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REVIEW OF THE YEAR

Chair's Annual Report 2005 BY COLIN CRUISE

This has been an exciting and productive year for the AAH, with the completion of a major and longstanding project, much public work, excellent Members' Groups activities and a great deal of behind-the-scenes forward-planning, discussion and debate. I have summarised the chief events of the year here, although many of them are described more fully in the reports of the Chairs of Members' Groups. I have also taken the liberty of including details of on-going projects and further plans where I thought it gave a fuller picture of my activities and those of the Executive Committee.

ANNUAL CONFERENCES

The Thirty-First Annual Conference, hosted by the University of Bristol, was a resounding success, with well-attended sessions, distinguished plenary speakers and exciting discussions. Thanks to Ed Lilley and Jo Kear for all their hard work in making this event such a success.

The forthcoming Leeds conference promises to be equally successful. Its title, 'Art and Art History: Contents, Discontents, Malcontents' is both provocative and enticing. This is the first time for many years that the annual conference has not been held at a weekend and we hope that good attendance will prove this decision to be the right one. There are three, rather than the usual two, plenary sessions for extra value! The academic convenor at the University of Leeds is Fred Orton, the administrator Josine Opmeer: our thanks are due to them for their efficiency in planning and developing the conference thus far.

Meanwhile, the Thirty-Third Annual conference, which will be held at the University of Ulster, Belfast, is already at an advanced planning stage and the call for sessions deadline is set for 14 April (see page 37 for further details). An AAH delegation was welcomed warmly in Belfast early last summer, when we saw the impressive new conference accommodation now at an advanced stage of construction.

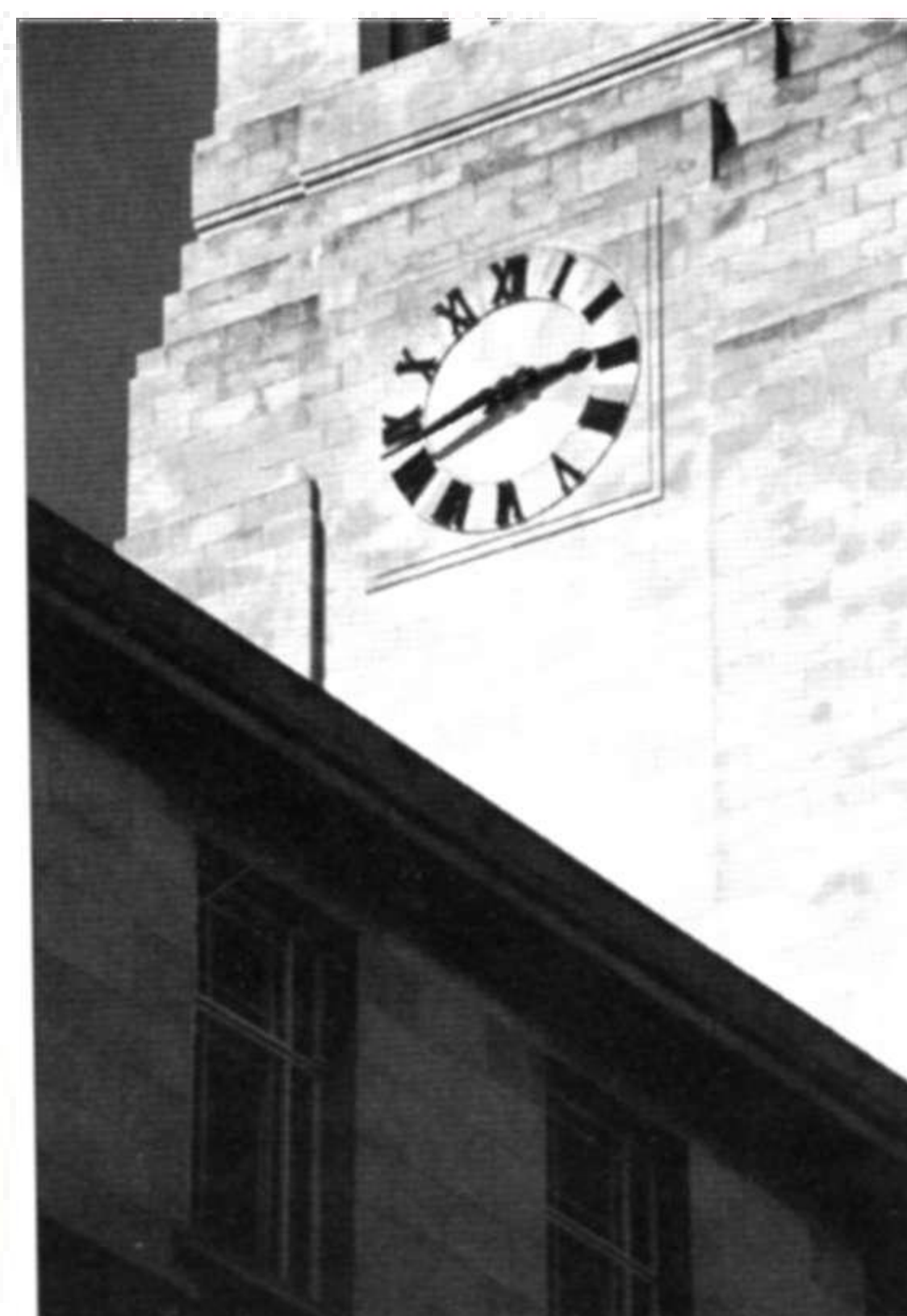
ARTISTS' PAPERS REGISTER

The AAH has supported the APR since it was proposed some 20 years ago. I am pleased to record the triumphant completion of the project, which was marked by a reception at the Victoria and Albert Museum in June.

I would like to take this opportunity to thank Rupert Shepherd for guiding us to this final stage of the project. In his survey of the APR's history (in the *Bulletin*, October 2005), Rupert thanked all of his predecessors and co-workers by name. The AAH is indeed indebted to the hard work of all these individuals and to the agencies that supported the project financially, particularly the Getty Foundation, the Pilgrim Trust, the

AAH ANNUAL CONFERENCE

Art & Art History: Contents, Discontents, Malcontents



University of
LEEDS

5 – 7 APRIL

see page 22

Parkinson Building,
University of Leeds
Photo: Richard Moran

British Library's Full Disclosure Programme and the Victoria and Albert Museum.

Rupert is about to enter discussions about the proposed involvement of the APR in a pan-European archives project.

AHRC

The Arts and Humanities Research Board became a Council last year, and is now the AHRC.

The AAH participated in an initial discussion about the work of the new Council in April, and later responded to an invitation to suggest a number of 'thematic areas' which would provide the focus for future strategic research programmes to be funded by the AHRC. Further, the AAH was represented at workshops on these themes, and although only one of our suggestions will definitely be commissioned – that on 'Religion, Belief and Non-Belief' – a second (on 'Technology, Creativity and Reproduction') is still up for further consideration. I would like to thank Tom Gretton for all his work on this aspect of AAH business.

AAH FORUM

Following the success of last year's forum at UCE, Birmingham, the AAH organised a meeting in June on a key current issue: 'Art History: Research and Academic Publishing'. The Courtauld Institute co-funded and hosted the event, and it stimulated much discussion. Several speakers raised issues, voiced concerns and – in some instances – offered radical solutions to the problems of academic publishing in art history. I am pleased to report that the Courtauld Institute will host further talks, to take place in the spring, and which will include other interested parties. The aim is to develop policy in the matter of art historical publishing. Our thanks go to the Courtauld Institute and to Patricia Rubin in particular for the success in this venture.

A third forum, on the current role of art history in the work of museums and galleries, will be held in the autumn in conjunction with a major London museum. Full details will appear in the next issue of the *Bulletin*.

AAH JOURNALS

Last year saw *The Art Book* attaining new levels of popularity shown in good circulation figures. New developments included a film studies book review section, and we can look forward to a full-colour publication in future. Thanks to Sue Ward and Marion Arnold for their hard work in turning the journal into a profit-making enterprise.

Art History continued to be the leading journal of its kind, both handsome and erudite. Deborah Cherry, Fintan Cullen, Liz James and the editorial team are to be thanked for producing a journal that continues to impress with its quality, and represents the discipline of art history, as well as the AAH, so impressively.

RAE ISSUES

This year the AAH responded to the RAE draft criteria issued at the end of the summer.

Evelyn Welch, Chair of the Universities and Colleges Members' Group, organised two events, one at the Bristol Conference, the other at the University of Nottingham in the autumn, 'Assessing Alternatives to the Text'. Both events were extremely helpful in clarifying issues for heads of university departments and those charged with organising their departmental RAE submissions. Evelyn has been invaluable in helping construct AAH responses to the RAE; my thanks to her for much support throughout the year.

STUDENTS

It would be almost unfair to single out any of the varied activities organised by the Student Members' Group during the year. The involvement of Sophie Bostock, in her first year as Chair of the group, has been impressive. Everything, from the Summer School in Glasgow to the New Voices conference in Nottingham, has been administered with great flair. I know all AAH members will be cheered by the existence of such a liveliness, which promises well for the future of the discipline. Thanks to all involved in Student Group activities!

OTHER GROUPS, OTHER WORK

The AAH has supported the work of other constituencies, notably the Schools Members' group and the Independents. The Schools Group has been particularly active this year, running important day conferences at Tate Britain, 'Ways of Seeing', and representing our interests in key discussions on the future of the 'A' Level in art history. My thanks to Carol Jacobi for her all her hard work on our behalf this year.

I am happy to note the progress made towards the setting up of an Independents' Directory and to thank Frances Follin for her enterprise and hard work in this and other AAH matters.

PRIZES

The AAH is grateful to Laurence King Publishers for their continued sponsorship of the John Fleming Travel Prize which continues to attract high quality entries.

The AAH is to revive its own prizes, awarded for the best student dissertation (both at undergraduate and postgraduate levels), which has lapsed in recent years. It is to be relaunched in April at the Leeds conference in response to requests from the Student Members' group, and full details will be available in the conference pack. The AAH is indebted to Thames and Hudson, who have so generously agreed to sponsor this venture.

NEW LOGO AND IDENTITY

This report appears in the first *Bulletin* to bear the Association's new logo in its new colour. The changes were brought about by the need to redesign the AAH website. During the autumn and winter a working party, made up from the EC, discussed various possibilities with our designers, REG design, and Redleader. The result was a change from red to green-blue – a turn of the colour wheel, indeed – and to a less elaborate logo. I hope you enjoy the change of 'identity' that these innovations represent.

MEMBERSHIP

While membership figures remain healthy and renewal of membership figures are encouraging I hope that we can further grow and strengthen our membership base. My biggest hope for the coming year is that the Association can gain members in the Museums and Galleries sector and that their important input can help us set an agenda for the development of the discipline in the immediate future.

GOODBYE AND HELLO

My thanks, on behalf of the AAH membership, go to Louise Bourdua and Malcolm Gee, who have been so helpful at many EC meetings and who, regrettably, must leave the EC this year. Goodbye and thanks, too, to Amy Barker, who leaves us as Chair of the Art Galleries and Museums Group. Heather Birchall, based at Tate Britain, has already taken over as Chair of this group and will be featured in the next *Bulletin*.

Christiana Payne, who has been so active in promoting the interests of AAH members, particularly in relation to DACS and other copyright issues, leaves the EC as Hon Secretary after the Leeds Conference. My thanks to her for all her help, her quiet efficiency and her support, always so readily offered.

Claire Davies, the AAH Senior Administrator, went 'half-time' in September to take up her MA studies. Despite this she has been, as usual, an indispensable part of the AAH: my thanks to her for much help and hard work, which have much appreciated by me and by all who work with and for the AAH. Katherine Higgon, who joined Claire as Assistant Administrator, left in January to take up a new post; we wish her every success. Lucy Sollitt will be in post as Assistant Administrator by the time this *Bulletin* appears; she will feature in the next *Bulletin*, but until then: welcome, Lucy!

So: A good year and a busy one, with the promise of important business to get through in the coming year.

Warmest best wishes,

COLIN CRUISE

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**School
of Art History**

www.st-and.ac.uk

Lecturer/Reader (2 posts)

History of Western Art and/or Architecture (for one post a historian of photography will be preferred)

£27,929 – £43,850 pa

Currently the School of Art History teaches the history of western art from the Middle Ages to the present and has a 5A rating from the most recent RAE. We have a team of 13.5 research-active academic staff.

For one position preference will be given to specialists in the History of Photography, a field in which St Andrews University has important original resources and offers unique postgraduate courses. The other post is open to those whose research interests lie in some area of the history of western art and/or architecture which complements the existing strengths of the School. Although we are expecting to appoint at Lecturer Grade A level, for exceptional individuals appointment to a more senior position will be considered. As well as teaching upper-level undergraduate and postgraduate courses in your area of specialisation both positions will also contribute to the teaching of 1st or 2nd year survey courses.

You should have, or be very close to completing, a PhD. You will have already published in the area of Art History and have experience of teaching at university level. Applicants for appointment at senior level must have an appropriate record of publication.

Informal enquiries to Ms Annette Carruthers, Acting Head of School (e-mail: vac@st-andrews.ac.uk).

Please quote ref: SK091/05.
Closing date: 24 February 2006.

Application forms and further particulars are available from Human Resources, University of St Andrews, College Gate, North Street, St Andrews, Fife KY16 9AJ (tel: 01334 462571, by fax: 01334 462570 or by e-mail: jobline@st-andrews.ac.uk). The advertisement and further particulars can be viewed at <http://www.st-andrews.ac.uk/hr/recruitment/vacancies>

University of St Andrews

The University is committed to equality of opportunity

Senior Administrator

I am please to report that 2005 has seen a rise in membership. This is the first significant increase in membership figures in recent years, which is very encouraging, particularly given that 2005 also saw the first increase in membership rates for several years. Student membership has seen the most dramatic rise, with the number of members up by more than 60, compared with 2004. Other concessionary membership categories have also seen an increase, which is perhaps reflective of the developments within the discipline and/or a sign of the current economic climate as a whole. I hope that 2006 will see a continued increase in membership, particularly in membership subscriptions taking *Art History* and *The Art Book*. It would be good to see European membership increase and to witness a rise in the number of members based in museums and galleries.



please continue to forward details and/or links of forthcoming conferences and symposia – but make sure that you entitle your email 'AAH news and events'. I'm hoping that the new website will be up and running by Spring 2006.

NEW-LOOK AAH

As you've no doubt noticed, the AAH also has a new logo. This has been designed and adopted in conjunction with the redesign of the new website. The new logo, membership publicity and website have been designed and implemented by two London-based design companies, REG design and Redleader, who have been working closely with myself and an EC-appointed 'working party'.

Personally, I think that the new logo and AAH identity looks great, and makes for a refreshing change. I hope that most of you will agree. The 'old' logo will, of course, still be 'valid' and in circulation for a while longer, until the transition is complete.

MEMBERSHIP PACKS

Another change taking place in 2006 will be the introduction of membership packs. Each new member and renewed member will receive a membership pack, which will include information about the AAH and other items that might be of interest. If you have any

AAH Membership 2005

Membership figures, categories and occupational profile as of December 2005 [2004 figures in brackets].

Total Membership 1090 [1020]

Individual Members with:

<i>Art History</i> only	276 [294]
<i>The Art Book</i> only	87 [91]
<i>Art History</i> and <i>The Art Book</i>	306 [343]
<i>Bulletin</i> only	323 [247]

Institutional Membership with:

<i>Bulletin</i> only	37 [41]
<i>Art History</i> and <i>The Art Book</i>	58 [56]

MEMBERSHIP CATEGORIES

Ordinary

With <i>AH</i> and <i>TAB</i>	143 [146]
With <i>AH</i> only	133 [165]
With <i>TAB</i>	46 [58]

Joint

With <i>AH</i> and <i>TAB</i>	8 [6]
With <i>AH</i> only	8 [8]
With <i>TAB</i>	1 [0]

Student

With <i>AH</i> and <i>TAB</i>	97 [83]
With <i>AH</i> only	49 [45]
With <i>TAB</i>	21 [14]
With <i>Bulletin</i> only	190 [132]

Concessionary

(unwaged, low-income, retired)

With <i>AH</i> and <i>TAB</i>	9 [4]
With <i>AH</i> only	15 [8]
With <i>TAB</i>	9 [4]
With <i>Bulletin</i> only	61 [49]

Life

With <i>AH</i> and <i>TAB</i>	5 [5]
With <i>AH</i> only	6 [6]
With <i>TAB</i>	0 [0]
With <i>Bulletin</i> only	43 [43]

Europe

With <i>AH</i> and <i>TAB</i>	23 [17]
With <i>AH</i> only	22 [21]
With <i>TAB</i>	4 [8]
With <i>Bulletin</i> only	17 [15]

USA and RoW

With <i>AH</i> and <i>TAB</i>	21 [26]
With <i>AH</i> only	43 [41]
With <i>TAB</i>	6 [6]
With <i>Bulletin</i> only	12 [8]

Institutions

UK	95 [97]
Europe	47 [57]
USA and RoW	14 [17]
	34 [33]

OCCUPATIONAL PROFILE FOR 2005

Academic	308 [324]
Museums	46 [52]
Students	417 [338]

Schools	13 [14]
Independent	84 [76]
Other	166 [190]
Unaccounted	56 [26]

NEW MEMBERS IN 2005

Academic	20 [28]
Museums	5 [2]
Students	126 [114]
Schools	1 [1]
Independent	7 [1]
Other	11 [12]
Unaccounted	20
Total	196 [158]
UK members	885 [826]
England	815
Northern Ireland	5
Scotland	50
Wales	15

GEOGRAPHICAL PROFILE

European members	80 [79]
Austria	1
Belgium	5
Croatia	3
Cyprus	1
Denmark	1
Finland	1
France	4
Germany	15
Greece	8
Ireland	11
Italy	4
Jersey	2
Luxemburg	1
Malta	2
Netherlands	6
Poland	3
Portugal	2
Spain	5
Switzerland	5
USA and RoW	116 [113]
Australia	8
Brazil	2
Canada	16
China	1
Hong Kong	1
Japan	2
Korea	1
New Zealand	2
Republic of Korea	1
South Africa	2
USA	80

Artists' Papers Register

suggestions for additions to the membership packs please let me know.

STAFF

And finally, as many of you are already aware, I've recently gone part-time at the AAH in order to do an MA in Curating, back at Goldsmiths. From now on I will be in the office on Wednesdays, Thursdays and Friday.

In September 2005 we also appointed a part-time Assistant Administrator, Katharine Higgon, who introduced herself in the October *Bulletin*. Katharine has been a valuable asset to the AAH over the last few months, particularly where membership is concerned. I'm sorry to say, however, that she left the AAH in the New Year to take up a full-time position as an Assistant Archivist. I wish Katharine all the best for her new job and would like to thank her for her hard work and patience.

A new Assistant Administrator, Lucy Sollitt, has now been appointed. However, I apologise for delays that may have occurred with the processing of membership renewals or conference bookings during the last few weeks, during which many transitions have taken place.

Best wishes for the New Year. I hope to see you at the Annual Conference in Leeds – and remember to book now if you've not already done so!

CLAIRE DAVIES

Senior Administrator

CIHA

The next event to take place in the context of CIHA's activities will be the conference 'Past Perfected: Antiquity and its Reinventions'. This has been organised by the US National Committee for History of Art, in affiliation with CIHA, and will be held in Los Angeles from 6 – 8 April 2006. Sites for sessions will include the Huntington Library and the newly refurbished Getty Villa.

In preparation is the next International Congress (CIHA XXXII), which will be held at the University of Melbourne from 13–18 January 2008. The subject will be 'Crossing Cultures: Conflict, Migration and Convergence'. Professor Jaynie Anderson (University of Melbourne) is chairing the organising committee, and hopes to establish a website shortly.

STEPHEN BANN

As reported in the last *Bulletin*, the Register was formally completed in June 2005, following almost 20 years of work. The event was marked by a reception at the Victoria & Albert Museum, as well as articles in the *Bulletin*, *The Art Book* and *RecordKeeping*, the official publication of the National Archives. The Register has acquired numerous debts during its compilation, and I should like to record formally my thanks to all those who have helped bring it to fruition: they are listed on page 2 of *Bulletin* 90.

However, new records are always coming to light, as demonstrated by the annual list of relevant 'accessions to repositories' provided by the National Archives and published in the *Bulletin*, and corrections are also brought to our attention by users and archivists. Consequently, the Register will be updated with new information once a year and, by the time this report is published, it should have undergone the first of these annual updates. Anyone wishing to bring new material to the Register's attention is asked to read the section on 'Definitions and coverage' at

<http://www.apr.ac.uk/artists/help.asp>

then fill in the form available at

<http://www.apr.ac.uk/artists/APRSurveyForm.rtf>

and return it to the Register, c/o the Association at the address on the *Bulletin's* title page.

Whilst discussions with archivists in the Republic of Ireland regarding the extension of the Register to cover the Republic have, for a variety of reasons, not been fruitful, the Register will be represented at meetings to plan a pan-European register of 20th-century artists' papers. The project, which is being co-ordinated by the Institut National d'Histoire de l'Art in Paris, is expected to involve partner organisations in France, Germany, Poland, the Czech Republic, Ireland, Hungary, the Netherlands, and Switzerland. It will build upon the expertise accrued in compiling the Register and the French Guide en ligne des archives d'artistes (GAAEL):

http://www.inha.fr/rubrique.php3?id_rubrique=66

currently the only European tools dedicated to searching for artist's papers online.

As always, the Artists' Papers Register is available online, for free, at

<http://www.apr.ac.uk>

RUPERT SHEPHERD

Hon Secretary's Report

NOMINATIONS FOR NEW CHAIR AND HON SECRETARY

Although Colin Cruise remains in the Chair for one more year, it is now time to elect a new Chair for the AAH, who will spend 2006-7 shadowing the present Chair before taking up the post at the 2007 AGM.

We are also seeking nominations for a new Hon Secretary, who will serve for three years from the 2006 AGM. Colin Cruise and I are happy to answer, confidentially, any queries concerning the nature of these posts, and we invite nominations for them.

NOMINATIONS FOR EXECUTIVE COMMITTEE

The following members will leave the Executive at the 2006 AGM: **Malcolm Gee** and **Louise Bourdua**. Both have served their term of three years, and Malcolm agreed to serve an additional year in the interests of continuity. The EC would like to thank them both for all the hard work they have done on behalf of the Association and wish them all the best in the future.

In addition to nominations for the new Chair and Hon Secretary, we are now seeking nominations for the two spaces available on the EC, which will be filled at the AGM in April. The closing date for the receipt of nominations for all posts is **Friday 17 March**.

Please send all nominations on the relevant form (which you can obtain from the AAH Administrator), along with the names of two nominators (who should both be members of the AAH) to the Hon Secretary c/o The Administrator, 70 Cowcross Street, London EC1M 6EJ.

PROXY VOTING FORM

The proxy voting form, for those people unable to attend the AGM, is included with the *Bulletin* and, when completed, should be returned to the Administrator by **24 March**. By signing this you allow the Chair or your nominee to use your vote if required on any issues. Please complete the form if you are unable to attend the meeting.

I have also served my term, and consequently this AGM will be my last as Hon Secretary of the Association. It has been a most enjoyable three years, and I would like to extend warm thanks to the two Chairs, Shearer West and Colin Cruise, the Treasurer, Peter Baitup, and the Senior Administrator, Claire Davies, all of whom have been terrific to work with. It has also been a great pleasure to work with the organisers of the Nottingham, Bristol and Leeds conferences, the chairs of the Special Interest groups, and all the members of the EC. I feel that the AAH is a real force for good in the art historical community, an organisation which reminds us of the interests we have in common, and of all that is to be gained from cooperation, at a time when our discipline faces many challenges.

CHRISTIANA PAYNE

32nd Annual General Meeting

9.00 AM – 10.30 AM THURSDAY 6 APRIL 2006

University of Leeds

Venue to be confirmed

The AGM is open to all current AAH members, whether or not they are attending the Annual Conference. Please bring your membership card with you.

The Minutes of the 31st AGM were printed in *Bulletin* 89, June 2005.

Agenda

- 1 Apologies
- 2 Minutes of the 31st AGM in Bristol
- 3 Chair's Report
- 4 Membership Report from the Administrator
- 5 Honorary Secretary's Report
- 6 Honorary Treasurer's Report
- 7 Report from the Editor of *Bulletin*
- 8 Report from the Editors of *Art History*
- 9 Report from the Editors of *The Art Book*
- 10 Reports from the Members' Groups:
 - Museums and Galleries
 - Independents
 - Schools
 - Universities and Colleges
 - Students
- 11 Report from the British Chair of CIHA
- 12 Report from the Convenor of the Artists' Papers Register
- 13 Report from the Convenors of the Belfast Conference 2007
14. AOB

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@aaah.org.uk

Independents

DIRECTORY OF INDEPENDENT FREELANCE MEMBERS

Work started on the Directory rather late in the year, owing a number of factors but mostly because the database designer took a long holiday abroad just as we were ready to begin! There is a lot of work to be done, and much must be done by me – which inevitably means that it will have to take a back seat in relation to paid work. We are getting there, however, and 2006 will be the year that all our Independent members finally have a professional online database-driven directory on which to promote their services. If you are not a member of Art-line, please ensure that I have your email address so that I can send you details of how to take an entry in the Directory, once it goes online. If you do not have access to the Internet but would nevertheless like an entry in the Directory, please write to me via the AAH head office so that I can make the necessary arrangements. Please do not assume that because you have supplied either your email address or your home address in the past, I will have these – it is highly unlikely that I do.

AAH CORPORATE IDENTITY AND WEBSITE

In the autumn I joined with other executive committee members, guided by the invaluable organising hand of Claire Davies, in considering ways of updating the AAH's graphic image (the logo, stationery, and website design, together with the colour used as the Association's 'corporate' colour). A professional design company was called in to do the work. You will now have tasted the fruits of our efforts in the form of the new membership card and this issue of *Bulletin* – in due course the existing stationery will be replaced by the new-look version and the website will be completely revamped.

LEEDS CONFERENCE

Keep looking at the website – as plans for the conference firm up it will be the best place to check for Independent activities at the conference. We will run another forum session for Independents and plan to join the Student Group for an unofficial official dinner! The dinner at Bristol last year was a great success. Having a sister based in Leeds, I have visited the city a number of times over the years and can vouch for its many attractive features; I am sure it will prove a most successful venue for the conference.

I have had a proposal for a paper accepted by Margherita Sprio for her session entitled 'Does Art History Have a Future?' My paper is entitled (not surprisingly) 'An Independent Look at the Future' and will consider the relevance of art history to the non-academic community and how this relates to the attractiveness of the subject for potential undergraduates – both school leavers and mature students. I would be interested in any views from

Independent members on this topic – please email me on ch-indeps@aah.org.uk

If you have had a proposal for a paper accepted, please let the rest of the Independent Members' Group know – if you are a member of Art-line, post your email to art-line@yahoogroups.com. If you do not belong to Art-line you can join – email me at ch-indeps@aah.org.uk for details – or, if you prefer not to join, simply email the details of your paper, and the session at which you will be giving it, to me at the [ch-indeps](mailto:ch-indeps@aah.org.uk) address and I will post it on Art-line for you. (Please note that the Art-line email address will not accept emails from people who are not registered members of Art-line.) This will give your fellow Independents advance notice so that they can look out for your paper if it is of interest to them. So often at conferences I find that I have missed good papers simply because I did not spot them on the programme in time – I am sure this happens to others too, so give yourself an edge over the competition by letting us all know about your paper in advance.

LIFE-SHARE TO LEEDS

If you would like to find another member with whom to share a car journey, and petrol expenses, to the conference, why not 'advertise' on Art-line? Whether you have a car and are looking for a sharer, or do not drive and would like to find a car-driving member who may be passing your way, put an email on Art-line stating the town you are starting from and whether you are seeking a lift or offering one, and let's see if we can match up some lifts and liftees! Members of the Society for Editors and Proofreaders do this for their annual conference and a number of members have made new friends – and saved some money – in this way.

If there are particular topics that you would like to discuss at the Independents' special interest group session at the conference, please email me at ch-indeps@aah.org.uk or post your views on Art-line. The topic last year was marketing our skills/services – because of a mix up most Independents who attended missed the special interest group session, so it may be that we should again have this as our focus. The session is your opportunity to meet the organising group and other Independent members, however, so your views of what we should discuss are paramount.

I wish you all a very successful and productive 2006 and look forward to meeting more of you at the conference.

FRANCES FOLLIN

Universities & Colleges

A report will be submitted at the Annual General Meeting on 6 April 2006, and will be published in the next issue of *Bulletin*.

Students

During 2005, the Student Members' Group (SMG) has gone from strength to strength and maintains its reputation as the UK's major association for art history students. Throughout the year we have again attracted an encouraging number of new student members to the Association.

CONFERENCES

Our popular conference programmes brought together students from institutions from around the country to share and discuss their research topics. The student session at the AAH Annual conference in Bristol was highly successful, attracting international participation. The combined Student/Independents' Dinner was enjoyed by both groups and is an event we will be repeating in Leeds. Our two one-day New Voices conferences were hosted by the School of History of Art, Film and Visual Media, Birkbeck College, in May 2005, and by Nottingham's Lakeside Arts Centre in October 2005. It was a privilege to attend the annual Summer School last July, which was held at the iconic Mackintosh building, the Glasgow School of Art.

As part of the conference programme, the SMG has provided helpful advice for the career development of students. The SMG has organised a number of workshops, for example, the postgraduate funding forums held at the Bristol Annual Conference and again at Glasgow, the successful 'Meet the editors of *Art History*' session at Bristol, along with presentations on 'Careers in Teaching', 'A Career in Curating' and 'Research for Creative Practice' at Glasgow. The SMG would like to take this opportunity to thank our speakers and those who have so kindly contributed their time to the student sessions; these have included: Professor Deborah Cherry in her capacity as editor of *Art History*, Professor Fintan Cullen as co-editor of *Art History* and Professor of Art History at Nottingham University, Professor Annie Coombes and Dr Patrizia di Bello, both at Birkbeck College, Professor Alison Yarrington – Richmond Professor of Fine Art and Head of the Department of Art History at Glasgow University, Amelia Yeates PhD Student at Birmingham University and tutor for the Open University, Maureen Park – lecturer in Visual Arts in the Department of Adult and Continuing Education at Glasgow University, Emma Leighton – Curator of Chinese and Oriental Civilisations, Burrell Collection, Glasgow and Jane Allan – Head of Historical and Critical Studies Department, Glasgow School of Art.

The student strand for the Leeds 2006 conference, convened by Beth Williamson and Claire Walsh, attracted 20 paper proposals. The variety, quality and interdisciplinary nature of proposals made it a difficult task to select only six for our one-day session. The session will explore recent developments and new scholarship in the history of art, with new perspectives and approaches revealed in papers that touch on

important social, cultural and political issues; the limits of visual perception; sculpture and sculptors; the relationship between artists and scientists; and intersections between literary and visual works.

AWARDS AND PRIZES

The Voluntary-Work Placement Fund has provided much-needed financial support to enable students to gain valuable work experience in museums and galleries throughout the United Kingdom. The AAH was able to make contributions to assist 12 of its student members to undertake voluntary work in various institutions throughout the summer of 2005. For 2006 the guidelines have been adjusted so as to offer larger sums to students who are able to offer their time to institutions on a part-time basis, as well as assisting students who can undertake full-time internships.

The SMG is now working with the Executive Committee to reinstate 'The Essay Prize', which is being re-branded as 'The Dissertation Prize' and will be re-launched at the AAH Annual Conference, Leeds 2006. Starting in 2006, two prizes will be awarded annually: one for the 'best' undergraduate dissertation and another for the 'best' postgraduate dissertation. Further information will be available at the Leeds conference, in the June 2006 edition of the *Bulletin* and a future edition of *The Art Book*.

A new prize is being awarded at the Annual Conference in April 2006: for the best powerpoint presentation about a research topic.

RESOURCES

The Postgraduate Research Database and the Postgraduate Journals Directory are two very useful resources that were developed in 2005. The database enables students to register their research topics on the AAH website with a view to encouraging communication between postgraduates working in related areas. The Journals Directory is an online directory of art history and visual culture journals that accept submissions from postgraduate students. It also provides some brief but helpful hints on getting published. To access the directory, please locate the students' page on the AAH Website and click on to the Journals Directory.

A new edition of *Careers in Art History*, the first for ten years, was published in February. The 100-page book, compiled by the SMG, provides information about the wide range of careers available to current and prospective art historians. Containing 28 chapters, all written by experts in the field, the book describes possible career options, their positive and negative points, the qualifications required and the availability of voluntary-work placements. In addition, it includes practical information about where to find job advertisements and contact details of relevant ►

Schools

It has been a busy year. Committee numbers have increased and consultation extended through a flourishing email group and close liaison with the Qualifications and Curriculum Authority over the design of a new A level. The subject in schools is still far from secure, but there is a more lively and, I hope, optimistic mood within the school-teaching community, despite this embattled position.

THE A LEVEL

The improvement in the overall standard of results this year reflected a significant rise in student confidence and performance, especially at A2, where the independent coursework unit and the in-depth historical units are producing work which is, in my opinion, of undergraduate standard. Teachers are to be congratulated on getting to grips with the challenges of the diverse courses.

The Committee carried out a post-exam survey, which reached roughly 20% of teachers. This presented very clear patterns of both contentment and concern. The consensus was that there had been significant improvement in the A2; teachers felt it was still more demanding than other subjects but they welcomed the absence of ambiguous questions and idiosyncratic mark schemes. These were, however, still a feature of the AS papers, and the committee have drawn up a summary of issues for discussion at the EC.

The CCEA (Northern Ireland) examination provides an alternative and is gaining numbers (approx 130), but the AQA remains the main provider (approx 2,000 AS and 1,000 A level candidates). The difficulty of the examination relative to other subjects, and the consequent reduction in uptake is still a major priority. The EC pursuit of an investigation with QCA is ongoing, as is the committee's research into the feasibility of offering History of Art through the Baccalaureat system.

◀ organisations. That it fills a gap in UK careers literature has been confirmed by its reception, with sales exceeding 550 by the end of 2005.

As ever, the SMG looks forward to being able to offer its members a full programme of events, resources and opportunities in 2006. At the end of 2005, I would like to thank all the AAH student members for their support and participation. Also, I cannot thank Claire Davies enough for her tireless work and advice over the past year. It is also a great pleasure to thank all the SMG members with whom I work: Bob Baggs, Christina Bradstreet, Sarah Chapman, Ming-Hui Chen, Clare O' Dowd, Jenny Powell, Hannah dal Pozzo, Graeme Smart, Alexander Thomas, Caroline Walker, Claire Walsh, Beth Williamson, Amelia Yeates and Merav Yerushalmy.

SOPHIE BOSTOCK

SUBJECT CRITERIA MEETING

The most important development, however, is the A level reforms set out in the Government's White Paper 14-19 Education Skills February 2005. This has resulted in History of Art enjoying its first Subject Criteria meeting, held by QCA on 9 December at Warwick University. The thrust of the reforms was towards widening accessibility and a reduction of the burden on teachers and learners. The AAH Committee took part in preliminary consultation with Robin Widdowson and myself, and Kate Evans drew up a model. A survey was sent out to teachers to feedback their priorities. We were represented on the day itself by Kate Evans, Paul Smith and Jonathan Vickery (I was there for AQA), along with the three examination boards. The meeting discussed the nature and value of the subject and agreed a distinct set of subject criteria in close sympathy with the AAH model, which will, we hope, be finalised in April. This is very good news and should result in a significantly better A level. Thank you to all who sent back their ideas; it was very useful to have them as a guide.

PUBLICATIONS AND CONFERENCES

The feedback from last year's Schools conference in 2004 was overwhelmingly positive and resulted in Tate kindly offering to host again. The committee responded to demands for a focus on art history for students of art and design by providing two separate days featuring speakers, gallery work and student presentations on 5 and 26 November. Both were very smoothly organised by Lawrence Wolff and we thank him for his calmness and his hard work.

The AAH Schools Bibliography has been adopted by the AQA board and circulated to all schools. We have also collaborated in the setting up of a History of Art statement and links on the QCA website. Our next project is a 'Starter Pack' for new institutions for which we hope to gain external funding. We are in discussions with AHRC.

Finally I'd like to thank our indispensable secretary, Kate Evans and all the other committee members for the ideas and work.

CAROL JACOBI
Chair, Schools

Art History

The journal has continued to receive a healthy number of submissions of essays, doubtless because of the pressures on both sides of the Atlantic to publish in peer-reviewed journals, and the forthcoming RAE in the UK.

While a good many submissions continue to deal with the history of western painting, we have been able to broaden this focus in this volume. The first issue offered essays on sculpture and performance; the second dealt with decorative arts in eighteenth-century France; the third issue included contributions on print cultures; the fourth contained two articles developing, in rather different ways, ideas from the writings of Alfred Gell, alongside studies of twentieth-century design. The fifth issue this year, entitled *About Stephen Bann*, follows *About Michael Baxandall*, edited by Adrian Rifkin, and it publishes essays on architecture, gardens, and Chinese scroll painting, alongside those on fine art. We are pleased to be able to publish contributions on a wider range of subjects and cultures and we welcome submissions for consideration on the arts outside western Europe and North America. This year we have also included a number of writings by scholars based in Europe, some in translation. Funds are available to the editors for the translation of essays, and reviews, accepted for publication.

This is our second year of colour covers, and we have also included a small number of colour plates in the issues and books in the *Art History* series. We hope to include more colour in the journal, especially where colour will support a particular study or argument.

The *Art History* book series is selling well, particularly the more recent publications. *Art History Visual Culture*, edited by Deborah Cherry, was published in March 2005, having been the special issue for 2004. *Between Luxury and the Everyday: French Decorative Arts in the Eighteenth Century*, edited by Katie Scott and Deborah Cherry, the special issue 28:2 with an additional essay from 28.4, was published in December 2005. This series now has a standard cover design, to give the series a strong 'brand' identity.

The journal has been represented at a number of conferences, including the AAH at Bristol, where the editors held sessions for authors and students (these will be organised at the Leeds conference); and at the Renaissance Society of America in Cambridge, UK; it has also been prominent at a number of AAH events, including the day on publishing at the Courtauld Institute of Art (discussed by Frances Follin in a previous issue of *The Art Book*) and at the event on exhibitions and the RAE, organised by the deputy editor at the University of Nottingham. In December 2005, the deputy editor participated in a postgraduate research seminar roundtable on visual culture organised by the School of History of Art, Film & Visual Media, Birkbeck College, London.

Reviews have covered a wide range of topics, from Roman art to the contemporary, and included some longer themed reviews (eg on medieval art and fin-de-siècle art). Coverage is beginning to increase of non-Western art. The posting of 'books received' on the AAH website has helped to increase the range of both reviews and reviewers for the journal. After an experiment with shorter reviews, it was decided to stick with the longer review format, as this provided scope for a more satisfactory and detailed account of the book.

We would like to take this opportunity to extend our warmest thanks to everyone who is involved in the complex international production and promotion of the journal and the book series. At Blackwell we have benefitted from the support and expertise of Zoe Bruce, Philippa Joseph, Al Troyano, Sarah Phibbs, Jacqueline Scott, Jenny Philips, and Rachael Street. We also owe a special debt of thanks to Sarah Sears, the journal's copy editor, for her patient and careful attention to the texts of essays and reviews, particularly over a period of considerable changes in production and at the publishers. Prasannajit de Silva has been the journal's editorial co-ordinator for the past two years, managing the submissions, readers and outcomes for essays submitted to the journal. As authors and readers already know, and we would like to acknowledge here, he has done this work with great efficiency and no little humour, keeping the contributions – and the editors – in order. We are delighted to welcome Jody Patterson who has been in post since October. The editor would also like to thank Jerzy Kierkuc-Bielinski, and Samuel Bibby for their assistance. And we are as always indebted to our readers who find time in busy lives so that the journal can maintain that essential procedure of peer review.

DEBORAH CHERRY
Editor

FINTAN CULLEN
Deputy Editor

LIZ JAMES
Reviews Editor

Bulletin

Three more issues of *Bulletin* have been safely compiled, created and despatched, thanks in part to the efficiency of The Print House, Brighton, and to Karen Wraith. I must, however, apologise for the late arrival of the June issue. This was caused by a box of leaflets, intended to be included with *Bulletin*, being lost in transit. In future, though, the *Bulletin* despatch will wait for no one!

The new logo made me pause to consider whether a redesign of the newsletter was called for, but in the end I decided that it was 'fit for purpose' in its current form. My intention is that it should present news and views about the Association in a clear and straightforward manner. I hope the members agree that it fulfils this function.

JANNET KING
Editor

The Art Book

The Art Book's central objective is the publication of reviews of new art literature. Paradoxically many such books deal with the past, proving that history, and art history, are constantly renewed by innovative search and meticulous scholarship. In 2005 the journal presented a lively range of reviews about art, past and present in all its manifestations across many cultures. That we continue to produce appraisals of such diversity is due to our many reviewers, who support the journal and bring expertise and insight to their writing. While thanking those who write for *The Art Book*, I emphasise that we are always seeking new reviewers.

In addition to critiques of books, *The Art Book's* 2005 issues featured interviews with writers (Rosalind Krauss, Yve-Alain Bois and Hal Foster, authors of *Art Since 1900*; Barry Pearce, curator at the Art Gallery of New South Wales; Kristina Wilson, curator of *Livable Modernism* at Yale University Art Gallery; John Onians, editor of *Atlas of World Art*; and Jordana Pomeroy, Curator of the National Museum of Women in the Arts). We also reported on issues and followed the debates on the 'crisis' in publishing in the humanities, particularly art history, through commentaries by Larry Silver and Frances Follin. Two further perspectives will be published during 2006.

Although *The Art Book's* content defines the journal, the form forges the initial contact with potential readers, and the good news for 2006 is that we move to full-colour production. This will enable us to lure our readers with more images and new design features. The contemporary character of the journal's production is also reflected in another important way – the web of interaction that defines globalisation. *The Art Book* is now typeset in India, and in 2006 the colour printing moves to Singapore while in Britain copy moves electronically between Blackwell in Oxford and Edinburgh, and the editorial team in Sussex, Kent and Norfolk. Production in 2005 was not free of problems, some caused by the difficulties of communicating over huge distances. I cannot mention production without thanking Sue Ward and Frances Follin for their meticulous attention to detail and their professionalism in dealing with a demanding schedule that often sees final proofs for one issue coinciding with the collation of material for a new issue. My thanks also go to the Blackwell production team.

The Art Book benefits greatly from the support and creative thinking generated by members of the Editorial Committee and I thank them for their ideas and input, which make committee meetings memorable encounters during which expertise and opinions are shared freely for the benefit of the journal.

MARION ARNOLD
Honorary Editor

Student Support Fund

Many thanks to all those who donated to the Student Support Fund. This subsidises the annual conference fees of around 50 student members.

Do please consider making a donation to the fund – when renewing your membership, filling in your own conference booking form, or simply by sending a cheque to the AAH, with a covering letter indicating that it is a donation to the fund.

MEMBERS WHO DONATED IN 2005

JC Allan	M Lawrence
M Arnold	D Lomas
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A Callen	W Measure
F Carson	M Meskimmon
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A Cooper	R Palter
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CM Donovan	E Prettejohn
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CA Farr	W Sheridan
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J Gage	N Tyson
C Grossinger	JP Vickery
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L Hurrell	T Watanabe
JP Kennedy Scott	SL Watts
ST Kulbranstad Walker	AJT Williams
C Lawless	

Tell the world all about it...

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

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

Conference details are also carried in *Bulletin* free of charge, subject to space.

Email details as a Word document to:
Jannet King **ed-bulletin@aaah.org.uk**

Deadline for June Bulletin: **6 May**

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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)

Letter from the Student Chair

As we enter a new year I would like to start by welcoming four new members to the Student Members' Group (SMG): Clare O'Dowd from Manchester University, Hannah dal Pozzo from UCL, Alexander Thomas from the University of Gloucester and Merav Yerushalmy from Essex University.



This should be an exciting year for student members. Our 2006 programme begins with 'Who do we think we are?' – the student strand at the AAH Annual conference at Leeds University. Also at Leeds we hope to re-run the successful 'Meet the Editors of *Art History*' session, which will give our student members the opportunity to speak with Professors Deborah Cherry and Fintan Cullen.

Student members of the AAH are being invited to take part in a **Research Presentation Competition**, to be held at the annual conference this year. Students may submit up to five PowerPoint slides presenting information relating to their thesis or dissertation and these will run on a continual loop on a laptop. This is an opportunity for students to advertise their research and to find out what others are working on in the field. We will be offering prizes to the value of **£60** (see p19).

Additionally, we are intending to repeat the Students/Independents annual dinner, which was so enjoyed by everyone at last year's conference in Bristol (see p35).

Our next **New Voices** conference will be held at the **Barber Institute in Birmingham on Wednesday 10 May**. It will be our first themed conference, and the theme will be 'Picturing People – Image and Representation'. We look forward to receiving your proposals for papers in due course. Please contact Caroline Walker and Amelia Yeates (see left) for further details.

We are also re-branding our two-day Summer School and have decided to rename it the **Student Summer Symposium**. One of the SMG members kindly provided definitions for the word Symposium and came up with the following:

- 1) A meeting or conference for discussion of a topic, especially one in which the participants form an audience and make presentations.
- 2) A collection of writings on a particular topic.
- 3) A convivial meeting for drinking, music and intellectual discussion among the ancient Greeks.

We were so inspired by the third definition that we decided that, like our Classical predecessors, we will convene at the University of East Anglia for our intellectual discussion in the Summer of 2006 where this year's topic will be 'Art and the Senses'. We will keep you posted about this event in future editions of the student e-newsletter. Meanwhile, please see call for papers under 'Conference News' (p39) and contact me for any further information.

We have been working on updating the European Work Placements list for those of you who will be seeking work experience at European Museums and Galleries. It should certainly be posted on the student section of the AAH website in the next few months.

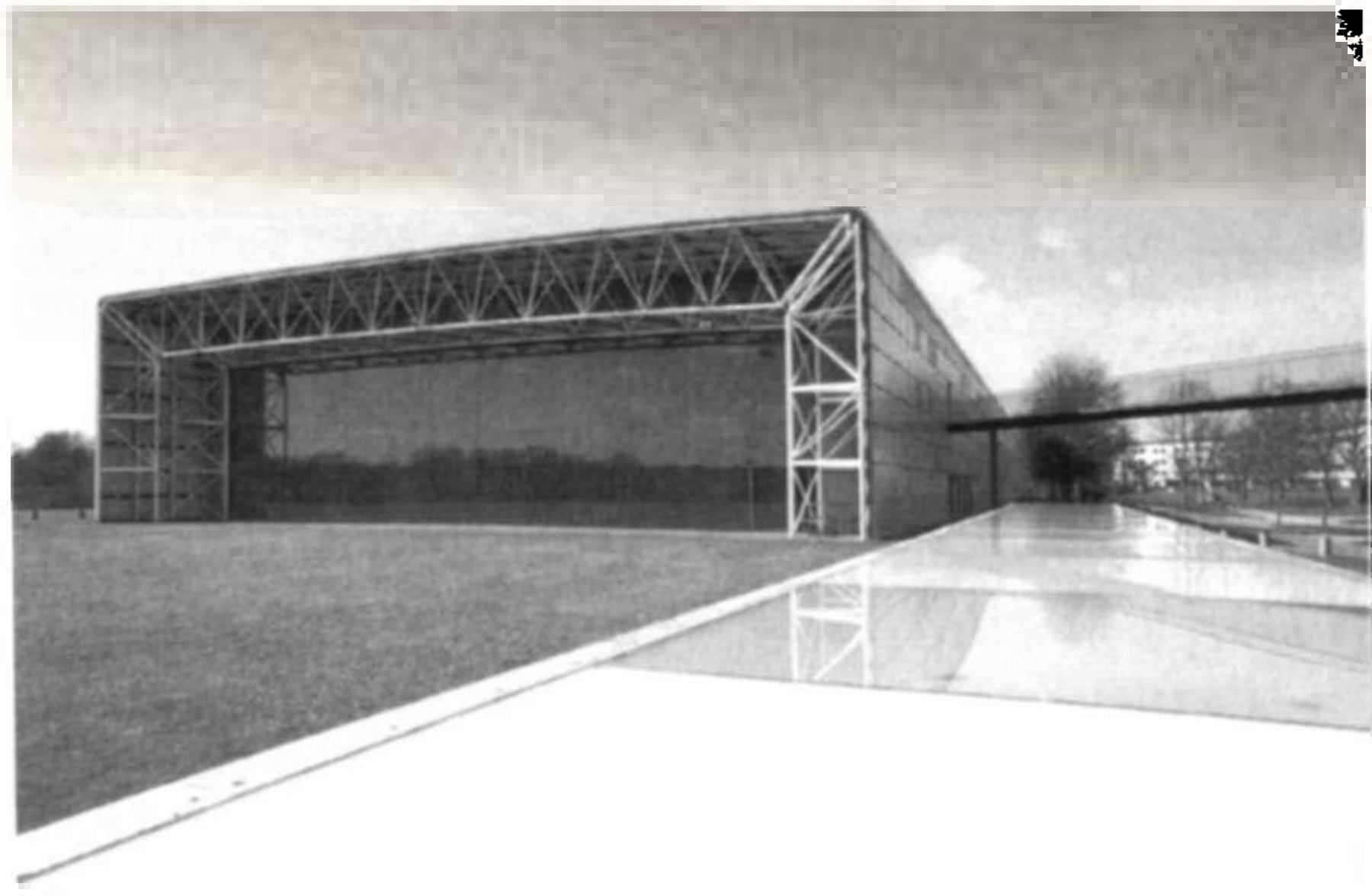
Wishing you a happy and productive 2006, and hoping to see many of you at Leeds.

SOPHIE BOSTOCK
 Chair, Student Members' Group

Seventh Student Summer Symposium

20 & 21 July 2006

Sainsbury Centre for Visual Arts, UEA



Art & the Senses

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

Keynote speaker John Onians

Student Research Papers

A tour of the newly refurbished Sainsbury Centre

Workshops on getting published and working in a
museum

Come along and present your research with other postgraduate students
in an informal atmosphere, or simply to mingle with fellow students.

View the Call for Papers and download a booking form at
www.aah.org.uk

Email a 300-word abstract to Sophie Bostock at
ch-students@aah.org.uk by 30 April 2006.

Residential fee: £45, includes one night's accommodation on 20 July,
breakfast, lunch and refreshments. Non-residential fee: £20.

AAH Membership is necessary. See website for details.



JOURNALS DIRECTORY

helping to get you
published

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

Postgraduate Research Database

A database of postgraduate student research is now available via 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

New Voices at Nottingham

The sixth bi-annual New Voices conference was held at the Art History Department of Nottingham University. This conference was especially well-attended by student members from the Midlands, with other delegates travelling from as far afield as Newcastle, London and Plymouth to participate on this occasion.

Sophie Bostock, Chair of the SMG, welcomed the group and expressed her thanks to Nottingham's Art History Department and to Matthew Davies who chaired and organised the conference along with Jenny Powell and Graeme Smart, representatives from the SMG.

Professor Fintan Cullen (University of Nottingham) opened the day with an inspiring keynote presentation entitled 'Critical empathy: finding a methodology in scholarship'. Professor Cullen stressed that it is possible to empathise with art-historical subjects whilst simultaneously maintaining critical distance. He highlighted the importance of interdisciplinary research and demonstrated how this methodology was integral to his recent exhibition at the National Portrait Gallery, 'Conquering England': Ireland in Victorian London (March–June, 2005). The exhibition, which was divided into three sections (visual arts, politics and literature), included a variety of media such as, paintings, drawings, prints, theatre programmes, original manuscripts and documents. Professor Cullen then presented some of his current research into a work by the Irish artist Robert George Kelly. Through visual analysis of Kelly's painting *An Ejection in Ireland* (1848–51) Professor Cullen discussed the political implications of the painting. The keynote speech encouraged lively discussion amongst the group, a feature of the conference that continued throughout the day.

The first student paper was given by **Jan Cox** (University of Bristol), who focused on two paintings by the British artist Christopher Wood, *The Zebra and the Parachute* and *The Tiger and the Arc de Triomphe*. Both works were produced in Paris in 1930, a month before

Laura MacCulloch and Rachel Sloan taking questions from the audience during the panel discussion on the Victorian period.



the artist's death. In contrast to Wood's earlier works, these pieces depict tropical animals, in a surrealist style, in a modern urban Parisian setting. Jan convincingly argued that works by George Stubbs might have inspired the animals in these paintings, and that Lucian Freud's inclusion of a red and yellow striped zebra in his *Painter's Room* (1943) may have been inspired by Wood's own composition.

Marion Endt's (University of Manchester) thought-provoking paper: *Between Shock and Entertainment. The Marvellous and the Monstrous in the Cabinet of Curiosities, Surrealism and Contemporary Art*, focused upon a recent work by Mark Dion entitled *Bureau of the Centre for the Study of Surrealism and its Legacy* (Manchester Museum of Art, 2005). Marion showed how references to 16th- and 17th-century cabinets of curiosities occur frequently in contemporary art works. She proposed that the main characteristics of the *wunderkammer*, with its emphasis on interactivity and concern with classification and taxonomy, influenced Surrealist cabinets (particularly the *Bureau de recherches surréalistes* (1924)). Marion then demonstrated that Dion's work draws upon surrealist models and practices. The paper encouraged the audience to question what effect such cabinets have on the viewer in the 21st century and how their meanings may have changed over time.

Graeme Smart convened the afternoon session of the conference. This included three papers from the Victorian period, which were followed by panel and audience discussion. **Laura MacCulloch** (University of Birmingham) began the session with a well-presented paper entitled *Dante Gabriel Rossetti: An Early Japanist?* Japan ended its policy of isolation from the West in 1854 and an influx of information on Japanese culture ensued. Focusing on Rossetti's later version of *The Seed of David* (1858–64), Laura identified Japanese motifs used in this work, which did not appear in an earlier version of the painting (1855–57). Basing her evidence upon objects that Rossetti owned and Japanese stylistic devices that he would have seen, Laura established that Rossetti could be regarded as an early Japanist.

Swinburne's Dead Bodies, the second paper in this section, was delivered by **Anthea Ingham** (University of Staffordshire). Anthea's literature-based paper, on Swinburne's Poems and Ballads: Series I, reinforced Professor Cullen's opening remarks about the importance of interdisciplinary research. Anthea persuasively argued that Swinburne, who frequently uses the woman's dead body as the subject of his discourse, does so to demonstrate that art is produced by the metamorphical binding of the poet to the dead body of his muse, who takes the form of the aberrant woman. This, Anthea contended, suggests that Swinburne believed that poetry, and any form of art, lies outside the limits of morality.

New Voices Conference



Velázquez, *The Toilet of Venus ('The Rokeby Venus')*, c.1649–51.
The National Gallery, London

Picturing People: Image and Representation

Organised by the Association of Art Historians
Student Members' Group

10 May 2006

University of Birmingham

Call for papers

For the opportunity to present your research in an informal and friendly atmosphere with other postgraduate students, send a 250-word abstract by **22 March 2006** to Caroline Walker <caroline@glyncotts.freemove.co.uk> and Amelia Yeates <amelia@yeates9916.freemove.co.uk>

or simply come along to listen and mingle with fellow students.

Attendance fee is £10 (including lunch and glass of wine).

AAH membership necessary. To book, download a form at www.aah.org.uk



Rachel Sloan (Courtauld Institute) closed the afternoon session with *Blurring Boundaries: The Grosvenor Gallery, 1877–90*. Her interesting paper focused on the role of the Grosvenor Gallery in the creation of modern exhibiting practices. Rachel suggested that the gallery challenged the restrictive exhibition policies of the Royal Academy of Arts, arguing that its real success lay in blurring the boundaries between the private and public. The Gallery endeavoured to encourage exchange with the Continent; and was, for example, the first British gallery to display Gustav Moreau's *L'Apparition* (1874–6) in 1877. Rachel reflected upon how the Grosvenor encouraged the notion of the work of art as something worthy of contemplation for its own sake, and played a pivotal role in the development of the modern art gallery.

The third session of the conference was opened by **Kim Pearson's** (Northumbria University) paper: *The Role of Tradition in the Formation of Connoisseurial Collections 1880–1914*. Kim defined a connoisseur as someone who possesses a thorough knowledge and critical judgement of a subject. She questioned whether it is possible to give the label of 'connoisseur' to a collector of contemporary art, which, by its nature, is continuously changing and evolving. Focusing upon collectors such as Geoffrey Blackwell, Hugh Blaker and William Evans, Kim argued that by collecting the works of contemporary artists who shared a respect for tradition, the collector was able to legitimise his status as 'connoisseur'.

The final paper of the day, *Performing Identity: Official Mistresses and Disguised Portraiture in Eighteenth-Century France* was presented by **Hannah Williams** (Courtauld Institute). In a well-structured presentation, Hannah argued that in numerous portraits of this period, wealthy and powerful mistresses were able to disturb a male-dominated codified system of values by artificially constructing their own identities through the use of disguise. Taking two portraits of Mme de Pompadour and Mme du Barry, mistresses of Louis XV, Hannah argued that through disguise, these women felt better able to communicate their social standing and construct positive identities for themselves.

At the conclusion of this session, delegates enjoyed a glass of wine, while Jenny Powell introduced the *Graham Sutherland, Landscapes, War Scenes, Portraits, 1924–50* exhibition at the Djanogly Art Gallery. Delegates attended a private view of this show before heading to a local restaurant for some well-earned refreshment.

The day was both stimulating and enjoyable and the papers were of an extremely high standard. On behalf of the AAH, the conference organisers would like to thank the speakers, delegates and SMG members who attended the conference and contributed towards making the day a great success.

JENNY POWELL

Co-convenor, University of Birmingham

Voluntary-Work Fund

The Voluntary-Work Fund is a sum of money set aside by the AAH to support students on work placements or internships at museums, galleries, heritage sites or other visual art environments in the UK.

The fund provides financial support for selected students on voluntary work placements/internships that take place after June and last for a duration of up to 4 weeks on a full-time basis (Monday – Friday) or up to 25 days within one year on a part-time basis.

Legitimate expenses covered by the fund include:

- daily travel
- meals and accommodation
- childcare
- training and materials

The intention of the fund is to support unpaid volunteers for expenses that would *not* otherwise be reimbursed by their host institution, or indeed by any other source. It should not replace existing institutional funding policies.

The maximum amount available per student is **£20 per day** (£100 per week) and the maximum available to any one student is **£500**.

Owing to finite resources, there will be a selection process based on the information provided in the application. Applicants are required to supply the following:

- completed application form
- letter from referee
- personal statement
- letter from host institution

The application assessment panel will be looking for well-presented applications and reference(s) in which the intentions and objectives of the placement are clearly stated. The panel also takes into consideration the clarity, detail and reasonableness of expense requests in relation to the nature, duration and location of the placement. We seek students arranging interesting and well-planned placements that have coherence within the context of career or research aims.

To apply for the 2006 Student Fund for Voluntary Work, visit the AAH website for the full guidelines and an application form. <http://www.aah.org.uk>.

Deadline: 31 May 2006.

VOLUNTARY-WORK FUND AWARDS 2005

The Student Members' Group is pleased to announce the names of the successful applicants to the Voluntary-Work Fund in 2005.

Rachel Marshall
 Laura Castillo
 Eleanor Ling
 Kay Ingleby
 Katherine Booth Stevens
 Sara Knelman

Maria Paphiti
 Angela Prentner
 Steven Pulimood
 Frances Jenkins
 Stephanie Dellner
 Amber Burrow-Gouldhahn

Our 12 winners have taken up placements on a wide range of projects based at the following host institutions: The British Museum, The National Trust, Tate St Ives, Leighton House Museum, Side Photographic Gallery, Cheltenham Art Gallery and Museum, Dulwich Picture Gallery, Hunterian Art Gallery, Royal Collection Windsor Castle and The Barber Institute.

Accounts of the experiences of some of the participants are being published in *Bulletin* throughout the year.

CHRISSE BRADSTREET

Steven Pulimood

Royal Collection

During the summer I was able, with the generosity of the AAH, to complete research for the Royal Collection under the guidance of Martin Clayton. As I embark on the second year of my doctoral work at Oxford, the position could not have been better suited to my needs at this stage of developing advanced research skills.

The Royal Collection is one of the world's most remarkable troves of Italian 16th-century drawings. There was not a day that passed when I did not feel honoured in being allowed to intimately handle each sheet and study the contours of masterful compositions.

In the course of my work I compiled the basic research of approximately 30 drawings, all of which will be included in an exhibition at Buckingham Palace in 2007.

Voluntary-Work Placement Lists

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 6EJ
 specifying which of the three lists you require:

- UK
- Europe
- Rest of the world

Kay Ingleby

SIDE Photography Gallery, Newcastle

As a 2005 recipient of an AAH Student Voluntary Work Placement Award, I took up a placement at the Side Photography Gallery, Newcastle upon Tyne, owned and run by the Amber Film and Photography Collective. I assisted in the digitisation of the Side Archive, helping to create a valuable online resource for documentary photography.

The Side Photographic Gallery in Newcastle upon Tyne is a pioneering space for the exhibition of documentary photography. Created in 1977 by the members of the Amber Film and Photography Collective it has become an important forum for the presentation of work related to contemporary society in the North East of England, as well as work covering a wide range of groups, communities and issues across the world.

Centrally, the gallery is also a repository of the documentary photography projects either created by Amber photographers, or shown at the gallery during the course of its existence. The Side Archive, as it is known, provides evidence of the process of engagement with communities that is at the core of the work produced. This is exemplified by Sirkka-Liisa Konttinen's work in Byker, Newcastle. She photographed the community over a 12-year period (1969–82), during which it was extensively redeveloped, its spirit and culture destroyed, and more than four-fifths of the residents moved on. She returned to document the remaining Byker community in 2004/5, and still retains relationships with long-term residents.

The impact of this engagement can be felt most keenly in the position Amber and Side have traditionally been given in the arts world. Most significantly Amber has found that:

the structural commitment to craft values, the concern for content and the interest in regionally rooted practice has often placed it at odds ... with dominant trends in arts practice

Amber: A Short History
2005 Amber Associates

Recently, with funding from regional sources and initiatives, the gallery has begun the process of digitising the Side Archive in order that it can be viewed online. This involves the use of high-quality scanners and software with which appropriately sized digital



Sirkka-Liisa Konttinen:
Jimmy Dodds,
Dalton Street railway pigeon loft, Albion Row Allotments, June 1980

images can be generated and stored before being uploaded onto the Amber Online Website. This utilisation of new technologies has allowed the gallery to broaden its visitor base, make more people aware of the process of documenting with photography and has cemented its position locally, nationally and internationally as a gallery of significant importance.

The Side Archive can be accessed via Amber Online at: www.amber-online.com

Sirkka-Liisa Konttinen: *Young couple in a backyard on a summer's day, 1975*



Stephanie Dellner

Tate St Ives

Upon arriving at Tate St Ives on my induction day, I was struck by a number of paradoxes. Here was a fusion of the cutting-edge art world and the laid-back attitude of a surfer beach-bum. My best shoes were quickly replaced by flip-flops. I cannot say that this is what I expected at all, but without a doubt I am grateful for the relaxed atmosphere at Tate St Ives. Without it, I do not think that I would have had such a fantastic experience.

Because the members of staff were so friendly, because their duties were not, perhaps, as clearly circumscribed as in other institutions, I had a varied and fulfilling five weeks there. My placement ranged from education to editing, communications to research. I would spend the mornings compiling feedback forms, which I would later process into a marketing report, and the afternoons helping to run family workshops and giving talks on Barbara Hepworth.

I feel very blessed to have been trusted by the staff to such a great extent that towards the end, I truly felt like a member of their team. And not once did I have to make that work-placement must – a cup of coffee!

Laura Castillo

Wightwick Manor

This summer, following the third year of the four-year History of Art degree at the University of Leicester, I decided to volunteer at my local art gallery, and at a National Trust property, to try and gain some experience, and also some sort of idea of what I would like to do when I finish next year. As a volunteer you tend to experience a wider range of activities within the workplace than if you take on a paid job. The AAH fund covered my travel expenses. Without this support it may not have been possible for me to volunteer.

I volunteered two days a week at Wightwick Manor – a National Trust property near Wolverhampton. On Wednesdays I helped with the family open days by running some of the activities on offer for the children. This allowed me to see the property in action, and also to see how the visitors reacted to the house and the staff. On the other days that I went in I was able to see the behind-the-scenes running of the property. I helped with the conservation cleaning, learning how to handle and clean objects, and photographing objects to create salvage records for the property.

I also spent one day a week at Wolverhampton Art Gallery; this is somewhere I have worked previously over the course of two years. I helped out in the technical department, carrying out tasks that directly affect the collections and exhibitions, and the public interpretation of the works.

This summer has allowed me to have a greater understanding of the work involved in the running of both a gallery and a heritage site. It has reinforced my decision to apply to study for an MA in Country House Studies, and hopefully to go on to work for the National Trust in some capacity. The presence of voluntary work on a CV is irreplaceable, and this experience will, I'm sure, prove to be vital for any future career prospects.

The Department of Art History and Theory offers MA degree schemes, taught by key scholars, in the following fields:

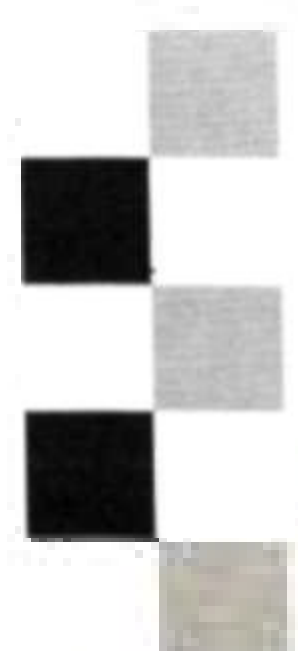
- European Art: Renaissance to the Nineteenth Century (Thomas Puttfarcken, Lisa Wade, Sarah Symmons, Catherine Dunton)
- Modern Art: Painting and its Discontents (Dawn Ades, Neil Cox, Peter Vergo)
- Contemporary Art, Criticism and Philosophy (Margaret Iversen and Matthew Poole)
- Gallery Studies (Michaela Giebelhausen, Peter Vergo, Matthew Poole)
- Art and Film Studies (Margherita Sprio)
- Architectural History: Representation and Ruination (Michaela Giebelhausen)
- Latin American Art and Architecture (Valerie Fraser and Dawn Ades)
- Pre-Columbian and Native American Art (Timothy Laughton)

For further information, please visit our website: www2.essex.ac.uk/arhistory

Or contact: Michele Hall, Department of Art History and Theory, University of Essex, Colchester CO4 3SQ

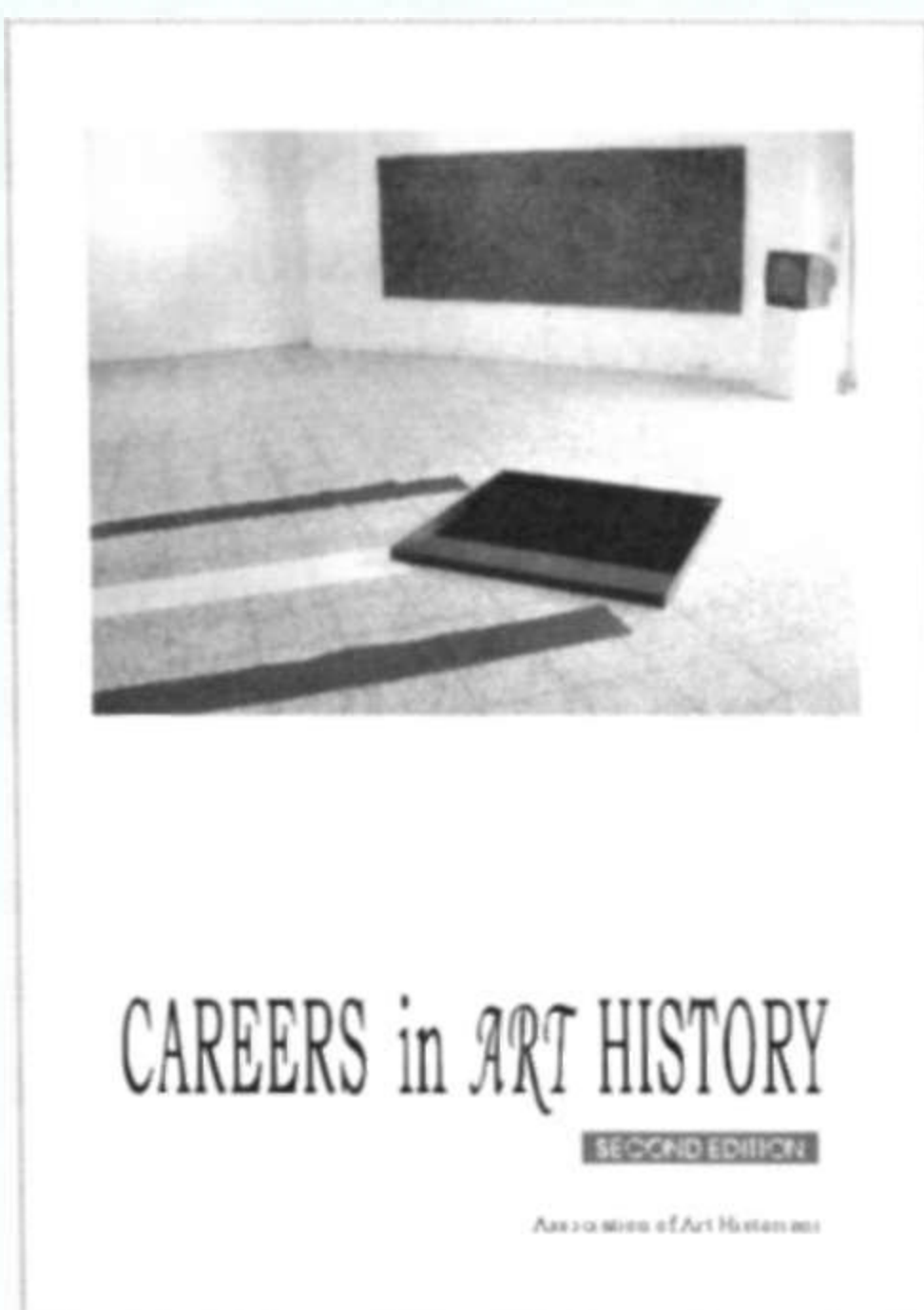
Telephone: 01206 872953

E-mail: ahgsecs@essex.ac.uk



University of Essex

What Next?



If you are wondering what 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...



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

Deadline: 28 February

Winners of the 2006 award to be announced at the AAH Annual Conference in April.

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

Research Presentation Competition

Student Members of the AAH are invited to take part in a research presentation competition to be held at the Annual Conference in April. This is an opportunity for students to advertise their research and to find out what others are working on in the field without even having to stand up and speak!

Presentations should be made in the form of up to five Powerpoint slides. We will showcase your research from a laptop running all the presentations on a slow loop throughout the conference. As such, the information should be capable of 'standing alone' and be easy to understand without the need for any accompanying oral explanation.

This is an excellent chance to tell the world about your research through engagement with a new format of art-historical communication. Better still, there are three book token prizes to be won worth **£30**, **£20** and **£10**. So, start planning your presentation now!

There are no restrictions relating to format or content, but here are some suggested guidelines. Include:

- your name, affiliation, email address and perhaps a photo of yourself to encourage people to approach you at the conference
- thesis or dissertation title
- thesis abstract, thesis plan, methodology, conclusions
- salient images relating to your research

Other things to consider are:

- Readability. Too much text is a turn off! Consider using bullet point phrases rather than whole sentences
- Looks count! Be consistent with fonts and think about the colour scheme

Need further inspiration? Email chrisiebradstreet@hotmail.com for a template

Powerpoint presentations should be emailed to Chrisiebradstreet@hotmail.com by 2 April 2006.

Research Presentation Competition

Brücke Centenary Conference

The Brücke Centenary Conference 1905/2005: The Pioneers of German Expressionism was held at Sussex University on 8/9 September 2005, supported by the British Academy, the Sussex Centre for Research in the History of Art, and the Centre for Modernist Studies. Other events elsewhere in Europe had also marked this occasion. They included a colloquium in Brücke's 'birthplace' Dresden, exhibitions in Madrid and Barcelona, two 'blockbuster' shows in Berlin, and many other smaller exhibitions across Germany. The Sussex conference was the only event staged in the UK, and to reflect the significance of this occasion a 'world-class' line-up of speakers and conveners from America and Europe was assembled. We also managed to attract a good audience, with Sean Rainbird (Tate Modern), Sabina Fliri (Villa Grisebach), Thomas Friedrich (Kunstsammlungen Chemnitz), and Kathrin Beer (Zurich Christie's) among others in attendance.

After introducing the audience to key ideas and themes of the conference I passed over to Colin Rhodes, moderator for the first morning session. **Rose-Carol Washton Long** (CUNY – Graduate School) inaugurated the proceedings with a brilliant wide-ranging paper entitled 'Die Brücke, German Expressionism, and the Issue of Modernism'. This paper dealt with many issues, but primarily addressed the central problem of why Brücke artists have been treated as more peripheral to the development of modernism than those of the Blaue Reiter. In her re-evaluation, the Brücke were ostensibly shifted from the margin to the centre. After the break, **Tim Benson** (LACMA) explored Brücke in relation to the intense debates concerning cultural nationalism, in a highly stimulating paper entitled 'Die Brücke, French Art, and German National Identity'. This was followed by **Shulamith Behr** (Courtauld Institute), who enhanced our understanding of the important role played by the patronage of women with regards to Brücke's avant-garde activities, in her paper 'Künstlergruppe Brücke and the Public Sphere: The Formation of the Modern Woman Patron and Collector'.

The afternoon session was moderated by Shearer West (Birmingham University). As **Donald Kuspit** (SUNY) was unable to attend for health reasons, I ventriloquised his distinctive and entertaining paper 'Intersubjectivity and Selfhood in the Brücke: A Kohutian Perspective'. This was important in its fresh psychoanalytical approach, suggesting that Brücke works were in principle 'distorting mirrors conveying their inadequate sense of self and intersubjective failure'. After Kuspit, **Mario-Andreas von Lüttichau** (Folkwang Museum, Essen) provided us with an insightful museological perspective on the 'pathologisation' of modern art during the Nazi regime. Themes relating to von Lüttichau's paper were then further taken-up after the break by **Christian Sahrendt** (Humboldt, Berlin), who considered national art policy in the Bundesrepublik

with respect to the cultural inheritance of Brücke. In a similar vein, **John Paul Stonard** (Courtauld Institute) examined the way Brücke art was used after 1945 both by Soviet and Western cultural agencies as 'part of a re-evaluation of the work of the historic Expressionist avant-garde'.

The morning session of the second day was moderated by Shulamith Behr. The opening paper was given by the distinguished **Reinhold Heller** (University of Chicago), who re-viewed Brücke in terms of theories of style contemporarily postulated, in 'Some Re-Considerations of Brücke's 'New German Style': Shape, Components and Ramifications. After the break, **Colin Rhodes** gave an innovative paper concerning issues in Kirchner's work between learning and intuition, in 'Difficult Kirchner – alternative traditions, visual tensions, autodidacticism.' This was followed by another 'artist-centred' paper given by **Tanja Pirsig**, and entitled 'Otto Mueller and the Brücke: A Creative Friendship.' This ably demonstrated why Mueller appealed to the Brücke artists and how they influenced his own style and subject matter.

The afternoon session was moderated by Jill Lloyd, who introduced **Monika Wagner** (Hamburg University). Professor Wagner gave a fascinating paper entitled 'Wood – "Primitive" material for the creation of "German sculpture"'. This was followed by my own presentation, which was also focused on the 'wood culture' of Brücke – 'Arboreal Expressionism: Towards a Definition'. After the break, the final session was given over to two papers dealing with Brücke and the city. **Anka Ziefer** (Scuola Normale Superiore di Pisa) discussed the cityscape of Dresden as a unifying experience in the early artistic development of Brücke, and **Dorothy Rowe** (Roehampton University) explored Brücke's 'expressionist renderings of topographical sites in Berlin' against other visual records. These papers were followed by a final panel discussion, which effectively summed-up an excellent, thought-provoking conference.

DR CHRISTIAN WEIKOP

Conference organiser

Leverhulme Research Fellow, University of Sussex

Knowing the Unknown Sitter

What is the value of a portrait when we don't know who is in it? This question lies at the heart of the new website: unknownsitter.com. Designed as a resource for artists, historians and students, it is an online anthology of approaches to 10 unidentified portraits, selected from national collections in the UK.

The result of an initial collaboration between Nicky Bird (Northumbria University) and Lara Perry (University of Brighton), unknownsitter.com has been made possible by the British Academy's Small Research Grant Scheme. A successful application in 2003–04 enabled the two researchers to select portraits – some of which have never been published before – to reflect a range of media as well as time periods. Consequently, examples of paintings, photographs, snapshot albums and photo-jewellery are now all represented on the site.

The British Academy grant also enabled us to extend the collaborative nature of the project further, and the website includes the writings of five contributors from a range of disciplines. Art historical approaches therefore appear alongside, for example, those of psychology, dress history and fine-art practice. Each contributor was invited to respond to a portrait selected for them, and each takes a different approach to interpreting the portrait. From the project's inception, while the retrieval of the sitter's actual identity seemed impossible, portraits of unknown sitters did suggest new paths of enquiry. It was from these contributions that a number of interpretative strategies emerged. While beginning with careful discussion of what is in the portrait – pose, medium and details such as clothing – significantly, all the contributors made connections between visible details of the portrait and the associations that those details have from other contexts. An example is the significance of the Chinese junks in George Chinnery's *A Merchant Naval Captain*, as discussed by Lara Perry. This suggests that the process of interpreting unidentified portraits ultimately depends on information or knowledge that is outside the object itself.



George Chinnery:
A Merchant Naval Captain c. 1830
(© National Maritime Museum, London)

www.unknownsitter.com



Godwin Williams: *Portrait of A Naval Sea Cadet* c. 1850 (© National Maritime Museum, London)

The interpretative strategies became the basis for organising the material on the site. Therefore, the website is organised into sections, in which the roles of interpreter, artist, material culture, nostalgia and memory, social context, are all considered. These roles became the headings through which the website user can now find the images and download the accompanying essay, while following a discussion of these strategies of interpretation.

unknownsitter.com offers examples of different ways in which we can 'know' the unknown sitter. It is aimed at those who may be first approaching these subjects, and at those who want to expand their knowledge of disciplinary approaches to visual interpretation.

The website, which will be online for five years, is the beginning of a longer dialogue on the subject of portraits of unknown sitters. This is why the site also has three portraits that are currently waiting for interpretation, such as the National Maritime Museum's *A Naval Sea Cadet* pictured here. Any AAH members (and their students) who want to respond to this portrait should go to 'how to contribute' section on the website or email info@unknownsitter.com.

Through the discussion of 10 portraits of unknown sitters from national collections, unknownsitter.com raises questions about the nature of identity, representation, and the role of the observer in interpreting visual images. As a visual resource, it offers a repertoire of tools for the study of portraits of unknown sitters, and also maps the limits of knowing the unknown sitter.

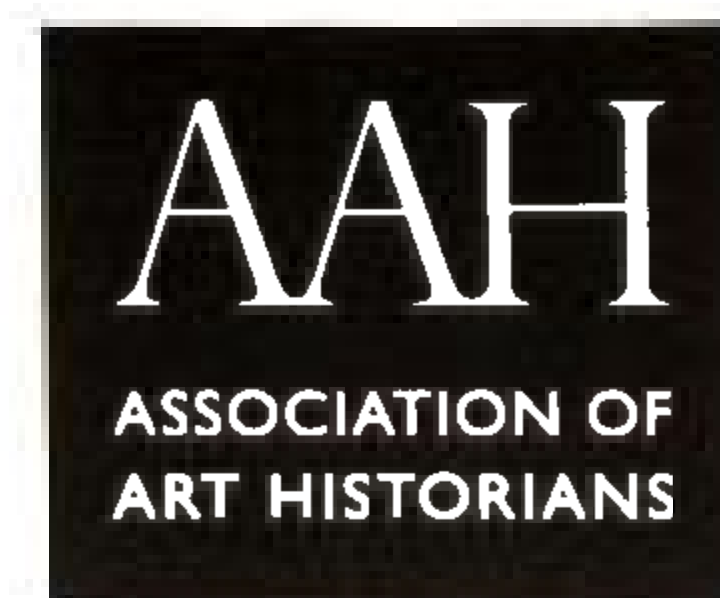
DR NICKY BIRD

Associate Senior Lecturer in Contemporary Photographic Practices at the School of Arts & Social Sciences at Northumbria University, Newcastle.

DR LARA PERRY

Senior Lecturer in Art History at the School of Historical & Critical Studies, University of Brighton.

ART & ART HISTORY: CONTENTS, DISCONTENTS, MALCONTENTS.



32nd AAH ANNUAL CONFERENCE

5 – 7 APRIL 2006

UNIVERSITY OF LEEDS

The 32nd 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?

Keynote speakers

WEDNESDAY 5 APRIL

Stephen Bann, University of Bristol, *Trust in Images*

THURSDAY 6 APRIL

Anne Wagner, University of California, Berkeley, *Keeping up*

FRIDAY 7 APRIL:

Charles Harrison, Open University, *According to What*

The conference comprises 28 sessions, convened by scholars from the UK, Europe, the USA and Canada. Some sessions will run over some of all three days, others over some or all of two days, and some will occupy a day or a half-day. Some 190 papers will be presented, and all the speakers are listed here, in alphabetical order under each session.

Sessions that seem compatible or related will be scheduled to avoid clashes and to form what might be considered themed strands. There are several sessions concerned with:

- Architecture
- Contemporary Art and Art History
- Art History and Aesthetics/Philosophy/Ethics
- The Institutions of Art History: the Art School; the University; and the Museum
- Gender and Sexuality
- Non-Western Art
- Benjamin, Foucault and Warburg

The structure of the conference should give plenty of opportunity for anyone convening a session or giving a paper to attend other sessions.

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 >

More information about the conference and the booking form are available on <www.leeds.ac.uk/aah2006>



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

Convenors: **Patricia Allmer**, MIRIAD, Manchester Metropolitan University, and **John Sears**, Department of Interdisciplinary Studies, Manchester Metropolitan University

Andrew Benjamin, University of Technology Sydney, *From the Technical to the Digital: Walter Benjamin and the Force of Reproducibility*

Graeme Gilloch, Salford University, *'Theoretical Toys': Benjamin, Baudrillard and Buzz*

Richard J Lane, Malaspina University College, *The Hidden and the Exposed: 'One-Time Appearance' in Walter Benjamin and Rachel Whiteread (a reading of sections iv to vi of The Work of Art in the Age of Its Reproducibility, Second Version, trans. Jephcott & Zohn)*

Colin Lang, Yale University, *After Aura: Rereading Benjamin on Painting*

Diane Morgan, University of Leeds, *The Distractions of the Built Environment: Architecture as a Collective Work of Art*

Kirk E. Pillow, Hamilton College, New York, *Lens Flare in the Age of Digital Production*

Nevenka Stankovic, University of British Columbia, *Melodrama as an 'Instrument of Ballistics': Comparing Dusan Makavejev's WR: Mysteries of the Organism (1971) and Rainer Werner Fassbinder's Ali: Fear Eats the Soul (1974)*

Randall K. VanScheepen, Roger Williams University, *Benjamin's Aura, Levine's Homage and Richter's Effect*

Jennifer Way, University of North Texas, *Works of Art Writing: Legacies of Benjamin's Essay*

Laurens S. Weingarden, Florida State University, *Re-Viewing Benjamin's Auratic/Erotic Gaze: Manet's Olympia and Déjeuner and Censored Photography*

This session will commemorate the 70th 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. The session will explore the essay's continuing significance for contemporary theories, practices and histories of art.

Whither Feminist Art History?

Convenors: **Francesca Berry**, Department of History of Art, Barber Institute of Fine Arts, University of Birmingham, and **Amy Mechowski**, Independent Scholar

Kyung-hee Choi, Wagner College, New York, *The Future of Feminism in Studies of Pre-Modern Art*

Angela Dimitrakaki, University of Southampton, *From Capitalism to Patriarchy and Back Again: How Contemporary Art Speaks about the Gendered Realities of the Global Economy and Implications for Art History*

Joanne Heath, University of Leeds, *Beyond the Summer Blockbuster? Feminism and the Museum*

Jennifer John, Humboldt University, *Unveiling the White Cube: Identifying and Inscribing Sex and Gender in Museums of Art*

Marsha Meskimmon, Loughborough University, *Thresholds of Memory, Gifts of Imagination: Contemporary Art, Feminist Ethics*

Catherine Speck, University of Adelaide, *Transgressive Landscapes: Feminist Approaches to Talking About Women Artists' Images of the Two World Wars*

Jovanna Stokic, New York University, *On My Behalf: Reasons Why I am a Feminist Art Historian*

Sue Tate, University of the West of England, *Strategic Needs and Generational Divides: The Historiographical Promise of the Woman Pop Artist*

Karen von Veh, University of Johannesburg, *Feminism in South African Art: Ambivalence or Negation*

This session is concluded by a Discussion Panel with Fran Lloyd, Kingston University; Sue Malvern, University of Reading; Anne Wagner, University of California, Berkeley; and Griselda Pollock, University of Leeds.

Art historians who align 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, the session also addresses the past and present of feminist interventions in the history of art and concludes with a panel of leading scholars discussing the issue: whither feminist art history?

... Don't miss the early booking deadline of
17 February

Art, Architecture and their Discontents: Adisciplinarity?

Convenors: **Wouter Davidts**, Department of Architecture & Urban Planning, Ghent University, and **Tim Martin**, Leicester School of Architecture, DeMontfort University

Martine Bouchier, Ecoles d'architecture ENSA de Paris Val de Seine, *Beyond the Relationship between Art and Architecture*

Ken Ehrlich and Branden LaBelle, U.C. Riverside and CalArts, Los Angeles, *Forming Functions: Minimalism's Legacy and the Promise of the Mutant Object*

Rolf Hughes, Royal Institute of Technology, Stockholm, *Leopards in the Temple: Adisciplinarity and Post-Human Creativity*

Sandra Kaji-O'Grady, University of Technology, Sydney, *Architectural Models: Literal and Metaphorical*

Tahl Kaminer, Technical University Delft, *Autonomy and Commerce: The Fetish Character of Artistic and Architectural Autonomy*

Andrea Phillips, Goldsmiths College, London, *Curating Architecture*

Felicity Scott, University of California, Irvine, *All is One*

Philip Ursprung, University of Zürich, *Symptoms of Indigestion? Art in the Museum Bubble*

Stephen Walker, University of Sheffield, *Bad Manners: the 'Anarchitecture' Group*

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

Convenors: **Patrizia Di Bello**, **Gabriel Koureas**, and **Chrissie Bradstreet**, Birkbeck College, University of London

Francesca Bacci, Oxford University, *In Your Face: The Futurists' Assault on the Public's Senses*

Jacky Bowring, Lincoln University, *Ways of Not Seeing*

Chrissie Bradstreet, Birkbeck College, University of London, *The Nasal Renaissance: Perfume Concerts and the Aesthetics of Smell*

Vicki Carruthers, University of Essex, *Between Silence and Sound: John Cage, Karlheinz Stockhausen and the Sculptures of Dorothea Tanning*

James Drobnick, University of Manchester, *Art in Bottles: Artists and Perfume*

Alexander Dumbadze, College Art Association, *Can You Hear the Lights?*

Nicola Foster, Suffolk College, *Aesthetic Hybridity and the Dominance of the Visual*

Dominic Janes, Birkbeck College, University of London, *Taste and Decency in England: Towards an Oral History*

Katherine Kuenzli, Wesleyan University, *The Art of Introspection: Symbolist Painting, Music and the Home*

Leila McKellar, University of Sussex, *Disrupting the Visual: Helen Chadwick, Meaning and the Senses*

Francis Summers, University College for the Creative Arts, Rochester, *A Familial Sound: Infantile Noise as Critical Strategy*

Sally Huxtable, University of Bristol, *Pleasurable Sensations: Aestheticism and the Notion of Synaesthesia*

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 the 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 marginalised 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 explores the role of the non-visual senses in our engagement, present and past, with the objects we study when we do art history. By focusing on the role of touch, taste, smell or sound; the interaction of all of the senses in synaesthesia; and the pleasures and pains of experiencing art and its objects, we might re-discover a less tentative, more cheerful art history.

Seeking the Contemporary Art Historian

Convenors: **Sylvie Fortin**, ART PAPERS, and **Susan Richmond**, School of Art & Design, Georgia State University

Francis Halsall, Limerick College of Art & Design, *Luhmann and the Medium of New Media*

Natalie Seiz, University of Sydney, *Does Contemporary Asian Art History Exist in the Museum*

Paul Sisterson, Manchester Metropolitan University, *You May See Yourself in the Image of the People, but You're Still the Absolute Bourgeois*

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.

Representation and Ruination

Convenor: **Michaela Giebelhausen**, Department of Art History and Theory, University of Essex,

Alessandra Como, Washington State University, *Construction and Deconstruction Investigations: The Lesson of Ruins in the Work of Sir John Soane*

Davide Deriu, Middle East Technical University, Ankara, *The City as Ruinscape: Aerial Photography and the (an)Aesthetics of Representation*

Philippa Kaina, University College, London, *The Dissolution of the Classical in Edgar Degas' Young Spartans*

Hannah Lewi, University of Melbourne, *'Total Restoration' and the Simulation of Place: A Revisiting of Violet-le-Duc's Restoration of Carcassonne*

Desley Luscombe, University of Technology, Sidney, *François Blondel on the Self-Representation of Architecture*

Joel D. Robinson, University of Essex, *Life in Ruins (accounting for a tendency in modern funerary design)*

Rachel Sloan, Courtauld Institute of Art, *Love and Hope among the Ruins: Burne-Jones, Puvis de Chavannes and the Franco-Prussian War*

Naomi Stead, University of Technology, Sidney, *Right and Wrong Ruins*

Richard Taws, University College London, *Performing the Bastille*

Daniel Garza Usabiaga, Independent Scholar, *The Presence of the Ruin in the Work of Luis Barragan*

This session focuses on the representation of architecture, more specifically architecture in states of decay. It combines two distinct aspects: the question of representation and the interest in ruination. The session explores the cultural significance of ruins and fragments from the eighteenth century to the present. It seeks to understand decay and destruction as aesthetic and conceptual categories that inform our notions 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.

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

Convenor: **Jonathan Harris**, School of Architecture, University of Liverpool

Iain A. Boal, University of California, Berkeley, *Figures at Ground Zero*

David Craven, University of New Mexico, Albuquerque, *Rethinking Art History After 9/11: The Dissident, Anti-War Tradition Among Art History's 'Founding Figures' in the 20th Century*

Stephen Eisenman, Northwestern University, *Parapraxis on Olympos – Abu Graib in the History of Art*

Hannah Feldman, Northwestern University, *Veiled Visions: The Politics of the Image after 9/11*

Terry Smith, University of Pittsburgh, *The Architecture of Aftermath: Spectacle and Spectre*

Alan Wallach, College of William and Mary, *TC 9/11: Once Again The Course of Empire*

'Most people think that nothing but this wearying reality of ours is possible' (Nietzsche)

'As a rule my mind is as true as a sphere and my character as honest as the day: never false if I have the slightest interest in being true, never true if I have the slightest interest in being false. I say things as they come to me; if sensible, all to the good, but if outrageous, people don't take any notice. I use freedom of speech for all it's worth.' (Diderot, Rameau's Nephew)

How real are '9/11', 'war', 'threat', and 'terror' – what, that is, are their referents?

This session brings together six US-based speakers to talk about how art historians might begin to make some sense of '9/11' and the ongoing 'War on Terror'. These papers suggest that all our current circumstances can be made to make some productive sense through a variety of art-historical perspectives: they examine the Abu Ghraib torture photographs iconologically; assess the status of contemporary architecture after the destruction of the World Trade Center towers; link current-anti Iraq War and Occupation campaigns to earlier moments in European art-historical pacifism and anti-war organisation; revisit nineteenth-century US apocalyptic history painting in the light of the current status of the American imperium; consider spectacularity, visuality, and difference in terms of contemporary art and recent changes in French law relating to school uniforms; and provide a salutary genealogy of 'ground zero' thinking by hunting the term back to the Manhattan Project of the 1940s.

('The present order is the disorder of the future.' (St Just))

Institutional Critique as Institution

Convenors: **Christopher P. Heuer**, Department of Art and Archeology, Columbia University, and **Matthew Jesse Jackson**, Committee on the Visual Arts & Department of Art History, University of Chicago

Amanda Beech, Wimbledon School of Art, *Don't Fight It: The Embodiment of Critique*

Malcolm Bull, Ruskin School of Drawing and Fine Art, University of Oxford, *Trust*

Eve Meltzer, Stanford University, *What is this 'Expansion' in the Expanded Field? The Myths and Manifest Destiny of One Art Historical Paradigm*

Andrew Perchuk, Getty Research Institute, *An Aesthetics of Scholarly Performance*

Marek Wieczorek, University of Washington, *Critical State: The Forms of Art History in Crisis*

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, 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 investigates the idea of critical discourse as 'institution' through a series of papers dealing with art, thought, and politics from the eighteenth century through today.

Writing Histories of Contemporary Art

Convenors: **Jon Kear**, Department of History & Philosophy of Art, Rutherford College, University of Kent, and **Sophie Berrebi**, University of Amsterdam

Richard Checketts, University of Reading, *Richter, Painting, and the History of the Senses*

Nancy Jahec, Oxford Brookes University, *The Venice Biennale*

Richard Leeman, Institut national d'histoire de l'art, Paris, *The Immediate History: the Making of Historical Representations. Elements for a History of Contemporary Art*

Michael Newall, University of Kent, *Emotion and Transgression in Contemporary Art*

Vivian Rehberg, Independent Scholar, Editor of the *Journal of Visual Culture*., *Just What is it That Makes Today's Art so Different, so Appealing?*

Renée Ridgway, Visual Artist and Curator, Amsterdam, *The Recyclability of Colonial Commodity (Currency in contemporary exchange systems)*

Astrit Schmidt-Burkhardt, Freie Universität Berlin, Editor of the *Journal Janus*, *History as Drawing-History as Diagram*

Sarah Wilson, Courtauld Institute, *Worlds Apart: The Geopolitics of Art History*

Respondent: Terence Smith, University of Pittsburgh

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? The papers of the speakers for this session engage with issues relating to the institutionalisation of contemporary art and the way in which it is categorised, classified and exhibited. In examining the history of contemporary art papers in this session will also raise broader questions about explanatory models for contemporary practice and 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

Convenor: **Martin McQuillan**, Centre for Cultural Studies, School of Fine Art, History of Art, and Cultural Studies, University of Leeds

Stephen Barker, University of California, Irvine, *Archive/Museum, Urban/Exurban: Interrogating Their Discontents*

Claire Colebrook, University of Edinburgh, *Literary History and Vitalism*

Jonathan Dronsfield, University of Reading, *Reading Derrida Reading Art*

Robert Eaglestone, Royal Holloway College, University of London, *Why, this is (the Chapman Brothers') Hell, nor am I out of it*

Joanna Hodge, Manchester Metropolitan University, *Husserl's Transcendental Aesthetics: Suspending the Factual World in Favour of an Analysis of World Formation*

Martin McQuillan, University of Leeds, *Barthes' Art*

This session will explore the relation between the History of Art and the continental tradition of philosophy. In particular it will ask in what ways is art a problem for philosophy? Philosophy cannot be held accountable to art (that is to say used in a 'utilitarian' way to talk about art) because art itself is a philosophical concept. What we understand by 'art', the very idea of art, is the product of the long textual tradition of the philosophical commentary on art, from Plato to Derrida. However, art is not simply a supplicant to philosophy. Rather, whenever philosophy invokes the name of art, in its most familiar gesture to master 'what art is', then one can determine an uncontrollable undecideability in the axiomatics, the epistemology, the logic, the systematicity, and the discourse of the thetic or theoretic statements of philosophy. The excess of art always escapes the system of philosophy that attempts to assimilate and encapsulate it (Platonism, Kantian Critique, the Hegelian or Marxist dialectic, Phenomenology and so on). Whenever 'Aesthetics' encounters art, that is to say wherever philosophy is compelled to deal with the exemplarity of the art object, then art runs away from philosophy and with philosophy, ruining the order and system of the very thing that formulates the idea of art. Such an understanding of art as a philosophical problem has implications for the traditions of Art History, which both contribute to and operate with the idea of art, which comes from Aesthetics, while taking as their *modus vivendi* the exemplarity of the art object. In this way 'the History of Art' *qua* discipline leaves a trace in the text of philosophy as much as it is shaped by Aesthetics. Through reading examples of philosophy reading examples of art, this session seeks to question the aesthetics of art history.

Art History and the Aesthetic

Convenors: **Charles Marindale**, Department of Classics and Ancient History, University of Bristol, and **Liz Prettejohn**, Department of History of Art, University of Bristol

Isobel Armstrong, Birkbeck College, University of London, *Reading Artifacts and the Aesthetic: A Mirror at the Great Exhibition of 1851*

Diarmuid Costello, Oxford Brookes University, *After Medium-Specificity: Michael Fried on Jeff Wall*

Anne Kirkham, University of Manchester, *Middle Aged Aesthetics: A Model for Today's Art History*

Morgan Thomas, University of Canterbury, Christchurch, *Painting Differences: Rothko, Beauty and Art History's Occlusion of the Aesthetic*

If Winckelmann was the founder of art history (as he is often called), then the discipline began with the most serious endeavour to discover the beauty of works of art. Winckelmann offered both a history of ancient art and an account of the aesthetic impact of particular works on the modern observer; for him, then, art history and aesthetics belonged together in a single discipline. At about the same date Alexander Gottlieb Baumgarten's *Aesthetica* (1750/58) initiated the modern philosophical study of aesthetics (Baumgarten had coined the term in his master's thesis of 1735). 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. For this generation the aesthetic was at best an evasion, at worst a sinister occlusion, of the problems of social and political reality; an influential collection, edited by Hal Foster, was called *The Anti-Aesthetic: Essays on Postmodern Culture* (1983). Has this, though, 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, or would it be preferable to merge the historical study of works of art with other disciplines such as cultural studies? On the other hand, should art historians engage more fully with texts that make the aesthetic an important concern, in the work of influential modern theorists such as Adorno, Barthes, Derrida, Freud, Irigaray, Foucault, Kristeva, Lyotard, Nietzsche, to name just a few? A number of very recent books have raised the question of the aesthetic anew, but they have mostly come from literary or theoretical disciplines – for example, Elaine Scarry's *On Beauty and Being Just* (1999), Isobel Armstrong's *The Radical Aesthetic* (2000), Peter de Bolla's *Art Matters* (2001), Umberto Eco's *History of Beauty* (2004). In *Beauty and Art* (2005) Prettejohn argues that art historians should pay new attention to these concerns of the wider scholarly community. In this strand we hope to debate the widest range of views, for and against the inclusion of aesthetic debates within art history. The strand is supported by the Bristol Institute of Greece, Rome, and the Classical Tradition.

Global and Local Mediations

Convenors: **Gregory Minissale**, London Metropolitan University, and **Celina Jeffery**, Savannah College of Art and Design

Jon Blackwood, University of Dundee, *Modernism & Internationalism in Estonia between the Wars*

Jillian Carman, University of the Witwatersrand, *Empowering the Local*

Oliver Chow, SOAS, University of London, *Of Nailing: Violating and Consecrating the Body from Kongo to Witkin*

Ludovic Coupaye, University of East Anglia, *Questioning divides: Growing Artworks amongst the Abelam of Papua New Guinea*

Amna Malik, Slade School of Art, University College London, *Surface Tension: Dialogues between Orientalism and Modernism in the Work of Contemporary Artists Shirin Neshat, Maria Kheirkhah and Shirana Shahbazi*

Royce W. Smith, Wichita State University, Kansas, *Local Responses, Global Pandemic: The Visual AIDS Archive*

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 examines the potential of art history to address the cultural conflicts of the local and the global by transforming them into a dialogue of sorts. It deals with the teaching and learning of culturally and theoretically diverse art histories that allow for constructive interaction between the global and the local, which is not just an example of one dominating the other. This session tries to answer some of the following questions: 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? Speakers address these issues and questions from a variety of cultural traditions moving towards a creative interstice, or mediator between the global and the local.

... Don't miss the early booking deadline of
17 February

Histories of Surrealism

Convenor: **Charles Miller**, AHRC Research Centre for the Study of Surrealism and its Legacies, University of Essex.

Simon Baker, Nottingham University, *Surrealism, History and Revolution*

Marion Endt, University of Manchester, *Amateur Naturalists and Armchair Explorers: The Surrealists and Natural History*

William Jeffett, Salvador Dalí Museum, St. Petersburg, Florida, *Prehistory and Ethnography: Anti-Histories in Miro and Masson*

Raihan Kadri, University of Essex, *Surrealism, Philosophical Pessimism and History*

Samantha Lackey, University of Manchester, *'Don't Look Now': Art History, Film Theory and the Surrealist Film*

David Lomas, University of Manchester, *Surrealism and Same-Sex Desire*

Neil Matheson, Westminster University, *Breton's Endgame: Postwar Surrealism and the End of History*

Catherine McMahon, Loughborough University, *The Return of the Native: History and Tradition in Early English Surrealism*

Charles Miller, University of Essex, *Bataille, Breton and the Gauls*

Michael Richardson, Waseda University, Tokyo, *The Applicability of the Notion of Praxis to the Artwork in Surrealism*

Jeremy Stubbs, École Pratique des hautes études, Paris, *The History and Historiography of Surrealist Automatism and Automatic Writing*

Urszula Szulakowska, University of Leeds, *André Breton, Surrealist Art and the History of French Alchemy*

Surrealism might be considered an 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 such strategies 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 might we think the surrealist relation to tradition? How might we situate surrealist practice vis-à-vis (pre-/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 variously 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 gender and sexuality 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 (art-)historical knowledge.

Following the session will be a discussion and drinks to mark the publication by Thames and Hudson of Alyce Mahon's new study *Surrealism and the Politics of Eros, 1938–1968*

Art and Psychoanalysis: Theorizing the Spaces of Practice

Convenor: **Joanne Morra**, Central Saint Martins College of Art and Design

Jo Applin, University of York, *Towards a Haunted Art J=History? Abram and Torok's 'phantom effect'*

Lisa Baraitser, Birkbeck College, University of London and Simon Bayly, Roehampton University, *The Odd Couple: Psychoanalysis and Performance*

Janet Hand, Goldsmiths College, University of London, *Art-talk: A-Z and back again through Psycho-aesthetics*

Margaret Iversen, University of Essex, *The Gaze in Perspective*

Anna Johnson, University of Leeds, *Marion Milner and Bracha Ettinger: Two Approaches to the Tracing of the Archaic Encounter in the Work of Art*

Toby Juliff, University of Leeds, *Unmasking Freud's Art Theory*

Alexandra M. Kokoli, University of Brighton/University of Sussex, *The Artist-as-Medium: Susan Hiller's Conversations with Psychoanalysis*

Francesca Pollock, DESS in clinical psychology (Paris VII)/Member of the New Lacanian School (NLS), *Psychoanalysis, an Endangered Creative Practice*

Penny Siopis, University of the Witwatersrand, *Exhibiting Shame*

Paula Smithard, University of the Arts, London/University of Manchester, *Psychoanalysis and Art History: Re-reading Helen Chadwick*

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?

A Challenge to Ocularcentrism: Contemporary Art and the Art Gallery

Convenors: **Amanda Phillips** and **Corinne Miller**, Leeds City Art Gallery

Aruna Bhauggerutty, University of Newcastle Upon Tyne, *Seeing With Your Ears: Sound Art and the Contemporary Art Gallery*

Jennifer Fisher, York University, Toronto, *A Relational Aesthetics: Exhibitionary Affect, Introjection and Distal Touch*

Miguel A Hernández-Navarro, Universidad Católica San Antonio de Murcia, *The Antivisual Uncanny*

Bartolemeo Pietromarchi, Olivetti Foundation, *Trans:it Direction*

Amanda Phillips, Leeds City Art Gallery, *'Sounds like Toilets': A Form of Knowledge in the Art Gallery*

Lisa Slade, Monash University, *Strange Cargo: The Contemporary Art Museum as Wunderkammer*

Mike Stanley, Milton Keynes Gallery, *The Visible Invisibility*

Lauren Wright, London Consortium, *Affecting Atmospheres: Film and Video Installation Art as Sensorial-Memorial*

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. The papers framed by its agenda address variously: the subversion of the ocular by consciously multi-sensory art; the potential of sensory experience within art galleries to offer new ways of engaging with the world; the perceptual aesthetics of affect through touch; contemporary art and embodied spectatorial experience; sixteenth and seventeenth century Wunderkammer culture, contemporary art and synaesthetic experience; sound art within the institution; artistic practices within city public spaces; and through a reading of key psychoanalytic text, 'the antivisual uncanny in contemporary art'. This session will present individual case studies alongside theory. Its speakers come from and draw upon a range of contexts both nationally and internationally.

Kulturwissenschaft in Contemporary Studies of Culture and Image

Convenor: **Griselda Pollock**, AHRC Centre for Cultural Analysis, Theory and History, University of Leeds

José Emilio Burucúa, University of Buenos Aires, *Reflections on Alejandro Puentes' Painting, the Notion of the Pathosformel, and the Return to Life of Mortally Wounded Civilizations*

Griselda Pollock, AHRC CentreCATH, University of Leeds, *TBC*

Itay Sapir, Amsterdam School of Cultural Analysis, *Phatos, Darkness, Knowledge: Caravaggio as a Warburgian Painter*

Matthew Rampley, Edinburgh College of Art, *Art History as Cultural Memory: On the Actuality of Aby Warburg*

Siegrid Schade, Hochschule für Gestaltung und Kunst Zurich, *Aby Warburg's Contribution to Kulturwissenschaften*

Charlotte Schoell-Glass, University of Hamburg, *TBC*

Michael Steinberg, Brown University, *TBC*

Daide Stimili, University of Colorado, *Aby Warburg and the Philology of the Future*

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 Rampley'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.

Taking Back Art History (But With a View to What?)

Convenor: **Donald Preziosi**, Department of the History of Art, Centre for Visual Studies, Oxford University

Donald Preziosi, Oxford University, *Introduction: 'Taking Back Art History?'*

Anna Brzyski, University of Kentucky, *Art History's (Ir) Relevance?*

Jae Emerling, University of California, Los Angeles, *An Aesthetic Life: A Remnant*

Claire Farago, University of Colorado, Boulder, *Social Justice and the Work of Art*

Amelia Jones, University of Manchester, *The Identity of Art (History)*

Leon Wainwright, Manchester Metropolitan University, *Post-colonial 'Knowledge Transfer' and Art History*

Kitty Zijlmans, University of Leiden, *Eyeing One Another: Art History's Intercultural Perspective*

Robert Zwijnenberg, University of Leiden, *Science's Gift to Art*

This session is concluded by a Discussion Panel including all participants and the following respondents: Marius Kwint, Oxford University; Matthew Rampley, Edinburgh College of Art; and Marquard Smith, Kingston University

Universities today are concentrating resources even more unabashedly on areas of research and teaching allegedly more directly 'useful' to industry. But 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,

itself split between covert parodies of the latter or less co-opted modes of research, inquiry, and critique – themselves, however, threatened with marginalisation or further integration into the vocational service industry. What's left to 'take back'? Did art history ever really exist?

Is defending (or re-imagining) disciplinary or institutional 'integrity' a mistake? Is the discontent permeating the field today the effect of an expansion of its object domain beyond recognition? A loss of identity and secure institutional 'place'? The result of an acknowledgement that the academic field's 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 and efficacy were 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 subjects, objects, object-worlds, and social, political, and historical circumstances.

This all-day panel consists of two sessions with short position papers, provocations, and discussions, and a third round-table session with all participants, debating the consequences today of living on in the ruins of art, aesthetics, politics, and art historicism.. For more information see <<http://www.artworlds.org/TBAH/>>

Art History and the Art School – the Sensibilities of Labour

Convenor: **Malcolm Quinn**, Research Co-ordinator, Wimbledon School of Art

Anthony Auerbach, Independent Scholar, *The Encryption of Art History in Modernist Art Education*

Dave Beech, Sheffield Hallam University, *Building the Philistine Art School*

Anthony Escott, University of Plymouth, *The Artist-Lecturer and English Art School Change in the Early 1960s*

Hayley Skipper, Wimbledon School of Art, 'Cross Stitch & Conceptualism': *Topographies of the Creative Industries*

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.

Art History and Others

Convenors: **Will Rea**, School of Fine Art, History of Art and Cultural Studies, University of Leeds, and **Clare Harris**, Pitt Rivers Museum / Oxford University

Rebecca M Brown, Independent Scholar, *Troubling Modernity: Finding a Place for South Asian Modern and Contemporary Art History*

Clare Harris, University of Oxford, *Artscapes: A Tibetan Artist's Journey Through Three Worlds*

Iain Jackson, Liverpool University, *Documenting Nek Chand's Rock Garden: Recording and Interpreting 'Outsider' Art*

Heike Neumeister, University of Central England, Birmingham/Hereford College of Art & Design, *Raising Africa in Berlin: The Representation of Non-Western Culture and the Aesthetics of Carl Einstein's Negerplaisik (1915)*

Will Rea, University of Leeds, *Finding your Contemporary: A Longer Century (of African Art History, Anthropology and Aesthetics)*.

Michael Richardson, Waseda University, Tokyo, *The Notion of Aesthetics in Documents*

Polly Savage, SOAS, University of London/October Gallery, *Playing to the Gallery*

Morgan Thomas, University of Canterbury, Christchurch, *Aboriginal Art and the 'Ethnographic Turn'*

The histories of art in societies and cultures other than those of Europe and America have until recently been institutionally marginalised within British art history. This session explores and reviews the ways in which non-western art practices have been brought into consideration by art history and other disciplines. It addresses 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. In particular, the session addresses 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

Convenor: **Katerina Reed-Tsocha**, Trinity College and Department of History of Art, University of Oxford

Dorit Barchana-Lorand, The University of Haifa/Beit Berl College School of Art, *Whose Formalism? Kant's Theory of Art Re-Examined*

Jason Gaiger, The Open University, *'Free, Formative Activity': Kant, Fiedler and the Philosophical Foundations of Art History*

Patrycja Kaszynska, Christ Church Oxford, *Must We Apologise for Talking Painting? A Philosopher's Insight into the Foundation of Art History*

Kaarina-Nancy Bauer, Architectural Association London, *Heinrich Wölfflin – A Philosopher of Art History*

Michael Podro, University of Essex, *Philosophy in Critical Practice*

Frederic J. Schwartz, University College London, *Art History at an Impasse: The 1920s and 30s*

As art history continues to be characterised by 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 methodological cross-fertilisation of the discipline 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 explores and re-evaluates the post-Kantian philosophical contribution to art history, and attempts to forge links to contemporary Anglo-American philosophy and its characteristic preoccupation with second-order theoretical investigation. The common ground between the papers addressing these two different schools of thought is provided by emphasis on methodological issues.

Does Art History Have a Future?

Convenor: **Margherita Sprio**, Department of Art History and Theory, University of Essex

Gavin Butt, Goldsmiths College, *Is There Life in Art History?*

Tony Fisher, University of Essex, *On the Advantage and the Disadvantage of (Art) History for Art*

Frances Follin, AAH Independents Group, *An Independent look at the Future*

Charlotte Frost, Birkbeck College, University of London, *New Futures in Net Art Frances Follin: An Independent Look at the Future*

Satish Padiyar, Courtauld Institute of Art, *Future/Futurity/Futuologies*

Loretta Vandì, Istituto Statale d'Arte 2Frederica Fellini2 Riccione, *Gombrich's Legacy: Art History as Embodiment of Values*

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 numbers 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? 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 in this panel will be presented from a diverse range of voices and it is hoped that some of the questions raised will be able to breathe a new philosophical life into an old discipline.

... Don't miss the early booking deadline of **17 February**

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

Convenors: **Steven Stowell**, Balliol College, University of Oxford, and **Kristy A. Holmes**, Queen's University, Ontario, Canada

Antony Hudek, Jan van Eyck Academie, Maastricht, *Drôle de Genres: Mikhail Bakhtin, Jacques Derrida, Sherrie Levine*

Carol Jacobi, Birkbeck College, University of London, *Millais, Sex and the Synthetic Subject*

Phillippa Plock, University of Leeds/University of Birkbeck, *Exchange and Gender in Art History: The Legacy of Vouet's Zingara*

Marcia Pointon, University of Manchester, *Jewel Trouble*

Robert Summers, University of California, Los Angeles/San Diego State University, *Unbecoming Art History: Queering Art History*

Pandora Syperek, York University, Toronto, *Puritanism, Prudery, Prurience? Circumscription of the Female Nude in Interwar Canada*

We are coming upon the 30th anniversary of the publication of Michel Foucault's first volume of *The History of Sexuality*, a text, that among other things, synthesised 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 session 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, theorised 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 prioritise 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?

History of Art beyond its National Boundaries

Convenor: **Jutta Vinzent**, Department of History of Art, The Barber Institute of Fine Arts, The University of Birmingham

Christa-Maria Lerm Hayes, University of Ulster, *Irish Art History and the Co-Existence of Different Art-Historical Traditions*

Marta Filipová, Edinburgh College of Art, *The Construction of National Identity in Czech Art History*

Kyung-hee Choi, Wagner College, New York, *Art History as a Discipline in East Asia*

This session is concluded by a Discussion Panel on *National traditions – Current Practices* including all participants and invited guests

This session addresses History of Art as a discipline, questioning whether its practices (research culture, methods and approaches) have been nationalised in past and present through three case studies:

Czech art history in the nineteenth century and the influence of German and Austrian scholarship

Irish art history and the influence of German versus English art scholarship

The development of art historical education in East Asia and the influence of the Anglo-American scholarship.

A plenary discussion with the speakers after the papers will discuss issues of academic dominance and whether we can still talk about History of Art in terms of national identities (is there a 'German', 'Austrian', 'British', 'Irish', 'Anglo-American', etc. History of Art?) in a globalised world in which academic 'tourism' has become the norm and exchanges between countries is much more permeable, while on the other hand, there are national boards such as the British RAE and QAA panels and the HEFCE and AHRC funding bodies, monitoring research and teaching in Britain.

These issues are not only pressing 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) and the Internet, which brings scholars closer together through networking software.

Disciplinary Ethics – A Roundtable Discussion

Convenor: **Richard J. Williams**, School of Art, Culture and Environment, University of Edinburgh

Gavin Butt, Goldsmiths College; **Helen Rees**, University of Manchester; **Julian Stallabrass**, Courtauld Institute of Art; **Evelyn Welch**, Queen Mary, University of London; and **Richard Williams**, University of Edinburgh

This roundtable discussion 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? The panel will provide a short, possibly confessional, position papers followed by a debate open to the floor.

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

Convenors: **Jon Wood**, Henry Moore Institute, **Rob Perks**, National Sound Archive, and **Bill Furlong**, Audio Arts

Avis Berman, Independent, New York, *The Conversation That Isn't: The Role of the Interviewer in the Oral History Process*

Judith Bumpus, Independent Scholar, *From objective record to personal scrutiny: a precursory history of the artist interview at the BBC*

Cathy Courtney, National Life Story Collection, London, *The Artists' Lives Project*

Bill Furlong, Audio Arts, London, *Hearing between the Lines*

Jennifer Goodell, Getty Research Institute, Los Angeles, *Beyond the Cocktail Reception: Expanding Art Historical Projects with Gallerist Interviews*

Ysbrand Hummelen and Tatja Scholte, Netherlands Institute for Cultural Heritage, Amsterdam, *Artist Interviews and Artists' Archives as a Tool for the Conservation Strategy for Contemporary Art*

Silvia Kolbowski, Artist, New York, *An Inadequate History of Conceptual Art*

Nell McClister, BOMB magazine, New York, *Opening Voices: The BOMB Interview*

Noor Nieftagodien, University of Witwatersrand, South Africa, *African Artists in Conversation*

Robert Proctor, Glasgow School of Art, *The Self-Reception of the Architect*

Phyllis Tuchman, Independent, New York, *On Doing Artist Interviews*

Brian Winkenweder, Linfield College, McMinnville, *Finding Homometric Equilibrium: Robert Morris and the E-Interview*

Since the introduction of the Phillips audio cassette in the

early 1960s, the widespread availability of recording equipment 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 have facilitated the rise of oral testimony from the margins into the academic mainstream and seen the artist interview becoming an important source of information for researchers today. The artist interview can be accessed as text and as recording. And as well as a growing literature in transcribed and published form (such as Patricia Norvell's *Recording Conceptual Art* (2001) and Judith Olch Richards' *Inside the Studio* (2004)), there are also an increasing 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.

This session is co-convened by representatives from these two projects, but its concerns extend more widely. It examines the status and function of the artist interview today and consists of 12 contributions that all demonstrate some of the complexities and potentialities of this genre of art writing and art recording. They range from historical papers and first hand accounts of the problems of interviewing, editing and transcribing, and of transferring the spoken word onto the page, to presentations by artists interested in the artist interview and papers from museum personnel on its crucial role within conservation.

Critical Distance: Epiphany and the Sense of Place

Convenor: **Richard Wrigley**, Department of Art History, University of Nottingham,

Meaghan Clarke, University of Sussex, *Locating a Critical Place: Art History's Geography in the Nineteenth Century*

Lewis Johnson, Istanbul, *Ideals of Critical Distance and the Sacrifice of Senses of Place in Modernising Culture: The Case of Osman Hamdi and the Alexander Sarcophagus*

Sunil Manghani, York St John, *Visiting Theory, Barthes, Japonisme, and an (Un)certain Visual Literacy*

Elizabeth Norman, Retired, Sheffield Hallam University, *A Different Place and Public Art*

Mark Rawlinson, University of Nottingham, *Adorno, 90210*

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?

Student Session: Who Do We Think We Are?

Convenors: **Beth Williamson**, Department of Art History and Theory, University of Essex, and **Claire Walsh**, Birkbeck College, University of London

Stefan Aloszko, University of Plymouth, *An Enquiry into the Possibility of Establishing a Cohesive Approach Towards the Ethical and Moral Dilemma faced by Museology at Auschwitz-Birkenau*

Silvia Casini, Queens University, Belfast, *Medical Imaging Technologies in Art Practices: A New Way of Looking at the Body?*

Ignaz Cassar, University of Leeds, *At the Limits of the Visual*

Sarah Demelo, University of Essex, *Subject Matters: Intersections between Photography, Self-portraiture and Autobiography*

Caroline Jordan, University of Leeds, *Shaping Sculptor's Lives: Shaping Sculpture's Histories*

Adair Rounthwaite, University of Amsterdam, *Veiled Subjects: Constructions of Islam and Agency In and Around the Art of Shirin Neshat.*

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. The focus of this session is to 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 explores recent developments and new scholarship in the history of art as they affect us all, with new perspectives and approaches revealed in papers that touch on important social, cultural and political issues; the limits of visual perception; internet art; the relationship between artists and scientists; and intersections between literary and visual works. Some of the most exciting research in art history today is occurring on the very boundaries of the discipline and this is reflected in the interdisciplinary nature of the papers that make up this session.

Timetable

Wednesday 5 April

- 09.00 Registration (Parkinson Forecourt)
- 11.00 Academic Sessions
- 12.30 Lunch
- 14.00 Academic Sessions
- 15.30 Tea/Coffee
- 16.00 Academic Sessions
- 18.00 Plenary Lecture
- 19.00 Reception

Thursday 6 April

- 09.00 Registration (Parkinson Forecourt)
- 09.00 AAH AGM
- 10.30 Tea/Coffee
- 11.00 Academic Sessions
- 12.30 Lunch & Special Group Meetings
- 14.00 Academic Sessions
- 15.30 Tea/Coffee
- 16.00 Academic Sessions
- 18.00 Plenary Lecture
- 19.00 Reception

Friday 7 April

- 09.00 Registration (Parkinson Forecourt)
- 09.30 Academic Sessions
- 11.00 Tea/Coffee
- 11.30 Academic Sessions
- 13.00 Lunch
- 14.00 Academic Sessions
- 15.30 Tea/Coffee
- 16.00 Plenary Lecture
- 17.00 Close

The Book Fair will take place throughout the conference in the Parkinson Building

Unofficial Official Dinner

If you are a Student member or an Independent member of the AAH, why not join us for the joint Students/Independents dinner at this year's conference in Leeds? If you attended last year at Bristol you will know what good fun it was; if you missed it last year, don't miss out this time.

Details will appear on Art-line and on the website shortly.

The Professionalisation of Decoration, Design and the Modern Interior 1870 to the present

THURSDAY 18 & FRIDAY 19 MAY 2006

Dorich House 8th Annual Conference

Organised by The Centre for the Study of the Design of the Modern Interior and hosted by the Faculty of Art, Design & Architecture at Kingston University, London

Keynote Speaker: Joel Sanders, Associate Professor, Yale School of Architecture

Through selected papers, presented by both theorists and practitioners of interior design, the 8th annual Dorich House Conference seeks to explore the history and contemporary practice of the making of the modern interior.

For further details see: www.kingston.ac.uk/dorich

To book contact: Nina Hunt, Short Courses Design, Kingston University. T: +44 (0)20 8547 7066
E: shortcourse.design@kingston.ac.uk

Simeon Solomon and Marginality in Late-Victorian Britain

An International Symposium

5 & 6 MAY 2006

Yale Center for British Art, New Haven, CT

In October 2005, *Love Revealed*, a major exhibition about the work of the Jewish and homosexual Victorian artist Simeon Solomon, opened at the Birmingham Museum & Art Gallery in the UK. To mark this important intervention in nineteenth-century British cultural history, the Yale Center for British Art is holding a symposium that takes the extraordinary career of Solomon as a starting point for an examination of marginality in late Victorian Britain and beyond. Papers will explore the social, sexual and political contexts in which he worked, and will address the nature of marginality. Sessions on aestheticism, on the classical tradition and sexuality, and on history and Jewishness will complicate our understanding of the relationship between margin and center in Victorian Britain and its Empire.

The keynote lecture on Friday 5 May at 5.30 will be given by Colin Cruise (University of Staffordshire), curator of the Solomon exhibition and editor of the accompanying publication. Other participants will include: Joe Bristow (UCLA), Jonathan Shirland (University of York), Elizabeth Prettejohn (University of Bristol), Morna O'Neill (Yale Center for British Art), David Feldman (Birkbeck, London), and Gayle Seymour (University of Central Arkansas).

The symposium is free and open to the public. Advance registration is required. To register or for more information, please contact Serena Guerrette at 203.432.7192 or email serena.guerrette@yale.edu.

Renaissance Furniture

SATURDAY 4 MARCH 2006, 10 AM – 4 PM

The Lecture Theatre, Victoria & Albert Museum,
South Kensington, London SW7

*The Furniture History Society Annual Symposium
(open to non FHS members)*

**Organised by Adriana Turpin
Chaired by Simon Jervis, Chairman of the FHS**

Adriana Turpin

Renaissance furniture and its rediscoveries

Dr James Yorke, curator Department of Furniture,
Textiles & Fashion, V&A

*Documentary sources for the study of Italian Renaissance
furniture*

Fausto Calderai, consultant to "The Renaissance
Domestic Interior" exhibition at the V&A

Recent investigations into Italian Renaissance furniture

Dr Antonella Nesi, director Museo Bardini, Florence
*Stefano Bardini: Collector and restoration workshop for
Renaissance furniture*

Dr Achim Stiegel, curator of furniture & Dr Sybille
Luig, exhibition co-ordinator, Kunstgewerbe

Museum, Berlin

Renaissance furniture in the Kunstgewerbe Museum

Nick Humphrey, curator Department of Furniture,
Textiles & Fashion, V&A

*Approaches to Renaissance furniture: Case studies from
the V&A*

Thierry Crépin-Leblond, director Musée de la
Renaissance, Ecoen

Furniture for the Valois kings

Arlen Heginbotham, furniture conservator at the
Getty Museum and Jack Hinton, Andrew W. Mellon
curatorial fellow, Philadelphia Museum of Art

*Rediscovering French Renaissance furniture:
New and old approaches to a cabinet at the J. Paul Getty
Museum of Art*

Charles Indekeu, restorer, Antwerp Museums
*Materials and construction in 16th century Flemish
furniture:*

Fee

£32 (students and OAPs £27) to include morning
coffee and tea.

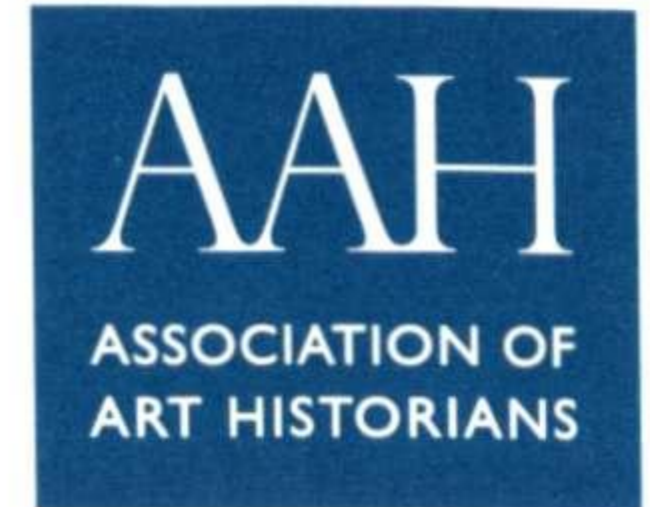
Non FHS members £36

For tickets please apply to The Activities Secretary,
Furniture History Society, 25 Wardo Avenue, London
SW6 6RA

Tel/Fax 020 7384 4458

furniturehistorysociety@hotmail.com

CONTESTATIONS



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

Reflections on Creativity: exploring the role of theory in creative practices

FRIDAY 21 & SATURDAY 22 APRIL 2006

At the Meeting Room, Dundee Contemporary
Arts, Dundee

Duncan of Jordanstone College of Art & Design

The University of Dundee

The Duncan of Jordanstone College of Art & Design invites you to an interdisciplinary research symposium to explore and re-evaluate the relationship between theory and practice in the creative disciplines.

Please note student places are limited and early booking is recommended.

For further information and a booking sheet please contact:

Sandra McNeil
Conference Organiser
Visual Research Centre
Dundee Contemporary Arts
152 Nethergate
Dundee
DD1 4DY

s.mcneil@dundee.ac.uk



Reframing the Danish Renaissance Problems and Prospects in a European Perspective

28 SEPTEMBER – 1 OCTOBER 2006

International Conference in Copenhagen,
Denmark

Organiser: The National Museum of Denmark.

Call for Papers

In 2006 the Renaissance will be the theme of a wide range of cultural manifestations in Denmark ("Renæssanceåret 2006"). The conference aims to shed new light on various forms of artistic expression in Renaissance Denmark, mainly during the reigns of King Frederik II and Christian IV, with a particular focus on the reception, assimilation or transformation of Renaissance idioms following or differing from contemporary European developments.

Contacts: Hugo Johannsen or Birgitte Bøggild Johannsen (birgitte.b.johannsen@natmus.dk), The Editorial Board of Danmarks Kirker, Nationalmuseet, DK-1220 Copenhagen K, Denmark.

Speakers are requested to submit a 200-word proposal for a 20-minute talk. The working language will be English, but participants may also present their papers in German (with an abstract in English available in advance). **Deadline March 1st 2006**

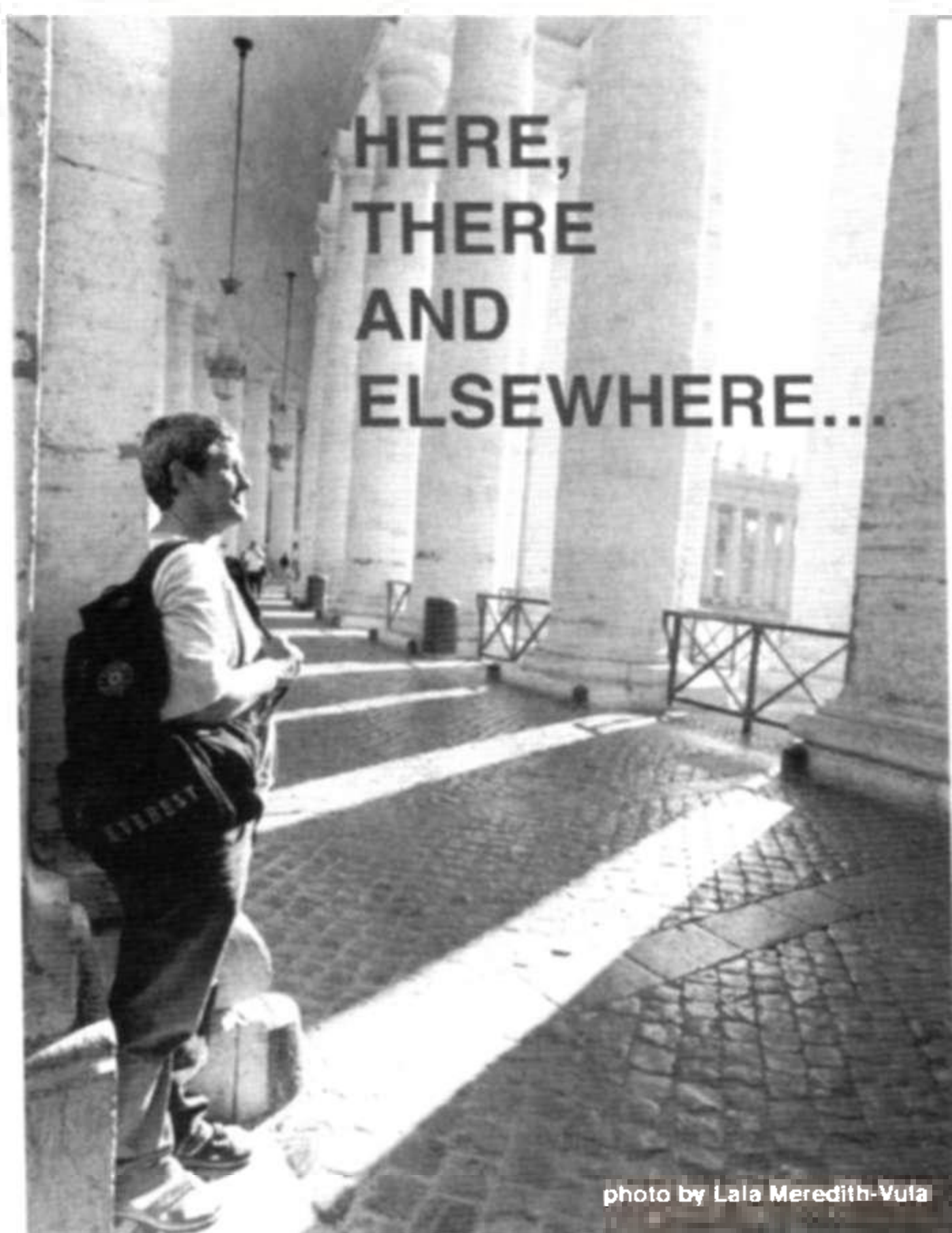


photo by Lala Meredith-Vula

HERE, THERE AND ELSEWHERE...

FRIDAY 17 MARCH, 10 AM – 5 PM

Phoenix Arts Centre, Upper Brown Street, Leicester LE1 5TE, UK
www.phoenix.org.uk

An international one-day conference exploring visual representations of displacement, migration, location and identity

Organized by Professor Gen Doy and Lala Meredith-Vula, De Montfort University

Internationally famous artists, curators and cultural theorists present imagery, debates and strategies concerned with representing what can sometimes be unrepresentable – exile, marginalization, invisibility, lack of citizenship, (lack of) hospitality, and 'belonging'.

Focusing primarily on issues concerning lens-based work, speakers include Dr Mary Richards, lecturer and writer; Gen Doy, researcher and writer; Lala Meredith-Vula, internationally exhibiting photographer; Edi Muka, Head Curator of National Gallery of Art, Tirana, Albania; Adrian Paci, internationally exhibiting artist; Keith Piper, internationally exhibiting digital artist.

In the evening, there will be a screening of a recent prize-winning film from Albania on the theme of migration and displacement.

Conference fee: £30 (students/unemployed £5), includes refreshments, buffet lunch and wine at early evening reception.

Supported by the Faculty of Art and Design and The Department of Imaging and Communication Design, De Montfort University.

Booking essential
Contact Ms Mandy Stuart
Secretary, Department of Imaging
and Communication Design
De Montfort University
Leicester
LE1 9BH, UK
T: 0116 257 7671
E: astuart@dmu.ac.uk

The London Art Market 1870 to the Present

6–7 OCTOBER 2006

Tate Britain

Organised by Tate Britain and The University of Reading

Call for Papers

The London art market has played a central role in the history of art in the modern period. It has supported key artists and influenced their reputation and success. The relationship between the artist and the marketplace is rarely considered. The sheer numbers of dealers' galleries in London indicates this is a neglected institutional history that is key to our understanding of the London art world. This symposium will examine the business history of art and its integral importance to modernism. It considers specific examples of dealers whose talent for identifying new art, and or business acumen established a taste for this art. It looks at their influence on critical writing, and the formation of private and national collections. It investigates the creative dialogue between dealers and artists. It asks how market appeal and market value are established. It examines the marketing strategies that dealer's have employed to sell this new art.

Some possible topics include, but are not restricted to:

- The relationship between artist and dealer
- Artists' exhibition societies and the art market
- The role of the dealer in forming private and public collections
- The dealer's gallery: space and place
- The impact of exhibitions on the dealer's portfolio
- Scandals and corruption in the art market

Proposals for papers (250 words approx.) should be sent by **30 April** to Victoria.Walsh@tate.org.uk or A.E.Gruetzner-Robins@reading.ac.uk

Art & the Senses

Student Summer Symposium

THURSDAY 20 – FRIDAY 21 JULY 2006

University of East Anglia, Norwich

Association of Art Historians' Student Members' Group

Call for Papers

A sensual revolution is taking place in modern scholarship. Recent years have seen a return of the senses to prominence within cultural theory, opening up new research terrains across the arts and humanities with regard to the intersections of cultural knowledge, imagination and the sensory worlds. Borne upon the current sensory commitment that continues to materialise in both popular and academic culture, this year's AAH Student, Summer Symposium will be dedicated to exploring interrelationships between art and sensory experience. It will provide a point of departure for discussion of art history's practice of privileging the visual within the hierarchy of the senses.

For this two-day conference, we invite 20-minute, student research papers on any aspect relating to the theme of art and the senses. Papers are welcomed that encompass art from Europe or anywhere in the world, from any period and in any media. Papers might consider but need not be limited to:

- The authority of the visual in art and / or challenges to the hegemony of sight
- The role of the senses in the conception and reception of art and aesthetics
- Neuroaesthetics
- Art and the cultural history of the senses
- The visual iconography of the senses
- The production of non-visual artworks
- Art and sensorial perception
- Art and Synaesthesia

Deadline for submissions: **30 April 2006**

E-mail proposals in word format (maximum 300 words) to: [Sophie Bostock at ch-students@aah.org.uk](mailto:Sophie.Bostock@ch-students@aah.org.uk)

The Verbal and the Visual in Nineteenth-Century Culture

23 – 24 JUNE 2006

Institute of English Studies, Senate House, London

Convened by Birkbeck Centre for Nineteenth-Century Studies

Call for Papers

Proposals are invited for 20-minute papers on the interplay between the verbal and the visual in 19th-century culture. Suggestions for panels are also welcome. Deadline **1 March 2006**. See website: <http://www.bbk.ac.uk/eh/research/centreforc19thstudies>

Georges Bataille and Documents Papers of Surrealism Special Issue

AHRC Research Centre for Studies of Surrealism and its Legacies

Call for Articles

Final opportunity to submit articles (up to 8,000 words in length). For the journal style guide see <http://www.surrealismcentre.ac.uk/publications/papers/guidelines.html>.

The deadline for submissions is **9 April 2006**. For more information or to submit an article contact Charles Miller at cmiller@essex.ac.uk.

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(2007 Conference Organisers,
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Tel & Fax: 01273 509653 <ed-bulletin@aah.org.uk>

Next deadline: 6 May 2006

Conference/fellowship information and job ads are printed free of charge, at the
Editor's discretion. For all other ads, please email Editor for rate card.

For queries regarding material to be posted as an insert with *Bulletin*, please
contact the Administrator <admin@aah.org.uk>.

