibition and study day are held to commemorate the 250<sup>th</sup> anniversary of Marie-Antoinette's birth on 2 November 1755.

### Treasures of the Italian Renaissance in the Wallace Collection

WEDNESDAY 15 FEBRUARY 2006, 10.15AM – 4.30

Cost: £24 (£20 concessions)

This study day will introduce some of the lesser-known treasures in the Wallace Collection: those from the Italian Renaissance. Throughout the day participants will discover more about the purchase of luxury goods in the 16th century, as well as the exquisite works of art collected by such figures as Ippolito d'Este and Cosimo de' Medici. Bronzes, manuscript illuminations, maiolica, plaquettes, paintings and parade armour will all be examined. With Mary Hollingsworth, Marika Leino (University of Oxford), Jeremy Warren and Suzanne Higgott (the Wallace Collection).

## The Watson Gordon Lectures

6.15PM, WEDNESDAYS IN NOVEMBER 2005

Hawthornden Lecture Theatre, National Gallery of Scotland, Edinburgh

The Watson Gordon Chair of Fine Art at the University of Edinburgh celebrates its 125th anniversary in 2005. Founded with a bequest from Sir John Watson Gordon, the pre-eminent portrait painter of mid-Victorian Edinburgh and President of the Royal Scottish Academy, the Chair was one of the very first established professorships in the History of Art in the English-speaking world, and is the senior British Chair in the discipline by some half a century.

The Watson Gordon Chair has been held by six scholars, the first of whom, Gerard Baldwin Brown, served from 1880 to 1930. Watson Gordon Professors have acted periodically as Trustees of the National Galleries of Scotland, forming links between the university and museum worlds.

This anniversary will be marked by a lecture series in November 2005. Public lectures will be given by four highly distinguished British art historians. Their lectures will represent different periods from, and approaches to, the History of Art, and will all relate in some way to works in the collections of the National Galleries.

### 2 NOVEMBER

Dr Paul Binski, University of Cambridge  
*Medieval Altarpieces and European Oil Painting: reflections on Hugo van der Goes and his artistic ancestors.*

### 9 NOVEMBER:

Richard Cork, art critic and broadcaster  
*Lucian Freud: The Searching Gaze.*

### 16 NOVEMBER

Professor T J Clark, University of California at Berkeley  
*Poussin's 'Sacrament of Marriage'.*

### 23 NOVEMBER

Professor Ludmilla Jordanova, Centre for Research in the Arts, Social Sciences and Humanities, University of Cambridge  
*Masculinity and Romance: the Portraits of Sir John Watson Gordon.*

# The Image of the Map Maps of the Imagination

A ONE-DAY SYMPOSIUM • 13 MAY 2006

Ashmolean Museum, Oxford University

## Call for Papers

In recent years there has been growing interest in the multi-faceted concept of mapping in a variety of disciplines. Specifically, the evidence of maps gives researchers valuable information about a wide range of questions that are pertinent to those studying the histories of science, geography, art and visual culture. This one-day symposium aims to address the concept of mapping in two distinct but related ways. The first is concerned for the map as a historically-specific cultural product; the creation of maps has been at the intersection of a broad spectrum of issues that include the relationship between art and science, the philosophy of space, and cultural and political geographies, among many others.

Secondly, this symposium aims to address the concept of mappings as a means of creating structures that are not limited to the organisation of space, but which rather use the metaphor of mapping as a means to organise the world. The process of creating mental maps is one example of this, and it can also be argued that, historically, people have used the metaphor of mapping as a means of organizing encyclopaedic knowledge, aiding memory, meditation, and other forms of invention. Therefore, we may ask, "historically, what has been the relationship between these imaginary maps, those which organise concepts and ideas into an imagined space, and those 'actual' maps which seek to make the physical space of the world into a single image?"

This symposium is being co-ordinated by doctoral students in Art History at the University of Oxford and the University of Nottingham, and as such, seeks to bring together graduate students and academics who are using either the concept or the evidence of maps to enlighten their historical research. We intend for this event to be a way of sharing our methodology, research, and addressing some of the problems of using maps as historical evidence.

Some possible topics include, but are not restricted to:

- Examples of how maps can be used as evidence of intellectual history
- The relationship between reading maps and reading texts
- The relationship between maps and art: painted map cycles, how can paintings be read as maps, etc.
- Mapping the mind and body: the relationship between medicine and maps
- Tourism and travel: Maps as an index to cultural consumption
- Conflicting world views and the creation of maps (for example, Renaissance vs. Classical geography)

Please submit proposals for 20–30 minute papers by **12 January 2006** to: [image.of.maps@gmail.com](mailto:image.of.maps@gmail.com)

# Artists and Writers on the Arts

## Manifestos and Treatises in France from 1800

18 – 19 MARCH 2006

University of Bristol Centre for the Study of Visual  
and Literary Cultures in France

*Seventh Annual Conference*

## Call for Papers

Manifestos and treatises have played a central role in the arts of modern France. Within a range from combative invective to dispassionate commentary, they have aimed both to publicise the arts and to influence their evolution. They have addressed topical disputes and wide issues of history and theory. This conference will examine specific examples of such manifestos and treatises, and will consider their broad significance as a cultural phenomenon. Texts from diverse socio-political contexts will be investigated in relation to individual practitioners of the arts and to groups or movements. Their status will be compared to that of criticism and of general theory. Issues of medium will be raised, including how verbal tracts have benefited or clouded understanding of non-verbal art forms.

Proposals for papers (250 words approx) should be sent by **31 October 2005** to:

Richard Hobbs Department of French University of  
Bristol 19 Woodland Road Bristol BS8 1TE UK.  
Or by email to [R.Hobbs@bristol.ac.uk](mailto:R.Hobbs@bristol.ac.uk)

The conference will take place at the Burwalls Conference Centre in Leigh Woods, located next to the Clifton Suspension Bridge. Details of fees and registration will be circulated later in the autumn.

## 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'.

## Major Accessions to Repositories in 2004 Relating to Art

The National Archives, in its annual *Accessions to Repositories* exercise, collects information from over 200 record repositories throughout the British Isles about manuscript accessions received in the previous 12 months. The information is then edited and used to produce a number of thematic digests, which are distributed for publication in a number of learned journals and newsletters, as well as being made available in full on TNA's website <[www.nationalarchives.gov.uk](http://www.nationalarchives.gov.uk)>

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

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

**JAMES TRAVERS**

### Local

**Bolton Archive and Local Studies Service**, Central Library Civic Centre Le Mans Crescent, Bolton, Greater Manchester, BL1 1SE, England

**Denis McLoughlin**, artist and illustrator: research material and papers rel to comic strips c1950-99 (ZMC)

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

**William Matthew Hale**, painter: additional record, account book 1918-25 (42705)

**Cambridgeshire County Record Office**, Cambridge, Shire Hall, Cambridge, CB3 0AP, England

**National Association of Decorative and Fine Arts Societies**, Cambridge Group: record of church furnishings at St Mary the Virgin, Fen Ditton 2003 (R104/022)

**Cumbria Record Office and Local Studies Library**, Whitehaven, Scotch Street, Whitehaven, Cumbria, CA28 7NL, England

**Raymond Teague Cowern**, artist: letters and papers 1976-2004 (YDCOW), **Robert Percy Kelly**, artist: papers, corresp and printed ephemera 1920-93 (YDX 427),

**Devon Record Office**, Great Moor House, Bittern Road, Sowton, Exeter, Devon, EX2 7NL, England

**Dartington Hall**: records of subsidiary groups and companies 1929-63 (6526-0)

**Dudley Archives and Local History Service**, Mount Pleasant Street, Coseley, Dudley, WV14 9JR, England

**Dudley Arts Council**: minutes, corresp and misc records 1968-78 (Acc 9294)

**Flintshire Record Office**, The Old Rectory, Hawarden, Flintshire, CH5 3NR, Wales

**Buckley Art Society**: additional records 1945-2001 (D/DM/1538)

**Hertfordshire Archives and Local Studies**, County Hall, Hertford, SG13 8EJ, England

**Cuffley Floral Art Society**: minutes and papers 1969-99 (Acc 4037)

**National Association of Decorative and Fine Arts Societies**: Baldock: record of church furnishings at St Mary the Virgin, Baldock (D/Acc 1101)

Broxbourne: record of church furnishings for St Augustine, Broxbourne (D/Acc 1102)

Hormead: record of church furnishings at St Mary, Little Hormead 2004 (Acc 4084)

South Mimms: record of church furnishings at St Giles, South Mimms 2004 (Acc 4055)

**Islington Local History Centre**, Finsbury Library, 245 St John St, London, Greater London, EC1V 4NB, England

**Joseph Bulaitis**, photographer: negatives and prints from tenure as photographer for Islington Council, house photographer for Sadler's Wells Theatre and official photographer for the Labour Party 1963-2000 (4/04)

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

**Claude Cahun**, photographer and sculptor: corresp and ephemera 1930-49 (JA/897)

**London Metropolitan Archives**: Joint Archive Service of the Corporation of London, 40 Northampton Road, London, EC1R 0HB, England

**Artists' League of Great Britain**: corresp file 1971-72 (LMA/4054)

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

**Arthur Rackham**, illustrator: drawings of buildings and scenes in north Norfolk early 20th cent (ACC 2004/111)

**Sheffield Archives**, 52 Shoreham Street, Sheffield, South Yorkshire, S1 4SP, England

**Owen Bradshaw**, journalist and artist: papers rel to Home Guard service, incl writings on camouflage, with scrap books and other ephemera 1928-88 (2004/30)

**Southampton Archives Office**, South Block, Civic Centre, Southampton, Hampshire, SO14 7LY, England

**Southampton Art Society**: additional records incl corresp and newsletters 1954-2003 (acc 6523)

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

**John Taylor**, artist, Dunston: diaries 1892-1900 (Acc 4394)

**West Glamorgan Archive Service**, County Hall, Oystermouth Road, Swansea, Glamorgan, SA1 3SN, Wales

**Roberto Sanesi**, art historian and poet: papers 1958-2001 (D/D DTS 25)

**Swansea Art Society**: records c1890-1990 (D/D SAS)

## National

**British Library, Manuscript Collections**, 96 Euston Road, London, Greater London, NW1 2DB, England

**Leonard Baskin**, sculptor: corresp and papers rel to Ted Hughes

**National Library of Ireland**, Kildare Street, Dublin, County Dublin, 2, Republic Of Ireland

**Dorothy Molloy Carpenter**, artist and poet: literary papers incl paintings and photographs (Acc 6207)

**Harry Clarke**, illustrator and stained glass artist: corresp, with material rel to his biography by Nicola Gordon Bowe c1916–30 (Acc 6057)

**Henry Robertson Craig**, painter: additional diaries (2) c1968–69 (Acc 6100); diary rel mainly to painting, incl many sketches 1948–50 (Acc 6099)

**Sir Hugh Percy Lane**, art collector and critic: additional records rel to his plan for a gallery of modern art on a bridge spanning the Liffey 1913 (Acc 6186)

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

**Scottish Sculpture Trust**: records 1985–2003 (Acc.12357)

**Tate Gallery Archive**, Hyman Kreitman Research Centre, Tate Britain, Millbank, London, SW1P 4RG, England

**Francis Bacon**, artist: material from Bacon's London studio, incl annotated source materials and photographs c1950–99 (TGA 20043)

**Ian Breakwell**, artist: material rel to '120 Days' incl corresp files, audio-visual material, photographs, slides and published ephemera 1980–83 (TGA 20047)

**Marcus Brumwell**, businessman, art patron and collector: personal and business papers 1939–84 (TGA 20046)

**William Furlong**, sculptor and sound artist: material rel to his work Audio Arts, incl edited and unedited master tapes, photographs, transcripts and files 1973– (TGA 200414)

**Jocelyn Barbara Hepworth**, sculptor: prints, mainly proof states (TGA 200415)

**Cliff Holden**, artist: additional MSS and published texts rel to Evert Lundquist, Dorothy Mead, the Borough group and Bomberg's teaching 1959–64 (TGA200016)

**Bernard Meninsky**, instructor in drawing, painter: annotated books c1920–49 (TGA 20044)

**Ben Nicholson**, painter: letters to John Summerson 1939–67 (TGA 20048)

**John Egerton Christmas Piper**, artist: personal papers of Piper and his wife Myfanwy, incl corresp, project files, diaries, notebooks, audio-visual material c1920–99 (TGA 200410)

**Sir Stanley Spencer**, painter: additional sketchbook c1919–24 (TGA 200413)

**Roland Wackrill**, writer and art critic: MSS and TSS and published material rel to his art criticism (TGA 200412)

**John A Walker**, artist: audio-visual material by and rel to John Latham 1960–71 (TGA 9913)

**Roy Miles Gallery**, London: publicity material, corresp, photographs, visitors' books and printed material (TGA 200411)

**Artists Placement Group**: records incl files rel to placements

within companies and government departments, involvements with artists' groups and higher education, lectures and symposia, corresp with artists 1966–88 (TGA 20042)

**City Racing**, art collective: records incl administrative and financial records, audio-visual material, photographs, printed material and ephemera 1988–98 (TGA 20049)

**Commonwealth Institute Art Gallery**: records rel to exhibitions incl corresp, published material and ephemera c1960–97 (TGA 20045)

**Victoria & Albert Museum**, National Art Library, Cromwell Road, London, SW7 2RL, England

**Holbrook Gaskell**, chemical manufacturer: letters [138] from artists 1813–1909 (MSL/2004/5)

**Ernest William Haslehurst**, artist: sketch album 1925–47 (MSL/2004/1)

**Edward Johnston**, calligrapher and designer: diaries, notebooks, letters and original material for 'Formal Penmanship' (MSL 2004/6)

**Thomas Povey**, civil servant MP: letter to William Hewer rel to Raphael's cartoons 1697 (MSL 2004/4)

## Special

**Laban Centre for Movement and Dance Archive**, Creekside, London, Greater London, SE8 3DZ, England

**Lorna Wilson**, dance lecturer and illustrator: notebooks, articles and photographs 1942–66 (2004/55)

**Royal Institute of British Architects Archives and Drawings Collection**, Victoria and Albert Museum, Cromwell Road, London, SW7 2RL, England

**Phoebe Stanton**, Professor of Art History: research papers on the Pugins and W H Leeds 1960–90

**Royal Institution of Cornwall**, Royal Cornwall Museum, River Street, Truro, Cornwall, TR1 2SJ, England

**Neville Northey Burnard**, sculptor: album of pencil drawings and ms poems 1875 (CLG/2004/10)

**Wellcome Library for the History and Understanding of Medicine**, Archives and Manuscripts Section 210 Euston Road, London, Greater London, NW1 2BE, England

**Frank Green**, physician: corresp with Augustus John and others re medical potraits 1900–77 (MS 8208)

## University

**Birmingham University Information Services**, Special Collections Department, Main Library, Edgbaston, Birmingham, Warwickshire, B15 2TT, England

**Gladys Calthrop**, artist and set designer: papers and corresp incl letters from Noel Coward c1930–70 (COW, Acc 2004/80)

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

**Una Rota**, art dealer: papers, corresp rel to Annie French, card index of Scottish artists (MS Gen)

**London University**: London School of Economics Library, Archives Division, Lionel Robbins Building, 10 Portugal Street, London, WC2A 2HD, England

**John Gordon Hargrave**, artist and writer: mss and tss rel to Kibbo Kift 1912–60 (YMA/KK)

# AAH Executive Committee, Representatives and Staff

## Executive Committee

### ELECTED OFFICERS (VOTING)

#### Chair

**Colin Cruise**

School of Art and Design  
Staffordshire University  
Flaxman Building  
College Road  
Stoke-on-Trent, ST4 2DE  
Tel: 0178 229 4698  
<chair@aah.org.uk>

#### Hon Secretary

**Christiana Payne**

Oxford Brookes University  
School of Humanities  
Gipsy Lane  
Oxford OX3 0BP  
Tel: 01865 483 582  
<honsec@aah.org.uk>

### CHAIRS OF MEMBERS' GROUPS (VOTING)

#### Art Galleries and Museums

**Amy Barker**

Sunderland Museum and Winter  
Gardens  
Burdon Road  
Sunderland  
Tyne and Wear, SR1 1PP  
<ch-galls@aah.org.uk>

#### Schools

**Carol Jacobi**

Westminster School  
Common Room  
17 Deans Yard  
London SW1P 3PB  
Tel: 020 7963 1050  
<ch-schools@aah.org.uk>

#### Independent Art & Design Historians

**Frances Follin**

20 Norlands Crescent  
Chislehurst  
Kent, BR7 5RN  
Tel: 0181 467 0512  
<ch-indeps@aah.org.uk>



Association of  
Art Historians

Registered Charity No. 282579

#### Students

**Sophie Bostock**

School of World Art Studies  
University of East Anglia  
1 Penshurst Mews  
Eaton  
Norwich NR4 6JJ  
Tel: 01603 259659  
<ch-students@aah.org.uk>

#### Universities and Colleges

**Evelyn Welch**

School of English and Drama  
Queen Mary College  
University of London  
Mile End Road  
London E1 4NS  
Tel: 020 7882 3172  
<ch-univs@aah.org.uk>

### ELECTED 2003 (VOTING)

**Tom Gretton (Vice-Chair)**

(University College London)

**Louise Bourdua**

(University of Aberdeen)

### ELECTED 2004 (VOTING)

**Christine Riding**

(Tate Britain)

**Natalie Adamson**

(University of St Andrews)

### ELECTED 2005 (VOTING)

**Malcolm Gee**

(University of Northumbria)

**Nina Lübbren**

(Anglia Polytechnic University)

### EX-OFFICIO MEMBERS (VOTING)

**Stephen Bann**

(Chair of the British National  
Committee of CIHA)  
(University of Bristol)  
<s.bann@bristol.ac.uk>

## AAH Representatives (non-voting)

#### Treasurer

**Peter Baitup**

Temple Farmhouse  
Chapel Street  
Broadwell  
Morton-In-Marsh  
Glos, GL56 0TW  
Tel/Fax: 01451 830199  
<treas@aah.org.uk>

**Rupert Shepherd**

(Artists' Papers Register)  
<ch-apr@aah.org.uk>

**Deborah Cherry**

(Editor, *Art History*)  
(Central Saint Martins College of  
Art and Design)  
<ed-arthistory@aah.org.uk>

**Fintan Cullen**

(Deputy Editor, *Art History*)  
(University of Nottingham)  
<ed-dep-arthistory@aah.org.uk>

**Liz James**

(Reviews Editor, *Art History*)  
(University of Sussex)  
<ed-reviews-arthistory@aah.org.uk>

**Marion Arnold**

(Honorary Editor, *The Art Book*)  
<ed-hon-theartbook@aah.org.uk>

**Dana Arnold**

(Editor, *New Interventions in Art  
History*)  
(University of Southampton)

**Ed Lilley**

(2005 Conference Organiser, Bristol)

**Fred Orton**

(2006 Conference Organiser, Leeds)

## Staff (non-voting)

#### Senior Administrator

**Claire Davies**

70 Cowcross Street  
London, EC1M 6EJ  
Tel: 020 7490 3211  
Fax 020 7490 3277  
<admin@aah.org.uk>

### Bulletin contributions

Please send contributions (preferably in electronic form) to: Jannet King, Editor, *Bulletin*, 48 Stafford Road, Brighton BN1 5PF, Tel & Fax: 01273 509653 <ed-bulletin@aah.org.uk>

**Next deadline: 6 January 2006**

Conference/fellowship information and job ads printed free of charge, at editor's discretion. All other ads contact Editor to discuss rate.

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