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## AHDS FUNDING WITHDRAWN

Many members will have been surprised to read the AHRC's announcement on 14 May that it was withdrawing its share of funding to the Arts and Humanities Data Service (AHDS). This was quickly followed by an announcement by the AHDS's other funder, the JISC, that it had been forced by the AHRC's decision to withdraw its funding, leaving the AHDS with no source of income from March 2008.

Members will be particularly anxious about the threat to AHDS Visual Arts, who currently provide access to over 70,000 quality-assured visual arts images, free for educational use, as advertised in their recent announcements in *Bulletin 93* and *Bulletin 95*. Deprived of funding, it is difficult to see how they can continue to provide these images. Many have been deposited as a condition of receiving AHRC funding, in the expectation that the AHDS, whose role is the preservation of digital resources for higher education, will preserve them for future generations.

### LONG-TERM PRESERVATION NOW AT RISK

The potential dissolution of the service after only 10 years makes the AHRC's commitment to preservation ring particularly hollow, especially as it now requires recipients of funding to make their digital research outputs available for only three years. It is difficult to understand how this can be considered to represent value for the taxpayers' money. Instead, the AHRC proposes that long-term preservation – a notoriously complex subject – is best devolved to individual higher education institutions.

According to the AHDS, 'Arts and Humanities researchers have developed significant IT knowledge and expertise in the past decade', whilst

*The context within which the AHDS was initially supported by the AHRC has changed. Much technical knowledge is now readily available within HEIs, either from IT support services or from academics. Much that generally can be safely assumed now, for example that web sites can be put together and run effectively for the duration of a project, could not be assumed ten years ago.*

Full statement available on

[www.ahrc.ac.uk/news/news\\_pr/2007/information\\_for\\_applicants\\_to\\_AHRC\\_june\\_deadline.asp](http://www.ahrc.ac.uk/news/news_pr/2007/information_for_applicants_to_AHRC_june_deadline.asp)

Members who work in higher education may have had less favourable experiences of IT support within their institution; this is borne out by at least one recent survey, commissioned by the AHRC (Lesly Huxley et al, *Gathering Evidence: Current ICT Use and Future Needs for Arts and Humanities Researchers*, University of Bristol, September 2006).

► page 2

## Rupert Shepherd

Record your protest by signing the online petition urging the AHRC to reconsider its decision:

<http://petitions.pm.gov.uk/AHDSfunding>



Figure Study – Seated Female Nude, by Florence Camm, 1897 © copyright of the artwork is owned by a private individual/ copyright of the digital image is owned by Birmingham Institute of Art and Design. Digital image available on: <http://www.vads.ahds.ac.uk>

### AAH CONFERENCE BOOKING – ONLINE ONLY

Delegates will only be able to book for the conference via an online booking form, available on the AAH website: [www.aah.org.uk](http://www.aah.org.uk).

Deadline for early booking: **22 February 2008**.

# Your Association of Art Historians

The AAH is currently reviewing its strategies and procedures in order to ensure that we respond effectively to new challenges and our members' needs.

Our request for feedback brought a helpful response. Of the 50 members who filled in our questionnaire, the vast majority thought the AAH represented excellent value for money. They joined because they wanted to be part of a professional network that provided them with regular updates and information.

One concern was the cost of the annual conference. This is a perennial problem. The AAH uses its general funds to heavily subsidise conference attendance for postgraduate students and other concessionary categories. This was a deliberate decision, taken to target our funds where the need was greatest.

## LONG-TERM PLANNING

By the time this newsletter is published we will have had our Trustees Away Day, designed to produce a long-term strategy for the use of AAH funds. Current proposals include support for the cost of illustrations, the creation of a sabbatical fund for independent art historians who could benefit from a few weeks of respite to finish publications, book prizes, travel and research funds. The list is seemingly endless so we do need your help to prioritise our work. Please let us know what you think is most important through our website or email me directly.

## E-BULLETIN

A new *e-Bulletin* will be launched in October. It has been designed to supplement the existing printed version of *Bulletin*, which will continue to be mailed to members in February, June and October. The new *e-Bulletin* will profile AAH news, events and opportunities.



## IMPORTANT DATES FOR YOUR DIARY

- The Art History Benchmark should be circulated for consultation and feedback by the QAA in October.
- **Membership renewal forms** have been included in this issue of *Bulletin*. Please remember to renew your membership, or set up a direct debit and you need never worry about missing your membership renewal again!
- **Bookings for the AAH Conference** will be online only for the 2008 conference at Tate and Chelsea College. Online booking forms are intended to 'go live' by October. Places for the AAH conference are limited, so you are encouraged to book early. Delegate fees and information will be online. Please contact Claire Davies, Senior Administrator, if you have any queries regarding conference bookings.

► In fact, the AHRC is not completely convinced of the lack of need for the AHDS: it is retaining the Archaeology subject centre, because 'it is central to our Science and Heritage strategy'.

## AAH CHAIR SENDS PROTEST

The Association's chair, Evelyn Welch, has written to the AHRC, engaging with the Council's arguments for the closure in some detail and stating that the Association believes that:

- The Council's decision to cease funding the AHDS has been made without sufficient reference to the Service's customers or its own review of the Service.
- The Council's decision to retain a data service for archaeology indicates that the decision reflects the Council's particular priorities rather than the needs of the arts and humanities research community in general.
- The Council's belief that there is widespread support available for the use of IT in arts and humanities research does not reflect the true state of affairs, and that the AHDS's advice will be necessary for the foreseeable future.
- The resources currently made available by the AHDS must continue to be preserved and made available to researchers for the foreseeable future.
- Abandoning digital preservation after only ten years is tantamount to a betrayal of those researchers who have submitted data on the understanding that it would be preserved for future generations of scholars, and of the scholars who rely upon access to the data for their research.
- Future digital resources will contain both primary and secondary material, which must be preserved for future use for a period significantly longer than three years.
- The AHDS subject centres have the potential to play significant roles in the development and dissemination of the next generation of digital research resources, which will be focused upon the needs of individual research communities.
- For all these reasons, the Association is urging the Council in the strongest possible terms to reconsider its decision to cease funding the AHDS in March 2008. ►

- **The 2009 AAH Conference** will take place at Manchester Metropolitan University. The AAH Chair, Hon Secretary and Senior Administrator will be meeting with Patricia Allmer in Manchester in September.
- We are currently receiving bookings for the **Student Careers Day** (V&A, 2 November 2007) and the **Student New Voices Art and Memory** (Courtauld, 3 November 2007). The **Ways of Seeing Schools Conference** (Tate Britain, 2 November 2007) is fully booked.
- The deadline for the student **Dissertation Prize** is **1 December 2007** and arrangements have been made for digital submission of the essays. Please contact Sue Walker, the Assistant Administrator with queries about this award.
- **The John Fleming Travel Award** application deadline is **15 February 2008**, with the award announced at the AAH Conference in April. Please tell your students, friends, colleagues about this fantastic £2,000 award, which is offered by Lawrence King Publishers.

**EVELYN WELCH**  
AAH Chair

► Professor Welch has also written a letter to the JISC, requesting that, if the AHRC reconsiders its decision, the JISC will do likewise; and asking what steps are being taken to ensure that the resources which have been deposited with AHDS will continue to be available on the same terms as they are now.

In the meantime, readers may be reassured by the support the AHDS has been receiving from its users: by early September, a petition to urging the AHRC to reconsider its decision, placed on the Prime Minister's website, had attracted over 1,000 signatures.

The petition closes on 23 November; if you wish to add your signature, you can do so at <http://petitions.pm.gov.uk/AHDSfunding/>.

**RUPERT SHEPHERD**

## CIHA News

There has been a great deal of activity in CIHA over the past few months. The French national committee sponsored the very lively and well-attended conference in June on 'History of Art and Anthropology' in collaboration with the new 'Arts Premiers' museum at Quai Branly, Paris. At the meeting of the Bureau, new national committees from China and South Africa were officially admitted, whilst two European committees whose membership had lapsed – Italy and Spain – were readmitted now that new committees had been formed.

CIHA's determination to serve as a worldwide organisation of art historians was further stressed at a workshop organised by the current President, Ruth Phillips (Canada) in conjunction with the Clark Art Institute in August. Special invitations were extended to art historians from countries that do not yet have a CIHA national committee, such as Turkey and India.

Much progress was made in thinking about the development of the structures of CIHA to meet the challenges and opportunities of a global role. Debate will continue during the conference organised by the Hungarian national committee at Budapest ('**How to write art history? National, Regional, Global?**', 21–25 November). Hopefully, it will be possible to make these new ideas concrete at the General Assembly, which takes place at the Melbourne conference (14–18 January 2008).

Stephen Bann retires from the Bureau and reaches the end of his term as a titular member of CIHA at the Melbourne conference. Toshio Watanabe has offered to take over as chair of the British national committee.

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# Independents

It must have been a busy summer for Independent art historians – at least, a planned trip to an exhibition at Tate Britain had to be called off for lack of support. I am not sure what you were all doing but I hope it was fun. As I write, my own holiday still lies ahead; by the time you read this I expect we will all have settled down for the autumn and winter.

## JOIN ME FOR SEDUCTION

Having failed to drum up much support for the proposed visit to Tate Britain, I realised that I needed to find something a bit racier. The Barbican in London has come to my aid with a show that promises something for everyone. At 'Seduced: Art and Sex from Antiquity to Now' Turner, Bacon, Warhol and Rodin rub shoulders (if nothing more intimate) with works from ancient Rome, Fragonard paintings, Japanese woodcuts and nineteenth-century photographs.

So who wants to come for a bite of lunch and a look at sex, sorry, I mean art, through the ages? By the time this appears a date will have been fixed. I expect, as before, that the majority of those who come will book up via Art-line, where the trip has already been advertised. So if you are not an Art-line member or if you have somehow missed the relevant emails, and want to come or just to know more about it, please email me urgently on [ch-indeps@aah.org.uk](mailto:ch-indeps@aah.org.uk) and join us if you can. These meetings are a chance to visit an interesting show while getting to know each other better so we can tackle common problems. Being an Independent can be a rather solitary life, coupled with a sense of insecurity that goes with not having a regular salary. My experience of freelance life is that we can help each other and benefit from regular contact.



The Musée D'Orsay, Paris, where an AAH card may entitle you to free entry...

recruiter spotted a poster and investigated the Directory. So, if you earn part or all of your living from freelance work, please take a free entry in the Directory. Many online directories charge several hundred pounds a year and lack the flexibility of our Directory, which allows you to change your entry at any time (for instance, to add a new publication or qualification, or other details about the services you supply). It is a great perk of AAH membership for Independents.

Please be aware that if you took an entry in the previous directory, launched some years ago, your details will not have been transferred to the new Directory. (This would not be legal and in any case your details will have changed – it is vital to keep your details up to date.) The old directory is no longer online. To check that your entry is up to date, go to [www.aah-independents.org.uk](http://www.aah-independents.org.uk) and click on 'log-in link'. You need your membership number and the password that you used when you set up the entry. (If you do not have an entry yet, the Home page of the website has full instructions – please choose a password you can easily remember!) If you have forgotten your password, email me and I will remind you what it was!

Meanwhile, two members have asked for more posters to put up – well done! If anyone needs more, just email me and give me an address to post them to. If anyone has any contact details of individuals to whom it would be worth sending a poster – whether in educational institutions, libraries, publishing companies, galleries, museums, auction houses – please email their details to me so that I can write to them and send them a poster or two. Our Independent members lecture, write, research, translate, edit, curate, give guided tours... As I write there are 58 of us listed, and I trust more will have taken up their free entries by the time this appears.

## MORE PERKS

I was delighted to find, on a trip to Paris earlier this year, that showing my AAH card got me free admission to the Louvre (both the museum itself and a special ▶

## POSTER GIRLS (AND BOYS)

In the last issue we circulated a poster advertising the new online Directory of Independent Art Historians. This has started to bear fruit – a number of registrants were recently contacted by Birkbeck College and invited to apply for part-time teaching posts after the College's

Do you need someone to...

- run a one-off course at your institution?
- give talks to the public?
- do background research for your next project?
- write text for a new publication?
- translate foreign art-related text into English?
- give guided tours of art galleries or related facilities?
- curate or co-curate an exhibition?

The AAH Directory of Independent Art Historians

is the way professionals in the art world find the right people with the right skills, at the right time. Independents are the shock troops of the art history and visual culture profession, ready to jump in and do the job – and jump out again when the project is over.

Use the link on the AAH website, or go straight to

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

to find art history and visual culture professionals able to provide the skills, knowledge and expertise you need – [www.aah.org.uk](http://www.aah.org.uk)

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

AAH  
ASSOCIATION OF  
ART HISTORIANS

## Artists' Papers Register

Following my annual report in *Bulletin 94*, the Register has undergone the second of its annual updates. Alex Chanter has added 35 papers or sets of papers and 20 new artists, organisations, etc, to the database, as well as amending four records relating to papers and five relating to artists, organisations, etc.

The Register now contains 25,008 records, relating to 823 artists, craftspeople, organisations, etc., and held in 8,902 repositories. The new data are now available online, along with the rest of the Register, at

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

Access is, as always, free.

Once again, I would urge members knowing of publicly accessible artists' papers which have not yet been recorded, or members who have found errors in our records, to contact the Register via

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

and let us know.

We have taken advantage of the update to sort out several broken links and missing images on the Register's website, as well as updating pages which had, for one reason or another, not been updated for several years and contained inaccurate information. We continue to be grateful for the support of the National Archives, who host the Register's website on our behalf. In fact, the National Archives, in the form of the National Register of Archives, now list the Register amongst the sources of further information for over 1,900 of their own records, linking directly to the relevant artist's record in the Register.

The Association decided that it was not in its interests to proceed with the proposed collaborative project involving the INHA and other European partners. We have subsequently heard that the bid, submitted without our involvement, was unsuccessful.

### RUPERT SHEPHERD

Chair, Artists' Papers Register

► exhibition within it), the Orangerie and the d'Orsay. The latter needed a bit of persuading – the first ticket-seller I showed it to denied that there was any concession, but at my shocked (come on, you can do shocked!) expression and exclamation of 'Mais, le Louvre!' she showed it to the chap at the next desk, who confirmed it was free. So be bold – if you don't ask, you don't get!

I wish all Independents a busy and well-paid autumn and winter – and look forward to seeing some of you at the Barbican.

### FRANCES FOLLIN

Chair, Independents

## The Art Book

The primary aim of all magazines and journals is to satisfy existing readers with a good read and to increase readership. *The Art Book* is no exception. We try to deliver a richly diverse selection of book reviews dealing with art and visual culture, which evaluate ideas on history and the present, still and moving images, and art in its global manifestations. In addition to reviews, 'Perspectives' and 'Interviews' feature the events and people who contribute to our complex art world. If we are not fulfilling our brief of creating lively and provocative content, our readers need to tell us.

### THE ART BOOK AWARD

In an attempt to attract new readers we recently introduced Screen Studies and now, to gain new publicity for our magazine and to pay tribute to the many publications we feature, we are launching an art prize. We hope this will induce publishers to pay increased attention to *The Art Book* because we think we have designed our award to consider the complex nature of a 'book'. *The Art Book Award* will be made for the first time in 2008 and will be announced at the AAH London conference. In contention will be publications reviewed in our magazine's four issues for 2007. We want to promote and acknowledge the best in art publishing by honouring the contributions of authors and publishers in creating high-quality art books. The winning book will achieve an overall balance between the quality of research by the author, readability, production (copy editing, proof reading and visual quality) and design (jacket design as well as text design).

These criteria acknowledge the identity of *The Art Book* itself. We are concerned with *art* (in all its forms, past and present) and *books* (the product of collaboration between author, publisher, editors and designers). In our electronic age, our award will confirm our commitment to books and it is appropriate that their physicality and aesthetics (created by designers) should be acknowledged, in addition to the content (the product of author and editor).

We are launching our book award at a time when publishers are demonstrating a pleasing commitment to *The Art Book*. We know this because our advertising is up. This is the responsibility of Paul Jones, Business Development Executive at Wiley-Blackwell, who has exceeded his target for the year. We work closely with our colleagues at Wiley-Blackwell and value Paul's endeavours on our behalf.

Sue Ward and I hope you will enjoy our Christmas issue; it ought to give you ideas for your wish list of art books. Perhaps your Christmas stocking will make a wish come true.

### MARION ARNOLD

Honorary Editor

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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

Hello again, and a particular welcome to those of you who have joined as student members since the last Bulletin. We have a lot of activity coming up over the next couple of months but first it's worth quickly revisiting what's been going on since June.

Quite a bit has happened since then, not least is that what was formerly called the Student Members' Group has now changed its name to the less grandiose but more accurate Student Members Committee (SMC). The reason for this was that there was some confusion among many who understandably believed the Student Members' Group was the group to which student members belonged, rather than what it actually is, namely a committee of students which organises events and provides support on behalf of AAH student members.

### A SUCCESSFUL SUMMER

We haven't just been fiddling about with name changes though. We also managed to judge the impressive selection of placements and internships for our Voluntary-Work Fund and had such a large number of high-quality entries that the fund was actually expanded to enable us to help more students than anticipated (*see the article on pages 14-17*).

Meanwhile, our Surface Effects New Voices Conference at the Henry Moore Institute in Leeds in June attracted an exemplary set of papers, while our Art and Power Student Summer Symposium at St Andrews a month later passed off marvellously (*see page 9*). My devoted thanks go to **Matthew Sillence** and **Jenny Powell** for tirelessly organising the Leeds event and to **Maria Halkias** for masterminding the whole St Andrews shebang.

For those of you likely to be faced with an academic job interview in the near future, please see the article on Preparing for an Interview on page 11, which is based on a highly informative workshop held during the St Andrews Symposium.

But enough about the past – we have two major events to look forward to this November. First up is our annual Career Day, this time at the Victoria and Albert Museum on **Friday 2 November 2007**. The event, the programme for which is now on the website, costs £10 and includes lunch and refreshments (*page 11*).

The day after, **Saturday 3 November 2007**, is Art and Memory, this year's second New Voices Student Conference, at the Courtauld Institute of Art. This costs a mere £5, the keynote speaker is Julian Stallabrass, and it, too, includes lunch and refreshments. Places for both events are strictly limited so please book early (*see opposite*).

Finally, if you know anyone planning on joining as a Student Member for the first time, please point them towards our website where there are details of a fantastic special offer for new members. This will hopefully help us grow our student membership, resulting in a better network and more lively events for all of us.

That's enough from me – hope to see you at one of the events soon.

**ALISTER MILL**

AAH Student Chair





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 Conference

Courtauld Institute of Art, Somerset House,  
 Strand, London

**3 NOVEMBER 2007**

*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.**

New Voices Conferences are organised by the Association of Art Historians Student Members Committee. These one-day events are intended to bring together postgraduates from different institutions to present and discuss a broad range of research and ideas in a stimulating and supportive context.

Conference fee: £5 per person  
 (includes lunch and post-conference drinks reception).

**Booking Deadline – Friday 19 October 2007**

### Introductory Offer

Membership of the AAH is necessary to participate. Student members joining for the first time when booking will also benefit from our Student Special Offer – 15 months membership with Bulletin for just £15 (normally 12 months for £19). Details of this offer and a booking form for the event are available from [www.aah.org.uk/student](http://www.aah.org.uk/student)



# Student Summer Symposium

St Andrews University July 2007

This year's Student Summer Symposium was held in the refined Georgian surroundings of the art history department of the University of St Andrews. This beautiful building sits solidly on the edge of a cliff, overlooking the three miles of white sand that constitutes the city's famous beach. (It is, I am told, a neurological impossibility to amble along said beach without causing the long suppressed theme tune from Chariots of Fire to loop continually around one's auditory cortex.)

The Symposium was a little longer than in previous years, due to the location (a wee bit *faurawa* for most of us at least), but this could only be a good thing. The extra half day gave time for a total of fifteen student members to present papers, for **Professor Christina Lodder** (University of St Andrews) to give a fascinating keynote on Malevich and the Russian Revolution, and for Head of School **Annette Carruthers** and her colleague **Nathalie Adamson** to host a valuable interactive workshop on interviewing skills for academic jobs.

The requisite dinner on the second day provided the opportunity to take over the high table of Zizzi's on an otherwise quiet Friday night (not that quiet though – St Andrews in July is a rare opportunity for the locals to enjoy their city without students and academics clogging up the place...).

Next morning, those not needing to rush off to catch a train were treated to a fascinating tour of St Andrews Cathedral by a local expert who, unlike some of us, had the good sense to bring along a large golfing umbrella to shelter from the inevitable downpour.



St Andrews Cathedral tour – before the deluge...

For those interested, the abstracts from the Symposium are currently online at:

[www-ah.st-andrews.ac.uk/events/artandpower.html](http://www-ah.st-andrews.ac.uk/events/artandpower.html)

ALISTER MILL

## JOURNALS DIRECTORY

helping to get you **published**

The AAH Student Members' 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

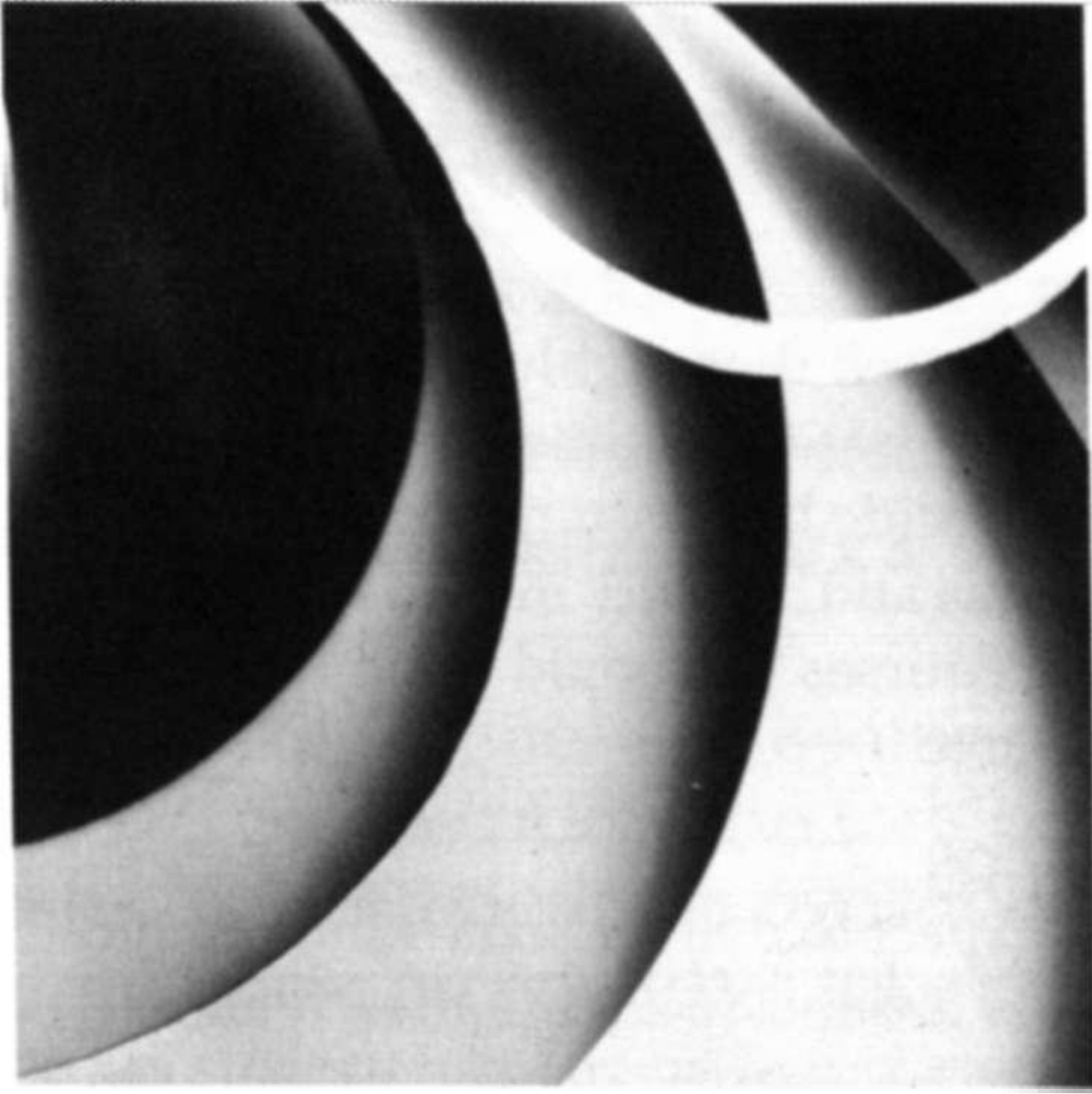
A database of postgraduate student research is available via [www.aah.org.uk/student/index.php](http://www.aah.org.uk/student/index.php)

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

ALISTER MILL  
[ch-students@aaah.org.uk](mailto:ch-students@aaah.org.uk)



## The Getty invites applications for:

### RESIDENTIAL GRANTS AT THE GETTY

The Getty provides support for Theme-Year Scholars working on projects related to the 2008-2009 themes, *Networks and Boundaries* at the Getty Center and *The Power and Function of Ancient Images* at the Getty Villa. Library Research Grants offer short-term support for work with the special collections of the Research Library at the Getty Research Institute. Grants for Conservation Guest Scholars fund research in conservation and allied fields.

### NONRESIDENTIAL GRANTS

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

# 2008 Getty Research Grants

Getty Research Grants are open to scholars of all nationalities. For application forms and more information visit [www.getty.edu/grants](http://www.getty.edu/grants), or write to:

The Getty Foundation  
1200 Getty Center Drive, Suite 800  
Los Angeles, CA 90049-1685 U.S.A.  
Phone: 310 440.7374, Fax: 310 440.7703  
E-mail: [researchgrants@getty.edu](mailto:researchgrants@getty.edu)

**Deadline for all Getty  
Research Grants:**

**NOVEMBER 1, 2007**

Man Ray, *Untitled Rayograph*  
(detail), 1922. Gelatin Silver Print.  
The J. Paul Getty Center. © Man  
Ray Trust ARS - ADAGP.



The J. Paul Getty Trust

# Preparing for Interview

The workshop on interview skills held this year at the Student Summer Symposium in St Andrews was so informative that it seems a shame not to try to share some of the main points coming out of it with those members unable to attend the event. The following, then, is a quick run-down of some of the points to watch out for when preparing for interview for an academic position, although many of the points are applicable for just about any kind of interview.

## THE APPLICATION PROCESS

Fill out the form or tailor your CV exactly as instructed. This will enable the employer to compare applications quickly and easily.

Get the application in by the deadline. Applications faxed last minute will undoubtedly suffer.

Tailor the covering letter to the job. Be aware that application forms increasingly do not ask about gender or age. If you do not wish to include this information, make sure your email address doesn't give it away accidentally, such as Johnsmith1982@institution.ac.uk.

## INVITATION TO INTERVIEW

If you have been invited to interview, the employer will probably have favoured your application over several others. If you can't make the date allocated to you, don't hesitate to ask for a more suitable one – they'll want to meet you.

Expenses, including accommodation if necessary, should be covered by any reasonable potential employer. If arriving the night before, use this as an opportunity to look around.

While it is relatively common for people to accept invitations to interview merely to hone their interview skills in preparation for the job they *really* want, be aware that your reputation may suffer if this becomes apparent during the process, or if you turn down the job having been offered it. Also bear in mind you might have to forego your expenses if you get the job and then turn them down because you don't like the place.

## PRACTICALITIES

Think carefully about what to wear – nothing too short, nothing too low, nothing too tight. You need to be smart, even stylish, but also *comfortable*.

Arrive on time, but not too early. Reception staff are often asked their opinions – don't forget this.

Unlike in some countries, where applicants are kept strictly apart, the interview culture in the UK is such that you may meet other candidates, and it is not unknown for you even to lunch together, along with those conducting the interviewing.

Expect your application to have been seen by the entire academic department.

## PREPARATION

Familiarise yourself thoroughly with the website and job details. Then look at the courses currently offered by the department. Decide how you might slot in to teaching existing courses and, equally important, come equipped with ideas of courses you could teach that are not currently offered.

## THE PRESENTATION

You should expect to deliver some kind of mini-lecture lasting usually around 15–20 minutes. It should be focused, lively, interesting, clever, intellectual yet suitable for all disciplines. The audience you'll be delivering it to will often be quite mixed, made up of management, students, library and academic staff from all disciplines.

- If possible, consider making the topic of the presentation locally relevant.
- Use PowerPoint and a laser pointer. Practise so you can use them effectively (For instance, hitting F5 in PowerPoint is the quickest way to make your presentation cover the whole screen – hunting around for the right icon to click often looks amateurish.)
- Don't apologise for your images – if they aren't good quality ones, don't use them.
- Try hard not to read a text – at least extemporise a bit if you need to read it in order to keep to time.
- Aim for the minimum time requested – you are likely to overrun.
- Handouts are generally acceptable.
- Be prepared for questions – Was that your own idea? Can you expand on that issue? How does your argument stand up against X's contention that such and such happened? (This sort of question is designed to test your wider reading.)
- Inadequate preparation for the presentation will show.

## THE INTERVIEW

Be prepared to wait, and expect the previous interview to overrun. Expect a panel of interviewers (sometimes as many as 10 people), in potentially intimidating surroundings. Questions will very likely start easy (for example, on the progress of your PhD, how you got into the field, interesting recent discoveries etc.), helping to put you at your ease, and get progressively harder. Likely topics include:

- **Research work** – future plans for research projects, ideas for attracting funding via grants etc.
- **Teaching Experience** – Past teaching experience and plans for future teaching (perhaps provide a draft

# Career Day at the Victoria & Albert Museum

FRIDAY 2 NOVEMBER 2007

**Keynote Speaker: David Anderson, Director of Learning and Interpretation, V&A**

The Career Day at the V&A is intended to offer insight and advice about the sorts of opportunities and positions available within museums and galleries. It will take place at the world class museum for arts and design, the Victoria and Albert Museum in London, and will include four presentations by senior V&A staff and curators. These will be followed by in-depth questions and an open discussion forum.



Image © Victoria and Albert Museum

Career Days such as this one are organised annually by the Student Members Committee of the Association of Art Historians. These one-day events are intended to introduce students to various career options within art history or visual culture related environments.

## INTRODUCTORY OFFER

Membership of the AAH is necessary to participate.

Student members joining for the first time when booking will also benefit from our Student Special Offer – 15 months membership with *Bulletin* for just £15 (normally 12 months for £19).

Details of this offer and a booking form for the event are available from [www.aah.org.uk/student](http://www.aah.org.uk/student)



## CAREER DAY FEE

£10 per person (includes lunch & refreshments)

There is a limited number of spaces available for this event.

Booking & membership forms and a programme for the day are available from

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

Booking deadline: **Monday 22 October 2007**

version of a course which you would be able to deliver and which would be suitable for the department to which you are applying). Expect questions similar to, 'Have you experienced any difficult issues in teaching and what did you do?', 'How would you put over difficult material to students here?' or 'How would you use technology to best effect when teaching?'

- **Experience of university life** – for instance, you might get questions designed to elicit your attitudes towards administrative work.
- **Future plans** – where you see yourself in 10 years time.
- **Local questions** – the employer may wish to reassure themselves that you will be happy living in the area in which their institution is located.
- **Potential acceptance** – you may well be asked if you would accept the job if offered it. A convincing response is important.

## SENSITIVE ISSUES AND PERSONAL QUESTIONS

You may find that particular issues in your past, about which you feel sensitive, are unwittingly raised, either by yourself or your employer. If you feel there is chance a particular issue may come up, prepare how you might respond positively to it – just in case.

If taking up the position will affect somebody else such as your partner, discuss it with them before the interview so that you are clear in your mind beforehand whether you actually want the job. Any doubts are likely to come through at the interview. Moreover, if you actually get the job, you may not have time to properly discuss the matter before the phone call comes wanting an answer on whether you will accept the job.

## YOUR QUESTIONS

Preparing intelligent questions to ask at the 'Do you have any questions for us?' stage of the interview is crucial. Prepare beforehand and phrase your questions carefully – 'What is the university's policy on research leave?' is naturally better than 'When would I be eligible for research leave?'

**ALISTER MILL**

## AAH STUDENT DISSERTATION PRIZES 2007–2008



This prize aims to encourage students in their dissertation-writing skills and reward them for these.

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

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

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

Dissertations will be assessed on the following qualities:

- **Originality:** the dissertation should demonstrate a mature and original approach to issues and themes of current concern to the discipline in its broadest interpretation.
- **Research:** This should be thorough, broad and combine primary and secondary sources as appropriate.
- **Method:** This should show a clear awareness of appropriate methodological approaches.
- **Content:** The dissertation should be clearly structured, all source material should be soundly evaluated, the argument or line of enquiry should be balanced and the conclusion well grounded.

For full regulations and entry details see:  
[www.aah.org.uk/student/funding.php](http://www.aah.org.uk/student/funding.php)

**Deadline: 1 December 2007**

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



## CAREERS in ART HISTORY

THIRD EDITION

Association of Art Historians **AAH**

Cover image: Ming-Hui Chen

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Colin Cruise

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

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Send your order  
(including your name and address  
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The AAH Administrator  
70 Cowcross Street,  
London  
EC1M 6EJ

# John Fleming Travel Award 2008

Laurence King Publishing offers this award of **£2,000** annually in memory of the art historian John Fleming.

He and Hugh Honour are the authors of *A World History of Art*.

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

Applications are invited for the 2008 award.

**Deadline: 15 February 2008**

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

*A World History of Art*  
is published by Laurence King Publishing Ltd

## COURTAULD INSTITUTE OF ART

Research Forum/Mellon Foundation  
M.A. Postdoctoral Fellowship  
for period 1 September 2008 to 31 August 2009  
£22,000 per annum plus £300 travel award upon application

This fellowship offers an early career researcher in the field of Modern or Contemporary art the opportunity to pursue a research project while gaining teaching experience in a research environment and working in close collaboration with senior scholars to deliver interdisciplinary M.A. courses. These experiences will enhance the appointee's *curriculum vitae* and advance their prospects of obtaining other research awards and posts within the academic community.

Applicants are expected to be at an early stage of their career, not currently holding or having held a permanent university post and having received a doctorate within three years of taking up the award (and no later than December 2007).

Applicants are asked to submit (1) a covering letter explaining the candidate's specific interest in the Fellowship; (2) a completed application form including a statement of up to 1,000 words describing the proposed research project and its expected outcome; (3) a curriculum vitae; (4) a writing sample (a published work or a dissertation chapter); (5) two letters of recommendation, including one from the candidate's supervisor – these can be sent separately; and (6) an equal opportunities monitoring form.

For details of application requirements, please visit the Courtauld website [www.courtauld.ac.uk](http://www.courtauld.ac.uk)  
or email [recruitment@courtauld.ac.uk](mailto:recruitment@courtauld.ac.uk)  
or telephone 020 7848 1881.

**Closing date: 1 November 2007**

*The Courtauld Institute of Art promotes equal opportunities.*

# Learning from Experience

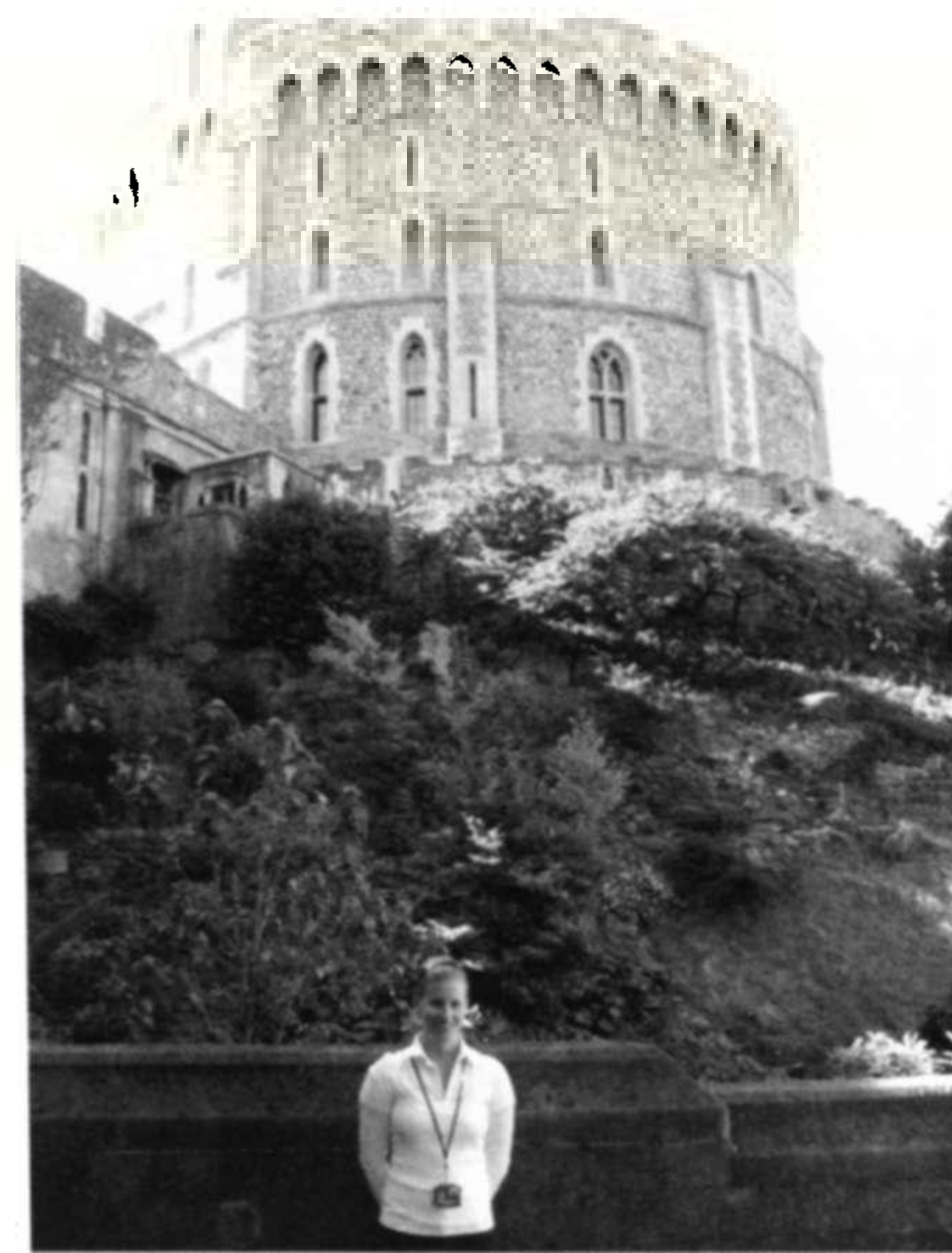
This year, in response to a gratifying number of high-quality applications, the Student Members Committee of the AAH was granted additional funds in order to help even more students with the financial burden of voluntary work. Below is a brief summary of the work placements and internships undertaken by some of the successful fund applicants. Full reports of their activities are now available online at [www.aah.org.uk/student](http://www.aah.org.uk/student).

**Sarah Moulden** undertook a three-month placement at Dr Johnson's House in London's Gough Square. Working and invigilating in 'the Garrett', the space at the top of the house where Dr Johnson wrote his famous dictionary, Sarah undertook research for a forthcoming exhibition on coffee and tea in the eighteenth-century. She also wrote information sheets on various members of Johnson's household, as well as on the original uses of individual rooms in the house itself. An unexpected outcome was how the internship opened her eyes to the importance of publicity and promotion for a small museum.

**Melissa Buron** worked with the Head of Adult Learning on projects such as comparative research about courses and workshops for the new Sackler Centre for Arts Education, and marketing and contacts research for the forthcoming conference programme. She helped improve the administrative procedures for the voluntary guides programme, compiled research on comparable guide programmes in other museums and galleries in London, and researched and presented her own gallery talk related to the collection at the V&A.

**Anna Monk** worked at the Ben Uri Gallery, the Jewish Museum of Art in London's St Johns Wood (*see below*). Anna describes the gallery as "the perfect niche – an institution that's appeal is potentially vast and widening, with a deep sense of responsibility to the public as well as the more specific London Jewish Community." During her time at the Ben Uri, Anna contributed to two exhibition previews, one complete

deinstallation and reinstallation, and the complex negotiations behind exciting upcoming shows. The placement has led to Anna accepting a paid position at the end of her internship before she returns to University.



## Hayley Andrew

(above) was thrilled to be handling 500-year-old drawings on the second day of an eight-week work placement with the Exhibitions Department of the Royal Collection. Spending the first four weeks at Buckingham Palace and the last four at Windsor Castle provided Hayley with a varied and exciting work placement. The placement has given Hayley a balance of administrative and hands-on experience, as well as allowing her to benefit from one-on-one informal 'tutorials' with staff, from whom she has learnt invaluable information, such as the different formats and methods used to create engravings, etchings, mezzatints, and stipple.

**Megan Mikel** is nearing the end of a three-month placement as Exhibitions intern at London's Whitechapel Art Gallery. Ongoing responsibilities include dealing with and prioritising mail for the Head of Exhibitions, sending out mailings and responding to enquiries from artists, archiving the internal library and updating the gallery's databases. The opening of the Whitechapel's new exhibition of selected works by the Indian filmmaker Amar Kanwar provided the opportunity to help organise interpretation text for leaflets about the exhibition, but also to meet the artist in the hours before the exhibition opening, before attending the private view and artist's talk later on.

**Juliet Baillie** has been working in the curatorial department of the Scottish National Galleries of Modern Art, Edinburgh, assisting in the research, planning and implementation of the Modernist Photography exhibitions to be held at the galleries in the summer and autumn of 2008. To date, she has been involved with sponsorship research, drafting of loan-request letters, and preparation of bibliographic information that will also directly benefit her own studies. In the longer term, Juliet will have the opportunity to be involved with all aspects of exhibition logistics, design and installation – experience which will be invaluable when pursuing a career in the art world.



**William Stockland** is participating in an ongoing project in three key areas of the Middle Eastern Section of the Asian Department of the Victoria and Albert Museum in London. He will be involved in attribution research on objects in the Sculpture Department, the cataloguing of middle-eastern carpets in the museum's collection, and contributing to creating a publicly accessible photographic archive of the ceramic collection of the Asian Department.



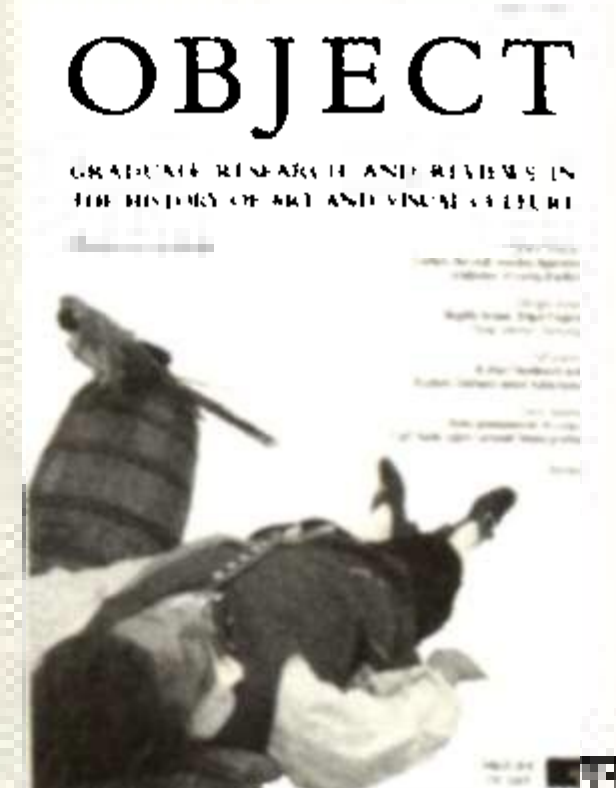
**Rachel Crofts's** placement at the Geffrye Museum in East London (*right*) involved her working with a large number of different audiences. After assisting with a hectic three-week holiday programme catering for four different age groups, Rachel has found that the placement has strongly reaffirmed her desire to work in the education field and the experience is proving of real benefit as she seeks full-time employment.



**Rosemary Razzall** had a six-week curatorial internship at the Wallace Collection in London, assisting with archival research, such as checking the nineteenth-century dealers' receipts for the provenance of several Limoges enamels in the collection, and helping to catalogue several new rare acquisitions in the library. Rosemary helped in the day-to-day running of the collection, also assisting with the moving of display objects prior to examination for study or conservation,

# OBJECT

GRADUATE RESEARCH AND REVIEWS IN  
THE HISTORY OF ART AND VISUAL CULTURE



ISSUE NINE  
OUT NOW

*In the new issue:*

*Janice Hitchens*

Gesture: the early wooden figurative sculptures of Georg Baselitz

*Philippa Kaina*

Illegible bodies: Edgar Degas's *Young Spartans Exercising*

*Cliff Lauson*

Robert Smithson's and Rodney Graham's Island Adventures

*Linzi Stauvers*

Forty permutations of a rose:  
Carl Andre types Gertrude Stein's poetics

*Reviews*

*Object* is available from selected bookshops, or by sending a cheque, payable to University College London, for £8.00 plus £1.50 postage per copy to: *Object*, History of Art Department, University College London, Gower Street, London, WC1E 6BT



with the collection's annual audit and with preparations for the release of the collection's online catalogue.

**Nicola Sim's** internship was with Tate Britain's Youth Programme. She worked with a drop-in centre for the homeless and with school groups on several artist-led projects (*see right*). Alongside direct contact with artists and participants, daily tasks included ordering and preparing resources, minute-taking, processing invoices, compiling contact lists and setting up studio spaces. As her internship coincided with the training of new recruits for the Youth Programme's peer-led advisory group Tate Forum, Nicola was also able to join the weekly talks and behind-the-scenes tours by numerous senior staff members, including conservators, events curators, art handlers, security officers and marketing managers.

**Kate Wyatt** spent a four-week internship at Tate Publishing, primarily with the marketing and sales departments, helping to compile lists of publications and institutions to send press releases for up-coming books to. This gave her an opportunity to research the titles, and arts publications, and expand her knowledge of the art industry. Kate also had the opportunity to help with the production department and was soon able to see how the different departments worked closely with each other and how the process of publication unfolded. She thoroughly enjoyed her experience with Tate, which gave her an insight not only into the sales and marketing departments, but a full overview of the operations of a publishing house.

**Michelle Huang's** internship at the British Museum gave her a valuable opportunity to explore the national collection of Chinese paintings (*see below*) and to get a better perception of the daily operations and research



work of the museum. She assisted in the three-year project of cataloguing the Museum's approximately 1,500 Chinese paintings for online publication, transcribing seals and inscriptions of Chinese paintings, photographing and measuring the works, as well as making translations for exhibitions. She felt that her internship gave her an opportunity to network with scholars, curators and students in the fields of art, art history and archaeology.

**Ana Horton** worked alongside the curator of contemporary art at the Natural History Museum in London during the installation of a major exhibition by Mark Dion, and interviewed visitors to gain an insight into their views on the exhibition. She was also offered the opportunity to produce a report into the art collection at the Museum, underlining its significance as a major resource for the arts and humanities.

**Ashley Givens** worked as a volunteer in the Photographs Section, Word & Image Department of the Victoria and Albert Museum, gaining an understanding of the day-to-day responsibilities of a museum curator. She researched the origins of photographs sent to the Museum by individuals, and wrote reports to



## Voluntary-Work Placement Lists

The AAH holds lists of institutions willing to accept students for voluntary-work placements.

If you would like a copy of the lists, please email Sue Walker on [asst-admin@aaah.org.uk](mailto:asst-admin@aaah.org.uk) specifying which of the three lists you require:

- UK
- Europe
- Rest of the world

accompany the Department's responses to these enquiries. She catalogued a range of photographs and wrote brief descriptions for the website. She helped organise one of the Museum's upcoming touring exhibitions, *Where Are We?*, editing press releases and sending copyright permission letters to artists' representatives. And she was also given an opportunity to write and deliver a short talk on a Camille Silvy *carte de visite*, on display in the Photography Gallery.

Other successful work-placement applicants included **Katy Bunn**, who researched gallery visitor figures at Ikon Gallery, Birmingham, using offsite questionnaires and informal discussions with visitors; **Luska Mengham**, who undertook an internship in the Exhibitions Department at the gallery White Cube, undertaking various tasks, such as updating the internal library's database, buying items for artists' welcome packs, and assisting the art handlers in one of the warehouse's viewing rooms; and **Emma La Cornu**, who worked in the paper conservation



department of the National Conservation Centre, Liverpool (*see above*) undertaking practical conservation work on a range of objects, helping to condition-check a temporary exhibition held in the conservation centre gallery and overseeing the installation of paper objects in a new gallery space.

**ALISTER MILL & JANNET KING**

## Graduate Diploma History of Art and Art-World Practice

The Christie's Diploma Course is one of the world's leading fine and decorative arts programmes, and from September 2008 is accredited by the University of Glasgow as a Graduate Diploma in the History of Art and Art World Practice.\*

\*Subject to the approval of the University of Glasgow

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# 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?

Conference Convener: Victoria Walsh [victoria.walsh@tate.org.uk](mailto:victoria.walsh@tate.org.uk)

Conference Organiser: Madeleine Keep [madeleine.keep@tate.org.uk](mailto:madeleine.keep@tate.org.uk)

**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

**Deborah Cherry**, TrAIN /Research Centre for Transnational Art Identity and Nation, University of the Arts London  
[d.cherry@uva.nl](mailto:d.cherry@uva.nl)

**Sutapa Biswas**, TrAIN /Research Centre for Transnational Art Identity and Nation, University of the Arts London  
[biswas.rodaers@virain.net](mailto:biswas.rodaers@virain.net)

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  
[m.broughton@reading.ac.uk](mailto:m.broughton@reading.ac.uk)

**Katerina Loukopoulou**, School of Art, Film and Visual Media, Birkbeck College, University of London  
[a.loukopoulou@hist-art.bbk.ac.uk](mailto:a.loukopoulou@hist-art.bbk.ac.uk)

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 Léger'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

**Colin Trodd**, University of Manchester  
[colin.trodd@manchester.ac.uk](mailto:colin.trodd@manchester.ac.uk)

**Alison Smith**, Tate Britain, [alison.smith@tate.org.uk](mailto:alison.smith@tate.org.uk)

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

**Samuel Bibby**, University College London  
[s.bibby@ucl.ac.uk](mailto:s.bibby@ucl.ac.uk)

**Nöelle Streeton**, University College London  
[n.streeton@ucl.ac.uk](mailto:n.streeton@ucl.ac.uk)

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

## Conference Booking

Delegates will only be able to book to attend the conference via an **online booking form** available at:

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

**The booking deadline is 22 February 2008**

**IMPORTANT:**

Conference tickets are limited. Bookings made after this date will be subject to ticket availability *and will incur a 50% price increase.*

We strongly advise you to book by this date to ensure a place and to save money.

Please note, all delegates (including conveners and speakers) must pay to attend the AAH conference.

See [www.aah.org.uk](http://www.aah.org.uk) for delegate fees.

Contact [admin@aaah.org.uk](mailto:admin@aaah.org.uk) with booking enquiries.

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

**Andrew Warstat**, School of Fine Art History of Art and Cultural Studies, University of Leeds  
[andrew.warstat@gmail.com](mailto:andrew.warstat@gmail.com)

**Michael Belshaw**, School of Fine Art, History of Art and Cultural Studies, University of Leeds  
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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 *kunstkammer* 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

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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

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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 [ciepayne@brookes.ac.uk](mailto:ciepayne@brookes.ac.uk)

**Catherine Whistler**, Ashmolean Museum, Beaumont Street, Oxford [catherine.whistler@ashmus.ox.ac.uk](mailto:catherine.whistler@ashmus.ox.ac.uk)

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?

# Reception and Private View for Conference Delegates



WEDNESDAY 2 APRIL 2008

Tate Britain – Spring Exhibitions

## Peter Doig

Peter Doig's (b.1959) highly distinctive approach to figurative and landscape painting has won him international acclaim. Spanning two decades from 1989, this major exhibition will include a substantial group of new paintings as well as a selection of the artist's works on paper, providing an insight into the continual reconfiguration of his pictorial motifs. A Turner Prize nominee in 1994, Doig uses photographs as a compositional starting point for his paintings. Landscapes, typically inhabited by a sole figure, are imbued with a mysterious atmosphere. The narrative lure of the image is always countered, however, by the powerful presence of the painted surface itself.

## Modern Painters: The Camden Town Group

Founded by Walter Sickert in 1911, The Camden Town Group was a leading force in modern British art in the pre-war era. Comprising more than one hundred paintings, the exhibition Modern Painters will bring together works by Spencer Gore, Harold Gilman, Robert Bevan, and Charles Ginner, who were among its core members. A selection of key works by Sickert will also be displayed. With complex and highly original attitudes to modernity, The Camden Town Group responded to and captured the shared experience of living in a modern city, with its crowded centres and traffic-choked streets. They revelled in the vibrant popular culture of the music hall and explored the changing sexual attitudes.

**New Displays** – Delegates will also have the opportunity to visit Tate Britain's newly re-hung collection displays which open in Spring 2008.

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

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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 Bhabha), 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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**Wouter J. Davidts**, Department of Architecture & Urban Planning, Ghent University, Plateaustraat 22, 9000 Ghent, Belgium [wouter.davidts@uaent.be](mailto:wouter.davidts@uaent.be)

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.

## 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?

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

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

## 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.myrone@tate.org.uk](mailto:martin.myrone@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@aold.ac.uk](mailto:vas01ab@aold.ac.uk). **Andrea Phillips**, [andrea.phillips@aold.ac.uk](mailto:andrea.phillips@aold.ac.uk). **Suhail Malik**, [s.malik@aold.ac.uk](mailto:s.malik@aold.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**, Courtauld Institute of Art  
[gavin.parkinson@courtauld.ac.uk](mailto:gavin.parkinson@courtauld.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@amail.com](mailto:elsahcchen@amail.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

**Rica Jones**, Conservator, Tate Britain,  
[rica.jones@tate.org.uk](mailto:rica.jones@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.

## Conference Booking

Delegates will only be able to book to attend the conference via an **online booking form** available at:

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

**The booking deadline is 22 February 2008**

**IMPORTANT:**

Conference tickets are limited. Bookings made after this date will be subject to ticket availability *and will incur a 50% price increase.*

We strongly advise you to book by this date to ensure a place and to save money.

Please note, all delegates (including conveners and speakers) must pay to attend the AAH conference.

See [www.aah.org.uk](http://www.aah.org.uk) for delegate fees.

Contact [admin@aaah.org.uk](mailto:admin@aaah.org.uk) with booking enquiries.

# INTERSECTIONS



**35th AAH Conference**

**2 – 4 APRIL 2009**

**Manchester Metropolitan University, Manchester**

Organiser: Dr Patricia Allmer, MIRIAD, Manchester Metropolitan University

**The 35th AAH conference will focus on the intersections (connections, linkages, overlaps) of art history with different disciplinary, methodological, political and historical spaces. Three areas of intersection might be identified: between areas of convention and innovation within the discipline; between art history and its adjacent fields of inquiry, display and production; and between the subjects and objects of interpretative and historical practice. In this light, intersections can be understood as the convergence, however temporary or in-process, of art history's divergent values and practices.**

Within the discipline, areas of intersection may encompass: the descriptive, interrogative, ethical, pedagogical and critical elements of art historical practice. Between art history and its adjacent fields lie the margins, overlaps and divisions that notions of intersectionality are able to highlight. Interactions with visual processes and practitioners invoke social worlds, individuals, performative and public spaces.

Intersections opens up room for a variety of critical engagements with, and creative responses to, traditional and new art histories. What are the issues and implications involved in locating and exploring the crossovers of visual and cultural histories and practices? How should historians of the visual consider the intersections between interpretative subjects and objects? By looking at the boundaries and meeting points of different histories of art, what new intersections emerge? What are the intersections between artistic and other aspects of visual culture, such as the popular? What are intersections between different artistic media? This conference will provide a platform for the interrogation of these and other intersections that define and challenge art history.

A call for sessions will be announced in the February 2008 issue of *Bulletin* and appear on the AAH website: [www.aah.org.uk](http://www.aah.org.uk)

## Rethinking Late Style

**Art, Literature, Music, Film**

**16 – 17 NOVEMBER 2007**

King's College, London

*International Conference organised by Kings College London and the University of Plymouth*

This international and interdisciplinary conference brings together scholars of film, literature, music and the visual arts to explore the phenomenon of late style across the arts. It aims to open up a dialogue between these disciplines and to ask some fundamental questions about a widely used concept which is presumed to transcend place, date and art form.

### BOOKING FEES

Early booking fee (before 30 October): £30 (students/unwaged £20).

Full fee: £40 (Students/unwaged £30)

To include lunch and refreshments on both days and evening reception on 16 November.

**Enquiries [s.smiles@plymouth.ac.uk](mailto:s.smiles@plymouth.ac.uk); or [gordon.mcmullan@kcl.ac.uk](mailto:gordon.mcmullan@kcl.ac.uk)**

**BEETHOVEN, BOURGEOIS, BRITTEN, CÉZANNE, CONRAD, EURIPIDES, VAN GOGH, HESSE, JAMES, JARMAN, KIESLOWSKI, DE KOONING, MOZART, PICASSO, POLLOCK, ROSSINI, ROTHKO, SHAKESPEARE, SOPHOCLES, STRAUSS, TURNER, WAGNER**

Elizabeth COWLING  
John DEATHRIDGE  
Cliff EISEN  
Denis FLANNERY  
Philip GOSSETT  
Robert HAMPSON  
Philip HORNE  
Linda HUTCHEON  
Michael HUTCHEON  
William KINDERMAN  
KUESTER  
Gordon McMULLAN  
Glenn MOST  
Mignon NIXON  
Richard SHIFF,  
Mary Ann SMART  
Sam SMILES

## Exhibitions Diary

Autumn 2007

### INSIDE LONDON

#### **The First Emperor: China's Terracotta Army**

13 September 2007 – 6 April 2008  
British Museum

#### **Millais**

26 September 2007 –  
13 January 2008  
Tate Britain

#### **The Painting of Modern Life**

4 October – 30 December 2008  
Hayward Gallery

#### **Pop Art Portraits**

11 October 2007 – 20 January  
2008, National Portrait Gallery

#### **An American's Passion for British Art: Paul Mellon's Legacy**

20 October 2007 – 27 January  
2008, Royal Academy

#### **Renaissance Siena: Art for a City**

24 October 2007 – 13 January  
2008, National Gallery

#### **Walter Sickert: The Camden Town Nudes**

25 October 2007 – 20 January  
2008, Courtauld Institute of Art

### OUTSIDE LONDON

#### **Dante Rediscovered: From Blake to Rodin**

Dove Cottage and The  
Wordsworth Museum,  
to November 18

#### **Autonomous Agents: The Art and Films of Lynn Hershman Leeson**

15 September – 12 December  
Whitworth Art Gallery, University of  
Manchester

#### **Equiano Exhibition**

29 September 2007 – 30 January  
2008, Gas Hall, Birmingham  
Museum

#### **Art Treasures in Manchester: 150 years on**

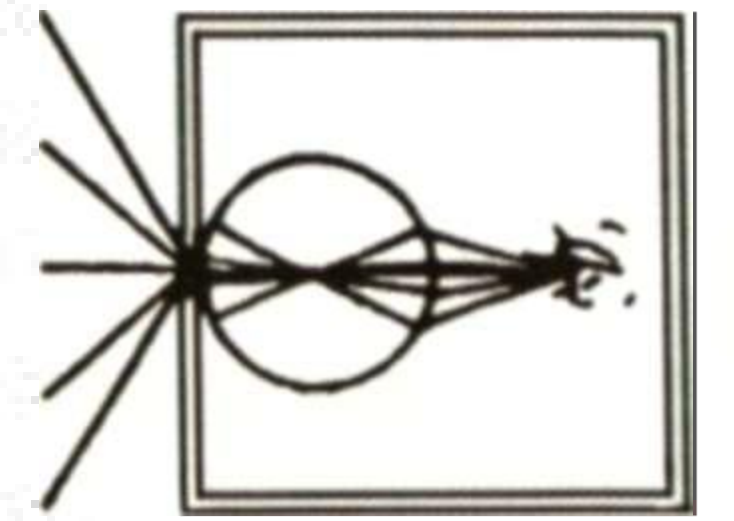
6 October 2007 – 27 January 2008  
Manchester Art Gallery

#### **Turner Prize 2007**

19 October 2007 – 13 January  
2008, Tate Liverpool

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

## Digital Archive Fever



### Computers and the History of Art

#### CHArt twenty-third Annual Conference

THURSDAY 8 – FRIDAY 9 NOVEMBER 2007

Birkbeck, University of London

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.chart.ac.uk](http://www.chart.ac.uk)

## 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

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 February *Bulletin*: 6 January



# Sculpture and Archaeology

## New Perspectives on Carved Stone



2-4 NOVEMBER 2007

Sherwell Centre, University of Plymouth

Carved stone is a crucial part of the archaeological record. Paradoxically, it is often under-explored in archaeology, perhaps because of its perception as sculpture and therefore a subject more suited to art history. This conference aims to open up a truly interdisciplinary approach to sculpture, drawing upon the perspectives of archaeologists, art historians, conservators and those with practical experience of working stone. Addressing the close relationship between sculpture and archaeology the conference seeks to explore the diverse ways in which carved stone has been interpreted and posit new ideas based upon recent research.

Papers focus on the archaeology of stonecarving techniques; perceptions of sculpture within archaeology and art history; the role of sculpture in the establishment of museum collections; sculpture in the landscape; the influence of ancient sculpture on the art and artists of the 19th and 20th centuries; the conservation of sculpture; markets for sculpture and forgeries; and new theories on medieval sculpture and dressed stone.

Full programme details and further information: University of Plymouth, School of Humanities, Department of Art History website

[www.plymouth.ac.uk/pages/view.asp?page=7863](http://www.plymouth.ac.uk/pages/view.asp?page=7863)

For further information contact:

Dr Theresa Oakley [theresa.oakley@plymouth.ac.uk](mailto:theresa.oakley@plymouth.ac.uk)

Dr Alex Woodcock [alexwoodcock@sirenpress.co.uk](mailto:alexwoodcock@sirenpress.co.uk)



## Learning from the Masters

### The use of art history by artist-teachers

9 - 11 MAY 2008

University of Plymouth

#### Call for Papers

**This conference will seek to explore the role played by art history in the teaching practices of artists in art academies, private art schools, art colleges, polytechnics, and universities.**

Sir Joshua Reynolds advertised the centrality of art history in his own educational philosophy in his 1774 Discourse on the Arts, when he declared that 'The great use of studying our predecessors is to open the mind, to shorten our labour, and to give us the result of the selection made by those great minds of what is grand or beautiful in nature.' We invite papers that explore the agency of texts, surviving artworks or personal recollections of artists' lives and teachings, as positive or negative factors in the formation of the teaching practices, lecturing, or writings of their successors.

- How has the relationship between fine art and art history, manifest in this way, impacted on the relative disciplinary ethos of the subjects?
- In what ways has the Vasarian obsession with the individual impacted on subsequent pedagogical perspectives?
- How have past art historical examples been used to buttress the orthodox or anti-establishment identities of later art teachers and the institutional climates in which they have worked?
- What relationships have been constructed between art history, pedagogy and ideology in the teaching of art?
- How has the gendered concept of the Old Masters been perpetuated and/or challenged by artist teachers?

Engagements with these questions and other allied lines of inquiry are invited on subjects from 1700 to the present day. Individual case studies and thematic surveys will be welcome.

The deadline for submission is **1 March 2008** and proposals of 100 words for single papers or 500 words for panels, together with any inquiries concerning the conference should be sent to Matthew Potter at [matthew.potter@plymouth.ac.uk](mailto:matthew.potter@plymouth.ac.uk)

# Framing the Other

## 30 years after *Orientalism*

26 APRIL 2008

Courtauld Institute of Art, London.

### Call for Papers

The thirtieth anniversary of the publication of Edward Said's *Orientalism* comes as a suitable opportunity to consider again the Western vision of the Orient. In the current climate of conflicts and the disastrous effects of the West's new 'crusade' (or 'war on terror'), Said's central question 'How can we know and respect the Other?' becomes more and more pressing.

This one-day conference will focus on the impact of Said's legacy to analyse visual culture as a crucial component of Orientalism's (and more generally imperialism's) political self-justification, in the discursive construction of the Orient.

We welcome papers stemming from the nineteenth century, when imperialism was produced by the development of racial thinking and the rise of European nationalism, to the present period. Addressing the vision of a 'plural' West, we wish to take up the issues raised by both obvious and surprising 'Others', from the indolent and submissive odalisque to the fierce and dehumanised suicide bomber.

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

- Display, memory and discourses of power
- Edward Said and his critiques
- Nationalism and Identity thinking (Self/Other; Subject/Object)
- The Subaltern's voice and cross-cultural fertilisation
- Gender and sexuality
- Postcolonial theory: a crisis?
- Stereotypes and the Oriental Myth.

Abstracts of no more than 250 words, for 20-minute presentations, from academic and postgraduate students, should be submitted to both conference organisers by 20 December 2007.

Aliya Abykayeva-Tiesenhausen  
[aliya.abykayeva@courtauld.ac.uk](mailto:aliya.abykayeva@courtauld.ac.uk)

Melanie Vandenbrouck  
[melanie.vandenbrouck@courtauld.ac.uk](mailto:melanie.vandenbrouck@courtauld.ac.uk)

## FOR SALE: *Art History* back issues

Complete Volumes (4 issues): Vol 10 (1987), Vol 11 (1988), Vol 14 (1991), Vol 15 (1992), Vol 16 (1993), Vol 17 (1994), Vol 18 (1995). All good condition.

Complete set £200 + p&p, or £40 per Volume + p&p.  
Email Mark Clements for further information:  
[markj.clements@virain.net](mailto:markj.clements@virain.net)

# Art, City, Spectacle

## The 1857 Manchester Art Treasures Exhibition Revisited

FRIDAY 9 – SATURDAY 10 NOVEMBER 2007

*A two-day conference organised by the Centre for Museology, University of Manchester*

On 5th May 1857 the largest and most spectacular art exhibition ever mounted in Britain opened in Manchester. The scale, ambition and, arguably, the art historical significance of the Art Treasures Exhibition was unprecedented in Britain, and has not subsequently been equalled. When the exhibition closed after five months on 17 October, over 1,300,000 visitors had passed through its turnstiles.

In all, over 16,000 works of art were gathered together in the Art Treasures Palace, including 1,173 works of the Ancient Masters, 689 productions of the Modern Masters and 386 British portraits. In addition, there were 969 watercolours and drawings, 260 Old Master drawings, 1,475 engravings, 597 photographs and some 10,000 objects that comprised the 'Ornamental Art Museum'. The majority of exhibits were the property of private individuals and many were on public show for the first time.

This conference explores the significance of the Art Treasures Exhibition and its impact on:

- the disciplinary formation and display of art history in Britain
- shifting patterns taste and collecting, and the growth of the transatlantic art market
- the development of the art exhibition as a medium of public spectacle, entertainment and instruction
- the self-image and cultural identity of mid-nineteenth century Manchester
- the designation of new public spaces for art and the production of new audiences for art

The conference programme will include a visit to, and a roundtable discussion of, a major exhibition at Manchester Art Gallery marking the anniversary of the Art-Treasures Exhibition ('Art Treasures in Manchester: 150 Years On' 6th October 2007 – 27th January 2008). There will also be an opportunity to visit a small exhibition of books and prints at the John Rylands University Library Deansgate, entitled 'A Joy For Ever: The Art-Treasures Exhibition in Print'.

### REGISTRATION

Full rate: £50; Students/Unwaged: £30

Download conference booking form at:

[www.arts.manchester.ac.uk/museology/newsevents/index.htm](http://www.arts.manchester.ac.uk/museology/newsevents/index.htm)

For further information about the conference and booking information, please contact  
Helen Rees Leahy  
[museology@manchester.ac.uk](mailto:museology@manchester.ac.uk)

# Furniture History

## Research in Progress Seminars

### Wallace Collection

#### Programme for Autumn/Winter 2007

All seminars will take place on Fridays at 4.30pm in the Lecture Theatre at the Wallace Collection, apart from the Special Christmas Seminar which is at 4.30pm on a Monday.

The talks are free and everyone is welcome to attend.

Please contact Dr Eleanor Tollfree, Curator of Furniture, on 0207 563 9559 or at [eleanor.tollfree@wallacecollection.org](mailto:eleanor.tollfree@wallacecollection.org) if you are interested in giving a seminar or if you would like more information about the series.

*Please note that if you are coming some distance to attend any of these talks, it is probably best to contact Eleanor Tollfree in advance, just in case there have been any changes to the programme.*

#### 26 OCTOBER

'Furniture and sculpture in nineteenth-century France: work in progress'

**Claire Jones**, Keeper of Furniture, The Bowes Museum

*Drinks will be served after this talk.*

#### 9 NOVEMBER

'Designing furniture, ornament and décor in the nineteenth century: the case of Eugène Prignot (1822- after 1875) and his visual culture'

**Olivier Gabet**, Curator, Objets d'Art, Musée D'Orsay

#### 23 NOVEMBER

'A japanned cabinet at the Holburne Museum of Art'

**Matthew Winterbottom**, Curator of Decorative Art, Holburne Museum of Art

#### 7 DECEMBER

To be confirmed

### Special Christmas Seminar

#### MONDAY 10 DECEMBER

'A bed for two dukes: recent discoveries and the conservation of a late-eighteenth-century lit à la duchesse and other French furniture at the Metropolitan Museum of Art'

**Daniëlle Kisluk-Grosheide**, Curator, Department of European Sculpture and Decorative Arts, Metropolitan Museum of Art

*Drinks will be served after this talk.*

### Lunchtime lecture

#### 1.00PM WEDNESDAY 12 DECEMBER 2007

Lecture Theatre at the Wallace Collection

**Daniëlle Kisluk-Grosheide** will be giving a public lecture on 'Refurbishing the Wrightsman Galleries of Eighteenth-Century Decorative Arts at the Metropolitan Museum of Art'. No booking is required and the lecture is free to attend.

Conference and Exhibition  
22-24 October  
Scottish Exhibition and  
Conference Centre  
Glasgow

# 07

The event of the year for museum and gallery professionals.

For more information see  
[www.museumsassociation.org/conference](http://www.museumsassociation.org/conference)



# Accessions to Repositories Relating to Art 2006

The National Archives in its annual Accessions to Repositories exercise collects information from over 200 record repositories throughout the British Isles about manuscript accessions received in the previous 12 months. The information is then edited and used to produce a number of thematic digests, which are distributed for publication in a number of learned journals and newsletters, as well as being made available in full on TNA's website ([www.nationalarchives.gov.uk](http://www.nationalarchives.gov.uk)) due for publication in October 2007.

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

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

## Local

**Bury Archives Service**, Moss Street, Bury, Greater Manchester, BL9 0DG

**Bury Arts and Crafts Centre**: records c1960–99 (GBA)

**Denbighshire Record Office**, 46 Clwyd Street, Ruthin, Denbighshire, LL15 1HP

**Clwydian Art Society**, Ruthin: corresp and papers 1965–2001 (DD/DM/1612)

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

**Ravilious family** of Eastbourne and Essex: papers incl corresp of Eric Ravilious 1893–2003 (ACC 9534)

**James Lambert**, watercolour painter and topographical artist: drawings of Herstmonceux Castle, with his nephew (also James Lambert) 1776 (ACC 9374)

**Essex Record Office**, Colchester and North-East Essex Branch, Colchester, CO2 7DL

**Minorities Art Gallery**, Colchester: additional papers rel to the founder, Clarence Victor Batte-Lay (1865–1935) 1717–1959 (D/Q 5 addl)

**Glasgow City Archives**, The Mitchell Library, 210 North Street, Glasgow, Lanarkshire, G3 7DN

**Centre for Contemporary Arts**, Glasgow: exhibition and project records 1993–2005 (TD1631)

**Lincolnshire Archives**, St Rumbold Street, Lincoln, LN2 5AB

**Lincolnshire Artists' Society**: minutes, corresp, accounts, register of members and exhibition catalogues 1920–94 (LAS)

**Newham Archive and Local Studies Library**, Stratford Library, 3 The Grove, London, E15 1EL

**Association of Newham Artists**: additional papers, incl records rel to the Soweto Images exhibition 1988

**Norfolk Record Office**, The Archive Centre, Martineau Lane, Norwich, NR1 2DQ

**Norfolk Contemporary Art Society** (addnl): minute book 1955–92 (ACC 2006/58)

**Nottinghamshire Archives**, County House, Castle Meadow Road, Nottingham, NG2 1AG

**Nottingham Society of Artists**: minutes, financial papers, membership lists, corresp, photographs, presscuttings, exhibition catalogues and publicity material 1991–2000 (6984, 6996)

**Tyne and Wear Archives Service**, Blandford House, Blandford Square, Newcastle Upon Tyne, NE1 4JA

**Joseph Wallace Black**, tailor and watercolour painter: lectures and writings, papers rel to the First World War, sketchbooks, photographs 1900–32 (DF.JWB)

**York City Archives Department**, Art Gallery Building, Exhibition Square, York, YO1 7EW

**William Powell Frith**, painter: letters (46) to his sister Jane Keyworth 1890–1909 (089)

## National

**British Postal Museum and Archive**: The Royal Mail Archive, Freeling House, Phoenix Place, London, WC1X 0DL

**Post Office Savings Bank**: posters created by Dorrit Dekk, artist (2006-0090)

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

**Robert Michael Ballantyne**, author: sketchbook c1870 (Acc.12640)

**Joyce Gunn Cairns**, portrait painter: corresp 1994–2005 (Acc.12582)

**Sir James Haldane Stewart Lockhart**, colonial official and art collector: additional papers 1880–1997 (Acc.12695)

**James Scott**, portrait painter: diary 1826–30 (Acc.12584)

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

**Graham Vivian Sutherland**, painter: additional papers (Graham Sutherland Papers)

## Concessions for AAH Members

**Mary Taubman**, writer: research papers on the artist Gwen John (Mary Taubman Papers)

**Public Record Office of Northern Ireland**, 66 Balmoral Avenue, Belfast, BT9 6NY

**Derek Hill**, painter and expert on Islamic architecture: corresp, papers and photographs 1934–2000 (D/4400)

### University

**Cambridge University Library**, Department of Manuscripts and University Archives, West Road, Cambridge, Cambridgeshire, CB3 9DR

**Sir Peter Markham Scott**, ornithologist and artist: (additional) corresp with **Edward Max Nicholson**, and related corresp between Nicholson and **Elsbeth Huxley** 1948–93 (MS Peter Scott M2950)

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

**Arthur Clive Heward Bell**, art critic: letters to Bertha Penrose 1926–29 (Misc. 100/CHA/1/2)

**Cambridge University**: Trinity College Library, Cambridge, CB1 1TQ

**Christopher Cornford** (1917–93), artist: papers, incl some rel to the publication of Frances Cornford's poetry

**Exeter University Library (Special Collections)**, Old Library, University of Exeter, Prince of Wales Road, Exeter, EX4 4SB

**John Moat**, writer and artist: additional literary papers 2006 (MS 230)

**University of London Library**, Senate House, Malet Street, London, WC1E 7HU

**Thomas James Bean**, author, farmer and county councillor: records incl draft conference papers rel to Richard Ford (1796–1858) art connoisseur and author c1991–96 (MS1133)

The following galleries and museums currently offer AAH members concessionary rates on production of a valid, signed membership card. Where museum or gallery entry is usually free, concessions are available on ticketed exhibitions. Concessions may be subject to the discretion of the institution.

Please check our website [www.aah.org.uk](http://www.aah.org.uk) for more information and recent additions to the concessions list.

**Barbican** – Silk Street, London, EC2Y 8DS  
[www.barbican.org.uk](http://www.barbican.org.uk)

**The British Museum** – Great Russell Street, London, WC1B 3DG  
[www.thebritishmuseum.ac.uk](http://www.thebritishmuseum.ac.uk)

**Courtauld Institute of Art Gallery** – Somerset House, Strand, London. WC2R 0RN  
[www.courtauld.ac.uk/gallery](http://www.courtauld.ac.uk/gallery)

**Design Museum** – 28 Shad Thames, London, SE1 2YD  
[www.designmuseum.org](http://www.designmuseum.org)

**Estorick Collection of Modern Italian Art** – 39a Canonbury Square, London N1 2AN  
[www.estorickcollection.com](http://www.estorickcollection.com)

**Hayward Gallery** – South Bank Centre, Royal Festival Hall, London, SE1 8XX  
[www.hayward.org.uk](http://www.hayward.org.uk)

**National Gallery** – Trafalgar Square, London, WC2N 5DN  
[www.nationalgallery.org.uk](http://www.nationalgallery.org.uk)

**National Portrait Gallery** – St Martin's Place, London, WC2H 0HE  
[www.npa.org.uk](http://www.npa.org.uk)

**Nottingham Castle, Art Gallery and Museum** – Friar Lane, Nottingham  
[www.nottinhamcity.gov.uk/](http://www.nottinhamcity.gov.uk/)

**Royal Academy of Arts** – Burlington House, Piccadilly, London, W1J 0BD  
[www.royalacademy.org.uk](http://www.royalacademy.org.uk)

**Tate Britain** – Millbank, London, SW1P 4RG  
[www.tate.org.uk/britain](http://www.tate.org.uk/britain)

**Tate Liverpool** – Albert Dock, Liverpool, L3 4BB  
[www.tate.org.uk/liverpool](http://www.tate.org.uk/liverpool)

**Tate Modern** – Bankside, London, SE1 9TG  
[www.tate.org.uk/modern](http://www.tate.org.uk/modern)

**Tate St Ives** – St Ives, Cornwall, TR26 1TG  
[www.tate.org.uk/stives](http://www.tate.org.uk/stives)

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

**Amgueddfa Genedlaethol Caerdydd**, National Museum Cardiff  
[www.museumwales.ac.uk](http://www.museumwales.ac.uk)

**Baltic Centre for Contemporary Art** – Gateshead, NE8 3BA  
[www.balticmill.com](http://www.balticmill.com)

**Kettle's Yard Gallery** – Castle St, Cambridge, CB3 0AQ  
[www.kettlesyard.co.uk](http://www.kettlesyard.co.uk)

**Wolverhampton Art Gallery** (Mon – Sat) – Wolverhampton  
Including: Bilston Craft Gallery (Tue – Fri) and Bantock House (seasonal opening)  
[www.wolverhamptonart.org.uk](http://www.wolverhamptonart.org.uk)

**The Whitworth Art Gallery** – Oxford Road, Manchester, M15 6ER  
[www.whitworth.manchester.ac.uk](http://www.whitworth.manchester.ac.uk)

**Yorkshire Sculpture Park** – West Bretton, Wakefield, WF4 4LG  
[www.yssp.co.uk](http://www.yssp.co.uk)

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

# AAH Executive Committee, Representatives and Staff

## Executive Committee

### ELECTED OFFICERS (VOTING)

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**Natalie Adamson**  
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### ELECTED 2005 (VOTING)

**Nina Lübbren**  
(Anglia Polytechnic University)

### ELECTED 2006 (VOTING)

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

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

### ELECTED 2007 (VOTING)

**Peter Stewart**  
(Courtauld Institute of Art, London)

**Jill Farquhar**  
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**Stephen Bann**  
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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>.

