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## NEW CHAIR SEEKS YOUR VIEWS

Evelyn Welch

I am very privileged to be taking over the Chair's role at the AAH from Colin Cruise. I would like to thank Colin on behalf of the Executive for all the hard work that he has put into the Association over the past three years. He will be sorely missed.

I would also like to thank a number of retiring members of the Executive Committee who left in April: Tom Gretton, who acted as a very effective Vice-Chair, Christine Riding, who will return as Deputy Editor of *Art History*, and Sophie Bostock, the impressive and dynamic chair of the Students' Group. The AAH relies entirely on the goodwill and support of individuals such as these and we are very grateful for their time and effort.

We will also be saying goodbye to our outgoing editors of *Art History*, Deborah Cherry and Fintan Cullen. Colin Cruise and I would like to thank them for the dedicated work that they have done to ensure the journal's success. It is hard to remember that the journal was once published without colour and without a cover illustration - the new format that they introduced with the help of Blackwell is a testimony to their strong visual understanding. We now welcome David Peters Corbett to the editorship, and Christine Riding as Deputy Editor. We are delighted that Cordelia Warr will continue in her role as Reviews Editor.

### PLEASE FILL IN THE QUESTIONNAIRE

The Association has changed considerably since I joined in the mid-1980s and I look forward to leading the organisation for the next three years. It is a good point to examine what we want the AAH to achieve for its members and how this is best achieved. We are considering re-organising the Executive and the ways in which we communicate with you in order to be more responsive to members. To do this we need to know what you would like from us.

Do you want the AAH to run more events on your behalf, such as conferences or workshops? Do you want your information delivered electronically via an E-Bulletin to your desk? Would you like to see us spend our money on supporting student research, on starting up new publications or on giving independent scholars a helping hand? Should we become more politically active, campaigning to raise the visibility of the discipline on a national basis, or is this inappropriate for a charity? We need to hear how you would like us to act in your name, so please fill in the questionnaire enclosed with this issue of *Bulletin*, or download one from the AAH website.

The Belfast conference was a great success and we are very grateful to the organisers for all their hard work and enthusiasm. We will be meeting at Tate Britain and Tate Modern in 2008 for another exciting event. I look forward to seeing you all there.

EVELYN WELCH



**AHDS  
Visual Arts**

See page 11 for  
the latest  
additions to its  
image  
catalogue.

# CONTESTATIONS

University of Ulster, Belfast, April 2007

Belfast presented its sunny side to almost 300 conference delegates from 18 countries who, together with representatives from the publishing industry, attended *Contestations*, the 33rd Annual conference of the Association of Art Historians, in April. Hosted by the School of Art and Design, the conference took place on the campus of the University of Ulster, to the north of the city centre, and at the Europa Hotel in its heart. The city, with its history as a contested location, today in the process of significant change, became an integral part of the event, appreciated by many delegates.

The conference was officially opened on the Thursday night by the outgoing Chair of the AAH, Colin Cruise, the Vice-Chancellor of the University of Ulster, Professor Richard Barnett, and Professor Liam Kelly, on behalf of the conference organisers. The conference featured 22 stimulating sessions, with more than 170 papers, spanning the inter-related fields of practice, theory, history and education across art, design and architecture, and different cultural contexts and periods.

The lively debates during the day were galvanised by plenary presentations that set different and yet complementary emphases each evening. Trinh T Minh-ha, filmmaker, writer, composer, cultural critic and

Professor of Women's Studies and Rhetoric at the University of California, Berkeley, drawing on her new digital films, *The Fourth Dimension* and *Night Passage*, foregrounded the politics of form as a sustained poetic practice responsive to the prehistory, challenges and possibilities of present globalising regimes of digital technology. Both of her films were screened on the first day of the conference. From a post-colonial perspective, Ashish Rajadhyaksha, Senior Fellow at the Centre for Social and Cultural Studies in Bangalore, reconsidered the subject of art history in contemporary India. The final plenary lecture was given by Professor James Elkins, School of the Art Institute Chicago, who put forward arguments for and against the possibility of art history's global purchase.

The vibrant intellectual exchanges during the conference were complemented by a rich social programme that offered opportunities to explore the cultural heritage of the city past and present. It included a Civic Reception, hosted by Belfast City Council in the opulently decorated Harbour Offices of the Commissioners of the Belfast Harbour, a reception hosted by Blackwell publishers and a conference dinner, both in the Europa Hotel, and a reception at the Naughton Gallery, Queens University Belfast. The conference concluded with a

## Contested Evidence

The third and final day of the AAH Annual Conference, Belfast, included the student session, convened by **Matthew Sillence** of the University of East Anglia, and **Amelia Yeates** of the University of Birmingham. The session aimed to take the focus back to the source material itself – the evidence – used by artists as the basis for their work, exploring how it can be manipulated and altered by historians, governments, publishers and the artists themselves. It also examined the concept of revisionism, investigating the benefits and pitfalls of analysing evidence according to novel theoretical or historical perspectives.

'Contested Evidence' brought contributions from a satisfyingly diverse group of student contributors, and attracted some of the best audiences for a student session in recent times, which considerably enhanced the quality of discussion.

The use of socialist realism to present appealing images of children as the prime medium of expression in Soviet-era Central Asia was the subject of the first paper of the day, given by **Aliya Abykayeva-Tiesenhausen** (Courtauld Institute of Art). Her stimulating analysis centred on two paintings: a Russian girl in a red scarf reading the new decree of the Party, and an Asian girl in a red scarf walking across the fields towards a utopian

future. Aliya examined the political function of such paintings, in which young girls were used to present attractive versions of the realities of life under Soviet rule in the Central Asian republics.

**Jan Cox** (University of Bristol) followed with a very different kind of art: Rodrigo Moynihan's painting *The Teaching Staff of the Painting School, Royal College of Art, 1949–50*. While the painting itself is almost life-sized, the 'evidence' for this work was more modest – a small black and white photograph, a snapshot, of Royal College staff members relaxing in the painting school staffroom. Jan argued that the absence from the photograph of the lone figure of John Minton suggests that his presence in the painting is based on pictorial expediency rather than a conscious artistic statement on Minton's isolation and expression. Jan's intriguingly forensic analysis was an attempt to explain the static, ultimately unsuccessful, nature of Moynihan's painting, revealing how an artist's source material can produce inertia, eliminating energy and movement from the artist's work.

The title of an artwork can have a disproportionate impact on our reading of it. **Michelle Gewurtz** (University of Leeds) ably demonstrated this with reference to misreadings of the work of Weimar

Finissage in the Foyer of the newly refurbished Belfast campus, with soundscapes by Paul Moore and Tony Langlois. Many delegates joined the guided tours on offer of the city's Edwardian architecture, the famous murals in West Belfast and the Greater Shankill area, or the Titanic Quarter that is about to undergo an ambitious regeneration programme. The post-conference tours to the North Antrim coast and to Dublin also proved to be a popular extension of what most delegates agreed was an hospitable and stimulating event in Belfast.

**CHRISTA-MARIA LERM HAYES, LIAM KELLY, ALISON ROWLEY, KERSTIN MEY**  
Conference Organisers



Left to right: Prof. Kerstin Mey, Prof. Richard Barnett (VC University of Ulster), Dr Christa-Maria Lerm Hayes, Prof. Liam Kelly, Dr Alison Rowley, Dr Colin Cruise, Prof. Robert Welch (Dean Faculty of Arts, University of Ulster) in the Europa Hotel before the official opening of the AAH conference, 12 April 2007

Republic artist and illustrator Jeanne Mammen. As she showed, much existing scholarship on Mammen has neglected the complex issues of the titling and context in her work. As an independent illustrator, Mammen sent her work to her publishers as untitled pieces in order to maximise sales, enabling a prospective editor to incorporate the image into whatever article they believed appropriate. These editor-supplied titles now feature in the *catalogue raisonné* and the Jeanne-Mammen-Gesellschaft in Berlin, where the originals are held. Michelle's illuminating analysis of the dangers of too close a reliance on an artwork's title was a cautionary warning to any scholar.

The differing response by a contemporary female audience to the direct gaze in two mid-quattrocento altarpieces was the subject of an excellent paper by **Darrellyn Gunzburg** (Open University). Both altarpieces were produced for the same location in San Marco by Fra Angelico between 1438 and 1450, yet Darrellyn highlighted how the different ways in which figures in the works meet the viewer's gaze would have led to variations in the reactions of contemporary female onlookers. The evidence under contestation in this paper was cultural custom, particularly the way contemporary women were socialised to look at their ►

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

This session, convened by **Martina Droth** of Henry Moore Institute, Leeds, challenged standard notions associated with the decorative as a cultural form, opening its definition for object-based disciplines such as sculpture and design. On the whole, the papers examined the contextualisation of artworks, and the complexity of social networks involved in their production (as artistic agency) and consumption (in terms of function and use). As Tim Dant observed in *Material Culture in the Social World* (1999), objects are vehicles for cultural and social contexts that ascribe values and meanings to them. Although historical at base, the different analyses presented by the speakers contrasted such elements as function/utility with ornament and decoration, public and private audience and spaces, institutionalised contexts and ideologies, re-evaluating the aesthetics of different object categories (as art forms situated at the intersection of design, fine art and craft).

Apart from a primarily aesthetic evaluation in the analysis of the case studies, the key strands that emerged from this session revolved around concepts of status and singularity of the artworks (whether furniture or sculpture), authorship (including manufacturing, designing and production); social, institutional and economic contextualisation, and classifications based on

language and art critique in defining works of fine art – art being constructed on a hierarchy of specific values, values that emerge in the materiality of artefacts and in the social history of objects.

A prominent theory portrayed ‘parasitism’ (Michel Serres, *Le Parasite*, 1980) as a cross-disciplinary strategy of practice: **Viola Weigel** (Kunsthalle Wilhelmshaven) presented the work of Jugendstil artist Herman Orbist as a hybrid embodiment of fine art and decoration juxtaposed: individual, singular architectural sculptures changing from distinctive indoor settings to site-specific public spaces. Weigel’s theory showed the interdependence between fine and decorative arts by exploring the shifting role and categorisation of Orbist’s oeuvres in various institutional collections, being concomitantly ornament, sculpture and design.

**Emily Richardson** (UCL) reflected the change of materiality, status and aesthetics in the miniaturising of ideologically resonant statues of illustrious French figures (Les Grands Hommes 1777–89). By being replicated and transferred from marble to porcelain, and from unique sculpture to serial statuette, the objects lost their context and institutional protocol. Their role thereby shifted from patriotic symbol to decorative, domestic accessory, as the porcelains were appropriated in the private space of the home. Consequently, the

► environment. Darrelyn identified how women who encountered the direct gaze of a man in a religious painting would have participated in a fascinating crossing of social codes that contrasted clearly with the proscriptive writings of code and conduct books on the subject.

**Kochi Okada** (Goldsmiths College) looked at the new criteria for the economic, moral and social valuation of artists and their work in different contexts in post-Soviet Tashkent. The collapse of the Union of Artists of the USSR after the fall of communism led to their role being supplanted by a variety of new institutions and social domains. These included each newly independent state’s commissioning system, the illegal art market conducted in dollars, the traditional *mahalla* neighbourhoods of Tashkent, the Russian Orthodox Church and the Besh Agach mosque. Kochi used Weber’s typology of authority to examine these emerging social configurations and the impact this new artistic world had on the Soviet notion of an artist as a living embodiment of his work’s moral, economic and social values.

**Keunsoo Park** (Central Saint Martins College of Art and Design) introduced the practice of Fashion Art in South Korea in the context of nationalism and globalization. A term originating at a multi-disciplinary arts festival in

Seoul in 1997, the origin of Fashion Art derives, Keunsoo explained, from the American Art to Wear movement of the late 1960s. Her thought-provoking paper linked Fashion Art to a traditional Korean aesthetic, and she explained how it has incorporated traditional sensitivities and local philosophy, questioning how the unique philosophy and social setting of Fashion Art can be evaluated by a Western viewpoint and value system.

Marcus Wood argued a few years ago that abolitionist campaign artworks may have served to fix the notion of black people as inferior in the mind of the British and American public. In her instructive paper, **Helen Rawling** (Kingston University) examined Wood’s hypothesis in relation to abolitionist imagery in contemporary etchings and paintings, and on plates and campaign medallions made by Wedgwood on behalf of the abolitionist cause. She examined Wood’s argument that the placing of these objects on display for the Bicentenary of the abolition of transatlantic slavery may result in a silencing of black histories and a focus on white philanthropy in the context of the newly constructed International Slavery Museum in Liverpool.

**Feng Su** (Birmingham Institute of Art and Design) then presented a fascinating paper on the interpretation of cloud imagery in Chinese visual culture. She examined how, through continual reinterpretation, ancient cloud imagery has evolved over time into a variety of rich ►



The Ferrari Cabinet (1876), Philadelphia Museum of Art

► and complex visual systems. These continue to feature strongly in Chinese contemporary art practices, and the paper assessed the historic lineage of cloud imagery in relation to the construction of the Chinese national identity.

Finally, **Hannah Williams** (Courtauld Institute of Art) provided an absorbing interpretation of Coypel's strange and unsettling painting of *Children Playing at the Toilette*, which she examined using an interdisciplinary approach, looking at the work's subject matter and aesthetic language in relation to the discourse of libertinage, an aristocratic philosophy usually associated with literary studies. By analysing the processes of viewing, the work's shifting audiences and the semantic mobility of this peculiar image, Hannah assessed what the visual can contribute to cultural discourse.

I would like to thank all the participants for their work in preparing and delivering their papers at this year's Student Session. The quality of the papers was outstanding, and they attracted a significant non-student audience. I am also grateful to Matthew Sillence and Amelia Yeates for their work in convening the session, which they drew to a close with an extremely stimulating group discussion.

**ALISTER MILL**

Chair, Student Members' Group

'domestication' and 'consumption' of these objects in the home was no longer associated with higher art. Of similar size and in a material that might be described as comparably 'decorative', functional artefacts in silver, bearing fine ornamentation, were analysed by **Visa Immonen** (University of Turku, Finland) as vehicles for the evolution of different styles (stylistic models), marked by pure craftsmanship and design, and ultimately qualifying such valuable pieces as *objets d'art* which can be used. This concept was interestingly reversed by **David Raizman** (College of Media Arts and Design Drexel University, Pennsylvania), who discussed the monumental *Ferrari Cabinet* (1876), a profusely decorated masterpiece of display furniture, specially made for International Exhibitions in Philadelphia (see left). In critical writings about the Exhibition, the cabinet was described in 'fine art' terms of 'originality' and 'good design'; thus qualifying a primarily functional object into a sculptural piece. Applied in the context of a competition, this critical terminology shifted the value of virtuosity and craftsmanship (in furniture making) into the domain of fine art, questioning criteria and notions of aesthetic classification within public exhibitions. The cabinet reflected the layering of craft and design elements, and that the use of sculptural language (seemingly subservient to craft) elevated these one-off pieces from the conventional manufacture of furniture-production design.

Another example, presented by **Morna O'Neill** (Yale Centre for British Art, New Haven), was the work of Walter Crane, who transferred decorative practices into painting, not only by challenging traditional representations of figurative art, but by integrating craft into artistic practice – a politicised blurring of disciplines. By merging 'manual dexterity' with 'cultural renewal through design via sculpture', this paper expressed that each artefact embodies the current state of aesthetic and social knowledge of the culture that went into its production.

Overall, the papers delivered various points of viewing and identification between the decorative and fine arts and tested the multiple functions of the various forms the works undertook: symbolic, ritualistic, political, institutional, iconographic, etc, therefore subverting classifications and categories. Such values and functions were discussed and impacted both on the art critic and the audiences, showing that spectatorship, as an experience, transcends distinctions and categories. The papers thereby highlighted that artefacts are themselves constitutive of culture, sustaining the flow of social and cultural life.

**ADRIANA IONASCU**

Loughborough University

## Contested Histories in German Visual Culture 1871–1990

We started our session with great expectations. We were curious to discover just how the overarching conference theme of ‘contestation’ might open up alternative ways of interpreting German visual culture.

**Paul Fox** (UCL) got us off to a fine start with a fascinating paper *Visual Narratives of Conflict in Wilhelmine Culture*, which explored both well-known and unfamiliar 19th-century artistic representations of German officers and of the command and control of military operations, and delved into crowd theory and border studies as a means of understanding the power politics of this imagery. Paul had been an army officer for 27 years before embarking on a PhD in art history, a biographical fact of some significance perhaps, not least because this seemed to invest his work with a great deal of authority (in a good sense!). Our next speaker, **Deborah Ascher Barnstone** (Technical University, Delft) also delivered a highly thought-provoking paper, ‘Modernism’ Reconsidered in the Work of Hans Scharoun, an architect who was associated with the dynamic arts scene in Breslau in the 1920s. Deborah deftly illustrated how Scharoun’s work defies easy categorisation as ‘Expressionist’ or ‘Functionalist’, and more generally, the paper made us reflect on the way in which we often lazily classify artists and architects. Deborah’s talk also made us wonder why the progressive *Kunstakademie* in Breslau had been art-historically eclipsed by the Bauhaus. Our third speaker of the morning, Joerg Niehoegen (University of Birmingham) also explored thorny issues of identity in *The Painter Georg Schrimpf (1889–1938) – The Visual Expression of a Regional Bavarian Identity?* Joerg discussed some of the tensions between cosmopolitanism and ruralism in relation to Schrimpf, and aptly demonstrated the artist’s identification with Bavarian artistic tradition and cultural practices.

After the break, my co-convenor **Deborah Lewer** (University of Glasgow) delivered a highly original paper, *A Revolutionary Prototype: The German Peasants’ War of 1525 in the Art and Theory of the Weimar Left*, which unearthed exciting and fresh visual material (from rare woodcuts to banknotes) concerning the 400th anniversary of the Peasants’ War. Debbie showed how this material collectively reveals a complex iconography of agitation, which partly characterises the cultural politics of the period. Our fourth speaker, the eminent **Charles W. Haxthausen** (Williams College) presented *The Cathedral of the Metropolis*, in which he examined the multiple implications of Fritz Lang’s emblematic use of the Gothic cathedral. The paper was compelling in the way it explored points of contact and departure between the formation of Bauhaus ideology and Lang’s Expressionist film production, particularly in relation to the idea of *Arbeitsgemeinschaft*. The last paper of the morning session was given by a tremendous ‘double-

act’ from Berlin, **Hans Georg Hiller von Gaertringen** (Humboldt-Universität) and **Katrin Blum** (Freie Universität), who explored the perpetuation of the Führer myth through photography. The paper provided a thorough account of the changes in usage and reception that photographs of Hitler have been subjected to since 1945.

The afternoon session started with **Veronica Davies** (Open University), who gave a very stimulating paper ‘Closing the Wounds’? *The Role of Exhibitions in Post-War Germany*, which focused primarily on exhibitions at the Kaiser Wilhelm Museum, Krefeld (located in the British Zone). Veronica’s work on the rehabilitation of Expressionism in the late 1940s, examined how the German population could be encouraged to revisit the work of Schmidt-Rottluff et al. after being indoctrinated by the National Socialists into viewing such artistic practices as ‘degenerate’. **Jennie Hawksley** (De Montfort University) then delivered an intriguing paper *Lidice: One History – Two Views*, which related the way two societies, the German Democratic Republic and the Federal Republic, ideologically different but nevertheless subject to the same ethnic sameness, constructed views of a shared experience pre-1945, which functioned as an index of the differences between them post-1945. This was followed by **Antje Kramer** (Institut national d’histoire de l’art, Paris), whose very well received paper ‘Hopes and Fears of our Time’ – *The Discursive Structures of Western German Art Critique in the 1950s*, examined the Federal Republic’s use of abstraction as a ‘universal language’, particularly as evidenced by the writings of Will Grohmann and Werner Haftmann, and the first Documentas. Antje’s talk prompted a flurry of questions and observations, which included comparisons with Alfred Barr’s early MOMA exhibitions.

After the break, **Arnold Bartetzky** (University of Leipzig), kept us energised by his amusing delivery of a highly engaging paper *Buildings as Narratives of History: Architectural Reconstruction Projects in Germany from 1945 to the Present*. He was followed by **Sabine Kriebel** (University College Cork), whose excellent talk entitled *Trockel’s Beuys: A Troubled Inheritance*, demonstrated how Rosemarie Trockel’s artworks take on a new resonance when contextualised by their dialogue with Beuys. Finally, **Christian Weikop** (University of Sussex) closed the session with his paper *The Birth and Rebirth of ‘New German Painting’*, which among other things, examined the ramifications of a critical contest of the early 1980s between Donald Kuspit and Benjamin Buchloh.

### CHRISTIAN WEIKOP

Session Co-convenor  
University of Sussex

## Toward A New Age of Asian Art

This session offered a series of research papers on contemporary Asian arts, focusing on several nations in the Asia-Pacific region, and delivered by both art historians and curators. The purpose of organising this session was initially to open an academic discussion on contemporary Asian Pacific art in Britain, and to respond to the rapid growth of large-scale international exhibitions held in the region. Moreover, the session aimed to draw attention to the development of this region's contemporary art scene at a time when its economy has globally increased in power in recent decades, and when the discourses on national and cultural identities have become more and more important and problematic under the trend of globalisation.

The session began with **Felix Schöber's** (University of Westminster) interesting investigation of Taiwanese artists' involvement in the *Venice Biennale* since 1995. Schöber argued that the strategy used by Taiwanese artists to enter a dialogue with the international art world was to fluently use multi-media installations rather than two-dimensional paintings. Moreover, the strong intention to seek their national identity has been addressed through their works during several Venice Biennales. **Li-En Chong** (National University of Singapore) drew upon arguments on the first *Singapore Biennale 2006* and on how the show provided a platform for international art creation to correspond to Singapore and Asia. Furthermore, she addressed how the Singaporean government has emphasised cultural development following the stabilising of economy and politics. Another paper concerning international exhibitions was delivered by **Elizabeth Norman** (Independent Scholar, formerly Sheffield Hallam University), whose paper centred on the *Echigo-Tsumari Triennial* in Japan. The Triennial was initially held in 2000 in the entire Echigo-Tsumari region, which is 762 square kilometres of varied land and townscape with only 78,000 inhabitants. Norman explored how the Triennial aimed to go beyond the usual confines of a prepared site, predictable audiences and programmed artists. The Triennial, very different from the two Biennales in the previous papers, indicated that human beings were a part of nature with which people's art and lives are closely connected.

In her inspiring paper, **Jariya Nualnirun** (University of the Thai Chamber of Commerce) raised a number of questions about how popular Thai songs reflected narratives of Thailand's colonial history and nationalism when confronting globalisation. She also suggested that the lyrics of the songs have formed a kind of resistance to the homogeneity of the entertainment industry in the West, by which the Thais develop their national identity in the international market. **Beccy Kennedy** (MIRIAD) followed the debate on 'identity' by exploring

contemporary South Korean art. Kennedy suggested that when examining the politics of Korean identity, the viewers should focus on the artists and their works rather than on the exhibition themes or curatorial strategies. By looking at several well-known Korean artists' works, she intended to find the characteristics of Korean-ness within the fluid trajectory of the world environment.

**Mary Ann Steggles** (University of Manitoba, Canada) presented a fascinating paper on how we must resist the temptation to only see the 'surface' of contemporary Chinese art and how we should avoid simply viewing it as a 'plagiarism' of the West. Steggles specifically analysed the works of Zhao Jianhai and Zhang Hongtu, during which she argued that young contemporary Chinese artists have found balance, harmony and hybridity in the global art world. Following the discussion of contemporary Chinese art, **Jiang Jiehong** (Birmingham Institute of Art and Design) explored how the Chinese Cultural Revolution (1966-76) has contributed to the prosperity of Chinese art today. Jiang proposed that the Red Guard movement, big-character posters and the colour red have been inherited by Chinese avant-garde artists to represent 'Chinese-ness' in an international context. **Victoria Lu** (MoCA, Shanghai; Shih Chien University, Taipei) responded to the previous two speakers by exploring Chinese neo-literati aesthetics. She proposed that the heterogeneity and hybridization of contemporary Chinese art have naturally been produced in the globalised 21st century.

Finally, this session was concluded by the thought-provoking words of the discussant, **Jan Mrazek's** (National University of Singapore): we should be careful when we 'include' and 'exclude' perspectives in our research, especially living in a contemporary art world full of diversity and difference.

I very much appreciate all of the speakers' intelligent contributions to the session and also their enthusiasm all the way through. Additionally, I was extremely honoured to be appointed as a convener and to work with the Conference organisers in Belfast. They provided me with a huge amount of assistance and support, as did my former colleagues in the AAH and the SMG, for which I am extremely grateful.

### MING-HUI CHEN

Session Convenor

Loughborough University School of Art and Design

# Globalisation and Art since 1945

## Disciplinary Renewal or Transformation?

Our session afforded a valuable and productive opportunity for participants to begin, or to continue, puzzling over the *benefits* resulting from interchange between art history and accounts of globalisation. That is, I don't think there are many people these days who would claim that art history could actually be made *worse off* by this encounter (and this fact tells us something significant about the transformed global demography of art history). Back in the 1970s and early 1980s things were different – there were plenty of academics in senior positions then who believed and said that feminism or social history of art, for example, *were* damaging detours from what they claimed were the discipline's 'true' and 'proper' concerns. But, although surely everyone these days has heard of globalisation (like 'global warming' – an analogy I pursued in my introductory paper), it has not begun to influence, let alone challenge or redirect, the work of most, or even a majority, of art historians. Of the six speakers in the session, **Felipe Hernandez**, for one, demonstrated that 'globalisation theory' was a necessary component of his work – on the postcolonial development of architecture, cities, urban and post-urban slum space, and culture in his native Columbia, and other Latin American countries. (Let 'globalisation theory' refer to the discourse as a whole, analytically distinguishable from whatever senses we all may have of globalisation as a 'thing' or 'experience' in the real world – though of course this is a problematic distinction.)

Over the past seven years I have come to think that the ongoing re-configuration of art history as a discipline taught in universities (along with its now symbiotic, alternative sub-specialisms visual culture and visual studies) has become significantly determined by both art history's *own globalisation* – within a generally internationalised academic market for students, faculty, and research output – *and* its own tacit or manifest absorption of 'globalisation theory'. Complex or full explanations of art history's own globalisation and art history's absorption of globalisation theory are impossible to offer here, so a very brief anecdote will have to suffice. In the first case, simply consider, for instance, the UK government's reliance now on overseas students to boost universities' fees revenue – over 280,000 in 2004–5. Without them the system as a whole would be at risk of serious financial shortfall; these overseas students' target numbers are now a structural part of the national higher education economy. The second case – art history's tacit or manifest absorption of 'globalisation theory' – is harder to demonstrate and review in quantitative terms. Certainly, the exclusive focus by departments in Europe and North America on 'western art' has now become rare, if not quite extinct. That this is the case, of course, says nothing about *how* and *why* departments have come to rationalise the

extension of their teaching and research focus beyond western art – and it is certainly true that many departments taught other than 'western art' for many decades before globalisation theory erupted and, no doubt, with a variety of justifications.

The speakers in the session considered very different elements of globalisation active and perceivable within the development of art, architecture, and 'art theory studies' broadly since 1945. The sheer enormity of the topic, of course, defeats adequate representation in one session or even one conference! It is possible to identify themes and patterns of analysis – to do, for instance, with novel kinds of contemporary arts funding organisations that have trans-national significance. **Judith Rodenbeck** discussed a number of these, including a project overseen by Frieze intended to bring artists to Cyprus to make work around the history and current status of that divided territory. This kind of 'international biennial'-type initiative has become common since the early 1990s, though they are sometimes fraught with tensions to do with how such jet-setting artists and curators are perceived by the locals amongst whom they have been temporarily deposited. These problems beset the Cyprus experiment. **August Davis** examined what is in some ways a parallel case – that of Martha Rosler's 'intervention' at a recent Frieze art fair in London. Here, the artist attempted to mount a critique of the political economy of such international events by drawing attention to the manual labour underpinning the event carried out by migrant workers making and serving food, providing security and technical assistance. Developments in these institutional forms are related to new kinds of art activity labelled 'multimedia / performance / interactivity' – activities which are increasingly commissioned directly by the trans-national funding organisations (as was Rosler's documented tour of the Frieze kitchens).

But globalisation is not *just* about contemporary art, nor about the 20th century – **Dennis Wardleworth** considered how BP's headquarters buildings in London have changed as the multinational re-branded itself, partly as a response to the development of the global capitalist economy – but could dramatically affect how art historians understand culture from all earlier times. Though it's easy to see how cultural life in Victorian Liverpool was shaped by the diaspora of Irish migration to the city, exemplified in the hybrid 'dockscape' genre of visual representations in paint, photography and film discussed by **Judith Walsh** in her paper, the challenge for pre-19th-century specialists is to consider how globalisation theory agrees with or departs from the principles and protocols of cross-cultural analysis adopted within the discipline since its own founding in the late-19th-century's 'age of empire'.

**JONATHAN HARRIS**, University of Liverpool

# Questioning Authority:

## Commercialism and the Academic Ideal in Eighteenth-Century European Art

The session addressed the idea of 'high art' established by the academic art institutions of 18th-century Europe, considering how artists sought to engage with, or challenge, this arena. The papers questioned the 'academic ideal' from a variety of perspectives, including the commercial world, self-representation, subversive culture and the 'crafting' of visual art.

The session opened with **Kwei-Ying Huang** (University of Essex), who considered Joshua Reynolds's theoretical endorsement of art-making as Liberal Art in the context of a practice that addressed the demands of the contemporary art market. Kwei-Ying's in-depth analysis considered the relationship, within Reynolds's formulation of 'being an artist', between philosophical ideas and ideals, and contemporary taste, emphasising the notion of the 'general' underlying Reynolds's practice. The 'general' was identified as a concept linking conflicting contexts: the expectations of Reynolds's audience, contemporary aesthetics, and empirical philosophy's foregrounding of idealised notions of nature and human intellect.

**Alan Boulton's** (University of Birmingham) paper addressed Henry Fuseli's art practice through his use of rhetorical tropes, which, he proposed, were derived from his understanding of classical rhetoric. His emphasis was Fuseli's processing of source material through particular 'styles' of drawing identified as essentially conflictive with the model of art practice outlined in Reynolds's *Discourses*. He argued that Fuseli had effectively processed his imagery by appropriating the effect/affect of rhetoric developed in Longinus's *On Sublimity*.

**Sophie Bostock** (University of Warwick) presented a finely contextualised examination of Canaletto's position within the Venetian Academy. Sophie questioned the idea of the 'Venetian academic artist' by unpicking the misconceptions that surround the appreciation of Venetian art in the period, and through an assessment of the relative status of 'scene' and 'figure' painters. In conclusion, Sophie identified an inherent tension within Venetian art between the institution and market forces.

**Eliana Martinis** (University of Essex) examined the relationship within Ionian art between privately commissioned portraits and academic conventions for the genre. Focusing her discussion on Greek culture's lack of heritage in portraiture, Eliana demonstrated how Nicholas Koutouzis's portraits knowingly appropriated the conventions of contemporary French, Italian and Spanish portraiture – indeed, how Koutouzis's work made use of iconography and realism to visually critique his sitters. Eliana emphasised that the

manipulation of 'style' evident within commissioned Greek portraiture contributed to its particular identity.

**Phillippa Plock** (University of Warwick) made a close iconographic analysis of an Antoine Dieu trade card, emphasising how the allegoric visual language used foregrounded tensions between institution and margin. Examining Dieu's approach to invention, Phillippa emphasised his merging of the ideological boundaries separating the worlds of artisan and artist. Phillippa suggested that Dieu's integration of separate domains enabled his use of design and representation to present a major challenge to French aesthetic conventions.

**Catherine Horwood** (Royal Holloway, University of London) considered women's botanical illustration, questioning whether such work reinforced negative values associated with it, or whether, through a celebratory 'rehabilitation', these women and their work might receive their due regard. Catherine emphasised the skill and commitment required of these artists – a challenge requiring the balancing of respectable social position with the practice of illustration, an art form considered to lack academic rigour. Catherine argued that due critical acclaim be given these women.

**Valerie Mainz** (University of Leeds) foregrounded issues of gender and identity construction in her paper on the Chevalier d'Eon. Examining the iconography of popular prints featuring d'Eon, Valerie placed emphasis on satire's relationship to 'higher' forms of art, especially satire's capacity to subvert elite culture. Additionally, Valerie considered how humour and ridicule provide new types of meaning. Valerie's presentation was wide-ranging in reference, covering themes of gender, difference, class, portraiture, celebrity culture and the merging of genres normally separate.

**Prasannajit de Silva** (University of Sussex) examined representational strategies used to depict British Hill stations in India. The paper revealed that appropriating visual conventions, such as the picturesque, allowed artists to treat foreign landscape as a form of discourse. Using such aesthetic tropes channelled the 'strange' and 'exotic' through depictions that foregrounded the idea of ownership. However, Prasannajit emphasised that changes in representation, the use of topographic reference, revealed tensions between more accurate depictions of place and anxieties concerning the nature of ownership.

**Sue Rasmussen** (University of Birmingham) focused on the artistic identity of George Morland, especially the discrepancy between Morland's public image and his popular reputation. Sue compared Morland's image to the academic ideal, the artist as gentleman and scholar, which was revealed as a construction designed to conceal commercial ambitions. Sue argued that ► p11

# Independents

## THE BELFAST CONFERENCE

The 2007 conference was a big success, attended by almost 300 delegates. Belfast is beautiful: the administration laid on not only the Deputy Mayor to welcome us to a reception in one of the splendid public buildings (the original Customs House) but also wonderful warm weather and blue skies – how much more welcoming can you get? Colin Cruise, outgoing AAH Chair, insisted that Belfast is always like that, but that just shows that the city always pushes the boat out for art historians! If you want an interesting weekend away some time, Belfast is well worth putting on your list – a beautiful city, warm and friendly people and within easy reach of a stunning coastline (Dunluce Castle and the Giant's Causeway being two features I managed to take in after the conference had closed). Since my return I have discovered that City Hall in Durban, South Africa, is a copy of the Belfast City Hall – evidently the Durbanites were impressed by it.

The Students and Independents joined forces for an interesting joint session on the joys and problems of working freelance, set up by Sophie Bostock, outgoing Chair of the Student Group, and Alister Mill, her successor. Everyone concerned expressed their enjoyment of this and it has been suggested that we should repeat it on a larger scale in 2008 at the Tate conference. Your views on this are welcome. We also got together less formally for a meal in a local Italian restaurant – this was the conference dinner not to miss, as rumour has it that the 'real' conference dinner was less fun for more money. And I am hardly biased at all.

## THE AAH DIRECTORY OF INDEPENDENTS

In this issue there is an A4 mini-poster for which you are asked to find a home! This advertises the Directory. Remember that if you earn all or part of your living from freelance activities you are eligible for a free entry in the AAH Directory. Online directories generally charge over £100 for an entry and do not allow you to update your entry whenever you wish, as you can with our Directory. If you know any freelance art historians who are not AAH members, ask them to look at [www.aah-independents.org.uk](http://www.aah-independents.org.uk) and think about joining the AAH – membership is an even bigger bargain when you take into account this extra perk.

Of course, we need not only registrants, but also users! This is where the poster comes in. If your work or your other activities give you access to notice boards in universities, art colleges, museums, galleries, auction houses, publishers, major libraries, broadcasting companies... just about anywhere that might require help from a freelance art/design/visual culture historian, please put this poster up where it can be seen. If you need more of them please let me know. We need to pool our contacts and networks here, to make sure that the word about the Directory spreads far and fast.

## Put up a Poster

In this issue of *Bulletin* you will find an A4 poster about the new **Directory of Independent Art Historians**.

Please pin this up on your workplace notice board, or wherever it may come to the attention of people likely to need the services of an art history professional.

Take a look at the Directory yourself next time you need some extra help.

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



Currently, 45 freelance art historians are registered in the Directory (compared with 87 for Art-line, although not all Art-line members are freelance, as a few are still students or work in the museums/galleries sector), and I hope that this will continue to grow. It doesn't matter where in the world you are based, you can still register. These days, unless you need to be physically present to provide a service (as in conventional teaching) your location and your client's can be on separate continents. In the past year I have edited material for a Belgian university and written an essay for a German art gallery – the Internet effectively eliminates distance for such tasks. Directory entrants and users could be anywhere. You have nothing to lose by taking an entry!

## CITIZENS, KINGS AND ART HISTORIANS

A couple of weeks before the conference, there was a small (but, of course, perfectly formed!) gathering of Independents at the Royal Academy, London, for lunch followed by a visit to the 'Citizens and Kings' exhibition, followed by tea. Having noticed the popularity of the joint Student/Independent conference dinners, I reckon that the way to an art historian's heart is through his or her stomach! I was delighted to be able to meet some of you and hope that even more will attend the next time we do something like this. Suggestions of exhibitions that would be suitable will be very welcome – this is *your* group, so let us know what you would like to do. What this visit made clear to me is that Independent members do value the connection with others that the AAH can provide. This has to be a two-way thing – the AAH can make available opportunities for us to network (Art-line, the new Directory, a group session at the conference) but we have to make the effort to respond. So I am very grateful to the eight people who made it to the 'Citizens and Kings' day. I know there were several others who had to cancel at the last minute or were already booked up for that day – fear not, there will be other opportunities.

I am continuing as your Chair for another year. Anyone with ideas and enthusiasm who wants to join our organising committee will be made very welcome – send me an email and let me know.

FRANCES FOLLIN

# AHDS Visual Arts

AHDS Visual Arts is pleased to announce a number of recent additions to its image catalogue at

<http://visualarts.ahds.ac.uk>

This substantially adds to the number of resources available to education free and copyright cleared.

Over 15,000 images have been added to the catalogue from the photographic archive of the Corpus Vitrearum Medii Aevi (CVMA). The digitised photographs show many of the surviving examples of medieval stained glass in Great Britain, from the famous examples at York Minster, Canterbury Cathedral, and King's College Chapel in Cambridge, to those found in parish churches across the country.

For more information on the collection see:

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

A stunning collection of 20th and 21st century Latin American art is also available to view online. This latest addition is from the University of Essex Collection of Latin American Art (UECLAA), the only public collection in Europe dedicated exclusively to modern and contemporary art from Latin America. The collection was founded in 1993 and has since grown to more than 600 works, including paintings, drawings, prints, photographs, video pieces, installations, works in wood, ceramic and textile, as well as major pieces of public sculpture. For more information see:

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

The website of Alastair MacLennan, one of Britain's major practitioners in live art, is also available through AHDS Visual Arts, including an archive of his performance work from 1981 to the present:

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



Above: Window in the Parish Church of St Peter, Nowton, Suffolk, c. 1460–80  
© Corpus Vitrearum Medii Aevi

Left: 'Idol with Doll', Nadín Ospina, 2000  
© Nadín Ospina/ University of Essex Collection of Latin American Art

► *cont. from p9* Morland's construction of self was equally intentional and not as unproblematic as scholarship suggests.

The session concluded with **Caroline Palmer** (Oxford Brookes University), who focused on the role of women as art critics and connoisseurs. Caroline contextualised her discussion by focusing on women's exclusion, by academic principle, from the arena of taste. However, Caroline showed that the highly developed critical faculties of certain women allowed them to achieve great acclaim in the realm of art criticism and discourse. In a paper that re-framed the theme of the day's first presentation Caroline proposed that the categories of 'woman' and 'connoisseur' should not be thought mutually exclusive.

Thanks to Shearer West and Camilla Smith for organising and convening a stimulating session that provoked much debate.

**ALAN BOULTON** University of Birmingham

## Minutes of the 33<sup>rd</sup> Annual General Meeting

1.15pm, 13 April 2007 • University of Ulster, Belfast

**In attendance:** 34 members as per register and 26 by proxy, including Chairs (Colin Cruise – outgoing, Evelyn Welch – incoming) and Hon. Secretary (Louise Bourdua).

**Apologies:** Natalie Adamson, Heather Birchall, Carol Jacobi, Michelle O'Malley, Christine Riding, Rupert Shepherd, Nina Lübbren, David Peters Corbett.

**Welcome:** Colin Cruise welcomed members, outlined the function of the AGM, drew attention to the publication of annual reports in the February *Bulletin*, and explained that he would hand over the chair to Evelyn Welch during Chair's Business.

**Minutes of the 32<sup>nd</sup> meeting:** Approved.

**Chair's Report:** Colin Cruise thanked Hilary Robinson, who first agreed to host the conference in Belfast. Her successors, Liam Kelly, Christa-Maria Lerm Hayes, Kerstin Mey, Alison Rowley, and Anne McNeill were thanked profusely. Reflecting on the rising membership, the success of both journals, especially *Art History*, now established internationally, the Chair thanked the editors and the editorial teams for their hard work and good will. Changes brought about by the Charity Commission meant that the Association would have to be much more accountable in future, in particular in regards to how we share knowledge with the profession and beyond. Final thanks were expressed to all those who run special interest group, and lastly personal thanks to Claire Davies and Sue Walker. Evelyn Welch took the chair and paid tribute to the outgoing Chair, citing the intensive government pressure from the subject association to act as the leading policy body representing History of Art and its associated disciplines. She also thanked Deborah Cherry and Fintan Cullen in anticipation of more formal thanks when they step down as editors of *Art History* in June, and Liz James who had served as the Reviews Editor until June 2006. Further thanks were extended to the members of the EC stepping down: Christine Riding (who returns to us as Deputy Editor), Sophie Bostock (Students) and Tom Gretton (Vice-Chair). Tokens of appreciation were presented to the Belfast organising committee, and to retiring members and to Claire Davies and Sue Walker on behalf of the EC.

**Membership Report from the Senior Administrator:** Claire Davies took the opportunity to update members on the timing of the tours, conference dinner tickets and thanked the outgoing Chair.

**Honorary Secretary's Report:** Louise Bourdua informed the meeting that three nominations had been received to fill the three vacancies on the EC as follows: Jill Farquhar, Queens' Belfast (proposer Louise Bourdua, seconder John Morrison); Peter Stewart, Courtauld (proposer John House, seconder Christopher Green);

Natalie Adamson, St Andrews, eligible for re-election (proposer Evelyn Welch, seconder Louise Bourdua).

**Report from the Editors of *Art History*:** Deborah Cherry referred to her published report and thanked Jody Patterson, Sam Bibby, Sarah Sears, Claire Davies and Sue Walker; she thanked Blackwell, including Philippa Joseph (Production Manager) for support. The editors benefited from a supportive Chair often in difficult times and looked forward to working with the new Chair and handing over to the new editors in June.

**Report from *The Art Book*:** Marion Arnold, Hon. Editor, reiterated her thanks to Colin Cruise and Tom Gretton, who attended all editorial board meetings.

### NEW FACES

#### PETER STEWART

Peter Stewart comes from a classical background. He completed all his undergraduate and postgraduate studies in the Classics Faculty at Cambridge, specialising in ancient art and archaeology, before becoming Lecturer in Classics at Reading University and Curator of its Ure Museum of Greek Archaeology. In 2000 he moved to the Courtauld Institute, where he is Senior Lecturer in Classical Art and its Heritage. His publications on many aspects of ancient art and cultural history include *Statues in Roman Society* (2003) and *Roman Art* (2004). His main current interest is in Roman provincial art and the challenges of reintegrating its study.



#### JILL FARQUHAR

Jill is currently head of the History of Art Department at Queen's University, Belfast. Her PhD thesis focused on the role of the Franciscan Order in the development of the altarpiece and of devotional imagery in Trecento Romagna and Marche. She is currently researching devotional imagery on the Adriatic Coast of Italy in the late thirteenth and early fourteenth centuries, and preparing her book: *Devotion and Narrative: Giotto, the Franciscans and the Riminese painted panel 1300–45*. Her general interests lie in late Medieval and Renaissance painting and sculpture in Italy, and the place of women in Renaissance visual culture.



**Report from the *Bulletin*:** No further report.

**Honorary Treasurer's Report:** Peter Baitup drew attention to the Accounts posted on the notice board, to be published in full in the June *Bulletin*. He reported the increase in the Association's reserves – which stood at £262,556 in December 2006. Peter Baitup proposed that the meeting reappoint our auditors (Horwath Clark Whitehill LLP); seconded by Tom Gretton, and approved.

#### Reports from the Members' Groups

**Independents:** Frances Follin reiterated that entries in the on-line directory were available.

**Museums and Galleries:** In the absence of the Chair, Heather Birchall, Angela Weight would run the meeting.

**Schools:** No further report.

**Students:** Sophie Bostock reported another great year, with the relaunch of the Dissertation Prizes, the Careers Day at Tate Britain, and future days at the Victoria and Albert Museum and the Whitworth Gallery planned. Stepping down, she thanked members and introduced the new Chair, Alister Mill. Alister in turn thanked Sophie for leaving the group in such good shape and put a call out to students to join the Student Group.

**Universities and Colleges:** Evelyn Welch drew attention to the next day's meeting, focusing on QAA and Benchmarking.

**Report from the British Chair of CIHA:** No further report.

**Report from the Convener of the Artists' Papers Register:** No further report.

**Report from the Conveners of the Tate Conference 2008:** Deadline for session proposals 20 April 2007. Session listings will appear in the June issue of the *Bulletin*. Academic Convener: Nigel Llewellyn.

**AOB:** Some members complained about the choice of sandwiches (white bread and with onion). A suggestion that the length of papers at the Tate conference be increased to 45 minutes from Belfast's 30 was endorsed by two members. Changes to published speakers' times had upset some audiences, and Tate organisers were reminded of the importance of sticking to the programme. Apologies for what had been the result of printers' errors were offered by the Chair. Kerstin Mey suggested that session agreements and speaker agreements should be the responsibility of the convenors and be sent together to conference organisers.

Meeting closed at 13.55.

## *The Leonardo da Vinci Society*

### **Kenneth Keele's Leonardo da Vinci library needs a new home**



**W**e are looking for a permanent home for this collection of books on Leonardo da Vinci, where it could be a valuable and accessible resource for students, scholars and members of the Leonardo da Vinci Society. The Society was founded in the mid-1980s largely through the initiative of the late Dr Kenneth Keele, a highly respected scholar of Leonardo da Vinci's anatomical and physiological researches, and especially of the anatomical drawings in the Royal Library, Windsor Castle. His widow recently bequeathed to the Society Dr Keele's fine Leonardo da Vinci library, which consists of some 150 volumes, ranging from monographs and exhibition catalogues to specialised catalogues and facsimile reproductions of Leonardo drawings.

If you and your colleagues are interested in offering shelf-space to the Keele Leonardo da Vinci library, we would be very pleased to hear from you. We would hope that in your hands the library would remain intact, and that access to it could be arranged for members of the Leonardo da Vinci Society. For further information on the Leonardo da Vinci Society and its activities, please visit:

[www.bbk.ac.uk/hafvm/leonardo](http://www.bbk.ac.uk/hafvm/leonardo)

To discuss the Keele library and its future, please get in touch with Francis Ames-Lewis, Vice-President, Leonardo da Vinci Society, on <[f.ames-lewis@bbk.ac.uk](mailto:f.ames-lewis@bbk.ac.uk)>.

# Annual Accounts for year ended 31 December 2006

The Trustees who served during the year (*see right*), together with other members and staff who together form the Executive Committee (*see back page*), are pleased to report on the Association of Art Historians (also referred to as the Association, or AAH) financial statements and activities for the year ended 31 December 2006.

## PRINCIPAL ACTIVITIES

The objects of the Association, as set out in the Constitution, are to advance the education of the public by the study and understanding of art and art history, and to provide support and assistance to members working within the field in its widest sense. The Association is also committed to providing appropriate support and assistance to individuals undertaking academic study of the discipline.

## GOVERNING DOCUMENT

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

## REFERENCE AND ADMINISTRATION DETAILS

As laid down in the Constitution, the Executive Committee (EC) consists of no fewer than 14 members nor more than 20 members. There are six elected members who each hold office for a period of three years from the date of the Annual General Meeting at which they were elected ('Elected Members'); there are also representative members who are the chairs of the members' groups representing special interests (for example Schools; Students; Museums and Galleries). These members have been elected by each special interest group of members as the chair of that group.

The chair of the British National Committee of the Comité Internationale d'Histoire de l'Art attends meetings to report on CIHA activities. There is also a provision for up to three co-opted members appointed by the Executive Committee.

## ACHIEVEMENTS AND PERFORMANCE

The Association aims to improve our services for members, to increase our membership and to continue to represent, efficiently and effectively, the interests of art history professionals and students where representation is necessary.

The AAH has striven to fulfil this object in 2006 by the promotion and advancement of the discipline of art history by the holding of conferences, symposia and other related activities both for professional academics, students, and teachers in schools and independents (who are involved in a wide variety of activities). The main charitable activities of AAH have been organised under the headings Knowledge Sharing, Conference and Membership. A further heading 'Funding and Awards' sets out in brief the ways in which the Association

## TRUSTEES

Trustees who served during the year:-

**Natalie Adamson**

**Professor Stephen Bann**

**Heather Birchall** (Chair of Art Galleries and Museums Group)

**Sophie Bostock** (Chair of Students' Group)

**Dr Louise Bourdua** (Hon. Secretary)

**Dr Colin Cruise** (Chair)

**Frances Follin** (Chair of Independents Group)

**Dr Tom Gretton** (Vice Chair)

**Dr Carol Jacobi** (Chair of Schools Group)

**Nina Lübbren**

**Michelle O'Malley**

**Christine Riding**

**Professor Evelyn Welch** (Chair of Universities Group)

**Catherine Whistler**

supported specific groups.

## STRUCTURE, GOVERNANCE AND MANAGEMENT

The Trustees Board (listed above) is related closely to the formation of the Executive Committee (listed on back page). Trustees are EC members with voting rights. Trustees meetings are held four times throughout the year, most often on the same day as EC meetings, and with separate agenda and minutes.

## ORGANISATIONAL STRUCTURE AND DECISION MAKING

Members of staff report to the Executive through the Chair at Executive Meetings.

Both the Senior Administrator and the Treasurer have no voting rights but limited delegated powers.

## TRUSTEE RECRUITMENT, INDUCTION AND TRAINING

Trustees are recruited from the Executive Committee members who have been elected by the membership at the Annual General Meeting, held during the annual conference and advertised far in advance and with a standard agenda and procedures.

Trustees serve for three years. They represent the wide variety of interests within the discipline.

Upon appointment Trustees are asked to sign a Trustees Agreement Form.

At present there is no formal induction or training procedures in place for trustees, although there are plans for such training, and other staff-related issues, in the current year (See 'Plans for the Future', below).

However, Trustees must be members of the Association and, as a consequence, are aware of the Association's work, its aims and objectives and its constitution.

#### KNOWLEDGE SHARING

In 2006 the following objectives and activities were achieved:

- The relaunch of the AAH Student Dissertation Prizes, at the Annual Conference in April 2006. Advertising, administration and judging has followed, and the awards will be presented in April 2007.
- The development (from 2005 onward) of an online Directory of Independent Art Historians, which involved the gathering of appropriate information and technical investigation and support. This much-requested resource was launched in December 2006 by the Independent members' group.
- The organisation by the Student Members' Group of the Student Summer Symposium, University of East Anglia (July 2006), a New Voices one-day conference, University of Birmingham (May 2006); a New Voices Careers Day, Tate Britain (December 2006), and the updating and publishing of a Third Edition of *Careers in Art History*.
- The organisation by the Schools' Group of the *Ways of Seeing* Conference, Tate Britain (Nov 2006) for teachers and pupils.
- Attendance at consultation meetings with the Qualifications and Curriculum Authority (QCA) to agree Subject Criteria for examinations in Art History (December 2005 - August 2006).
- The updating of the Artist's Papers Register (APR), which was completed on target in the previous year and which the AAH has committed to support.

In addition, the Chair attended or was represented at several meetings concerning copyright issues, in particular the formulation of new policies by museums and art galleries on the copyright of images (University of Bristol, December 2006, and the Courtauld Institute, March 2006), and was involved in discussions concerning future research funding at the AHRC (throughout the year), and the Research Assessment Exercise (University of Warwick, December 2006).

#### CONFERENCES

Annual Conference, Book Fair and AGM, Leeds University (April 2006)

Further, it is worth noting that much planning and development work has been undertaken during 2006 in relation to the AAH Annual Conference in Belfast (April 2007), including two visits to meet the host organisers, inspect the site and facilities and address logistical matters. Planning was initiated for the 2008 conference to be held at the Tate, London.

#### FUNDING AND AWARDS

Support was provided for John Fleming Travel Award for students.

In May 2006 the submission and awarding of allocated monies for the Voluntary-Work Placement Fund scheme, was made to 11 successful students.

Significant support to student and low-income members was provided, as is the case each year, through the subsidising of annual conference fees, which, in part, is assisted by the generous donations of members who give towards the Student Support Fund.

#### MEMBERSHIP

Membership figures are the highest they have been for four years and the Association continues to attract students from the UK and abroad.

The AAH had a total of 1,095 members at the end of 2006. Over 900 are individual members, with students representing the largest proportion of membership (38%). The majority of AAH members are UK-based (81%), but international membership is growing, particularly in new European countries, such as Poland. There was a significant increase in the number of independent art historians and museum and gallery professionals in 2006, although academic members still represent 27% of AAH membership.

Full membership details, including a breakdown of membership categories, are published in the February issue of the Association's *Bulletin* each year.

The Senior Administrator has developed and launched online AAH membership and conference booking options, with free advertising of online News and Events and jobs and opportunities, as well as clearer and more accessible online information for AAH members and prospective members. These innovations are in direct response to feedback offered by the AAH membership.

The year also saw the introduction of new, more comprehensive membership packs, which contain publication offers, concession listings and the AAH diary, etc.

Expansion in membership and a consequential increase in our activities and administrative responsibilities led to the Association renting a larger office space in 2006.

The Association continues to be successful in raising funds to promote its work from membership subscriptions. It has begun to explore the possibilities of funding through legacies and bequests, although this will be work for the future.

#### GRANTS AWARDED

In the year ended 31 December 2006 grants awarded amounted to £3,223 from the unrestricted funds. ►

◀ The grants are awarded to the various different interest groups for different types of projects. The proposals will then be approved by the Executive Committee and passed to the trustees for sanctioning.

#### FINANCIAL REVIEW

The Executive Committee is pleased to report a satisfactory result for the financial year ended 31 December 2006, the financial statements show an increased surplus of revenue over income amounting to £44,458 (2005: £34,335).

The policy of controlling and monitoring management and administration costs has continued to be effective, Support and Governance costs having increased by only 8.41% to £114,081 (2005: £105,233).

Total Incoming Resources increased by 6.37% to £266,285 (2005: £250,346).

#### DESIGNATED FUNDS

The Designated Funds amount to £42,634 at 31 December 2006 and the Executive Committee expects them to be used for their designated purposes within the next twelve months.

#### RESERVES POLICY

General reserves carried forward to 31 December 2006 amount to £218,448. The policy of the Executive Committee is that the level of general reserves should equate to a full year's expenditure, any surplus would be used for the furtherance of the charity's objectives.

#### PLANS FOR THE FUTURE

Future plans for the Association include:

- The continued development and expansion of existing activities and initiatives including the investigation of new funding and financial support
- New initiatives for young scholars
- The setting up of processes to investigate work-related issues, including improved conditions for employees

- The introduction of formal trustee inductions and training as required.

#### AUDITORS

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

#### STATEMENT OF TRUSTEES' RESPONSIBILITIES

Law applicable to Charities in England and Wales requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the charity's financial activities during the year and of its financial position at the end of the year. In preparing financial statements giving a true and fair view, the trustees should follow best practice and:

- select suitable accounting policies and then apply them consistently;
- make judgements and estimates that are reasonable and prudent;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the Charity will continue in operation.

The trustees are responsible for keeping accounting records that disclose with reasonable accuracy the financial position of the charity, which enable them to ascertain the financial position of the charity, and which enable them to ensure the financial statements comply with the Charities Act. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

So far as the trustees are aware, there is no relevant audit information of which the charity's auditors are unaware. The trustees have each taken all the steps that we ought to have taken as trustees in order to make ourselves aware of any relevant audit information and to establish that the charity's auditors are aware of that information.

This report was approved by the Trustees on 10 April 2007 and signed on its behalf by:

**COLIN CRUISE**  
Chair

## Directory of Independent Art Historians

### DON'T FORGET TO PUT UP A POSTER!

In this issue of *Bulletin* you will find an A4 poster about this AAH initiative.

Please pin this up on your workplace notice board, or wherever it may come to the attention of people likely to need the services of an art history professional.

And why not take a look at the Directory yourself next time you need some extra help.

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

## Student Support Fund

We are grateful to all those who contribute to this fund. In the last issue we published names of those who had contributed in 2006, but inadvertently left off the name of **DM Phillips**, for which we would like to apologise.

Those who contributed in 2007 will be listed in the Feb 2008 Bulletin.

## Statement of Financial Activities for the year ended 31 December 2006

	2006 Restricted Funds £	2006 Unrestricted Funds £	2006 Total Funds £	2005 Total Funds £
<b>INCOMING RESOURCES</b>				
<b>Incoming resources from generated funds</b>				
Investment income	-	9,316	9,316	7,957
<b>Incoming resources from charitable activities</b>				
Knowledge sharing	-	157,830	157,830	151,740
Running of the annual conference	-	59,566	59,566	51,351
Membership	543	39,030	39,573	39,298
<b>Total Incoming Resources</b>	<b>543</b>	<b>265,742</b>	<b>266,285</b>	<b>250,346</b>
<b>RESOURCES EXPENDED</b>				
<b>Charitable activities</b>				
Knowledge sharing	-	75,998	75,998	74,407
Running of the annual conference	-	93,097	93,097	91,264
Membership	-	29,075	29,075	28,983
<b>Governance costs</b>	-	<b>23,657</b>	<b>23,657</b>	21,357
<b>Total Resources Expended</b>	-	<b>221,827</b>	<b>221,827</b>	216,011
<b>NET INCOMING RESOURCES FOR THE YEAR</b>	<b>543</b>	<b>43,915</b>	<b>44,458</b>	34,335
Fund balances brought forward	931	217,167	218,098	183,763
<b>FUND BALANCES CARRIED FORWARD</b>	<b>1,474</b>	<b>261,082</b>	<b>262,556</b>	218,098

## Balance sheet as at 31 December 2006

	£	2006 £	2005 £
<b>FIXED ASSETS</b>			
Tangible		1,421	1,205
Intangible		4,700	4,700
		<b>6,121</b>	<b>5,905</b>
<b>CURRENT ASSETS</b>			
Debtors	1,488		3,108
Cash at bank and in hand	297,534		246,749
	<b>299,022</b>		<b>249,857</b>
Creditors: amounts falling due within one year	<b>(42,587)</b>		<b>(37,664)</b>
<b>NET CURRENT ASSETS</b>		<b>256,435</b>	<b>212,193</b>
<b>NET ASSETS</b>		<b>262,556</b>	<b>218,098</b>
<b>FUNDS</b>			
Restricted		1,474	931
Unrestricted:			
General		218,448	184,949
Designated:			
Sabbatical Reserve "Art History"		42,000	30,000
Art History translation fund		634	2,218
		<b>262,556</b>	<b>218,098</b>

# AAH STUDENT MEMBERS' GROUP

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

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

## Letter from the Student Chair

As some of you will know, I have now taken over from **Sophie Bostock** as Chair of the Student Members' Group. I'd like to thank Sophie for her remarkable dedication over the last two years as she has worked to organise a whole range of events and initiatives on behalf of student members of the AAH.

There are a number of events coming up over the next few months to which I'd like to draw your attention.

First of all, the key event this summer is our **Student Summer Symposium**, which will take place from Thursday 5 to Saturday 7 July in the beautiful city of St Andrews. Entitled *Art and Power* it promises to attract a fascinating array of papers from postgraduates across the UK and beyond (see page 21).

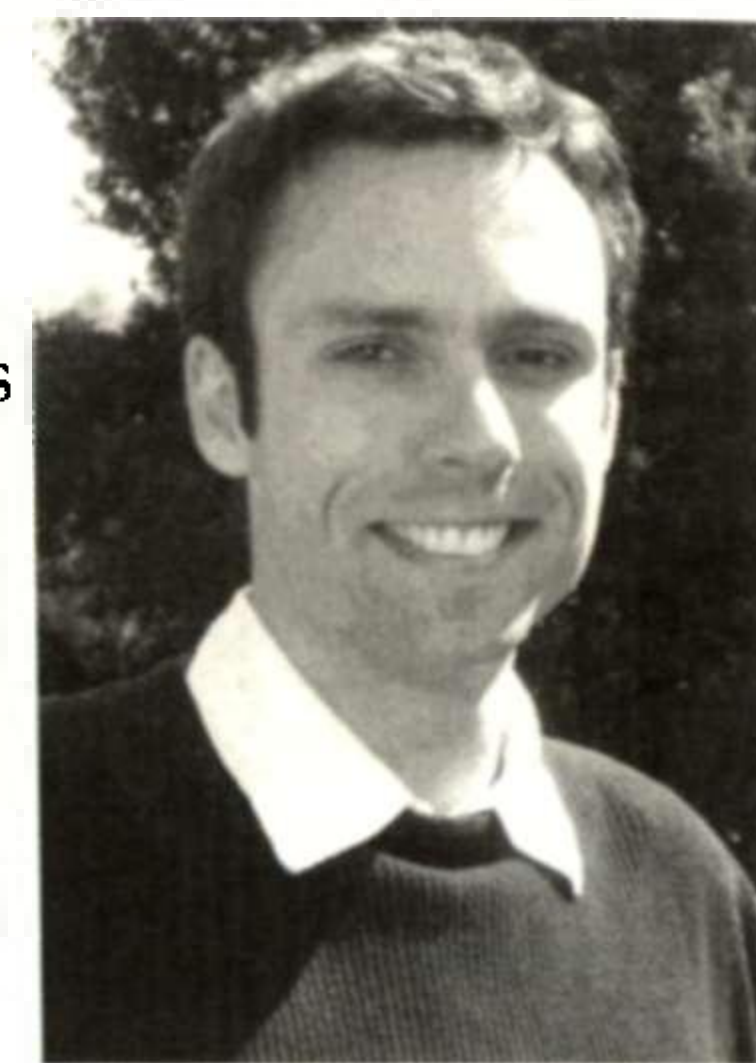
The next two events in the AAH student calendar are on consecutive days and are both in London. The first is a **Careers Day** at the **Victoria and Albert Museum** in London on **Friday 2 November**. The programme has yet to be finalised, but there will be opportunities to learn about areas such as conservation, general and special collections, loans, exhibitions or new galleries. The day may also look more generally at the strategic planning required by a large museum such as the V&A. This all-day event promises to be a fascinating and informative opportunity to find out the sorts of career opportunities that are available within a large public arts institution. Places are extremely limited and so those interested should contact Elza Tantcheva <etan711@talktalk.net>, who will contact you with further details as soon as they become available.

The next day, **Saturday 3 November**, is our second New Voices event of the year, **Art and Memory**, to be held at the **Courtauld Institute of Art**. We are delighted to announce that Julian Stallabrass, author of *Art Incorporated* (2004) and *High Art Lite: British Art in the 1990s* (1999), has agreed to join us that day as our keynote speaker. (See advert right for call for papers.).

I hope you all have an enjoyable and productive summer and I look forward to meeting many of you at our events over the next few weeks and months.

### ALISTER MILL

Chair, Student Members' Group



### 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

### Voluntary-Work Placement Reports correction and clarification

In the last issue of *Bulletin*, the author of the report on working at Bonhams was inadvertently given as Amy Whittington, when the person who had written the report was in fact:

**Amy Whittingham.**



Paul Cézanne Still Life with Plaster Cast c. 1894  
 © The Samuel Courtauld Trust, Courtauld Institute  
 of Art Gallery, London

# Art and Memory

AAH New Voices  
 Postgraduate Symposium  
 Courtauld Institute of Art

3 NOVEMBER 2007

## Call for Papers

*The memorial presence of the past takes many forms and serves many purposes, ranging from conscious recall to unreflected re-emergence, from nostalgic longing for what is lost to polemical use of the past to reshape the present.* Mieke Bal, *Acts of Memory*

### Keynote address: Julian Stallabrass, Courtauld Institute of Art

This autumn's 'New Voices' symposium takes as its theme the relationship between art and memory. Papers will discuss the role of visual culture in recalling, creating and transforming our individual and collective memories. The conference seeks to explore how art and art institutions participate in processes of social remembering, commemoration and memorialising, addressing the politics involved in the shaping and preservation of our cultural memory.

Organised by the Student Members' Group of the Association of Art Historians, this one-day postgraduate symposium will provide a forum for students of art history to present and discuss their current research in a stimulating, informal and supportive context.

We are seeking papers that address the relationship between art and memory in any cultural or historical context and in all aspects of visual culture, including painting, sculpture, photography, graphic arts, film, architecture, and performance.

Topics for discussion may include (but are not limited to):

- Sites of memory – bodies, cities and landscapes
- Public art, monuments and commemoration
- Cultural memory and the museum space
- Art as a memorialising act / the mnemonic function of art objects
- Conflict, trauma and national memory
- Issues of documentation, media and reproduction
- Intertextuality and appropriation
- Public/private: collective and individual experience

We invite proposals of around 250 words for 20-minute presentations from postgraduate students at all levels.

Please send abstracts to Hannah Williams by 1 September 2007  
[hannah.williams@courtauld.ac.uk](mailto:hannah.williams@courtauld.ac.uk)



## 3DVisA Student Award 2007

### Call for submissions

The JISC 3D Visualisation in the Arts Network (3DVisA) invites submissions to the 3DVisA Student Award 2007.

The award will be for an essay on an innovative application of 3D computer graphics to any area of study in the Arts and Humanities. The winning essay will be published by 3DVisA and the author will receive a bursary of up to £300, sponsored by the AHRC Methods Network, to attend a UK conference of his or her choice. The 3DVisA Student Award is also sponsored by Intellect and Prestel publishers.

This award will be made to an undergraduate, postgraduate or PhD student currently registered in the UK. The completed essay and application form must be submitted by **1 October 2007**.

The winner will be announced by 14 December 2007 and the winning essay published in the 3DVisA Bulletin in March 2008.

3DVisA is funded by JISC and hosted by King's Visualisation Lab in the Centre for Computing in the Humanities, King's College London. At the heart of this initiative is recognition of the ever greater role 3D visualisation plays in humanities research, and the need for discussion and promotion of 3D methodologies on an academic level.

To find out more about the award and other activities of 3DVisA please visit [www.viznet.ac.uk/3dvisa](http://www.viznet.ac.uk/3dvisa) or email [anna.bentkowska@kcl.ac.uk](mailto:anna.bentkowska@kcl.ac.uk).



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**Colin Cruise**



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Association of Art Historians

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Ming-Hui Chen

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# The Arts of China

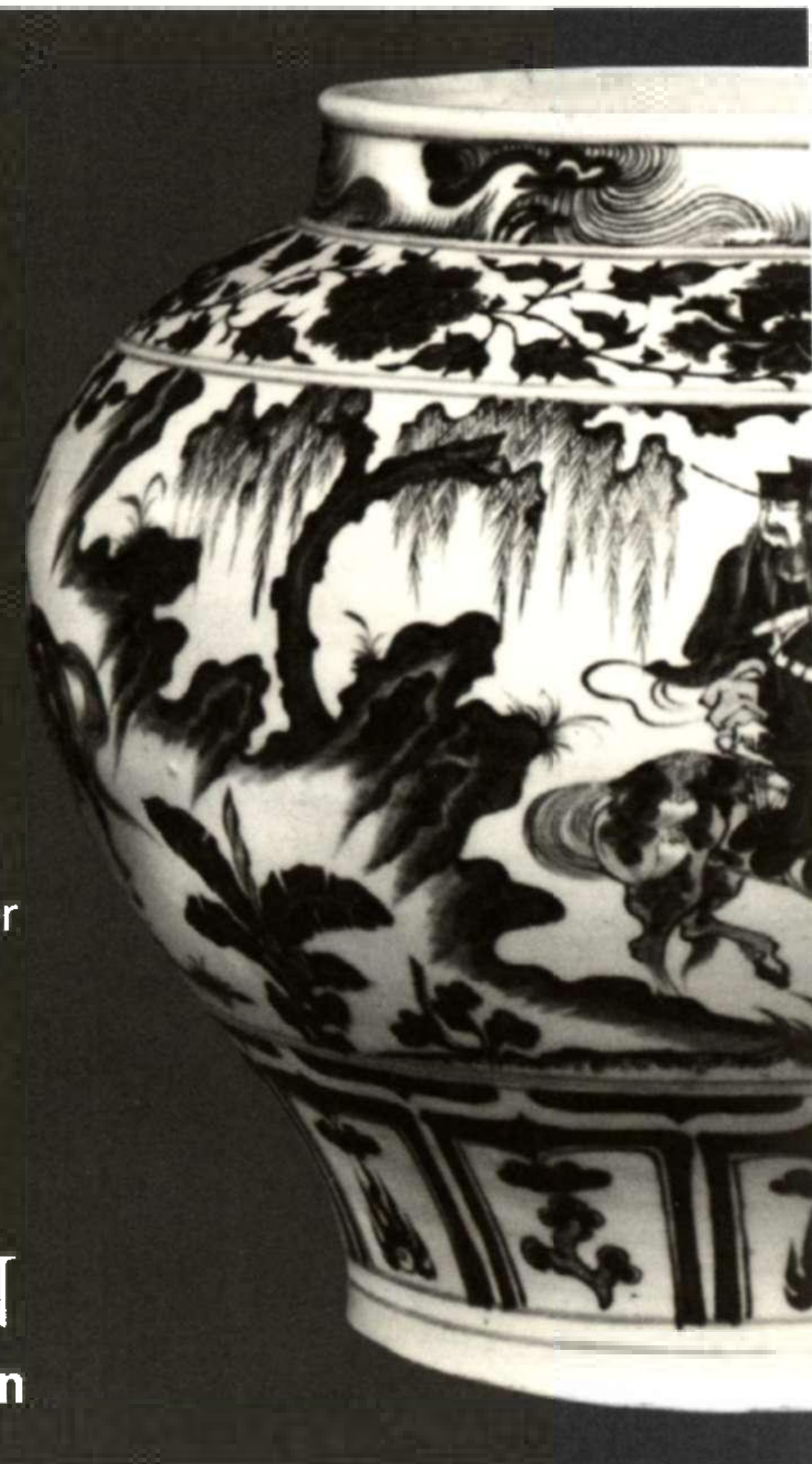
## NEW MASTER'S PROGRAMME

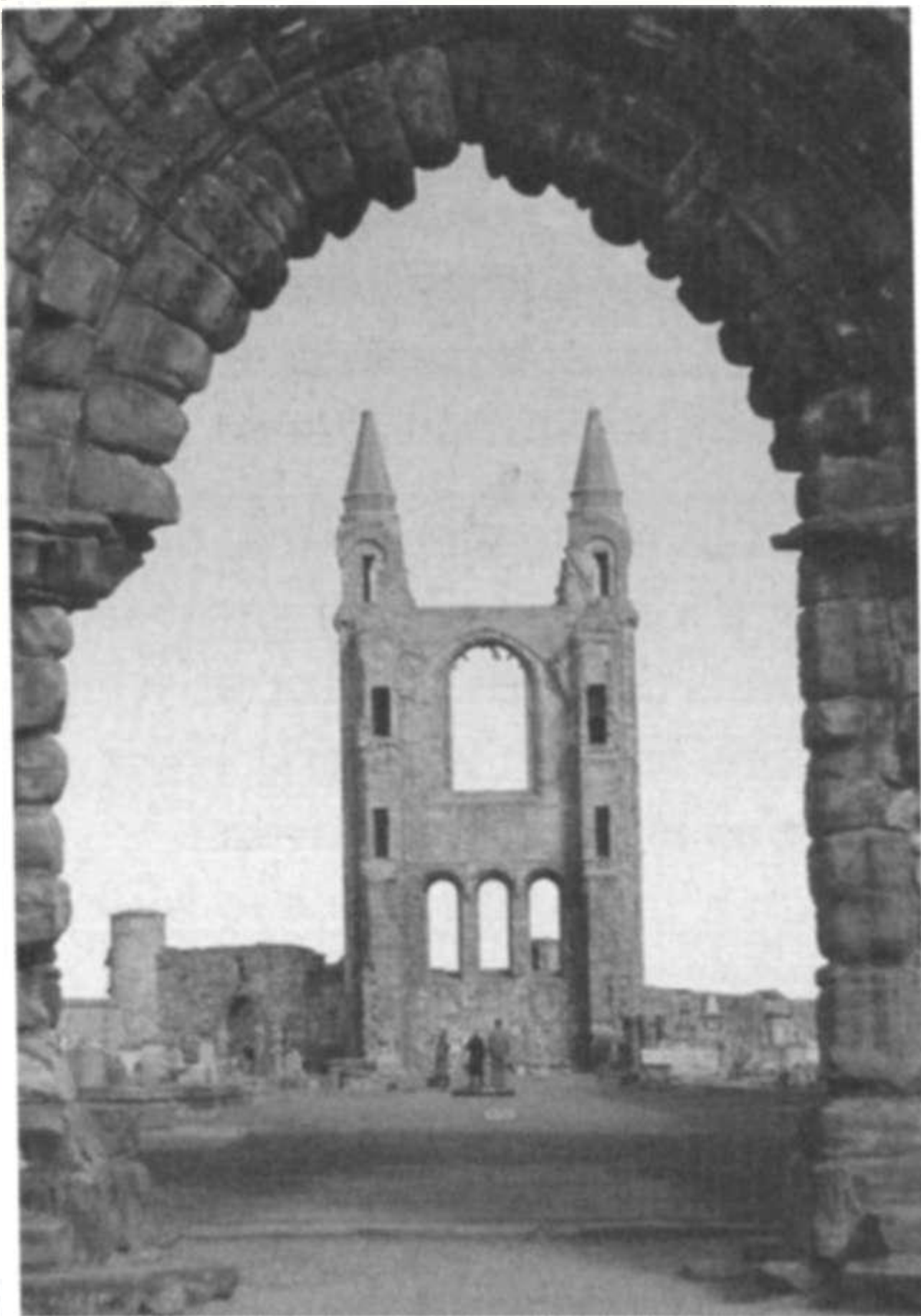
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# Art and Power

## Eighth Student Summer Symposium

THURSDAY 5 JULY – SATURDAY 7 JULY 2007

School of Art History  
University of St Andrews

## Provisional Programme

### THURSDAY 5 JULY

*Shifts in Power from Artist to Curator: From Institutional Critique to New Institutionalism* – Victoria Preston (Birkbeck College)

*A Dis-Play of Politics?: The Exhibition of The Archive of Michael Sandle's The Siege of Malta Bell Memorial (1988–92)* – Eve Kalyva (Henry Moore Institute)

### Keynote Address:

**Professor Christina Lodder** (University of St Andrews)  
*Art and Power: A Suitable Case for Treatment*

### FRIDAY 6 JULY

*Hybrid Gods and Heroes: Classical Mythology, Indigenous History and the Construction of Local Identities in Colonial Latin America* – Sara Gonzalez-Castrejon (Birkbeck College)

*Framing the Algerian Otherness: Horace Vernet's Prototypes* – Melanie Vandembrouck (Courtauld Institute of Art)

*Battleground Uzbekistan: Socialist Realism and Central Asian Identity* – Aliya Abykayeva-Tiesenhausen (Courtauld Institute of Art)

*The Image of Mastery: Susan Meiselas' Photographs of the Sex Industry* – Amanda Maddox (University of St Andrews)

*The Emergence of the Contemporary and the Destruction of the Frame* – Amber Lee (Richmond, the American International School in London)

*Santiago Sierra: HOMO SACER and the Politics of the Other* – Heidi Kelleth (York University, Canada)

*The Legion of St George and British Free Corps* – Andrew McCoy (Reading University)

*The Discrepancies of Nazi Art Policy: The Case of Sculptor Rudolf Belling* – Nausikaä El-Mecky (University of Cambridge)

*Painting Hitler, Painting Mao: Power and the Politics of Pop in the Art of Gerhard Richter* – Sophie Cummings (University of Bristol)

### SATURDAY 7 JULY

*St Michael in Representation of the Last Judgement in Late Medieval France* – Sau Fong Ho (University of Edinburgh)

*Death and Disruption: The role of the funeral in ensuring social continuity in medieval England* – Sarah Schell (University of St Andrews)

*The National Defense State and the Fine Arts: State Patronage in Second World War Japan* – Majella Nicola Klemmentyna Munro (SOAS)

*The Chinese National Museum: A History* – Anne Hennings (University of Heidelberg)

*The Soros Foundations and Sponsorship of Art in the Balkans in the 1990s* – Alexandra Lazar (Oxford Brookes University)

Please refer to the AAH website [www.aah.org.uk](http://www.aah.org.uk) for possible updates to this programme

**Residential fee: £50** (includes 2 nights' accommodation on 5 – 6 July, breakfast, lunch and refreshments)

**Non-residential fee: £15**

AAH membership is necessary. See website for details.

All enquiries to Maria Halkias <[mh57@st-andrews.ac.uk](mailto:mh57@st-andrews.ac.uk)>



University  
St Andrews



## Dissertation Prizes 2006

One of my last jobs as Chair of the AAH was a particularly pleasurable one: to judge the newly re-launched AAH Student Dissertation Prizes. My fellow judges were Evelyn Welch, then Chair-Elect, and Sophie Bostock, Chair of the Student Members' Group; we were assisted by Matthew Sillence.

The standard of entries for both categories, undergraduate and MA, was very high, and the projects were ambitious, often well planned, always well argued and well footnoted. This was very encouraging evidence that art history is flourishing in universities, both as a single-honours subject and for studio practitioners for whom some element of the subject is a requirement of their degree programme. The quality of research and the high level of achievement overall were tributes to good, student-centred teaching.

One of the interesting features of the entries was the diversity of subject matter: historical, modern, interdisciplinary, dealing variously with the arts of Europe, the Americas and the East. There were some

strikingly good entries on Renaissance subjects, making one regret the lack of Renaissance-related sessions in recent AAH annual conferences. Clearly, there is a revival of interest in that field of scholarship in the student body.

The choices the judges had to make were hard, but I am glad to say that, following a long process of short-listing and re-reading, our decisions on both categories were unanimous. Congratulations to both winners! Their abstracts are printed here, as is the final shortlist.

The re-establishment of the prize is important for the work of the Association in encouraging interest in the discipline of art history. I hope it will be a feature of our work for many years to come. I am pleased that the leading art book publisher **Thames and Hudson** has supported the prize so generously and I thank them for the promise of future support.

**COLIN CRUISE**

The School of Art, University of Wales, Aberystwyth

### Palaces, Pipas and Party Politic: Visual Constructions of Civility in Contemporary China

Rosalind Holmes, School of Oriental and African Studies

This dissertation addresses the question: how is the concept of *wenming* (civilization/civility) visually constructed by the recent series of Chinese Public Service Advertisements (PSAs). The discourse of 'civility' has assumed a prominent position in the post-Mao national imaginary, and in the light of China's rapid economic reforms it focuses the complex emotions surrounding China's past and imagined future. The promotion of *wenming* PSA in China's outdoor urban media-scapes therefore offers not just an interesting insight into questions of national identity, social order and cultural renewal, but also provides a particularly important case for the study of changes in political communication media.

This dissertation examines the visual discourse surrounding *wenming* in three sections. The first section considers the background behind the discourse, the origins of the term, and the reason it has risen to prominence in contemporary China. The second section examines one of the dominant visual themes of *wenming* PSA – namely, how 'civility' is constructed through nationalistic and patriotic images. The third section looks in more depth at the role that *wenhua* (culture) has come to occupy in visual constructs of civility, and looks in particular at the commodification of visual culture in China, the role of traditional Chinese art forms and the re-emergence of a Chinese middle class.

From examining the PSAs, it would appear that the CCP's version of *wenming* combines a civic identity based on citizenship, a national identity based on common history and culture, and a socialist identity that in many ways is still premised on the class concept, however much that class concept has been altered in the face of contemporary consumer culture. What these *wenming* PSAs seem to construct is a visual encapsulation of what has been called the 'Janus-facedness' of the national imaginary: looking toward the past to face the future. They mark simultaneously a place of plenitude and lack.

#### BA

##### WINNING ENTRY

Rosalind Holmes, School of Oriental and African Studies, *Palaces, Pipas and Party Politic: Visual Constructions of Civility in Contemporary China*

##### SHORTLISTED ENTRIES

Melanie Francis, University of Nottingham, *The Contemporary Image Surface*

Martine Foltier Pugh, Edinburgh College of Art, *The Arts and the Politics of Funding*

Darrellyn Gunzburg, The 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 1438–40) when compared with The Madonna and Child with Eight Saints (also known as The Madonna Delle Ombre c. 1450), San Marco*

Fiona Sheales, University of East-Anglia, *The Figures in the Fitch Room: Continuity and Change in a Cameroon Art Tradition*

Adriana Poyser, Birkbeck College, *Venerating the Virgin Mary at Santa Maria Della Steccata*

## Material culture and the construction of ancestry, legacy, and the self in the life of Bernardo Vecchietti (1514–90)

Rachel King, Royal College of Art and The Victoria and Albert Museum

How were notions of ancestry and legacy interpreted in families facing the termination of their line in late sixteenth-century Florence? How did men only recently admitted to the first rank of their lineage ensure the perpetuation of this achievement when no direct heir followed? What role did material culture play in this? Questions like these lie at the heart of this thesis, which investigates the life of Bernardo Vecchietti, his efforts to make his various identities manifest and permanent through material culture, and the transmission of his memory to a modern audience.

The child of a second son of a minor branch of his family, Bernardo rose from relative insignificance to become a prominent courtier and trusted friend of the Medici. This ascent was mirrored privately by his assumption of the function of paterfamilias. We find Bernardo executing a number of tasks commonly reserved for the first-born son of the primary line. These include the construction of a palace in the ancestral quarter; the acquisition of a chapel in a leading church; and the renovation of another elsewhere. Bernardo also commissioned frescoes depicting illustrious Vecchietti for his villa. These images artificially propose both his own distinguished pedigree and a long history for the property, although Riposo, as it was known, had only been purchased within his lifetime. My thesis presents these and other examples as manifestations of Bernardo's self-conscious concern to fashion an ancestry and legacy at whose point of intersection he himself unmistakably stood.

Yet, these acts have been less instrumental to the preservation of Bernardo's memory than his inclusion in Raffaello Borghini's *Il riposo* of 1584. This thesis discusses his literary depiction as a further example of identity fashioning in this period, and explores the belief that Bernardo and Borghini were patron and client. It investigates the process of the production of the text against the backdrop of Bernardo's rise to prominence, and undertakes close studies of the author and print house, in order to propose that *Il riposo* was the impecunious Borghini's overture to Bernardo and that Vecchietti's depiction is mediated by this. It calls for its reassessment as a resource, challenges the scholarly treatment of historically identifiable principal figures in literary works, and proposes a number of promising future projects.

### MA

#### WINNING ENTRY

Rachel King, Royal College of Art and The Victoria and Albert Museum, *Material Culture and the Construction of Ancestry, Legacy and the Self in the Life of Bernardo Vecchietti*.

#### SHORT-LISTED ENTRIES:

Shane Enright, City University London, *The Continuous Present in the Art of Felix Gonzalez-Torres*

Sarah Owens, Royal College of Art, *Generation Jetzt: A German Youth Magazine and Its Readers*

Peter Kwee, University College Falmouth, *Facile and the Surrealist Field*.

Hannah Williams, Courtauld Institute of Art, *Acting the Part: 'Role Portraiture' and Theatrical Identity in Eighteenth-Century France*

Sandra Cardarelli, University of Aberdeen, *Matteo di Giovanni in Southern Tuscany*

## 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 welcome 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 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 me the following details:

- name
- institutional affiliation
- thesis/dissertation title
- estimated completion date

**CHRISSE BRADSTREET**  
[chrissebradstreet@hotmail.com](mailto:chrissebradstreet@hotmail.com)

# TRADITION UNDER THREAT

by Helga Gamboa

Financial support provided by the 2005 John Fleming Award enabled me to travel to southern Angola in July and October in 2006 to make contacts and collect data related to pottery-making. The principal aim of these field journeys was to collect information about Kwanyama pottery-making, and to compare this with the records collected by Dianne and Antoinette Powell-Cotton in the 1930s, and held, along with a collection of artefacts, at the Powell-Cotton Museum in Kent. This is a substantial and valuable collection, with a vast amount of written and photographic data about the Kwanyama people, gathered by the two sisters during their journeys to southern Angola.

As well as exploring the Powell-Cotton collection, my research is examining the wider social, historical and political context of Kwanyama and Angolan culture. I have also extended my area of field research to collect information on pottery-making among the Nhaneca-Humbe (an ethnic group also located in southern Angola) in order to compare two contemporary pottery-making cultures.

## TWO POTTERY-MAKING CULTURES

Many aspects of Kwanyama pottery-making witnessed and recorded by the Powell-Cotton sisters in the 1930s are prevalent today. It is still a seasonal female activity, with limited male participation, and the craft is still practised through a system of work exchange. A potter called Babiake was observed working in the manner described by the Powell-Cottons. In common with other women potters, she has her own hollowed-out, potting cave (fig. 1), and uses clay in a natural, unprepared state. In the 1930s, the sisters recorded a number of beliefs and superstitions surrounding pottery-making, but these have not yet been observed in contemporary research.

Although pottery is a domestic object within the Kwanyama culture, I believe that pottery also has a central ritual role in the Efundula – a female rite of passage. Dozens of girls, or Mufukus (initiants), from

Figure 1: The entrance to a Kwanyama potting cave.



Figure 2: The inside of a Kwanyama potting cave at the beginning of the new season.

both urban and rural areas take part in this annual ritual. The family of each Mufuku caters for the guests they have invited, and cooking takes place day and night for five days. For this reason pots are in great demand.

The experience of walking into the potting caves and observing how pots are made by these women was profound. A maker emerging from her cave with her pots could be seen as a parable of birth. It is a reminder of how intimately bound up pottery and life can be, and also recalls cultures in which pots are buried with their owners.

The Nhaneca-Humbe women, in contrast to the Kwanyama, make pottery all year, and the craft is passed from mother to daughter. Although habits and customs are changing, and more people are leaving the rural areas for the city, a large number of Nhaneca-Humbe women will, at some point of their lives,



Figure 3 (left): Kwanyama pots being fired in an open pit.

Figure 4 (below): Finished pots stored for use in rituals.



produce pots to help sustain themselves and their families. These women are also starting to produce pottery commissioned by people from urban areas. It is possible that with an expanding market, pottery-making among the Nhaneca women may well increase to meet demand.

A Nhaneca-Humbe potter called Conceição was observed at work (fig.5). Clay was collected and left to dry before being pulverised on a granite stone and then wedged. The potter and her daughter worked side by side and, when finished, the pots were left to dry before being fired (fig. 6). In this area, pots are a commodity, and once a week the finished pots (fig. 7) are taken to a nearby market to be exchanged for food (mainly cereals) or for money.

There is a clear contrast between the way the Nhaneca-Humbe work – in groups with other family members, using prepared clay – with the way the Kwanyama women work – alone in an underground cave making pots with clay in its naturally occurring state.

#### THE KWANYAMA POTTERY TRADITION

My research journey raised some important issues, such as the reason why so little is currently known about Kwanyama pottery culture. It also pointed to the urgent need to record this culture. It seems that during colonial era, the Portuguese did not study the culture and



Figure 7: Fired and burnished Nhaneca-Humbe pots

territory of their empire as thoroughly as their British, French and German counterparts, and the civil war that followed Angola's independence in 1975 blighted the country for more than 25 years, destroying towns and villages in the Kwanyama area, and leaving no museums or records of the society and culture. Much of the cultural history of southern Angola is held in an oral tradition, but the migration of many Kwanyama people, the low life expectancy, and a loss of cultural identity and a lack of interest in Angolan culture among the new generation may mean that much of this historical and cultural information has already disappeared. Pottery-making among Kwanyama women may decline through a loss of knowledge.

The qualitative and quantitative information about a human social phenomenon gathered by Dianne and Antoinette Powell-Cotton, together with information gathered about contemporary Kwanyama pottery culture, could play a major role in reawakening interest in an important area of Angolan cultural identity. The question is whether it is possible to stop a culture disappearing entirely when it has not been recorded, studied or, above all, promoted.

**HELGA GAMBOA**

University of Wales, Aberystwyth  
Recipient of the 2005  
John Fleming Travel Award



Figure 5 (left): A Nhaneca-Humbe potter, Conceição, making a pot.

Figure 6:  
Conceição and her daughter firing their pots



# LOCATION

## The Museum, the Academy and the Studio

34th AAH ANNUAL CONFERENCE

2–4 APRIL 2008

Tate Britain & Tate Modern, London

### CALL FOR PAPERS



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?

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

**The paper proposal should include an abstract of your proposed contribution in no more than 250 words, your name, organisational affiliation (if any) and contact details. Deadline for submission of papers: 16 November 2007.**

### Monuments and Memorials

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Monuments and memorials are characteristic features of colonial and postcolonial cities, and they have long been located in urban as well as rural contexts. Often produced in the artist's studio, widely studied in the academy, monuments and memorials frequently exist outside the purview of the museum. They come into being at precise locations, perhaps marking the unique site of a traumatic event or the longer historical moment of epistemic violence.

This session will ask what prompts the installation, re/location and destruction of monuments and memorials. What relation do they have to current artistic practice? How have their meanings been contested, as for example during decolonisation or profound political change?

We welcome papers from artists and art historians, and aim to bring together differing approaches in research, drawing on the perspectives of the studio, the academy and the museum. Our focus will be on the trans-national, the inter-cultural and post-colonial, on the contemporary as much as the historical, on practice alongside critical theory and art history, and on monuments and memorials in global settings outside the UK.

### The Museum Unbound: Works of Art and Film

**Mark Broughton**, Department of Film, Theatre and Television, University of Reading  
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Since the early days of photography, one of its main applications has been the creative reproduction and dissemination of artworks. Film has similarly reproduced artworks on a representational level, but the mobile camera has enabled a more dynamic relationship with the spatial context and structure of the artwork: tracking shots, pans, tilts, rolls and zooms have been employed to

move around the artwork *in situ*, as well as to enter its representational field; it is thus not only the artwork that has been reproduced and disseminated, but also the gaze of a mobile spectator.

This dynamism has also been utilised to extend art movements. For example, *Le Ballet Mécanique* (1924) adapted the fractured and multi-faceted images of cubism to the moving image. The reproducibility of celluloid and the internationalism of the film industry meant that Leger's film carried cubism beyond France some time before his artworks were exhibited abroad.

Film's central role in the democratisation of the fine arts intensified in the decades after the Second World War, when films about art and artists proliferated across Europe, the USA, India, China and Japan. Caroline Jones has emphasised the significance of arts documentaries for the construction of the post-war American artist in *Machine in the Studio* (1996).

Proposals are invited for papers that examine how the moving image has been used to extend artworks and art movements beyond their physical and geographical confines, from the emergence of cinema to the present. The session will focus on television programmes as well as films. The groundbreaking role of the arts documentary in connecting museums and art historiography will be a particular interest.

### Victorian Art since 1901

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In recent decades, the category 'Victorian art' has been the subject of sustained interest for many art historians concerned with analysing the affinities and interactions between dominant forms of visual culture and dominant strands of social experience. Accordingly, Beardsley, Brown, Burne-Jones, Leighton, Millais, Rossetti and Watts have re-emerged as critical figures articulating the changed issues, definitions and identities of an art world shuttling between 'academic' and 'aestheticist' values. Naturally, such readings challenge commonly held ideas about the character, development and significance of British art, as well as its alignment with the broader structures of social modernity. Yet relatively little work has been devoted to an assessment of the impact of post-Victorian cultural memory on subsequent national and international interpretations (both academic and popular) of Victorian art itself.

This session investigates how the term 'Victorian art' was made and remade through the authority and status of a range of relevant agents and agencies: the display and collecting systems of public and commercial art galleries; the extension of Bloomsbury values into the invigilatory mechanisms of public bodies and organisations; the identification of Victorian culture as a condition of critical failure and public embarrassment in modernist art criticism; the centrality of specific national and international media techniques and technologies (the *DNB*, encyclopaedias of art and culture, histories of 19th-century British and European art, 'guidebooks' on art and artists); economic cycles in the art market and national and international interventions by collectors and curators; general codifications of the relative importance of 'tradition' and 'innovation' in wider cultural and social

discourses directed at Victorian matters, particularly the relationship between fine art and design.

The purpose of the session is to locate the multiple contexts in which representations of Victorian art have been preserved, recast and reformed. By reviewing the historiography of Victorian art we wish to assess the extent to which recent revisionist readings establish their own hierarchies of cultural value. Therefore, in addition to the topics outlined above, we welcome contributions dealing with those schools and colonies, concepts and style definitions, as well critical themes and pictorial interests marginalised or ignored in most current accounts of the Victorian art world.

### Locating the Renaissance: the Position and Meaning of Renaissance Studies within Art-Historical Scholarship

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The study of the objects and visual culture of the Renaissance can be located at the foundation of our discipline, but this field of study has nevertheless become increasingly fragmented in the course of the twentieth century and into the twenty-first. The rethinking of the parameters of 'Renaissance', the competing interests of new methodologies and the myriad advances in scientific research have certainly enriched our understanding of the Renaissance as a cultural and historical moment. But how has the diversity of approaches altered our perception of, for example, individual artists and their workshops, and stylistic or national 'schools' of art – and how have such shifts been reflected within academic and curatorial practice? This panel will examine how the study of the Renaissance and its objects is located in current discourse, with the aim of considering the cohesive elements of our field and identifying opportunities for greater interdisciplinarity.

Areas for consideration could include:

- The status of the monographic study
- The change in, and widening of, geographical boundaries of study
- The implications of deconstructing traditional, paradigmatic histories as methodologies for understanding the Renaissance
- The introduction of twentieth-century critical theory to the methodologies of Renaissance art-historical study
- The shifting attention from painting, sculpture, and the built environment to objects of varying cultural and economic value
- The positioning of the workshop and the role of workshop practice in the production of art objects
- The implications of the integration of technical studies into art-historical discourse (e.g. the status and validity of connoisseurship in an age of sophisticated scientific analysis)
- The influence of new forms of documentation on art-historical methods (e.g. analytical data produced through advanced technologies such as infrared reflectography and pigment analysis, or through computer-aided design)

- The role of the blockbuster exhibition as a form of scholarship
- The implications of image copyright on the publication of Renaissance studies
- The acquisition priorities of the modern art museum

### The Teaching Studio

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The teaching studio is normally seen as a subject for pedagogy. However, in the light of writing on the university and institutions (e.g. Readings, Weber), we might consider the relationship between students, teachers, the university and art as already within the discourse of art, and hence raise theoretical, historical and practical questions.

For example, during a 'crit' the student is pressed to explain his or her work in progress. This separation of commentary and work, formalised in the distinction between research and practice, is predicated on, and inculcates, an author discourse in which an 'inner' thought accompanies an 'outer' object. If such a view is routinely critiqued in theory, how can we explain its apparent continuation in the teaching studio?

Similarly, as a site of pedagogy, the teaching studio is characterised by its rules. Even in a post-conceptual milieu, rules seem, for many, to go against the grain of art practice inasmuch as they imply rote learning over 'creativity'. What would it be like for such rules and conventions to become the subject of student work?

Moreover, as well as being the site of production, the teaching studio is also the site of reception and display. This allows the student-artist to reference the institution and hence to produce what an artist cannot – a work that both thematises and is indexed to its institutional location. This situation – a reprise, perhaps, of the studio genre – has many of the characteristics of what Paul de Man defines as allegory, namely that the allegorical object submits to two simultaneous and mutually contradictory interpretative claims – neither of which dominates, and neither of which can be avoided. How, then, does the discourse of the teaching studio condition the making of the artist? And what are the implications of this for British institutions and British art? We invite proposals that engage with such questions from theoretical, historical and practical perspectives.

### Printmaking, Print Culture, and the Market for Images, 1500–1800

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The session will be open to new research on all areas of printmaking and the reception of prints in the early modern period. Prints have generally been treated as if they were never associated with any particular location, finding their way only gradually into the museum, the academy, and the artist's studio. Topics of particular interest for this session would be those having to do with

the printer's workshop/boutique as a specific kind of place – increasingly set apart from the artistic academies – in which the making and sale of images overlapped with the publication and sale of books, pamphlets, music, tracts and theses. Neighbourhoods in which clusters of print publishers sprang up could be investigated for their role in the artistic economies of specific cities.

The relation between prints and popular culture continues to pose interesting questions, as does the use of prints in educational roles, incorporated into rhetorical and medical training. In both elite and popular contexts, the evolving role of print publishers demands clarification. Artists' print collections might be used to shed light on the functions of the printed image in painters' and sculptors' studios. Issues in the collecting and display of prints remain to be clarified, balanced between their presence in libraries and their display in gallery and *kunstzimmer* as precious artefacts. Other areas of interest would include the subtle technical advances of reproductive engravers as opposed to the self-conscious artistic innovations of *peintres-graveurs*; the changing functions of the print in devotional practice; and the vast extension of audiences for both drawings and prints thanks to the international scope of the print market.

### Self-Portraiture and Inscriptions of the Artist

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Self-portraiture, as a unique site for investigating the intersection between notions of identity and theories of representation, has been, and continues to be, a fascinating field of inquiry for both the artist and the art historian. In a form of representation where the roles of maker, subject and beholder are co-implicated, it is the very process of art-making that comes to the fore. This self-reflexive tendency within self-portraiture accounts for the sustained theoretical interest in this long historical tradition of artists' highly inventive responses to the task of representing themselves. Indeed these visual theory debates have been at the centre of several recent and important exhibitions and writings that have initiated frameworks for looking at what self-portraiture means, represents and does, and for rethinking the location of self-portraiture within art historical discourse.

This session considers self-portraiture in its broadest sense, from actual representations of the artist in portraits or studio scenes, to notions of artistic inscription in terms of the painterly trace, the signature and other representational marks or insertions of self. Our intention is to explore the issues of identity, representation and visuality that emerge from self-portraiture as a category of representation, looking at what it means to represent the self, and how artists have engaged with this challenge in different cultural contexts and locations. Contributors are invited to consider how artists use self-portraits to locate themselves socially or aesthetically, and in turn, how our art historical analysis can re-locate them historically and theoretically. We are particularly interested in contributions that challenge existing approaches to understanding self-portraiture and invite new ways of interpreting this category of representation.

## Photography after Conceptual Art

**Margaret Iversen**, Department of Art History and Theory, University of Essex, Colchester CO4 3SQ  
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The title of this session can be taken in two directions. One can, with Jeff Wall, see conceptual photography as 'the last moment of the pre-history of photography as art' and so see the large-scale, colour photography of Thomas Demand, Philip-Lorca diCorcia, Andreas Gursky, Thomas Struth and Wall himself, as the realisation of the ambition of the medium to become an autonomous art form. Certainly, it has been welcomed by the museum, market and many critics as such. Alternatively, the title might gesture in the direction of contemporary work that more clearly bears the traces of its passage through conceptual art. Much of the work that could be described in these terms is often produced by artists who employ photography alongside a range of other artistic media and activities to achieve their goals – Francis Alÿs, Sophie Calle, James Coleman, Tacita Dean, Louise Lawler and Gabriel Orozco.

In the former case, photography holds its rightful place as a medium among other autonomous art forms; in the latter, photographic practices tend to blur the boundaries between the arts. Do these twin poles of the pictorial and the conceptual continue to organize the field of photography as a medium for contemporary art? Should photography be approached through aesthetic categories that apply more generally to pictorial arts or does it require a distinct framework to do justice to its specificity as both a medium and a technical apparatus?

This session, which seeks to open up a debate about what is at stake in contemporary photographic art, forms part of large AHRC-funded research project, *Aesthetics after Photography*, concerning the challenges of recent art photography to aesthetic theory. Papers that engage with substantive theoretical or aesthetic issues raised by post-1960s photography as an artistic medium would therefore be welcome, particularly in light of the oft-heard claim that the arts now inhabits a 'post-medium' condition. Proposals from artists, curators and academics are invited.

## Archival Impulse: Location and No-Place

**Dan Smith**, Chelsea College of Art and Design, University of the Arts London. Contact at: Morningside Cottage, Hendon Lane, London, N3 1TT  
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Does the ubiquity of the terms 'archive' and 'archival' in recent discourse dilute their critical uses and interpretations? Is there a need to address archival forms with a greater degree of qualitative specificity? Can critical engagements with archives shed light on the relationships between theory, history, institution, studio and market?

One such attempt to reinvest the term with some critical definition is Hal Foster's essay 'The Archival Impulse', in which he identifies a desire to retrieve and materialise historical material, often in the production of new archives. These practices may follow the model of artist

as curator, and play on the category of collection, but they are not necessarily concerned with institutional or representational critique.

Yet these private archives do question public ones, as perverse orders that aim to disturb the symbolic order at large. Foster argues that in making connections between things that cannot be connected, these archives tend to underscore the nature of all archival materials as found yet constructed, factual yet fictive, public yet private. For Foster, there is within certain forms of archival artwork a redemptive aspect: within the suggestion of possible scenarios of alternative kinds of social relations is an inherent possibility of transforming the no-place of the archive into the no-place of utopia.

What might this idea of archival impulse, and other recent accounts of archives and archival forms, offer for readings of the spaces of studio, display, collection and exchange? How useful are critical negotiations of archival forms as they intersect strata of social, institutional and psychic space? With Foster's account in mind, this session will address these questions through drawing together critical responses to notions of archive in recent theory and practice.

## Displaced Objects: Perspectives from the Museum and the Academy

**Christiana Payne**, Oxford Brookes University, Gipsy Lane, Oxford  
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Most of the objects in museums can be described as displaced: remote in temporal and/or spatial location from their original contexts. Landscape paintings are displayed in cities; colonial objects in imperial centres; provincial treasures in metropolitan capitals; objects intended for sacred or domestic settings in public and secular spaces. The history of museums is inextricably intertwined with histories of expropriation and inequalities of power and wealth, as well as with the conceptual (and physical) re-location of other cultures, whether historical or contemporary, in highly influential ways.

At a time when many museums are being refurbished and collections re-interpreted, these questions are never far from the surface. How do museums attempt to recreate the original context of displaced works? How have they done so in the past? How can temporary exhibitions achieve the same objective? Should museums be more self-conscious and explanatory about the processes and events that have led to their collections being in their current location? Or should museums consider the 'rationalization' of their collections? Academics and curators may approach these issues in dramatically contrasting ways: academics are relatively free to be polemical, but the museum curator has to bear in mind the practical problems of funding, legality and the potential of visual displays. This session aims to include papers from both perspectives in the hope that it will contribute to greater mutual understanding.

Papers are invited which consider the history of display and interpretation, the history and status of disputed works, and current initiatives which attempt to relocate displaced objects in a new context.

## Circuits of Exchange and Valuation: the London Art Market in an International Network 1850–1950

**Anne Helmreich**, Case Western Reserve University, Cleveland OH 44106 [anne.helmreich@case.edu](mailto:anne.helmreich@case.edu)

London, as a metropolitan centre and World City, has been a crucial point of intersection in the networks of circulation and exchange making up the international art market. This session investigates how the London art market operated in dynamic relationship with other important economic centres to establish circuits of exchange and processes of valuation between the 1850s, when the London market became a pronounced presence on the world stage, through the turn of the century, when the London market was the strongest in world, to the 1950s, when New York, in the wake of World War II, displaced London.

Establishing this history of the international art trade, as networked through London, entails investigating the specific mechanisms, practices, and strategies that have contributed to this strong market dynamic as well as the relationships between the institutions of the marketplace – such as art dealers and auction houses – and other, seemingly more disinterested art institutions, such as academies and museums. Art criticism, able to reach wider and increasingly diverse audiences by virtue of the continued expansion of the press, and art history, emergent as a professional discipline in these decades, were likewise implicated and embedded in the instruments of the marketplace and contributed to concepts of value and formations of taste that helped drive collecting patterns for individuals as well as museums and civic collections. Such critical and theoretical discourses, this session argues, cannot be separated from the larger economic framework.

The session explores the techniques and technologies of display, distribution, advertising, and retail as well as patterns of critical reception and consumption that fuelled the London art market and sustained the larger network in which it was embedded. These strategies were developed and utilised to reach a multi-faceted public. Who constituted this public – whether located in London or elsewhere – deserves further investigation. In short, this session seeks to reconstruct the role played by the London art market and its partners – such as Paris, Berlin, New York, Hong Kong, Bombay, Delhi, and Johannesburg – in creating and determining economic and aesthetic value in an international, cosmopolitan context.

### The Politics of the Provisional

**Jo Applin**, University of York, UK [ja520@york.ac.uk](mailto:ja520@york.ac.uk)

**Richard Taws**, McGill University, Montreal, Canada [richard.taws@mcaill.ca](mailto:richard.taws@mcaill.ca)

Whilst in recent years a practical and theoretical interest in 'provisionality', often understood as suggesting certain forms of political critique, has become central to much contemporary art practice, the making and display of provisional images and objects has a long and complex history. This session seeks to investigate the condition of the provisional in relation to a wide range of images and objects, and theoretical and political positions. Provisionality can be the outcome of necessity, an incompleteness brought about by lack of access to materials, perhaps within a volatile or revolutionary

environment. The makeshift or 'provisional' can also be a self-conscious, or strategic, aesthetic reflection on those conditions. As such, it has the potential to speak to avant-garde or radical interests, although this has not necessarily been the case.

The session invites papers which explore notions of the provisional, the ephemeral, the impermanent and unstable, and asks what is, and what has been, at stake for both artists and viewers in the dissemination, reception and display of works which speak to conditions of transience or contingency. Topics might include, but are in no way limited to: provisionality as resistance; utopianism and futurity; 'preparatory' processes and the 'finished' work; performativity and time-based media; monumentality and anti-monumentality; disposability; materiality and the impact of new technologies (whether contemporary or historical); strategies of authentication, conservation, display and archiving; hybridity and incorporation; processes of 'working through' and 'acting-out'; provisionality as a destabilisation of spectatorship, participation and subjectivity; provisional spaces, temporary exhibitions and interventions. What are the psychic, social, political and aesthetic consequences of the provisional work of art?

We are keen to encourage the submission of papers which consider these issues from a wide range of historical and geographical perspectives.

### Family Values: Locating Relatives in the Italian Workshop

**Louise Bourdua**, History of Art, University of Aberdeen, Old Aberdeen, AB24 3FX, [l.bourdua@abdn.ac.uk](mailto:l.bourdua@abdn.ac.uk)

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As Thomas Kuehn observed some years ago, the family was not just a 'genetically constituted, co-residential unit of production and consumption. It was a group with practical interests that were mediated by cultural logic' (*Emancipation in Late Medieval Florence*, Rutgers, 1982). Whilst 'patronage studies' (including family relationship of patrons) has become a well-trodden field, much work remains to be done on the makers' families. We therefore invite papers on 'family' relationships within the workshop (fathers, sons (biological or adopted), daughters, uncles, cousins, etc) from the middle ages to c.1700. 'Family', here, can be interpreted in a broad sense, which might include adoptions as well as biological relations. Participants may consider issues such as marriage and the role of women in artistic families; the importance of lineage; the intersection between biological families and conceptual or professional affiliations; the impact of 'family workshops' on artistic style, or that of family conflict, breakdown or breakup.

In addition, 'locating' the family offers us an opportunity to consider the workshop *per se*. For instance, just as we have come to understand the Renaissance palace as the architectural embodiment of the Florentine patrician family, can the same be said of artistic workshops? Moreover, what do we know of physical and/or geographical makeup of the workshop during this period and its relationship to the 'market'?

We welcome both papers on broad themes and case studies (including archival based research).

## Art, Museums and the Changing Location of Visual Culture

**Claire Walsh Birkbeck**, University of London, 166A Goldhawk Road, London, W12 8HJ  
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With art no longer confined to the walls of museums, and museums no longer confined to the walls that contain them, where is visual culture now located, and what are the implications of this shift for the institution of the museum and for the study of art history? The student session will explore themes around the location of visual culture in the museum. It will offer different constructions of meaning at a time when ideas of 'the museum' and 'location' are changing and being renegotiated.

While, in the twentieth century, works like Duchamp's *Fountain* and Warhol's Brillo boxes gave the museum the role of a defining locus for making art 'art', artists increasingly use alternative spaces. What kind of challenge does this pose to the status of the museum as the location of visual culture? And now that the Tate's fifth gallery is its online site, and museums start to draw more virtual than physical visitors, what will this mean for curators and the way we experience collections? Will it alter the way visual meaning is generated in the museum?

Questions of access and exclusion, first raised by Bourdieu in the sixties, are still unresolved. Despite the current popularity of museums, is cultural ownership still vested in those who possess 'cultural capital'? What role is played by the physical location and how does a museum's architecture influence and construct meaning? How has the rapid growth of educational and outreach departments altered the institution of the museum? Is the museum a site of ritual or a great marketing opportunity?

This session is intended to provide a discourse around location including, but not confined to, the issues outlined here. Contributors are invited to submit papers addressing the changing location of visual culture in any historical or geographical context, from historic displays of art to the impact of twenty-first-century globalisation.

### Dis-Locations: Movements and Migrations

**Rosemary Betterton**, Lancaster University  
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Dis-located and nomadic subjects have become privileged signifiers in current feminist and post-colonial theory (Rosi Braidotti, Edward Said, Homi Bhaba), sometimes hailed as empowered inhabitants of in-between locations and interstitial spaces or as catalysts who question 'our' everyday existence. How do such figures, embodied or virtual, relate to art practice and theory? Do such concepts 'travel' across academic and aesthetic borders? What happens to such theories and practices in their new 'locations'? This session invites papers that address these and related questions in the context of artistic, academic and curatorial practices in the art world and academy. Participants may explore these issues in relation to figures and movements in art history, visual studies, visual arts, museum and curatorial

practices, as well as by exploring the problems and potentials of moving through time and space as living agents.

Debates about art and museum practices have been renegotiated over the last decade in exhibitions and institutions that address issues of intercultural and multicultural exchange across virtual and physical borders. The attention given to location and identity, culture and ethnicity by centres such as InIVA in London, BALTIC in Gateshead or Kiasma in Helsinki has created sites of cultural and artistic exchange, offering new possibilities for encounter between artists, curators and audiences. But hybridity and mobility have also become fashionable commodities on the international art circuit; they can become the signifiers of a post-modern aesthetic detached from location and of a curatorial practice that pays as little attention to specificities of gender and race as did its modernist precursors.

How do new curatorial practices migrate across locations and borders within a global art market? How do the dis-locations and movements of artists and art historians contribute to the migration of practices and theories? How do artists represent the specific locations and dis-locations of peoples and ideas? What happens when practices and theories move across disciplines and locations? To what extent does it matter if they are changed in the process? What makes them useful in another location or discipline? Are certain concepts more able to travel across national or disciplinary borders than others? And, how can engagements with different locations – and dis-locations – cut across a globalised, mass-mediated culture and enable us to address subjects of identity, gender and nation?

### Incredible Inventions: On Discoveries in Art and Science

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According to a commonly held but resistant belief, art and science are two monolithic spheres that seldom interfere. Although it contains some truth, reality has proven otherwise. While many important modern and contemporary artists obtained university degrees, others provided themselves with specific forms of intellectual training. Famous examples are Wassily Kandinsky's education as a medical doctor, Joseph Beuys' choice to become an artist instead of a scientist after World War II, and Tony Cragg's professional turn from science towards the arts. But probably no other artist than Marcel Duchamp embodies the peculiar exchange and dialogue between art and science. Willing to overcome the barrier between the second and the third dimension (as part of his investigations for the Large Glass) Duchamp auto-didactically developed into a renowned expert in optics who shared his expertise with famous physicians worldwide. By the same argument, his famous 'Rotoreliefs' belong to the history of art, as they initiated a new chapter in the history of optics.

This session seeks to reassess the manifold truths and myths of the interdisciplinary trading between art and

science, centred upon the notion of 'invention', of crucial historical and ideological importance within both art and science. We seek papers that specifically address either artistic 'discoveries' that advanced scientific knowledge, or scientific 'innovations' that influenced modern and contemporary artistic production. How were these findings presented within both their respective and neighbouring fields? What was the critical perception of the successive exchange? What were the so-called 'benefits', 'risks' and 'challenges' of the enterprise? And to what extent did and do such highly contested notions as originality, newness, inventiveness, exceptionality still govern and populate the discourse on the exchange between contemporary art and science?

This session wants to situate itself within the ongoing and lively debate on 'Research in the Arts', borne out of the recent evolution in the conception, goals and functions of higher art education. Initiated by The Platform 'Doctorate in the Arts', known as the Brussels Model, this session invites papers that attempt to retrace moments in the history of modern and contemporary art and science when the strict separation between art and science was blurred and put up for discussion. Papers that demonstrate artistic, historical and theoretical focus as well as concrete case studies qualify.

### Pluralisms and The Museum Effect

**Michaela Giebelhausen**, Department of Art History & Theory, University of Essex [maiebel@essex.ac.uk](mailto:maiebel@essex.ac.uk)

**Matthew Poole**, Department of Art History & Theory, University of Essex [poolem@essex.ac.uk](mailto:poolem@essex.ac.uk)

W.V.O. Quine's 1969 'Ontological Relativity', uses the pejorative analogy 'the museum effect' to describe the power of normative languages and their force over us. He describes the 'fantasy of the gallery of ideas', where ideas are like exhibits and words operate as captions or labels. This fantasy and its effect, Quine declares, establishes the core problem in the political: the belief that we can represent truth. Although 'the museum effect' is a useful metaphor to capture the problems of institutional language, it reminds us that the museum itself has embodied the problems of authority and power that in many ways are anathema to democracy and egalitarianism.

Similar discourses and 'institutional critiques' of the museum have been longstanding in art history, visual culture and museology. These easily connect up with Quine's diagnosis, where the museum is now ever more concerned and critical of its own assertions and of how it produces itself as a public realm. This has generated a sea change in museology, to the extent that museums can be said to have assumed the task set by their critics – claiming to have created increasingly successfully non-universalist, egalitarian and democratic spaces.

It is here that this panel will explore a new problem: namely, whether the museum can and should escape the museum effect? This question is underscored when what we understand as the self-reflexive, auto-critical museum has not lost its status as an authoritative institution, a trusted pedagogical tool, an avatar of liberalism and an arbiter of taste. To what extent can this 'anti-institutional' institution generate new conditions for knowledge production, interpretation, and curation? If we accept the relativism of the 'truths' that museums

produce, how do these rhetorics take effect politically in the social sphere?

We invite contributions from those researching areas including rhetorics of display, authenticity and authority of archives and collections, spectacle in the museum, and institutional critique. Although this panel implies study of museums from the past 40 years, we are happy to consider papers that look to older case studies. The questions discussed, however, should project forward to attempt to be useful to museum practice now and in the future.

### Art, Performance and Place, c.1200–1500

**Laura Jacobus**, Birkbeck College, University of London  
[l.jacobus@fiscalis.co.uk](mailto:l.jacobus@fiscalis.co.uk)

The session explores the relationships between art, performance and place in the late-medieval period. Papers should consider the inter-relationships between art-objects or built environments and the liturgical, devotional, civic, or dramatic performances which centred on them or moved through and around them. They might consider buildings and artworks as stages, backdrops, props, or destinations, for religious or secular ritual and spectacle.

We especially welcome papers that adopt new or interdisciplinary methods which others working in the late-medieval period may find useful in thinking about their own research, and papers that present hitherto unconsidered objects of study.

### Relocations: Photography Within, Across, and Outside the Museum since the 1970s

**Antigoni Memou**, Courtauld Institute of Art  
[Antigoni.Memou@courtauld.ac.uk](mailto:Antigoni.Memou@courtauld.ac.uk)

**Alexandra Moschovi**, School of Arts, Design, Media & Culture, University of Sunderland  
[alexandra.moschovi@sunderland.ac.uk](mailto:alexandra.moschovi@sunderland.ac.uk)

It was not until the early 1980s that photography was fully accommodated as an independent discipline in the art museum; a development that coincided chronologically and ontologically with the advent of postmodernism. In the course of its belated institutionalization, photography's essence would be reinvented as part of its novel exhibition value; the medium-specific, self-reflexive 'fiction' of photography *itself* being now completely overshadowed by a new interdisciplinary and intermedia category, widely termed 'the photographic'. Yet, despite the programmatic pluralism and heterogeneity of photography's 'expanded field', there are still photographic practices that are specifically excluded from the museum's premises, seen as aesthetically, conceptually, or politically incompatible (e.g. politically engaged documentary and activist or Internet based projects.)

This session seeks to examine the morphological, ontological, and ideological changes that photography has sustained in the course of its museumification and look anew into the ways its discursive field may function within, across, and outside the museum. We welcome papers that discuss institutional/individual case studies and theoretical frameworks that address the following questions:

- What are the institutional criteria that may determine whether a photographic work is admitted to the museum?
- How have the long-contested notions of authorship and authenticity been reconceptualized to meet or challenge photography's physical particularities?
- Is 'the photographic' simply a side-effect of the general passage to a 'post-medium' condition or just another thematic through which the museum organises its subjects?
- How has the institutional context affected photography's use value and political impulse?
- Could this new field of operations currently expanding to encompass popular digitally produced imagery become the critique not only of photography as an academy but also of the museum as an institution?
- Can digitisation and the avid dissemination of photographs on cyberspace liberate professionalized art photography from the burden of the 'ritual' and enable it to (re)turn to politics, as Walter Benjamin would have it?

### 2007: Historical Understanding, Difference and the Contemporary Exhibition Effect

**Griselda Pollock**, CentreCATH and School of Fine Art/History of Art and Cultural Studies, at the University of Leeds [a.f.s.pollock@leeds.ac.uk](mailto:a.f.s.pollock@leeds.ac.uk)

**Alison Rowley**, School of Art and Design, University of Ulster [aj.rowley@ulster.ac.uk](mailto:aj.rowley@ulster.ac.uk)

During 2007 a number of major exhibitions will have been held: two blockbusters in the United States have repositioned feminism in the museum (*Wack! And Global Feminisms*). What is the meaning of this: celebration, interment of a past movement, or the historical curation of a continuing event in culture? If feminism was given a boost into renewed visibility and respectability by a conference at Museum of Modern Art significantly titled *Feminist Future*, how are questions of gender and sexual difference being played out by the major events of 2007 – the Venice Biennale, and Documenta 12? Such exhibitions are not reducible to museum, academy or studio. Happening in present time, they challenge art historical analysis to confront 'the contemporary' as the contemporaneous: cultural processes both happening in the now and in ways that challenge the will to historical understanding.

In the era of the dominance of the blockbuster exhibition and these critical biennial and quinquennial events, the temporalities and locations of art making, reception and emplacement in critical discourse are changed, with a variety of discourses and practices feeding into and spinning off from the exhibition as event. How powerful are the mobile curatorial teams assembled for these exhibitions? What critical purchase do reviews, responses, engagements with their work have? How are relations between artist, curator and critical thinker fostered, hindered, developed, displaced, relocated by the centrifuge of the event? How do we track the politics of the inevitable repressions, displacements, appropriations? What critical practices and theoretical discourses are included, positioned or disappeared? Will 2007 be remembered for a flutter around a historical feminism on the edges of the art world whose main

business resumed with an international agenda unaltered by feminist and other critical theory, or will it mark a significant series of exhibitionary reflections at the intersections of art making, art thinking, art writing that are inclusive and politically creative?

This session invites submissions from artists, curators and academics interested in catching up the threads of these contemporary events in a critical discussion of how their historical and theoretical positioning, cultural politics and implications can be analysed in a transdisciplinary space.

### Museums, the Academy and the Studio

**Martin Myrone**, Curator, Tate Britain  
[martin.mvrone@tate.org.uk](mailto:martin.mvrone@tate.org.uk)

The relative authority of the curator, the academic, and the artist to shape and broadcast art-historical knowledge has been an area of fraught and sometimes unproductive dispute. The art histories generated in the museum, the academy, and in the context of the art school and studio vary, conflict and interact in largely unexamined ways. The social, structural and historical issues at stake here have been only incompletely addressed through the 'Two Art Histories' debate, which has pitched (if only for rhetorical effect), the blunt materialism or airy connoisseurship of the museum curator against the speculative, reflexive and politicised approaches characteristic of the university-based art historian. Thus, the museum and the academy have been cast as mutually exclusive arenas of expertise, which, in the English-speaking world at least, can be brought into dialogue only by deliberate, perhaps agitational or transgressive, strategies. Yet have these debates in themselves contributed to a meaningful shift in the relations between the museum and the academy? This session will seek to reflect upon, test and extend these arguments, in particular by focusing on a further arena for the production of art historical knowledge – that constituted by the art school and the studio – and by drawing in questions of aesthetics and disciplinarity. By addressing the cultural and physical locations of art history, and the historical genesis of its most visible arenas, this session will seek to re-address the questions of social value, cultural difference and economic and political capital which shape art-historical knowledge in the present day.

Contributions by curators, academics, practising artists and educators, addressing these current issues from theoretical, historical and polemical viewpoints would be welcome. Papers may focus on case-studies exploring the emergence, operation and interaction of the different sites of art historical practice, and the practitioners who inhabit these, or which offer a more wide-ranging reflection on the social and physical 'locatedness' of art history. We would particularly welcome papers offering international perspectives.

Individual papers might address aspects of: the historical genesis of the discipline of art history and its institutions; the role of exhibitions; the function of the media in shaping the image of art history; questions of disciplinarity, interdisciplinarity, and of art history and aesthetics, in their institutional dimensions; globalisation, new media, and the locations of art history.

## Developing Critical Capital: Artists' Studios and Regeneration

The Political Currency of Art Research Group, Goldsmiths College, London: **Amanda Beech**, [vas01ab@gold.ac.uk](mailto:vas01ab@gold.ac.uk), **Andrea Philips**, [andrea.phillips@gold.ac.uk](mailto:andrea.phillips@gold.ac.uk), **Suhail Malik**, [s.malik@gold.ac.uk](mailto:s.malik@gold.ac.uk)

The artist's studio has and continues to be understood as a peripheral urban space both geographically and philosophically. Through the necessity of low-cost or free space, artists have co-opted and made useful the excessive spaces of capital, the dysfunctional remnants of mass production that have traditionally sat at one side to economic value. These basements, warehouses, lofts – ex-industrial spaces that connect artistic production with nostalgic architectures of labour – have previously been understood by artists and curators as sites of critique, creativity and difference that operate at a tangent to the economic and institutional spaces to which they relate. Simply put, the artist's studio read in these terms has enabled artists to distance themselves from the politics of public, commercial life in order to be useful to it; to produce a corollary to it.

However, over the past 15 years, particularly in London, the expansion of cultural economies into territories traditionally designated for the peripheral/critical space of the artist's studio has introduced new problems for this conception of artistic autonomy and alongside it the expectations of what critical modes of practice are now for art. Instead of an alternative, the artist's studio now operates as central to the expansion of economic, architectural and cultural productivity – the primary context for urban regeneration, where avant-gardist cultural cachet equals market success.

Recent discussions of the artist's studio have focused on the biographical, sociological and architectural histories of such. But the standards avowed by such discussions – artistic individualism, creativity, innovation and difference – are the foundation of the developing socio-economic ambitions of cultural industries newly empowered by the critical characteristics of artists' space. Capitalising upon the spirit of the periphery, collapsing distinctions between public and private through new forms of spatial capital, urban cultural regeneration calls on contemporary art to share with it locations of profitable criticality.

This panel invites papers from artists and writers that discuss the consequences of these economies of critique in the context of shifts in the art market, cultural economies, urbanism and conceptions of the politics of the private–public sphere.

### Situating Gallery Education

**Veronica Sekules**, Head of Education & Research, Sainsbury Centre for Visual Arts, UEA [v.sekules@uea.ac.uk](mailto:v.sekules@uea.ac.uk)  
**Felicity Allen**, Head of Interpretation & Education, Tate Britain [felicity.allen@tate.org.uk](mailto:felicity.allen@tate.org.uk)

In the last two decades, gallery education has proliferated in the UK, the US and Australia, as well as parts of Europe. As an emerging and hybrid discipline, it has been documented but is only rarely the subject of academic research or critical review. Art historians and critics largely continue to distinguish its site-located work from art works and festivals undertaken by artists and

curators (e.g. Thomas Hirschhorn or Manifesta 2006) which work, to varying degrees, in parallel forms.

Staffed by a mix of artists, academics (including art historians), writers, curators, teachers and youth workers, gallery education reflects and borrows from a wide range of disciplines. These include, amongst others, neuroscientific research and learning theories; fine art practice, art history and art theory; digital and interactive technologies and theories. Its positions/locations in the institutions that host it vary and are rarely static, from supporting and extending a formal educational or academic agenda, to community politics; from corporate social responsibility to radical social work; from philanthropy to critiquing the museum; to commissioning and displaying art.

While responding to public policy developments, gallery education in this country originally developed from a mix of early post-modern participatory or situationist art practices developed by artists within the critical, theoretical and exhibiting infrastructures of the fine art system; community arts strategies; and the historic and continuing discipline of museum education. Its relations with these areas are reciprocal.

This session proposes to begin, for the first time, to locate gallery education as part of a wider participatory and critical cultural shift that frames significant theoretical questions across the museum, the studio and the academy. We aim to investigate the relevance of creating or extending a theoretical framework to include and represent gallery education in the 21st-century art museum and invite papers from artists, curators, academics and historians.

### On Art History and Bullshit

**Gavin Parkinson**, University of Oxford  
[gavin.parkinson@hoa.ox.ac.uk](mailto:gavin.parkinson@hoa.ox.ac.uk)

The popular, bestselling success of Harry G. Frankfurt's little philosophical treatise *On Bullshit* (2005) has found an enthusiastic echo in academia, where the historical roots of Frankfurt's survey of philosophical bullshit have been deepened, perhaps surprisingly, to reflections on the question by Hobbes, Locke, Hume, Kant, and Carnap. This scholarly reception has also analysed, criticised, and refined Frankfurt's own definition of bullshit, which frames the category as a process and product of human interactions that is distinct from lying in the sense that it does not necessarily oppose truth but is complacently 'unconnected to a concern with the truth' (meaning bullshit might even stray accidentally into truth). Because of its indifference to truth, Frankfurt finds bullshitting more insidious than lying, which at least takes truth as a point of reference. The debate over bullshit has now extended beyond philosophy to survey its prevalence in politics, science, the law, and education (Hardcastle and Reisch eds., *Bullshit and Philosophy*, 2006).

The temptation to bullshit in such a widely interdisciplinary field as art history is spelled out by Frankfurt where he writes 'the production of bullshit is stimulated whenever a person's obligations or opportunities to speak about some topic exceed his knowledge of the facts that are relevant to that topic.' Accordingly, this session calls upon curators, artists, and academics at all levels working in all periods to help

extend the debate on bullshit into writing on art, with a view towards historicising the category across art history, theory, criticism, and practice. It aims to link the concept of bullshit to the professional demands made upon those in the art world, in order to test how far bullshitting is obligated by the spaces of the museum and seminar room; to examine whether the desire for institutional acceptability and career stability in academic art history serve to channel research in line with the demands of mainstream methodologies, with the concomitant temptation or even requirement to bullshit brought about by those pressures; and to explore how far the current theoretical state of the discipline has been shaped by those constraints, with their potential to initiate conflict between professional and personal versions of the truth. Further areas for consideration are the value of hoaxes and parodies of the Sokal or 'Cheryl Bernstein' varieties, and the uses, misuses, and abuses of art jargon. Thoughtful defences of bullshit artists and bullshit in art writing are cautiously welcomed; abstracts suggesting unmodulated rants against pretentious or trendy art and art theory and criticism are not.

### **Multiculturalism, Migration, and the Mega-Exhibition: Considering the Impacts of Contemporary Festivals, Biennales, and Documentas**

**Elsa Chen**, University of California, Los Angeles  
[elsahcchen@gmail.com](mailto:elsahcchen@gmail.com)

**Royce W. Smith**, Wichita State University  
[royce.smith@wichita.edu](mailto:royce.smith@wichita.edu)

Described by Tim Griffin as events 'endowed with a transnational circuitry,' contemporary festivals, biennales, triennials, and other large-scale exhibitions have served as an increasingly prevalent form for creative, cultural, and scholarly exchanges. Yet, these exhibitions have also complicated the ways in which critics consider the elements, roles, and effects of artistic production and exhibition. While large-scale exhibitions have amplified concerns about 'curatorial dictatorships' and the potential homogenisation of cultural expression, they have also enabled a greater visibility of projects and approaches outside the mainstream and have challenged the viability of 'center/periphery' thinking in a global art market.

To illustrate a specific example, new biennales in Asia have been established by enthusiastic governmental agencies and privately funded institutions. Two distinct ideological types of biennale have thus been created: those that focus on art in and from particular regions or by their respective diasporas (such as the Asia-Pacific Triennial and the Chengdu Biennale) and those that predominantly aim to make host countries, cities, and participating institutions into new 'hubs' for international art discourse (such as the Guangzhou Triennial and the Taipei Biennale). This influx of biennales certainly raises issues specific to the regions in which they are held: How have these biennales represented and promoted Asia and Asian art? What kind of dialogues with Europe and America and Asian art worlds do these biennales

generate? What impact have these Asian biennales had on existing Asian art systems and practices?

From a broader point of view, can large-scale, transnational exhibitions adequately engage with the complex rhetorics of globalisation whilst maintaining relevance to exhibitions' unique localities and specific cultural contexts? Do mega-exhibitions facilitate what Okwui Enwezor calls 'greater methodological and discursive flexibility,' or do they become 'cultural safaris'—succumbing to the disadvantages of and disorientations caused by their sheer size and sprawl?

This session will explore the critical, cultural, commercial, geopolitical, and aesthetic debates that have surfaced in relation to large-scale, transnational exhibition programming. It will also examine the effectiveness of such exhibitions' mediation of global and local concerns and their overall ability to establish sustainable connections between the museum, the academy, the studio, and the viewer. Papers are invited from art historians, critics, curators, artists, and administrators whose research and experience contribute to an elucidation of these timely concerns. Papers examining these issues as they pertain to Asian, African, South American, and Oceanic exhibitions and/or art practices are particularly invited.

### **Reconstruction, Authenticity and Value**

**Session convener to be confirmed. Contact Madeleine Keep** [Madeleine.Keep@tate.org.uk](mailto:Madeleine.Keep@tate.org.uk)

Although challenges to notions of the 'original' and 'unique' are not new, contemporary artistic and museum practices continue to present new challenges and new interpretations. Increasingly, ephemeral works of the 1960s and 1970s are reconstructed for exhibitions, with some of these reconstructions, having become marketable commodities, subsequently entering museum collections. In many forms of contemporary art the link to the artist as authenticator has shifted from being verifiable via evidence of their hand in the making of the object to certification or authorisation via presence at an installation. For the fine arts, authorship remains the primary determinant of market value.

Central to conservation are debates around the significance and value of tangible and intangible elements in determining what it is that is important to preserve. With the explosion of materials and practices in contemporary art, the range of vulnerabilities exhibited by works of art have shifted from well-understood processes of material deterioration to a range of different dependencies and risks. Hand in hand with this shift is a shift in the notion of value, in a context where authenticity is no longer synonymous with originality.

This session invites papers from a broad range of disciplines and professionals including art historians, curators, conservators, philosophers, critical theorists, economists and those involved in running and theorising about museum and gallery spaces. The session aims to provide a forum for the reflection on these concepts as they relate to a range of forms of art and periods.

## Seminars in the History of Collecting

### The Wallace Collection

#### Programme of Seminars 2007

The seminars will take place on the following Mondays:

#### 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*

## Allegorical Impulses Postgraduate Conference

SATURDAY 23 JUNE

University of Essex

**Keynote speaker:**

**Howard Caygill (Goldsmiths College)**

For some, allegory's openness is the source of its critical potential; for others its openness threatens to dilute its criticality.

This conference invites participants to consider allegory positively or negatively, historically and/or theoretically in relation to the artistic and cultural production of the past, present, and future.

More information is available at  
<[www2.essex.ac.uk/arthistory/pg/Allegory.asp](http://www2.essex.ac.uk/arthistory/pg/Allegory.asp)>

To book or for further information please contact  
Beth Williamson <[bwillih@essex.ac.uk](mailto:bwillih@essex.ac.uk)>

The conference is free, but places are limited so please reserve a place.

## 100 years of French Furniture History

### A symposium to celebrate Sir Francis Watson (1907–92)

WEDNESDAY 4 JULY 2007 9.30 AM – 5.30 PM

FOLLOWED BY A DRINKS RECEPTION 5.30 – 7.00 PM

#### The Wallace Collection

*This symposium has been generously supported by Sotheby's*

The Wallace Collection is holding a conference to commemorate the centenary of the birth of Sir Francis Watson (1907–92), Assistant to the Director (1937–63) and Director of the Wallace Collection (1963–74), author of the first full catalogue of furniture at the Wallace Collection (published 1956) and Deputy Surveyor (1947–62) and Surveyor (1962–74) of the Queen's Works of Art.



Papers will cover the life and achievements of Watson and his areas of scholarly interest. These were eclectic, ranging from studies of Chinese porcelain to monographs on Canaletto, Tiepolo and Fragonard. However, he is best known for his work on French furniture and served as the first Chairman of the Furniture History Society (1966–74). There will also be papers on current research branching from the French furniture studies undertaken by Watson, indicating future directions for the study of French furniture.

Chairs of sessions and speakers will include Dr Carolyn Sargentson (V&A), John Harris (Independent), Peter Hughes (formerly of The Wallace Collection), John Whitehead (Independent), Professor Hans Ottomeyer (Deutsches Historisches Museum, Berlin), Florian Knothe (Metropolitan Museum of Art), Yannick Chastang (Independent Conservator), Dr Afra Schick (Prussian Palaces and Gardens Foundation, Berlin-Brandenburg) and Gillian Wilson (J.Paul Getty Museum).

**Full price £35. Concessions (full-time students and registered unemployed) £22. Special rate for Furniture History Society Members £30.**

**To book, please telephone 020 7563 9551.**

# Sculpture and Archaeology

## New Perspectives on Carved Stone

2–4 NOVEMBER 2007

Sherwell Centre, University of Plymouth

### Call for Papers



This interdisciplinary conference aims to achieve positive interaction and dialogue between all those with a professional, practical, or academic interest in carved stone with an archaeological reference. Sculptors, archaeologists, art historians, stone carvers, letter-cutters, conservators, museum curators, and others involved with carved stone, are encouraged to submit 30-minute papers which address the archaeological within sculpture (from any perspective) and sculpture in archaeology (of any period). We welcome papers which go beyond descriptive analysis to explore the interpretative aspects of carved stone.

Areas for focus might include:

- The materials and techniques of stone carving and their impact on archaeological understanding
- The relationship between sculpture and archaeology – what can archaeology learn from the practice of sculpture? How has archaeology influenced sculptors?
- 'Biographies' of specific archaeological sculptural pieces
- Changing interpretations of carved stone within archaeology

Abstracts of no more than 200 words to be submitted to both conference organisers: Dr Theresa Oakley ([theresa.oakley@plymouth.ac.uk](mailto:theresa.oakley@plymouth.ac.uk)) and

Dr Alex Woodcock [alexwoodcock@sirenpress.co.uk](mailto:alexwoodcock@sirenpress.co.uk) by **30 June 2007**.

# Writing, Art and Radicality

## Alloway, Banham and Beyond

26 OCTOBER 2007

MIRIAD, Manchester Metropolitan University

Convenors: *Steven Gartside & Sam Gathercole*

### Call for Papers

This one-day conference considers the points at which art and writing intersect in post-war Britain. Art, as a cultural classification, is mobilised by a variety of forces: art galleries and institutions are one means through which this is performed, and critical frameworks are another. Whilst the art gallery could be said to work as a controlling device for the real and perceived boundaries and classifications of art, this only occurs in relation to a supporting critical discourse. The art gallery establishes a certain kind of experience for the viewer through the way it selects, presents and interprets permanent and temporary displays. The conference seeks to draw out the ways in which a body of writing from the outside, informs and misinforms, directs and distracts our readings of work inside the gallery, and proposes new contexts in which art might be apprehended.

The conference will use the early post-war period as a starting point. It was in this period that writers such as Lawrence Alloway and Reyner Banham tried to overturn 'traditional aesthetics' through the development of a more reflexive, interdisciplinary response which aimed to re-invigorate the post-war British art scene and establish new modes of seeing and experiencing art. The convenors seek short papers (15 – 20 minutes) which consider the ways in which the writing of art produces both productive and destructive tensions that shape the period and work as an interesting pre-cursor to subsequent writing and art practices.

Abstracts of 250 words (max.) should be sent by **29 June 2007** to

Dr Steven Gartside <[s.gartside@mmu.ac.uk](mailto:s.gartside@mmu.ac.uk)>

Dr Sam Gathercole <[samgathercole@hotmail.co.uk](mailto:samgathercole@hotmail.co.uk)>

## Exhibitions Diary

Summer 2007

### LONDON

*Antony Gormley: Blind Light*  
17 May – 19 August 2007  
Hayward Gallery

*How We Are: Photographing Britain*, 22 May – 2 September 2007, Tate Britain

*Dalí & Film*  
1 June – 9 September 2007  
Tate Modern

*Impressionists by the Sea*  
7 July – 30 September 2007  
Royal Academy

### BEYOND LONDON

*Between Worlds, Voyagers to Britain 1700–1850*  
8 March – 17 June 2007  
National Portrait Gallery

*Vive la différence! The English and French stereotype in satirical prints 1720–1815*  
20 March 2007 – 5 August 2007  
Fitzwilliam Museum, Cambridge

*Japan: A Floating World in Print* 20 April – 17 June 2007 Southampton Art Gallery

*A Secret Service* (featuring work by Kurt Schwitters, Katarina Josefowicz, Paul Lombardi, Mike Nelson and others)  
5 May – 29 Jul 2007  
Whitworth Art Gallery  
University of Manchester

*Acquisition: The Art of Forming a Collection*  
13 July – 27 October 2007  
Abbot Hall Art Gallery, Kendal

*Marie-Louise von Motesiczky*  
28 September – 9 December 2007  
Southampton Art Gallery

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

## World Art: Ways Forward

FRIDAY 7 AND SATURDAY 8 SEPTEMBER 2007

The Sainsbury Centre, University of East Anglia, Norwich

*Sponsored by the AAH, UEA Alumni Annual Fund, Henry Moore Foundation, The Sainsbury Centre*

None of the disciplines and institutions that frame our study of visual and material culture was designed to deal with art as a worldwide phenomenon with a 40,000-year history. Given art's variety across time and space and the powerful social, political, religious, economic and aesthetic interest it evokes globally, this situation is unsatisfactory. As a result, practitioners of academic disciplines such as archaeology, anthropology, art history, visual and material culture studies and museology, and the staff of institutions such as museums, galleries and biennials, are seeking to create a new context for discussion and action.

This conference brings together some of the leading voices in this emerging debate. Some will speak on behalf of their institutions and disciplines, others more personally. The issues they raise will be both theoretical and practical. They are of direct concern for anyone seeking to understand, explain or otherwise present art as a worldwide phenomenon. Yet they should also be of concern for the most focused specialist, since the art of any particular place and time yields more interest and information when related to the totality of artistic behaviour.

Speakers include: Hans Belting, David Carrier, Craig Clunas, Wilfried van Damme, Thoas da Costa Kaufmann, Neil MacGregor, John Mack, David Summers and Kitty Zijlmans

For information contact:  
Beverley Youngman [B.Youngman@uea.ac.uk](mailto:B.Youngman@uea.ac.uk) Tel: 01603 592817

## Digital Archive Fever

Computers and the History of Art

CHArt twenty-third Annual Conference

THURSDAY 8 – FRIDAY 9 NOVEMBER 2007

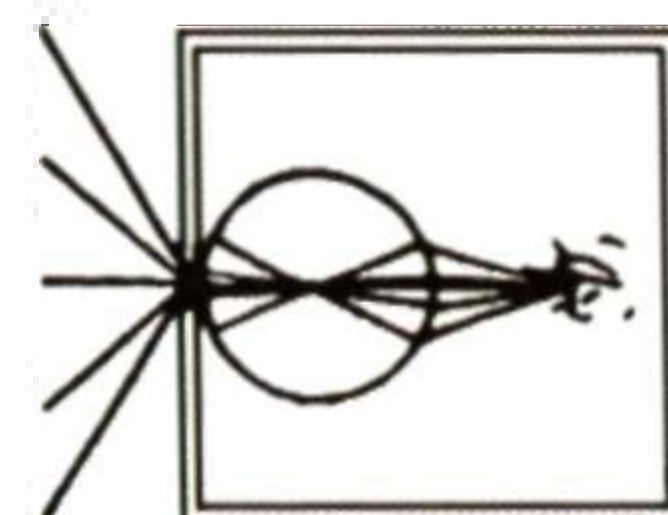
London venue to be confirmed

Museums, galleries, archives, libraries and media organisations such as publishers and film and broadcast companies, have traditionally mediated and controlled access to cultural resources and knowledge. What is the future of such 'top-down' institutions in the age of 'bottom-up' access to knowledge and cultural artefacts through what is generally known as Web 2.0 – encompassing YouTube, Bittorrent, Napster, Wikipedia, Google, MySpace and more. Will such institutions respond to this threat to their cultural hegemony by resistance or adaptation?

How can a museum or a gallery or, for that matter, a broadcasting company, appeal to an audience which has unprecedented access to cultural resources? How can institutions predicated on a cultural economy of scarcity compete in an emerging state of cultural abundance?

The twenty-third CHArt conference will reflect upon these issues, particularly in relation to visual culture. We particularly welcome participation of those working in either 'traditional' cultural organisations or those involved in new forms of cultural access and distribution.

The programme and booking form are available online at  
[www.charl.ac.uk](http://www.charl.ac.uk)



## Collecting & the Princely Apartment

13 JULY – 17 JULY 2007

Abbey of Ottobeuren,  
87724 Ottobeuren, Germany

Interesting though the building of collections, the hunt for specific objects, and the fate of the successful or ruined collector are in themselves, the issue of display must not be forgotten as it was often seen as vital for the enjoyment and understanding of the exhibits. In some cases, equal importance was given to appropriate display and to acquisition of desirable objects.

This conference will consider the role of princely apartments as part of a complex system of living and storage space. Papers will consider aspects of the history and structure of the apartment and the display of objects within and outside it, the connection of the apartment to other parts of a residence, as well as furniture and decoration intended to enhance the display.

The conference will be held at the 18th-century Benedictine Abbey of Ottobeuren, the princely apartments of which recently underwent careful restoration.

Two days of academic sessions will be followed by two days of visits. Delegates can stay in the Abbey's guest rooms, or in the village.

Enquiries: Andrea Gáldy at [agaldy@hotmail.com](mailto:agaldy@hotmail.com)

Programme and booking form can be found on [www.history.ac.uk/ihrseminars/seminar.php?series=110](http://www.history.ac.uk/ihrseminars/seminar.php?series=110)

## East meets West at the Crossroads of Early Modern Europe

### Artistic Inspirations & Innovations

6 & 7 SEPTEMBER 2007

University of Sussex



This conference brings together eminent researchers in the field and provides a unique opportunity to explore Central/Eastern European art and culture of the Early Modern period. The aim of the conference is a re-assessment of this artistic heritage, which will allow us to re-integrate the art of Central/Eastern Europe into the pan-European context. The conference will inform a new interpretation, not only of Central/Eastern Europe art, but also of Western art of the period.

Further information from conference organiser:

Dr J.J. Łabno

<[crossroads@sussex.ac.uk](mailto:crossroads@sussex.ac.uk)>

<[www.sussex.ac.uk/art history](http://www.sussex.ac.uk/art%20history)>

## 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 October *Bulletin*: **6 September**



# AAH Executive Committee, Representatives and Staff

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**Next deadline: 6 September 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>.

