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FROM PILLAR TO POSTER

New online collections from AHDS Visual Arts

AHDS Visual Arts collects, preserves, and provides online access to, digital material created by, and of use to, Higher and Further arts education in the UK.

Its image catalogue is an eclectic collection of material that covers most areas of the visual arts, including architecture, fine art, design, applied arts and media. To date, it provides access to some 70,000 fully catalogued and cross-searchable digital images via the image catalogue at: <http://visualarts.ahds.ac.uk>

A number of recent additions have been made to its image catalogue, substantially adding to the growing number of resources available to education, free and copyright cleared.

3,000 images of Romanesque sculpture have been added to the collection from the Corpus of Romanesque Sculpture in Britain and Ireland (CRSBI). This latest addition brings the total number of digital images available from the CRSBI to over 14,000. The aim of the CRSBI project is to photograph and record all surviving British and Irish Romanesque sculpture, making this important part of our heritage available over the internet. For more information see:
<http://www.vads.ahds.ac.uk/collections/CRSBI.html>

Grotesque capital on the south doorway of the Parish Church of St Mary and St David, Kilpeck, Herefordshire © Corpus of Romanesque Sculpture in Britain and Ireland



'His Needs Come First', Post Office Savings Bank poster by Frederic Henri Kay Henrion, World War Two © Imperial War Museum

Over 7,000 posters from the Imperial War Museum's Posters of Conflict collection are now available online at AHDS Visual Arts, following the completion of a three-year digitisation project in 2006. The Imperial War Museum's poster collection is the largest and most comprehensive of its type in Britain, documenting the social, political, ethnic, and cultural aspirations of various nations, from the First World War to more recent conflicts. For more information see:
<http://www.vads.ahds.ac.uk/collections/IWMPC.html>

The Crafts Study Centre has an international standing as a unique collection and archive of twentieth century and contemporary British crafts, and a significant proportion of its core collections are already available via AHDS Visual Arts. Around 700 images have now been added from the CSC collection, following the completion of a short-term research project supported by the Headley Trust. The newly digitised material includes items from the Lucie Rie Archive and the recent donations to the Centre by the calligrapher Ann Hechle and the potter Marianne de Trey. This improved access to the objects is



Black and white print showing Lucie Rie holding a pot in her studio at Albion Mews, 1960s–70s

© Mrs Yvonne Mayer/Crafts Study Centre

enhanced by three new, illustrated web essays, which have grown from primary research on the collections. For more information see:

<http://www.vads.ahds.ac.uk/collections/CSC.html>

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VARIETY OF MATERIAL

The material collected by AHDS consists primarily of two-dimensional still digital images, but also includes websites, text-based datasets and databases, moving images and sound files, PDFs, web essays, case studies, primary research output and aggregate learning and teaching resources.

AHDS Visual Arts provides the opportunity to access the images in its catalogue through a series of learning and teaching materials, which are authored by subject specialists and teachers and are free to use in UK education. It allows for expert interpretation and comment on the images, either within individual collections or across many, and provides an informative, contextual step through the collections. See the Learning Index at: <http://visualarts.ahds.ac.uk/learning/>

AHDS Visual Arts also hosts and manages a number of projects. The Hunt for Submarines in Classical Art (<http://visualarts.ahds.ac.uk/projects/submarines/index.htm>) is concerned with the use of advanced imaging ICT within the visual arts (*see article opposite*). The National Fine Art Education Digital Collection (<http://www.fineart.ac.uk>) provides online access to works from the Council for National Academic Awards Collection (CNAAC) and from 10 of the UK's finest art colleges and universities. It features works by many extremely important figures in British art, such as Henry Moore, Bridget Riley and Richard Hamilton.

AHDS Visual Arts is part of the Arts and Humanities Data Service (AHDS), funded by the Arts and Humanities Research Council (AHRC) and the Joint Information Systems Committee (JISC).

Contact us at info@visualarts.ahds.ac.uk

AMY ROBINSON

Visual Image Service: Slide Library

(formerly the Central Slide Library)

The Visual Image Service at Birkbeck College Library is engaged in developing a digital image service, whilst maintaining its analogue Slide Library service.

If you teach art history or visual culture and you need access to a high quality slide loan service (400,000 slides), you may wish to visit the Slide Library at: Birkbeck, University of London, Gordon House (Room 211), 29 Gordon Square, London WC1 (just in Gordon Street, opposite the Bloomsbury Theatre).

The Slide Library is open to subscription borrowers between 10.00 am and 5.00 pm, Mondays to Fridays (closed Christmas week, Easter week and August).

For more details about this valuable and unique visual resource, visit www.bbk.ac.uk/ce/csl/

If you have any queries about borrowing slides please contact either: Karyn Gowlett: k.gowlett@bbk.ac.uk tel. 020 7679 1040, or Rodger Sykes: r.sykes@bbk.ac.uk tel. 020 7679 1061.

Digital imaging technology and research needs

Have your say!

The Arts and Humanities Data Service (Visual Arts) is running a one-year research project which aims to map advanced digital imaging technologies to the needs of researchers in the visual arts. The project is called **The Hunt for Submarines in Classical Art**.

You can have your say about your needs as an art historian by filling in the questionnaire enclosed with this issue of the *Bulletin*, and returning it to me at the address provided. Alternatively, you may prefer to complete the online version of the questionnaire at <http://www.vads.ahds.ac.uk/submarines-ah.html>.

The project is part of the knowledge-gathering strand of 'strategy projects', Information and Communication Technology (ICT), in the Arts and Humanities Research (AHRC) programme. Its findings will inform the programme's Fundamental Strategic Review of ICT in arts and humanities research.

MAKING CONNECTIONS

Whilst the benefits of digital imaging in the fields of conservation and scientific analysis have been apparent for some time, the advantages that digital imaging can bring to other forms of art-historical research are less well-known. For many researchers, it is very difficult to find out about the latest technologies, and how to secure access to them. Equally, scientists may well develop technologies that could benefit research, but be completely unaware of how researchers could exploit them. The project aims to bridge this gap by producing a report and a database that will make a series of connections between these two spheres.

If you are a researcher working on the history of the visual arts in any form – the fine or decorative arts, design, architecture – we would like to hear from you, whether or not you use digital imaging technologies in your research, and whether or not you think they might help you in your research in the future. It will be just as important for us to know there are no visual arts needs as to know there are many.

ANONYMITY GUARANTEED!

All the data we receive will be anonymous, unless you decide to tell us your name and email address so that we can send you news of the project's findings, or let you know if we come across any technologies that might help you. We will not use your address for any other purpose, although we may use your comments in our report and other material, where they will remain anonymous. We may also share anonymous comments with the Methods Network who are working on similar issues (www.methodsnetwork.ac.uk)

SEEKING SUBMARINE SHAPES

Why 'the hunt for submarines'? The project's title describes a hypothetical mapping between digital

Paper-like computer displays developed by Philips and E Ink. These are both highly-flexible and reflective, requiring no back-light to make them visible.
Photo: Philips.



imaging technology and the use of digital images within art-historical research. Someone wishing to explore a collection of classical art might find that they benefit from new image-matching techniques developed in military research for the identification of submarine shapes within complex sonar images.

So far, we have largely been concentrating on the needs of practice-led researchers. Whilst results are still being collated, some initial connections between needs and technologies we have identified include:

- A need for space to share and comment upon ideas and work, including very large image and video files, met by Access Grid technologies.
- A desire to control camera movement digitally, met by liquid lenses using electro-wetting technology.
- A need for sophisticated ways of finding images across multiple collections, met by combining e-Science technologies with new developments in digital image-matching.
- A need for flexible interactive displays, met in part by paper-like display technologies (*see image above*).

We are also discussing the use of three-dimensional imaging and visualisation as a way of developing the research and practice of a couple of artists.

For more information about the project, please go to: www.ahds.ac.uk/visualarts/projects/submarines

Thank you for your time. We look forward to reading your thoughts!

RUPERT SHEPHERD

Researcher, AHDS Visual Arts

Bequests, bursaries and prizes

Many of the issues outlined in my last *Bulletin* report are still under consideration and will only be resolved during the winter. The decision on the adoption of metrics as an alternative to the present RAE peer-review system, for example, will only begin further stages of discussion later this autumn. The AAH will have a presence at these discussions and there will be an update in the next *Bulletin*.

BEQUESTS

Part of the Association's long-term and future work will be in the development of a securely funded system of bursaries to assist students engaged in art historical research and other projects. While the Association's accounts are healthy, if adopted immediately such a scheme would quickly empty our accounts and jeopardise our other work. Like many other similar charities, the Association encourages its members (as well as non-members interested in our aims) to think of making financial contributions that enable us to continue to do our work in the most efficient and beneficial ways. There are three main ways in which such contributions might be made:

- as a donation,
- as a gift-aid
- as a bequest.

Please think of giving in any of these forms. In particular, however, now would be a good moment to include the AAH in your will by offering a legacy which will financially contribute to a future bursary fund. Further details of how you can help can be obtained from the AAH Senior Administrator at the address listed on the back of the *Bulletin*.

PRIZES

This *Bulletin* allows me to make a timely reminder to art history and art and design students, and university teaching staff, that both the John Fleming Travel Prize, awarded by Laurence King Publishing, and the new AAH Student Dissertation Prize seek entries in the forthcoming months.

Details of the **John Fleming Prize**, which has been set up to encourage a better understanding of the arts from around the world, can be found at: www.aah.org.uk/assn/students/travelaward.doc

The AAH Student Dissertation Prize, awarded with the generous support of **Thames & Hudson**, has separate categories for undergraduate and postgraduate students; both have valuable prizes, outlined on page 13. The closing date for submission is **1 December 2006**.

COLIN CRUISE

Chair, AAH

Artists' Papers Register

Following another planning meeting in June, work continues on drawing up a proposal to develop an online guide to European 20th- and 21st-century art archives, to be funded under the European Commission's Culture 2007 programme. Delays within the Commission mean that, if successful, the one-year project would start in the autumn of 2007. The APR would contribute by making its data available online in a format (OAI) that would allow it to be harvested by other databases, and by organising a workshop to establish the procedures and standards to be followed in compiling the guide.

The flyers mentioned in my last report have been delayed, but will hopefully be designed shortly.

RUPERT SHEPHERD

Chair, Artists' Papers Register

Concessions 2006

The following galleries and museums will allow AAH members concessionary rates on production of a valid, signed membership card. Where museum or gallery entry is usually free, concessions are available on ticketed exhibitions.

Barbican – www.barbican.org.uk

The British Museum

www.thebritishmuseum.ac.uk

Design Museum

www.designmuseum.org

Hayward Gallery

www.hayward.org.uk

National Gallery

www.nationalgallery.org.uk

National Portrait Gallery

www.npg.org.uk

Nottingham Castle, Art Gallery and Museum

www.nottinghamcity.gov.uk

Royal Academy of Arts

www.royalacademy.org.uk

Tate Britain www.tate.org.uk/britain

Tate Liverpool

www.tate.org.uk/liverpool

Tate Modern

www.tate.org.uk/modern

Tate St Ives – www.tate.org.uk/stives

The following museums and galleries currently offer universal free entry to exhibitions and events, but acknowledge AAH membership:

Amgueddfa Genedlaethol

Caerdydd, Cardiff

www.museumwales.ac.uk

Baltic Centre for Contemporary Art,

Gateshead www.balticmill.com

Kettle's Yard Gallery, Cambridge,

www.kettlesyard.co.uk

Wolverhampton Art Gallery,

including: **Bilston Craft Gallery** and

Bantock House

www.wolverhamptonart.org.uk

Yorkshire Sculpture Park,

West Bretton, www.ysp.co.uk

Please contact admin@aaah.org.uk if your museum or gallery offers AAH members concessionary rates or free entry and is not currently on this list.

Please check our website

www.aah.org.uk for more information and recent additions to the concessions list.

AAH

Assistant Administrator

£18,000 per annum pro rata
(under review)

The Association of Art Historians is seeking to appoint an Assistant Administrator to work for 3 days a week in its London office. The post is 0.6, one-year fixed-term.

The successful applicant will hold a good undergraduate qualification, have experience of administration, IT skills and a keen interest in the arts. Good communication, organisational and interpersonal skills are essential for the post.

Closing date for applications:
10 November 2006

Interviews will be held in London in the last week of November.

Details from:
Senior Administrator
Association of Art Historians
70 Cowcross Street
London EC1M 6EJ
Tel: 020 7490 3211
Fax: 020 7490 3277
E-mail: admin@aaah.org.uk

University of California Riverside

**Historian of Contemporary Art
(post-1945)**

Assistant Professor, tenure-track
Position begins July 1, 2007

The successful candidate will build the Contemporary component of our undergraduate and graduate (M.A.) programs; help develop a Ph.D. program; teach courses from lower division surveys to graduate seminars; and advise students in a methodologically diverse department on a campus with strong interdisciplinary interests in contemporary visual culture.

Ph.D., teaching experience and a promising record of research and publication required. Salary commensurate with education and experience. Send a letter of application, c.v., writing sample and three letters of recommendation to Jonathan Green, Chair, Contemporary Search Committee, Department of the History of Art, University of California, Riverside, Riverside, CA 92521 0319. Review of applications will begin **December 15, 2006** and continue until the position is filled.

The University of California, Riverside is an EEO/AA Employer

Exhibitions Diary

Heather Birchall, chair of the Art Galleries & Museums Group, has compiled a summary of upcoming exhibitions. If you would like an exhibition included in a future issue, please email her direct on [<ch-galls@aaah.org.uk>](mailto:ch-galls@aaah.org.uk) subject: AAH Bulletin listing.

WITHIN THE M25

David Teniers and the Theatre of Painting
Courtauld Institute of Art: 19 Oct 2006 – 21 Jan 2007

Luigi Russolo: The Life and Work of a Futurist
Estorick Collection: 4 Oct – 17 Dec 2006

Velázquez: National Gallery: 18 Oct 2006 – 21 Jan 2007

Rodin
Royal Academy of Arts: 23 Sept 2006 – 1 Jan 2007

Holbein in England
Tate Britain: 28 Sept 2006 – 7 Jan 2007

David Smith: A Centennial
Tate Modern: 1 Nov 2006 – 21 Jan 2007

Experience/Experiment/Design: Leonardo da Vinci V&A: 14 Sept 2006 – 7 June 2007

At Home in Renaissance Italy
V&A: 5 Oct 2006 – 7 Jan 2007

OUTSIDE THE M25

Art & Islam: Halima Cassell & Gail Troth
Birmingham Museum and Art Gallery
9 Sept 2006 – 12 November 2006

Painting the Cosmos: Landscapes by GF Watts
Compton, near Guildford: Watts Gallery
until 20 Nov 2006

John Moores 24 exhibition of contemporary painting
Liverpool: Walker Art Gallery
16 Sept 2006 – 26 Nov 2006

Art at the Rockface
Sheffield: Millennium Galleries:
23 Sept 2006 – 7 Jan 2007

John Caryl Hay-Shaw

Does any reader know of John Caryl Hay-Shaw, who worked as an art historian somewhere in or around London in the 1950–70s? Extended family in New Zealand are trying to learn of him.

While little is known of his working or family life, he is shown as the translator (from French to English) of articles in *Abstract Art Since 1945* by W Hartmann et al (Thames and Hudson, 1971) and the whole of *The Art of the Copts* by Pierre du Bourguet (Methuen, 1971). Unfortunately, neither of the publishers now has any records from those times, and the books themselves give no details about the translator. Does Mr Hay-Shaw's facility in French, in the art of the Copts, and in abstract art since 1945 suggest any particular career possibility or employer?

Any information or advice would be gratefully received by Rod and Glennis Smith 40 Baroda Street, Wellington 6035, New Zealand,
glenrod6004@xtra.co.nz

Valuing independent scholars

I type this with my head bowed in shame (a very tricky position to type in); my skin has turned magenta from the forehead to the nape of the neck. I counted my chickens before they were hatched and, despite this initial generative failure, they have still managed to come home to roost. I admit it – as I type this, the Directory of Independent Art Historians, heralded in the last *Bulletin*, is still not up and running.

When I wrote my column for the last issue of *Bulletin*, I had been assured that the site would be ready within a couple of weeks, which meant that by the time that issue was due to be published, we would have an active Directory website. Fed up with telling people the Directory was ‘nearly’ ready, I leapt at the chance to announce that it was actually ready. This is not a mistake I plan to make twice. I do very much hope that by the time you read this, it really will be up and running, but we have had problems in spades (the technical term, for the computer literate among you, is ‘megaspades’ – no, make that ‘gigaspades’). The problems are gradually being sorted out but some remain and I do wish to make sure that we really have licked everything before we go live.

So once again I must ask members’ patience. As soon as the site is ready, I will let everyone who is on Art-line know. If you are not on Art-line (our dedicated email newsgroup) send me an email on ch-indeps@aaah.org.uk and I will explain how to join – it is free and available to all Independent members of the AAH. (We also welcome members of the Museums & Galleries group; we hope that they will be among those who use the Directory to find independent curators, writers, lecturers and researchers to help with their own projects.)

INDEPENDENTS’ CONTRIBUTION TO KNOWLEDGE

At the end of June I attended a fascinating panel discussion at the British Academy: ‘Who’s Creating Knowledge? The challenge of non-university researchers’. The advance publicity for this event asked: Is the university the primary site for the creation and authorising of knowledge?’ It suggested: ‘That is commonly the conventional view. But in practice large numbers of independent and non-academic researchers are enthusiastically engaged in the production and establishment of knowledge outside university walls’. You can hear some of what was said on <http://britac.studyserve.com/home/default.asp>

Some interesting facts emerged. Professor Frank Webster, Department of Sociology, City University London said that universities tend to claim that they are the primary, if not the sole, source of knowledge but in his own field most work is actually carried out by government departments, on whose statistics university-based sociologists must often rely! Professor Ruth Finnegan, FBA, of the Open University, claimed that the

conception of universities as research-led organisations is largely a post-war phenomenon and that there is no hard evidence to back up the oft-made claim that research activity is a prerequisite of good teaching. In practice, five universities get 30 per cent of all research funds, so perhaps these places should concentrate on research and the rest should concentrate on teaching! She also pointed out that public money is used to finance research that the majority of members of the public cannot understand and may never benefit from – or it may be of great importance in their lives but they are unable to have their own say about it, because of this lack of understanding and access.

Dr Mike Heyworth, Director, British Council for Archaeology, explained that in his own subject the majority of practical work is actually done by amateurs, who often self-publish their findings. Some 1,500 sites of Second World War defences have been excavated by amateurs, while others have examined 40 sites made available in advance of the building of more railway line to the channel tunnel – the latter project revealing an entire Roman villa and two cemeteries. Journals of work produced by these independent researchers have often been edited by academics, but the RAE system gives no credit for this and the practice is declining. This means that much important work is not filtering into the teaching of undergraduates.

Professor Dorothy Noyes, College of Humanities, Ohio State University gave interesting insights into the situation on the other side of the Atlantic. There, much research is carried out by government agencies and corporations, while universities are often considered to be incapable of radical innovation! There is a National Coalition of Independent Scholars – often women with PhDs – who are eligible for government grants. There are also many amateurs in natural history, folklore history, and archaeology.

Professor Noyes made the point that increasing access to education has enabled many people in the USA and Europe to develop and pursue research interests. Academic posts are often economically unattractive to such people. Some government-sponsored research is very labour intensive and could not be done without the involvement of non-university researchers. (This brings to mind the UK’s Public Monuments and Sculpture Association’s National Recording Project, which relies a lot on voluntary input.) Professor Noyes argued that it is vital for university and independent researchers to communicate to ensure that all knowledge is shared as widely as possible.

Professor Noyes agreed with a point made from the floor, that too much material is published to advance the careers of the academics involved, which is of little interest or use to the wider academic or non-academic

Measuring up?

The past few months have been dominated by questions of how we measure ourselves as art historians – how we measure our research, how we measure our success. Until recently we were quite clear that this was done by asking colleagues to sit down and read our work, listen to our conference papers and debate our ideas. We let colleagues know our opinions by writing reviews, refereeing manuscripts and grant proposals, and asking questions. Now, a number of government initiatives have come forward to try to turn this traditional, but time-consuming, process into something that is more easily assessed numerically.

JOURNAL RANKING DEBATE

The AAH, and the Universities and Colleges email list, have spent much of the spring and summer firstly debating European proposals to rank journals. Thanks to the hard-work of Tom Gretton, the AAH, in conjunction with other Humanities Subject association was able to get assurances from the Arts and Humanities Research Council that it would not use the proposed European Science Foundation Journal rankings in the UK. Amongst our many issues with the list were strong objections to the fact that all journals that dealt with material outside Europe and America were excluded from subject lists and were only dealt with under the heading 'Oriental and African Studies'. Our concerns have been passed on to Strasbourg and we will not pass on the new suggested list that we have compiled (in affiliation with the Association of Architectural Historians) unless we have assurances that radical changes will be made to the process.

world. A publishing record is regarded as more important for a university post than teaching experience! Half of all university library budgets go on journals, but few students make use of these. One member of the audience commented on the lack of support, e.g. for attending conferences, if one is not an academic – that is a point that will draw a resigned nod from many of our members!

All in all, it was interesting to see that the British Academy takes this issue seriously – and to see academics acknowledging the enormous amount of work done outside the universities. As an independent researcher, one can feel very isolated – perhaps we need a National Coalition of Independent Scholars in the UK: a cross-disciplinary body that would address the problems and challenges of the many people working in isolation or in small groups, often self-financed and with limited access to libraries and other resources. Many such concerns are not subject-specific. In the meantime, we independent art historians can take some comfort from the knowledge that there are a great many others like us 'out there' and we are doing valuable work.

METRICS

This stance is important as the AAH is now responding to the AHRC and the Higher Education Funding Council's calls to create metrics for the humanities which will aid in the distribution of funding. It is now clear that the 2008 Research Assessment Exercise will be the last of its kind and that research funding will be far more dependent on measurable indicators such as research income, postgraduate numbers and completion rates and (possibly) income spent on research infrastructure, grant success rates, etc.

The AHRC has set up a working group to develop such indicators, which will be holding an open meeting in Warwick on 25 September 2006. The AAH will be compiling a response based on its members' views in time for the October deadline. There are already considerable concerns about the distortions that this will cause in the discipline if rewards go primarily to those who engage in large-scale expensive projects rather than to those who produce the highest quality research (the two are not necessarily exclusive but one is not the same as the other).

The AHRC will also announce its proposals for new forms of postgraduate funding in October. These are likely to include block grants to institutions as well as a much smaller open competition. The AAH will again be asking for its members views during this consultation.

EVELYN WELCH

Chair, Universities & Colleges

HAVE ART HISTORY DEGREE, WILL TRAVEL

In May I visited Barcelona – an art lover's paradise – to celebrate my fiftieth birthday. Through an email that I had intended to send privately to another Art-liner but which inadvertently ended up on Art-line itself, my trip was publicised rather more widely than I had intended. What a happy accident! One of those who saw it was Fabiola Martinez, who did her PhD in London but is now based in Barcelona (as who would not be, given the option?!). Fabiola emailed me to suggest that we meet up while I was over there. We had a very interesting conversation on the problems of obtaining art-history-related work. Fabiola was about to start a new job which she hoped would bring her closer to the goal of a job that will use her art-historical knowledge: I hope that this is working out well.

I wish all Independents a lucrative and interesting autumn and winter, with plenty of well-paid work to pay for the Christmas festivities (are the years getting shorter or do we have two Christmases a year now?).

FRANCES FOLLIN

Chair, Independents

AAH STUDENT MEMBERS' GROUP

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Why not join us?

The SMG are currently seeking to appoint dedicated and energetic individuals to join the committee and become actively involved in working with a lively team and initiating projects with the Student Members' Group of the AAH.

Interested?

Please contact Sophie Bostock

Letter from the Student Chair

I am delighted to report that the SMG has acquired two new members: **Maria Halkias** (University of St. Andrews) and **Michele Waugh** (Oxford Brookes). I would like to thank **Ming-Hui Chen**, who has resigned from the Group, for her invaluable contribution. Ming-Hui is a practising artist as well as an art historian and we've been extremely privileged to have a professional artist designing our publicity over the past two years!

The Summer Symposium this year at the School of World Art Studies, University of East Anglia was memorable. The event was our best-attended to date and we were inspired by the broad range of intellectually challenging papers given along with the workshops on *Getting Published* and *Working as a Museum Professional* (see report on p10). My thanks go to members of the SMG for their assistance during the occasion, especially to Matthew Sillence for his hard work and support, and to student members of the AAH for attending the event.

TATE BRITAIN CAREERS DAY

The Group continues its programme of events with something slightly different this autumn. We are running a careers day at Tate Britain on **1 December** (see page 10). Art history students hoping to pursue a career in museums and galleries will have the opportunity to spend a day at the Tate and hear about various aspects of museum work from people working in the field. Following a post-lunch group discussion, students will be transported to the Tate store in Southwark for a talk on conservation and a tour of the store itself.

ANNUAL CONFERENCE: BELFAST

Can I remind you that the deadline for submission of papers to the student strand of the Belfast annual conference, entitled *Contested Evidence*, is **10 November**. Please contact Matthew Sillence or Caroline Walker for further information (see email addresses left).

HENRY MOORE INSTITUTE: NEW VOICES

Finally, a New Voices symposium is scheduled for the spring of 2007, and will be generously supported and co-funded by the Henry Moore Institute, Leeds (date to be confirmed). The title of the event is *Surface Effects: Sculpture and its Representations*.

We are delighted that our events are attracting such positive responses from institutions that are willing not only to collaborate with the SMG, but are prepared to share the costs of running student activities with the AAH.

I would like to take this opportunity to wish you all a productive autumn semester. If you have any suggestions for future SMG activities and events please do not hesitate to contact me with your ideas.

SOPHIE BOSTOCK

Keep in touch via the AAH Student News Email Bulletins

To sign up, send an email to
ch-students@aah.org.uk

Yale Center for British Art

Visiting Fellowships 2007

The Yale Center for British Art offers residential fellowships ranging from one to four months to scholars undertaking postdoctoral or equivalent research related to British art.

These fellowships allow scholars of literature, history, the history of art, and related fields to study the Center's holdings of paintings, drawings, prints, rare books, and manuscripts. The Center also offers several pre-doctoral fellowships ranging from one to two months for graduate students writing doctoral dissertations in the field of British art. Applicants from North America must be ABD to qualify.

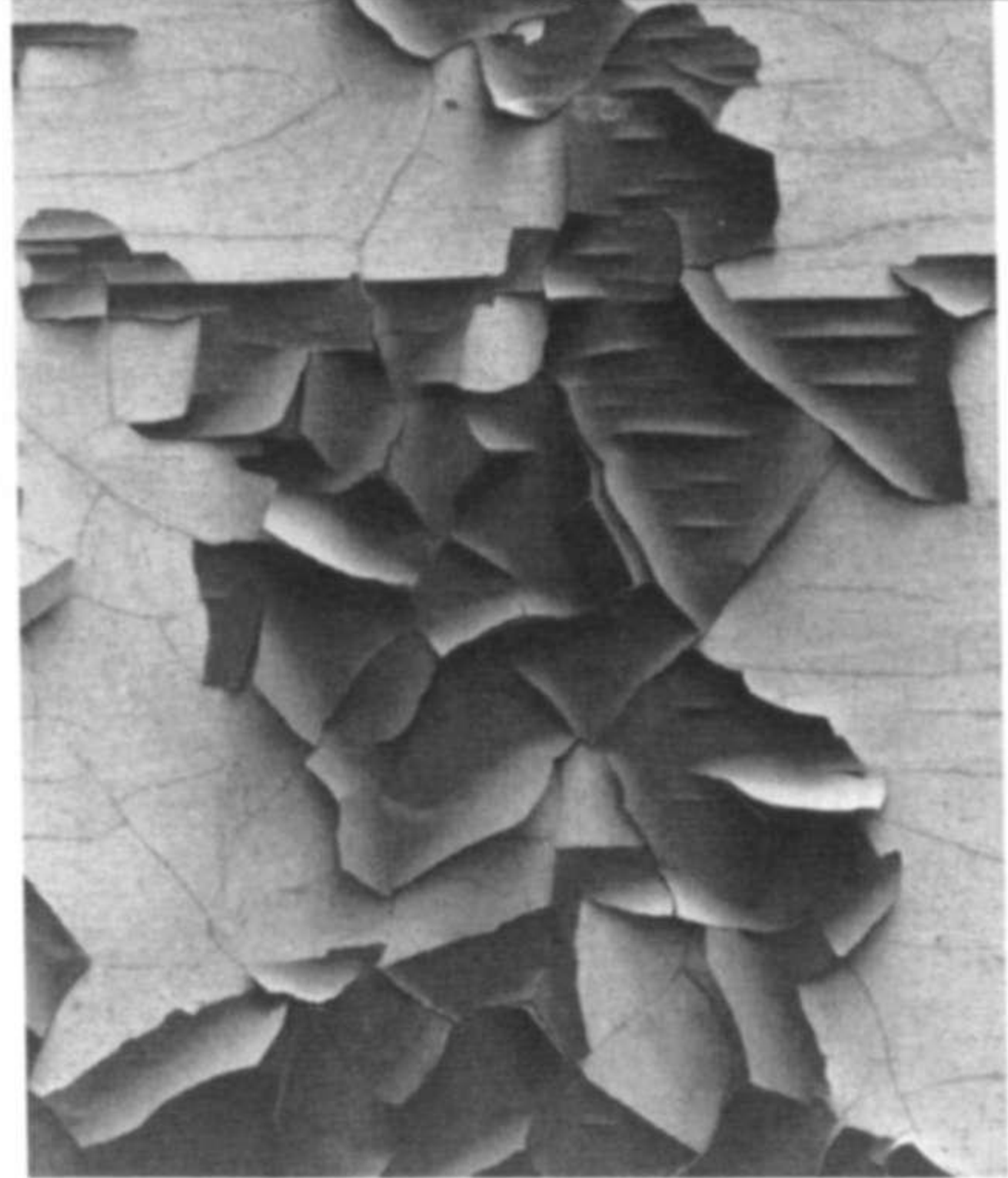
Fellowships include the cost of travel to and from New Haven and also provide accommodations and a living allowance. Recipients are required to be in residence in New Haven and must be free of all other significant professional responsibilities during the fellowship period.

One fellowship per annum is reserved for a member of the American Society for Eighteenth-Century Studies. By arrangement with the Huntington Library, San Marino, California, scholars may apply separately for tandem awards; every effort will be made to offer consecutive dates.

Applications for fellowships between July 2007 and June 2008 must reach the YCBA by **January 12, 2007**, and should include a cover letter, a curriculum vitae, a statement of 2–3 pages (single-spaced) outlining the proposed research project, and the preferred month(s) of tenure. Two confidential letters of recommendation should arrive under separate cover by the same deadline.

For further information, contact Serena Guerrette, Senior Administrative Assistant, Department of Research, Yale Center for British Art (203.432.7192 or serena.guerrette@yale.edu).

Applications should be sent to the following Express Mail Address:
Head of Research
161 York Street
Yale Center for British Art
New Haven, CT 06510
P.O. Box 208280
New Haven, CT 06520-8280



2007 Getty Research Grants

The Getty invites applications for:

RESIDENTIAL GRANTS AT THE GETTY

The Getty provides support for Theme-Year Scholars working on projects related to the 2007–08 theme, "Change." Library Research Grants offer short-term support for work with the special collections of the Research Library at the Getty Research Institute. Grants for Conservation Guest Scholars fund research in conservation and allied fields.

NONRESIDENTIAL GRANTS

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

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

**Deadline for all Getty Research
Grants: NOVEMBER 1, 2006**



The J. Paul Getty Trust

© 2006 J. Paul Getty Trust. Image: Aaron Siskind. *Jerome, Arizona* (detail), 1949. The J. Paul Getty Museum. © Aaron Siskind Foundation.

ART AND THE SENSES

Student Summer Symposium ♦ July 2006 ♦ University of East Anglia, Norwich

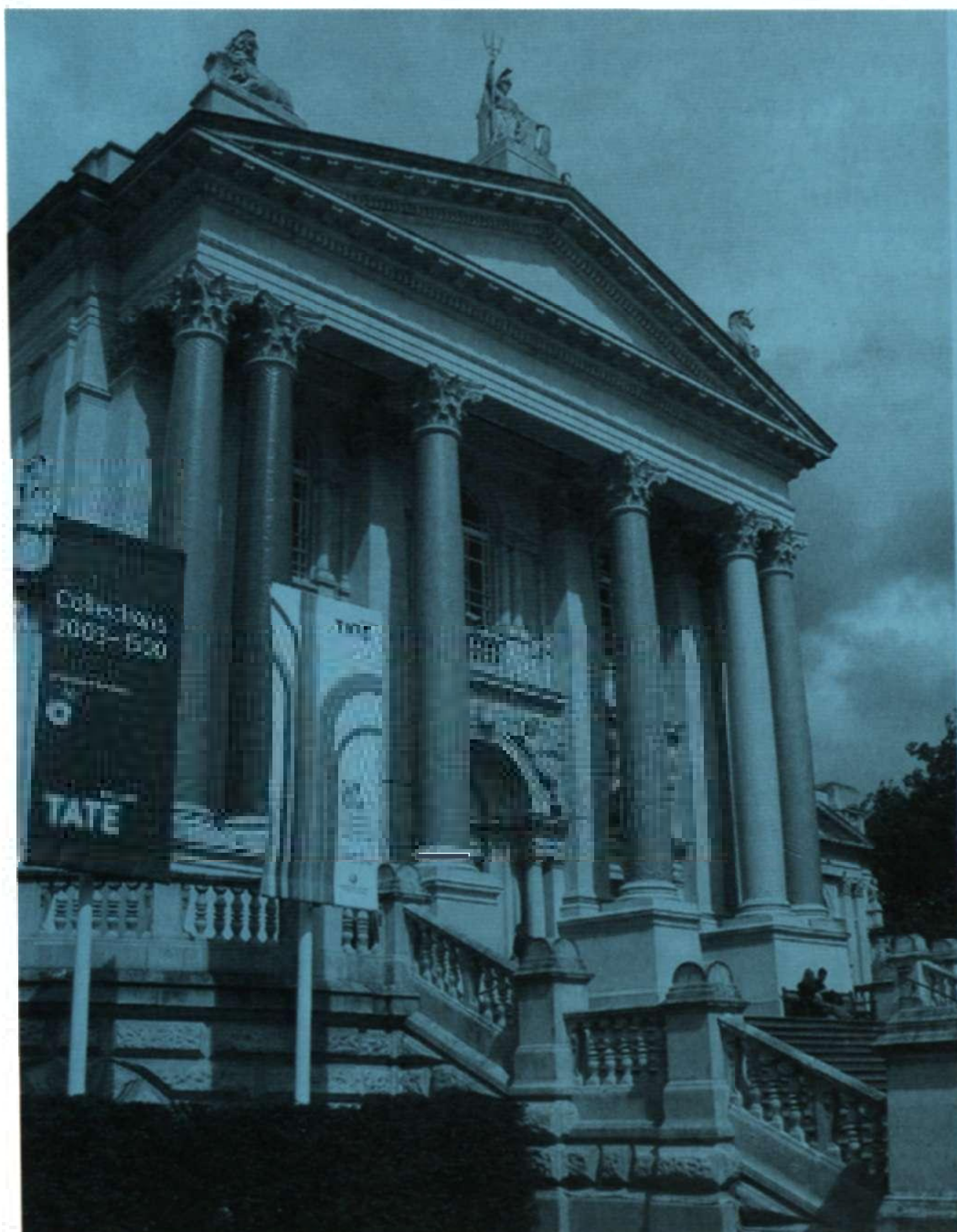
It seemed appropriate that the campus of UEA was filled with the sights, sounds and smells of summer as delegates arrived for the two-day AAH Student Summer Symposium, *Art and the Senses*. Around 50 delegates and speakers gathered in the prestigious Sainsbury Centre for the Visual Arts where the programme, organised by **Sophie Bostock** and **Matthew Sillence** (both UEA), promised much and didn't disappoint. The focus on a single theme was something of a departure for the Student Group and it certainly paid off on this occasion. *Art and the Senses* was dedicated to exploring interrelationships between art and sensory experience at all levels: the speakers who responded produced a wide variety of innovative, imaginative and challenging papers within the broad parameters open to them.

Sophie and Matthew also arranged some treats for delegates, notably a tour of Norwich Cathedral, led by medieval scholars **Rosie Mills** and **Dominic Summers** (both of UEA); dinner in Norwich's King of Hearts, a fine Tudor building which now houses an arts centre and restaurant; and tours of the Sainsbury Gallery.

The keynote address came from **Professor John Onians** (UEA). His theme was *Neuroarthistory: making more sense of art*. John began by saying that in many ways there was nothing new about neuroarthistory. It was evident that the making and viewing of art have always been deeply

affected by what is going on in the heads of artists and viewers; but now the work of neuroscientists allows us to understand how the different areas of the brain and nervous system interconnect and function. He traced neuroarthistory's roots in Aristotle, Descartes and Wölfflin, before considering Gombrich, Baxandall and the later writings of Bryson, all concerned in different ways with perception and the senses. John then made a bold claim: that neuroarthistory, as a new academic discipline, is the key to a new understanding of making and viewing art in terms of the physical firing of neurons rather than metaphorical and linguistic references to language. In other words, a biological basis for artistic activity. From that standpoint he drew on examples, ranging from the art of the Chauvet caves (made some 32,000 years ago) to abstract expressionism, to deliver what was a compelling, original – and controversial – start to the symposium.

The first student paper was presented by **Jasmin Mersmann** (Humboldt University, Berlin). This held up three very different examples to analyse the way in which a 'return to the senses' in art historical and cultural studies might represent a symptom of uneasiness with the virtualisation of life. Through an examination of a religious painting, a bank advertisement and an anamorphic installation, Jasmin



New Voices Careers Day A Day at Tate Britain

Friday 1 December 2006

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

**An opportunity to listen to, watch and talk to
specialists at Tate Britain in their work
environment.**

Numbers will be limited, so book early!

Fee: £10 (includes lunch, refreshments and post-event glass of wine)

AAH membership necessary/ (Those who join with booking for this event will be entitled to the full range of membership benefits from 1 January 2007.)

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

AAH



observed nostalgia for 'an unmediated *Lebenswelt* in which the incantation of the 'thing' is proportional to the frustration produced by the inability to touch figures behind impenetrable screens.'

The afternoon began with an extensive and extremely useful workshop advising students about how to approach the all-important task of publishing.

Philippa Joseph (Senior Journals Commissioning Editor, Blackwell Publishing Ltd) began with the sort of advice that every postgraduate student should be aware of before approaching a journal: choosing the right journal, following the guidelines and how to deal with acceptance or rejection. She also pointed to the usefulness of grants and essay prizes, giving conference papers and joining organisations like the AAH in helping towards making your work part of the wider debate. **Vivian Constantinopoulos** (Commissioning Editor, Reaktion Books) gave excellent advice about what makes a good book proposal. Vivian told students to think about the potential readership and to give serious consideration to the time required to complete the project. The proposal, she advised, should articulate a well-rounded vision, be jargon-free and express ideas concisely. Finally, **Dr Margit Thøfner** (lecturer, UEA) relayed her own early experiences of getting published. Like the earlier speakers, she stressed the importance of picking the right journal or publisher to 'fit' your research.

The first paper of the afternoon was by **Jane Eade** (Sussex University). Jane explored the complex iconography of vision in the 17th century, focusing on a painted image of Mary Magdalene. (Jane is researching this particular image for a forthcoming exhibition at the Victoria and Albert Museum, London.) Painted on glass and using the technique of *verre églomisé*, this unusual object leaves two small sections clear, acting like mirrors. The juxtaposition of a sumptuous interior scene and mirrors sets in play a contrast between vanity and virtue, knowledge and wisdom, visuality and vision.

Joy Hawkins (UEA) delighted everyone with her paper on Medieval conceptions of sight. Joy's focus was threefold. First of all she provided a theoretical framework of optics in medieval times. Her second consideration was the concept of 'good' and 'bad' imagery. Good images made for good health and the garden became the ideal to promote health and balance. The final part of Joy's paper considered medieval beliefs that the eye is the most noble of organs and blindness is a form of divine punishment. Without the ability to see, the body would not be healthy.



Pre-dinner drinks in the garden of the King of Hearts, Norwich

Friday morning started with 'Wicked with Roses: Floral Femininity and the Erotics of Scent', a rich and hugely enjoyable paper from **Christina Bradstreet** (Birkbeck). Taking as her theme the way paintings of women inhaling floral fragrance form a compelling body of evidence about late-19th/early 20th-century constructions of gender, Chrissie provided a detailed visual analysis of Waterhouse's *The Soul of the Rose* (1905) and Charles Courtney Curran's *The Scent of the Rose* (1902). The precise way in which the flower was held and its distance from the nose, body posture, facial expression, open or closed eyes, clothes and environment, all had a significant bearing on the representation of femininity, from innocence to eroticism, with smell serving as the sign and agent of female sexuality.

The next paper 'Colour and musicality – towards abstraction: Whistler, Puvis de Chavannes and Finnish Art in the 1890s' was presented by **Anna-Maria von Bonsdorff** (University of Helsinki). This analysed the close relationship between colour and musicality in painting. Musicality, and in particular, the harmony of colours were developed in the 1860s by such artists as Whistler and the French painter Puvis de Chavannes, Anna-Maria reminded her audience, and the thought that harmony was the basis of colour theory manifested itself in the works equally in Finnish artists like Akseli Gallen-Kallela, Pekka Halonen and Helene Schjerfbeck, who detached their work from a tradition of realism and naturalism, focusing themselves on colour and meaning. Sensorial experiences in robot art were discussed by **Lian van der Krieke** (University of Leiden). The *Tickle Salon* has been developed by Dutch artists Erwin Driessens and Maria Verstappen. It evokes 'intense sensorial experiences'; the absence of humanity and affection in modern society is countered and touch is restored in human life by letting binary codes and algorithms transform a cold and metal pinball into a gentle brush that softly strokes a person's skin.

The workshop on the second day was a valuable session on working as a museum professional, given by **Professor John Mack** (UEA), former Senior Keeper, British Museum. He explained the different kinds of career path available to graduates and emphasised the usefulness of gaining prior experience as a museum volunteer. He was followed by two papers from students working with John Onians on his neuroarthistory approach. **Helen Coleman** (UEA) tried to apply these techniques to shell beads and evidence of abstract patterning from Blombos Cave on the southern Cape shore, dated to c.75,000 BP; while in 'Violence and pain: a neurological analysis of movement in Judith beheading Holofernes', **Kajsa Berg** (UEA) suggested that in order to appreciate the potential of implied movement within painting it is necessary to understand certain features of the human brain. She offered insightful analyses of Caravaggio's *Holofernes* and Gentileschi's visual response.

'The role of visual sense and perception of movement in the abstract films of Hans Richter' was the title of a paper from **Nina Rind** (Johann Wolfgang Goethe University, Frankfurt). This aimed at connecting the technological history of film and developments in the psychology of perception with Hans Richter's early (1920) experiments in film; while **Chris Wallace** (Gray's School of Art, Aberdeen) looked at art where an active, physical contribution is invited from participants, to the extent that in some artists' work, that they become 'co-authors' in its completion.

Beth Williamson (University of Essex) gave a thoughtful and original paper on the dialogue between psychoanalysis and art practice, with specific reference to the thinking of aesthetician Anton Ehrenzweig and the work of Bridget Riley. She argued that our experience of Riley's works might better be understood through Kleinian aesthetics, as mediated by Ehrenzweig, and a focus on the inner psychic experience of the work.

In the penultimate session **Wing Yan Vivian Ting** (University of Leicester) gave a lively account of how visitors interact with Chinese ceramics in the Museum of East Asian Art, Bath. She described the ways in which viewers can have their perceptions challenged by a tactile mode of appreciating, for example, Chai ware, which has been described as 'fresh as a clear sky, shines like a mirror, feels as thin as paper, sounds like chimes'. Finally, **Ming-Hui Chen** (Loughborough) presented her paper, 'Sweet and sour yeast? Art, memory and femininity'. This was a multifaceted account of the experience of Taiwanese women artists exhibiting in a former sugar factory where the most famous dessert was sweet and sour yeast ice cream. Ming explored the idea of yeast as a metaphor for the women's cooperation in the context of a history of Japanese colonialism and male domination.

CLAIRE WALSH
BETH WILLIAMSON

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

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

AAH STUDENT DISSERTATION PRIZES 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@aaah.org.uk

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

Deadline: 1 December 2006

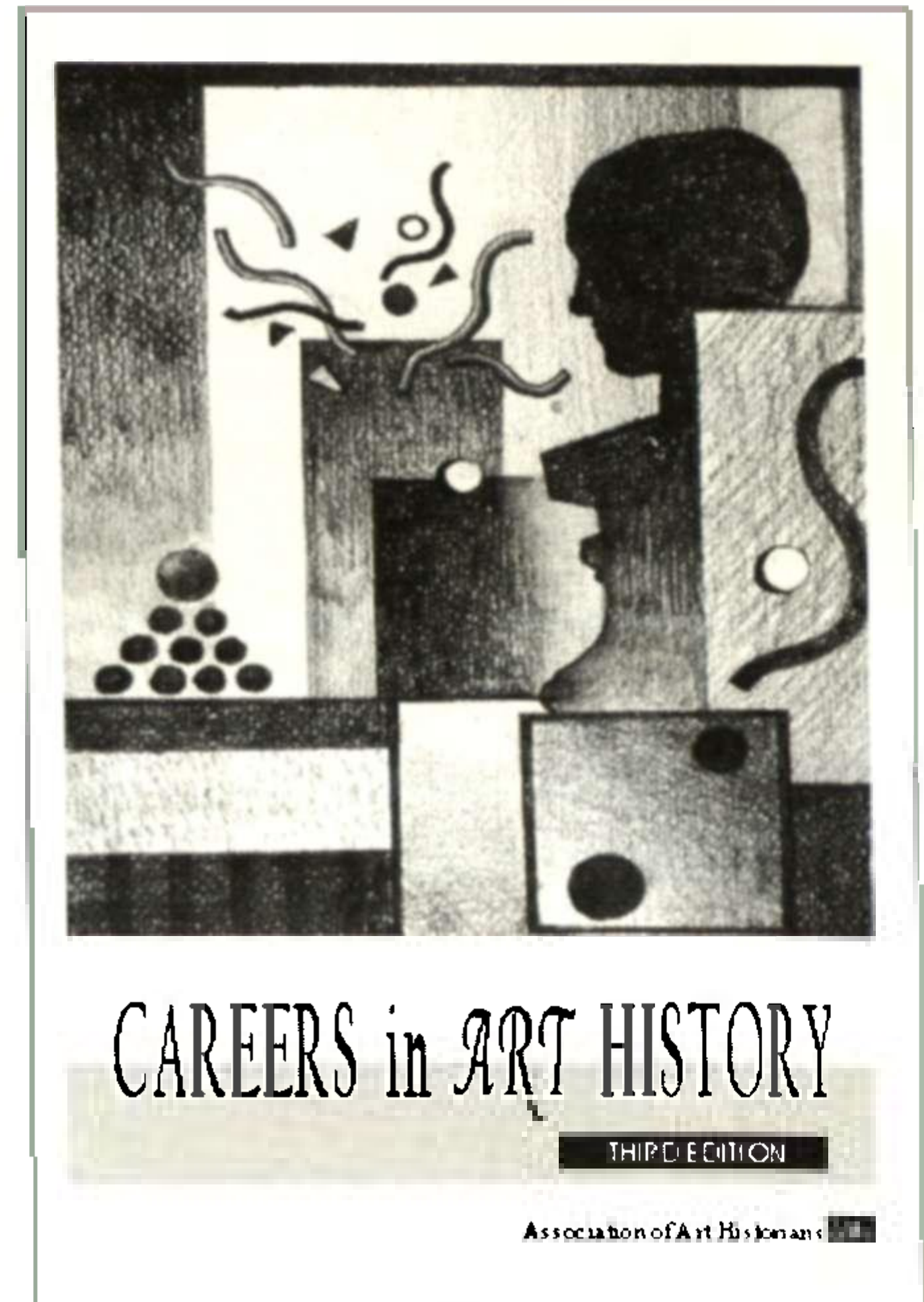
Image: A Girl Writing,
Netherlandish, unknown.
The National Gallery

AAH



Thames & Hudson

**“A book
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student
can
afford to
be
without.”**
Colin Cruise



Cover image:
Ming-Hui Chen

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

**Make cheques payable to:
Association of Art Historians.**

**Send your order, including your name and address,
and the number of copies you require, to:
The AAH Administrator, 70 Cowcross Street,
London, EC1M 6EJ**

John Fleming Travel Award 2007

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 enable students to travel as a means of assisting or furthering their research, thereby encouraging a better understanding of the arts from around the world.

**Applications are invited for the 2007 award.
Deadline: 16 February 2007**

Students wishing to apply for this award must be currently enrolled in UK universities, and must still be enrolled at the time of travel.

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

Working at Bonhams

During the summer I undertook a four-week work experience placement in the Jewellery department at Bonhams, New Bond Street, London. I was involved in the preparations for a future Fine Jewellery sale, including consigning items for sale and the preparation of a catalogue.

I assisted the specialists in dating items of 17th-century jewellery, involving research at Westminster Abbey Museum and the Museum of London. I also attended a Jewellery sale at Bonhams, Knightsbridge which gave me further insight into the auction process.

During the placement I was taught the very basics of diamond grading and had the opportunity to visit a Gem Testing Laboratory. Whilst working in the Jewellery department I handled jewellery from different eras, of many different styles and of varying quality. I quickly became familiar with the characteristic designs of leading jewellery makers and the appearance of a range of gem stones. The placement was a valuable opportunity and heightened my interest in jewellery as a decorative art.

SOPHIE SHELDRAKE
Courtauld Institute of Art

Dulwich Picture Gallery

I am presently entering my third year of a BA History of Art study at the Courtauld Institute of Art. My placement was for three months in the Dulwich Picture Gallery Education Department.

My main role was looking after younger interns, selected as part of the 'Southwark Gifted and Talented Scholarship' scheme. This was targeted at children coming from poorer areas of London. My tasks involved showing them around London galleries, and helping them with a project that looked at the organisation and day-to-day running of Dulwich Picture Gallery.

During my time there I was also involved in the Gallery's outreach work with elderly people, known as 'Good Times'.

Through undertaking a mix of tasks in such a lively environment, I feel that I have gained a remarkable range of skills relating to both education and administration. I would like to thank the AAH for helping me to undertake this amazing placement.

FRANCESCA HERRICK
Courtauld Institute of Art

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Researching Renaissance Recipes

I was fortunate to receive funding from the AAH Voluntary Work Fund, which has enabled me to embark on valuable work experience on the exhibition *At Home in Renaissance Italy* that opens at the V&A in October 2006. The major area that I have been involved in is the collecting of information to be published on the website, which will serve to complement the exhibition.

I spent time predominantly in the Warburg Institute Library and the British Library, selecting fifteenth- and sixteenth-century Italian food recipes, as well as recipes for medical remedies and magic. I then translated these into English. In choosing the food recipes I was advised to search for those that could be tried and tested by the public. As for the other category of recipes, contemporary 'Books of Secrets' provided me with the means to demonstrate the weird and wonderful beliefs of Renaissance Italian citizens. I also compiled a glossary of terms that would be unfamiliar to a modern audience. Here are a few examples of the recipes that I researched:

Soup in the Oven: Take a cock or a hen that has been stewed and cut it into four. Place it in a dish with a meat broth, ten beaten eggs and grated cheese, as well as a few spices and raisins. Cook in the oven.

Veal Soup in a Hungarian Uproar: Take a piece of veal and cut it into small pieces, then fry in fat dripping. Add finely chopped onions and fry them with the veal. Once fried, place in a cooking pot with meat broth and add 300 grams of honey, 15 grams of pepper, 15 grams of cinnamon, an eighth of an ounce of saffron and 150 grams of raisins. Cook slowly; then serve.

(taken from Cristoforo da Messisbugo, *Banchetti Composizioni di Vivande e Apparecchio Generale*, a cura di Fernando Bandini, Neri Pozza Editore, Venezia, 1960)

To remove the signs of new wounds: Take an equal amount of sweet almond oil and milk and mix it into an ointment. Place it on the wound for several days, until the wound has disappeared. These two ingredients need to be fresh, so make the mixture every 2 days.

(taken from *I Secreti della Sign. Isabella Cortese...*, Venice, 1588)



The exhibition *At Home in Renaissance Italy*, Victoria and Albert Museum, 5 October 2006 – 7 January 2007

Throughout my placement, I have had the opportunity to attend meetings. I was even involved in the decision-making process for choosing the company that would build the website, which was a very exciting aspect of my placement.

Over the last few months I have been able to combine independent research, which will prove to be invaluable for my MA course, with closer work with the curatorial team. I have thoroughly enjoyed all aspects of my placement and look forward to seeing the fruition of my work online. (www.vam.ac.uk/renaissance)

NATASHA AWAIS-DEAN

Royal College of Art, London

At Home in Renaissance Italy runs from 5 October to 7 January at the Victoria and Albert Museum.

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

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

Gail Day, School of Fine Art, History of Art & Cultural Studies, Old Mining Building, University of Leeds, Leeds, West Yorkshire, LS2 9JT. Tel: 0113 343 5263
g.a.day@leeds.ac.uk

Steve Edwards, Department of Art History, Faculty of Arts, Open University, Walton Hall, Milton Keynes, MK7 6AA. Tel: 01908 652479 s.i.edwards@open.ac.uk

Andrew Hemingway, Department of History of Art, University College, London, Gower Street, London, WC1E 6BT. Tel: 020 7679 7549 a.heminaway@ucl.ac.uk

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*, *Talismans 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?

Jonathan Harris, University of Liverpool jharris1@liv.ac.uk

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?

Lucy Cotter, Gerrit Rietveld Academie, Frederik Roeskestraat 96 1076 ED Amsterdam, The Netherlands. Tel: 003120 6847991 Mob: 00316 28089988
lucy_cotter@yahoo.com

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?

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.

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.

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.

Toward a New Age of Asian Art

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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 American 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

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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

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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

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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 from practitioners who are dealing with these issues in their work.

Contesting Childhood

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Childhood Studies is by now well established in Sociology, History and Literature. In Art History, however, the field remains contested. Art historians were slow to pick up on Aries' *Centuries of Childhood* (1960), the first book of any weight on the subject – although forays were made,

particularly, into 18C representations of childhood. In more recent years however, recognition of the serious potential of the area has expanded. Anne Higonnet's *Pictures of Innocence* (1998) was pathbreaking, 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 dissenters had contested the area as unworthy of serious academic attention, later scholars objected to the 'impropriety' of these new texts. Even in our state of postmodern 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 enter this wider debate, since it so frequently focusses upon the image of childhood. Submissions are welcome from those interested in: images of childhood and adolescence (any medium, period, area); their appurtenances (toys, clothes etc.); or institutions (schools, prisons etc.). Interdisciplinary approaches are especially relevant. This session aims to reveal the dynamism of the encounter with childhood and its representations. It aims to contest the notion that to explore childhood and adolescence is a fundamentally sentimental and unintellectual endeavour; and to interrogate the idea that to do so is somehow morally suspect. A publisher is interested in a compilation of essays arising from this session.

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

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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 Paolo) 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.

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

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The cities of Belfast and Derry in Northern Ireland have been heavily fortified and defended and as such are were 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.

Contested Evidence – Student Session

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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, Sexualities and Biogenetics

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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 Wulfson 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 Globalisation

V&A, London, July 2006

This was a collaborative event sponsored by The Centre for Research in Postcolonial and Transcultural Studies, Roehampton University, The School of Art and Design, Loughborough University and The Centre for Visual, Spatial and Material Culture, Kingston University. It was co-organised by **Dorothy Rowe** (Roehampton University), **Marsha Meskimmon** (Loughborough University) and **Fran Lloyd** (Kingston University)

The conference theme was conceived in order to test the limits of extant maps of globalisation, contemporary art practices and migration by exploring how 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 emphasis upon 'futures' in the project's title was strategic; the conference aimed to develop the theoretical and methodological tools needed to move debates concerning diasporas, migration and identities forward, rather than to fix them in the historical past. In this sense, it both acknowledged and sought to develop current work in the field by seeking active collaboration with target audiences and participants for whom we hope the research will foster further strategies for the negotiation of globalised networks in gendered terms, as well as establishing effective collaborative networks to contribute towards new understandings of transnational and transcultural practices.

The day began with a keynote lecture delivered by internationally renowned visual artist **Sutapa Biswas** (University of the Arts, London), entitled *Strategies and Breakdowns/Epiphanies and Self-Preservation*. The lecture aimed to acknowledge the complexity of the terrain which, as an artist, Biswas has had to tread: on the one hand acting as a catalyst – engaging with discourses around post-colonialism, gender and identity, and its interface with the visual arts, and on the other hand, developing a visual syntax within her artistic practices which intellectually pushes the boundaries of our expectations and deliberately defies what an artist of her gender, race and class might be expected to do within the context of her visual practice. In the context of *Diasporic Futures*, Biswas took us through some of the educational projects she has worked on as an artist, contesting an essentialist reading of either race or diaspora, as well as discussing the work of some of her students at the Chelsea College of Art and Design in order to amplify her theme.

The keynote was then followed by a morning panel of three papers. **Gaye Chan** (University of Hawaii) and **Nandita Sharma** (York University, Toronto) delivered a wonderfully engaging and humorous introduction to three of their collaborative activist art projects, designed

in response to capitalist globalisation and as a means of resistance and intervention: *A Dot and a Line* was a project concerned with the arbitrariness of border-making, *There, There* was concerned with the erasure of work and the valorization of leisure within capitalist economies, whilst *Eating in Public* was concerned to reinvigorate the demand for common property, inspired by the historical *Diggers* of the seventeenth century. **Alpesh Patel** (University of Manchester) followed with a presentation entitled *Mapping the South Asian Diaspora through the Queer and Gendered Artist's Body* in which he delineated his intention to turn the idea of the 'Brown Atlantic' borrowed from the title of Paul Gilroy's hugely influential 1992 study of *The Black Atlantic: Modernity and Double Consciousness* from concept to methodology. His talk offered many exciting visual examples of both artworks and curatorial practices, mainly from New York, which were proposed as examples of alternative ways of selecting works of art for display that resisted the checklist of positive discrimination that Patel suggested had ghettoized many of the mainstream art institutional approaches to female South Asian art in New York. Patel was negotiating the same delicate path also raised by Biswas in her introductory lecture, of how useful or not the category of diaspora actually is to many black and Asian artists today. This troubled definition of diaspora, initially raised by audience member **Pauline de Souza** (University of East London) was an issue that became a *leit motif* for the day that sadly, due to restrictions of time, was not properly aired in discussion this time but which the organisers feel very strongly should be returned to in any subsequent follow-up event.

Patel's presentation was followed with a talk by **Visnja Majewski** (University of New South Wales, Sydney, Australia) on *Affective Memory in the Australian Croat Diaspora*, in which she presented her research as a practitioner into the dominant signifier-memory-affect structure within Croat ethnic identification in the Australian diaspora in order to develop an understanding of the workings of transnational and transcultural memory and identity. A response to the morning session was then provided by **Amna Malik** (Slade School of Art, University of London) who carefully weaved together some strands from the diversity of the morning session for further discussion and reflection, focusing in particular on the relationship between the formation of diasporic identities for the newly arrived migrant with the concept of memory, forgetting and erasure, calling for new models of thinking that do not erase the past in the rush to embrace the future.

The afternoon session began with a reflection on her performance piece *Magdalena Makeup*, by performance artist **Lena Šimić** (University of Lancaster) dressed as

alter ego 'Magdalena' in red satin, a blonde wig and ruby lipstick. The title of her presentation *Name Post Card Encounters Journey Home*, considered her live art event, *Magdalena Makeup*, which took place in Dubrovnik, Croatia and Liverpool, UK in 2004 and which explored the notion of 'home' as an attempt to connect/juxtapose two cities: Liverpool (artist's resident home) and Dubrovnik (artist's place of birth). These two cities become connected through the act of sending postcards, initiated by the members of audience and also during this event, by conference participants at the V&A, all of whom were provided with a postcard to return to Magdalena in Dubrovnik. This was followed by a presentation from artist **Françoise Dupré** (University of Central England, Birmingham) entitled *Fujaan and de fil en aiguille...snáth nasc*, roughly translated as *From Thread to Needle*, which took place at the Irish Museum of Modern Art, Dublin in 2004 and was a collaborative, textile-based creative art project which was used to explore ideas concerning the development of meaningful and ethical exchanges and art making; and a consideration of the possibilities for a practice of cultural resistance against globalisation and its reductive and consuming approach to artwork and culture. Visual artist **Mohini Chandra** (Oxford Brookes University) spoke next about her diasporic practices as an artist in a talk entitled *Imaginary Edens*. Chandra gave an engaging visual presentation about her major project of the last decade, 'Travels in a New World', which incorporates photography, film, video, sound and other time based and installation media. Her work raises questions of identity and location through an exploration of the uses of vernacular photography and the Studio Portrait photograph, which neatly picked up on Chan and Sharma's earlier considerations of the role of the studio photograph in legitimizing capitalist practices. This practitioner-based afternoon session ended before tea with a presentation by digital photo artist, **Roshini Kempadoo** (University of East London). The presentation was based on her multi-media artwork *Ghosting*. As a contemporary response to the Caribbean colonial plantation and its demise, it explored the topography of the plantation and its surrounding areas as a site of struggle. The artwork fictionalizes scenarios based on three women characters in which relationships are re-negotiated between the characters as ex-slaves, indentured labourers and landowners, and their changing relationship to the land as an economic source of survival. Kempadoo took us through the narrative of the piece and showed us installation shots of the work as an interactive piece. All four speakers in this session raised many exceedingly pertinent issues in relation to contemporary arts practices and the materialisation of feminine subjective identities through art making. Issues of artistic process and context were central issues for all four speakers, as was the negotiation of feminine identities and the possibilities for creating Utopian spaces through creative practices as a counter to the dystopic conditions of contemporary global capitalism.

After the tea break, the final session of the day saw **Suzanna Chan** (University of Ulster) deliver a paper entitled *Diaspora Cyberspaces: critical identities and anti-racism in cyberfeminist arts*. Her presentation considered a range of artists' websites in order to explore how first and second generation immigrant women and women artists of colour based in the USA, UK and Ireland, explore practices of difference by creating diasporic cyberspaces. This was followed by a presentation from **Katy Deepwell** (University of the Arts, London) entitled *Global vs. transnational vs. international visions of the art world* which offered a reflection on her role as editor of the journal *n.paradoxa*, now nine years in print, and which began as an online journal as a platform on which different and divergent views of feminism's relationship to contemporary art produced by women could be discussed. In her presentation Deepwell considered what is at stake in pursuing a feminist politics of transnational exchange in relation to a critique of feminism as dominated solely by Anglo-American voices, some theories of globalisation and the question of knowledge production. A thoughtful and reflective response to both papers, as well as a set of concluding remarks to the day was given by **Sue Malvern** (University of Reading) who concluded with the cogent opinion that it was time to develop a new vocabulary for feminism that would lead it firmly into the future as a vital and necessary political force in the changed transnational landscape in which, as this conference amply demonstrated, we all find ourselves.

There was a deliberate and weighted emphasis on the role of practitioners to the debates that the organisers wished to present through this conference and so throughout the day, during morning registration, coffee, tea and lunch breaks, there was an exhibition of artworks by photography and performance artist **Oreet Ashery** entitled *Village Series I, II, III 2006* which consisted of digital drawings and archival ink jet prints (Artists' proofs of large scale images) in which fictional village landscapes are constructed from illustration, media images, news reports and graphic novels. The images looked to the future with a sense of paranoia, alienation, fear and a flat sense of existence. In addition, there was a video programme entitled *Women's Love*, a selection from a series of short videos by international women artists selected by Oreet. The films were characterised by a low-fi aesthetic and challenged the notion of what 'love' might be in relation to a sense of identity governed by the internet, the media, globalisation, conflicts, and economy.

The atmosphere of the day was extremely open; both audience and participants engaged in lively discussions both within the formal discussion periods and outside them in the breaks. The organisers hope to continue the spirit of the event with a follow-up publication and networking opportunities.

DOROTHY ROWE

Roehampton University

LOCATION

34th AAH Conference

WEDNESDAY 2 APRIL – FRIDAY 4 APRIL 2008

Tate Britain and Tate Modern, London

The conference will consider the shifts – historical, modern and contemporary – in the location of the museum, the artist's studio and the academy. The theme of Location is understood to embrace values and aesthetics, practice and theory, physical and geographical sites, and social and political ideologies.

A Call for Sessions will be announced in the *Bulletin* and on the AAH website www.org.uk in February 2007.



Simeon Solomon Desire, Masculinity and Victorian Art

FRIDAY 10 NOVEMBER 2006
10AM – 5.30PM

National Portrait Gallery
St Martin's Place London WC2

This symposium will view Simeon Solomon (1840–1905) as central to an understanding of masculine identity in the later Victorian age, taking his depictions of priests, rabbis, androgynes and angels as the basis of a re-examination of the representation of masculinity in the latter half of the period.

Speakers include:

Jan Marsh
Michael Hatt
Colin Cruise
Nadia Valman

Tickets: £30 (£20 concessions) .
Ring the NPG booking line on 0207 306 0055 or go to www.npg.org.uk/courses for further details.

This symposium coincides with the exhibition:

Love Revealed Simeon Solomon and the Pre-Raphaelites

12 SEPTEMBER – 26 NOVEMBER

The Ben Uri Gallery, The
London Jewish Museum
of Art)

America, Seen Through Photographs, Darkly

SATURDAY 28 OCTOBER 2006 10.30 – 18.00

Pavilion Theatre, New Road, Brighton.

To coincide with the Brighton Photo Biennial this conference brings together a range of internationally renowned speakers drawn from across the fields of art history, literary and cultural studies to debate the question of the imaging of America through both historical and contemporary photographic practices.

Confirmed conference speakers include:

Dr Caroline Blinder (Goldsmiths College, London)
Professor Michael Corris (University of Wales Newport)
Professor Jonathan Harris (University of Liverpool)
Dr Nancy Jachec (Oxford Brookes University)
Professor Alan Trachtenberg (Yale University).

For further information contact:

David Green, School of Historical and Critical Studies, University of Brighton, 10/11 Pavilion Parade, Brighton, BN2 1RA. Tel: 01273 643014
David.Green@brighton.ac.uk

FAST FORWARD

Art History, Curation and Practice After Media

THURSDAY 9 – FRIDAY 10 NOVEMBER 2006

Birkbeck College, London

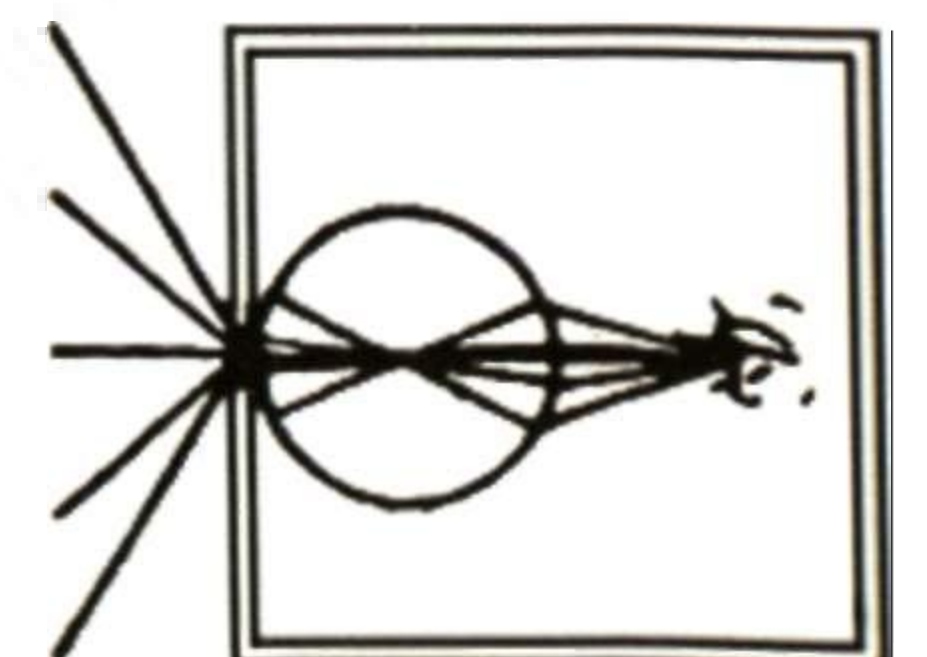
Computers and the History of Art – CHArt twenty-second Annual Conference

Since its foundation in 1985 CHArt has closely followed the extraordinary developments in arts computing that have taken place over two decades. The twenty-second CHArt conference will reflect upon the unprecedented ways that media, particularly 'new media', are transforming our understanding of the world and of ourselves.

The programme addresses the possibilities and challenges of these changes, as they affect visual culture.

Keynote address: Bruce Wands, Director, New York Digital Salon

The programme and booking form are available online at www.chart.ac.uk



Ways of Seeing

SATURDAY 11 NOVEMBER AND 25 NOVEMBER

Tate Britain

Organised by the AAH Schools Group

Following the success of last year's events two one-day conferences are being held for students and teachers of History of Art at AS and A2 level. The days will include three lectures and discussion, as well as gallery work and student presentations. It will conclude with a plenary for teachers.

Tickets: £15 per day. Booking form available online at: <http://aah.org.uk/schools/index.php>



Everything Smiles Without As Within The Palace of Versailles in the Eighteenth Century

1 NOVEMBER 2006

The Wallace Collection, London

What was the Palace of Versailles like in its heyday before the French Revolution? What was it like to actually live and work there? Find out at this fascinating study day which will look at the life in the Palace under the *Ancien Régime*, its gardens, furnishings and the way people dressed and dined there.

Speakers:

Professor Colin Jones (Queen Mary College, University of London)

Professor Aileen Ribeiro (Courtauld Institute, University of London)

Michael Liversidge (Bristol University)

Ivan Day (Independent Food Historian) and Eleanor Tollfree of the Wallace Collection.

The conference is held to coincide with the exhibition:

Pomp and Power: French Drawings from Versailles

5 OCTOBER 2006 – 7 JANUARY 2007

Exhibition Galleries, Lower Ground Floor, The Wallace Collection

Free admission

The Wallace Collection is proud to be the unique venue for a stunning exhibition of 52 French drawings from the late seventeenth to the early nineteenth century, all lent by the château de Versailles.

Focusing on the history of the château, its people, buildings and gardens, the exhibition will include superb drawings by David (his great drawing for *The Oath of the Tennis Court*, the event that signalled the outbreak of the French Revolution), Le Brun, Moreau le Jeune, Delaroche and Horace Vernet.

Furniture History

Research In Progress Seminars at the Wallace Collection

The Wallace Collection is launching a new series of seminars to run alongside its already popular History of Collecting seminars. The new series will provide a forum for the discussion of current aspects of research on furniture, from design and production to consumption and conservation. Students will be especially welcome at these sessions.

Programme for Autumn 2006

French furniture from Boulle to Beurdeley

The seminars will take place at 4.30pm on Thursdays, as follows:

12 OCTOBER

Dr Carolyn Sargentson, Head of Research, V&A
New out of old: the recycling of Ancien Régime furniture in nineteenth-century markets

26 OCTOBER

Dr J N Ronfort, Director of the Centre de Recherches sur les Maîtres Ébénistes, Président of the Boulle Project
André-Charles Boulle (1642–1732): a new chronology and the latest discoveries

9 NOVEMBER

Camille Mestdagh, PhD student, Sorbonne
Reproducing French royal furniture in late nineteenth-century France: the work of Emmanuel Alfred Beurdeley and Henry Dasson

23 NOVEMBER

Dr Ulrich Leben, Associate Curator of Furniture, Waddesdon Manor
An armchair and screen commissioned by the comte d'Artois for the grand salon at Bagatelle

7 DECEMBER

Sylvain Cordier, PhD student, Sorbonne
Reinterpreting the Louis XVI style in early nineteenth-century France: Louis-François Bellange's secrétaires en cabinet

For further details please contact Dr Eleanor Tollfree, Curator of Furniture at the Wallace Collection: eleanor.tollfree@wallacecollection.org

The Place of Drawing in Art Today

6.00PM – 8.00PM, WEDNESDAY 31 JANUARY 2007

Leighton House

Speakers: Brian Sewell, Professor Stephen Farthing, Juliette Losq (Jerwood prizewinner), and Andrew Hewish (Centre for Recent Drawing).

Colin Cruise (University of Wales) will chair the debate. The panel will address issues such as the resurgence of drawing in contemporary art, its future implications, and the current status of drawing.

Cost: full rate £10, concessions £5;
Booking: 0207 602 3316 ext. 300 or
museums@rbkc.gov.uk

Leighton and His Contemporaries: Drawing in the Late 19th Century

9.00AM – 5.30PM, SATURDAY 3 FEBRUARY 2007

The Lecture Theatre, Kensington Central Library

Speakers will include: Alison Smith (Tate Britain), Dr Jon Whiteley (Ashmolean Museum, Oxford), and Christopher Newall (independent writer).

This conference will place new research on Leighton's drawings in context, promoting their broader interpretation. Subjects to be addressed include the status of drawing in Victorian art, continental and British methods of teaching drawing, and the drawings and working methods of Leighton's contemporaries.

The conference will be followed by a private viewing of the exhibition *A Victorian Master: Drawings by Frederic, Lord Leighton* at Leighton House Museum. The ticket price includes lunch and all refreshments. Booking is required.

Cost: full rate £45, concessions £25; Booking and further details: 0207 602 3316 ext. 300 or
museums@rbkc.gov.uk

These events coincide with the major exhibition

A Victorian Master: Drawings by Frederic, Lord Leighton

8 NOVEMBER 2006 – SUNDAY 25 FEBRUARY 2007

*and the launch of an illustrated website of the
Leighton House Drawings Collection.*

**Supported by The Paul Mellon Centre for
Studies in British Art**

Display and Spectacle

4 – 5 JANUARY 2007

University of Nottingham

*Organised by Deborah Cherry and Fintan Cullen,
Editors of Art History*

Plenaries by **Tapati Guha Takurta** (Calcutta) and
Andrew McClellan (Tufts, Boston)

Papers by **Charles Saumarez Smith** (NG, London),
Mark Nash (RCA, London), **Robert Nelson** (Yale),
Angus Lockyer (SOAS, London), **Sabrina Norlander**
(Stockholm), **John Bonehill** (Leicester), **Helen Rees
Leahy** (Manchester), **Peter Funnell** (NPG, London) and
contributions from **Neil Cummings** and **Marysia
Lewandowska** (artists, London)

For registration and further information contact:
Liz Jennings, Department of Art History, University of
Nottingham, Tel. 0115 846 7779;
Elizabeth.jennings@nottingham.ac.uk
www.nottingham.ac.uk/art-history

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QUALITY

4–6 JULY 2007

Welsh School of Architecture in Cardiff

Call for Papers

Various controlled, assured and managed, 'quality' has become ubiquitous in Western societies and, in consequence, the word's familiar usage has grown slippery. Formerly grounded in ethical values or skilled craftsmanship, 'quality' is now commonly associated with the management of administrative or technical processes. Whereas the appreciation of quality was founded in the exercise of individual judgement and taste – of connoisseurship – organisations now seek to ground its assessment in supposedly objective systems of evaluation. Practitioners are under pressure to quantify quality, but it remains questionable whether it is possible or even desirable to do so. This important and highly topical issue will lie at the heart of these proceedings. The conference will consider how – in cultural practices, in making and designing, in emerging technologies and in education – 'quality' is defined and appreciated, managed and produced.

Abstracts of 300 words are invited on any topic relating to notions of 'quality' in architecture or related fields. These should be submitted by

1 November 2006 to: quality2007@cardiff.ac.uk .

Applicants will be notified of their acceptance or rejection by 30 November 2006.

Additional information (including postal address and booking information) can be found on the conference website: www.cardiff.ac.uk/archi/quality

Major Accessions to Repositories in 2005 Relating to Art

The National Archives in its annual Accessions to Repositories exercise collects information from over 200 record repositories throughout the British Isles about manuscript accessions received in the previous 12 months. The information is then edited and used to produce a number of thematic digests, which are distributed for publication in a number of learned journals and newsletters, as well as being made available in full on TNA's website (www.nationalarchives.gov.uk) due for publication in October 2006.

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

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

AMY WARNER

Local

Carmarthenshire Archive Service, Parc Myrddin Richmond Terrace, Carmarthen, Carmarthenshire, SA31 1DS, Wales

Carmarthen Sketch Club: corresp, accounts and exhibition programmes c1980-1999 (Acc 7849)

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

West Cumberland iron ore mining: reports and papers rel to iron ore mining, particularly Beckermeth mine; photographs and slides; papers of Edwin R Edmonds, former iron ore miner and cartoonist c1900-75 (YDX 447)

Cumbria Record Office, Carlisle Headquarters, The Castle, Carlisle, Cumbria, CA3 8UR, England

Carlisle and Border Art Society: addnl minutes of committee and AGM and membership records 1953-94 (DSO 148)

Derbyshire Record Office, New Street, Matlock, Derbyshire, DE4 3AG, England

Derby Sketching Club: records 1991-2005 (D5943)

East Sussex Record Office, The Maltings, Castle Precincts, Lewes, East Sussex, BN7 1YT, England

Lilian Swanwick, wife of painter Harold Swanwick: diary 1908 (ACC 9162)

East Brighton College of Media and Art (COMART), formerly Stanley Deason School: records c1970-99 (ACC 9237)

Essex Record Office, Colchester and North-East Essex Branch, Stanwell House, Stanwell Street, Colchester, Essex, CO2 7DL, England

Colchester Arts Club: minutes 1890-1902, 1920-49 and exhibition entry books 1894 1894-1949 (D/Z 475)

Gloucestershire Archives, Clarence Row, Alvin Street, Gloucester, GL1 3DW, England

Project and administrative files of **Forest Artworks** and other projects 1986-2003 (D10284)

Hampshire Record Office, Sussex Street, Winchester, SO23 8TH, England

Flora Twort, artist, Petersfield: diaries, incl some used by Mary Twort 1936-84 (149A05)

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

Digswell Arts Trust: further records 1961-2004 (Acc 4120, 4148, 4156, 4174, 4176-80, 4190-91)

National Association of Decorative and Fine Arts Societies, Bushey Heath: record of church furnishings at Bushey Heath 2003 (DAcc 1112)

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

Claude Cahun, photographer and sculptor: photographs, negatives and papers 1910-69 (JA/1028)

Leicestershire, Leicester and Rutland, Record Office for, Long Street, Wigston Magna, Leicester, LE18 2AH, England

D Roy Burbidge, commercial artist: commercial artwork incl cartoons, book jackets and original posters c1940-50 (DE6769)

Leicester City Museum and Art Gallery: accessions registers 1849-1981 (DE6846)

Medway Archives and Local Studies Centre, Civic Centre, Strood, Rochester, ME2 4AU, England

National Association of Decorative and Fine Arts Societies: Rochester: record of church furnishing of All Saints, Wouldham 2005 (DE1025)

North Devon Record Office, North Devon Library and Record Office, Tuly Street, Barnstaple, Devon, EX31 1EL, England

Brian Chugg, artist and writer: corresp, literary mss, notes and photographs 20th cent (B804-0)

Suffolk Record Office, Ipswich Branch, Gatacre Road, Ipswich, Suffolk, IP1 2LQ, England

Ip-Art 04, art exhibition, Ipswich: records 2004 (HD 2294)

Sutton Local Studies Centre, Central Library, St Nicholas Way, London, SM1 1EA, England

William Tatton-Winter, Artist: corresp and papers 1880-1928 (689)

Tameside Local Studies and Archives Centre, Tameside Central Library, Old Street, Ashton-under Lyne, Greater Manchester, OL6 7SG, England

Friends of Tameside Museums and Galleries: records incl minutes and corresp 1992–98 (Acc 3186)

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

Celtic Studios, designers and manufacturers of stained glass windows, Swansea: additional records c1950–99 (D/D Cel)

National

National Library of Ireland, Kildare Street, Dublin 2, Ireland
John Butler Yeats: letter to H.M. Paget rel to a portrait of Mrs Tom Conelly of Kildare 1891 (Acc. 6273)

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

Alasdair James Gray, author and artist: further literary papers 1988–2003 (Acc.12557)

Wendy Wood, Scottish Nationalist: sketches of children performing in concerts at Waddell School of Music, Edinburgh c1930–59 (Acc.12464)

National Library of Wales: Department of Collection Services, Aberystwyth, Cardiganshire, SY23 3BU, Wales

Michael Holroyd, biographer: original draft manuscript of the biography of Augustus John (Michael Holroyd Research Papers)

Jonah Jones, sculptor: letters (mainly to Dr Raymond Garlick) 1955–2003 (NLW MS 23936)

Ceri Giralduis Richards, Painter: papers, artworks, photographs and printed items (Ceri Richards Papers)

Royal Naval Museum, HM Naval Base (PP66), Portsmouth, Hampshire, PO1 3NH, England

Nicholas Pocock, Marine Painter: file rel to research for painting of Trafalgar, incl battle plan and sketches of ships 1806 (2005.6)

Victoria & Albert Museum, Archive of Art and Design, 23 Blythe Road, London, W14 0QX, England

John Cornforth, art historian and writer: papers (AAD/2005/2)

Andrew Pitcairn-Knowles, photo-journalist: papers c1890–2003 (AAD/2004/6)

Helen Madeleine McKie, artist and illustrator: papers (AAD/2005/5)

Arthur Wragg, illustrator: additional papers c1930–91 (AAD/2004/8)

Contemporary Applied Arts: additional records c1964–89 (AAD/2004/1)

Society of Women Artists: additional records 1983–2005 (AAD/2005/8)

Gerald Cinamon, graphic designer: papers 20th cent (AAD/2005/6)

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

Heather Child, calligrapher, heraldic and botanical artist: papers (MSL/2005/1)

University

Cambridge University: King's College Archive Centre, Cambridge, Cambridgeshire, CB2 1ST, England

Ronald Edmond Balfour, historian: correspondence and reports compiled during military service with the Monuments, Fine Arts and Archives Section in the Second World War (copies) 1935–45 (Misc 5)

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

West of Scotland Academy of the Fine Arts: membership receipt book 1841–47 (MS Gen 924)

Liverpool University: Special Collections and Archives, Sydney Jones Library, University of Liverpool, Chatham Street, Liverpool, L7 7AY, England

Janice Carpenter, formerly Curator of the Art Collections, University of Liverpool: corresp and research papers rel to the life and career of **Charles John Allen**, sculptor 1862–2004 (D.940)

Manchester University: John Rylands Library, Oxford Road, Manchester, M13 9PP, England

Allen Freer, educator, artist, art collector and writer: additional corresp, incl letters from Rose Know-Peebles and to Penelope Massingham (Acc 2005/004)

Nottingham University Library, Department of Manuscripts and Special Collections, University of Nottingham, King's Meadow Campus, Lenton Lane, Nottingham, NG7 2NR, England

James Gillray (1757–1815), caricaturist: political cartoons undated (MS 482)

Charles Grant (fl1830–52), caricaturist: political cartoons undated (MS 482)

Sheffield University Library, Western Bank, Sheffield, S10 2TN, England

Hetta Empson, Journalist and Artist: corresp 1915–2000 (MS 292)

Sussex University Library Special Collections, The Library University of Sussex, Brighton, East Sussex, BN1 9QL, England

Photographs and publicity material for exhibition 'Signs of Our Times' by **Greg Danville**, artist and lecturer 2005 (SxMOA27)

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