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## CHAIR'S ANNUAL REPORT

Colin Cruise

**T**he recent policy announcement, released by the Victoria and Albert Museum, London, authorising the free reproduction in scholarly publications of images available via its download system, is the best news art historians have had for years.

It will be welcomed, in particular, by authors, who have groaned under the financial burden of reproduction costs. Under the new policy, images available through the museum's 'Search the Collections' service will be available for download in hi-resolution format, and used free of charge, at up to A5 size, in scholarly journals, student theses, private study and research, critical editorial use, charity, society and trust newsletters, and for print runs of up to 4,000 in academic or educational books.

The new policy, including the terms and conditions and other information, is outlined in full on page 39 of this issue of *Bulletin*, and there will be updates on the V&A website in due course. My thanks go to Andrea Stern, Head of V&A Images, for clarification of the Museum's new policy.

Following the highly successful forum on the subject of copyright and reproduction costs held at the Courtauld Institute in June 2005, the AAH and the Courtauld Institute have jointly campaigned for freer access to reproduction of museum-held material. Professor Pat Rubin, Head of Research at the Courtauld, has been particularly active in forwarding the aims of the campaign and I would like to take this opportunity of thanking her for her help and guidance. Brian Allen, Director of Studies at the Paul Mellon Centre for Studies in British Art, has been of great assistance in this matter, too, and I thank him for his help. Several other interested parties have joined us in this campaign and in one of its most recent stages the AAH was a joint-signatory of a letter to the Director of the National Gallery, Charles Saumarez Smith, requesting a review of their policy in this matter. Among the other institutions approached has been the British Museum. It is to be hoped that the recent example of the V&A will encourage other major institutions to review their policy about fair use of images of works in their collections.



16th-century German stained-glass panel, *The Mocking of Job* (Museum no. C.216-1928). This is one of 26,000 images soon to be available for free reproduction under certain circumstances via the V&A's Search the Collections service. ©V&A Images/Victoria and Albert Museum, London. (See page 39 for further details.)

## CONTESTATIONS

33rd AAH ANNUAL CONFERENCE

**12 – 14 APRIL 2007**

University of Ulster, Belfast

See pp 24–35 for  
further details

## CONFERENCES

**32nd Annual Conference, Leeds:****'Contents, Discontents, Malcontents'**

The Leeds conference in April 2006 was a resounding success, thanks chiefly to the organisational skills of Fred Orton and Josine Opmeer, who planned three days of sessions interlaced with lively plenaries and receptions. The conference lived up to its intellectual promise and will be remembered by all who attended it.

**33rd Annual Conference, Belfast: 'Confrontations'**

Following the success of Leeds will be a difficult job for the organisers at the University of Ulster but it will be seen from the information on pages 24–35 that the range of sessions alone will attract large numbers of the art history community. Many of the sessions will take place in brand-new accommodation built at the university's campus in central Belfast. In addition, the Belfast organisers have set up a great range of receptions and visits, including a chance for delegates to extend their stay to take in major cultural institutions in Dublin. The AAH is pleased that this, its first conference in Northern

Ireland, looks set to be such a success. This is a really great opportunity for members to experience Belfast, that most lively cultural centre. Early booking is recommended!

**34th Annual Conference, Tate, London: 'Locations'**

This issue of the *Bulletin* contains the Call for Sessions information from the organisers at Tate (see page 37). The AAH is particularly pleased that one of Britain's foremost cultural institutions will act as host in 2008, and we are acutely aware that museums promote the activities of art historians in innumerable ways. We all look forward to working with them in this central activity of the Association's work.

## AAH PUBLICATIONS

It would only be fair to observe that 2006 was not entirely stress-free for the editorial teams of both our journals – delays, new production procedures and demanding schedules made life uncomfortable from time to time – but this would be to focus only on difficulties rather than successes. It is good to note that both journals have increased their readership and that this looks to be a continuing trend. In addition, both are handsomely designed and beautifully produced. My thanks go to all involved in the editorial processes as well as design and production at all stages, and to those writers whose research is so important to the advancement of the discipline. Our publisher, Blackwell, has been taken over by US-based publisher John Wiley & Sons, and will be in future known as Wiley Blackwell. We look forward to working with the new company.

It is noteworthy that *Art History* continues to attract new subscribers making it among the most successful academic journals published in Britain and one of the most prestigious journals of international standing in the discipline. In addition, the special book series that has grown out of the journal has produced a series of titles of importance and note.

David Peters Corbett, Professor of Art History at the University of York, has been appointed Editor, to take over from Deborah Cherry and Fintan Cullen in the summer of 2007. My thanks, on behalf of all of us at the AAH, go to both Deborah and Fintan, who have made the journal such a great success during their joint tenure. I wish them well in their new ventures. I welcome David and wish him every success.

*The Art Book* manages to retain the intellectual poise and polish expected of a journal produced for AAH members, while appealing to general readers who might discover it on the magazine rack in bookstores. A new section on film studies will appear in forthcoming issues and will be heralded at a reception at the AAH conference in Belfast. The editorial team, headed by Sue Ward and Marion Arnold, is to be congratulated on producing a really attractive and readable journal, which attracts more readers and, importantly, advertisers from art history book publishers, with each issue.

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**PRIZES**

As I write, the entries for the new AAH Student Thesis Prize are being judged. The result will be announced at the Belfast conference in April and published in the *Bulletin* in May. The judges are: Colin Cruise, AAH Chair, Evelyn Welch, AAH Chair-Elect and the Chair of the Student Members' Group, Sophie Bostock. The prize has been generously sponsored by Thames and Hudson.

Your attention is drawn to the details of the John Fleming Travel Prize awarded by Laurence King Publishing on page 16 of this *Bulletin*. The winner will also be announced at the Belfast Conference.

**THE EXECUTIVE COMMITTEE**

There will be three vacancies on the Executive Committee in April (see the Honorary Secretary's Report on page 8 for details). My thanks go to Christine Riding and Natalie Adamson for their valued contributions to the Executive Committee since 2004. Tom Gretton steps down from the EC this year, having extended his service for a year in order to continue in the role of Vice-Chair. Tom has been a great support over the last three years and has undertaken much work on behalf of the AAH Executive Committee and the Trustees. His good humour, common sense and wide experience have been invaluable in getting essential work done.

**VALEDICTORY ADDRESS**

This will be my last *Bulletin* report as AAH Chair. Evelyn Welch will take over the role during the Belfast Conference in April. She is already well known to the art history community as a distinguished scholar, as well as for being the convenor of the Universities and Colleges subcommittee. In her year as Chair Elect she has taken on more than her share of work, and I thank her for that and wish her luck for the next three years when she will guide the AAH through new and continued challenges.

I am aware that one of the first things I undertook as AAH Chair was to organise a forum to discuss the current state of art history in higher education. I was particularly interested in this subject because I experienced the contraction of the discipline both at first hand and in institutions of which I had some personal knowledge, through friendships or as an examiner. It is painful to see that departmental contraction prevails and that the closure of departments of art and design history, the consequent loss of jobs in the discipline, and the threat to research, continue to haunt the university sector. It is something we all need to be aware of and to continue to protest.

I am aware that the Association works best when the Executive Committee, the two Editorial Boards, special interest groups and employees offer their good will as well as their hard work. I am grateful that I have experienced both over the past four years and would like to thank all those people, too numerous to name individually, who have made my time as Chair so fulfilling.

**CIHA**

The next international congress of CIHA will take place in **Melbourne (13–18 January 2008)**. It will be the first to be held in the Southern hemisphere, and the theme will be: Crossing Cultures – Conflict, Migration, Convergence. You are strongly recommended to visit the CIHA website, which has further details of this exciting event. Registration is possible at a discounted rate until 30 June.

The website also has full details of the history and current situation of CIHA. Founded as a European association of art historians in the nineteenth century, it is now the major international association of scholars working in the discipline. For this reason, it plays a vital role in establishing and maintaining links with countries which, for various reasons, have relatively small or recently emerging art historical communities.

Greece set up a national committee and joined CIHA in 2004, and South Africa joined in 2007. We hope that 2008 will mark the accession of China, which was represented by a number of individual delegates at the 2004 congress in Montreal.

Also advertised on the website is the forthcoming 2007 conference, which is jointly organised by the CIHA bureau and the French national committee. This will be on the theme of History of Art and Anthropology, and takes place on 21–23 June. It celebrates the opening of the new French museum dealing with 'les arts premiers' on the Quai Branly in Paris.

**STEPHEN BANN**


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However, I would like to take this opportunity to thank Christiana Payne, who acted as Honorary Secretary until April 2006, and Louise Bourdua, her successor, for their willing help in making the Executive Committee function so successfully. I would like, too, to welcome Sue Walker to the post of Assistant Administrator and to note her for her work with us so far. Also noteworthy and, I fear, largely unsung, is the work of Jannet King, Editor of the *Bulletin*. The *Bulletin* looks good, reads clearly and offers a good service to the members – all thanks to Jannet!

Finally, my special thanks go to Claire Davies, the AAH Senior Administrator, who has helped me in so many ways in my work as Chair and whose assistance has been of vital importance to the smooth operation of the Association. Her contribution has been invaluable over the past few years and is even more impressive considering her commitment to her current MA studies.

With my best wishes to all AAH members,

**COLIN CRUISE**

# Senior Administrator

## MEMBERSHIP

I am please to report that membership figures for 2006 have once again increased slightly, with new members up by 25 compared with last year. Student membership continues to rise steadily each year, which is encouraging in light of some of the difficulties facing the discipline. There is also a significant increase in the number of student members subscribing to AAH publications, particularly *The Art Book*. The third edition of *Careers in Art History*, published in 2006, has also proved popular with all AAH members. As with last year, concessionary membership is growing in popularity, or out of necessity! Within the occupational membership groups it is good to see significant growth in the number of independent, gallery and museum, and schools members.

## ONLINE RENEWAL

The most dramatic change in membership for 2006 has emerged from the fact that people can now join or renew their membership online. This new service, introduced in response to feedback from members and to coincide with the launch of the new AAH website, has already proved itself very popular. Within four weeks of the system 'going live', around 40 people joined or renewed their membership online. This option is intended to make it simpler for those wishing to join or renew, and

easier and quicker for AAH staff to process membership subscriptions. If you do have any further comments or thoughts on online membership then please let me know.

An online booking option has also been introduced for the 2007 AAH conference in Belfast and will, I hope, prove to be as popular.

I very much hope that 2007 will see the AAH continuing to attract new and existing members. As you will see from your new membership packs there is a lot going on in 2007 so be sure not to miss out!

## AAH WEBSITE

As you will have no doubt noticed, 2006 saw the long-awaited launch of the new AAH website. The new site looks very different to the old one. It is intended to be clear, easy to use and informative. As well as the online membership and online conference booking options mentioned above, the new site offers a more comprehensive News & Events section, and a new Jobs & Opportunities section. To see what the new site offers please visit [www.aah.org.uk](http://www.aah.org.uk).

If you would like to post an event or opportunity on the site please contact me via email and entitle your message 'Posting for AAH website'.

## AAH Membership 2006

Membership figures, categories and occupational profile as of December 2006 [2005 figures in brackets]

### Total Membership 1095 [1090]

Individual Members with:

Art History only	273 [276]
The Art Book only	92 [87]
Art History and The Art Book	313 [306]
Bulletin only	293 [323]

Institutional Membership with

Bulletin only	41 [37]
Art History and The Art Book	61 [58]

## MEMBERSHIP CATEGORIES

### Ordinary

With AH and TAB	135 [143]
With AH only	130 [133]
With TAB	57 [46]

### Joint

With AH and TAB	5 [8]
With AH only	5 [8]
With TAB	0 [1]

### Student

With AH and TAB	101 [97]
With AH only	62 [49]
With TAB	11 [21]
With Bulletin only	89 [190]

## Concessionary

(unwaged, low-income, retired)

With AH and TAB	14 [9]
With AH only	16 [15]
With TAB	12 [9]
With Bulletin only	59 [61]

## Life

With AH and TAB	5 [5]
With AH only	6 [6]
With TAB	0 [0]
With Bulletin only	40 [43]

## Europe

With AH and TAB	24 [23]
With AH only	16 [22]
With TAB	5 [4]
With Bulletin only	16 [17]

## USA and RoW

With AH and TAB	29 [21]
With AH only	38 [43]
With TAB	7 [6]
With Bulletin only	10 [12]

## Institutions

UK	45 [47]
Europe	20 [14]
USA and RoW	36 [34]

## OCCUPATIONAL PROFILE FOR 2006

Academic	300 [308]
Museums	57 [46]
Students	425 [417]

Schools	18 [13]
Independent	118 [84]
Other	148 [166]
Unaccounted	29 [56]

## NEW MEMBERS IN 2006

Academic	19 [20]
Museums	7 [5]
Students	149 [126]
Schools	4 [1]
Independent	11 [7]
Other	11 [11]
Total	221 [196]

## GEOGRAPHICAL PROFILE

UK members	892 [885]
England 833 / Northern Ireland 6 / Scotland 41 / Wales 12	

European members	81 [80]
Austria 1 / Belgium 4 / Cyprus 1 / Denmark 1 / Finland 3 / France 8 / Germany 14 / Greece 7 / Ireland 10 / Italy 4 / Jersey 1 / Luxembourg 1 / Malta 1 / Netherlands 8 / Poland 7 / Portugal 1 / Spain 4 / Switzerland 5	

USA and RoW	120 [116]
Australia 10 / Brazil 2 / Canada 18 / China 2 / Hong Kong 1 / Israel 2 / Japan 3 / New Zealand 2 / Singapore 1 / South Africa 2 / USA 77	

## Artists' Papers Register

Following its completion in June 2005, the Artists' Papers Register received its first update early in 2006. Approximately 200 records were amended, and 307 records and 99 personal and corporate names added to the Register, which now contains 24,971 records, relating to 8,882 names and 823 repositories. I am grateful to Alex Chanter, the Register's last project officer, for making himself available to carry out this work.

This was the first of a series of annual updates, and anyone wishing to bring new material to the Register's attention is asked to read the section on 'Definitions and coverage' at [www.apr.ac.uk/artists/help.asp](http://www.apr.ac.uk/artists/help.asp) then fill in the form available at [www.apr.ac.uk/artists/APRSurveyForm.rtf](http://www.apr.ac.uk/artists/APRSurveyForm.rtf) and return it to the Register, c/o the Association at the address on the *Bulletin's* title page.

Discussions have continued with the Institut National d'Histoire de l'Art in Paris regarding a potential bid to the EC under the Culture 2007 programme for a preliminary survey of archives of modern and contemporary European art.

As always, the Artists' Papers Register is available online, for free, at [www.apr.ac.uk](http://www.apr.ac.uk).

RUPERT SHEPHERD

### AAH CONFERENCES

The 32nd annual AAH conference was held at the University of Leeds in April 2006 and was, by all accounts, a huge success. The conference was attended by well over 300 delegates and speakers. The adoption of a slightly different session timetabling worked well, as did the introduction of some additional services, such as IT facilities for delegates.

2007 will see the 33rd annual AAH conference taking place at the University of Ulster in Belfast on 12-14 April. The jam-packed timetable and breadth of session topics will, no doubt, encourage many to attend this three-day event. The session abstracts and call for papers appear in this issue of *Bulletin*, but if you would like to find out more about what will be taking place in Belfast, where you can stay and how much it is to attend, please visit the AAH website. You can either book online at [www.aah.org.uk/conference](http://www.aah.org.uk/conference) or contact me for a conference booking form. As before, AAH members can attend at a reduced rate, speakers will be entitled to a discount, and concessionary delegate rates are available for students and those on retirement or low-incomes.

A call for sessions also appears in this issue of *Bulletin* for the 34th annual conference, which will be taking place in 2008 in London at Tate Britain and Tate Modern.

### ASSISTANT ADMINISTRATOR

In 2006 I went part-time to do an MA in curating, which involved appointing a new AAH Assistant Administrator. Unfortunately, the appointment of this new member of staff has proved to be a slightly more difficult task than it might have been. As many of you are no doubt aware, 2006 has seen a number of different people take on the role of Assistant Administrator. However, we are pleased to have recently appointed Sue Walker as the new, and hopefully permanent, Assistant Administrator for the AAH. Sue has taken over from Lucy Sollitt, who took up the post from Katharine Higgon, both of whom left the AAH to take up full-time positions elsewhere.

Sue is currently doing a PhD at University College London. She looks set to become a valuable member of the AAH office and organisation as a whole. She will be responsible for a large proportion of AAH membership, including subscriptions and queries.

Sue will be in the office on Wednesdays, Thursdays and Fridays and can be contacted on [asst-admin@aaah.org.uk](mailto:asst-admin@aaah.org.uk). During 2007 I will be in the office on Mondays, Tuesdays and Wednesdays.

Best wishes for the New Year. We hope to see you all in April at the annual AAH conference in Belfast – remember to book now if you've not already done so!

CLAIRE DAVIES

## Museums and Galleries

I was delighted to be appointed Chair of the Museums and Galleries Group earlier this year, and I hope to have made a contribution to the AAH, which goes from strength to strength. As well as re-writing the Museums and Galleries section of the website, I have introduced a section in *Bulletin* devoted to forthcoming exhibitions.

In December last year, with the Student Group, a day was organised at Tate Britain for students and graduates seeking a job within the Museums sector. It was extremely rewarding for me and proved a useful learning opportunity for those who attended. Bite-size sessions focused on education and interpretation, archival work, conservation and exhibition management. In addition, there was a guided tour of Tate's store in Southwark. We hope to organise a similar event in the future.

In the meantime I am always happy to give advice about working in museums and internships, by email or telephone. I look forward to meeting members at the forthcoming Belfast conference and, as always, I hope to encourage more curators and museum workers to take an active interest in the AAH.

HEATHER BIRCHALL

# Students

2006 was an exciting and productive year for the Student Members' Group (SMG), which continues to attract an encouraging level of new student members to the Association.

## CONFERENCES

Once again, our conferences attracted students from institutions throughout the UK and Europe. The 2006 programme began with the Student Session at the Leeds Annual Conference: *Who do we think we are?*, organised and convened by Claire Walsh (Birkbeck College, University of London) and Beth Williamson (University of Essex). The carefully selected range of papers covered a diversity of themes from the ethical and moral dilemma faced by museology of Auschwitz-Birkenau (Stefan Aloszko, University of Plymouth) to the use of medical imaging technologies in art practices (Silvia Casini, Queen's University Belfast). The Special Group meeting, *Life after the PhD: Getting an Academic Post*, chaired by Amelia Yeates (University of Birmingham), was very well-attended, as was the Student/Independents' conference dinner.

In 2006 we decided to experiment with themed conferences for our New Voices event and the Student Summer Symposium. These proved to be successful. *Picturing People: Image and Representation* at the University of Birmingham on 10 May, organised by Caroline Walker and Amelia Yeates (University of Birmingham), again produced a range of intellectually stimulating papers and was well supported by our members. The Student Summer Symposium on the theme of *Art and the Senses* at the School of World Art Studies, University of East Anglia attracted a record number of delegates for a summer event, including an encouraging number of overseas students, as well as some established independent art historians and delegates working in museums and galleries. The diversity of material explored was awesome and was complemented by workshops on *Getting Published* and *Working as a Museum Professional*, as well as some enjoyable social and cultural diversions. Still in experimental mode, our final event of the year was a New Voices Careers Day held at Tate Britain on 1 December. This was organised by Michele Waugh (Oxford Brookes) and Graeme Smart (Keele University), with the invaluable support of Heather Birchall, Tate Britain (Chair of the Museums and Galleries Group). It was a hugely popular event, and we plan to hold more careers days in the future at other museums and galleries both in and outside London.

On behalf of the SMG, I would like to thank everyone who so generously contributed their time to student events in the past year. They include Jo Applin (University of York), Aislinn Loconte (Roehampton University) and Christian Weikop (Sussex University), who, at the Annual Conference, shared their experience

of getting an academic post, Dr Fran Berry (Birmingham University) for her keynote address at New Voices, Birmingham. John Onians for his fascinating introduction to neuroarthistory at UEA, Philippa Joseph (Senior Journals Commissioning Editor, Blackwell Publishing Ltd), Vivian Constantinopoulos (Commissioning Editor, Reaktion Books) and Dr Margit Thøfner (Lecturer, UEA) for their contribution to the Getting Published Workshop, and to John Mack (Professor of African Art, UEA and former Senior Keeper, British Museum) for leading a workshop on working in museums. Our thanks also go to UEA Medieval scholars Rosie Mills and Dominic Summers for their tour of Norwich Cathedral. We are also grateful to Heather Birchall and her colleagues at Tate Britain for hosting such an interesting careers day in December.

## AWARDS AND PRIZES

The SMG re-launched the Dissertation Prizes (formerly 'The Essay Prize') at the Annual Conference in Leeds. The response to the competition has been encouraging, with 28 entries from UK universities. The two prizes – one for the 'best' undergraduate dissertation and another for the 'best' postgraduate dissertation – will be awarded at this year's Annual Conference in Belfast.

The Voluntary Work Placement Fund, which provides financial support to enable students to gain work experience in Museums and Galleries throughout the United Kingdom was able to assist 11 student members undertake voluntary work throughout the summer of 2006.

## RESOURCES

In February 2005 a new edition of *Careers in Art History* was published. It was the first in ten years. The reception of this volume was staggering and the AAH had virtually sold out by the beginning of 2006. In collaboration with Graeme Smart, I co-edited a third edition of this extremely useful 120-page handbook, which now contains 33 chapters, including new sections on the artist practitioner, bookselling, jewellery, paper conservation and slide librarianship.

The SMG looks forward to being able to offer its members a full programme of events, resources and opportunities in 2007. I would like to thank all the student members of the Association of Art Historians for their loyal support throughout the past year. The SMG would like to thank the AAH administrators – Claire Davies and Sue Walker – for their advice and support.

For me it has been a great privilege to chair the SMG over the past 12 months. The synergy achieved by such a lively and enthusiastic group of people has enabled the SMG to go from strength to strength in 2006 and it has been wonderful working with you all.

**SOPHIE BOSTOCK**

# Schools

The security of Art History in schools has been considerably advanced this year due to the agreement of Subject Criteria and the involvement of three boards in advancing post-16 examinations. The committee's activities have expanded beyond the resources of its membership so we are welcoming some new recruits and seeking more.

## PARTICIPATION AND CONSULTATION

The Schools Email Group has been extended to cover most art historians in schools and has been extremely busy this year, exchanging information and conducting three surveys to clarify the constituency's priorities for the 2008 examinations, feedback on marking, etc.

Liaison with the Qualifications and Curriculum Authority concluded the work begun in November 2005 with the final establishment in August 2006 of a set of agreed Subject Criteria for History of Art. The committee are currently in communication to improve the History of Art section of the QCA internet site and to question last-minute modifications to the criteria (*see below*).

Liaison with the boards has been strengthened overall, with strong links established with CCEA (Northern Ireland) and those involved in the fledgling Cambridge Pre-University post-16 examination, as well as with AQA. All three contributed to the AAH Schools/Tate conference in November. After five years, I have resigned my examining posts, but our secretary, Kate Evans, who was also involved in the subject criteria negotiations, is on both the Pre-U and AQA teams that are drawing up the new exams for 2008. She continues to serve on the AQA Subject Advisory Committee, and Jeremy Gray has been appointed Reviser of the AQA examination.

## THE A LEVEL

### A level Reform

The new History of Art on Subject Criteria are viewable on the QCA site <[www.qca.org.uk/12265\\_16132.html](http://www.qca.org.uk/12265_16132.html)>. History of Art has, up to now, been one of the few subjects not to have criteria, and in danger of not being properly identified as a subject discrete from the contextual component of Art & Design (a statement is on the AAH website), and of being discontinued. We are, therefore, breathing a sigh of relief to have preserved the discipline. The criteria accord with QCA requirements on post-16 examination (examination burden, synoptic content, etc) and our general view is that they are workable, art historical and a very positive step for the subject in schools. The format reduces examined modules from six to four, and is generally flexible, but the committee are drawing up an appeal against an unexpected last-minute modification of the Criteria to eliminate the possibility of a coursework component.

## The future for exams

As a result of the approved criteria, three boards are developing Art History Examinations for 2008. This is wonderful news. All were represented at the AAH/Tate Teachers plenary in November to outline and discuss draft specifications. Jacqueline Cockburn presented plans for a Cambridge Pre-U, which contains a historical essay paper, a practical critical paper, a focused contextual thematic paper and a coursework module, all to be taken at the end of two years. As this exam does not at the moment accord with the QCA Subject Criteria it may also only be available to independent schools. CCEA draft exam is made up of four historical studies arranged to require study of architecture and design as well as art. The two second-year ones can be linked to those of the first year, but are more in-depth (see <[www.ccea.org.uk/revision\\_specs\\_survey](http://www.ccea.org.uk/revision_specs_survey)> where there is also an online survey). AQA are proposing a similar four-paper format without the design component. One paper will be practical critical and one open, grouped around themes to enable a freer choice of subject matter and discursive approach. There was enthusiasm for all three draft specifications at the plenary, but the importance of reliable marking was unanimously stressed. Feedback was collected and relayed back to Graham Whitham at AQA and John Nixon at CCEA.

## 2006/7

An approximate equilibrium in numbers this year and a small increase in grades partially reflected a further rise in student confidence and performance, especially at A2 again, where the independent coursework unit gained 50% A grades, despite very rigorous requirements (a 90% mark).

Communications from teachers, and comments circulated in the email group, were summarised at the Teachers Plenary. There was praise for the useful material offered on the internet sites of both CCEA and AQA, but consensus on the need to address AQA about the ambiguous questions and idiosyncratic mark schemes in all three current AS Modules. AAH Schools collected evidence from schools and formally raised these worries at the December 2006 SAC meeting, but have not received a satisfactory response. We will re-propose some liaison with AQA over the problem in 2007.

## CONFERENCE

We are very grateful to Tate Britain, especially Rebecca Sinker and Daniel Brookman, for enabling the Ways of Seeing Schools Conference 2006 to be held again at Tate, where a full-house gathered on 6 November. Spirited student presentations on *Marriage in Painting*, Jacob Lawrence's *Toussaint L Overture*, Constable's *Expressionism*, the new MOMA hang, and Kutlug Ataman's *Women Who Wear Wigs* sat alongside stimulating lectures from Chris Townsend on ► page 9

## Hon Secretary

### NEW CHAIR

The Association's chair-elect, Evelyn Welch, will take up her post at the forthcoming AGM. A Vice Chair will be elected in due course by the Executive Committee. Meanwhile, our current chair, Colin Cruise, will be leaving us after a three-year term. I should like to express warm thanks to him on behalf of the EC and a personal thank you.

### NOMINATIONS FOR EXECUTIVE COMMITTEE

Three members will have completed their term of office at the 2007 AGM: Natalie Adamson, Tom Gretton and Christine Riding. I should like to thank them for their hard work on behalf of the EC. This creates three vacancies for elected members and we are now seeking nominations for these three-year posts. The closing date for the receipt of nominations is **Friday 16 March 2007**.

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

### PROXY VOTING FORM

The proxy voting form, for those people unable to attend the AGM, is included with the *Bulletin* and, when completed, should be returned to the Senior Administrator by **23 March 2007**. Please complete the form if you are unable to attend the meeting.

LOUISE BOURDUA

## Universities and Colleges

The Government continues to try to find ways of measuring our achievements as art historians, and the AAH, like most Humanities Subject Associations, responded vigorously to the recent consultation on new forms of Research Assessment. While we did not win everything, it is pleasing to report that the initial suggestion that the post-2008 RAE be dominated by metrics has now been abandoned. The Humanities and Social Sciences, and some parts of the Sciences such as Mathematics, will continue to be assessed by a combination of measures such as research income and graduate students, along with peer review. See [www.hefce.ac.uk/news/hefce/2006/rae.htm](http://www.hefce.ac.uk/news/hefce/2006/rae.htm) for further details.

### BENCHMARKS

The new project for 2007 is the updating of the Benchmarks for History of Art, Architecture and Design, which were first put together almost a decade ago under the chairmanship of Tom Gretton (UCL). The AAH will be working with the Association of Architectural Historians, the Design Historians and Film Historians to produce a version appropriate for the 21st century. The new version will be available for discussion at the

## 33rd Annual General Meeting

9.00 AM – 10.00 AM FRIDAY 13 APRIL 2007

University of Ulster

### Venue to be confirmed

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

The Minutes of the 32nd AGM were printed in *Bulletin 92, June 2006*.

### Agenda

- 1 Apologies
- 2 Minutes of the 32nd AGM in Leeds
- 3 Chair's Report
- 4 Membership Report from the Administrator
- 5 Honorary Secretary's Report
- 6 Honorary Treasurer's Report
- 7 Report from the Editor of *Bulletin*
- 8 Report from the Editors of *Art History*
- 9 Report from the Editors of *The Art Book*
- 10 Reports from the Members' Groups:
  - Independents
  - Museums and Galleries
  - Schools
  - Students
  - Universities and Colleges
- 11 Report from the British Chair of CIHA
- 12 Report from the Convenor of the Artists' Papers Register
- 13 Report from the Convenors of the Tate Conference 2008
14. AOB

Belfast AAH meeting, and drafts will be available for comment on the Universities and Colleges page of the AAH website. Please let us know what you think.

### NATIONAL TEACHING FELLOWSHIP AWARDS

The National Teaching Fellowship awards are being offered again this year by the Higher Education Academy. This brings a £10,000 prize and a glamorous award ceremony. Last year, I won a Fellowship and would be happy to offer any advice to colleagues whose institutions would be interested in nominating them. The Art, Design and Media Subject Centre (in which Art History is located) also has numerous funding opportunities for those interested in teaching and learning. See [www.brighton.ac.uk/adm-hea](http://www.brighton.ac.uk/adm-hea).

### SLIDE DIGITISATION

A major issue that many art history departments are facing at the moment is the problem of digitising existing slide libraries. The Technical Advisory Service for Images [www.tasi.ac.uk](http://www.tasi.ac.uk) offers free help and advice to HE and FE institutions and provides a consultancy service. Contact [info@tasi.ac.uk](mailto:info@tasi.ac.uk).

EVELYN WELCH

## The Art Book

2006 was a good year for *The Art Book*. We maintained our lively, diverse content but changed our visual presentation by moving to full-colour printing in Volume 13, issue 2. We want our readers to enjoy reading about art and books, and colour images of art, past and present, add sensuous pleasure to our thoughtful reviews. We continue to attract new reviewers and I thank all who contribute to making *The Art Book* a leading source for information on visual culture in its historical and contemporary manifestations. With this objective in mind we have introduced a new section on screen studies, commencing in February 2007, Volume 14, issue 1.

The introduction of screen studies augments our policy of reflecting the manifold ways in which visual culture has become part of daily existence. While it is important to maintain the research objectives of Art History as a discipline, it is equally necessary to recognise the multiple histories of images, the social lives of artists, designers, photographers and filmmakers and the repercussions that image-saturated existence has on modern lifestyles. Our reviews reflect the breadth of contemporary publishing within visual culture. In addition, in 2006 our 'Perspectives' section featured an article on the 'crisis' in publishing and one on museum publishing, a specialist analysis of an art collection in Breslau, and a two-part feature on art novels. The personal voices of the Director of the Las Vegas Art Museum and the curator of 'Undercover surrealism' were brought into print in the 'Interviews' feature.

In 2006 the Editorial Board contributed significantly to the discussions and decisions of production. My thanks go to Board members for their keen interest and support, and to Eleanor Tollfree (Wallace Collection), who resigned owing to work pressures. Our Advisory Board has gained a new member. I am delighted to

welcome Dr Chin-tao Wu, Assistant Research Fellow at the Institute of European and American Studies, Academia Sinica in Taipei, Taiwan, to the Advisory Board. We hope, with her help to increase our reviews of Asian art.

*The Art Book* published 218 reviews in 2006. This extensive coverage of new publications led to a decision to inaugurate 'The Art Book Award' in 2007. The award, to be adjudicated by the Editorial Board, will be for a publication reviewed in *The Art Book* (in the four issues of a calendar year), which is judged to facilitate the visual and verbal communication of its theme through its readability, quality of research, production and design. The contributions of the author and the publisher will be evaluated.

In November 2006 John Wiley & Sons announced a takeover of Blackwell Publishing, which currently publishes *The Art Book*. The press statement claimed that the new merged operation will publish about 1,250 scholarly journals in addition to books. How this will affect *The Art Book* remains to be seen, but I wish to thank the Blackwell production team who contributed to our journal in 2006, a year when we all had to accommodate the changes brought about by typesetting and printing in the Far East, and by the move to full colour. Special thanks go to Al Troyano, Paul Jones, Sarah Worrall and Philippa Joseph. Finally, in this year of change which demanded so much work from the journal's two-person production team, I want to offer my personal thanks to our Executive Editor, Sue Ward, for her deep commitment to the journal, and to Frances Follin for her meticulous copy editing. Their professionalism gives us a publication which, I believe, enhances the status of the AAH.

**MARION ARNOLD**  
Honorary Editor

◀ *continued from page 7* the multivalency of 'Leger's Ballet Mecanique', Simon Lee on 'Goya- satire and invention' and Neil Cox on the tussle that is 'Picasso's Velazquez', and all responded to some enthusiastic questioning from the floor. The day concluded with the teacher's plenary.

### FUTURE

Marking, post-16 exams and the possibility of History of Art GCSE, subject parity and representing teachers to the boards are on-going.

Another conference is planned for November 2007, as well as a Teacher's Day in collaboration with a gallery.

Our 'Starter Pack' project, aimed at overcoming the academic and financial risk of introducing a new subject in state schools by offering a set of resources free of

charge for one AS year, enjoyed one meeting at which we welcomed Janet Tatlock of Manchester University, who offered invaluable advice. An outline has been drawn up and we hope to recruit volunteers and pursue external funding with a view to employing a paid executive in 2007.

Thank you so much to the committee members for their energy and support, most especially Kate Evans, Julie Hadley, Jeremy Gray, Lawrence Wolff and Jessica Petree, and to Claire Davies and Sue Walker for their immaculate administrative support this year.

**CAROL JACOBI**

# Independents

## DIRECTORY OF INDEPENDENT ART HISTORIANS

2006 has been marked by the launch of the long-awaited online Directory. All concerned sweated blood over this, but special acknowledgement must be made to Rupert Shepherd, who frequently gave us the benefit of his experience from other projects such as the Artists' Papers Register, and to Michael Gawke and Chris Cummins of Magi Services, who put the site together. We expect the site to evolve, but this can only happen in a way that is productive and useful to members if those members who register pass any criticisms or suggestions back to me.

Any Independent member – that is, any member who earns at least part of their living from freelance activities – may take an entry in the Directory, which can be accessed directly on [www.aah-independents.org.uk](http://www.aah-independents.org.uk) or from the Independents' page of the AAH website. Looking ahead to 2007, the aim is to build up the number of Independents registered and publicise the site to potential users. Our aim is to be the first port of call for anyone working in any field who needs the expertise of an art historian or visual culture specialist, whether for a one-off project or a longer-term engagement. All members who have suggestions of organisations to which the Directory should be promoted are invited to send details to me on [ch-indeps@aah.org.uk](mailto:ch-indeps@aah.org.uk)

## INDEPENDENT INTERESTS

Independent members take part in a wide variety of freelance work and independent research, as the following examples show.

Joanna Selbourne is currently engaged in the cataloguing of the Courtauld's vast collection of prints, which should keep her busy for some time to come, as there are over 20,000 of them.

Having received (in 2005) the prestigious University of the Witwatersrand Research Committee publication award for her doctoral thesis, Jillian Carman has now written a book based on her researches. *Uplifting the Colonial Philistine* explores how the Johannesburg Art Gallery was founded in 1910, when Johannesburg was largely a mining town, owing to the efforts of colourful characters such as Florence Phillips, wife of one of the Randlord patrons, and Hugh Lane, curator.

Eleanor Fraser Stansbie has received a travel grant from the British Academy to attend the CAA annual conference in November 2007 in New York, where she will be giving a paper. Eleanor follows in the footsteps of Fabiola Martinez, who gave a paper at the 2006 CAA conference. As was emphasised at the British Academy's discussion in June, 'Who's Creating Knowledge? The challenge of non-university researchers', a great deal of valuable research is carried out beyond the university environment.

Barbara Goebels-Cattaneo continues to represent a number of European and American artists and to organise exhibitions of their work on both sides of the Atlantic. She nevertheless found the time and energy to edit and circulate the Group's email newsletter back in February (a 2007 newsletter may have been circulated by the time you read this).

Marion Arnold is a practising artist as well as an art historian and teacher. She had a work selected for the prestigious Singer & Friedlander/*Sunday Times* Watercolour Exhibition at the Mall Galleries in September.

Marianne May has had an article published in *Women: A Cultural Review* (Vol. 17, No. 3) based on a paper she gave at a conference on the Cultures of Birth. Her contribution is entitled 'Mummification: The Subject of the Placenta in Marc Quinn's *Lucas I*'.

Carlo Milano curated an exhibition 'Pistrucci's Capriccio: A rediscovered masterpiece of Regency sculpture', with the collaboration of Marjorie Trusted from the V&A, which was held at the Soane Museum and at Waddesdon Manor. The exhibition and its catalogue (also largely written by Carlo and available from Amazon) focused on the marble Capriccio by Benedetto Pistrucci (1783–1855), which was first exhibited at the Royal Academy in 1830 and then disappeared from the public eye until it resurfaced in an auction in 2005. This rediscovery was an opportunity to reassess the work of Pistrucci in England as a sculptor, medallist, and engraver of cameos, especially in his relationship with the Royal Mint.

Several of our members undertake editorial and translation work; in the past year I have copyedited Julian Freeman's *British Art: A Walk Round the Rusty Pier* and produced an essay of my own for the catalogue of an Op art exhibition due to open in February in Frankfurt.

## THANKS

As ever, my sincere thanks go to members of the organising group, who have supported me through the year – Marion Arnold, Barbara Goebels-Cattaneo, Lewis Watts, Gillian Whiteley and Barry Shears. We were joined at our last meeting by Eleanor Fraser Stansbie. Sophie Bostock, who is currently chair of the Students' Group, has indicated her desire to join in running the Independents' Group once she has relinquished her current post (Sophie expects to complete her PhD in 2007 and is seeking the variety of Independent life).

Now we are all looking forward to see what 2007 will bring. There are plans for an Independents visit to a museum or gallery at the end of March. Art-liners will have had details of this but other Independents are welcome to join us. Please email me for details. ►

## Art History

The editorial term of the current editors comes to an end in June 2007, and we offer our very best wishes to the new Editor, David Peters Corbett (York). The journal is in a particularly healthy state, with a strong number of submissions, as well as essays forthcoming for publication.

Between 2002 and 2007, that is, from issues 25: 4 to 30: 5, the editors will have published nearly 150 essays. The majority of essays submitted to *Art History* are from academics in the USA, yet we actually published more by UK-based authors. The countries of origin of other essays published included Canada, Switzerland, the Republic of Korea, France, Germany, the Netherlands, Israel and Australia. Conscious that art historians based in Europe rarely contribute to the journal and that their interests and approaches could be more represented in *Art History*, we have included several essays by scholars based in European universities. Some have been translated for publication, whereas others have been revised and edited to conform to the demands of 'academic' English. The profile of published authors of essays ranges from senior scholars to post-doctoral contributors. While a good many submissions continue to consider western art, we have endeavoured to broaden the focus of contributions.

While most issues are 'medley' compilations, we have also provided a number of themed issues, as well as

special issues which are reissued as free-standing books in the *Art History* book series. These are (with numbers of copies sold to January 2007):

*Difference and Excess*, ed. Gill Perry, 2004 (2005: 857)

*Art:History:Visual:Culture*, ed. Deborah Cherry, 2005 (475)

*Between Luxury and the Everyday: French Decorative Arts of the 18<sup>th</sup> century*, ed. Katie Scott, 2006 (153)

*About Stephen Bann*, ed. Deborah Cherry, 2006 (87)

*Location*, ed. Deborah Cherry and Fintan Cullen, 2007

*Display and Spectacle*, ed. Deborah Cherry and Fintan Cullen, will appear in 2008.

*Replications*, guest edited by Jennifer Tribble and Jas Elsner, appeared as a themed issue, 29: 2.

Special or themed issues, which can combine submitted and commissioned essays, offer ways in which the editors can respond to significant issues within the discipline as they are identified, one of the concerns signalled when Deborah Cherry was appointed. Whereas some of these collections are around an issue or set of debates, others reflect on the recent history of the discipline through the focus on a particularly significant scholar. The 'about' concept was introduced by Adrian Rifkin with *About Michael Baxendall* (1999), one of the series's best-sellers, and now in its second edition, and the idea is extended with *About Stephen Bann*, 2006, and a themed journal issue planned several years ago which will appear in June 2007, *About Mieke Bal*. Location was identified as a key theme for the special issue 29: 4; the theme continues too in 29: 5, in which four of the five essays reflected on the question of location in diverse ways. We are delighted to see that this theme has now been adopted for the AAH London conference of 2008.

### THE EDITORIAL PROCESS

Up to January 2007, some 400 essays have been submitted to the London office. When an essay is initially received, the editors decide whether it is suitable for the journal, and whether to send it for peer-review to two authoritative readers. Once readers have been secured, a report often takes some time, as readers are always busy with other commitments. Reports, along with often substantial suggestions and guidance from the editors, are then sent to the prospective author. The essay is then returned, and the editors re-read it along with the reader reports, and on occasion explanations from the author about their response to their readers. Further revisions may be deemed necessary, and an essay may be revised several times before final placement for publication. Given that the editors may often have a number of essays ready for publication, issues can be loosely compiled around a theme, interest or genre: for instance, 28: 1 was largely about sculpture, while 28: 3 addressed print cultures. ►

## NOMINATIONS are sought

for three Executive Committee members  
to serve from April 2007.

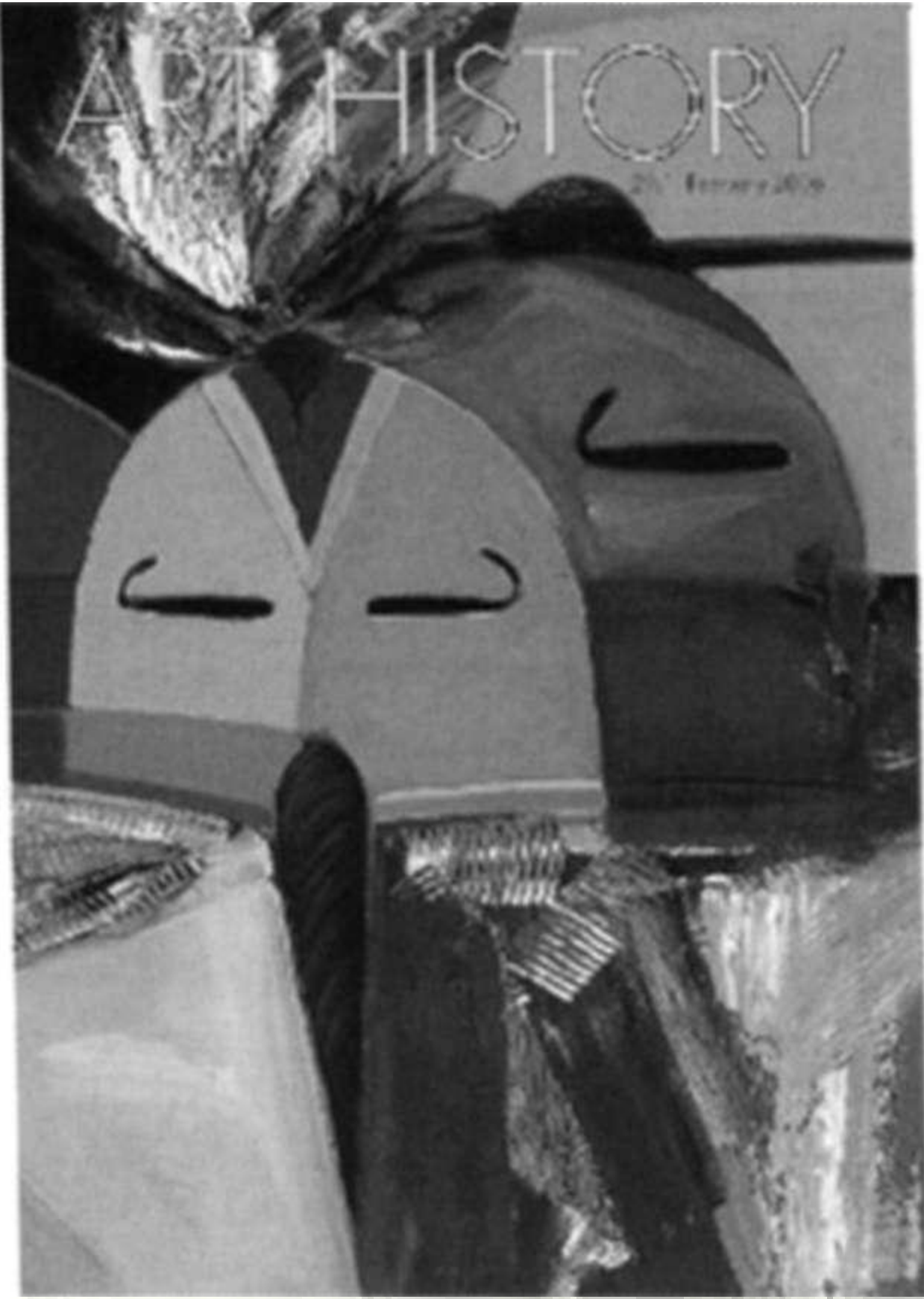
Nominations forms can be obtained from Claire  
Davies at [admin@ah.org.uk](mailto:admin@ah.org.uk)  
<<mailto:admin@ah.org.uk>>

**Deadline: 13 March.**

◀ The 2007 conference takes place in Belfast from Thursday 12 to Saturday 14 April. Early booking will not only secure the cheapest rate for the conference, but also the best prices for air and ferry fares. At the time of writing, there are return tickets available from BMI (Heathrow to Belfast City) for around £100, including taxes. Or go by ferry and get the benefit of the sea air! Once again, the Independents and Students plan to join forces for an unofficial official conference dinner (much more fun than the official official dinner, but don't let the rest of the AAH membership know - we must preserve our exclusivity!).

I wish all Independents a very successful and prosperous year.

FRANCES FOLLIN



and 26: 5 focused on approaches to French art. Equally, essays may be selected for their chronological spread, for contrast, or chosen for complementarity: two approaches to the writings of Alfred Gell appeared in 28:4, while three different accounts of 20th-century modernity were included in 29:1.

We provided, for the first time, a set of style guidelines for contributors to the journal, drafted by Fintan Cullen. This helps authors to be consistent and is easily available on the AAH website. The journal's layout plays a vital part in the way the journal looks. *Art History* is privileged to be able to call on the services of a very experienced copyeditor in the person of Sarah Sears, who has now worked on *Art History* for over 20 years. The journal does not have an in-house layout designer, and thus both copyediting and layout are handed over to Sarah who with every issue creates a most imaginative design.

Book and exhibition catalogue reviews continue to be an important part of what *Art History* offers its readers. As editors, we have worked with three Reviews Editors, Colin Rhodes (Loughborough), Liz James (Sussex) and presently Cordelia Warr (Manchester). We are most grateful to all of them for the care they have taken in what is often the difficult task of identifying books and finding willing reviewers. With the pressures of RAE, academics in the UK are often reluctant to review books as it is seen as a thankless task. We are thus extremely grateful to all those who have written for the journal over the years. We have experimented with a variety of types of reviews and the posting on the website of 'books received' has helped to increase the range of reviewers and reviews.

#### REDESIGN

The journal and the free-standing books were redesigned throughout in 2003, with new fonts, headings/subheadings and new page layout. The new design was first on show in 27:1, the first issue to have a colour cover, with its 'cover girl', Helene Fourment, showcasing the essay by Margit Thøfner on Rubens's well-known painting. This new design coincided with the editors' decision to work with contributors to make the journal more attractive visually, introducing more details of images to support and complement the textual arguments, to create strong and effective visual arguments in parallel to those in the articles, and to

increase the number of images where appropriate.

This emphasis on the visual impact of *Art History* is reflected in the introduction of colour in the articles, first in 27: 4, to illustrate the blush in two eighteenth-century portraits. Since then colour has been deployed, for example, to support Susan Siegfried's discussion of Ingres, often neglected as a colourist (28: 5), and to give an added dimension to the special issue on the theme of *Location* (29: 4), where we were able to reproduce three stunning works from the Prado as well as a number of contemporary works ranging from Rachael Whiteread to Rebecca Belmore. Colour has also been important in reviving an initiative of an earlier editor, Marcia Pointon, who introduced artists' pages, visual contributions from contemporary artists, into volume 17. Artists' pages were provided by Stephen Bann in 28: 5, so including in this issue a lesser-known aspect of a well-known art historian. This feature will be repeated in the forthcoming *Display and Spectacle* issue (30: 4) which will become a separate book in 2008, which will feature specially designed pages by the artists Neil Cummings and Marysia Lewandowska.

#### PRODUCTION

There have been major changes to the journal's production in the past five years. In 2002, the it was typeset and printed in the UK, with suppliers based relatively near to the publisher's base at Oxford. Now, typesetting is undertaken by Macmillan in Bangalore in India, and in 2007-8 printing will probably be transferred to Singapore, where the *Art Book* is already printed. Copyedited pages are now scanned for electronic transmission to Macmillan, replacing the largely paper-based system. In tandem, images are increasingly supplied to the journal in digital form, although photographs, and to a more limited extent, large format transparencies are still provided. Transfer of work outside the UK and digitalising have many advantages and cost-benefits - typesetting costs have been substantially reduced, for example, and the move to Singapore will, it is anticipated, make it easier and cheaper to include colour in the pages of the journal.

New procedures have also demanded changes to the work by the editors. As copy is scanned electronically it is vitally important to provide the copyeditor with clean, precisely formatted text - and to ensure accuracy and consistency we now have an intern (*see below*). Digital images demand additional and particular scrutiny and handling. As with all major changes, there have been teething problems all round.

There have also been changes at Blackwell: in personnel with the journal's production managed by four senior production editors since 2002; and with the introduction of split-site management for the journal in the UK between Oxford and Edinburgh. As many members will be aware, Blackwell has recently been purchased by the US company John Wiley & Sons, and we are waiting to hear what impact this will have on the journal.

The Editorial Co-ordinator is responsible for the smooth running of the journal from the editorial point of view. This entails handling submissions as well as revised versions of essays; implementing the editors' decisions; liaising with readers and authors; logging the textual materials and images received. The ease of electronic transmission for images often means that the Editorial Co-ordinator is emailed clusters of vast image files rather than, as stipulated, files downloaded to CD with an exact paper print of each. So image management, as well as checking copyright compliance forms are signed by the authors, are among the key tasks for the Editorial Co-ordinator. This is a demanding post, undertaken nominally one afternoon a week, yet indispensable to the smooth running of the journal, as many authors and readers will testify. During our term of office, this role has been undertaken by a graduate researcher: we would like to thank Tracy Anderson (now Dr), Prasannajit de Silva, and currently Jody Patterson.

In 2006, we appointed Samuel Bibby to the new post of Editorial Intern. This post was devised to respond to the new demands of journal production, and it is loosely based on the internships at the *London Review of Books*. It is also designed to give to a postgraduate researcher (Sam Bibby is at University College London), enrolled for a research degree in art history, editorial experience on a leading journal in the discipline. The intern's tasks are to ensure consistency through the essays for any one issue, to ensure that the journal's style guidelines are followed throughout, and to find any missing information. The intern also liaises with the authors over any changes requested by the editor in finalising the text for the copy editor. The intern is credited on the masthead, which has been rearranged to include a subheading of the 'editorial team', comprising the editorial co-ordinator, the copyeditor, and the intern.

#### EDITORS AT LARGE

The editors have represented the journal at a number of national and international conferences. In addition to the 'Meet the editors' sessions which we provide at the annual AAH conferences, we have organised and attended events in the UK and elsewhere, including: *Visibility of Women's Practice* (co-organised by Deborah Cherry and Gill Perry, Tate, summer 2003, in conjunction with the special issue, 26: 3, supporters included the AAH); *Display and Spectacle* (co-organised by Fintan Cullen and Deborah Cherry at the University of Nottingham, January 2007, in conjunction with the special issue, 30: 4, supporters included the AAH, the British Academy, Blackwell publishing and the Nottingham Institute for Research in Visual Culture). As editors we have attended a number of College Art Association conferences – we organised a session on *Border Crossings in Art History* at Seattle in 2004, to mark the formal alliance of the AAH and CAA, a session which fed into the issue on *Location*. Both editors spoke at the AAH forum on publishing at the Courtauld Institute of Art in 2005; Fintan Cullen recently addressed a conference on getting published in the arts and

humanities organised by the University of Reading and the School of Advanced Study, University of London; Deborah Cherry represented *Art History* at Renaissance Society of America conference in Cambridge, and at CIHA 2004 in Montreal.



#### ADVERTISING

As editors we have reflected on the role of advertising in the journal: adverts can provide useful information on recent books in print and forthcoming conferences, or fellowship deadlines. Advertising too could provide a good form of income. By comparison with the association's other publications, *The Art Book* or the *Bulletin*, or competitors such as the *Art Bulletin*, *Art History* has few paid advertisements.

It is a great privilege and pleasure to edit *Art History*, and we would like to take this opportunity to thank all those who work with us on the journal, especially over this period of demanding change. On the editorial team our warmest thanks to the copyeditor, Sarah Sears, for her meticulous and exacting skills, and to Jody Patterson and Samuel Bibby, who undertake their complex tasks with efficiency and considerable good humour. At Blackwell we have benefited from the support and expertise of Philippa Joseph, Al Troyano, Sarah Worrall, Jacqueline Scott, and Caroline Milton. At the AAH, we extend our thanks to the outgoing Chair, Colin Cruise, and to the Senior Administrator Claire Davies. And especial thanks to our readers and all the authors who have published with us in the past years.

**DEBORAH CHERRY**

Editor

**FINTAN CULLEN**

Deputy Editor

## Bulletin

The *Bulletin* has continued to be published three times a year, carrying announcements and conference details, as well as accounts by members of the Executive Committee, and others, of the steps they have taken to promote and advance the study of art history.

I would like to extend my thanks to all those who have contributed to the pages of *Bulletin* – especially to those who have kindly contributed reports of conferences they have attended, or work experience they have undertaken.

**JANNET KING**

# AAH STUDENT MEMBERS' GROUP

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# Letter from the Student Chair

The coming year looks as though it's going to be another great one for our student members. The SMG has some un-missable conferences and events lined up.

First we have the **AAH Annual Conference at the University of Ulster, Belfast 12-14 April**, where the SMG will be offering a comprehensive programme, including the informative SMG desk, an informal conference dinner with the AAH Independents' Group at a local restaurant and the student session *Contested Evidence* with a variety of papers. I am in the process of organising a special student forum, details of which will appear in the electronic newsletter in February, on the SMG desk at the conference, or you may contact me on [ch-students@aah.org.uk](mailto:ch-students@aah.org.uk) and I will keep you updated.

Our next event will be the **Spring New Voices** conference **1 June** – *Surface Effects: the Making and Representation of Sculpture*, which is hosted and generously co-sponsored by the Henry Moore Institute, Leeds (*see opposite*). Please contact convenors Jenny Powell or Matthew Silence if you would like to receive further information on the day.

For this year's **Student Summer Symposium** we will be returning to Scotland. Our symposium on *Art and Power* will be taking place at St Andrew's University on **5-7 July** (*see page 17*).

## FUTURE PLANS

Our autumn New Voices will be hosted by the Courtauld Institute of Art. Details of this event are currently being discussed by the organisers and further information will be available on the student desk at the annual conference and in June's *Bulletin*.

Owing to the popularity of our first New Voices Careers day at Tate Britain (*see report on page 16*), we are also hoping to organise additional days during the course of the year. You may register your interest with Michèle Waugh, who will be the primary point of contact for these events and assisting with the organisation of future days.

## FAREWELL

At the last meeting of the Student Members' Group I offered my resignation, having chaired the Group for 20 months. My successor will be voted in at our meeting in February and will take over the role following the Belfast Conference. As this will be my last contribution to the *Bulletin* as SMG Chair, I would like to thank the student members of the AAH for their friendly support and encouragement during the past two years. My job has also been made so much easier by the brilliant and energetic team of people on the SMG committee and I would particularly like to mention the SMG secretary, Amelia Yeates and Treasurer, Graeme Smart, for their unwavering support, dedication and professionalism during my term of office.

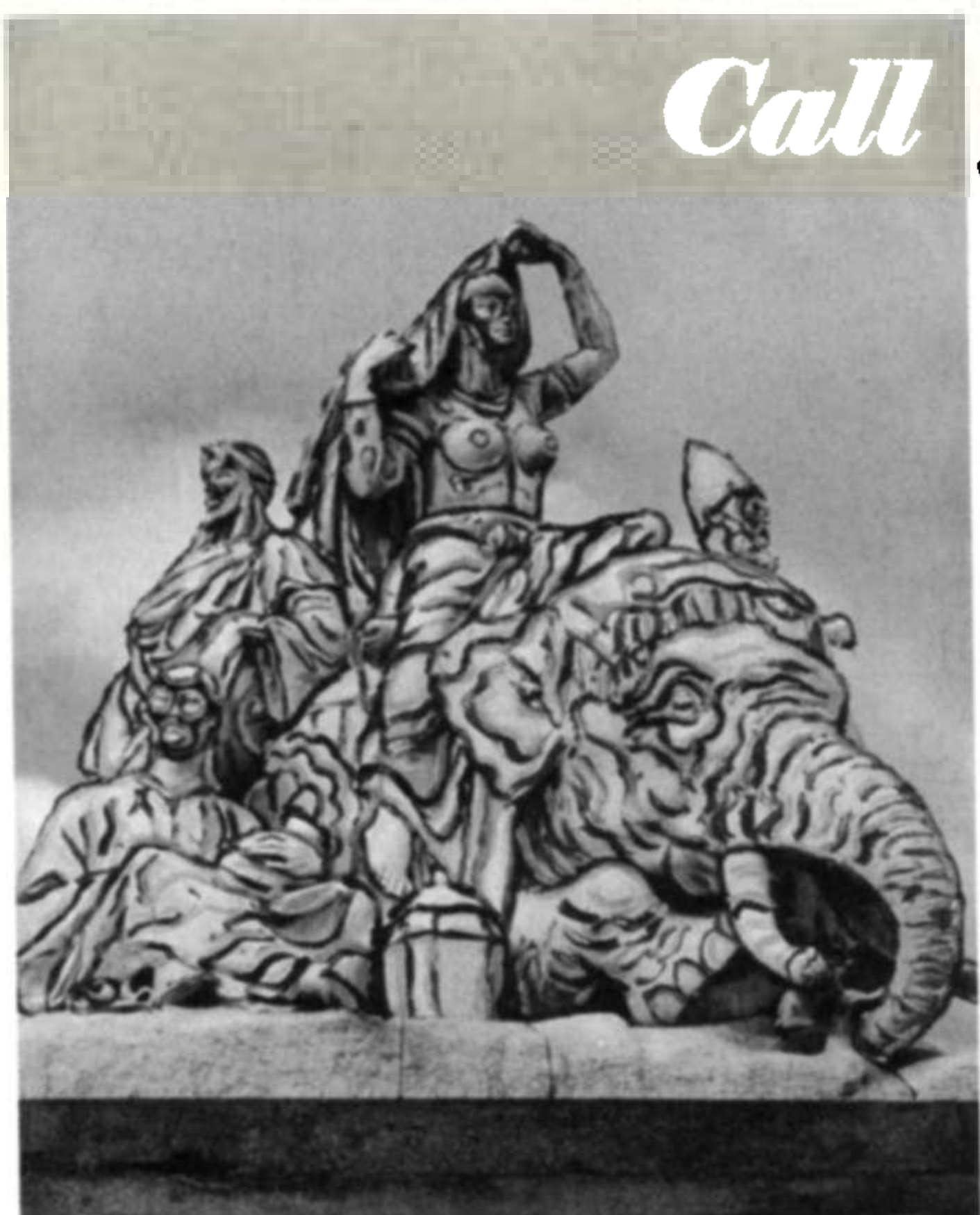
Wishing you all a productive semester and looking forward to seeing many of you at Belfast.

## SOPHIE BOSTOCK

Chair, Student Members' Group

## Keep in touch via the AAH Student News Email Bulletins

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

**Call for Papers****Surface Effects****The Making and Representation of Sculpture**

AAH New Voices graduate symposium  
Henry Moore Institute, Leeds

**1 June 2007**

Artists have long been fascinated by the spatial dynamics of objects and their representation in different media; for example, the depiction of an expansive landscape in carved relief, the effect of polished marble or bronze recreated in a painting, or capturing the space of an installation through photography. The tension between actual and virtual space, surface effects and volume, are concerns for artists working in all media, including sculpture, drawing, painting and photography.

Proposals are invited for 30-minute papers examining the strategies employed by artists working in any historical period to determine the viewer's physical and visual interaction with their work through its 'surface effects'.

Deadline for call for papers: **28 February 2007**. Please send abstracts of no more than 300 words to:  
**Ellen Tait: [ellen@henry-moore.ac.uk](mailto:ellen@henry-moore.ac.uk)**

This conference is being organised in collaboration with the Henry Moore Institute, Leeds as part of the New Voices series of student-research symposia. It will provide an arena for students to present their research formally, meet other students and exchange ideas with fellow researchers. The event will incorporate a tour of the Institute's current exhibition, and the conference fee of £5 (AAH membership necessary to participate) includes lunch, tea and coffee and a glass of wine. Some subsidy will also be provided for speakers' travel expenses.

Booking deadline: **16 May 2007**. Booking forms are available from: [www.aah.org.uk](http://www.aah.org.uk)

**JENNY POWELL AND MATTHEW SILENCE**

Image: Hew Locke, *Asia (Albert Memorial)*, 2005, © copyright Leeds Museums and Galleries (City Art Gallery). It will be on display in *Drawing on Sculpture*, Henry Moore Institute, 13 May – 12 August 2007, which explores the relationship between photography, sculpture and drawing from Rodin to the present day.

**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](http://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](mailto:clairew@nildram.co.uk)

**Postgraduate Research Database**

**A database of postgraduate student research is now available via [www.aah.org.uk/student/index.php](http://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 Chrissie Bradstreet  
[chrissiebradstreet@hotmail.com](mailto:chrissiebradstreet@hotmail.com)

## New Voices: a careers day at the Tate

**T**his one-day event at the beginning of December proved to be a fascinating opportunity to see behind the scenes of one of the major public galleries in the UK.

The day started with a brief introduction by Heather Birchall, Assistant Curator, Tate Britain, who had been involved with the exhibition *Degas, Sickert and Toulouse-Lautrec*, amongst others. Next, we had a really exciting talk from Christine Riding, curator of the current *Hogarth* exhibition, who went on to describe the five years of planning and logistics that this exhibition had involved. She also explained that the role of curator varies from institution to institution. Listening to Bronwyn Gardner of the Registrars department was extremely interesting as none of us had even heard of this particular role before. We had further absorbing talks from Rebecca Heald, of the education and interpretation department and Sue Breakell, an archivist in their library and archive.

The day finished off with a remarkable opportunity to visit Tate store, a real treasure house off the Old Kent Road. Around 60 percent of the Tate's collection is housed here at any one time, and all movement of artworks around the four Tate sites is coordinated from here. We were shown around by Helen Brett, a painting conservator; we were also lucky enough to be shown a piece of work she was cleaning prior to its loan to France. All in all it was an inspirational insight into the workings of a gallery.

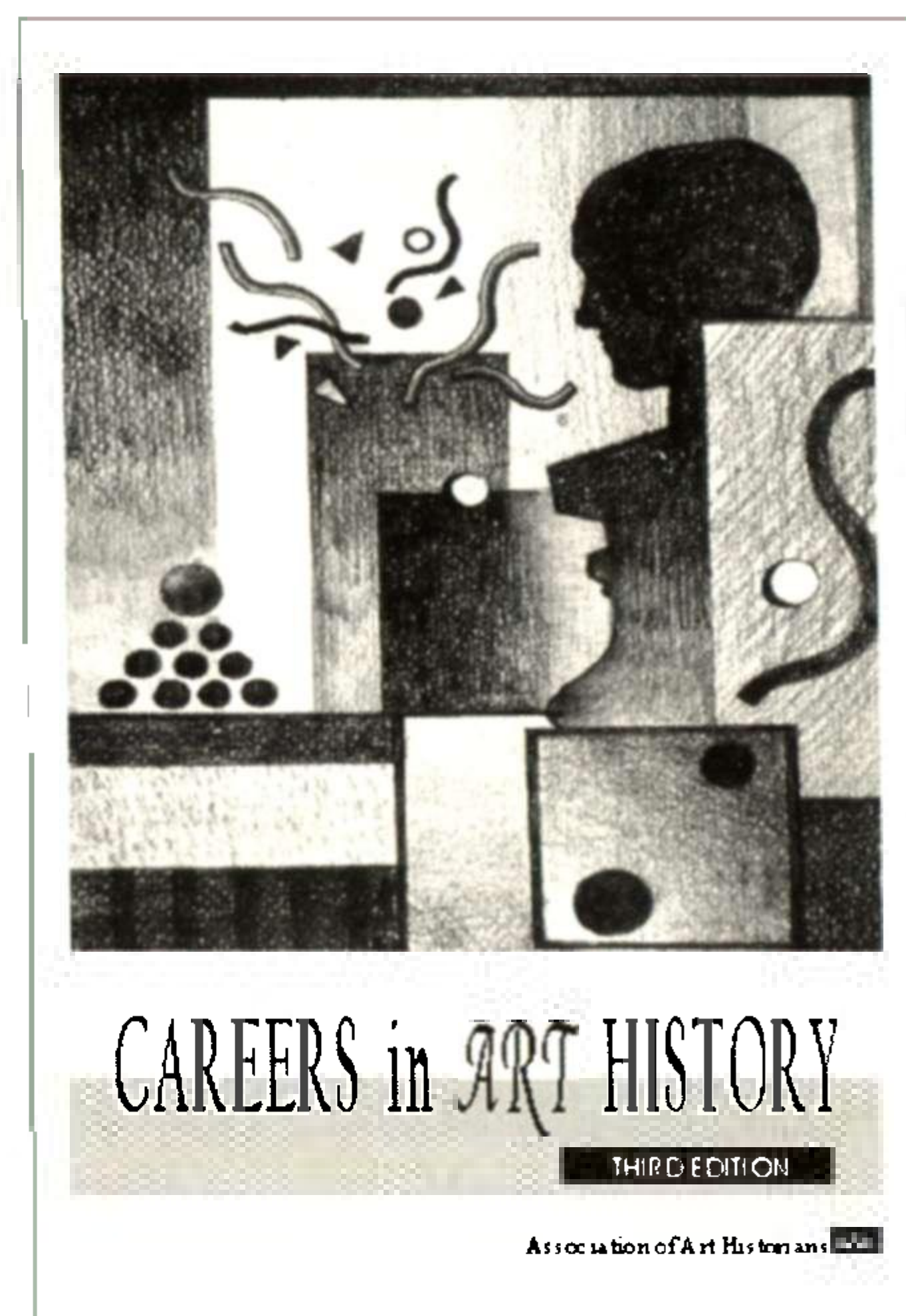
When the day was suggested we always knew that it would be popular and the 15 places available could have been filled twice over. It was certainly a great follow-on from the workshop given by Professor John Mack at the Summer Symposium, which discussed career paths within the museum. There is definitely scope for planning more of these days for the future and discussions are already underway.

All of us present have to say that Heather Birchall, Chair of the Museums and Galleries Group of the AAH, was fantastic. She had organised a really interesting and diverse group of people for us to meet and the day ran so smoothly. Her enthusiasm for this project and for the environment in which she works is inspirational. My co-organiser, Graeme Smart, Treasurer and long-time member of the SMG committee, was responsible for most of the logistical aspects, thus making a valuable contribution to the smooth running of the event.

MICHELE WAUGH

**"A book  
no AAH  
student  
can  
afford to  
be  
without."  
Colin Cruise**

Cover image:  
Ming-Hui Chen



**Careers in Art History is available  
to AAH student members  
for £5.00 (incl. p&p).**

**Non-student members and institutions:  
£7.00 (incl p&p).**

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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

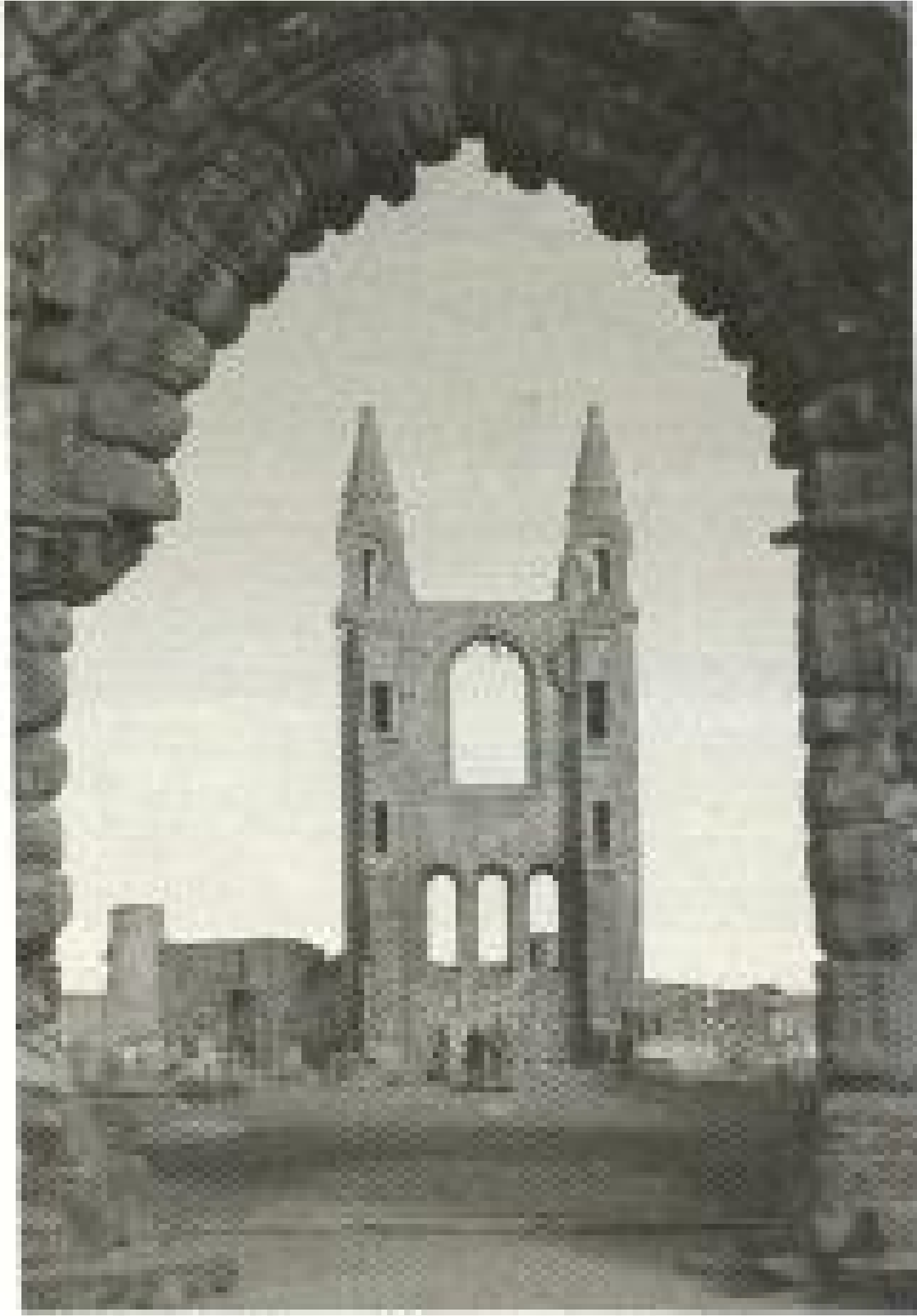
Laurence King Publishing offers this award of **£2,000** annually in memory of the art historian John Fleming. He and Hugh Honour are the authors of *A World History of Art*.

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 extended to 28 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)**



# Art and Power

## Student Summer Symposium

THURSDAY 5 TO SATURDAY 7 JULY 2007

University of St Andrews

### Call for Papers

The relationship between art and power has, throughout history, continuously shifted between the creative expressions of artists and their response to the various frameworks and networks of exchange. This interaction has in many ways determined the patterns of development within the arts, particularly with regard to the formulations of style and subject.

It has been over 10 years since the exhibition 'Art and Power: Europe under the dictators 1930–1945' prompted the exploration of image making under totalitarianism in Europe and the plight of the individual artist under the control of these political bodies. In public, the arts were politicised to serve and disperse the ideological messages of the state.

This conference aims to open up this schema. It provides an opportunity to expand upon these themes of art and power to the manner in which artists responded to the innumerable constructs of power dispersed throughout the social system. It also aims to diversify the scope of this exhibition by enlarging the historical parameters to all geographical and ideological realms.

This year's AAH Student Summer Symposium intends to contextualise how the persistent and diverse dialogue between art and power has persevered through the history of art to the present. Held over two days, the conference invites 20-minute student research papers on any aspect related to the theme of art and power. Papers are welcomed that encompass any media. Papers may consider but not be limited to:

The politics of identity: race, class, gender, sexuality and nationality

The politics of display, viewership and ownership

The power of institutions (the academy, patronage networks, courts)

Colonial and post-colonial ideology

Urban planning and architecture

The power of the art market

The collaborative creativity of artists

The nation/state

Encrypted and underground art

For the opportunity to present your research in an informal and friendly atmosphere with other postgraduate students, send a 300-word abstract by 7 April 2007 to Maria Halkias <mh57@st-andrews.ac.uk>.

Or you are welcome to attend without giving a paper.

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

AAH membership is necessary.



## Prestel

**D**uring the summer, with the generosity of the AAH, I spent seven weeks as an intern at the London-based Prestel office. The placement gave me a fantastic insight into the publishing field, providing me with the opportunity to use my arts knowledge in a commercial setting.

The company, founded in Germany over 75 years ago, has developed an international sales network distributing an impressive list of titles worldwide, ranging from children's books to monographs, mini editions and encyclopaedic works, spanning architecture, photography, art, design, cultural history and ethnography.

I worked on a range of projects over the duration of my internship, continually developing new and existing skills. Working mainly in publicity, I was directly involved with generating coverage for authors and their books around publication, working closely with the press and online media to inform them of up and coming publications, spreading awareness to new audiences and establishing contacts.

I was given the opportunity to work on one of their leading publications, *50 Great Escapes: A Global Guide to Creativity*, by Jonathan Lee. An extensive travel book

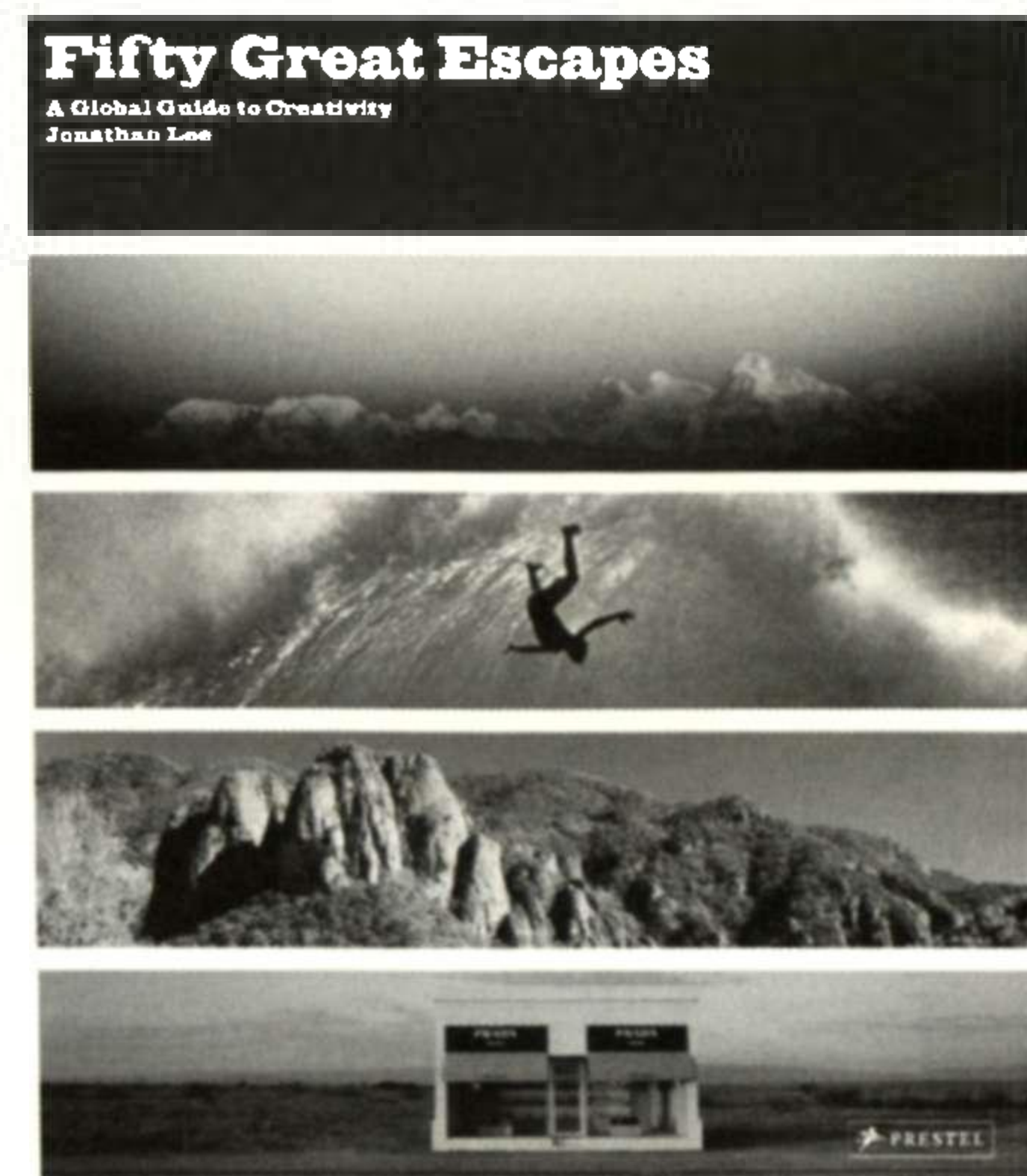
and truly awe-inspiring read, the book features a range of destinations that have previously inspired great creators, from artists to composers, song-writers and directors. It was

fantastic to see the progress of the book before its first print and its success beyond, especially having met with the author prior to its publication.

It was a pleasure to work in such a friendly and professional environment; I felt very welcome. Although a relatively small office based in Bloomsbury, it was none the less busy, and I consequently gained an excellent overview of sales and publicity. I have no doubt that it will prove to be invaluable for any future career prospects.

**LAURA TURNER**

University of Nottingham



## Frieze Art Fair

**M**y training began at the Sorcha Dallas Gallery in Glasgow, where I was set the task of studying the artists we would be taking to Frieze, and their influences. This included learning about their backgrounds, developing a language to describe their work and having a coherent sense of the historical context within which to place their practice. Throughout my experience, Sorcha was an endless source of knowledge. She was amazingly generous in her discussions with me about the gallery's history, her vast experience working in the public sector, and the role of the art fair in relationship to contemporary art and as a commercial venue.

Due to the intensive nature of this work placement, Sorcha and I were able to develop a working relationship quickly and my experience was very hands-on. I was responsible for working the booth, talking with collectors and representatives from museums as well as the general public. I also participated in the art handling, breakdown and packaging of the work. As well as working for the gallery, I was able to use my Frieze pass to enter the fair in the early mornings. This afforded me a quiet moment to walk around the fair, which was perhaps one of the nicest, unexpected treats about the experience.

### AN INVALUABLE EXPERIENCE

My volunteer placement was informative, educational, revealing, challenging and irreplaceable. The two weeks of work taught me an incredible amount about the networks, organisations and methodologies in place to support the arts. As a devoted artist with a thriving studio practice, it is important for me to have a genuine, experiential understanding of how galleries work.

During my week at Frieze, I was able to begin a critical examination of the ways in which certain art works and movements become absorbed by art institutions, and how that process can define and shape our historical understanding of art itself. Most importantly, I have gained a much clearer understanding of how the contemporary art gallery functions as a commercial venue, while providing a supportive network for the artist.

All in all, my experience working with Sorcha Dallas at Frieze Art Fair was brilliant, and I would like to thank the AAH for its support.

**ALHENA KATSOFF**

## Bonhams

The letter from Bonhams said 'Dress in office attire...', and so I did, turning up for my 'debut' in a new purpose-bought suit. My excitement had clearly drowned out the second clause of the letter '...but also bring casual clothes to change into'. Thrown in at the deep end, I soon became a dab hand with the vacuum cleaner! As the weeks progressed, I learnt by process of osmosis, but was humbled by the extent of qualification and experience needed to break into, or be taken seriously by, the world of auctioneers. What follows is a log of some of the many tasks I was set.

### Week 1: Sale Room

- Changed the image on the plasma screen during a furniture sale to correspond to each lot.
- Lifted furniture that was to be taken to the warehouse.
- Rolled rugs
- Vacuumed and dusted the saleroom in preparation for new sale.

### Week 2: Picture Department

- Helped carry paintings to photographic room and return them to the stacks. Useful in that I learnt the correct way to store artworks.
- Conducted online research into firms and individuals who might be interested in a sporting sale.
- Telephoned individuals I had identified as potential bidders and collect addresses.
- Sent out catalogues to companies and individuals.

- Assisted the Junior Cataloguer in identifying, dating and valuing paintings.

### Week 3: Jewellery Department

- Sat in on viewing.
- Filed documents.
- Tidied office.
- Lifted boxes.
- Organised files.
- Input details onto database and release lots.
- Shredded paper.

### Week 4: Philatelic Department

- Stuffed and labelled envelopes
- Helped move furniture in Sale Room.
- Sorted receipts.
- Dealt with telephone enquiries.

Many art history undergraduates signing up to work experience have perhaps naively high expectations of the contribution they are going to be able to make to the art world. While I was disappointed at some of the mundane work I was asked to do, I did gain a pragmatic introduction to the world of auctioneering, and an awareness and appreciation of the practical foundations, without which it is unable to function.

**AMY WHITINGTON**

University of Cambridge

## Voluntary-Work Fund – Deadline: 31 May 2007

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

The fund provides financial support for selected students on voluntary-work placements/internships that take place after June and last for a duration of up to 4 weeks on a full-time basis (Monday – Friday) or up to 25 days within one year on a part-time basis. Legitimate expenses covered by the fund include: daily travel, meals and accommodation, childcare, training and materials.

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

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

In 2006 just under £3,000 was awarded in total to 11 students.

**For full details and application form for the 2007 Student Fund for Voluntary Work, visit the AAH website .**  
**[www.aah.org.uk](http://www.aah.org.uk)**

**Deadline: 31 May 2007.**

**CLAIRE WALSH**

### 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 65p to:  
AAH Administrator, 70 Cowcross Street,  
London EC1M 6EJ  
specifying which of the three lists you require:

- UK
- Europe
- Rest of the world

# Art and the Senses

Oxford, 27–29 October 2006

**A**rt History underwent a sensual revolution in 2006. First there was the 'Other than the Visual' strand at the AAH annual conference at Leeds, which explored the non-visual senses in our engagement with objects. Then there was the 'Art and the Senses' Student Symposium at the School of World Art Studies, UEA, Norwich in July. This was followed by a one-day workshop on 'Art and the Senses' at the University of Sheffield (7 October 2006) and culminated in 'Making Sense of Art, Making Art of Sense' jointly organised by the department of History of Art and Centre for Visual Studies, Oxford University and the Department of Psychology, Oxford Brookes University, which coincided with the opening of an 'Art and the Senses' exhibition. This inter-disciplinary conference, with invited speakers from the Sciences and Humanities, covered the range of senses. The conference was divided into five parts over two days, encompassing: touch, audition, smell and taste, synaesthesia and vision.

The conference opened on the Friday evening with an address by **Dr Sian Ede** of the **Calouste Gulbenkian Foundation**, which jointly sponsored the event with **Quest International**. Dr Ede explained that the aim of the conference was to reflect upon art and science and how we reconcile two seemingly disparate languages to articulate the interrelationships between the two disciplines. Following the keynote address, the audience was invited to participate in a series of sensory entertainments. First, there was a performance by synaesthete artist **Marc Rowan-Hull**, who produced a painting in response to Igor Stravinsky's *Concertino* performed live by the Coull Quartet.

This was followed by a talk and demonstration by television chef **Heston Blumenthal**, proprietor of the Michelin starred Fat Duck restaurant in Bray, Berkshire. In a demonstration that involved the audience, we were reminded that eating was a visual and auditory experience as much as it was one of smell and taste, as we submitted to the disconcerting experience of eating

Performance by Marc Rowan-Hull and the Coull Quartet  
Photo: Sophie Bostock



oysters from Petri dishes accompanied by the sounds of farm animals and then, more conventionally, from their shells with the sounds of the sea. Our sensory cues were then challenged by recipes such as egg and bacon ice-cream, and by food given unexpected colours, sounds and textures. (This was repeated during a colour-coordinated menu at the conference dinner on Saturday evening.)

On Saturday the conference began with the theme of touch. The first speaker, **Dr Charles Spence**, Psychology Lecturer and Leader of the Crossmodal Research laboratory at Oxford University, presented a paper on *Making Sense of Touch*. Charles Spence considered the scientific aspects of touch and their application in everyday life. In *Touch and the Separation of Senses* **Dr Fiona Candlin** (Lecturer in Museum Studies and Lifelong Learning at Birkbeck College) asked the following question: What would comprise a multi-sensory art history? Fiona Candlin reflects upon how art historians such as Riegl, Wolfflin and Panofsky defined the methodologies of art history as privileging the visual, and therefore multisensory aspects of art, especially the tactile, tend to be sidelined. However, Dr Candlin focused upon rare instances of those writers such as John Ruskin who, in *The Stones of Venice*, have combined analyses of the visual and tactile.

The second part of the morning was concerned with Audition. **Professor Carol Krumhansl**, an expert on the role of cognitive processes in music, perception and memory, (Cornell University) presented a paper *Music: The Cognitive Revolution and Beyond*. Professor Krumhansl explained that although music had a long history as a topic of psychological investigation, this has intensified in recent years. Viewing music from a cognitive scientific perspective, as opposed to simply a sensory/emotional stimulus could provide a deeper intellectual understanding of listening to and the performance of music. **Simon Shaw Miller** (Senior Lecturer in the History of Art, Birkbeck College) addressed the relationships between musical audition and the visual in *Sighting Sound: Listening with eyes open*, which argued that music is multi-sensory, with the visual as central to the denotation of its meaning. Dr Shaw-Miller argues that listening music is an embodied historical and social event that not only involves hearing sound, but our thinking structures, our listening and seeing.

The afternoon session concentrated on smell and taste. **Professor Tim Jacob** (Cardiff University) spoke on *The Science of Taste and Smell*. Professor Jacob explained how the 'chemical senses' of taste and smell are early evolutionary adaptations which enable organisms to interact with their environment. On the one hand, both senses can act as warning systems but can also adapt to new stimuli. This raises the question as to the degree to



Professor David Howes  
(Concordia University, Montreal)  
'Hearing Odours, Tasting Sights: Towards a Cross-Cultural Multi-Modal Aesthetics'  
Photo: Sophie Bostock

which responses are acquired or innate. In *Hearing Odours, Tasting Sights: Toward a Cross-Cultural Multi-Modal Aesthetics*, **Professor David Howes** (Concordia University, Montreal) examined a Japanese incense ceremony *Ko Wo Kiku* (Listen to the Incense), the gustatory cosmology of Hindu India and the Inca *quipu* to lay the groundwork for cross-cultural multi-modal aesthetics. Based on the evidence of the cultural modulation of perception presented by these examples, Professor Howes's paper challenges neuropsychologists to focus on a series of non-western models for the investigation of the multi-sensory integration of the brain.

Day two of the conference began with two papers on vision. **Dr David Melcher** (Oxford Brookes) spoke on *The Embodied Eye*, in which he revealed that recent research in cognitive neuroscience suggests that perception is not passive but an active, multi-sensory and embodied interaction. Therefore, a work of art which 'imitates nature' not merely reflects the physical representation of the object depicted, but also the mind of the person who is translating her/his sensory-motor relationship with the world. **Professor Martin Kemp** (Oxford University) in *Imitation, Optics and Photography* spoke about his work with David Hockney and the use of tools to assist the transformation of an object into a two-dimensional image and the development of the idea of the eye as *camera obscura*.

In the section devoted to Synesthesia, **Dr Jamie Ward** (University College London) presented *Visual Music in Arts and Minds: Explorations with Synaesthesia*, concentrating on art types which stimulate more than one sense (for example *son et lumières*), and the universal human ability to integrate information across the senses. However, as in the case of synaesthetes, some individuals have a heightened ability to express these sensory experiences. Dr Ward's paper asks whether our aesthetic judgements can be explained in terms of basic multi-sensory processes carried out by the brain and whether synaesthetes are more likely to be engaged in the arts because of the aesthetic nature of their experiences. The final paper of the conference was **Dr Crétien van Campen's** *Visual Music and Musical*

*Paintings. The quest for synesthesia in the Arts*. This gave an historic overview of synaesthesia in the arts which included instruments, colour, music, and painting under the influence of music or painting the vision of a particular musical piece.

The conference coincided with the opening of an *Art and the Senses* exhibition at Science Oxford, 23 October – 24 November 2006. This exhibition concept featured a competition among professional artists working on the theme of the Senses. The selected works included an interactive colour and light installation, sound art and smellscape, blind drawings and touchable sculptures. Works of art were varied ranging from *The Radcliffe Camera as a Celebration Cake* to drawings of sculpted heads made by an artist whilst blindfolded, a smellscape using uniquely created scents which were created to evoke locations on the route travelled by Phileas Fogg in Jules Verne's *Around the World in 80 days*. The exhibition was curated by Dr Francesca Bacci, Professor Martin Kemp, Dr Marius Kwint, Dr Gavin Parkinson (Department of History of Art, University of Oxford), Dr Sian Ede, and Richard Wentworth (Master of Drawing, Ruskin School of Art). To view a copy of the conference programme and the curatorial rationale of the exhibition visit

[www.hoa.ox.ac.uk/events/ArtSensesWebPage.htm](http://www.hoa.ox.ac.uk/events/ArtSensesWebPage.htm)

All in all, the exhibition and conference combined to make a sophisticated, entertaining and intellectually stimulating event. Dr Francesca Bacci, Dr David Melcher and their collaborators organised a memorable and intelligent session. At the conclusion of the conference Professor Howes suggested that interested parties might wish to reconvene with a view to implementing an association of sensory studies.

**SOPHIE BOSTOCK**



Helen Ganly and Heather Peers 'The Radcliffe Camera as a Celebration Cake and its work book'  
Photo: Sophie Bostock

# Reflected Glory?

## A story of plagiarism

As students, we are taught to use another's words or ideas as inspiration to fuel or justify our views and contentions, but always fully to acknowledge our sources. Plagiarism is seen as a serious offence, and could result in professional ruin for an academic. For that reason, academic writers normally work within referencing or bibliographic guidelines, and respect the law on intellectual property and copyright.

There is little, however, that anyone can do to avoid being plagiarised. While increasing advances in information technology mean that there is now software specifically designed to detect and identify copied material, the self-same digital technologies can encourage plagiarism in international publishing by providing fast and easy ways to scan and reproduce material. And the worst cases of plagiarism are still most commonly caught, not by the latest digital technology, but by human eye – the reader.

Imagine the shock of opening a book that proclaims itself to be by another academic, only to discover your own text – word for word, sentence by sentence – reproduced inside. This is what happened to Marsha Meskimmon. She had been tipped off in November 2003 of a website discussion between a group of US students researching the theme of the self-portrait <[calamity.wordherders.net/archives/000783.html](http://calamity.wordherders.net/archives/000783.html)>.



One of them noted that they had located two books by different authors that contained exactly the same text, apart from the initial acknowledgements in Marsha's Meskimmon's.

Thus, one of the most blatant cases of plagiarism in the art historical world came to light. Marsha Meskimmon's

*The Art of Reflection: Women Artists' Self-portraiture in the Twentieth Century* (London: Scarlet Press and New York: Columbia University Press, 1996) was 'republished' in 2001, in English, by Selene Edizioni of Milan, under the title *Flaeshin-g Mirror: Women Artists' Self-Representation in the Twentieth Century*, and credited to an Italian by the name of Tiziana Agnati. It even included unauthorised copies of the images, scanned from the original book. By the time Marsha found out about the book, it had been on sale in shops and on the internet for two years.

So blatant was this plagiarism, and so literal the copying, that no attempt had been made to change the text. Even references Marsha makes in her text to 'this book, *The Art of Reflection*', were left unchanged, despite the fact that the book had been given the, somewhat

enigmatic, new title of *Flaeshin-g Mirror*. Agnati, had, however, given someone of her own choosing the dubious honour of being the dedicatee of the copied work.

### THE SHOCK OF DISCOVERY

On being alerted to this apparent plagiarism, Marsha requested a copy of *Flaeshin-g Mirror* through inter-library loans. Hardly able to believe that the story was true, she put it to the back of her mind, so when the copy eventually arrived at Loughborough University in March 2004 it was a tremendous shock to see her own text printed under someone else's name. As she has said, it felt even more serious than the theft of her intellectual property, and more akin to a theft of her identity.

Having persuaded the equally stunned library staff to allow her to remove the loaned book, she immediately crossed the campus to the university's Intellectual

Property Office for advice on what to do next.

The staff there told her that it was one of the worst cases of violation they had seen, breaking primary, secondary and tertiary rights. It was suggested that she should not pursue the case personally, but ask her publishers to take it up.

### INVOLVING THE LAWYERS

Marsha's book was co-published by the Scarlet Press in the UK and Columbia University Press in New York. As the former had ceased publishing, she contacted the latter regarding the issue. As Columbia did not have rights in Italy, where the infringement had occurred, the necessary legal route was deemed to be through Scarlet. Marsha made contact with Avis Lewallen, previously her editor at Scarlet, who moved swiftly to pass the case on to Scarlet's lawyers.

It became essential, at this point, to make libraries, institutions, scholars and academics aware of the situation, so Marsha sent emails to colleagues asking them to check their institutional libraries and, in April 2004, made an announcement at the Association of Art Historians Conference in Nottingham, UK. The swift and ardent expressions of support, and of outrage on her behalf, were greatly appreciated.

Meanwhile, Scarlet's lawyers collated all the necessary information, including a photocopy of the illegal book, and took the case to Agnati's publisher, Selene Edizione in Italy. Selene Edizione responded in January 2005, acknowledging the severity of the case, apologising profusely, and ceasing the printing, sale and distribution of the book immediately. However, they claimed that since they had had nothing to do

**"It wasn't in any way flattering. It felt as though my identity was being stolen."**

with the writing of the book – they had simply received the completed version from Agnati for publishing – and were therefore not liable.

#### THE HUNT FOR AGNATI

Scarlet's legal assistants were still trying to contact Agnati in late 2005, and Rachel Marsden also tried to locate her, to shed more light on the case. Selene Edizioni were not, however, able to provide Agnati's contact details, stating that her telephone number was no longer in use. Considering that they publish other material by her, and will presumably need to contact her at some point, this is rather surprising.

The titles of Agnati's other books may be of interest to readers. They are:

Tiziana Agnati, *Leonora Carrington – Il surrealismo al femminile*, Milano, Selene Edizioni 1997

Tiziana Agnati & Francesca Torres, *Artemisia Gentileschi. La pittura della passione*, 1998

Tiziana Agnati, Dora Carrington. *L'arte oltre lo scandalo*, Selene Edizioni, 2002

Initially, it was questioned whether Tiziana Agnati was actually a real person, but recent research appears to show that a person of that name undertook

postgraduate studies at De Monfort University and Sheffield Hallam University, both in the UK, where copies of her texts are still available. Indeed, a former tutor from Sheffield Hallam University confirmed having encountered a student called Agnati on a number of occasions for discussion regarding feminist art and theory. However, the inability to contact Agnati means that it is still not established whether the plagiarised copy of Meskimmon's book was the work of Agnati, or of another writer using a pseudonym.

#### WHAT CAN BE DONE?

Scarlet's legal assistants are dealing with companies who are selling the illicit publication but, at the time of writing, *Flaeshin-g Mirror* is still being sold on two websites.

If you are aware of a copy still available, either for sale or for reference, please notify Marsha Meskimmon of the location, if possible remove the copy and direct readers to Marsha's book.

RACHEL MARSDEN  
JANNET KING

Marsha Meskimmon can be contacted on:  
m.g.meskimmon@lboro.ac.uk

## John Berger's Ways of Seeing

At the conference in Leeds, John Berger's BBC2 series 'Ways of Seeing' was featured in a number of sessions. There was even an excerpt of a grainy 'bootleg' video during one of the presentations. A number of delegates asked why the programme had not been released on DVD and since the conference I have been working to find an answer.

The programme is available in the BBC archive, but it has not been released by the company that distributes BBC programmes because there appears to be little demand for it. This situation might change if people contacted the company to request the programme be released on DVD. So the matter is in your hands.

The person to contact is:

Kerry Walsh  
2 entertain  
33 Foley Street  
LONDON W1W 7TL  
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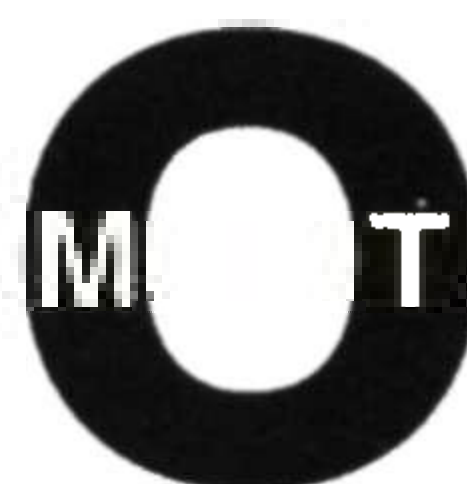
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## "GOOD RIDDANCE"

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Jem Finer  
Leo Fitzmaurice  
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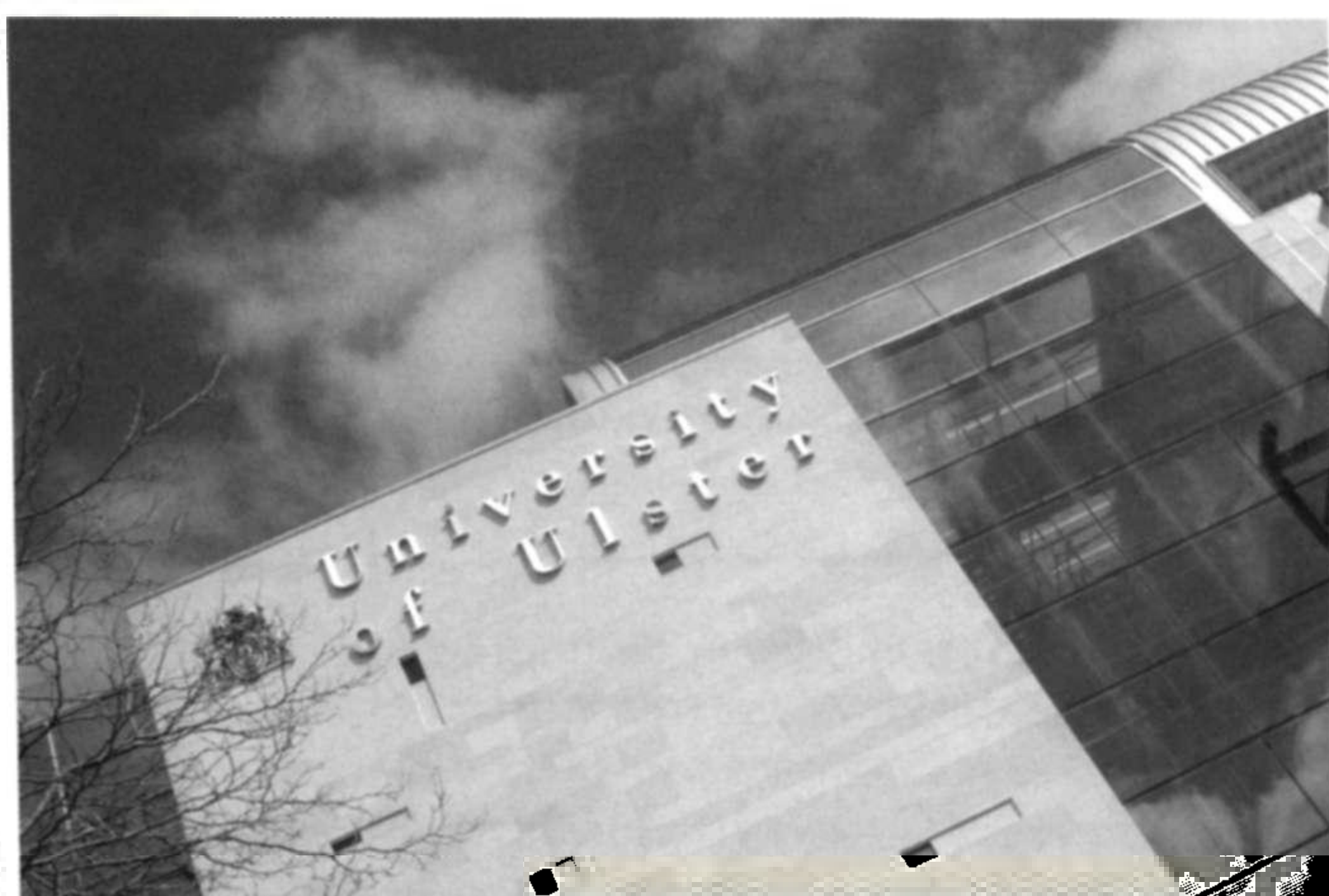
# CONTESTATIONS



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.**

**The Belfast conference has been taking shape over the past months and will offer 22 sessions, covering a wide range of what promises to be very pertinent**

**and thought-provoking issues. The call for papers has attracted many exciting proposals from the UK and internationally.**

**The event is framed by an array of cultural activities and networking opportunities for delegates, including artist talks, art exhibitions, a book fair and book launches, a number of receptions and a conference dinner on the top floor of the Europa Hotel. On each of the three conference days, at 2.00 pm, delegates can participate in visits to sites of art historical and cultural interest in Belfast. So why not take a look at the Customs House, the murals in Belfast or the Titanic Quarter?**

**If you would like to explore the island of Ireland further, you can spend Sunday 15 April 2007 exploring the stunning natural beauty of the North Antrim Coast including the spectacular Giants Causeway on an all-day bus tour. Alternatively, we have organised a two-day visit to Dublin, the capital of the Republic of Ireland, for 15 and 16 April, with a reception at the National Gallery (with themed tours), the Museum of Modern Art, the Chester Beattie Library and newly extended Hugh Lane Gallery amongst others.**

**All options for the guided site visits and after-conference tours are listed on the booking form. Please indicate your choice on the form when booking your conference place. For further information please go to the conference website: [www.aah.org.uk](http://www.aah.org.uk) or contact:**

**Anne McNeill, the Conference Administrator, on +44 (0)2890267319 or email: [A.McNeill1@ulster.ac.uk](mailto:A.McNeill1@ulster.ac.uk)**

**We very much look forward to meeting you all in April.**

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## History and Class Consciousness and Art History

**Gail Day**, School of Fine of Fine Art, History of Art & Cultural Studies, University of Leeds  
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**Steve Edwards**, Department of Art History, Faculty of Arts, Open University <s.j.edwards@open.ac.uk>

**Andrew Hemingway**, Department of History of Art, University College, London <a.hemingway@ucl.ac.uk>

Georg Lukács's *History and Class Consciousness* (1923) is one of the intellectual landmarks of the twentieth 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 critiquing the impoverished and positivistic Marxisms of the Second and Third Internationals. It is symptomatic that in his accommodation with the official communist movement Lukács was forced to 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 the Frankfurt School to Guy Debord and beyond. It is also indicative of the book's revolutionary élan that it was first published in Malik Verlag's 'Little Revolutionary Library' with 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 film theorist Béla Balázs. Although some of the book's key concepts such as 'totality', 'mediation' and 'ascribed class consciousness' were heavily criticized in the 1970s, others (and notably 'reification') continue to have widespread currency. The recent publication in English of a translation of Lukács's 1925–26 work, *A Defence of History and Class Consciousness, Tailism and the Dialectic* (Verso, 2000), makes this a particularly apposite moment to reassess the significance of his early Marxism for art history, both historical and contemporary.

Martin Gaughan (Independent Scholar) *Berlin Dada: Transforming the Subject/Object*

Michael Orwicz (University of Connecticut at Storrs) *Lukács and the US Art-Historical New Left*

Alex Potts (University of Michigan) *Against Misunderstood Realism: Lukács's Dialectics and Postwar Artistic Culture*

Alistair Rider (University of York) *Alienation and Artistic Labour*

Blake Stimson (University of California at Davis), *Guilt as Form*

## Globalisation and Art since 1945: Disciplinary Renewal or Transformation?

**Jonathan Harris**, Centre for Architecture and the Visual Arts (CAVA), University of Liverpool <jharris1@liv.ac.uk>

This session seeks to assess the effects of globalisation upon culture, art, and art history in the period since 1945, and to consider the likely forms of disciplinary reconfiguration 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 organizations). This reconfiguration might also be represented as a contest or standoff – poignant or stagnant, depending on one's opinion – between art history in its current or received forms and formations, and the now quasi- or neo-fields of study ('visual culture', 'visual studies', etc.) that once promised, or threatened, to replace or outmode it.

Papers in the session will examine this question from a variety of perspectives, making use of different kinds of empirical materials. Some deal with visual-cultural or artistic phenomenon marked or created under globalised conditions – e.g. artworks, artists, and organisations – while others review broader historical and theoretical problems, including the continued efficacy of inherited art-historical categories and methods of study. I have in mind a set of basic terms that could inform and motivate our discussion. These are: institutions, formations, means of production, identifications, forms, reproduction, and organisation. These are drawn from Raymond Williams' 1981 book *Culture* which presents the outline of a projected new field of study he called the 'historical-sociology of culture'. Understanding globalisation's impact on visual art and culture, arguably, requires such a radical inquiry.

Jonathan Harris (CAVA, University of Liverpool) *Globalisation and the Worlds of Contemporary Visual Art*

Judith Rodenbeck (Sarah Lawrence College) *New Collectivism: How Globalization made the Artworld Useful*

Dennis Wardleworth (Independent Scholar) *The Parallel Development of Capitalism and Architecture in the Twentieth Century: Anglo-Persian to beyond petroleum: Neo-Classical to Post-Modern*

Felipe Hernandez (CAVA, University of Liverpool) *South by North + West: Contesting Architectural History and Heritage in Latin America*

Judith Walsh (CAVA, University of Liverpool) *Irish Landscape Painting: Postcolonial Object of Nostalgia or Ideological Witness?*

August Davis (University of Liverpool) *Spectres and Spectacle: the Visual Culture of Martha Rosler*

## Irish Studies and History of Art: Impossible Dialogues?

**Lucy Cotter**, Amsterdam School for Cultural Analysis, University of Amsterdam <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 brings the disciplines' discrepant conceptions of Irish cultural production, and of the place of art and visual culture within it, to bear on each other. It reflects on the objectives and methodologies of interdisciplinary and transdisciplinary encounters and teases out some areas of discourse which are opened up, expanded, silenced or displaced in the process.

Fionna Barber (School of Art and Design History, Manchester Metropolitan University) *Disturbed Ground: Francis Bacon, Traumatic Memory and the Gothic*

Riann Coulter (Paul Mellon Centre for British Art) *Nationalism, Homosexuality and the Modern Artist: Suppressed narratives in Gerard Dillon's images of Connemara*

Fintan Cullen (University of Nottingham) *Irish Visual Studies and Interdisciplinarity*

James Elkins (School of the Art Institute Chicago) *Between National Art History and International Visual Studies*

Luke Gibbons (University of Notre Dame) *Visual Culture, Cultural Boundaries and Irish Studies*

Niamh Ann Kelly (Dublin Institute of Technology) *Between Art and History: Remembering the Great Irish Famine*

Kerstin Mey (School of Art and Design, University of Ulster) *Histories of Art and Inter/national Discourse*

Gavin Murphy (Galway-Mayo Institute of Technology) *Unsanctioned Transgressions: The Limits of Irishness in the Works of Willie Doherty and Gerard Byrne*

Yvonne Scott (TRIARC, University of Dublin, Trinity College) *What is/are Irish Studies?*

## Museums and the Construction of Art Histories

**Chris Whitehead**, Newcastle University  
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**Bernadette Buckley**, Newcastle University  
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What are the roles of art museums and galleries in the construction of narratives of art and of art history as a discipline? This session examines recent museum and gallery initiatives which seek either to challenge or to further invest in conventional art historical narratives, categories and canons. It asks how museums and galleries seek to build on or interrupt the creation of art historical narratives – for example through forms of display, collecting, deaccessioning and programming

exhibitions, or through the attribution of a special national value to specific works of art.

The intellectual project of rethinking art history in the museum is 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 illuminates the essentially contingent (and therefore 'impure'?) nature of the representation of art histories in museums and galleries. This session builds on, and brings together, a number of bodies of thought. These include: studies of the museum and gallery as art historical 'text'; considerations about the relationships between 'art' and 'visual culture'; developing interests in the 'new institutionalism'; interests in the formation of artists' museums and archives; studies of disciplines and disciplinarily; and studies of art historical narratives both within and beyond the museum.

Alexandra Stara (Kingston University) *Aestheticising the Other: the new Musée du Quai Branly in Paris*

Stijn Van De Vyver (Ghent University) *Laying Down the Law: Flemish Masterpieces Law and the construction of narratives in museums of contemporary art*

Victoria Preston (Birkbeck College, University of London) *Deconstructing Art History, Constructing Visual Culture*

Jennifer King (Princeton University) *Painting and Sculpture at MoMA 1929–98: Michael Asher's catalogue of deaccessions*

Nicky Ryan (University of the Arts, London) *Spaghetti-straps and 'Crotch-Rockets': getting inclusive at the Guggenheim*

## 1968: Activist Art and Its Legacies

**Jill Carrick** Carleton University, Ottawa  
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**Rebecca DeRoo** Washington University, St. Louis  
<rderoo@artsci.wustl.edu>

In French and non-French art-historical accounts of postwar 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 romanticized (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. 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 investigates 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 immediately after the 1960s across a range of international contexts.

Steven Harris (University of Alberta) *The Abolition/the Supersession/the Persistence of Art: Late Thoughts on a Debate in and around 1968*

Fabien Danesi, *Mai 1968, a Situationist Revolution?*

Elodie Antoine, *Contestation in Artists' Texts after May '68*

Victoria Scott (Binghamton University) *Expressionism and the Posters of May 1968*

Hannah Feldman (Northwestern University) *Making Politics, Siting Culture*

Fabienne Dumont, *A Case of Blindness in Art History: the Legacy of Seventies Feminism in France*

Brandon Taylor (University of Southampton) *Absurd Lines, Protest Walks*

Nicholas Cullinan (Courtauld Institute/Guggenheim Museum) *The Aesthetics of Politics: Arte Povera and 1968 in Italy*

Gillian Whiteley (Loughborough University School of Art and Design) *Situating the insurgent imagination: Jeff Nuttall, Bomb Culture and British countercultural practice*

Antigoni Memou (Courtauld Institute of Art) *The Student Movement of May 1968: Activist Photography, Self-Reflection and Antinomies*

Johanne Sloan (Concordia University) *Countercultural war machines in Montreal, circa 1968*

Adriana Kiss-Davies (University of Wales Aberystwyth), *Memories of a Crushed Revolution: Josef Koudelka's Photographs of the 1968 Prague Invasion*

### Common Identities? From Post-Identity Discourse to Concepts of Community and Participation in Contemporary Art

**Benjamin Greenman**, University of Essex  
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**Merav Yerushalmy**, University of Essex  
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The term 'post-identity' has been used to describe a general tendency in the 1990s to rethink 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 with 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.

The session explores current concerns within both post-identity discourse and practices and theories of communality, pointing to broader questions about their relationship and the nature of a shift between the two.

Ignacio Estella Noriega (Universidad Carlos III) *BEYOND DEMOCRACY: Fluxus and the dilemmas of pluralism, individualism and 'common front'*

Katarzyna Kosmala (Heriot-Watt University) *Resisting identities and their utopias in new Europe*

Elfriede Dreyer (University of Pretoria) *Formal and cultural contestation in the sculpture of the Johannes and Collen Maswanganyi*

Toni Ross (University of New South Wales) *Models of Community in the Art of Lucy Orta*

George Lovett (Artist in Residence, Ayuntamiento de Huesca) *interCambiArquitectura (iCA): Relational Architecture?*

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

**Hilde Van Gelder**, K.U. Leuven  
<hilde.vangelder@arts.kuleuven.be>

**Helen Westgeest**, University of Leiden  
<h.f.westgeest@let.leidenuniv.nl>

The ambition of this session is to examine a recurrent question in the recent literature on the use 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 or chameleonic 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', manifesting its 'pictorial autonomy' yet as such often being marked by a rather noncommittal and 'poetic' visual imagery? When photographic practices 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? A wide variety of papers addresses these issues, either situating them in a larger theoretical perspective or departing from a case study.

Sara Cochran (Los Angeles County Museum of Art) *Party-On: Class Performance in Contemporary British Photography*

Liesbeth Decan (K.U. Leuven) *Critical Realism in Belgian Portrait Photography and Painting of the 1980s*

T.J. Demos (University College London) *Photography and Bare Life*

Simon Faulkner (Manchester Metropolitan University) *David Reeb: Painting, Photography, Occupation*

Cliff Lauson (University College London) *Jeff Wall's Cinematographic Photography*

Susan Laxton (Princeton University) *What Photographs Don't Know*

Anne Marsh (Monash University) *Politics and Poetics: A Case Study on Peter Kennedy*

Alexandra Moschovi (University of Sunderland) *Changing Places: The Rebranding of Photography as Contemporary Art*

Alexander Streitberger (Université catholique de Louvain) *'The ambiguous multiple-entendre'. The Impact of Photography in Multimedia Works of Marcel Broodthaers and John Baldessari*

Mechtild Widrich (MIT) *Can Photographs Make it So? Three Outbreaks of Valie Export's Genital Panic, 1969–2005*

### Toward A New Age of Asian Art

**Ming-Hui Chen**, Loughborough University  
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Being the next dominant power in the global economy in the twenty-first century, the Asia-Pacific region has attracted the world's attention to 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 for its people to re-consider development, competition, modernised cultures and values.

In recent years, there have been several biennials 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 a phenomenon which was unique to 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 discourses.

The papers selected for this session have focused on curators' strategies and historians' observations which help contemporary Asian art to be understood, and which address how the artists have hybridised their artistic language within a modern ideology. These papers will argue how the artists and curators have found the balance between nationalism and globalisation in the Asia-Pacific region.

Inhye Kang (McGill University) *Travellers in the Contemporary Art Scene*

Elizabeth Norman (Independent Scholar, formerly Sheffield Hallam University) *'A New Model Arts Festival': the Echigo-Tsumari Triennial in Japan*

Jariya Nualnirun (University of the Thai Chamber of Commerce) *Popular Thai Songs: Investigating Thai National History in Modern Memory*

Mary Ann Steggles (University of Manitoba) *The Assertion of the New, of the Chinese, in World Art Practice*

Victoria Lu (MoCA, Shanghai; Shih Chien University, Taipei) *The Neo-aesthetics of Heterogeneity in Chinese Contemporary Art*

Joshua Jiang (University of Central England) *Collective Identities*

Felix Schöber (University of Westminster) *From Identity to Technology – the Taiwan Pavilion at the Venice Biennial*

Li-En Chong (National University of Singapore) *There's No Business like Show Business: Art in the Singapore Biennale 2006*

Jan Mrazek (National University of Singapore) *discussant*

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

**Shane McCausland**, Chester Beatty Library, Dublin  
<smccausland@cbl.ie>

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 as an object- and practice-based approach to such questions. Speakers aim to demonstrate a series of cultural paradigms and styles seen in the painting practices of artists' workshops across 17th-century Asia, and to contest them. What happens, for instance, when we juxtapose the practices of fairly closely related artistic traditions, such as those of the Kano School in Japan and a late Ming Chinese professional. What happens when we juxtapose these with a contemporary practice in Safavid Iran. These papers are presented by individuals working on specific artistic workshops of this period, who are minded to identify productive models of comparison in light of cultural differences.

Moya Carey (independent, London), *Snowbound At Home: Mu'in Musavvir in 17th-century Safavid Isfahan*

Shane McCausland (Chester Beatty Library, Dublin), *The Painting workshop of a late Ming Chinese eccentric: Chen Hongshou (1598–1652)*

Matthew P. McKelway (Gakushūin University, Tokyo), *Representations of the Song of Everlasting Sorrow in Early Modern Japan: Painters of the Kano School*

### Contesting Forms, Testing Functions: Encounters Between Sculpture, Decoration and Design

**Martina Droth**, Henry Moore Institute, Leeds  
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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 when they are studied, catalogued or displayed, objects classed as decoration or design often assume an autonomy that contradicts their interdisciplinary nature. This session seeks to explore these divisions and intersections with specific reference to sculpture: 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? The papers in this session address these and related questions from a number of perspectives, revealing their different implications that highlight shifts and continuities in the historic interdisciplinary partnership that exists between sculpture, decorative art and design.

Emily Richardson (University College London) *Miniature 'Grands Hommes', or, paradoxical porcelains.*

David Raizman, Antoinette Westphal (College of Media Arts & Design, Drexel University, Pennsylvania) *Dinner with Dante: Fine and Applied Art in Nineteenth-Century Presentation Furniture*

Morna O'Neill (Yale Center for British Art, New Haven) *Between Painting and Sculpture: Walter Crane's 'Europa' and the Origins of Decoration*

Viola Weigel (Museum Bellerive/ICS, Hochschule für Kunst und Gestaltung, Zurich) *Hermann Obrist's 'Parasitic' Sculptures as Challenge for the Museum's Institution and Modern Art History*

Visa Immonen (University of Turku, Finland) *'Capricious contours': The scholarly tradition and its ways of transforming silver artifacts into objects of art*

### Visual Politics of Psychoanalysis in a Post-Traumatic World

**Griselda Pollock**, CentreCATH, University of Leeds  
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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 presents a varied range of papers dealing with several historical moments or cultural geographies that explore 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 will explore the relations between the political with the psychoanalytical mediated via the image in relation to post-traumatic cultures worldwide.

Suzanna Chan (University of Ulster) *Race, Psychoanalysis and the Middle Passage: Ellen Gallagher at the Freud Museum*

Kristin Huneault (Concordia University) *Miniature Objects of Cultural Covenant: Transition and Translation in British North America*

Emily FitzGerald (University College, Dublin) *The Irish 'Holocaust' and the Commemoration of Famine*

Sharon Sliwinski (McMaster University) *Transfixed: The Expression of Emotion as a History of Images*

Gabriel Koureas (Birkbeck College) *The Psychic Life of a Divided City: Visualising Space in Nicosia*

Paula Carabell (Open University) *Surveillance Society and the Notion of the Uncanny*

Olivier Chow (Independent Scholar) *Exception, subjection, abjection: the relations of torture at Abu Graib*

Henrik Ole Holm (National Gallery of Art, Copenhagen) *Contest-nations*

Griselda Pollock (CentreCATH University of Leeds) *Alfredo Jaar: Not Forgetting Rwanda*

Jennifer Tennant Jackson (Leeds Metropolitan University) *Courbet's Trauerspiel: Trouble with Women in the Studio.*

### Questioning Authority: Commercialisation and the academic ideal in Eighteenth-Century European Art

**Camilla Smith**, University of Birmingham  
<parker\_bowles@gmx.net>

**Shearer West**, University of Birmingham  
<S.C.West@bham.ac.uk>

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. Central to the ideas of this session is the notion of academic expectation and how artists working outside of this context engage with or seek to challenge this. A wide

variety of papers on topics such as dramatic rhetoric, gender, identity, 'unorthodox' subject matter, colonial aesthetics and commerce, will examine artistic ventures and private commissions which put artistic establishments under continual strain to modify their conditions to accommodate a wider range of themes and objects as the public's attitudes and tastes changed. This session seeks to address what impact a growing culture of consumption, international political instability and cosmopolitanism had on the art academy and the ways in which the academy tried to incorporate some of these ideas into its theory, training and exhibition spaces.

Kuei-ying Huang (University of Essex) *The Importance of Being 'General': Sir Joshua Reynolds's Commercial Endorsement of Painting as a Liberal Art.*

Alan Boulton (University of Birmingham) *Fuseli and the Rhetoric of the Sublime.*

Sophie Bostock (University of East Anglia) *Canaletto: The Right Sort of Artist?*

Eliana Martinis (University of Essex) *The Late Portraits of Nicolas Koutouzis (1790–1812): a Hymn for or a Libel Against the Zakynthian Bourgeoisie?*

Phillippa Plock (University of Warwick) *Art Becomes Artisan: The Case of Selling Antoine Dieu.*

Catherine Horwood (Royal Holloway, University of London) *Blooming Artists: Female Botanical Illustrators and the Battle for Recognition.*

Valerie Mainz (University of Leeds) *The Chevalier d'Eon and His Several Identities.*

Prasannajit de Silva (University of Sussex) *Home from home? Early Depictions of British Hill stations in India.*

Sue Rasmussen (University of Birmingham) *George Morland: An Academic Artist?*

Caroline Palmer (Oxford Brookes University): 'Behold me now a female Connoisseur': women writers on art, 1770 to 1830'

### 'We Capture the Walls': Politics and Twentieth-Century Muralism

**Jody Patterson**, University College London  
<j.patterson@ucl.ac.uk>

**Warren Carter**, University College London  
<w.carter@ucl.ac.uk>

Muralism is a centuries-old practice that stretches back to Antiquity. Yet in terms of its twentieth-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 radical 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 such, the Mexican example has served as an important model for a diverse constellation of twentieth-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. As Orozco claimed in 1929: 'The highest, the most logical, the purest and strongest form of painting is the mural . . . It is for the people. It is for ALL.'

This session addresses the mural as a vehicle for the communication of issues and ideas across a wide spectrum of aesthetic, political and cultural registers. Papers will examine muralism from a diversity of historical and theoretical perspectives in an effort to encourage a dialogue around the mural as a strategy for circumventing market forces and critiquing standard frameworks of institutional patronage.

Christopher Fulton (University of Louisville) *Siqueiros Against the Myth: Four Paeans to Cuauhtémoc, Last of the Aztec Emperors*

Warren Carter (University College London) *Justice for Artists: New Deal Murals and the Constitutional Revolution of 1937*

Jody Patterson (University College London) *Towards a Radical Realism: Painters, Politics, and Public Murals in New Deal New York*

Janice Anderson (Concordia University) *Rereading tradition: Revealing Disorderly Practices in the Interstices of the Conventional Mural*

Maria von Bonsdorff (University of Helsinki) *Reflecting the Past and the Future – Finnish Mural Art at the Turn of the Twentieth Century*

Joseph McBrinn (University of Ulster) *Picturing the Nation: Identity and Politics in the Irish Mural Revival, 1922–59*

William Rolston (University of Ulster) *From War to Peace: Issues in the Transformation of Political Wall Murals in Northern Ireland*

Leonard Folgarait (Vanderbilt University) *Respondent*

### Makers and Making: Between Trauma and Representation

**Vanessa Corby**, Faculty of Arts, York St John University  
<v.corby@yorks.j.ac.uk>

**Elsa Chen**, Department of French and Francophone Studies, UCLA <elsahcchen@gmail.com>

In the context of a post-conflict Northern Ireland this session 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, however, 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 twentieth and early twenty-first 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 non-recognition, this session examines the means by which highly charged 'Othered' experience returns from the limits of representation. Critical analyses from artists, scholars and curators situate specific examples of creative production and the discourses that produce meaning for them. Particular focus has been given to questions of conflict, belonging and not belonging, longing and displacement, mourning and loss. The panels grouped under Makers and Making will thus examine and produce the means by which experiences hitherto denied adequate representation and/or critical reception may be made visible.

Doris Rohr, (Interface, University of Ulster) *Communication or Communion: commemorating the dead*

Anthony McCann (University of Ulster) *Crafting Gentleness: The Political Possibilities of Gentleness in Everyday Life*

Pat Hardy, (Courtauld Institute) *The Parting Cheer: drawing out emotions in images of Victorian emigration.*

Jennifer Way (University of North Texas) *Irelandis and traumas of prosperity*

Jules Dorey Richmond & David Richmond, (York St John University) *How will we remember when all the witnesses are gone?*

Mark Edwards (University College London) *The Re-Emergence of Conflict – Jeremy Deller and Mike Figgis' 'The Battle of Orgreave.'*

Alice Correia (University of Sussex) *Black and British? The Art of Donald Rodney*

Svea Josephy (Michaelis School of Fine Art, University of Cape Town) *Truth, Lies and Videotape: Imaging Trauma, Memory, Truth and Reconciliation*

Christine Conley (University of Ottawa) *Rebecca Belmore: Screening the Traumatized Body*

### Contested Histories in German Visual Culture 1871–1990

**Debbie Lewer**, University of Glasgow  
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**Christian Weikop**, University of Sussex  
<c.weikop@sussex.ac.uk>

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

Paul Fox (University College London) *Visual Narratives of Conflict in Wilhelmine Culture*

John-Paul Stonard (The Burlington Magazine) *German Rousseau*

Debbie Lewer (University of Glasgow) *A Revolutionary Prototype: The German Peasants' War of 1525 in the Art and Theory of the Weimar Left*

Charles W. Haxthausen (Williams College) *The Cathedral of Metropolis*

Hans Georg Hiller von Gaertringen and Katrin Blum (Deutscher Kunstverlag) *Photographs of Adolf Hitler in German Historiography after 1945*

Ulrike Goeschen (Freelance Curator) *From Socialist Realism to Art in Socialism: The Reception of Modernism as an Instigating Force in the Development of Art in the GDR*

Arnold Bartetzky (University of Leipzig) *Buildings as Narratives of History: Architectural Reconstruction Projects in Germany from 1945 to the Present*

Sabine Kriebel (University College Cork) *Trockel's Beuys: A Troubled Inheritance*

Christian Weikop (University of Sussex) *The Birth and Rebirth of 'New German Painting'*

Additional speakers to be confirmed.

### Immaterial Culture? Things, Artefacts and Meanings

**Deborah Sugg Ryan**, Loughborough University  
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**Timo de Rijk**, Delft University of Technology, Netherlands  
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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 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 investigates the meanings of things represented in artefacts. It considers artefacts produced by artists and designers as material things rather than simply conveyors of visual images. It asks 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? It includes contributions from practitioners who are dealing with these issues in their work.

*The session is dedicated to the memory of Judy Attfield (d. 2006) who was a key player in the establishment of the 'new design history'.*

Katie Brandon (University of Manchester, UK) *Spinning Yarns: Women and Artists' Books in the Home*

Catherine Harper (University College for the Creative Arts, Epsom, UK) *Double Dresses: a narrative of a dress in a Civil Partnership*

Janice Helland (Queen's University, Kingston, Canada) *Anatomy of a Dress: Embroidery, Display and Meaning, 1886–1907*

Jan Konings (freelance designer, Netherlands) *'YOU: You are designers and I am your co-creator'*

Ed Krcma (University College London, UK) *Liquidity: Beuys, Drawing and 'Material Imagination'*

Grace McQuilten (University of Melbourne, Australia) *Living in a material world: Adam Kalkin's Suburban House Kit, Deitch Projects, New York, 2004*

Donna Roberts (University of Essex, UK) *František Skála: materiality and memory in post-revolutionary Czech art*

Damian Sutton (Glasgow School of Art, UK) *Form Follows Fiction – Designing Fred and Ginger*

Damon Taylor (Buckingham Chilterns University) *The Amazing Reappearing Art Object [performance]*

Gareth Williams (Victoria & Albert Museum, UK) *Paradigms and archetypes: contemporary Dutch designers*

## Contesting Childhood

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

**Vivien Northcote**, Independent Scholar <vivien72@btinternet.com>

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 respond to Ariès' *Centuries of Childhood* (1960), the first book of any weight on the subject – although forays were made, particularly, into eighteenth-century British art. In more recent years there has been some recognition of the serious potential of the field. 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 objections were to its possible 'impropriety'. Thus, even in our state of postmodern pluralism, there is a last bastion resistant to relativism: the desirability of an untouchable status for childhood. Contradictorily, perhaps, an anxiety in academia, as in life, that childhood is currently compromised, and even that it is 'dead', further inflects the discourse. Art History and Visual Studies are particularly well placed to enter these debates, which so frequently focus upon the image of childhood. The weight and variety of papers in this session emphatically refute the notion that to explore childhood and adolescence is a fundamentally sentimental and unintellectual endeavour, and interrogate the idea that to do so is morally suspect.

Jeannie Labno (University of Sussex) *Visual Representation of Children on Funeral Monuments in Poland (1500–1650)*

Emma Barker (The Open University) *Greuze and the 'Invention of Childhood'*

William McKeown (The University of Memphis) *Portrait of the Critic as a Young Man: John Ruskin's Childhood as Represented in James Northcote's 1822 Portrait*

Philippa Kaina (University College London) *Insubordinate Bodies: Edgar Degas and the formation of a modern adolescent subject*

Pamela Gerrish Nunn (University of Canterbury, New Zealand) *I read therefore I am*

Mike O'Mahoney (University of Bristol) *Fatherless Children: Redefining Social Relations in the Soviet Union in the wake of the Great Patriotic War*

Vicki Carruthers (University of Essex) *Potency, power and unlimited imagination: Encountering childhood in the early works of Dorothea Tanning*

Harriet Riches (Middlesex University) *Practicing space: Adolescence and photography in the interior*

Susanne Stich (University of Ulster) *'Which role does time play when we are talking about identity?': Narrative and late childhood in the work of Eija-Liisa Ahtila*

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Catherine Grant (The Courtauld Institute of Art) *More than a schoolgirl crush: Amy Adler and the adolescent fan*

Outi Remes (Birkbeck College London) *Representing Unborn Children: Reappearances of aborted children in the work of Tracey Emin*

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

**Richard J Williams**, School of Art, Culture and Environment, University of Edinburgh  
<r.j.williams@ed.ac.uk>

**Guillaume Evrard**, School of Art, University of Edinburgh  
<guillaume\_evrard@yahoo.com>

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

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

Stephen Kite (Newcastle University) *Watchful wandering – Ruskin's synechdocal representation of Venice*

Kitty Hauser (University of Sydney) *Scars, sores and rashes: Britain and the Beast*

Celina Kress (Centre for Metropolitan Studies, TU Berlin) *Growing Berlin – How Tenement Buildings Devoured a Villa Colony*

Paul Gladston (The University of Nottingham) *The Unbearable Blandness of 'Being': Artistic Representations of the 'Monster City' in Contemporary China*

Cynthia Hammond (Concordia University) *Renegade Ornament: Urban Contestation and the Museum City*

Jennifer A. Greenhill (Yale University) *Playing Beneath the Surface: William Holbrook Beard's Inferiority Complex*

Adam Brown (University College for the Creative Arts, Maidstone) *You Show Me Mine and I'll Show You Yours: Views of Beijing and London under construction.*

Steven Gartside (Manchester Metropolitan University) *Pathologies of the Positive: Surface and Appearance*

Barnaby Haran (University College London) *Taming the Tentacles of Skyscrapers in American Photography: Alfred Stieglitz and Ralph Steiner's Sublime and Ridiculous Monsters*

### Taking to the Streets: Art and the architecture of security and control

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

Nicola Mann (Visual and Cultural Studies, University of Rochester, USA) *The extraordinary ordinary: A consideration of the phantasmagoria in Daniel Roth's Cabrini Green Forest (Portal) 2004, as representative of the 'underground' characteristics of the Chicago housing project.*

Liam Kelly (School of Art and Design, University of Ulster, Belfast) *Seeing You/Seeing me: Art and The Disembodied Eye.*

David Brett (University of Ulster) & Alan Jones (QUB) *In Contested Space: Space and Security in Town and Country, Northern Ireland*

Aisling O'Brien (University of Ulster) *About Town*

## Contested Evidence

**Matthew Sillence**, University of East Anglia, Norwich  
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**Amelia Yeates**, University of Birmingham  
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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 the artist's interview or eye-witness accounts or anecdotes; textual, such as interview transcripts, exhibition reviews, sales information, manuscript field notes or diaries. However, many of these sources may not survive, thus preventing corroboration and limiting our interrogation of a work of art. Moreover, extant sources may be contested when we begin to consider the purposes they served around the time of their creation and the degree to which they have been manipulated or altered. One might also consider how revisionist accounts of familiar subjects can change our perception of the evidence before us. 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 consider how our own studies coalesce to form a body of evidence for future scholars.

Aliya Abykayeva-Tiesenhausen (Courtauld Institute of Art, London) *Gender and Childhood in the Soviet East: Painting the Stereotype*

Mathias Fubah Alubafi (Reading University) *Rethinking Authenticity in African Art*

Jan D. Cox (University of Bristol) *Rodrigo Moynihan and the 'missing Minton' – the photograph as agent of revelation and inertia*

Michelle Gewurtz (University of Leeds) *Who Gives the Name? The Problematics of Art with No Title*

Darrellyn Gunzburg (Open University) *Looking Back: The transgression of social codes explored through the direct gaze in Fra Angelico's San Marco Altarpiece (The Virgin and Child Enthroned with Angels and Saints c. 1438–40) when compared with Madonna and Child with Eight Saints (also known as Madonna delle ombre c. 1450), San Marco, east dormitory*

Kochi Okada (Goldsmiths College, University of London) *The Emergence of Post-Soviet Arts Valuing in Tashkent, Uzbekistan (1991–2004)*

Keunsoo Park (Central Saint Martins College of Art and Design, London) *Fashion Art in South Korea*

Helen Rawling (Kingston University, London) *Contested Evidence: Abolitionist Artworks and the International Slavery Museum, Liverpool*

Feng Su (University of Central England, Birmingham Institute of Art and Design) *On the interpretation of cloud imageries in Chinese visual culture*

Hannah Williams (Courtauld Institute of Art, London) *Coyppel's libertine children: challenging ways of thinking in eighteenth-century France*

## Contesting the Body: Art, Sexualities and Biogenetics

**Fae Brauer**, The University of New South Wales/University of East London <fay.brauer@unsw.edu.au>

**Anthea Callen**, University of Nottingham  
<Anthea.Callen@nottingham.ac.uk>

When the Third Reich Eugenic Sterilization 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 stigmatized by the Holocaust and Western histories were sanitized of its prevalence, a huge array of eugenic organizations 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, 11 million people with defective germ plasm were targeted for compulsory segregation and forced sterilization. By 1927, 29 states sanctioned sterilization, California being the most active with nearly 5,000 sterilizations 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.

Anthea Callen (University of Nottingham) *Images of Infirmary: 'A suitable case for treatment'?*

Tanya Woloshyn (University of Nottingham) *'Le culte pittoresque du Soleil': Exploring artistic, medical, and tourist perspectives of Mediterranean sunlight and the Côte d'Azur, c. 1890–1920*

Katerina Chatzikonstinou (Aristotle University of Thessaloniki) *The Sanitoria: The Body, Social Hygiene and Eugenic Architecture*

Fae Brauer (The University of New South Wales/University of East London) *Contesting Woman's Body: Modernism, French Feminism and Lamarckian Eugenics*

Pat Simpson (University of Hertfordshire) *The rape of the motherland: Contesting Narratives of the New Soviet Woman, August 1942*

Caterina Albano (Central Saint Martins College of Art and Design) *Eu-genes: beyond an aesthetic of genetics*

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

**Christopher Bedford**, Los Angeles County Museum of Art and the Courtauld Institute of Art  
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**Jennifer Wulffson**, Getty Research Institute, Los Angeles  
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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.

Yet since 2001 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?

Emily Mark FitzGerald (University College Dublin) *BLAMM! The Graphic Adaptation of 9/11*

Julian Stallabrass (Courtauld Institute of Art) *Joel Meyerowitz's Photographic Monument to 9/11*

Rachel Wells (Courtauld Institute of Art) *Beyond Resolution: Thomas Ruff's Pixelated 'Jpeg' Photographs of 9/11*

Terry Smith (University of Pittsburgh) *Critical Art Practice in the Age of Aftermath*

Speculative Archive (Julia Meltzer and David Thorne) *Not a matter of if but when*

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The dinner will take place on **Friday 13 April**.

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

## Seminars in the History of Collecting

### The Wallace Collection Programme of Seminars 2007

The seminars will take place on the following Mondays:

#### 30 APRIL

Dr Clare Hornsby, The British School at Rome  
*Was Thomas Jenkins a Connoisseur?*

#### 21 MAY

Dr Susan Jenkins, Senior Curator, Apsley House  
*James Brydges, 1st Duke of Chandos (1674–1744)*

#### 18 JUNE

Lynda McLeod, Librarian, Christie's Archives  
*James Christie and his Auction House: the Early Years, 1766–1850*

#### 2 JULY

Dr Susannah Avery-Quash, Cambridge University  
*The Travel Notebooks of Sir Charles Lock Eastlake (1793–1865)*

#### 10 SEPTEMBER

Mark Evans, Victoria and Albert Museum  
*The Collecting of Constantine Ionides*

#### 8 OCTOBER

Dr Jason Herrick, National Gallery of Art, Washington  
*Perregaux and Séguin: Collecting Paintings in Paris during the Revolutionary Period*

#### 12 NOVEMBER

Suzanne Higgott, The Wallace Collection  
*Henry Danby Seymour (1820–1877) – the multi-faceted life and art collection of a Victorian gentleman*

#### 3 DECEMBER

Dr Dorothy King, independent scholar  
*The Parthenon Marbles*

## Screen / Space

### The Projected Image in Contemporary Art

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SATURDAY 21 APRIL

Birmingham Museums and Art Gallery

*A symposium organised by Birmingham Museums and Art Gallery, the Department of the History of Art, University of Birmingham and the Barber Institute of Fine Arts to coincide with the Hidden Burne-Jones exhibition and new research on this major nineteenth-century artist.*

Participants include: Alison Smith, Amelia Yeates, Elisa Korb, Jan Marsh, Douglas Schoenherr, Colin Cruise, Elizabeth Prettejohn, John Christian, Stephen Wildman

Tickets: £15/£10 (students) Contact: Kath Leahy, Department of Research and Development, Birmingham Museums and Art Gallery, Chamberlain Square, Birmingham B3 3DH

# LOCATION

## The Museum, the Academy and the Studio



### 34th AAH Annual Conference

Tate Britain & Tate Modern, London

2-4 APRIL 2008

## CALL FOR SESSIONS

The 34th annual AAH Conference will focus on the shifts – historical, modern and contemporary – in the location of the museum, the artist's studio and the academy in relation to the concepts, values and practices of art history. Location is understood to embrace physical, geographical and virtual sites, social and political ideologies; values and aesthetics, academic and practice-led relationships.

With the ever-increasing changes that post-disciplinary practice and studies, digital culture and globalisation are bringing to bear on the roles and practices of the museum, the artist and the academy, what are the issues and implications involved in the locating of value and meaning, ownership and identity, concept and experience for each? Historically, the academy has been set in opposition to the museum, but what is the nature of this relationship today, in the light of the expanded ambitions of major museums and the rise of curatorial and museum studies?

What has been and should be the relationship between curator, artist and academic? How does art history engage with the museum and the artist and vice versa, within the UK and abroad? The professionalisation of the artist and the new research status awarded to both art and curatorial practice moves the art college and museum nearer to the academy – but what consequences does this have for the discourses of history and practice? What will be the impact of globalisation on all these spheres? Will art history be invigorated by this closer relationship or diminished in status?

Session proposals could include:

- The location of the museum, the studio and the academy in relation to the Market, the Archive, Conservation, New media
- The location of value in terms of concept, practice, conservation, reconstruction and authenticity – what does provenance mean today in relation to the past? Or copyright?
- Changing locations of the market – collecting and patronage, national and international
- Aesthetics, art history and museological studies
- Landscapes – location and identity

The conference welcomes session proposals from a wide range of disciplines, the museum and gallery sector, art schools and practising artists.

**Call for sessions deadline – Friday 20 April.**

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

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

Conference convenor: Victoria Walsh

Please send your session proposals and queries to:  
[aah2008@tate.org.uk](mailto:aah2008@tate.org.uk) (and include AAH in your subject line)  
 or to:

Victoria Walsh, Interpretation & Education Department  
 Tate Britain, Millbank, London SW1P 4RG

The Tate logo is located in the bottom right corner. It features the word 'TATE' in a bold, black, sans-serif font.

## Exhibitions Diary

### Winter/Spring 2007

#### LONDON

*William Powell Frith: Painting the Golden Age* Guildhall Art Gallery  
6 November 2006 – 4 March 2007

*Good Riddance* MOT Gallery  
3 February – 10 March

The show, curated by Claire Davies, will include work by Lawrence Weiner, Jem Finer and Leo Fitzmaurice.

[www.motinternational.org](http://www.motinternational.org)

*Hogarth* Tate Britain  
7 February – 29 April

*Gilbert & George: Major Exhibition*  
Tate Modern  
15 February – 7 May 2007

*Renoir Landscapes 1865 – 1883*  
National Gallery  
21 February – 20 May 2007

*Between Worlds: Voyagers to Britain 1700–1850*  
National Portrait Gallery  
8 March – 17 June

*Surreal Things: Surrealism and design*  
Victoria and Albert Museum  
29 March – 22 July 2007

#### OUTSIDE LONDON

*Euan Uglow: A Personal Choice* by  
*Craigie Aitchison*  
Holbourne Museum of Art, Bath  
14 Oct 2006 – 28 January 2007

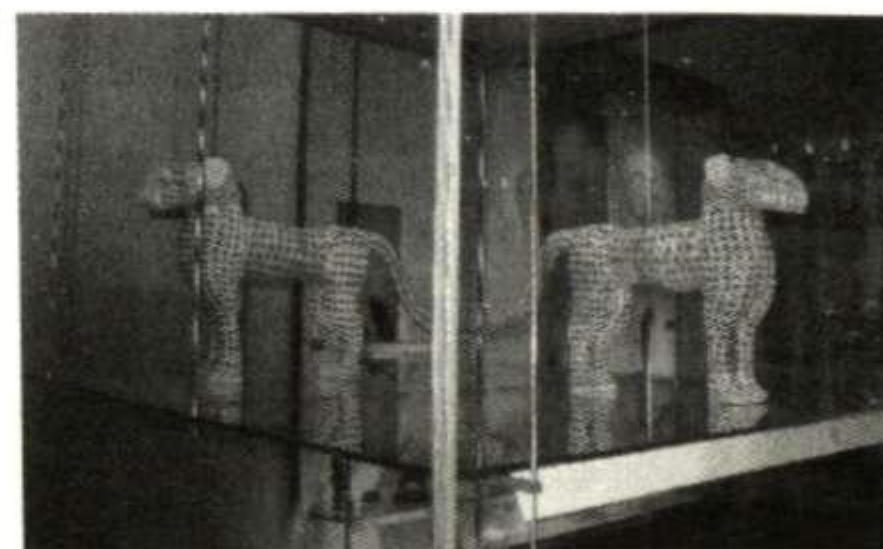
*Doves and Dreams: The Art of  
Frances Macdonald and J Herbert  
McNair*  
Walker Art Gallery, Liverpool  
27 January – 22 April 2007

*Centre of the Creative Universe:  
Liverpool and the Avant-Garde*  
Tate Liverpool  
20 February – 9 September 2007

Please send any ideas for future listings to Heather Birchall, Museums and Galleries Representative  
<[ch-galls@aah.org.uk](mailto:ch-galls@aah.org.uk)>

### Teaching Art & Design History

21st-Century  
Art History:  
*Global  
Reception*



AAH

Available free from Jenny Embleton: [adm-heacademy@brighton.ac.uk](mailto:adm-heacademy@brighton.ac.uk)

The papers from the *Global Reception* session at the AAH 2005 conference have been published in a 36pp booklet.

This session continued the debate at the centre of the HEFC project *Globalising Art, Architecture and Design History*.

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

Preface: Janet Tatlock.  
Introduction: Catherine King.

## Art History volumes for sale

*Art History* from volume 2 (1979) to volume 20 (1997) inclusive, 76 editions in total.

Most are in mint condition. Best offer accepted.

Please telephone for more details.  
Chris Webster Tel: 0113 393 5165.

## Tell the world all about it...



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

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

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

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

Email details as a Word document to:  
Jannet King [ed-bulletin@aah.org.uk](mailto:ed-bulletin@aah.org.uk)

Deadline for June *Bulletin*: **6 May**

# Increased accessibility to the V&A Collections

## New 'Search the Collections' Policy

**T**he V&A is committed to providing greater access to its collections for all. From early 2007, a new policy for image usage will be implemented, to give added support to academics, educators and scholars with their projects and publications. Images available through 'Search the Collections' will be available for download in hi-resolution format, and may be used free of charge, at up to A5 size and for print runs of up to 4,000. Usage from other sources, or for use outside these conditions, will now be subject to full cost recovery. All commercial usage is excluded from the new policy.

New images will be continuously added, increasing the range and variety available. Users will be able to browse the collection freely but will be required to register and sign up to Terms and Conditions in order to view larger formats or to download the images. All images must be credited to the V&A and are for single, one-time use only. By this means we can increase the reach and awareness of our collections for the benefit of all.

V&A Images will continue to offer a bespoke service to this academic market, researching, advising, and commissioning new photography, in addition, of course, to increasing its commercial market. In those instances where academic projects fall outside the scope of the new automated service – eg when an image is not available via Search the Collections, if a larger sized image or print is required, or if scanning or new photography needs to be commissioned – VAI staff will, as now, use their discretion and experience to determine the fees to be charged to cover the costs of these services.

It should be noted that a high percentage of academic requests will still need to be serviced in this way. VAI will pass on to the customer the 'real' costs of this service. These costs will now be clearly identified; no reproduction fees will be charged per se, but research, administration and material costs will continue to be passed on. It should be understood that VAI does not make a profit from this market; the discounts it gives now are subsidised by the commercial charges.

Whether an image is free is determined by usage rather than user.



### WHAT IS FREE?

Resource: Digital images available via 'Search the Collections'

Service: Automated

Criteria: 4,000 print run, one-time use

Usage

- Academic/educational books
- Scholarly journals
- Student theses
- Private study and research
- Critical editorial use
- Charity, Society and Trust
- Newsletters

### WHAT NEEDS TO BE PAID FOR?

Resource: Images from all sources other than 'Search the Collections'

Service

- Staff-supported
- Academic/educational books with print runs over 4,000
- Image collections / albums
- New photography and scanning costs
- Analogue images, ie prints and transparencies
- Advice and research
- Delivery charges
- All forms of commercial image usage, including magazines
- Images used for book jacket or cover page

### TERMS AND CONDITIONS

All images must be credited to: Victoria and Albert Museum, London.

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Images may not be passed on for third-party use.

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*Augustus Welby Northmore Pugin, Block printed and glazed cotton, 1851. Manufactured by Frederick Crace & Son, Museum no. T.62-1986. ©V&A Images/Victoria and Albert Museum, London*

# AAH Executive Committee, Representatives and Staff

## Executive Committee

### ELECTED OFFICERS (VOTING)

#### Chair

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### ELECTED 2003 (VOTING)

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[term extended for one year]  
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### ELECTED 2004 (VOTING)

**Christine Riding**  
(Tate Britain)

**Natalie Adamson**  
(University of St Andrews)

### ELECTED 2005 (VOTING)

**Nina Lübbren**  
(Anglia Polytechnic University)

### ELECTED 2006 (VOTING)

**Michelle O'Malley**  
(University of Sussex)

**Catherine Whistler**  
(Ashmolean Museum, Oxford)

### EX-OFFICIO MEMBERS (VOTING)

**Stephen Bann**  
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## Bulletin contributions

Please send contributions (preferably in electronic form) to:  
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Tel & Fax: 01273 509653 <ed-bulletin@aah.org.uk>

**Next deadline: 6 May 2007**

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

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

