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NEW ISSUES FOR THE AAH

THE EUROPEAN REFERENCE INDEX AND OTHER MATTERS BY COLIN CRUISE

If you attended the Leeds conference then you will know just how stimulating and well organized it was! If not – well, you missed a treat. This report will fill in some of the details; much of the rest will be contained within other reports in this issue of the *Bulletin*. But first I would like to thank Fred Orton for such a successful conference, and Josine Opmeer at Leeds and Claire Davies at the AAH for their important contribution to the smooth-running of the conference events.

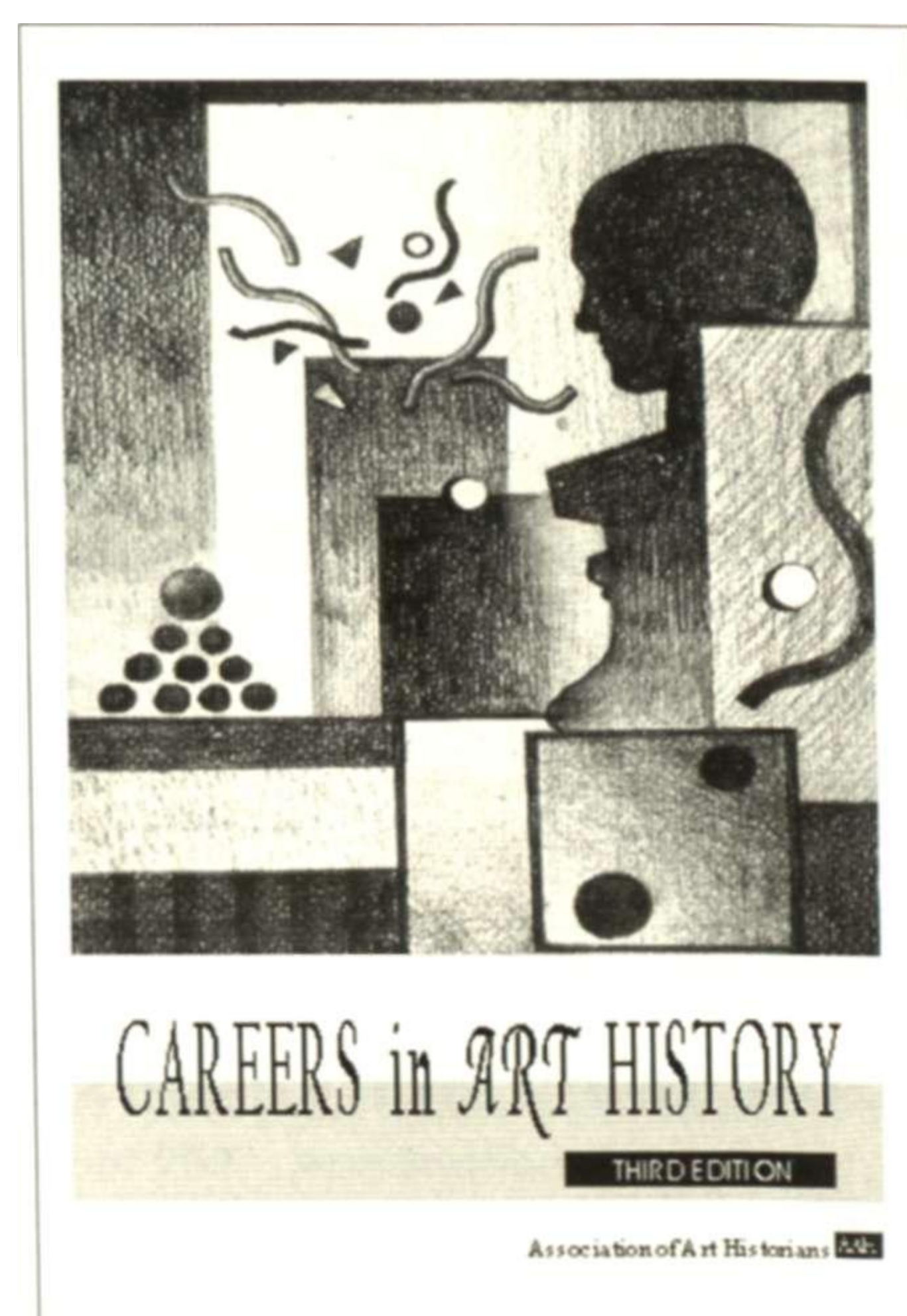
At an election held at the AGM two new members were voted onto the Executive Committee – **Michelle O'Malley** and **Catherine Whistler** – while **Louise Bourdua**, who has been an EC member for some time, was confirmed as replacing Christiana Payne as Honorary Secretary.

Evelyn Welch, who has been an active member of the EC for some time, and convenor of the Universities and Colleges Committee, was returned unopposed to the position of Chair Elect. She will take over as Chair of the AAH at the Belfast Conference in April 2007. I would like to welcome all four to their new roles.

During the conference the John Fleming Prize, sponsored by Laurence King, was awarded to Michael Bird, a doctoral candidate from UCL; and the AAH Student Dissertation prize, run in conjunction with Thames and Hudson, was relaunched. Full details can be found in this issue of the *Bulletin*.

EUROPEAN REFERENCE INDEX

The Universities and Colleges Committee held a special forum at the Leeds conference to discuss the ramifications for the discipline of Art History of the invitation for the AAH to join in a consultative process with the AHRC to build a European Reference Index for the Humanities (ERIH). This venture is the initiative of the European Science Foundation (ESF), acting in conjunction with the AHRC. ►



“A book no AAH student can afford to be without.” Colin Cruise

See page 25 for further details.

Cover image: Ming-Hui Chen



**AAH STUDENT
DISSERTATION
PRIZE**

2005-2006

SEE PAGE 25

The ESF had produced a draft document grading scholarly journals in the Humanities as A, B, or C. The ranking was supposedly based on the international reputation of each journal. It was clear, from even a cursory glance, that the list was deeply flawed – that titles had been graded incorrectly, or were missing altogether.

At a preliminary meeting at the AHRC in Bristol, Tom Gretton, Evelyn Welch and I, together with representatives of other Humanities disciplines, aired our objections to the process and to various details of the proposal. Apart from these objections, we were presented with what we believed to be an unreasonable deadline date of 28 April for the end of the consultation process. In addition, we objected to the Scope Notes produced as a rationale for inclusion or exclusion of journals, and expressed fears that the process was the first step in a dismantling of the RAE and its replacement by a system of metrics which would be used to assess research quality for Humanities disciplines in future.

At the time of going to press the position is this: the AAH has made the deadline date, but chiefly in order to advise the AHRC that further consultation is necessary, that the original ESF-appointed Panel should be reconstituted, and that further meetings be held between national associations, like the AAH, and the ESF Panel.

Much of the hard work in achieving our response was undertaken by Tom Gretton, the AAH Vice-Chair. He composed our measured response as well as producing statistics of dizzying complexity. My thanks go to him on behalf of the AAH. He was joined by Evelyn Welch, Craig Clunas (SOAS), Judi Loach (Welsh School of Architecture, Cardiff) and me at a meeting to compile a (more) representative list of journals in Art History and associated disciplines, with more realistic gradings. Several AAH members sent in their suggestions for additional titles and further comments following the Leeds conference forum on this issue; thanks to all those who participated.

We will keep the membership informed of future developments.

FUTURE ANNUAL CONFERENCES

Finally, some conference news: The Call for Papers for AAH Belfast 2007 is included in this issue of the *Bulletin*. Congratulations to the Belfast team for constructing such a varied, wide-ranging and challenging selection of sessions.

In 2008 the AAH conference will return to London: I am delighted to report that it will be hosted by Tate. Full details will appear in due course.

COLIN CRUISE
Chair, AAH

EXTERNAL RESIDENT FELLOWSHIPS

Dartmouth Humanities Center Institute

Fall 2007

No Laughing Matter: Visual Humor in Ideas of Race, Nationality, and Ethnicity

Applications are invited for four, term-long, External Resident Fellowships of \$7500 each, to participate in an interdisciplinary Institute (b/w. late Sep.–early Dec.) addressing the role of visual humor, past and present, in the dissemination of ideas of race, nationality, and ethnicity. The Institute will bring together scholars, from a wide range of academic disciplines. It will encompass weekly meetings and a series of events – public lectures, workshops, films, performances, and exhibitions – culminating in an international conference.

In addition to the stipend, External Resident Fellows will receive office space, assistance in finding housing, library and computer services privileges. External fellows should arrange for academic leave from their home institutions.

Candidates should normally have a PhD, be currently employed in an academic institution or anticipating such employment. ABDs may be considered.

Letters of application should be accompanied by a curriculum vitae, names of two referees, and a three-page description of a research project to be pursued during the Institute, and sent, preferably via email to both:

Angela Rosenthal, Humanities Institute Director, angela.rosenthal@dartmouth.edu and

David Bindman, Humanities Institute Senior Fellow, ucwchdb@ucl.ac.uk. Hardcopy applications may be sent to: Leslie Humanities Center, Dartmouth College, HB 6240, Hanover, NH 03755, USA.

Deadline: 30 June 2006.

For further information see: <http://www.dartmouth.edu/~lhc/institutes/fall2007/index.html>

UNIVERSITY of Glasgow

History of Art Summer School

Mackintosh and the Glasgow Style

3-7 July 2006

Whistler and his Circle

10-14 July 2006

Week-long courses with lectures, visits and study sessions, which are open to all, focusing on the rich cultural resources of Glasgow.

Enquiries to Liz Hancock, History of Art Summer School, University of Glasgow, 8 University Gardens, Glasgow G12 8QQ

**Tel: 0141 330 6247, email: e.hancock@arthist.arts.gla.ac.uk
www.arthist.arts.gla.ac.uk**



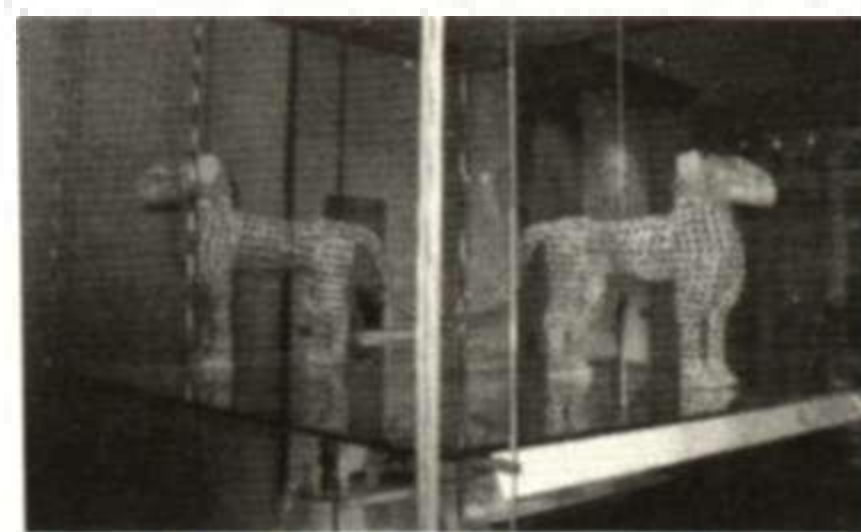
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Teaching Art & Design History

21st-Century
Art History:
*Global
Reception*



The publication of papers from the Global Reception session at the AAH 2005 conference, which continued the debate at the centre of the HEFC project: **Globalising Art, Architecture and Design History.**

With contributions from: Crispin Branfoot, Devangana Desai, Thomas A Dowson, Natasha Eaton, Stephanie Koerner, Emma Loosley and Michael Moore.

Preface: Janet Tatlock.

Introduction: Catherine King.

Available free from Jenny Embleton:
adm-heacademy@brighton.ac.uk

Vacancies at *Art History*

AAH
ASSOCIATION OF
ART HISTORIANS

Both the Editor and Deputy Editor of the AAH's prestigious journal *Art History* complete their terms of office in the summer of 2007. Applications are sought in the first instance for the position of Editor.

Editor

Applications, comprising of a CV and a covering letter outlining the candidate's experience and suitability for the post, should be directed to the AAH Senior Administrator, 70 Cowcross Street, London, EC1M 6J by **1 September 2006.**

To arrange an informal discussion of the post please contact the AAH Chair, Colin Cruise, by email giving telephone contact details: chair@aah.org.uk

Intern at Art History

The AAH is seeking to appoint an Intern, to work with the editors of *Art History* for a fixed one-year term.

The intern will work with the editors in preparing the texts of essays accepted for publication and scheduled for appearance in the journal.

The post, which will be paid on a freelance basis, would suit a postgraduate student working in any field of Art History.

Closing date for applications: **18 August 2006.**

For further details of duties etc, please contact the Senior Administrator by email admin@aah.org.uk (Entitle your email 'Art History Intern').

Lucy Sollitt Assistant Administrator

A slightly belated introduction and hello to those who haven't already met me at the Leeds Conference. I am Lucy Sollitt and took over from Katherine as Assistant Administrator in January.



I graduated from Newcastle University in 2000, having completed a Combined Arts degree, and again in 2004 with an Mphil in Philosophical Studies. During and after my Mphil I travelled and worked abroad extensively, finally moving to London in April 2005.

Before coming to the AAH I worked at the Royal Society of Arts on their Arts and Ecology programme and have been involved with various arts organisations doing interpretation and project-development work. I am happy to now be working part-time at the AAH and would like to thank Claire and Colin, in particular, for making me feel so welcome.

Heather Birchall Museums and Galleries Group

I have been aware of the role and interests of the AAH since I began studying Art History seven years ago, and I am delighted to be the new representative of the Museums and Galleries Group. During the five years I have been working at Tate Britain, I have regularly attended AAH conferences and I have noticed that the number of museum and gallery professionals attending these annual events has been dwindling, to the extent that even the larger London institutions rarely send a representative. The reasons for this are not altogether clear, but I very much hope in this role to encourage curators, as well as museum education staff, conservationists and archivists to attend the events organised throughout the year by the AAH. The Yahoo discussion group has been dormant for a couple of years, but Museums and Galleries Group members have been invited to join Art-line, which is run by the Independents Group. I will use this medium to post information about forthcoming exhibitions and museum events. I will also regularly update the Museums and Galleries section of the AAH website with listings and details of any relevant activities organised by the AAH. Many Art History students are undoubtedly curious about working in museums and galleries and I will also use this website to offer advice and guidance, and post links to job listings.



My contact details are listed on the back page of *Bulletin*. If you would like to get in touch about the Museums and Galleries Group, please do so. Any suggestions

Louise Bourdua Hon Secretary

Louise Bourdua is a Senior Lecturer in History of Art at the University of Aberdeen, and has just served a three-year term as ordinary member of the AAH Executive Committee. Her research focuses on late Medieval and early Renaissance art, in particular the arts of north-east Italy. She is the author of *The Franciscans and Art Patronage in Late Medieval Italy* (Cambridge), and her current study deals with artistic production in Padua from Giotto to Altichiero.



Catherine Whistler

Catherine Whistler is Senior Assistant Keeper at the Ashmolean Museum responsible for Italian and Spanish paintings and drawings, European textiles, and paintings conservation. Recent exhibitions are *Opulence and Devotion: Brazilian Baroque Art* (2001–2); *Graceful and True: Drawing in Florence c.1600* with Julian Brooks (2003–4) and *Curious Works: English 17th-century Embroideries* with Mary Brooks (2004); forthcoming, *Leonardo and Oxford: Discovering the World of Leonardo in Oxford's Collections* (2006). She has published widely on Italian and Spanish art, and is involved in graduate and undergraduate teaching at Oxford.



Michelle O'Malley

Michelle O'Malley is the Head of Research Support in the School of Humanities, University of Sussex. She has published on issues of production, value, agency and exchange concerning Renaissance painting; her current project focuses on questions of pricing in regard to status, quality and the impact of demand around 1500. She is the author of *The Business of Art: Contracts and the Commissioning Process in Renaissance Italy* (Yale UP 2005).



about the future role of the group would, of course, be extremely welcome. I will continue to update AAH members about any developments on the AAH website and in *Bulletin*.

If you wish to join Art-line, please get in touch with Frances Follin at ch-indeps@aah.org.uk

HEATHER BIRCHALL
ch-galls@aah.org.uk

Universities and Colleges Annual Report 2005

This year has seen a number of important challenges and activities. The 'virtual committee' has focused primarily on responding to the Higher Education Funding Council's consultations on the forthcoming 2008 Research Assessment Exercise.

In June and July of 2005 we called for nominations from the subject committee to sit on the panel. The names proposed were generally accepted. We then worked closely with the Panel Chair, Sandy Heslop (UEA) and the chair of Panel O, Bruce Brown (University of Brighton) on the criteria for assessment. We are very pleased that both of them and many of the panel members were able to attend an AAH meeting hosted by the University of Nottingham in October 2005. Here we explored methods for assessing non-textual forms of art history such as curatorial practice. The results of this discussion can be seen in the published document on the RAE 2008 website.

As many colleagues will know, attention is now focused on how research will be assessed after 2008. The Treasury has announced that a shadow metrics exercise will take place in 2008. There is some acknowledgement that this may not be appropriate for the Arts and Humanities but it is clear that we will eventually be expected to demonstrate measurable results, either in terms of research funding or impact factors. The Arts and Humanities Research Council has already agreed to use a ranked list of journals to assess the overall

performance of the Humanities in Britain. The AAH has agreed, with considerable reservations, to attempt to improve the Art History list (*see pages 1-2*).

In addition, in collaboration with the Courtauld Institute's Research Forum, the Chair of the Association, Colin Cruise organised two meetings to discuss the current state of publishing in art history. The issue of diminishing outlets for academic publications is serious in all Humanities publishing, but is exacerbated in Art History by the high cost of reproductions. The AAH and the Courtauld are currently liaising with a number of National Museums in the UK who are considering waiving copyright fees for 'scholarly' publications. We have been asked to come up with a workable definition of what constitutes 'scholarly'.

Issues concerning teaching and learning were also important. The AHRC funded two disciplinary training networks in Art History (one based in London and one based in Reading) and the committee has worked to publicise these initiatives. Association members should also be aware that the Higher Education Academy has restructured its subject centres. Art History is part of the newly re-titled Art, Design and Media subject centre based in Brighton. There are funds for pedagogic projects in Art History available and members are encouraged to take advantage of these possibilities.

EVELYN WELCH

Report presented at the AGM, April 2006

Artists' Papers Register www.apr.ac.uk

Despite the completion of the Register last summer, various activities have continued. The publicity surrounding the Register's launch meant that several repositories brought new accessions, changes and the occasional error to our attention, and these have been incorporated into the Register's first update.

Approximately 200 records have been amended, and 307 records and 99 personal and corporate names added to the Register, which now contains 24,971 records, relating to 8,882 names and 823 repositories. We are grateful to Alex Chanter, the Register's last project officer, for making himself available to carry out this work. Further updates will continue to take place annually, and readers are invited to bring unrecorded papers to our attention using the form available on the Register's and the Association's websites.

Discussions have been taking place with the Germanisches Nationalmuseum, Zentralarchiv des Internationalen Kunsthandels, documenta Archiv, Archives de la critique d'art, Institut national d'histoire de l'art (INHA), Research Institute for Art History of the Hungarian Academy of Sciences, Institute of Art of the Polish Academy of Sciences and Letters, and the Institute of Art History of the Academy of Sciences of the Czech Republic, with the aim of submitting a bid to

the European Commission's proposed Culture 2007 programme for the creation of an online guide to the archives of 20th- and 21st-century art in the participating countries. These have been promoted and chaired by the INHA, who have already compiled the Guide des archives d'artistes en ligne (GAAEL, accessible free of charge at www.inha.fr/rubrique.php3?id_rubrique=66), which already covers 20th-century artists and is being extended to cover the 19th century. The Register hopes to contribute its expertise and its data to this worthwhile project, and the Association has agreed to provide the funding necessary for its participation.

Finally, we are currently designing an A5 flyer to publicise the Register. Once printed, these will be circulated in the Association's member's pack and at conferences, and sent to every art- and design-history department in the country. I would be most grateful if any readers coming across these flyers would ensure that they are displayed where as many people as possible can see them.

The Register continues to be available online, free of charge, at www.apr.ac.uk.

RUPERT SHEPHERD

Independents

How was it for you? The conference, I mean! There were at least 21 Independents in the list of delegates, but very few people turned up for the Independent group meeting on the Thursday lunchtime. On the other hand, there was a very good turn out for the Student/Independent dinner at Leeds' Aagrah restaurant, where a large meal was consumed at very reasonable cost. It has subsequently been suggested that more people might turn up for Independents' events if food (not to mention drink) constituted part of the offering. Students, of course, are well known to go anywhere for a square meal but it seems old habits die hard and our Independent members may still be susceptible to culinary persuasion!

Our last attempt to organise a behind-the-scenes Independents' visit to a place of interest (the Ashmolean, Oxford) collapsed for a lack of people who were willing to attend. It is embarrassing to set something up and then have to cancel for lack of interest. If we organised a visit to an exhibition or other place of interest - not 'behind the scenes' but just a place ordinarily open to the public - coupled with lunch somewhere pleasant but not exorbitant - it would not matter if very few turned up so we would feel more confident in organising it. Is lunch more of a draw than glimpses behind the scenes? Answers on a postcard - or better still, email me on ch-indeps@aah.org.uk and let me know what you would like.

Next year's conference will be in Belfast, a city that has seen a great deal of regeneration over the past few years. Getting there by air should be cheaper than travelling by train on the mainland so I hope that many independents will go. See you there!

DISABILITY ISSUES

One point that was raised in the meeting at the conference was the difficulty that can be faced by independent art historians who are disabled. The AAH has produced a useful booklet on working with students with disabilities, but those students eventually become qualified art historians. It can be difficult for the most able-bodied of us to find regular freelance work (or indeed a full-time position) and the problems can be magnified for disabled people. If anyone has advice or experience to share with disabled art historians please do so via Art-line, or the newsletter (contributions for the latter can be sent to me for forwarding to our editor, Barbara Goebels-Cattaneo).

A NEW CHAIR?

No, unlike Colin Cruise, who now has a chair-elect (Evelyn Welch) in place to succeed him at Belfast in 2007, I do not have a successor lined up for when my three-year term comes to an end next spring. I am not constitutionally bound to step down and certainly will not do so if there is no able and willing candidate who is acceptable to Independent members. Nor, should I stay on, do I have to take the post for another three years - I

Students and Independents enjoying a night out in Leeds.

Photo: Matthew Sillence



could stay for another year and hand over in 2008. I do ask all Independent members to give this some thought. My feeling is that any chair should have ideas to take the group forward. My contributions have been largely the founding of Art-line and carrying on with older plans to launch an online directory of freelance art historians (on which, more below). At present, I have no 'big idea' for where we go next and feel that the ideal chair would be someone with at least one major project that he or she wanted to pursue. By next April, of course, I may come up with something or one of you may come up with something and want to take over from me, or there may be someone who says 'I want to do it and have something to offer but I can't take over until...'. If there is anyone out there who feels that they might want to get more involved, the first step would be to come along to one of the organising group's meetings. Email me on ch-indeps@aah.org.uk and let me know if you would like to join us for the next meeting - no strings! A date has not yet been set.

ONLINE DIRECTORY OF FREELANCE ART HISTORIANS

By the time you read this, the Directory should be up and running. Only members of the Association of Art Historians will be able to take an entry in the Directory. If you are a member of Art-line you will have seen full instructions there for entering your details in the Directory. If you are not a member of Art-line, please email me on ch-indeps@aah.org.uk for information on how to input your details to the Directory. If you have no access to email/the Internet please write to me c/o the Association's office - I will make arrangements for your details to be input for you.

PERKS OF OFFICE?

A member has raised a question about the cost of getting into museums and galleries abroad. Here, one can often keep the cost down by joining a Friends scheme, and there are many discounts for AAH members who show their membership card. Abroad, the full cost is payable and if one is visiting a number of such institutions on a short trip, the cost can be heavy. The member who raised this felt that art historians who work for institutions in this country may obtain letters of

The Art Book

Being concerned with art and books, our journal – devoted to book reviews – has a vested interest in everything that affects publishing. Regular readers of *The Art Book* will, I hope, have been following the series of articles we are publishing on the relationship between publishing and ‘art’.

Over the past year we presented the perspectives of Larry Silver, writing on the crisis he sees in relation to the problems of art history tenure in academia, with particular relevance to the United States. This was followed by Frances Follin’s report on the AAH seminar on ‘the Crisis in Publishing’ held at the Courtauld Institute in June 2005. Here, many concerns were voiced about the art market, reproduction rights, and pressures exerted on academics by the Research Assessment Exercise. The publishers’ angle on the ‘crisis’ resulted in a thoughtful response from Roger Thorp of Tate Publishing who, making the obvious point that publishing is about communication and enhancing people’s lives, noted that there are many routes to achieving this goal. The ways in which museums can contribute to meeting the needs of writers and readers is explored by Suzanne Bogman of the Van Gogh Museum, Amsterdam in our May 2006 (vol.13 no.2) journal.

All these articles explore the ways in which knowledge confronts economics and technology. *The Art Book*’s major aim is to publish reviews of what is published. Clearly our reviewers’ critical appraisals ought to be read by publishers as well as academics and art lovers. If the triangular relationship between publisher/writer/reader is to function efficiently we need to speak and to listen, to engage with other ideas and to seek solutions to problems.

We all use *The Art Book* as readers. The journal may tempt some readers to read the books reviewed or to

introduction from their institution to the ones they wish to visit abroad, and hence obtain free or cheap entry. My investigations so far have not borne this out – AAH members working in British institutions tell me they are not able to obtain privileged access. In France, it may be possible to obtain free or cheap entry by showing your AAH card, but only at state-run museums, not municipal ones.

My advice on this one is: try! If you don’t ask you don’t get, so try showing your AAH card wherever you may be and ask if there are discounts for professional art historians. Another tip is to look on the Internet before you visit a city and see if any deals are offered. A number of cities in America allow you to buy a ‘City Pass’, which gives access to a number of attractions, including museums, at greatly reduced cost. See www.citypass.com for details. In Paris, passes are

purchase books for libraries. Other readers might find something of relevance to their research fields. But all readers – and this is important – will, we hope, enjoy the reviews as encapsulations of what is happening in the world of exhibitions and books.

We try to offer a good read, and, from May 2006, our new-look journal has reviews accompanied by full-colour illustrations so that words gain visual identity. We are also currently planning to enrich our content by introducing reviews and articles on screen studies to meet our commitment that the journal is alert to the ever-changing nature of ‘art’ within an evolving visual culture.

MARION ARNOLD

Honorary Editor, *The Art Book*

available for 1, 3 or 5 days that give unlimited access to 70 museums (www.museumpass.com). Try Googling the city of your choice before you go.

SUMMER’S HERE!

I hope that all our members have an enjoyable summer, with plenty of (well paid!) work and some time to relax too. With the latter in mind, if you want some art-related holiday reading, see Andrew Lambirth’s recommendations in the August issue of *The Art Book*. If you do anything interesting over the summer, whether you pay to do it or you get paid to do it, please share it with your fellow Independents on Art-line, or let Barbara Goebels-Cattaneo have a piece about it for the next newsletter (email to me and I will pass it on).

FRANCES FOLLIN

Chair, Independent Members’ Group



Leeds Conference:

CONTENTS, DISCONTENTS, MALCONTENTS

Farewell to Art & Art History

Where to start bringing back the 32nd Annual Conference of the Association of Art Historians that was held at the University of Leeds, Wednesday 5 to Friday 7 April 2006? By reprinting the essay in the programme booklet wherein I welcomed the delegates to the Conference and outlined how I saw the state of art and art history now? There's surely a point in reprising that 'Senior Citizen's Welcome' if only to give all those AAH members who couldn't make it or chose not to make it to Leeds the opportunity to read it.

Unfortunately, that's not possible because the *AAH Bulletin* doesn't have sufficient space to accommodate it. More's the pity. I'd have liked to see it reprinted. Nevertheless, anyone interested can read it in the Conference Programme, copies of which are still available from the Senior Administrator, AAH, 70 Cowcross Street, London EC1M 6EJ for £5 to cover postage and packaging.

HOW TO MEASURE SUCCESS?

Without doubt it was an interesting, enjoyable and comradely conference – the messages I've received from the plenary speakers and several of the delegates vouch for that. But was it the 'great success' that everyone who has spoken to the AAH's Senior Administration thinks it was? In what ways did it turn out well? As far as I can remember, it was the Association's first midweek annual conference but that didn't seem to affect the number of registrations adversely. To the contrary, in fact. Nearly 400 delegates is a good number to attract to an art historians' conference some 200 miles north of Watford. And, as everyone knows, for most of the year, Leeds has climate not weather. It can be cold up here. This year, however, we had good weather during the conference – it wasn't too cold, and it didn't snow or rain – and that helped effect a clement conference. The Fairtrade brown-bag lunches, which provided plenty of choice, went down very well: no complaints on that score. The accommodation was likewise excellent and where the sound-system produced occasional noises-off they were shrugged off in a way that only the experienced lecturer is able to shrug them off.

It was only right and proper that the conference did not fall prey to over commercialisation, but without the generous sponsorship of Blackwell Publishing, Lawrence King and Prestel Publishing Limited it could not have come together as it did. I know that the publishers considered the Book Fair to be one of the best in the history of the conference – University Presses Marketing, for example, sold over £700-worth of books. The Parkinson Court, the administrative and social centre of the conference, could have been built just for our purposes or ones very like them, which of course it

was. It came into its impressive own during the conference but did not overpower us.

The 27 sessions, which touched on aspects of art and art history after 9/11 and the 'War on Terror', art and psychoanalysis, surrealism, architecture, contemporary art and art history, art history and aesthetics, philosophy and ethics, the institutions of art history (the art school, the university and the museum), oral history, gender and sexuality, non-Western art, and the legacies of Walter Benjamin, Michel Foucault and Aby Warburg – more or less all in ways that intersected with and dispersed from the conference's main concerns – were, almost without exception, well attended. Each day several sessions were filled to capacity. There was plenty of opportunity for anyone organising a session or giving a paper to attend other sessions.

The delegates came from all over the world. This was an AAH conference that attracted an unusually large number of international delegates. More non-member speakers attended than speakers who were members of the AAH. One could say that too few of the contributing delegates were members of the AAH. Of the 205 delegates who either convened sessions or presented papers, over 30 came from the United States, with others coming from Australia, Belgium, Canada, China, Eire, France, Germany, Hungary, Israel, Italy, Japan, Netherlands, New Zealand, South Africa, Spain, Sweden, Switzerland, and Turkey. This might indicate how unconcerned members of the AAH are about the state of their discipline. Perhaps. But perhaps not. I note that representatives of the College Art Association Radical Art Caucus joined with representatives of the Marxism and the Interpretation of Culture Seminar at the Institute of Historical Research, School of Advanced Studies, University of London, to launch the formation of a Radical Art Caucus here in the United Kingdom. Finally, mention must be made of the plenary speakers – Stephen Bann, Charles Harrison, and Anne Wagner – who came up with the most excellent lectures and brought each day's formalities to a splendid close.

Was the 32nd Annual Conference of the Association of Art Historians a success? Did it focus sufficiently on our objects of study and our ways of making sense of them? Did it 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. Did it sufficiently consider what we're doing and why? Did it get to grips with the question of what, within the past achievements and present circumstances of a broadly conceived art history, we are satisfied with, dissatisfied with, and downright disgruntled about; and with a view to what? In other words, did it meet its aims? It's too early to know. As I

'A tremendous shattering of tradition': Revisiting Walter Benjamin's 'The Work of Art in the Age of Mechanical Reproduction'

This session offered a series of explorations of the impact and after-effects of Walter Benjamin's 'Work of Art' essay and the uses made in art historical contexts of its conceptual tools and arguments. The session began with **Andrew Benjamin's** paper, which authoritatively established a lexicon and a critical methodology for thinking about Benjamin's argument, and prepared the ground for subsequent engagements with, applications of and responses to the essay. Andrew Benjamin explored the essay's 'capacity for afterlife' in theory, interpretation, application and extension, and its production (contra Heideggerian conceptions of the artwork) of 'a site of ambivalence' within the shift from analogue to digital technologies. 'Distraction' and 'criticality' motivated this initial analysis of the essay, which argued for the necessity of the reconfiguration of theory in response to the advent of the new technology and techniques of the digital, which redefines the limitation of the machines of reproduction in terms of 'the potentiality of images'. The opposition between materiality and immateriality was explored in relation to the 'auratic'; aura, investing the artwork with significance and force, returned implicitly and explicitly as a concern throughout the papers in the session.

Colin Lang's paper extended the analysis of aura, concentrating on form, drawing the 'breath' back to death and the artwork's enabling of the artist's potential 'enduring through matter', and suggesting that aura, lacking a tradition but conceptually central to Benjamin's essay, might be understood as 'a myth invented by modernity'.

Kirk Pillow analysed the insertion into digital images of traces and effects – like lens flare – that imitate the 'flaws' in analogue technologies, questioning the older technological basis of the auratic notion of authenticity in the digital age, and asserting that authenticity resides in the paradoxical realist assumption that 'to see as a camera is to see lens flare'.

Lauren S. Weingarden explored the relations between the auratic and the erotic in Manet's paintings, noting that photographs (themselves imitating painterly traditions) provided models for his paintings, exemplifying the 'afterlife' of the aura, transmitted without simple origin from one codified academic

said in my welcoming essay, 'The omens aren't good. The conditions of our time are based in factors beyond our control. ... With or without collective action, the reformation and satisfaction of art history is a long-term undertaking.'

FRED ORTON

Conference Organiser and Academic Convenor

discourse to another. **Randall van Schepen's** analysis of photographs by Sherrie Levine and Gerhard Richter further problematised the relations between painting, photography and their respective traditions, revealing 'painting as a means to photography' and offering Levine's definition of her own work as 'ghosts of ghosts' as a further development of the material / immaterial tension in thinking the aura.



Walter Benjamin

On the second day of the session, **Graeme Gilloch's** paper explored the constructions and effects of childhood nostalgia and simulation in the *Toy Story* films, noting the films' reliance on a genealogy of the auratic that exists outside of, and yet impinges upon, the 'immaterial' animated image. **Nevenka Stankovich** discussed 'melodrama as an instrument of ballistics', examining the films *WR – Mysteries of the Organism* and *Ali – Fear Eats the Soul* as different yet analogous manifestations of 'film as art with destructive potentials'. **Diane Morgan's** paper considered architecture as 'the occluded subject of Benjamin's essay', examining architecture's 'potential' as expressed in works like the Eiffel Tower, and situating architecture as 'the condition of possibility for other art forms'.

A major thread in the session was provided by three papers addressing the essay's own 'afterlife' in art criticism. **Jennifer Way's** paper (read on the first day by John Sears) examined the critical receptions of the different translations of the essay; **Katerina Loukopoulou** explored the influence of Benjamin's essay on John Berger's *Ways of Seeing*; and **Katalin Timár** discussed the essay's function in the critical writings of contributors to the journal *October*. In each case, presenters examined in detail different aspects of the essay's persistent relevance to art criticism and theory.

The whole session offered papers that engaged deeply and fruitfully with Benjamin's essay in a variety of ways, and afforded an extended, engaged and enlightening consideration of a crucial, and persistently relevant, document in the modern canon of theories of art. The session chairs would like to thank all contributors, the conference organisers, the student helpers and all those who attended the session for their participation in a significant and intellectually stimulating event.

JOHN SEARS AND PATRICIA ALLMER

Session convenors, Manchester Metropolitan University

Other than the Visual: Art History and the Senses

At a time when art history, as a discipline seems to be increasingly absorbed by, and perhaps even into, the wider field of 'visual culture', this session offered a timely reminder of the role of the non-visual senses in artistic engagements and aesthetic receptions, past and present. From the carefully considered release of scents into a New York auditorium at a 1902 perfume concert to the overwhelmingly distracting yet unintended and previously neglected 'hum' of Dan Flavin's lights, the works discussed in this session generated reflection upon the potential of art to challenge, disregard or work outside the hegemony of sight. This session explored the slippage between the rich, multi-sensorial facets of art and the marginalisation of the proximity senses in aesthetic discourse, art criticism and cultural theory.

Indeed, in session one, **Nicola Foster** (Suffolk College) drew upon arguments from Plato, Kant, Heidegger, Derrida and Irigaray to deconstruct the dominance of the visual in Western tradition, and went on to open up the possibility for what she termed an aesthetic 'sensory hybridity'. Her paper discussed a number of installation works that have engaged with non-visual sensations, and highlighted the limited ability of visual media such

as photography to document such works. **Helen Beale's** (University of Sterling) paper continued the discussion of the role of the senses in aesthetic experience through an exploration of the aesthetics of pain and the potentially traumatizing effect upon the viewer of figurative memorial sculptures by Fautrier and others, which record and remember the suffering, torture and death of French resistants.

In the second session, the senses and aesthetics were explored from yet another angle in **Dominic Janes'** talk, which highlighted the connection between bad taste and bad tastes. Drawing on Tenniel's illustration of 'Alice and the Cheshire Cat,' he sketched out his plans for a fascinating new research project on the cultural life of the mouth and its representation in Victorian culture, and threw open for discussion the methodological and theoretical issues relevant to this kind of study. A commonality between Janes' research and the next paper by **Francis Summers** (University College for the Creative Arts, Rochester), is an interest in the noises that come out of the mouth, and in particular incoherent and infantile noise. Summers paper focused on various forms of art and music in which play, re-assembly, babble, 'wild sounds' and breakage are an integral part.

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After the break, **Jim Drobnick** (University of Manchester) gave an intriguing paper on contemporary artists who release scents into buildings' air conditioning apparatuses, making the inconspicuous presence of temperate, humidified, filtered and ventilated air manifest in order to critique the ethics of urban atmospheres in the light of global warming. The day concluded with **Leila McKellar's** (University of Sussex) paper on the multisensory artworks of Helen Chadwick, such as her fountain of melting chocolate, *Cacao* of 1993. McKellar discussed Chadwick's works in which vision, touch, taste and smell are given equal prominence within the context of recent work by cultural theorists on hierarchies of the senses, and also offered an interesting historicization of the 'sensory turn' in recent scholarship.

The first paper of Thursday morning was by **Vicky Carruthers** (University of Essex) and was about the influence of the Surrealist music of John Cage upon the art of Dorothy Tanning. In a paper informed by, and yet reaching far beyond in scope, her own interviews with the artist, Carruthers focused on the soft sculptures produced by Tanning from 1969–79, arguing that these works explored the function of sound in alluding to the unconscious and can be seen to have collapsed the boundaries between psychic, sensorial and physical space.

In his memorable paper, *Can you Hear the Lights?* **Alexander Dumbadze** (George Washington University) suggested that the continuous electric hum produced by many of Flavin's early fluorescent light pieces can be seen to amplify the visual experience of his works. Dumbadze raised a number of interesting issues, such as how we read the unintended or apparently irrelevant sensorial facets of a visual work, and the importance of preserving these aspects. (Apparently the new bulbs placed into Flavin's lamps lack hum.)

The next part of the session focused on the senses in late nineteenth-century art. **Sally Huxtable's** (University of Bristol) paper warned against the frequent misapplication of 'synaesthesia' as a term to describe the 'total art' of Victorian Aestheticism. She made a convincing case that whilst the paintings of Whistler, for example, can be seen to locate the arts within the sensual world, the psychological condition and or the artistic mode of synaesthesia is not necessarily a helpful way of theorizing the multi-sensory pain and pleasures of Aestheticism. The theme of the domestic and cross-sensory experience, so resonant in Sally's discussion of Whistler's Peacock Room, continued in the next paper by **Katherine Kuenzli**, (Wesleyan University). Her paper explored cross-fertilisations between music (such as Beethoven and Wagner) on Symbolist painting, focusing in particular on the influence of a song cycle by Robert Schumann on Maurice Denis' seven-panel bedroom frieze, *Frauenliebe und Leben* of 1895. She argued that his use of arabesques, rhythmic repetition and expressive line and colour in domestic music

paintings such as this, were intended to be tranquilizing for the viewer, ensuring that the home provided an atmosphere conducive to introspection.

In the final session the papers were concerned with sensation

and audience response in early twentieth-century performance art, drawing upon newspaper accounts of audience responses to discuss tensions between artistic intention and actual outcome. My own paper explored an attempt by Sadakichi Hartmann to develop an olfactory aesthetics through the staging of a perfume concert in New York in 1902. I focussed on Hartmann's attempt to draw upon associations of scent in order to inspire mental visions of place, as the aim of this 'symphony of odors' was to take the audience upon a journey of the imagination to Japan. Hartmann was apparently booed off stage by an unsympathetic and uncomprehending crowd, and I argued that the gap between Hartmann's lofty aesthetic intentions and audience understanding was in part due to the lack of a universal semiotics of scent. Likewise, **Francesca Bacci's** (University of Oxford) paper (read in her absence by Patrizia Di Bello) explored Italian Futurist experimentations with sound and touch which were often met with booing, hooting and whistling when performed at Futurist soirées.

Other than the Visual was conceived of as a platform for debate amongst the emerging body of art historians interested in the intersections of cultural knowledge, imagination and the sensory worlds and an opportunity to encourage and build collaborative research networks. It offered an opportunity for scholars working on such diverse topics as Victorian aestheticism and contemporary artistic engagements with smell in air-conditioning to come together to reflect upon the shared themes and methodologies of an art history of the senses. My fellow convenors, **Patrizia di Bello** and **Gabriel Koureas**, and I would like to thank all our speakers for enhancing our understanding of the interrelationships between art and sensory experience through such stimulating papers, and to express our gratitude to **Emanuela Evangelisti** for her valuable technical support.

CHRISTINA BRADSTREET

Co-Convenor, Birkbeck College, School of History of Art, Film and Visual Media



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

This session differed – interestingly and productively – from all those in the past that I’ve organised and chaired at the annual conference in that a recent book became an important reference point for speakers in addition to the declared theme and rubric. This was Verso’s 2005 *Afflicted Powers: Capital and Spectacle in a New Age of War*, co-written by a group of four from the Bay Area in San Francisco called ‘Retort’. One of its authors – the science historian **Iain Boal** – spoke in the session, while the views of another, T J Clark, were, as some poststructuralists used to say, significantly present by their absence. Given that Guy Debord’s founding theses on the ‘image-nature’ of modern capitalism in *The Society of the Spectacle* (1967) tend to haunt Clark’s art historical writings – present, though displaced and subliminal in the main – it was fitting that a number of papers in the session sought to dredge aspects of past art and art history for reconsideration within the (catastrophic) liminalities of 9/11. So, for example, **Alan Wallach** examined Thomas Cole’s ‘The Course of Empire’ paintings from 1836 as allegories both of crises *then* in Jacksonian America and *now* of the US global imperium. Cole pictured in his series the domestication of the US territorial ‘homeland’ – a term that **David Craven** related in his paper to Vice-President Dick Cheney’s recent ‘homeland security’ legislation invoking, Craven suggested, the patriotic white-separatist meaning of that term in apartheid South Africa (a regime upon which Cheney apparently looked – like Margaret Thatcher – with general approval; both, too, called Nelson Mandela a terrorist). *Afflicted Powers* itself contains a particularly vivid chapter on the history of US military imperialism, commencing with its systematic attacks on, subjugation and partial genocide of, America’s indigenous populations.

Stephen Eisenman, like Wallach, explored the relationship between state power, conquest, terror, and visual representation, drawing analogies between ancient traditions of depicting erotic, sado-masochistic ‘glorious death’ and the photographs taken by US military personnel at the Abu Ghraib prison since 2003. A general implication here – also attendant upon Craven’s discussion of Heinrich Wölfflin’s, Erwin Panofsky’s, and Edgar Wind’s pacifism and anti-fascism after the First World War – was that our understanding of art history *tout court* may valuably be re-assessed now, as if ‘9/11’ (a symptomatically ‘idiotic digitalisation’ *Afflicted Powers* contends) had, if not changed everything, then at least changed how everything *might be seen*. **Hannah Feldman’s** paper, for example, set out to examine how the conditions of gendered vision and visibility may have been transformed within the world since the attacks, considering examples of contemporary art including

photographic-installations by Franco-Algerian artist Zineb Sedira.

‘9/11’ in one sense, then, is also a visual signifier though I am not really convinced that portraying its referents as ‘11th September 2001’ is any better, or any less idiotic – given that both nomenclatures are simply meant to ‘stand in for’, or represent, unstated events/processes/meanings. Only **Terry Smith** in his discussion of architecture showed photographs of the World Trade Center towers hit, burning, and collapsing: the recorded ‘seenness’ of those events curiously both now simultaneously banalised and yet remaining traumatic. Perhaps this paradoxical combination lucidly defines something of the ubiquity of experienced spectacle?

Boal, in his paper on the original ‘Ground Zero’ (yet another idiotic digitalisation, although written in long hand?) – the test sites for atomic weapons in the American west and the state of the ground at post-atomic Hiroshima and Nagasaki – conjugated the verbs and tenses of modern technological apocalypse, reminding the audience that the Second World War US bombers that Boeing adapted for civilian use were subsequently retooled and restored to their original function on ‘11-09-01’. Interestingly, Hollywood’s recent attempt to represent the events that day, *United 93*, deals with the only plane not to hit a target – instead, apparently, wrestled into the ground by its passengers fighting with the hijackers. Though this film has been attacked in the media as simply too cruel and demoralising to be shown – shocking in the same way, that is, that Dorothea Lange’s so-called *Migrant Madonna* photographs were sometimes thought to be because they showed *white people* suffering malnutrition, another modern symbol of powerlessness – *United 93*, depicting the only half-victory for the ‘whites’ that day, confirms the argument in *Afflicted Powers* that the attacks on the trade towers constituted a combined material and symbolic defeat for capital and hence are unlikely easily to find corporate-financed re-representation. It is a mark of the seriousness of the session and of the commitment shown by its speakers that email correspondence since has continued debate on the meanings of ‘spectacle’, its theoretical value within accounts of modern capitalism, and how art history may learn from ‘9/11’ and Retort’s contribution to our making sense of it.

JONATHAN HARRIS

Session convenor, University of Liverpool

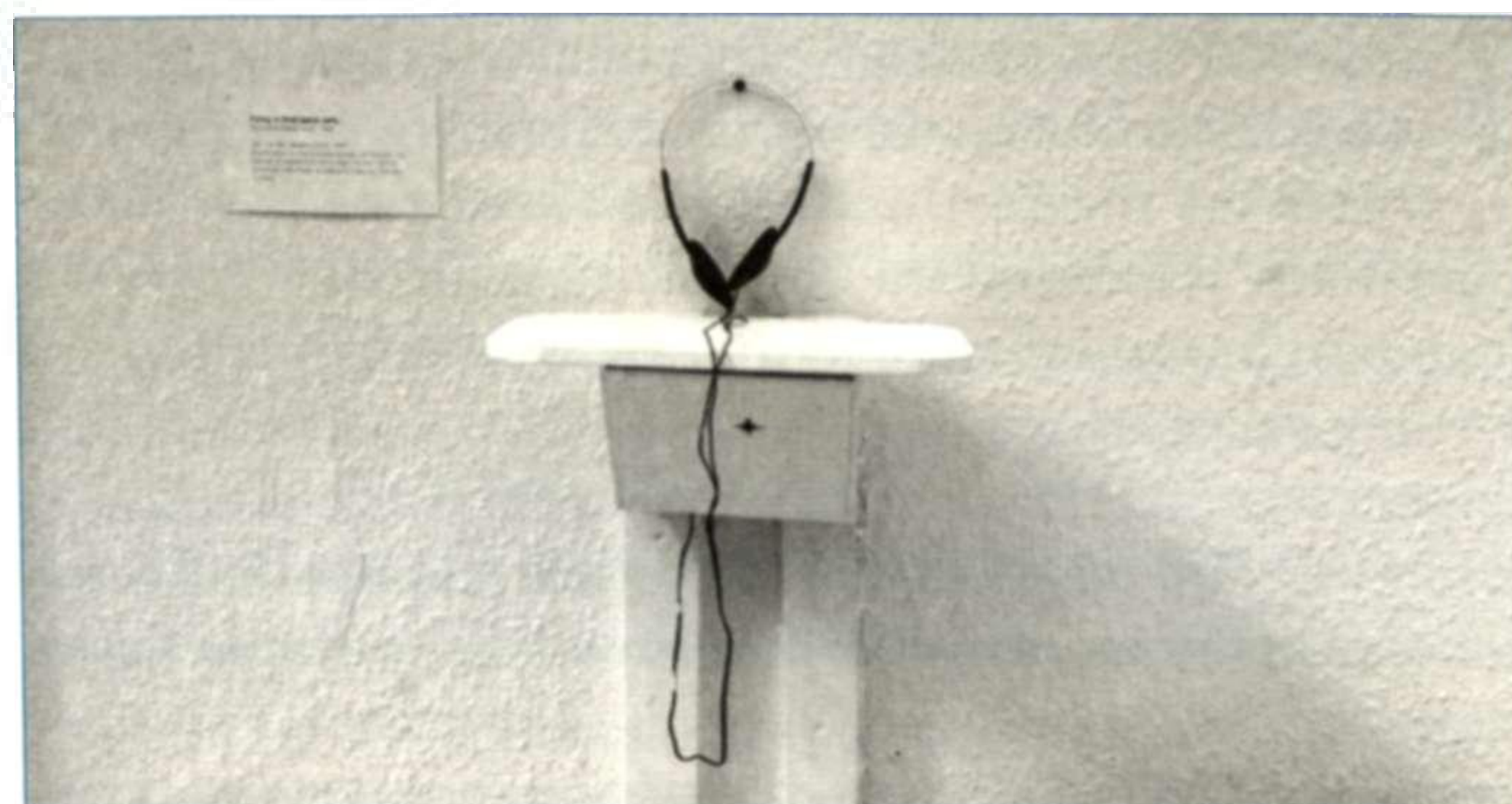
A Challenge to Ocularcentrism

Contemporary art and art galleries

This session brought together a range of starting points and perspectives. Frequently combining theory and practice, its speakers provided a fascinating opportunity to witness the difficulty of accounting for non-visual experience within current academic disciplines. The outcomes were new, albeit emerging, ways of looking and 'seeing'. Collectively, the session generated a body of knowledge useful for engaging with artworks that demand sense-related modes of engagement from audiences and institutions.

The session began with an account of the challenges provoked by multiply sensory art within Leeds City Art Gallery. Providing insight into problems arising from the presentation, accessioning and audience reaction to sound works by Tacita Dean and Bill Fontana, **Amanda Phillips** proposed that galleries are providing the ground for new forms of knowledge. A careful 'archaeology' via Michel Foucault, she suggested, could evidence this work and explore its relation to activity within anthropology and psychology. In the second paper, **Michael Stanley** contributed significantly to opening-up debate by drawing attention to the crude and arbitrary categorisation of art as 'Multisensory'. Arguing that whilst some practitioners may employ techniques commonly understood as multiply sensory, they are a manifestation of the content and conceptualisation of the work and not stand-alone qualities. The descriptor 'multisensory', he asserted, is an interpretative device, marking a struggle to address conceptual art.

Jennifer Fisher, Lisa Slade and Lauren Wright's erudite papers provided differing routes into the experience of the beholder of art. Taking as her focus the felt experience of exhibitions, **Jennifer Fisher** explored how they attract and transmit effect, outlining her difficult theory of distal touch – a process by which the beholder is drawn into and compelled through the elements of an exhibition and its atmosphere, more precisely its 'mood'. **Lisa Slade** drew upon the modes of engagement articulated by 16th- and 17th-century Wunderkammer culture to outline the limits of our conceptual system and to Western enlightenment degenerating at the periphery in a play between fact and fiction, the real and imaginary. Referring to the Wunderkammer linked exhibition *Strange Cargo*, she proposed that its focus on reception via a privileging of curiosity and wonder, presents an opportunity to understand sensory relations other than the ocular. **Lauren Wright**, engaging with two contemporary film works, utilised theory within the work of Henri Bergson and Jean-François Lyotard to account for embodied beholder experience. Describing this as 'sensorial-memorial', she explained how the affective nature of *Boots* by Tacita Dean and Darren Almond's *Traction* de-privileged narrative conveying sensation directly to the nervous system.



Top: Tacita Dean:
*Looking for the
Spiral Jetty* (2006)

Left: Bill Fontana:
Primal Soundings
(2006)

Photos courtesy of
Leeds City Art
Gallery

The next two papers, provided important additions to the topic at hand. **Aruna Bhaugeerutty** documented the use of sound in art and an embryonic genre within art criticism and history coined 'Sound Art'. The role of art galleries and their audiences in the shaping and consolidation of its taxonomy was noted, as were the artworks that exceeded its categorisation. **Kate Southworth's** evocation of the experience of her installation *Love Potion*, made with Patrick Simon, presented plural modes of engagement and understanding and pointed to the inadequacies of sight-centred analysis of contemporary art practices.

The session's concluding paper took 'the challenge to ocularcentrism' in a new theoretical direction. Referencing Josechu Davila's artwork *158m³ of dust suspension from the Spanish Archeological Museum* and Martin Creed's *Lights Going on and off*, **Miguel Hernández-Navarro** illustrated the 'antivisual' within contemporary art practice and argued, via psychoanalytic theory and a relation to 'The Real', that hardly seeing anything or seeing too much caused art to 'stagger' and the equilibrium of the Subject to be lost.

AMANDA PHILLIPS

Session Convenor, Leeds City Art Gallery

Histories of Surrealism

The plural 'histories' of the session title referred on the one hand to surrealism's uses of history – how it appropriated the past, and situated itself relative to narratives of cultural tradition and human development – and on the other hand, to the retrospective problem of writing surrealism's histories in 2006. A diverse set of papers brought out the complexity of this broad topic, while a group of speakers that ranged from young scholars to eminent authorities showed admirable stamina and generosity to generate a productive atmosphere of collective dialogue across the two days.

Charles Miller (University of Essex) began by rereading Georges Bataille and André Breton on the motifs of Gaulish coins, art histories which held an archive (the Cabinet des médailles) and ideological field (of national identity) in common – grounds on which to revisit the opposition that has structured Anglophone surrealism studies in the past two decades. Bataille's 1929 article 'Le cheval académique', and Breton's 1950s writings around the exhibition 'Pérennité de l'art gaulois', provided some discursive coordinates for the session – theoretically, in the problematic of dialectical sublation, and historiographically, in the transition between the *Second manifesto* and the post-1945 period. **Marion Endt** (University of Manchester) followed with an impressive paper that initially intervened in the history of the natural sciences, suggesting the more complex form of coral, rather than the Enlightenment paradigm of the tree, as Darwin's model for his diagrams of morphological evolutionary transformation. From here Endt articulated a rhizomatics of surrealist natural history imagery within a genealogy that stretched from pre-Enlightenment Curiosity to contemporary art practice such as Mark Dion's. **William Jeffett** (Salvador Dalí Museum, St Petersburg, Florida) traversed the interwar productions of Miró and Masson along the vector of prehistory, discussing a marvellous concatenation of images that included several surprises, before **Urszula Szulakowska** (University of Leeds) brought her specialist knowledge of the history of esotericism to bear on the surrealist investment in alchemy, in a talk spiced with entertaining anecdote and suggestive insights.

Neil Matheson (University of Westminster) presented an authoritative survey of the history and historiography of late surrealism, bringing out the recurrent tropes and interlinked thematics of this controversial area; Matheson then joined a panel, which included **Dawn Adès** (University of Essex) and **David Lomas** (University of Manchester), to respond to **Alyce Mahon's** (University of Cambridge) eloquent synopsis of her revisionist position on late surrealism – as articulated in her recent book, *Surrealism and the*

Politics of Eros 1938–1968. A lively debate with the audience – in which the question, 'What is Surrealism?' echoed once again – was augmented by the kind donation by Mahon's publishers, Thames and Hudson, of some wine.

The second day began with **Raihan Kadri** (University of Essex) presenting on his doctoral material, setting out an immanent critique of surrealism as intertwined with philosophical pessimism, before **Samantha Lackey** (University of Manchester) spoke compellingly about the trouble with surrealism in the historiography of avant-garde film. **Jeremy Stubbs** (École pratique des hautes études, Paris) brought his customary flair to a learned disquisition on automatism, followed by **David Lomas** (University of Manchester) broadening the subject area by arguing the Australian painter James Gleeson to have 'queered' the official stance of the notorious homophobe André Breton. Then **Michael Richardson** (Waseda University, Tokyo), analysed the notion of praxis in terms of surrealism's relation to the historiography of the avant-garde, by means of a provocative reconsideration of Breton's late book *L'Art magique*, before **Simon Baker** (University of Nottingham) closed the session on a suitably high note by expertly interpolating surrealism's negotiation of the French Revolution, according to his convincing contention that we need to read history into surrealist readings of history.

The session as a whole was made to run smoothly by the amicable assistance of all the conference staff; the AHRC Research Centre for Studies of Surrealism and its Legacies thanks the conference organisers for the opportunity to engage this domain, of surrealism and history, in a symposium from which might derive an issue of the Centre's journal, the online *Papers of Surrealism*.

CHARLES MILLER

Session convenor, AHRC Research Centre for Studies of Surrealism and its Legacies, University of Essex

Fallacies of Naturalism and the Renaissance

University of Essex, April 2006

In early April, the Department of Art History at the University of Essex hosted a two-day symposium entitled 'Fallacies of Naturalism and the Renaissance', part of an AHRC-funded project, 'The Moral Nature of the Image during the Renaissance', which aims to challenge the notion that visuality in this period increasingly assumed a morally uncommitted eye. The event brought together postgraduate and recent doctoral graduates to share and develop ideas in a forum that allowed us to meet colleagues, as well as discover afresh what really interested us in our common and different research interests.

In the Project Director's opening remarks, **Thomas Puttfarcken** outlined the often-overlooked purpose of art during the Renaissance: to delight and teach viewers through impressing moral images upon their souls. Many of the first day's presentations returned to the debate amongst humanist scholars, highlighted by Puttfarcken, on whether the force for moral good lay in realistic paintings or people.

In a paper on Fiammenghino's *Procession with the Holy Nail*, **K D Grasby** (UEA) considered how paintings in Milan's cathedral figured correct viewing for worshippers; **David Packwood** (Warwick) traced how landscape forms in Poussin's *Flight into Egypt* directed the gaze and imparted moral messages; whilst **Elena Lazzarini** (Pisa) discussed how male and female nudes in Florence and Venice figured civic identity and virtue. Conversely, **Scott Nethersole** (Courtauld) considered how knowledgeable viewers were encouraged to use their rational abilities to grasp the moral of bestial imagery at Palazzo Scala. **Opher Mansour** (Courtauld) developed this approach to consider how Agucchi rejected the idea of a passive viewer and fostered a disciplined eye to resist the charms of erotic painting. I argued that elite viewers used claims of status to negotiate paintings' effects by analysing an anecdote about viewing Cigoli's *Sacrifice of Isaac*. **Kate Dunton** (Essex) challenged the binary of where the force for moral good lay by tracing how the connected motifs of wounds, wombs and tombs in *cinquecento* paintings affected viewers, whilst in turn being re-worked by the viewer's ability to place them in a rich web of meaning.

Two papers on the second day returned to Italy to take up the relationship between programmes of painting and moral theories. **Steven Stowell** (Oxford) considered how Vasari's definition of allegory, physically manifest in the Palazzo Signoria's decoration, helped to confirm this building's moral foundations; whilst **Lisa Wade** (Essex), considered how the carefully composed images of the Last Judgement in quattrocento churches allowed viewers to appreciate the divine order of God.

Three papers on Northern Europe provided the focus

for the second day, tracing how the tensions between morality and viewing unfolded elsewhere. **Christian Nielsen** (Essex) introduced us to the use of realism to transcend everyday life in early Netherlandish painting, relating it to the meditative practices of Geert Grote. **Deborah Povey** (Essex) remained with this subject to consider how the representation of mirrored surfaces acted as a site of reflection and interiority, only later acquiring the negative connotations of vanity. Finally, **Yvonne Owens** (UCL) gave a fascinating, and frightening, paper on Hans Baldung Grien's depictions of witches, where his representations of female anatomy naturalized the extreme misogyny that underlay the witch craze.

The programme's loose chronological and geographical division had the advantage of allowing us to consider related themes that derived from similar social, historical and cultural forms of morality and visuality. Over the two days, a picture emerged of their sheer diversity. The last paper of the symposium, given by Dr **Peter Stephan** (Freiberg) on the baroque imagery in Harlan's 1942 film *Der Grosse König*, was a useful reminder of how moral responses, engendered by early modern forms, have continued to be invoked by the visual arts, an approach that will help to situate diachronically the recent interest in the baroque aesthetic shown in philosophy and art.

There are plans to publish the proceedings and for a follow up symposium. Interested readers may like to consult the webpage for the project:

www2.essex.ac.uk/arhistory/MNIDR

where future activities and outcomes of the project will be advertised.

PHILLIPPA PLOCK
University of Leeds

Minutes of the Association of Art Historians' 32nd Annual General Meeting

6 April 2006 • University of Leeds

1. Apologies were received from Malcolm Gee and Rupert Shepherd.

2. Minutes of the 31st AGM in Bristol on 2 April 2005 were received without correction.

3. Chair's Report. The Chair, Colin Cruise, began by thanking members of the Executive Committee, especially Tom Gretton, Christiana Payne and Evelyn Welch, for continuing the business of the Association when he had been on sick leave earlier in the year.

The Chair introduced the AHRC list of ranked journals, on which the Association had been invited to comment, and which would be discussed further at the Universities and Colleges group meeting later in the day. Tom Gretton, the Vice-Chair, explained the background to the list, which was circulated to all members present. He urged members to look at the AAH website and use the Excel file to suggest amendments. He stressed that this list, which at present was very imperfect, would be extremely important for the discipline in the years ahead, and that the time for consultation was short.

The Chair resumed by announcing the return of the Dissertation Prize, which had lapsed accidentally, but was being re-launched under the sponsorship of Thames and Hudson. Full details were available on fliers in the conference pack.

Turning to the annual conferences, the Chair reported that progress towards the Belfast conference (2007) was steady and healthy. He drew attention to the poster in the conference pack, and to the deadline for session proposals (14 April). He was pleased to announce that the 2008 conference would be hosted by Tate, with sessions at Tate Britain and Tate Modern.

The Chair thanked the team at Leeds for a lively and intellectually rigorous conference, paying tribute to Josine Opmeer, the conference administrator, and Miranda Mason who assisted in the later stages. Miranda Mason, in turn, thanked the excellent team of student helpers. Finally, the Chair thanked Fred Orton, whose hard work, persistence and diligence made the conference possible.

In conclusion, the Chair expressed his gratitude to members of the Association's administrative team and Executive Committee. He thanked Claire Davies, the Senior Administrator, and Lucy Sollitt, the new Assistant Administrator, for all their hard work on the conference. Christiana Payne, the outgoing Honorary Secretary, was thanked for her constructive support over the years. The Chair also thanked Louise Bourdua and Malcolm Gee, outgoing members of the Executive Committee, for all their work for the Association.

4. Membership Report from the Senior Administrator. Claire Davies noted that her report had been published in *Bulletin 91*. She announced that the new AAH website had just 'gone live'. The new website was designed in conjunction with the new AAH logo and publicity material. The new site includes an online membership option and will include an online booking option for next year's conference in Belfast. CD invited feedback on the new website.

5. Honorary Secretary's Report. Christiana Payne explained that nominations had been received for four posts: a Chair-Elect to work alongside the current Chair for one year and serve as Chair for a further three years; a new Honorary Secretary and two Executive Committee members, all of whom would serve for three years.

Chair-Elect: **Evelyn Welch** was elected unopposed.

Honorary Secretary: **Louise Bourdua** was elected unopposed.

Executive Committee: **Michelle O'Malley** and **Catherine Whistler** were elected by ballot.

6. Treasurer's Report. Peter Baitup noted that the annual accounts had been posted throughout the conference. They showed a healthy financial position, with good reserves. The Chair thanked Peter Baitup for his help during a busy year. He reported that it was hoped that funds could be distributed in the form of grants and bursaries, to help the work or the membership, and he announced his intention to ask for bequests.

7. Report from the Editor of *Bulletin*. There were no further items for report, and no questions. The Chair thanked Jannet King for her work on the *Bulletin*, commenting that it was informative, and beautifully designed and printed.

8. Report from the Editors of *Art History*. Fintan Cullen drew members' attention to the latest volume in the book series, *About Stephen Bann*, which had just been published, and announced that there would be a special issue on the theme of location later on in the coming year. A conference on Display and Spectacle, to be held at Nottingham in January 2007, would also result in a special issue. Details of the conference were included in the conference packs. Downloads from the online version of the journal had grown rapidly, to a total of 66,500 in the last year. He expressed his gratitude to Blackwell's and to the Association for the support received by the editors. The Chair thanked both editors, Deborah Cherry and Fintan Cullen, for their immense hard work, and Blackwell for their support.

9. Report from the Editor of *The Art Book*. There were no further items for report, and no questions. The Chair noted that *The Art Book* goes from strength to strength.

10. Reports from the Members' Groups.

Museums and Galleries. Heather Birchall reported that she aims to encourage more curators to come to the annual conference, and hopes that the 2008 conference, to be hosted by Tate, will prove attractive to them.

Independents. Frances Follin reported that the Directory was very close to going on line. The Chair thanked her for her work on this initiative.

Schools. Carol Jacobi reported that the new History of Art 'A' level was almost finalised. The group hoped to have the subject introduced at GCSE level, and invited ideas on ways to strengthen links between Art History in schools and in universities.

Universities and Colleges. Evelyn Welch circulated her annual report. Much work had been done on the RAE, and she thanked Fintan Cullen for his efforts in getting curatorship accepted as a distinct category of output. Another important issue was the potential for waiving reproduction fees in academic art historical publications. To this end, the Association had been asked to come up with definitions for the words 'scholarly' and 'academic'. She invited members to bring ideas for definitions to the Members' Group meeting later in the day. The Chair thanked her for her work on behalf of the Association.

Students. Sophie Bostock reported that a record number of students had joined the Association in the last twelve months, a very welcome development.

Careers in Art History had gone into a third edition, after selling 700 copies in the last year. Plans for the coming year included a one-day conference at Birmingham, 'Representing Faces' and a two-day symposium at UEA, 'Art and the Senses'. She thanked her team of student members for their help in an exciting year, which had seen many interesting projects. The Chair thanked her for being such an active Chair of the group.

11. Report from the British Chair of CIHA. Stephen Bann announced that the details of the major conference to be held in Melbourne in 2008 (13 – 18 January), the first time CIHA has met in the southern hemisphere, are gradually being clarified, and a website will be set up soon.

12. Report from the Convenor of the Artists' Papers Register. Rupert Shepherd was unable to be present, but the Chair reported that the Association was tentatively supporting a new development, a European archive of 20th-century art.

13. Report from the Convenors of the Belfast Conference. Alison Rowley reported that the conference was ahead of schedule, and invited proposals for sessions. This was to be the first AAH conference in Belfast, and the organisers were interested in drawing attention to contested spaces within the city. There would be walks and tours, and a post-conference trip to Dublin. Mia Lerm-Hayes stressed how much Ireland had changed since the Dublin conference of 1982.

14. AOB. Deborah Cherry (who had been temporarily absent for item 8) added her thanks to the Chair for his support for *Art History* over the year.

Tell the world all about it...

AAH members can post news of an event on the AAH website

Members wishing to post an announcement about a conference or other event should email the text to: admin@aah.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@aah.org.uk

Deadline for October *Bulletin*: **6 September**



Treasurer's Report for year ended 31 December 2005

The Executive Committee, who are also the trustees are pleased to report on the Association's financial statements and activities for the year ended 31 December 2005.

PRINCIPAL ACTIVITIES

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

GOVERNING DOCUMENT

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

RESOURCES EXPENDED

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

REVIEW OF THE YEAR

During the year the Association has continued to make funds available to promote the discipline of Art History to a wide audience through the medium of conferences which have been well attended by members and non-members from the United Kingdom and overseas.

Assistance has been given to art history students to gain experience in the working environment through the Voluntary Work Placement grants scheme.

Art History has also been promoted to schools once again through the Ways of Seeing conference involving school students and their teachers.

The Artists' Papers Register project was completed during the year after nearly 20 years of work and was launched with a reception at the Victoria & Albert Museum.

The Association's financial position continues to strengthen, enabling further resources to be made available to suitable projects in the future.

Net incoming resources for the year ended 31 December 2005 amounted to £34,335 (2004; £21,047) of which expenditure from the Restricted Funds amounted to £23,076 (2004; £27,882); the Unrestricted Fund balance stood at £217,167 (2004; £160,257) at that date.

STATEMENT OF RESERVES POLICY

General reserves carried forward to the year 2006 amount to £184,949. The target for the level of reserves equates to a full year's expenditure, any surplus would be used for the furtherance of the charity's objectives.

GRANT-MAKING POLICY

This year, the value of grants awarded out of the restricted funds amounted to £23,076 and £10,984 out of the unrestricted funds. The grants are awarded to the various different interest groups for different types of projects. The proposals will then be approved by the Executive Committee and passed to the trustees for sanctioning.

AUDITORS

A resolution proposing that Horwath Clark Whitehill LLP be re-appointed as auditors of the Charity was put to the Annual General Meeting.

This report was approved by the Executive Committee on 31 March 2006 and signed on its behalf by:

COLIN CRUISE
Chair

Statement of Financial Activities for the year ended 31 December 2005

	2005 Restricted £	2005 Unrestricted £	2005 Total £	2004 Total £
INCOMING RESOURCES				
Donations, appeals and membership subscriptions				
Subscriptions	501	38,797	39,298	28,878
Grants received	-	-	-	22,000
Donations	-	-	-	-
Activities in furtherance of the charity's objectives				
Publications	-	151,014	151,014	139,404
Other income	-	726	726	635
Investment income	-	7,957	7,957	3,173
Total Incoming Resources	501	198,494	198,995	194,090
RESOURCES EXPENDED				
Costs of generating funds	-	3,935	3,935	618
Charitable expenditure:				
Grants payable in furtherance of the charity's objectives	23,076	-	23,076	33,647
Direct charitable expenditure	-	36,351	36,351	53,462
Management and administration	-	7,450	7,450	7,224
Support costs	-	93,848	93,848	78,092
Total resources expended	23,076	141,584	164,660	173,043
Net incoming/(outgoing) resources for the year	(22,575)	56,910	34,335	21,047
Fund balances brought forward	23,506	160,257	183,763	162,716
Fund balances carried forward	931	217,167	218,098	183,763

Balance sheet as at 31 December 2005

	2005 £	2004 £
Fixed Assets		
Tangible		1,481
Intangible		4,700
		<u>6,181</u>
Current Assets		
Debtors	3,108	
Cash at bank and in hand	246,749	214,963
	<u>249,857</u>	<u>214,963</u>
Creditors: amounts falling due within one year	<u>(37,664)</u>	<u>(37,381)</u>
Net Current Assets		212,193
Net Assets		<u>218,098</u>
Funds		
Restricted	931	23,506
Unrestricted:-		
General	184,949	137,289
Designated:-		
Sabbatical Reserve "Art History"	30,000	20,000
Art History translation fund	2,218	2,968
	<u>218,098</u>	<u>183,763</u>

AAH STUDENT MEMBERS' GROUP

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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

Letter from the Student Chair

The year has begun splendidly for the Student Members, with the Annual Conference in Leeds, the relaunch of the Dissertation Prizes and a third edition of *Careers in Art History*.

The Annual Conference was enjoyable, as always, with the opportunity to catch up with old friends and to meet new ones. Student activities included a very well-attended Special Group Meeting entitled *Life after the PhD: Getting an Academic Post* chaired by Amelia Yeates of Birmingham University. In this session **Jo Applin** (University of York), **Aislinn Loconte** (Roehampton University) and **Christian Weikop** (Sussex University) shared with us their experiences of applying for jobs, attending interviews and securing that sought-after academic post.

For the second year running we collaborated with the Independents for a joint dinner on the Thursday evening at Aagrah, a popular Indian restaurant in downtown Leeds. I would like to thank Frances Follin for arranging this memorable evening – which was enjoyed so much that it generated lively discussion – in fact I was inundated with emails from Student Members recalling the event well into the following week! Our Student Strand *Who do we think we are?* Convened by Beth Williamson and Claire Walsh was one of the highlights of the Conference for me, six of our members presented fascinating papers. A report of these can be found on page 22.

The AAH Student Dissertation Prizes for 2005–2006 was re-launched at Leeds. These are prizes for the most outstanding BA and MA dissertations (see page 25). Details of the prizes and terms and conditions can be found on the AAH website www.aah.org.uk and also by contacting me on ch-students@aah.org.uk. Can I encourage tutors from art history departments in UK Institutions to nominate your most promising students for this competition?

A third edition of *Careers in Art History* was published in April. Last year, when a revised and updated version of the 1995 edition appeared, demand so exceeded our expectations that it became necessary to produce a further edition. Major changes to this book include new chapters on the artist-practitioner, bookselling, jewellery, paper conservation and slide librarianship. I would like to thank my co-editor, Graeme Smart, for the dedication and energy he has brought to this volume, as well as the most astonishing eye for detail I have ever encountered!

I am looking forward to the Student Summer Symposium at the University of East Anglia. The theme is *Art and the Senses* and has attracted a record number of abstracts for a summer event. I was delighted not only to receive some exciting abstracts from the UK, but also from Europe and the United States. Our Keynote Speaker is John Onians, who will be talking about Neuroarthistory and, in addition to the academic content of the programme, we are running a *Getting Published Workshop* with representatives from Reaktion and Blackwells, and an evening tour of Norwich Cathedral led by two Mediaeval scholars, Rosie Mills and Dominic Summers. The full programme is published opposite. Places are truly limited so please sign up for this event soon. I look forward to welcoming you at my home Institution.

SOPHIE BOSTOCK

Chair, Student Members' Group



Seventh Student Summer Symposium

Art & the Senses

20 & 21 July 2006

Sainsbury Centre for Visual Arts
UNIVERSITY OF EAST ANGLIA

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



Provisional Programme

THURSDAY 20 JULY

Keynote address:

Professor John Onians (University of East Anglia)
Neuroarthistory: making more sense of art

Workshop: Getting Published

Philippa Joseph, Senior Journals Commissioning
Editor, Blackwell Publishing Ltd

Vivian Constantinopoulos, Commissioning
Editor, Reaktion Books

Dr Margit Thøfner, Lecturer, University of East
Anglia

Kajsa Berg (University of East Anglia) *Violence
and pain: a neurological analysis of
movement in Judith beheading Holofernes*

Anna-Maria von Bonsdorff (University of Helsinki)
*Colour and Musicality – towards abstraction:
Whistler, Puvis de Chavannes and Finnish art
in the 1890s*

Christina Bradstreet (Birkbeck College, University
of London) *Wicked with Roses: Scent and
Sensitivity*

Tour of Norwich Cathedral led by mediaeval
scholars Rosie Mills and Dominic Summers,
PhD Candidates, University of East Anglia

Conference Dinner (venue to be confirmed)

Please refer to the AAH website www.aah.org.uk for
possible amendments to the order of this programme.

Download a booking form at www.aah.org.uk

Booking deadline **30 June 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.

All enquiries to Sophie Bostock
ch-students@aaah.org.uk

FRIDAY 21 JULY

Jane Eade (Sussex University) *Reflections on the
Magdalene: sight and touch in a 17th-century
glass painting in the V&A*

Joy Hawkins (University of East Anglia) *Art through
Mediaeval Eyes: Seeing is Believing*

Ming-Hui Chen (Loughborough University) *Sweet &
sour yeast? Art, memory and femininity*

Workshop: Working as a museum professional

Professor John Mack, University of East Anglia,
Former Senior Keeper, British Museum

Sarah Key (Loughborough University) *The haptic
reception of painting: in a dialogue with the
digital*

Lian van der Krieke (University of Leiden) *The tickle
salon: sensorial experiences in robot art*

Vivian Win Yang Ting (Leicester University) *Making
sense of Chinese ceramics in museums*

Jasmin Mersmann (Humboldt University, Berlin)
*Transgressing the screen, ideological aspects of
the sensual revolution*

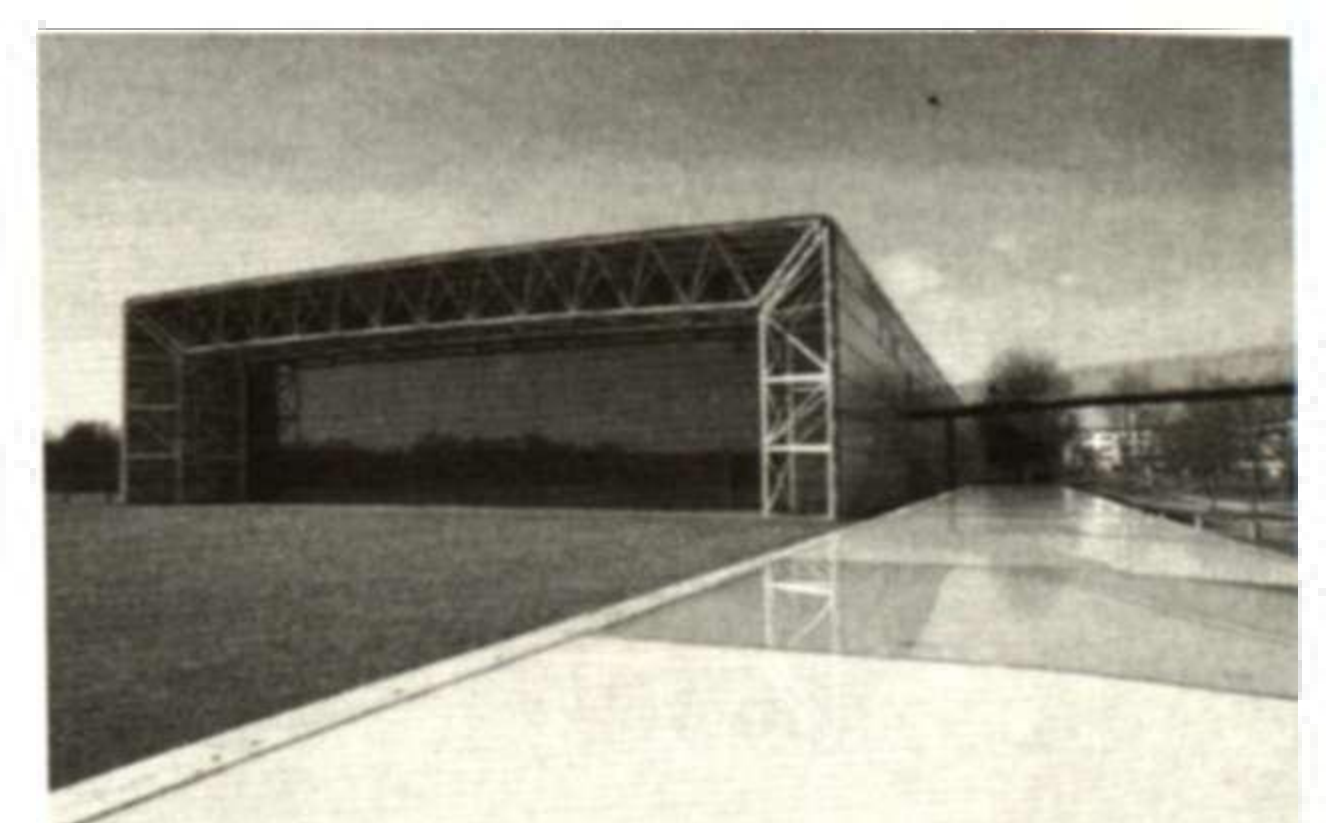
Nina Rind (Johann Wolfgang Goethe University,
Frankfurt) *The role of visual sense and
perception of movement in the abstract films
of Hans Richter*

Chris Wallace (Gray's School of Art, Aberdeen)
*Action, Sensation and intentionality in
physically interactive artwork*

Beth Williamson (Essex University) *Outer Vision, Inner
World*

Round Table Discussion

During
lunch-breaks
students are
invited to visit
the newly
refurbished
Sainsbury
Gallery



The Student Conference Session: Who Do We Think We Are?

The final day of this year's AAH Conference at Leeds featured the Student Session. Our speakers took up the difficult challenge of the conference theme – asking what we're doing as art historians, and why – in six excellent papers. These covered a broad and provocative range of topics, illustrating the diversity and interdisciplinarity of current research.

The last decade has seen an increase in Holocaust studies in both Europe and north America and several Holocaust museums have opened, often to considerable controversy and debate about their role and functions that go beyond museological considerations. In his richly allusive paper, **Stefan Aloszko** (University of Plymouth) looked at some of the often contradictory ways Auschwitz appears in this telling and retelling. He described the intensity of the experience of the visit to Auschwitz as a memorial site and of unresolved ambiguities and ambivalence surrounding its role as a museum. He also considered the site in terms of the symbolic language of Third Reich architecture and Heidegger's writings about a return to the values pre-Socratic Athens. This would render Auschwitz as a bizarre and perverse Necropolis, whose paths and streets contained the ashes of its inhabitants.

In her detailed paper, **Adair Rounthwaite** (University of Amsterdam) examined the work of Iranian-born

photographer and film maker Shirin Neshat. Adair employed Saba Mahmood's theory of subjectivity to offer a textual reading of the work, discussing ways in which binaries have functioned to construct a culturally authentic 'other'. For Mahmood, normative forms are re-envisioned and provide a way in which to conceive of individual freedom. Neshat's stunning films (*Turbulent, Rapture and Fervour*) ask us to consider how we impose judgement in relation to Western ideas of freedom. The point, as Adair argued, was to consider a colonial rather than a Western model of agency.

The *Dictionary of British Sculptors, 1660-1851*, published more than 50 years ago, is in the process of a major revision. **Caroline Jordan** (University of Leeds) has been contributing to this project as a postgraduate student, and her doctoral work will include consideration of some of the methodological problems facing scholars negotiating biography and the role of primary and secondary sources in this. In her conference paper she concentrated on the use of contemporary obituaries of some 19th-century sculptors in the original *Dictionary*: Chantrey, Bailey, Gatley and Behnes. These offered a rhetorical and idealised construction of the artist's life, using strikingly similar narratives and frequently moralistic anecdotes that took in notions of the solitary genius, the role of chance, poverty and wealth, progress

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through the hierarchy of materials to the summit of marble, and from 'inferior' portrait busts to grand poetic allegories.

Ignaz Cassar's (University of Leeds) thought-provoking paper, *At the Limits of the Visual*, was concerned with concepts of disclaiming the visual in the visual arts and the implications of this for the discipline of art history itself. Ignaz focused on Derek Jarman's film *Blue* (1993) to explore the relationship between vision, space and media. The absence of all conventional moving images, Ignaz suggested, opens up a liminal space for the viewer, held at the limits of the visual. *Blue* does not share the characteristic frame structure of cinematic film and agitates the spectators' relationship to film. Gazing out into the dark, Ignaz argued, the vectors of spectatorship are turned, and we are forced to confront the screen, perhaps to confront ourselves.

In her presentation on the use by artists of medical imagery technologies, **Silvia Casini** (Queens University, Belfast) quoted the neurobiologist, Steven Rose: 'When you hold a hammer, everything will appear more or less as a nail' Far from being mere diagnostic devices, medical imaging technologies in artists' hands become ways of telling stories. However, which story and whose story do they recount? The story of our perception, the story of the artist, of a particular patient? Drawing on the work of Gabriele Leidlhoff, who uses X-rays in ghostly photographic recreations of subjects ranging from Goethe's death mask to sex toy dolls, and Marc Didou, who employs magnetic resonance imaging, she looked at the ways these raise questions of indexality, the ambiguous nature of seeing, the

instrument as a way of seeing (pace Benjamin) and the context, using techniques designed for diagnostic purposes, where the resulting images are generally of no interest in themselves. Freeing the instrument from the intentionality in which it is originally inscribed stresses that the first-hand experience we can have of our brain is the perceptual experience we have of our body as a whole.

Sarah Demelo's (University of Essex) well-presented paper explored the term 'self-portraiture' by examining intersections between literary and visual works. Through literary theory, Sarah broadened our understanding of the term to provide what she called the 'expanded-field' of self-portraiture. Using the theoretical framing offered by Michel Beaujour and the notion of metempsychosis, Sarah posited new readings of the works of Cindy Sherman, Nikki S Lee, Sophie Calle and Christian Boltanski.

We would like to thank the speakers for exciting new insights into such interesting areas of research. It was stimulating to hear just how broad the field is, how far our respective areas of research reach. If the conference theme set out to question the future of art history as a discipline, then in this session we perhaps glimpsed where that future might lie. What we saw and heard demonstrated that the discipline isn't dying. Rather, it is evolving, taking new form, and flourishing at the very limits of what traditionally it might once have been.

Thanks go also to the other members of the SMG for their help in shaping the session in the first place, and for support and advice along the way.

CLAIRE WALSH (Birkbeck College, University of London)
BETH WILLIAMSON (University of Essex)

SMG Special Forum Life After a PhD

The minds as well as stomachs of hungry AAH conference delegates appeared to be satisfied at the Student Members' Group special forum at lunchtime on the second day of the Leeds conference. Entitled 'Life after a PhD: Getting an Academic Post', the session set out to demystify the post-PhD world by allowing three young academics to share their experiences of, among other issues, securing funding during and after their doctorates, writing for publication, and searching for that ever elusive first teaching post.

Amelia Yeates (SMG secretary) introduced the three speakers: **Jo Applin** (University of York), **Aislinn Loconte** (Roehampton University) and **Christian Weikop** (University of Sussex). Each speaker's account provided much food for thought for delegates. Jo, for example, discussed the need for flexibility in following short-term job contracts and the importance of submitting the thesis on time; Aislinn recounted her experience as an international student, the financial demands that can accompany

this status, and advised on looking further afield for journals in which to publish; finally, Christian discussed his teaching history and experience of securing an early career fellowship.

The high attendance at the session and the number of questions asked by student members in the closing discussion suggest that there is a clear demand in the postgraduate community to know, firstly, what options are available to students after their doctorate, and secondly, if academe is the destination, what exactly employers are looking for in the lecturers of tomorrow. In advance of the Research Assessment Exercise in 2008, the potential to secure funding for one's own institution and hold a substantial publications record, alongside existing teaching skills, are being viewed as highly desirable by departments nationwide. Thus, the honest accounts and advice offered by the speakers went a long way to feeding the appetite for inside information. It is hoped that the issues raised on the day will inform similar events organised by the SMG in the future.

MATTHEW SILENCE

Eighteenth-Century Directions

SATURDAY 10 JUNE 2006

**Barber Institute of Fine Arts
University of Birmingham**

*A one-day postgraduate-led conference
on all aspects of eighteenth-century art and visual culture*

This conference aims to gather together postgraduate students from across different disciplines to share new and innovative research and ideas. A wide range of eighteenth-century-related topics will be explored.

The conference will coincide with an exhibition of eighteenth-century illustrated travel books from the Barber and Birmingham University collections.

**Guest Speaker: Professor Shearer West
(University of Birmingham)**

**Places cost £10.00 per person for students and £15.00 for non-students (lunch and refreshments included in the price)
For a booking form please e-mail caroline@glyncotts.freeserve.co.uk**

This conference is organised with generous financial support from the Paul Mellon Centre for Studies in British Art and from the University of Birmingham Graduate School

Postgraduate Research Database

A database of postgraduate student research is now available via www.aah.org.uk/student/index.php

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

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

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.

www.aah.org.uk/student/index.php

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

AAH STUDENT DISSERTATION PRIZES 2005-2006



The Association of Art Historians is re-launching its Dissertation Prize (formerly known as the Essay Prize), with the generous support of **Thames & Hudson**.

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

The prize-winners for the most outstanding undergraduate and postgraduate dissertations will receive:

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

SUBMISSION OF ENTRY

To enter, submit three copies of the following:

- A completed entry form
- A completed nomination form
- Institutional guidelines and regulations which governed the composition of the dissertation
- A 300-word abstract
- The dissertation

The above information must be sent to:
The Administrator, AAH, 70 Cowcross Street,
London, EC1M 6EJ. Tel: 020 7490 3211;
Fax: 020 7490 3277; admin@aah.org.uk

For full regulations and forms see:
www.aah.org.uk/student/funding.php

Deadline: 1 December 2006

Image: A Girl Writing,
Netherlandish, unknown.
The National Gallery



Thames & Hudson

Careers in Art History new edition

The AAH has released a revised and enlarged edition of last year's extremely well-received *Careers in Art History*, the only book on this subject in the field of UK careers literature.

Of course, given the diversity of careers to which an art history degree directly or indirectly leads, such a book can never be comprehensive. However, the editors perceived some gaps which they thought worth filling; thus, there are new chapters on the artist practitioner, bookselling, jewellery, paper conservation and slide librarianship.

These supplement the existing entries on teaching (there are individual chapters on working in universities, schools, and art and design colleges), curating (of permanent collections as well as of special events), various aspects of conservation, archives, art librarianship, art tourism, art licensing, arts administration, the auction trade, book editing, book publishing, freelance work, organizing education events, journalism, marketing, and picture research.

Altogether there are 33 chapters, all written by experts in the field, from organizations as diverse as Tate Modern and the V&A, to private companies such as Tiffany and Co. and *The Times*, and a wide range of educational institutions.

The book's format remains unchanged. In addition to a description of a career with its positive and negative points, the qualifications required to work in each field, and the availability of voluntary work placements, the book provides such practical information on where to find job advertisements and contact details for relevant organizations.

The book is available to AAH student members for £3.50 (plus £1 p&p).

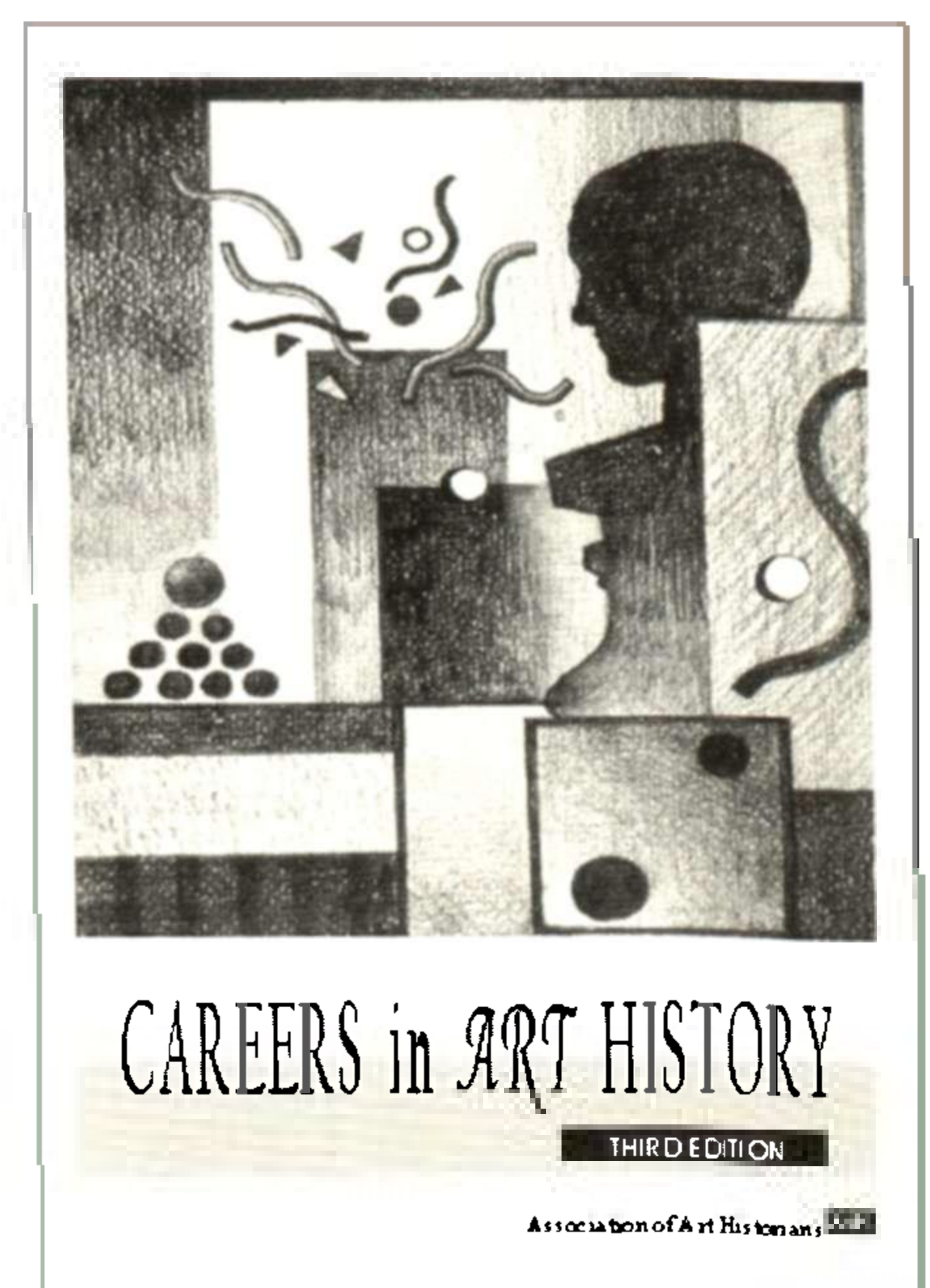
Non-student members and institutions: £6.00 plus £1 p&p.

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Cover image:
Ming-Hui Chen



Ethnic Identity in Burma

by Helen Mears

As Curator of World Art at Brighton Museum & Art Gallery, I work with a unique collection of textiles from Burma collected in the 1920s and 30s. The collection was formed by a British colonial officer, Colonel James Henry Green, and has been much built upon in recent years by research and contemporary collecting / commissioning activities. As a part-time MA Art History student at the University of Sussex I was able to use this rich resource, and established museum networks to support my own research interest in contemporary representations of ethnic minority dress in Burma. In particular, to explore the means by which certain minority groups use representations of 'traditional' dress to gain political leverage. The research formed the basis of my MA dissertation 'Counting the Days: A case study of ethnic identity in contemporary Burma'.

Financial support provided by the 2004 John Fleming Travel Award enabled me to spend the period 16 December 2004 - 19 January 2005 in Burma [Myanmar]. The highlight of my study visit was a week spent in Myitkyina, capital of Kachin State, in Burma's northeastern hills. The Kachin are one of Burma's largest ethnic minority groups, although this is a tidy title for a multitude of subgroups, many with distinctive dialects and cultural traditions. Colonel Green spent much time based in the area and collected examples of Kachin dress and photographed many aspects of Kachin life. His images provide a rare visual record of an area subsequently dogged by civil unrest. Since Burma achieved independence from British rule in 1948 the state has been ravaged by conflict between the Burmese government and 'insurgents' seeking independence from the Burman-majority-run state. A ceasefire agreement between the Kachin Independence Army (KIA) and Burmese military in 1994 achieved an uneasy peace, but political sensitivities continue to run high and much of the state remains out of bounds to foreigners.

My visit coincided with Kachin State Cultural Day (10 January 2005), when a large *manau* festival is held. The *manau* has its roots in animism but has today been politically co-opted to celebrate the ceasefire agreement. Government representatives, Kachin community leaders and Kachin people from across Burma gather to watch dancers in the 'traditional' dress of their ethnic subgroup perform in a large showground. Whilst propagandist in



A 2002 calendar produced by the Nung Lungmi (a Kachin sub-group) Cultural Committee, using, in the background, photographs taken by Colonel James Henry Green in the 1920s, and held in the collection of Brighton Museum & Art Gallery.

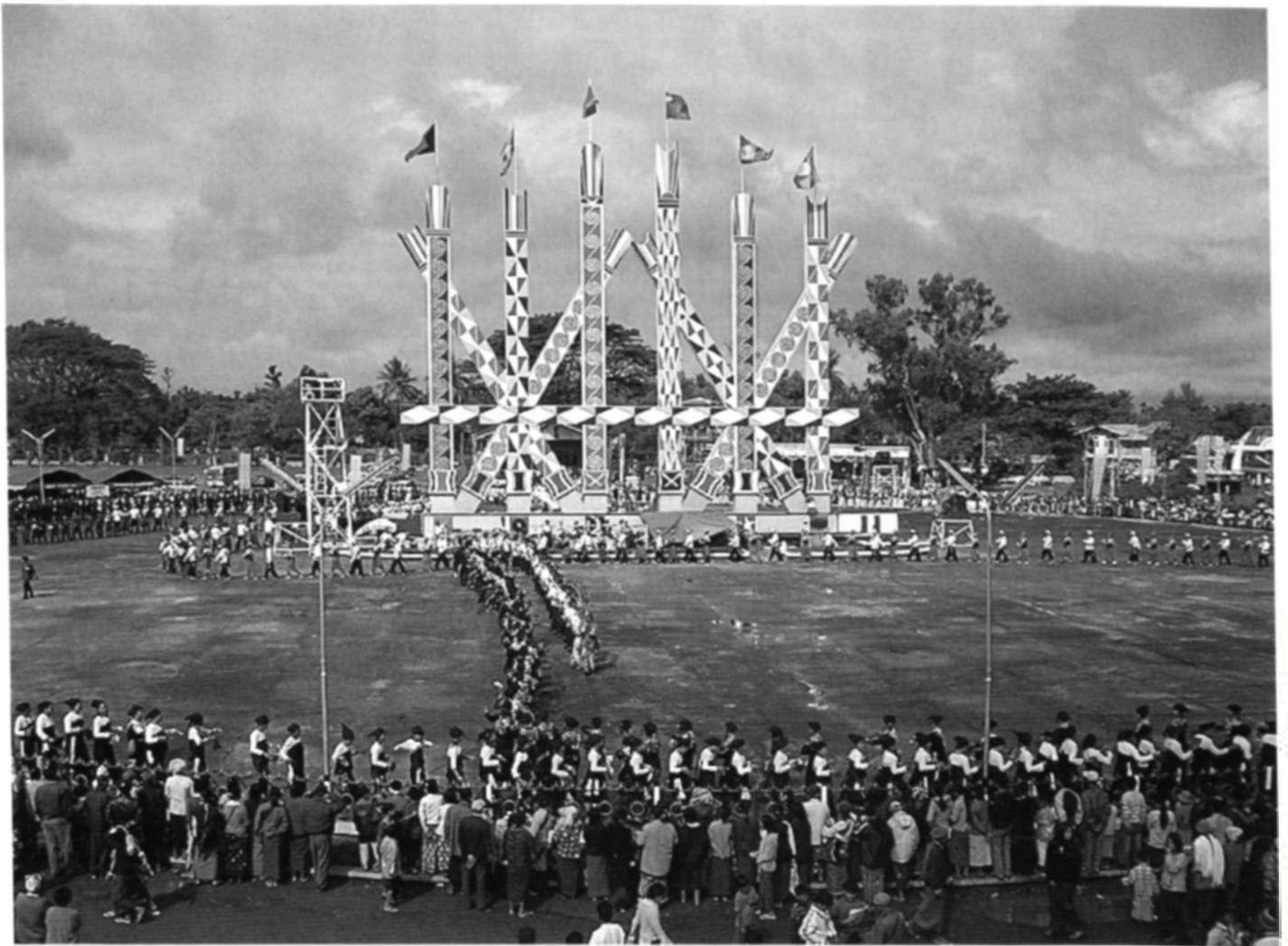


Top: Weaver Muk Yin Haung Nan holding a calendar, Myitkyina (January 2005)

Left: Performers waiting to join the *manau* (January 2005)

nature, the event provided a compelling illustration of political and ethnic affiliations being performed through dress.

My interest grew in a form of popular calendar published by a number of Kachin cultural associations that features models in 'traditional' dress (or modern interpretations of traditional dress), often against an identifiable Kachin landscape including, sometimes, the *manau* showground. I was fascinated to see that some of these calendars reproduced photographs taken by Colonel Green, which had been scanned from Brighton Museum publications. The calendars began to be produced after the 1994 ceasefire, often under the aegis of the church (the Kachin, like other minority groups such as the Karen and Chin, adopted Christianity after contact with European missionaries).



Above: The manau ground, Myitkyina (January 2005)

Independent publishing was prohibited in Burma until recently, and remains closely monitored. However, the calendars demonstrate creative solutions to publishing under such restrictive conditions: 'Christian' publications, for example, attract less scrutiny than their secular counterparts, as their content is assumed to be a-political; so too do publications in ethnic minority languages – in this case *Jinghpaw*, the lingua franca of Kachin State – which frustrate censorship by Burmese-speaking government officials. Displays of ethnic minority dress are also encouraged by the state as a means of attracting tourism to the country, hence these three elements are usually evident in calendar design.

Problems with the censored governmental-run postal system are also avoided by setting up alternative circulation networks, which use distribution by hand, including through annual gospel campaigns, where Kachin church student groups travel to dispersed Kachin communities around the country.

By exploiting these points of 'tolerance' Kachin cultural associations have been able to create a new print media, which has become ubiquitous in Kachin homes, educational establishments and businesses. Through speaking to those involved in the production and circulation of the calendars it became clear that the calendars were more than simple celebrations of Kachin identity. Through their complex visual codes, which combine displays of Kachin dress (sometimes specially created for the purpose), Kachin landscapes, historical imagery, text and symbolism, the Kachin have found a rare opportunity to stage a display of Kachin nationalism in a much-contested political terrain.

HELEN MEARS

John Fleming Travel Award

The winner of the 2006 award was **Michael Bird**, a first-year PhD student at UCL. His thesis is provisionally entitled 'Depraved Topographies: Art and Imagination in the Deserts of the American Southwest, 1917–1945'. He plans to visit the desert landscape and historic sites in New Mexico and Colorado that informed the work of artistic communities there in 1917–45.

Laurence King Publishing offers this award of **£2,000** 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.

A World History of Art is published by Laurence King Publishing Ltd, £35 (paperback), £45 (hardback)

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?

If you would like to submit a paper to one of the following sessions please contact the session organisers directly. Please do not send proposals to the conference organisers

The paper proposal should include an abstract of your proposed contribution in no more than 250 words, your name, organisational affiliation (if any) and contact details.

Deadline for submission of papers 10 November 2006.

The academic sessions will be framed by a rich social programme that is beginning to shape up and will include:

- a Civic reception in Belfast's prominent City Hall
- a conference dinner on the top floor of the Europa Hotel with fabulous vistas of the city
- a tour of the famous murals near the city centre
- contemporary art exhibitions
- a poetry reading and much more.

Booking accommodation for the conference will be very easy thanks to the Belfast Visitor and Convention Bureau. They have pre-reserved rooms in a number of hotels in the vicinity of the conference locations. Nearer to the conference date, delegates will be able to book their accommodation by going directly to the Belfast Visitor and Convention Bureau website www.belfastconventionbureau.com where they will find a list of those hotels, specially selected to suit different requirements and budgets, as well as information on how to get to Belfast and what to do in the City. Through the website, delegates can check out the hotels, their services, location and availability, and make bookings. The conference convenors will also provide a list of centrally located guest houses and B&Bs.

We are planning a two-day post-conference trip to Dublin with visits to the National Gallery, IMMA, the newly extended Hugh Lane Gallery and other sites, museums, galleries and special exhibitions. This trip will include receptions and special events, e.g. at the National Gallery's Yeats Museum and Archive. Expressions of interest and requests are very welcome: m.lermhayes@ulster.ac.uk.

**Conference Organisers: Christa-Maria Lerm Hayes, Kerstin Mey, Alison Rowley, Liam Kelly,
School of Art and Design, University of Ulster, York Street, Belfast BT15 1ED, Northern Ireland, UK
Email AAH2007@ulster.ac.uk (Please include AAH in your subject line.)**

History and Class Consciousness and Art History

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Georg Lukács's *History and Class Consciousness* (1923) is one of the intellectual landmarks of the 20th century and a foundational text of Western Marxism. More than any other single work, it brought out the philosophical complexity of the Marxist heritage and offered resources for criticising the positivistic Marxism of the Second International and the increasingly dogmatic orthodoxy of the Third's. It is symptomatic both that in his accommodation with the official communist movement Lukács was forced to formally renounce his most important philosophical work, and that of all his writings it had most influence among his successors working for a critical reconstruction of Marxism, from Adorno, Benjamin and Bloch to Guy Debord and beyond. It is also symptomatic of the book's revolutionary élan that the first edition was first published in Malik Verlag's 'Little Revolutionary Library' and had a cover design by John Heartfield. The Budapest Sunday Circle, in which Lukács was the leading light, included figures who would go on to make major contributions to art history, namely Frederick Antal, Charles de Tolnay, Arnold Hauser, and Johannes Wilde, as well as the major film theorist Béla Balázs. For Antal and Hauser at least, Lukács's example was of enduring importance.

The recent publication in English translation of Lukács's defence of *History and Class Consciousness*, *Tailism and the Dialectic of 1925–6* (Verso, 2000), makes this an apposite moment to reassess the significance of his early Marxism for art history, both historical and contemporary. Although some of the book's key concepts such as 'totality', 'mediation' and 'ascribed class consciousness' were heavily criticised in the 1970s, others (and notably 'reification') continue to have widespread currency. We envisage a session in which the following issues would be addressed: the origins and development Lukács's thinking in *History and Class Consciousness*; the status of 'mediation', 'reification' and 'totality' for cultural analysis today; the historical and theoretical relationships between Lukács's early Marxism and the art history of Antal, Hauser and others, and the film theory of Balázs. We are also, of course, open to lines of thinking not covered by the above.

Globalisation and Art since 1945: Disciplinary Renewal or Transformation?

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The future of institutionalised art history in the UK and North America is threatened by a number of developments – changing and complex socio-cultural demographics affecting the choices of students applying to study in higher education, the restructuring of national and international job markets forcing universities to reorganise, reframe, and rename their undergraduate arts and humanities provision, the recent charging of fees by English institutions bringing about a further dismal kind of 'modernisation' thought to be the way to compete better with US universities in research funding stakes. This session aims to consider how these factors (themselves indices of corporate capitalist globalisation) provide an opportunity for scholars and students to recast the bases of their intellectual interests and to explore how these may come to intersect – both positively and negatively – with emerging academic frameworks likely to shape and constrain the instrumentalisation of such new forms of knowledge.

So: this session seeks to assess the contest between intellectual renewal and/or transformation precipitated broadly by globalisation and its effects on culture and art in the period since 1945 and the likely forms of its domestication and compromise within the institutions that teach or in other ways promote art and art history (including, beyond the universities, museums, galleries, government cultural funding agencies of many kinds, and other private and/or public arts-related organisations). This could also be posed as a contest between art history in its current or received forms and formations and the now (apparently stalled) quasi- or neo-fields of study ('visual culture', 'visual studies', etc.) that once promised, or threatened, to replace or outmode it.

The session could examine this basic question from many perspectives and using many different kinds of empirical materials. I would particularly welcome, however, papers that present a cogent outline of a visual-cultural or artistic phenomenon marked or created by globalisation – e.g.: an artwork, artist, or organisation – and an explanation of how the adequate conceptual analysis of this newly identified phenomenon requires the supersession of existing art historical categories and methods of study.

Irish Studies and History of Art: Impossible Dialogues?

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The relationship between Irish Studies and History of Art disciplines remains a contested one, despite an increasing amount of cross-research and publishing by academics in both disciplines. On the one hand, art has remained an area of marginal interest to Irish Studies. One might ask whether this status relates to historic associations of Irish culture as essentially non-visual or to the perceived internationalism of modern and contemporary art. On the other hand, art historians have

been slow to engage with Irish Studies, which is perceived as having a literary bias, and a methodological approach in which art is subservient to theory.

Beyond disciplinary differences, the relationship between Irish Studies and Irish History of Art is underscored by divergent views on the status of the 'national' and the 'postcolonial' within Irish cultural production. Within Irish art discourse, the 'national' is often perceived as reductive in its isolation of Irish art from international art discourse and apparent focus on a culturally essentialist 'Irishness'. The post-colonial status of Ireland and its relevance for art historical research are widely disputed. Focus is rather on the formal influences of European and British art on individual Irish artists. In contrast, 'national' and 'postcolonial' referents are central tenets of Irish Studies discourse.

This session calls for papers which reflect on the current relationship between the disciplines, elaborate on the potential for further interdisciplinary exchange and/or provide arguments against such developments. Does History of Art address areas of importance to Irish Studies? Is Irish Studies engagement with post-colonialism an opportunity to re-think traditional assumptions about Irish art? Would collaboration undermine the status of History of Art as a domain-specific discipline? How might the multiplicity of domain-specific discourses be productive in interdisciplinary dialogue? Should the theoretical engagements of Irish Studies inspire a more theoretically engaged art historical research? Is consensus on the status of the 'national' necessary for dialogue?

Migrations

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Numbers of migrants and refugees attempt to cross borders, to find work or escape persecution. These migrants are sometimes hailed as empowered inhabitants of privileged in-between spaces, nomadic subjects, precursors of an avant-garde future, or catalysts who make 'us' question our everyday existences because of 'them' (see for example writings by Vilem Flusser, Rosi Braidotti, Edward Said, H K Bhabha). Is this a realistic view of the experience of migration and border-crossing, or one tinted rose by academic theory? In parallel with this, inter-disciplinary and trans-disciplinary theories migrate across academic borders. What happens to these theories in their 'new' locations? Do academic disciplines have their own identities and borders like nation states? Or are theories given the welcome accorded to guest workers? They do a job, but do they enjoy equal rights with the traditional inhabitants? This panel would seek to discuss these and related questions, contextualising inter-disciplinary and trans-disciplinary movements in art history, visual studies, the visual arts, and curatorial and museum practices, as well as attempting to formulate a dialectical view of problems and potentials of the movement through time and space of living agents and thoughts.

What happens when theories and practices cross disciplines? To what extent does it matter that they change in the process? What makes them useful in another discipline? What are the differences between the explanatory value and use of a theory and its

creative use? How have the migrations, displacements and travels of art historians and artists contributed to the migrations of theories? How do artists represent migrations of people and ideas? Are certain theories more likely to cross disciplinary borders than others? Do theories encounter language problems, or do they need a visa to enter another domain? Are there particular theories that have been welcomed by art historians while others have been shunned? Can we draw parallels between migration, travel, tourism and the trans-disciplinary/inter-disciplinary? Can we have displaced theories like displaced and homeless people? Or is it just pretentious to compare the difficulties of migrant people to the intellectual thought processes of the scholar? But, on the other hand, look at Walter Benjamin.

Museums and the Construction of Art Histories

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What are the roles of art museums in the construction of narratives of art and of art history as a discipline? This session examines the contestation in recent curatorship of certain conventional art historical narratives. One example of this is the development of thematic, anti-chronological displays promoting alternative taxonomies (e.g. at Tate Modern and GOMA). Another kind of contestation takes the form of implicit challenges to 'high art' canonicity, including the V&A Days of Record on nail decoration, hair weaves, tattoos, goth style etc, the Design Museum's 'Constance Spry' exhibition and recent Guggenheim exhibitions (e.g. 'Giorgio Armani'). Approached differently, these instances of contestation could be seen as disciplinary 'boundary work' on the part of the museum. This involves, on the one hand, the protection of existing foci, languages and practices of art history; on the other, it involves the strategic identification of new foci (tattoos, flower arranging etc) and the adaptation or refiguring of these languages and practices. A frequent claim in theories of disciplinarity is that actions on the boundary of a discipline shape decisions at the centre; in this context the museum's boundary work is of special interest for the understanding of art history as discipline.

The intellectual project of (museologically) rethinking art history is inextricable from 'display imperatives', e.g. that art historical narrative must, in a museum context, be susceptible to physical – or indeed online – display through objects or traces of objects or events in ways which are deemed to be effective (e.g. visual 'coherence' or 'impact', visitor numbers/hits, etc.) The same intellectual project of rethinking art history in the museum is also inextricable from institutional and cultural policies and politics and from funding opportunities. This institutional confusion of intellectual revisionism, display imperatives and the politically and economically contingent nature of boundary work is of special interest, as it is implicated in the construction of museum-based art histories. This session builds on, and brings together, a number of bodies of thinking. These include studies of the museum as art historical 'text', studies of disciplines and disciplinarity and studies of art historical narratives within and outwith the museum.

'1968': Activist Art and its Legacies

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In French and non-French art-historical accounts of post-war art, 'May 1968' has come to function as a charged symbol of the fusion of art and political activism. The takeover of the national French art school in the Spring of 1968 by students and professional artists, and its brief transformation into a 'revolutionary workshop' for the production of political posters, has been employed as an occasionally romanticised (if still little-investigated) emblem of art's marriage with contestation. The year 1968 also marked the publication of *Art et contestation*, a book of essays devoted to French contemporary art and its alleged contestation of establishment culture and social hierarchies. The book was republished the same year in English as *Art and Confrontation*. Themes addressed included the May uprising as well as critiques of the museum, the art market, consumer society and bourgeois values. May 1968 also witnessed the forced closure of the French National Museum of Modern Art, the occupation of the Latin Quarter, and the flourishing of a variety of ephemeral forms of protest art from graffiti to happenings in the streets.

This session aims to investigate how terms such as '1968' and 'contestation' have been used as symbols of political involvement and/or 'revolutionary' aspiration within the arts. It seeks to question and explore the aims, mythologies, legacies, and geographical and temporal dimensions of activist art during and after the sixties.

We thus invite papers that address activist art and its legacies from the 1960s to the present in a range of international contexts. Topics might include:

- collective actions and aesthetic collaborations
- tactical or ephemeral interventions in daily life, such as graffiti, happenings, or street theatre
- evolving models of institutional critique
- pre-histories of activist or 'revolutionary' art in France or abroad
- international examples of art and activism in 1968
- alternative models of 1960s and 1970s protest art (including, for example, artwork militating for decolonisation, civil rights, the peace movement, women's liberation or gay rights)
- the historiography of activist art
- contemporary alliances between political activism and artistic practice.

Photography between Poetry and Politics: The Critical Position of the Photographic Medium in Contemporary Art

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The aim of this session is to examine a recurrent question in the recent literature on the place of the photographic medium in contemporary art. It concerns the multiformity of the use and ways the photograph manifests itself in diverse artistic practices today.

Central to the debate is the question whether photography has a hybrid character because it can be part of entirely different multimedia/mixed media works of art, such as the combination of photographs and text, photography in painting, slides in video installations, digital photographs in computer art, photographs in installation art, etc. Or does the photo-image nowadays mainly serve as a useful tool to make a renewed kind of 'tableaux', often marked by a rather noncommittal and 'poetic' visual imagery? When photographic practices actively aim at raising a critical debate on the internal workings of the artistic system itself or on broader social problems, is the photograph then able to distinguish itself from a merely 'political' statement or a pamphlet? Does this ambiguity make photography a pre-eminently suitable tool for an artist in an 'Age of the Post-Medium Condition (Krauss, 1999)'? Can we define the medium specificity or ontology of photography, or is its singularity contestable?

In responding to the mentioned questions participants may wish to consider the following topics:

- The position of photography between poetry and politics
- The interaction between photography and other media in contemporary art
- The multiformity and chameleonic nature of photography: medium specificity or contestable singularity
- The pictorial autonomy of a single image as an isolated presentation

We welcome paper proposals that address these issues in case studies that relate to historical aspects of the debate or that consider the art theoretical foundations concerning the ontological and methodological possibilities of the photographic medium in contemporary art.

Common Identities? From post-identity discourse to concepts of communality and participation in contemporary art

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The term 'post-identity' has been used to describe a general tendency in the 1990s which re-conceptualises questions of identity. It designates a shift from an analysis of social processes in which the subject is constituted to a theorisation of identity as an open process of iteration and deconstruction.

In discourses on art the question of identity has been articulated alongside such concepts as intersubjectivity and performativity. Interpretation itself has been conceptualised as a process of identity formation. The intensive debate around such issues in art history and cultural theory has spurred much criticism, especially in regard to its polarisation of the research field. In the past few years, however, there has been a notable fatigue with such concerns and a manifest desire, in both theory and practice, to find new critical approaches not only to the conceptualisation of the subject but also to that of larger social and political structures.

In recent debates there has been a growing emphasis on notions of communality and participation. A desire has been expressed to find renewed ways to speak of plurality – the 'we' – beyond the concept of identity. The performance of participation has been discussed as one potential way of producing open ended, fluctuating forms of communality. Similar concerns have also been voiced within the discourses of relational, dialogical, situational and other socially engaged art practices of the last years.

In this session we welcome papers dealing with issues of post-identity and the formation of communality, and especially those concerned with the relations between these two spheres of research in modern and contemporary art. We invite papers that focus on particular artists or practices as well as more theoretical explorations of these issues that maybe contextualised within art historical and curatorial discourses, as well as wider cultural and political theory.

Toward a New Age of Asian Art

Ming-Hui Chen, School of Art and Design, Loughborough University. m.chen3@lboro.ac.uk

Having been dominant in the global economy in the 21st century, the Asia Pacific region has attracted the world's attention on its contemporary artistic presentation. In the past twenty years, many cities in the Asia Pacific region have been at the centre of both economic growth and cultural re-examination. Globalisation has brought the Asian metropolis to deconstruct its own cultural heritage and urbanisation has created an urgent question to its people to re-consider development, competition, modernised cultures and values.

In recent years, there have been several biennales and

triennials held in the Asia Pacific region, including the Busan Biennale, Fukuoka Triennial, Guangzhou Triennial, Gwangju Biennale, Hong Kong Art Biennale, Shanghai Biennale, Singapore Biennale, Taipei Biennale, Triennial of Chinese Contemporary Art etc, which have created kinds of phenomena which specifically appeared in this region. During these exhibitions, the artists have often combined their own cultural languages with high technology, re-interpreted their traditional aesthetics and re-defined their traditional materials, by which they have declared their national identity and represented their post-colonial discourse.

This session encourages papers that focus on, but are not limited to, the questions: How have the curators' strategies helped contemporary Asian art to be understood and which concepts have been revealed and discussed? How do the artists hybridise their artistic language within a modern ideology? How have the appearances of new contemporary Asian art been created? How do the artists and curators find the balance between nationalism and globalisation?

Painting Workshops of the (17th-century) World: Grounds for contestation

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With globalisation has come the fledgling field of world art. Yet, the effects, if any, of this development on inter-cultural and comparative research in art history remain uncertain. Uncoupling modernity from 'the west' enabled any culture to have its own modernity, and the autonomy to determine it, in theory. In practice, it has often meant that colonised cultures, by necessity, continued to be investigated in relation to the historical powers, while Euro-American cultures could continue to be investigated per se. What impact do power relations in geopolitics have on our ability, or otherwise, to engage in comparative and cross-cultural scholarship in art history? Are other, local factors more significant, such as the lack of broadly established empirical foundations for many of the cultures in question?

This panel is intended as an object- and practice-based approach to such questions. The aim would be to demonstrate a series of cultural paradigms and styles seen in the painting practices of artists' workshops across the mid-17th-century world, and to contest them. What happens, for instance, when we juxtapose the practices of fairly closely related artistic traditions of the 1630s, such as that of the Kanō School under Sansetsu (c. 1589–1651) in early Edo Japan, and of the scholar-cum-professional Chen Hongshou (1598–1652) in late Ming China? What happens when we juxtapose these – however arbitrary it may seem – with contemporary practices in court ateliers in India, or even with those in Amsterdam and elsewhere in Europe? Proposals for papers are invited from individuals working on specific artistic workshops of this period, who are minded to identify productive models of comparison in light of cultural differences.

Contesting Forms, Testing Functions: Dynamic encounters between sculpture, decoration and design

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The category of 'decorative art' defies precise definition. As a term, it is descriptive rather than definitive, and implies a condition of art, instead of a distinct category of its own. It is often used interchangeably with 'applied art', 'industrial art' and 'design', even though each of these terms evokes a specific period and comes with its own unique associations. Inherently interdisciplinary, these practices cross fluidly into other, more easily defined categories of art, such as painting, sculpture and architecture. Yet paradoxically, when they are studied, catalogued or displayed, objects classed as decorative art and design often assume an autonomy that contradicts their conditional nature. This session seeks to explore these divisions and intersections with specific reference to sculpture and the 'plastic' arts. It aims to interrogate questions at the heart of this conference: when does an object count as sculpture, decoration or design? In turn, how are these definitions absorbed and reflected into art history and histories of decorative art and design?

Taking the historic partnership that has existed between sculpture, decorative art and design as a means of investigating the problems that arise when we divide art practices into disciplinary categories, this session aims to examine, firstly, the motives that inform the categories by which we order objects and, secondly, to test this ordering by examining more closely the objects themselves, as well as their critical reception and status. The session will seek to bring together a range of different approaches, and will welcome specific case studies as well as broader theoretical, historiographic and museological discussions, focusing on any period or geography. By addressing these issues across both historic and modern contexts, the session aims to highlight shifts and continuities in the dialogue between decorative art and sculpture.

The Visual Politics of Psychoanalysis in a Post-Traumatic World

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Many activists in post-traumatic societies resist the psychologisation of conflict survivors because this appears to allow pathologisation of individuals to displace the collective weight of the political. In a contrary direction, some formerly very Foucaultian thinkers about discourse and power have latterly embraced what Judith Butler acknowledges as 'the psychic life of power'. Yet a third strand of trauma and memory studies openly espouses a psychoanalytical

model for dealing with major historical traumas such as the Holocaust. Building on the expanding interest in Aby Warburg's early 20th-century attempt to conjugate a social, cultural, anthropological and psychological analysis of the undercurrents of cultural violence in the representational repertoire of western modernity, this panel calls for papers dealing with any historical moment or cultural geography that explores the continuing tensions between the psychoanalytically theorised dimensions of resistance, contestation and transformation and the social processes and representational economies in which these are forged and intervene. At the contested intersection of post-colonial critique, analysis and aesthetics of transformation and those of an international feminist theoretical and practical inclination, this panel would like to receive proposals that dare to think the political with the psychoanalytical in the visual arts in relation to post-traumatic cultures worldwide.

Questioning Authority: Commercialisation and the Academic Ideal in 18th-Century European Art

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This session focuses on the 'contestation' of high art in the face of the monolithic hierarchies established by academic art institutions in 18th-century Europe. European art establishments, such as the English, French and German academies were set up to professionalise the art world by encouraging a hierarchical and rule-bound approach to the practice and exhibition of art. However, in an age of rapid socio-economic change, growing consumerism, cosmopolitanism and international political instability, artistic establishments were under continual strain to modify their conditions and expectations and to accommodate a wider range of themes and objects as the public's attitudes and tastes changed. Meanwhile, outside the Academy, other sorts of commercial and artistic ventures and private commissions further challenged academic expectations and led to a proliferation of objects that were classed as art. These ranged from ephemeral portraits made out of hair, to Louthembourg's Eidophusikon, stage designs, playing cards, pastel portraits, or the tiny gold figurines of Dinglinger. Questions that could be addressed include: what was the impact of a growing culture of consumption on the art academy and 'official' art? Was the Academy able to incorporate some of these ideas into their theory, training or exhibition spaces? How did artists working outside of an academic context engage with or challenge academic expectations?

This session invites papers which investigate art that contests the academic ideal either from within or outside the Academy in any part of Europe in the long 18th century. Considerations of subject matter, media, exhibition or the creative process itself (i.e. artists who used unconventional methods of production) would be welcome.

'We Capture the Walls': The Politics of 20th-Century Muralism

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Muralism is a centuries-old practice that goes back to Antiquity. Yet in terms of its 20th-century manifestations the precedent set by *los tres grandes* is pivotal for locating the mural as a site of contestation. Whilst the Mexicans looked back to the Renaissance in terms of technique and the accessibility of the medium, the murals they produced were intrinsically linked to a more overtly political project. Although the radical ideals of the Mexican Revolution may have been compromised, the artists commissioned by the subsequent regimes were clearly committed to bringing art to a broader and more inclusive audience outside the conventional confines of the bourgeois art market. As Clemente Orozco claimed in 1929: 'The highest, the most logical, the purest and strongest form of painting is the mural for it cannot be made a matter of private gain; it cannot be hidden away for the benefit of a certain privileged few. It is for the people. It is for ALL.'

As such, the Mexican example has served as an important model for a diverse constellation of 20th-century mural practices attempting to circumvent the restrictive parameters of autonomous art. Seeking to wrench art from its ivory tower, instances of such practices range from the murals created under the auspices of the New Deal art projects to those linked to nationalist struggles in Latin America and Belfast. These strategies have more recently been mobilised by contemporary graffiti artists who colonise public spaces outside of institutional networks of patronage and control.

It is clear then that 20th-century artists have produced murals within a shifting matrix of social and historical formations. Locating the mural as a vehicle for the communication of issues and ideas across a wide spectrum of aesthetic, political and cultural registers, we invite papers that examine the medium from a diversity of historical and theoretical perspectives. Our aim is to encourage a framework that examines the mural as a strategy for circumventing market forces and critiquing standard frameworks of institutional patronage. We welcome papers that approach the mural as a medium that publicly intervenes in political debates that shape and reflect the ideological struggles of wider civil society.

Makers and Making Between Trauma and Cultural Memory

Vanessa Corby, Department of Humanities, University of Central Lancashire. vicorby@uclan.ac.uk

Elsa Chen, Andrew Mellon Fellow, UCLA. elsahcchen@yahoo.com

In the context of a post-conflict Northern Ireland this panel turns its attention to the means by which particular social and psychic traumas can be creatively negotiated and transformed via artistic production to challenge and expand the territories of cultural memory. In 'The project for Scientific Psychology,' (1895) Sigmund Freud theorises trauma as constituted by the relationship between two

events. Rather than a simple store and response its dynamic is dependant upon a period of latency', revival and revision. Though trauma may be worked through in artistic production its significance, as that which exceeds everyday experience, may not be realised until a receiving context has been established. Performed within creative practice hitherto unthought knowledge may thus become caught between art production and cultural memory.

The socio-political territories of the 20th and early 21st centuries have produced multiple sites of oppression. Differences of class, ethnicity, gender, politics, religion and sexuality thus form the focus of this session. Hitherto occluded by the receiving contexts and cultures that have assigned socially acceptable meaning to practices on the basis of nonrecognition this panel will now examine the means by which highly charged 'Othered' experience return from the limits of representation. Critical analyses are invited from artists, scholars and curators to situate specific examples of creative production and the discourses that produce meaning for them. Particular focus will be given to questions of conflict, belonging and not belonging, longing and displacement, mourning and loss. The panel will thus examine and produce the means by which experiences hitherto denied adequate representation and/or critical reception may be made visible.

Contested Histories in German Visual Culture 1871–1990

Debbie Lewer, Department of History of Art, University of Glasgow. d.lewer@arthist.arts.gla.ac.uk

Christian Weikop, Department of Art History, University of Sussex. c.weikop@sussex.ac.uk

German visual culture has produced many different representations of and engagements with history, the past and the remains of the past. In terms of form, content, programme and ideology, this has been – and still is – a 'contested' field. This session will examine relations between the material traces of the past, narratives of German history and the critical and conceptual frameworks for a range of objects and aesthetic practices in Germany since the late 19th century.

How have aesthetic appropriations of the past in German visual culture affirmed or critiqued dominant political culture? What is the significance of the presence or absence of particular histories of, or in, art? To what extent is the envisioned past indexed to the social and political imperatives of the present and stakes for the future? How has art practice negotiated the dialectic between history and experience? Methodologically, should we be 'contesting' the way histories of histories in recent German art and culture are established? Addressing such questions, the session aims to encourage debate on the 'contested' nature of the (German) past.

The session will focus on German visual culture between unification and re-unification, but the 'histories' referenced may be much older. Possible topics might include issues around style, revivals and historicism; monuments and memorials; the representation or commemoration of wars, historical figures and revolutions (from Arminius to the German Peasants' War and the

Reformation, the World Wars, 1968 or indeed 1989); the changing conditions of 'history painting'; the search for cultural roots or the affirmation of identity in the past; debates around 'German' art and art historiography; *Entartete Kunst* and its legacies; 'neo'-avant-gardes; the presences and absences of the National Socialist past; the function of 'history' under the conditions of the Cold War in the visual cultures of the Federal Republic and the German Democratic Republic; retrospective confrontations with the RAF/Baader-Meinhof, and the *Historikerstreit* in the 1980s. Papers presenting new, unpublished research on a range of visual media and material culture (including e.g. photography and architecture) are welcome, as are papers of a primarily theoretical, methodological or polemic nature.

Immaterial culture? Things, artefacts and meanings

Deborah Sugg Ryan, Lecturer in History of Art & Design, Loughborough University School of Art & Design, Epinal Way, Loughborough, Leics LE11 3TU. Tel: +44 (0) 1509 228949. D.S.Ryan@lboro.ac.uk

Timo de Rijk, Lecturer in History of Design, Delft University of Technology, Faculty of Industrial Design, Henri Baudet Institute, Landbergstraat 15, NL 2628 CE Delft, The Netherlands Tel: +31 (0) 15 2786934. T.R.A.derijk@io.delft.nl

In 1977 the Design History Society was formed as a separate entity to the Association of Art historians. Its thirtieth anniversary offers a timely opportunity to review the boundary between design history and art history in both methodology and subject matter. In particular, what do current preoccupations of what might be called the 'new design history' have to offer art historians?

Much early design history was concerned with the 'designed' and mass produced object. However, since the translation of Pierre Bourdieu's *Distinction* (1984) and Daniel Miller's *Material Culture and Mass Consumption* (1986), design historians have been increasingly concerned with the ways in which material culture mediates and forms personal identities. The impetus for this paradigm shift came from feminist, political and post-modern scholars who challenged both the modernist canon of design artefacts and the methodologies of modernist design history to explore the non-designed and the amateur. Design historians have borrowed from social anthropology and ethnography to investigate the aesthetics of everyday life, especially mass consumption practices. Judy Attfield has more recently raised the possibility of 'things with attitude' in *Wild Things* (2000). Furthermore, new possibilities are opened up by the historian of science Bruno Latour who has suggested in *Reassembling the Social* (2005) that 'objects too have agency'. Yet despite its prominence in design history, the material remains largely immaterial for art historians.

This session seeks proposals that investigate the meanings of things represented in artefacts. It welcomes proposals that consider artefacts produced by artists and designers as material things rather than simply conveyors of visual images. How does the materiality of artefacts contribute to their meanings? What effect does the life of artefacts – as things – have on their meaning? And how are artefacts used to construct individual and group identities? We especially welcome contributions for practitioners who are dealing with these issues in their work.

Contesting Childhood

Anna Green, University of East Anglia; Norwich School of Art and Design. a.green@nsad.ac.uk

Vivian Northcote (Independent Scholar)

Childhood Studies is by now well-established in Sociology, History and Literature. In Art History, however, the field remains contested. Scholars were slow to pick up on Aries' *Centuries of Childhood* (1960) – the first book of any weight on the subject. In more recent years Art Historians, however, have perhaps begun to realise the serious potential of the area. Anne Higonnet's *Pictures of Innocence* (1998) was path-breaking, if problematic, in the questions it asked of images of children from Reynolds to contemporary American photography. Then came *Picturing Children: Constructions of Children between Rousseau and Freud* (2002), an anthology of essays about literary and visual texts, edited by Marilyn Brown. Neither publication was received without protest. Whilst earlier scholars had contested the area as unworthy of serious academic attention, later objectors objected, in these new texts, to their 'impropriety'. Even in our state of post-modern pluralism, then, it seems that there is a last bastion which remains resistant to relativism. But at the same time as claiming an absolute status for childhood, contemporary commentators bemoan its compromise, and even its 'death'. Art History is particularly well-placed to interrogate this disputed field, since much of the debate focuses upon the image of childhood. Art History which embraces inter-disciplinarity is especially relevant, since childhood studies is itself a hybrid field. Submissions from scholars interested in: visual images of childhood and adolescence (any medium); representations of childhood via toys, clothes, fiction, educational writings, political texts, institutions, etc. etc. are welcome. Scholars who explore adolescence as well as childhood are especially welcome. This session aims to reveal the dynamism of the encounter with childhood and its representations. It aims to scotch the ideas either that to explore childhood is a fundamentally sentimental and un-intellectual endeavour; or that to do so is somehow morally suspect.

Taking to the Streets: Art and the Architecture of Security and Control

Liam Kelly, School of Art and Design, University of Ulster, Belfast l.kelly1@ulster.ac.uk

The cities of Belfast and Derry in Northern Ireland have been heavily fortified and defended and as such are where the physical apparatus of the political troubles, in various ways, can best be experienced. Army and police vehicles and helicopters have, over the years, daily paraded or surveyed these cities, while army and police stations became more and more purposefully designed for long-term fortification. These cities have been marked, segregated and intensely surveilled. Temporary barricades between the two rival communities have been erected or dismantled over the years or settled into permanent acceptance as necessary so-called peace lines. A number of artists, both local and international, have responded to this legacy of the physical and emotional environment of division, security and control in the North of Ireland by way of painting, photography, video and installation art practices.

This session invites papers on this psycho-graphic and psycho-spatial condition of urban experience from other zones of conflict and division and artists' engagements with the apparatus of defence, surveillance and control.

Representing the Monster City: Art History and Pathologies of Urban Development 1800–2007

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Guillaume Evrard, School of Art, University of Edinburgh, 20 Chambers St, Edinburgh EH1 1JZ. guillaume_evrard@yahoo.com

The city has always been an important art historical subject, but generally understood as a collection of finished monuments, or as an end point of rational processes of beautification. Of course a few places escape this view: the scruffy and heterogeneous outskirts of 19th-century Paris, for example, are now firmly part of the canon, thanks to T. J. Clark. But art historians tend to be drawn to cities at the end of their development, not the unruly monsters they are at the beginning.

Art history's tacit assumptions about cities might be worth revisiting for the following reasons: (1) human settlement has become for the first time in its history become predominantly urban, rather than rural; (2) cities themselves are now objects of an unprecedented scale, with megalopolises of 20 or even 30 million (Chongqing, Tokyo, Mexico Mumbai, São Paulo) increasingly common; (3) the geography of these cities makes a nonsense of conventional assumptions about centre and periphery; (4) they have quite unprecedented concentrations of poverty, as well as new extremes of wealth. The changing condition of cities has been extensively discussed in recent years by such diverse figures as Mike Davis, Sharon Zukin, Anthony King, David Harvey and Peter Hall, all of whom relate the monstrous urbanisation now seen in the third world to the explosive growth of cities in Europe and North America 150 years ago.

But how might a discipline like art history engage with the idea of the city in such changed conditions? What might the analysis of art or visual representation contribute to the understanding of the city? What might art history contribute to such analyses over and above those of urban geographers or sociologists? What ethical basis might such analyses have?

Papers for this session are invited on both historical (19th and 20th centuries) and contemporary topics. The imagined city in each case is, however, a monster: excessive, unplanned, and mostly out of control. It is this monstrous pathology, the fears and desires it might engender, and its relation to art history that are our subjects.

Contested Evidence – Student Session

Matthew Sillence m.sillence@uea.ac.uk

Caroline Walker caroline@alyncotts.freeserve.co.uk

For art historians, evidence is fundamental to the creation of an argument and can take many forms. This might be *visual*: the artwork itself, drawings, photographic or video records; *oral*, such as sound recordings of the artist's interview, eye-witness accounts or anecdotes; *textual*, such interview transcripts, exhibition reviews, sales information, manuscript field notes or diaries. The nature of evidence and its past use affects all students embarking on their own research. What purposes did such information serve around the time of its creation and how do recent revisionist accounts of familiar subjects change our perception of evidence? In an age of digital information, should we be aware that the information we have before us may have been tampered with or manipulated in some way to serve another agenda? This session explores how new theoretical perspectives could be used to re-read existing bodies of work or provide new insights for art historians. It will also examine on what levels certain evidence may be admissible in our work and on what grounds it could be challenged by our peers. Ultimately, in investigating our own working practices, we might also want to consider how our own studies coalesce to form a body of evidence for future scholars.

Contesting the Body: Art, Sex and Biogenetics

Fae Brauer, The University of New South Wales. faebrauer@aol.com faebrauer@aol.com

Anthea Callen, University of Nottingham Anthea.Callen@nottingham.ac.uk

When the Third Reich Eugenic Sterilisation Law was applied, both the American and British Eugenics' Societies congratulated Hitler. Returning the compliment, Hitler acknowledged the eugenic policies fostered in these nations as his precedent. Before eugenics was stigmatised by the Holocaust and Western histories were sanitised of its prevalence, a huge array of eugenic organisations flourished, as did their conferences, exhibitions, publications, designs and artworks. This biogenetic culture spread rapidly and widely from Australia to the Soviet Union. Inspired by Francis Galton, Eugenic Education Societies mushroomed from Belfast to Tokyo. Mendelian eugenicists not only reinforced 'sexual selection' as a religion, but also expanded incarceration to encompass the 'moron' and 'cretin'. Synthesising Galton's Neo-Darwinian concept of superior races with August Weismann's discovery of germ plasm hereditary transmission, Alfred Ploetz's *Rassenhygiene* (Race Hygiene) associations spread across Europe, particularly Germany and Scandinavia. After the Eugenics Committee of the American Breeders' Association was initiated by Charles Davenport, eleven million people with defective germ plasm were targeted for compulsory segregation and forced sterilisation. By 1927, twenty-nine States sanctioned sterilisation, California being the most active with nearly 5,000 sterilisations of 'feeble-minded' patients and criminals. Within these models of eugenics, the human body became a site of contestation, as revealed by art.

This session will examine the manifestation of these biogenetic cultures through art in Australia, New Zealand, Canada, Northern and Republican Ireland, North and South America, England, France, Germany, Italy, Spain, the Soviet Union and Japan. It will explore how these diverse models were conveyed through representations of the body or the space and objects surrounding it in design, film, exhibitions, photography, prints, paintings, magazines, sculpture and architecture. It will address those anarchists, Fabians, feminists, socialists, radicals and modernists who supported eugenics, and those who opposed it. Since the relationship of art to biogenetics has shifted with the discovery of DNA and the advent of the Human Genome Project, this Session will also examine how contemporary artists have been able to perform the role of geneticist to create new forms of art as illustrated by Bioart. Following Jürgen Habermas' theory of bioethics, it will question whether, in its intolerance of any deviation from generic perfection, biogenetics has the capacity, like eugenics, to lead to a violation of human rights.

Beyond Recognition: The Outer Limits of Artistic Creation and Critical Reception after September 11, 2001

Christopher Bedford, J. Paul Getty Museum.
Tel: (00 1) 310-440-7522 cbedford@getty.edu

Jennifer Wulffson Goodell, Getty Research Institute.
Tel: (00 1) 310-440-6675 jgoodell@getty.edu

In the wake of 9/11, a surge of art writing emphasized the democratic and expressive qualities of art in a world defined anew by grief, uncertainty, paranoia, and anger. James Wood of the Chicago Institute of Art, for example, affirmed in November 2001, "[a]rt can become our Virgil shepherding us through the labyrinth of life and death. It

reaffirms the beauty and creativity that distinguish man-made expression from raw nature and reaffirms tolerance and embrace of diversity." Approached as historical documents, such statements are striking in their reliance on a conception of art-making as an inherently redemptive, humanistic act, a quixotic intellectual conviction that vanished long ago with the rise of post-modernism, if not before.

The day after the attacks on the World Trade Center, the ephemeral *Towers of Light* project was proposed. While elegant, moving, timely, and suitably elegiac, this was a traditional memorial that served as a placeholder to reanimate nonexistent structures. Irrespective, it was celebrated by both art critics and mainstream journalists. Yet since then the critical community- while often invoking the notion that 9/11 has altered the way we understand extant art- has been less receptive to new projects. As Sarah Boxer noted in early 2002, "[t]he events of September 11, 2001 were beyond measure. But when the day ended, the visual limits were fixed." Boxer's observation is evinced by a reinvigoration of photojournalistic images. But has our investment in these images foreclosed or discouraged work in other media that reflects on 9/11? It appears that faith in the capacity of art to represent and interrogate our responses does not underwrite the discourse of art criticism today, despite recent efforts by artists such as Jenny Holzer, Thomas Ruff, and Carolee Schneeman. Has criticism, consequently, stymied the capacity of visual art to engage such matters?

We encourage artists, art historians, critics and curators to submit proposals that engage with any of these issues and/or seek to answer some of the questions set forth above. We recognize that artistic and critical response to 9/11 is a fitful work in progress, but I believe the time to begin to address these issues is now.

Diasporic Futures: Women, the Arts and Globalization

Victoria and Albert Museum • Monday 3 July 2006

Keynote Speaker: Sutapa Biswas

A conference designed to assess and evaluate the specific relationship between women, the arts and the impact of globalization on the articulation of diasporic and migrant identities, past, present and future.

The conference seeks to test the limits of extant maps of globalization, contemporary art practices and migration by exploring how women artists women's creative practice operates within the dominant patterns of the marketplace and/or how it maps the world against the grain, developing alternative networks and new meanings. The ways in which women negotiate diasporas and migration and articulate their specific position as sexed subjects, challenges us to look again at women's practice and cultural agency in the context of global networks of exchange and their impact on the arts in the broadest sense.

Booking fee: £35.00 day rate (full)/£15.00 concession (students/unwaged)

For further information about booking, please contact Dr Marsha Meskimmon m.g.meskimmon@lboro.ac.uk

For further details please contact one of the following:

Dr Dorothy Rowe d.rowe@roehampton.ac.uk

Dr Marsha Meskimmon m.g.meskimmon@lboro.ac.uk

Professor Fran Lloyd f.lloyd@kingston.ac.uk

The conference is a collaborative event sponsored by The Centre for Research in Postcolonial and Transcultural Studies, Roehampton University London, The School of Art and Design, Loughborough University and The Centre for Visual, Spatial and Material Culture, Kingston University, London.

Difference Reframed: Reflections on the Legacies of Feminist Art History & Visual Culture

SATURDAY, 16 SEPTEMBER 2006

Department of Art History, University of Sussex
*Confirmed Speaker: Professor Griselda Pollock,
University of Leeds*

This one-day conference interrogates traditions of feminist art history, theory, and practice from contemporary feminist and other critical perspectives, by asking questions including but not limited to:

What is the place of feminism in art history and the study of visual culture today?

Is feminist analysis possible without theory?

Why (still) write on women artists?

Whither feminism and psychoanalysis?

Whither gender and/in postmodernity?

Is there (and/or should there be) an extant or emergent feminist canon?

How has the content and deployment of key theoretical concepts (e.g. fetishism) changed since the 1970s? How do we address the fact that theory has its own history?

**For more information and/or bookings write to
Alexandra Kokoli a.kokoli@sussex.ac.uk**

Making art of sense, making sense of art

27-29 OCTOBER 2006

Department of History of Art, Oxford University
and Science Oxford

*Convened by the Centre for Visual Studies, Oxford
University and the Institute for Historical and Cultural
Research, Oxford Brookes University*

The conference brings together scientists, art historians, curators and artists working on the question of the role of the senses in the creation and reception of art.

An international group of invited speakers will present their research in five sessions on Touch, Audition, Smell and Taste, Vision and Synaesthesia.

The conference will be accompanied by an exhibition featuring artworks that explore and exploit sensory stimuli.

**For further information contact Francesca Bacci
francesca.bacci@hoa.ox.ac.uk**

Telling Stories Cinema, Criticism, Objects

FRIDAYS 9 FEBRUARY, 20 APRIL, 21 SEPTEMBER 2007

Loughborough University School of Art and Design

Call for contributions

New modes of critical writing are challenging conventional expectations of meaning and objectivity through narrative/counter-narrative, authorial presence, style, language, and rhetoric. This development is also present in the visual arts. This series of symposia will examine the manner and structure of narration across a range of contemporary practices (e.g. art object, film, photography, criticism). A programme of symposia, screenings, performances, and events will address these preoccupations. Keynote speakers include Martha Buskirk (Montserrat College of Art), Yve Lomax (Royal College of Art) and Jane Rendell (Bartlett School of Architecture, UCL)

Proposals for 20-minute papers/presentations based on new research (with a view to publication) are now invited for the following symposia:

CINEMATIC ESSAY – FRIDAY 9 FEBRUARY 2007

The 'cinematic essay' is a form that can incorporate documentary practices, dramatised elements and experimental approaches. It may emphasise theme over plot and the discovery of narrative through a reflexive and self-critical approach to moving image production. Speakers are invited to talk about this genre in contemporary film practice.

THEORIES AND CRITICISM – FRIDAY 20 APRIL 2007

Writings, which offer alternative forms to synthesis, and the linear and conclusive, challenge the boundaries between theory and literature and between the rational and subjective. Speakers are invited to explore the performative exchange across verbal and experiential disciplines.

OBJECTS AND NARRATIVES – FRIDAY 21 SEPTEMBER 2007

Fashioned or found, the object maintains its status as a familiar trope within contemporary practice. Speakers are invited to explore the possibilities of narrative in relation to particular, individual and collections of objects.

Proposals for papers (350 words max) should be sent Jane Tormey j.tormey@lboro.ac.uk.

For further information please contact:

Tel 01509 228966

[www.lboro.ac.uk/departments/ac/mainpages/
Research/staff%20groups/arts.htm](http://www.lboro.ac.uk/departments/ac/mainpages/Research/staff%20groups/arts.htm)

Deadline for proposals 31 July 2006

Convenors: Nelson Diplexcito, Mary O'Neill, Jane Tormey, Gillian Whiteley Contemporary Art Theory Research Group, Loughborough University School of Art & Design, Leicestershire, LE11 3TU

The Baroque Villa

Suburban and country residences c. 1600–1800

OCTOBER 18–20, 2007

Wilanów Palace, Warsaw:

*Wilanów Palace Museum and Institute of Art History,
Warsaw University, invite*

Call for papers

The villa as an architectural and cultural phenomenon has received a fair share of scholarly attention. This interest, however, has predominantly focused on a number of issues, most notably on the ancient Roman villa culture, and its revival during the Italian 'Renaissance'. The villa architecture and the re-conceptualization of 'villeggiatura' ideology in the later early modern period, and in other geographical areas, have thus far eluded a more comprehensive examination. The objective of the conference is to address these issues and to explore the 'Baroque' villa through a variety of case studies as well as papers addressing more general or methodological issues.

We welcome proposals representing diverse disciplines and theoretical perspectives, including presentations of primary research on individual works of architecture, as well as broad explorations of the cultural context defining the contemporary villa and analyzing the relationship between artistic and ideological regimes. We particularly seek submissions that critique, historicize or problematize the term 'Baroque' as applied to villa architecture, as well as papers that explore issues such as shifts in contemporary theoretical discourses on villeggiatura, or changes in the villa economy and architecture due to localized /regional practice.

Papers investigating the interplay between the urban/suburban and rural in contemporary culture, the impact of court culture as well as the role of the market for cultural commodities in the transformation of the 'Baroque' villa, as well as those exploring the formal and functional conventions of its interior design, are also encouraged.

Proposals for 30-minute papers (including a 250-word abstract and a brief curriculum vitae, along with a mailing address, telephone number, fax and email address) should be submitted by

1 September 1, 2006 to

Ms Marta Gołabek

Wilanów Palace Museum

Ul. Stanisława Kostki Potockiego 10/16

02-958, Warszawa

maolabek@muzeum-wilanow.pl

Tel: (+48) 22 842 81 01 ext. 111; Fax: (+48) 22 842 31 16

<http://www.wilanow-palac.art.pl>

Authors of the successful submissions will be notified during the week of 15 October 2006. Full version of the papers will be due on 31 July 2007.

Funds will be available to cover travel costs, fully or partially, for the speakers. A publication of selected papers is planned following the conference.

Lives of Leonardo

15 SEPTEMBER 2006: 10.00–6.00

Warburg Institute, London

Organized by Rodney Palmer on behalf of the Leonardo da Vinci Society.

The one-day conference will explore biographical, fictional and psychological approaches to Leonardo. What light do these different narratives shed on Leonardo himself, and on the cultures in which they were written? Why has Leonardo's life story attracted so much attention? How did anecdotes about Leonardo affect Leonardesque art theory up to the eighteenth century? When and why were myths of Leonardo created, and in what ways have they biased responses to his art?

PROVISIONAL OUTLINE:

Charles Hope (Warburg Institute, London) on the sources and composition of Vasari's life of Leonardo

Paul Taylor (Warburg Institute, London) on Karel van Mander's selective translation of Vasari's life, and Dutch art theorists' responses to Van Mander's text.

Rodney Palmer on variations upon Vasari's characterization of Leonardo in Italian art literature up to Luigi Lanzi's history

Juliana Barone (St John's College, Oxford) on Raphael Du Fresne's life of 1651

Thomas Frangenberg (University of Leicester), on Felibien's *Vie* and its influence on Leonardo studies in eighteenth- and nineteenth century Germany

Matthew Craske (Oxford Brookes University) on eighteenth-century English versions of Leonardo as empiricist

Rosamund Bartlett (European Humanities Research Centre, University of Oxford / University of Durham) on Dmitri Merezhkovsky's *Leonardo: The Forerunner* (Russian 1901, English 1902)

Bradley Collins (New School University, New York) on Freud's Leonardo: its Cultural Moment and its Legacy

Martin Kemp (University of Oxford) will revisit his earlier contribution, *Does Biography Matter*, on Charles Nicholls' *Leonardo da Vinci* and other recent biographical and non-biographical approaches.

There will be a small fee, yet to be fixed, with concessions for students and members of the Society. The conference fee will include tea and coffee.

For further information, please contact:

Rodney Palmer, 4 Holland St, Cambridge CB4 3DL.

Tel. (01223) 476543

rodney.palmer@ntlworld.com

To book, please contact:

Tony Mann, Department of Mathematical Sciences,
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