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## A BRIGHTER FUTURE FOR VADS

In the last issue of *Bulletin*, Rupert Shepherd reported on the decision by the AHRC to cease funding the AHDS, and on the letter of protest sent to the AHRC and JISC by AAH Chair, Evelyn Welch.

AAH members were encouraged to sign an online petition to the prime minister, which many of you did. The petition closed in November with over 1,000 signatures.

The visual arts centre of the AHDS, based at the University College for the Creative Arts in Farnham, now gives an update on their plans and future strategy:

The Visual Arts Data Services (VADS) is the gateway to digital images for use in visual arts education. It has provided services to the academic community for 11 years and has built up a large portfolio of visual arts collections, comprising over 100,000 images that are freely available and copyright-cleared for use in teaching, learning and research in the UK.

For some years, VADS has been very successful in attracting additional funding grants for specific projects, such as the AHRC ICT Strategies Project The

Hunt for Submarines in Classical Art, the JISC Images Application Profile, and the KULTUR (Visual Arts Repositories) Project. As a result of these other income streams, it has sufficient funds to maintain its current service operation until at least spring 2009. During this period, it will develop new revenue streams, foster fresh partnerships, both public and private, and develop new funding models and opportunities.

As part of its continuation strategy, the Visual Arts Data Service (the original name for AHDS Visual Arts) will be relaunched, and the VADS brand will move the centre's work seamlessly into the post-AHDS era.

The Senior Executive at the University College for the Creative Arts has reiterated its commitment to continue to host the centre and to actively participate in taking the organisation forward. VADS will work with the University College over the next 12 months to renew its vision and strategy for the future, and implement its Business Plan, while maintaining current levels of service and access to its invaluable online collection.

### OVER 100,000 IMAGES AVAILABLE ONLINE

A number of exciting collections have been added to the VADS website in recent months and further collections will be released throughout 2008. **NICE Paintings** (The National Inventory of Continental European Paintings), launched in November 2007, offers the chance to explore nearly 8,000 European oil paintings in Britain's public art collections.

The database has been created by the National Inventory Research Project – conducted by a team of researchers from the University of Glasgow and Birkbeck College. The team visited 200 museums, from Penzance to Inverness, in order to collate information and shed new light on European paintings from 1200 to 1900.

You can search the database online at:

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

To search the entire VADS image catalogue, visit:

[www.vads.ahds.ac.uk/search.php](http://www.vads.ahds.ac.uk/search.php)

For more information about VADS, contact us on 01252 892723 or [info@vads.ahds.ac.uk](mailto:info@vads.ahds.ac.uk)



Nicholas Edward Gabé (1814–65), *The Barricade at Port St. Dennis 1848*, 1849 © Bowes Museum

### 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**.

# Chair's Report

The Association of Art Historians has been very active since last April's conference. This is only due to the hard work of many committed individuals, some of whom have now finished their terms of office. I would like to warmly thank **Peter Baitup**, who has acted as our (non-trustee) treasurer for the past 14 years and is now retiring. We will miss his in-depth knowledge of the organisation and its history but wish him all the best. Nina Lübbren resigned from the Executive Committee in 2007 due to work commitments and we thank her for her contributions. Stephen Bann also needs to be thanked for his conscientious work with CIHA. Rupert Shepherd has successfully completed the work on the Artist's Papers Register and has generously agreed to ensure that it continues to be updated.

The Student's group has held a number of very successful events in 2007 and I am very grateful to Alister Mill for the hard work that he and his colleagues have done to make these so effective. The Independents have launched an on-line directory under the able directorship of Frances Follin and have designed a new scheme to support Art Historians who may, either through choice or because of a career pattern that involves part-time work, not be permanently linked to HE or FE institutions. The Schools Group, led by Carol Jacobi, has effectively ensured that A-level provision in the field of Art History has widened, while the Universities and Colleges Group have been managing the revisions to the Quality Assurance Agencies benchmark for History of Art, Architecture and Design. Through Claire Davies's initiatives, we are trying to keep in touch with you through frequent editions of *eBulletin*. We hope you, the membership, have found these initiatives helpful and exciting, details of which can be found in the respective reports.

## MANAGEMENT OF THE AAH

We have also been conducting an internal review of how we manage our business. The AAH is now a complex organisation with considerable responsibilities. We manage two major publications, *Art History* and the *Art Book*, publish the *Bulletin* and now the *e-Bulletin*; we run international conferences, national workshops and events targeted at specific audiences such as A-level tutors and students. We award prizes and travel bursaries to students, subsidise internships in museums and galleries and provide fellowships for independent art historians who wish to undertake research. We also act as the primary point of contact for government bodies and the research councils on policy matters. This means that the AAH has to function in a very transparent manner and meet the Charity Commissions' objectives to serve the widest possible community. A survey of our membership demonstrated a very high level of satisfaction with our work, with a strong sense of the importance of belonging to a professional organisation.

The Trustees have met to discuss improvements to our structures and we are now proposing to create the post of Honorary Treasurer and to ensure that all Trustees are fully aware of their obligations under the Charity's Act. The AAH will now operate an annual budget which is agreed in April at the conference and then monitored throughout the year. Our priorities for 2008-9 are to support students and independent art historians. We welcome your input in setting our future priorities for support. We are also reviewing the effectiveness of our members' groups. While we want to ensure wide representation, we also need executive members who can carry out some of the many tasks the organisation requires. As such, the most pressing is for oversight of our publications and we are investigating the best ways to meet this need. The Museums group has been re-named the Museums and Exhibitions committee to try to make it clear that this represents the interests of all art historians involved in display, not simply those employed by museums and galleries while the Universities and Colleges Committee (now led by Jill Farquhar), will be called the Teaching, Learning and Research committee and will return to meeting in person as well as virtually.

Finally, I would like to conclude this report by thanking all of those involved at Tate for their extraordinary work in putting on the imaginative and exciting 2008 conference that will take place in London.

EVELYN WELCH

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# Art History

During 2007 Deborah Cherry and Fintan Cullen came to the end of their time as editors of the journal and David Peters Corbett (York) and Christine Riding (Tate Britain) began their term on 1 July 2007. The outgoing editors left the journal and its management in an exceptionally healthy state and the new editors extremely grateful for the fact from which they continue to benefit. In last year's report Deborah Cherry provided a detailed account of the editorial and production process for readers of the *Bulletin*, and we have been particularly fortunate that Jody Patterson (Editorial Coordinator) and Samuel Bibby (Editorial Intern), whose roles are described there, have continued to work with us and greatly eased the period of transition. These administrative posts are vital to the smooth management of the journal, and we have been able to draw on their experience and highly professional approach to their jobs to our great advantage. It is a pleasure to thank them here.

Since July three issues of the journal have been published, 30.3; 4, and 5. Of these 30.3 and 30.4 continued the contribution of the outgoing editors, with the publication of the themed issues *About Meike Bal* and *Spectacle and Display*, while 30.5 was a 'medley', compilation, issue under the care of the new editors but featuring articles accepted by our predecessors. 31.1 will also be a medley issue and we hope will be ready to present at CAA in February 2008.

The greatest pleasure in editing the journal is of course reading submissions and working with authors to develop and polish their texts. Submissions have continued to flow at a gratifying rate and to cover a broad chronological range of western art, with a regular but less substantial flow of articles dealing with art outside that category. The majority of submissions come from the US, but there are a large number from UK scholars. The present editors are keen to continue the policy of developing the journal as a venue both for studies of non-western art and for scholars from Europe and elsewhere.

Cordelia Warr has been a highly effective Reviews Editor and the reviews section of the journal is in good shape and very good hands. Together with Janis Elliott of Texas Tech University, Cordelia is the editor of the special issue *Import/Export: Painting, Sculpture and Architecture in the Kingdom of Naples, 1266-1568*, scheduled for issue 31.4 this year.

The regular appearance of special issues and themed issues dealing both with specific aspects of an issue (such as *Spectacle and Display*) or with the work of important art historians (like *About Meike Bal*), has proved highly successful and will be a feature of future volumes under the new editors.

## ON-LINE EDITION

One innovation towards the close of 2007 was the adoption of Blackwell's on-line early scheme. This system allows some or all of the articles in an issue to be published electronically in advance of the hard-copy publication. It had an immediate use in the context of the RAE, but will become a regular feature of publication in the journal and is likely to prove the first development in what will be a more thorough-going electronic editorial process in the future. There are now some sophisticated electronic systems which publishers can offer to support the work of editors and administrators in producing journals, and the editors are exploring possibilities with Wiley Blackwell. These are largely tools to aid production and the editorial process and readers need not fear the death of hard copy, which is emphatically not what is envisaged.

Deborah Cherry signalled in her report last year that the merger of Blackwell and the US company John Wiley & Sons to form Wiley Blackwell would perhaps have consequences for the journal which were then uncertain. To date there have not been any substantial changes, and the processes of producing and printing the journal have continued very much as before. This is in line with what we are told about the policy of the merged company, and we have no reason to suppose that any substantial changes are being contemplated.

Finally, the new editors are also grateful for the support and advice of members of the journal's Editorial Board. A number of long-serving members have now retired from the Board by rotation and the editors are recruiting new members whose expertise will reflect the breadth and intellectual openness of *Art History* to replace them.

It is an honour to edit the journal, and a pleasure to work with those within the Association and from Wiley Blackwell who contribute so much to it.

## DAVID PETERS CORBETT

Editor

## CHRISTINE RIDING

Deputy Editor

## Bulletin

The Bulletin has continued to be published three times a year, providing information to AAH members on the activities of the Association, and on selected topics of relevance to the study and teaching of the subject.

The autumn saw the innovation of a short eBulletin, emailed out in pdf form, with the aim of drawing members' attention to forthcoming events organised by the AAH. If you have not received an eBulletin, and would like to do so, please email [admin@aah.org.uk](mailto:admin@aah.org.uk) using the subject line: AAH e-Bulletin request/cancellation.

JANNET KING

## Museums & Exhibitions

This year I have attempted to raise awareness of the AAH in the museum community by writing to various institutions, and sending flyers advertising AAH events. Other activities include the organisation of a careers day for art history undergraduates and graduates which will take place at the Whitworth Art Gallery on 7 March, and my column in *Bulletin* listing future exhibitions – suggestions from members are always welcome.

I am very conscious that curators, and other museum and gallery professionals rarely attend the annual conferences, and yet sessions tackling a range of museological issues are becoming increasingly prominent, particularly at this year's conference.

During my Special Interest Group meeting at Tate, I hope to gather interest to form a Museums & Exhibitions committee, with the aim of giving the Group a more distinctive voice, and a clear remit. With the help of this committee, I hope that in the new year the Group will be able to organise at least one annual event, perhaps with a museological slant, that will attract both curators and academics, and encourage a dialogue between the two professions. Please do get in touch with me in the meantime if you would be interested in joining this committee.

**HEATHER BIRCHALL**

## Senior Administrator

### AAH ANNUAL CONFERENCES

The 33rd annual AAH conference took place at the University of Ulster, Belfast, in April 2007, and was, by all accounts, a very successful and enjoyable event. The conference was attended by 300 delegates and speakers. It included, for the first time, a diverse and well received 'Social Framework Programme'.

The 34th annual AAH conference will take place at Tate in London from 2 – 4 April 2008. This wide-ranging, interdisciplinary international event promises to be very interesting and popular. The booking deadline is 22 February 2008. Please visit the AAH website at [www.aah.org.uk](http://www.aah.org.uk) for up-to-date conference information and online booking.

A call for sessions for the 2009 AAH annual conference appears in this issue of *Bulletin*. It will take place in 2009 at the University of Manchester in Manchester, from 2 – 4 April 2009.

### AAH WEBSITE

As well as the online membership and online conference booking options, the new online News & Events and Jobs & Opportunities sections have generated a lot of interest. Additional webpages for 'Media and Communications' and 'Future AAH Conferences' were also added in 2007. If you want to post a notice, job advert or announcement, on the AAH website, free of charge, visit [www.aah.org.uk](http://www.aah.org.uk) or contact me via email and title your message 'Posting for AAH website'.

### AAH eBULLETIN

2007 saw the launch of a new digital *eBulletin*. This new e-publication was introduced in response to membership feedback and is designed to offer members concise, on-screen information about forthcoming news, events and opportunities. *eBulletin* is designed to supplement the existing printed version of *Bulletin* which will continue to be mailed to members in February, June and October. If you have not yet received a copy of *eBulletin*, but would like to, please contact [admin@aaah.org.uk](mailto:admin@aaah.org.uk). Please title your message 'AAH e-Bulletin request/cancellation'.

### AAH PUBLICITY AND ACCESS

As always, the AAH is working towards widening and developing its access and visibility through various publicity incentives, such as more online and e-based resources.

Concessions for AAH members within museum and galleries are ongoing, with new institutions being identified and approached each year.

Concessions lists are currently included in membership packs and in the October issue of *Bulletin*. Please encourage your own or your local museums or galleries to contact us about offering concessions for AAH members.

The AAH has established a number of mutually beneficial exchanges with various publications and organisations, which are developed and expanded each year. In 2007 the AAH had publicity exchanges with *Burlington*, *Museums Association Journal*, *Object*, *Immediations* and *Art Monthly*. Such exchanges help the AAH to promote membership, activities and conferences to new audiences. They help build networks and strengthen links between the AAH and other organisations or disciplines.

Finally, and on a more personal note, I am pleased to say that I completed my MA in Curating in September 2007, but I will remain part-time at the AAH for the time being. Best wishes for the New Year and I hope to see you all in April at the 2008 Annual AAH conference in London – don't forget to book!

**CLAIRE DAVIES**

# Assistant Administrator

## AAH MEMBERSHIP

There has been a significant increase in AAH membership in 2007 (*see below*). This is, in part, due to hard work and innovative ideas from our Members' Groups.

October 2007 saw the launch of a one-off Student Special Offer that encouraged new student members to join at the beginning of the academic year (instead of the usual calendar year). Our aim was to make more students aware of the financial support that the AAH offers and its activities. We hope that these new student members will become long-term members of the AAH.

We have also seen a welcome increase in the number of independent art-historians in our membership, with 14 new independent members joining following the successful launch of the on-line Directory of Independent Art Historians.

The 2007 annual AAH conference at the University of Ulster in Belfast had a positive impact on increasing membership in Northern Ireland and the Republic of Ireland.

## MEMBERSHIP FEEDBACK

Evelyn Welch's term of office as AAH Chair began with an appeal for feedback from AAH members and the inclusion of a membership questionnaire in the April *Bulletin*. In response to the feedback, we have taken several measures, including opening up the AAH Initiatives Fund to applications from all members (see page 11). We continue to welcome your comments.

Best wishes for the New Year and remember to renew your membership now if you've not already done so!

SUE WALKER

## AAH Membership Report 2007

Membership figures, categories and occupational profile as of December 2007 [2006 figures in brackets]

**Total members 1,207 [1,095]**

Art History only	257 [273]
The Art Book only	108 [92]
AH and TAB	307 [313]
Bulletin only	444 [293]
Institutional membership with:	
Bulletin only	38 [41]
AH and TAB	53 [61]

## MEMBERSHIP CATEGORIES

### Ordinary

AH and TAB	122 [135]
AH only	125 [130]
TAB Only	62 [57]

### Joint

AH and TAB	4 [5]
AH only	5 [8]
TAB only	2 [0]

### Student

AH and TAB	99 [101]
AH only	51 [62]
TAB only	17 [11]
Bulletin only	319 [89]

## Concessionary

AH and TAB	23 [14]
AH only	15 [16]
TAB only	11 [12]
Bulletin only	56 [59]

## Life

AH and TAB	23 [24]
AH only	6 [6]
Tab only	1 [0]
Bulletin only	37 [40]

## Europe

AH and TAB	23 [24]
AH only	23 [16]
TAB	6 [5]
Bulletin only	17 [10]

## USA and RoW

AH and TAB	52 [29]
AH only	29 [39]
AB only	7 [7]
Bulletin only	24 [10]
<b>Institutions</b>	91 [101]
UK	43 [45]
Europe	21 [20]
USA and ROW	27 [36]

## OCCUPATIONAL STATUS

Academic	302 [300]
Museums	67 [57]
Students	577 [425]

# Schools

The end of 2007 was dominated by the annual conference and preparations for the new syllabi. The committee has recently swelled in numbers and a membership campaign has been undertaken aimed at student and professional memberships.

The Ways of Seeing 2007 at Tate Britain on November 2nd was a success, attracting a full house and positive feedback. Satish Padiyar, Alison Smith and Nigel Spivey gave mind-expanding talks complemented by short spirited papers from students Hilary Roberts, Aya Mousawi and Flo Sharp. The teacher's plenary was also well attended and featured short up-dates on the new syllabi from Elizabeth Gould, Julie Hadley, Kate Evans and myself.

The **Teacher's Day** at the British Museum *The First Emperor* exhibition, kindly organised by Elizabeth Allen, has been moved to **10 March**. Anyone interested in attending should contact Claire Davies at the AAH office.

CAROL JACOBI

Schools	15 [18]
Independents	122 [118]
Other	125 [148]
Unaccounted	9 [29]

## NEW MEMBERS IN 2007

Academic	28 [19]
Museums and Galleries	18 [7]
Students	316 [149]
Schools	1 [4]
Independents	25 [11]
Other	0 [11]
<b>Total</b>	<b>388 [221]</b>

## GEOGRAPHICAL PROFILE

UK Members	986 [892]
England 907/ Northern Ireland 10/ Scotland 52/ Wales 17	

European Members	89 [81]
Austria 1/ Belgium 4/ Cyprus 1/ Denmark 1/ Finland 2/ France 6/ Germany 12/ Greece 6/ Ireland 29/ Italy 4/ Jersey 2/ Luxembourg 1/ Malta 1/ Netherlands 5/ Poland 8/ Portugal 1/ Spain 4/ Switzerland 2	

USA and Rest of World	112 [120]
Australia 9 / Brazil 2 / Canada 17 / Hong-Kong 1 / Japan 4 / New Zealand 2 / Singapore 1 / South Africa 2 / USA 74	

## THE ART BOOK AWARD 2007

The Editorial Board of *The Art Book* and the Association of Art Historians have great pleasure in announcing that the award for 2007 goes to:

***Antinous: The Face of the Antique*  
by Penelope Curtis and Caroline Vout**

**Published by Henry Moore  
Institute, 2006**

**Catalogue editing by Penelope  
Curtis, coordinated by Gill  
Armstrong**

**Photographs by Paul Gardner  
(portraits) and Miel Verhasselt  
(installation views)**

**Design by Luc Derycke**

**Front cover: École Française  
d'Athènes**

**Back cover: Anne Chauvet/Musée  
du Louvre**

**Printed by New Goff, Gent**

Judges' comment:  
*Antinous is a book of discovery. Sensitively and beautifully designed, it transforms the experience of a fascinating exhibition into an enduring object, which makes vision an act of archaeological discovery and renders the art of antiquity relevant to twenty-first-century viewers.*

For the full review of the award-winning book, see *The Art Book*, Volume 14, Issue 2.

The Art Book Award 2007 short-list comprised the winning publication and (in alphabetical order):

*At Home in Renaissance Italy Life and Art in the Italian House, 1400–1600* by Marta Ajmar-Wollheim and Flora Dennis (eds.). V& A Publications. Reviewed in Vol. 14 issue 2

*Indian Painting: The Great Mural Tradition* by Mira Seth. Abrams, 2006. Reviewed in Vol. 14 issue 3

*Lucknow: City of Illusion* by Rosie Llewellyn-Jones (ed.). Prestel Publishing, 2006. Reviewed in Vol. 14 issue 2

*Mirror of the World* by Julian Bell. Thames and Hudson, 2007. Reviewed in Vol. 14 issue 4.

## The Art Book

One of the main aims of a magazine is to ensure that it is relevant to its readers. *The Art Book* attempts to reach a broad readership. Mindful that it serves both academics and those who are interested in art in its many historical and contemporary manifestations, the magazine publishes an extraordinarily rich range of reviews annually (over 200 books were reviewed in 2007). To draw attention to the concept of an art 'book', 2007 witnessed the inauguration of **The Art Book Award**. We think this award is unique, for it acknowledges that a publication is a collaborative venture between an author and the full production team in a publishing house. While the author supplies the text and demonstrates scholarship and evidence of research, publishers determine the marketing potential of books, editors shape prose, and designers integrate text with images and produce the book jacket which makes the first visual appeal for attention.

The winner of The Art Book Award 2007 emerged from a very strong short-list of five different books from five different publishers. These were drawn from a diverse long-list of books which had been reviewed in our magazine during 2007. We offer our congratulations to the Henry Moore Institute for publishing *Antinous: the Face of the Antique*. This beautiful and extraordinary book endures as an object in its own right, having been conceptualised in conjunction with an exhibition, itself conceived by an institute which pays tribute to sculpture and which continues to find ways of making sculpture, from the antique to contemporary, relevant to art audiences and readers.

The four 2007 issues of *The Art Book* offered a lively mix of articles, interviews and reviews. There were articles on copyright law in France, the global publication of Asian art, The Albert Memorial Visitors' Centre and the role of the designer in book production. Among the people interviewed were Simon Schama, Laura Mulvey, Julian Spalding and Clio Barnard.

The *Art Book's* content reflects the hard work done by our executive editor, Sue Ward. Constantly alert to the relationship between a magazine and its readers, Sue negotiates about feature articles and determines the mix of reviews, long and short in each issue. Working closely with her over the past three years, I have seen her dedication at first hand and – as my term in office as Honorary Editor draws to a close – I wish to thank Sue for all her hard work; her ideas, networking and long hours in her office. My thanks also go to Frances Follin for her meticulous copy editing, and to the production team at Wiley-Blackwell – Philippa Joseph, Sarah Worrall and Katherine Wheatley. Our special thanks go to Paul Jones, who left the team in late 2007 having done an excellent job with our advertising.

During 2007 we had changes on our Editorial Board. We said farewell during the year to Colin Cruise and Tom Gretton, who represented the AAH Executive, and at the end of the year the term of office for several members came to an end. I extend my thanks to Paul Bonaventure and Paul Jopling for the work they did, and offer special thanks to Gaby Neher, who served two terms on the Board with enthusiasm, never failing to offer succinct and insightful comments to all our discussions. We welcome onto the Board Veronica Davies, Dennis Wardleworth, Claire Alfrey and Patricia Allmer.

In this, my final annual report for *The Art Book* (I will be handing over to my successor in June 2008), I wish to say that my three years as Honorary Editor have been fulfilling, rewarding and enjoyable. I believe in good journalism. I am proud to have had a role in shaping a publication that unites my passion for art and my love and respect for books. I have been able to interact with people who also believe that *The Art Book* makes an important contribution to the AAH and to our artworld. It has been a privilege to serve *The Art Book*. I know it has a bright future.

**MARION ARNOLD** Honorary Editor

# Independents

As I write this, 2007 has drawn to a close and it is time to look back on the year's events and achievements.

It is always hard to know how many Independents there are out there – we are a self-defining group, embracing many freelance art historians but also those with art history degrees who are not working within art history at all, who nonetheless pursue their own research and art historical interests and value their membership of the AAH. I had various opportunities of meeting a few of you during the year.

In March, a diverse group of eight of us met up for the Royal Academy of Arts exhibition, 'Citizens and Kings: Portraits in the Age of Revolution, 1760 – 1830'. We had lunch, saw the show and then repaired to the Friends Room for tea and coffee (enough of us were Friends to get everyone in). So there was a lot of conversation on diverse topics, centred on our lives as independent art historians.

Understandably, few Independents made it over the water to the AAH conference in Belfast – the cheapest air fare was considerably more than most people would have had to pay for rail or coach travel to a mainland location. Despite the problems of remoteness, the conference was a great success and Belfast itself proved to be a very attractive and pleasant city. The joint Independents/Students' special interest group meeting was well attended, with many students nearing the end of their studies and keen to hear about the life of the independent art historian. The joint Students/Independents' unofficial official conference dinner was a great event (rumour has it the food was better than at the official bash, but I don't know who spreads these stories!).

## ART AND SEX

Hoping to get a bigger Independent turnout than for either of these events, I arranged a visit in November to the 'Art and Sex' show at the Barbican. Who could resist that? I thought. Well, you are mostly rather higher-minded than I am, it would appear! I had expressions of interest from 11 people, but not all could make the same day, so in the end only six of us got together on 3 November. I don't think the earth moved for anyone but it was quite interesting – and again, above all, an opportunity to meet up.

I would like to organise another such event in late March. Please email me at [ch-indeps@aaah.org.uk](mailto:ch-indeps@aaah.org.uk) with your suggestions of what to do and when to do it. If you are an Art-line member, please email [art-line@yahoogroups.com](mailto:art-line@yahoogroups.com) so all members can see your suggestion. If you are not yet a member of Art-line (free to all Independent AAH members, postgrad student members in their final year or so, and members of the Museums and Exhibitions group) then please send me

an email and I will arrange for you to join.

Art-line continues to form the major line of communication between me as chair and the members – I would love members to use it more often to post their own news, events, cries for help, or any other matter of relevance to the group. There are currently 94 members. Whilst many may be too shy to post messages on it, I have had a lot of feedback over the year that shows it is appreciated by members. It is a great way of disseminating news of conferences and other events, jobs that are being advertised (the staff at the AAH office pass on emails from contacts looking to fill posts or perform one-off tasks, and I put these on Art-line) and any other news.

As I write, 67 members have taken free entries in our online Directory of Freelance Art Historians. A number were contacted during the Autumn by Birkbeck College, as the School of History of Art, Film and Visual Media there needed more non-permanent lecturers. The person responsible had seen one of our posters (distributed with Bulletin during the summer, and shown above). So thanks to those of you who put posters up. If you have lost your poster, or need more for additional locations (the notice boards of libraries, academic institutions, publishing companies, auction houses, broadcasting and programme-production companies – any sort of organisation that might, even occasionally, need the services of an art historian) please let me know – I can supply more.

## FUNDING WITHDRAWAL

A rather disturbing fact came to light in the course of my correspondence with Birkbeck. It seems that colleges will no longer receive government funding for students who already have an equivalent or higher qualification than one for which they would now like to study. This means that someone with, say, a degree in engineering or English Literature would have to pay the entire cost of taking a degree in art history (or a lesser qualification such as a certificate). This may well make it impossible for many people. As I already had a degree in Biology when I started my BA course at Birkbeck in 1990, it is likely that I would not have been able to take the course had this rule been in force then. Birkbeck (and no doubt other colleges and institutions) will ► (to page 8)



► (from page 7) probably be forced to reduce its activities in future, with inevitable knock-on effects for both permanent and temporary staff from 2009 when this takes effect.

I have written to my MP to complain about this and I urge other members to do likewise. For years, we have had it drummed in to us that one cannot expect to pursue the same career for life, one must be prepared to retrain and do different things. How is this possible if one cannot take qualifications at an equivalent level to those one already has? More and more young people are being pressured into taking degrees at 18 – surely very many of them will one day wish they had done something else, or simply change their interests so much that they need to take another degree. I feel it is immoral and short sighted for the government to deprive them of this choice. I gather that some subjects will be eligible for funding for second degrees, but history of art is not amongst them as it is not judged economically useful enough. This, in a country that generates considerable income from cultural tourism and where one can have great difficulty obtaining access to art galleries during the increasingly numerous ‘blockbuster’ shows. As I have pointed out to my MP, these institutions and events do not run themselves – they rely on art historians in key positions. I also pointed out that I earn significant sums from art-history-related work, so cannot regard my degrees in art history as being not economically useful!

If you write to your MP, he or she is obliged to take the matter up with the relevant minister, so if every MP receives just one letter, that is a lot to end up with John Denham, Secretary of State for Innovation, Universities and Skills. Have no sympathy – write!!

A subject that was discussed on Art-line during the year was the high cost of attending conferences and doing independent research. Those working for academic institutions may have some of – or all – these expenses covered, but for Independents it often means taking unpaid time off work and then paying out for the costs of travel, library membership, conference fees and so on. The AAH has expressed its desire to help and, after garnering views via Art-line and from emails sent to me privately, I am putting together a proposal for the AAH which I hope members will find helpful. More in the next *Bulletin*.

I hope to see some of you in March for a gallery visit (remember to come forward with suggestions) and in April at the AAH conference at the Tate. Till then, I wish you all every success in all your endeavours.

**FRANCES FOLLIN**

## Students

This has been quite a year for the Student Members Committee (SMC) – a whole slew of interesting events, each very different from the last, a doubling in size of the voluntary work placement fund, a name change, an almost entirely new committee and an impressive rise in membership numbers.

April saw the first major student event of the year, the Student Session at the AAH Annual Conference in cosmopolitan Belfast. This was admirably well convened by Amelia Yeates and Matthew Sillence, who led a well-attended and stimulating day, which they drew to a close with an extremely stimulating group discussion.

The quality of the papers, meanwhile, was outstanding, drawing a significant non-student audience. We made the most of a captive audience of art historians from a wide variety of backgrounds to put on a successful special interest group, held jointly by the Student and Independents member groups, in which Dr Outi Remes, Frances Follin and Marion Arnold gave their takes, and some valuable guidance, on the trials and tribulations of solo freelancing.

The collaborative mood continued on until supper, when student and independent members convened for a convivial meal in a local Italian for a splash or two of Belfast’s finest chianti.

2007 has also been a year of considerable change for the student committee itself. Back in June we took the liberty of changing its name from the Student Members’ Group (SMG) to its present Student Members Committee (SMC). (We also dropped an apostrophe while no one was looking.) More than mere window-dressing, this was a means of clearing up some confusion concerning two distinct groups of people: those who make up the AAH student body, the 500 or so loyal student members, and the very much smaller committee of students (the SMC), which organises events and provides support on behalf of said student members. Calling our committee ‘a committee’ seemed to us the best way to avoid such confusion in the future.

As the name changed, though, so did most of the committee members. Membership of the SMC tends to go in waves, as stalwart members hang up their hats, usually as their PhD deadlines grow ever closer. 2007 was a year for several waves to break at once: just four out of the 16 names listed in the *Bulletin* this time last year are current members. Among this year’s hat hanger-uppers were Chrissie Bradstreet, Graeme Smart, Jenny Powell, Matthew Sillence, Amelia Yeates, Maria Halkias and Camilla Smith. And yet, mercifully, these hardworking souls were replaced by equally valuable committee members, namely Hannah Williams, Matt Lodder, Eve Kalyva, Linda O’Halloran and Nausikaa El-Mecky, all of whom are currently working on 2008’s exciting projects. ►

## Universities and Colleges

The main business of this group in 2007 was the work we did with colleagues from the Art and Design Communities on revising the benchmark for Art and Design, History of Art, Architecture and Design.

There were two aims in this exercise. The first was to simply update it to reflect current practice (the use of electronic resources, platforms, the increase in visual culture studies, film, theory etc). The second was to ensure greater cross-referencing between the Art and Design statement and the History of Art, Architecture and Design.

The benchmark draft was put out for consultation and the comments received were very positive and helpful. A final version has been drafted and will be delivered to the QAA by the time of the publication of this report.

The Universities and Colleges Committee has operated virtually now for several years. As part of the re-

structuring of the AAH executive, we have decided to re-frame the work of the committee to reflect its broad remit, renaming it the **Teaching, Learning and Research** committee. This will allow colleagues who are interested in the topics it addresses to participate, regardless of their precise professional affiliations. It will now meet three times a year (including the meeting during the Annual Conference).

I am delighted to say that **Jill Farquhar** will be taking over from me to lead this. A major piece of work for 2008 will be the community's response to the European Research Index for the Humanities, which the AAH has opposed in principle since its first inception. The Art History list will be published in September and we will need to be vigorous in ensuring that it is not used as a metric in the UK.

**EVELYN WELCH**

### NEW VOICES

Name-change aside, June was also the month for our first New Voices event of the year. Held in the architecturally unique surroundings of the Henry Moore Institute in Leeds, *Surface Effects* was a day in which those attending were treated to six diverse papers on the making and representation of sculpture. Due to reasons beyond our control it was not possible to report this day in the *Bulletin*, so let me briefly thank Helle Hochscheid (Roosevelt Academy, Middelburg), Carolina Mangone (University of Toronto), Beth Williamson (University of Essex), Karin Kyburz (Courtauld Institute), Lara Eggleton (University of Leeds) and Bryony Shaw (University of York) for their fascinating papers, along with Dr David Hulks (University of East Anglia) for chairing a lively discussion at the end. My thanks go to Matthew Silence and Jenny Powell for organising the event, and to the Henry Moore Institute, particularly Dr Martina Droth and Ellen Tait, for being such fantastic hosts.

### VOLUNTARY WORK PLACEMENTS

Around this time we were also able to support over 20 students with self-organised internships via our Voluntary Work Placement Fund. As a result of overwhelming demand and a very high quality of applications we were fortunate this year to receive a considerable increase in the total award amount available. This effectively doubled the number of students we were able to support.

### STUDENT SUMMER SYMPOSIUM

Our next SMC-organised event was our annual Student Summer Symposium (see *Bulletin* 96, page 8, for details) on the theme of *Art and Power*. Held on a cliff-top overlooking a mile of sandy beach in the ornately corniced Georgian refinement of the University of St

Andrews art history department, the event was destined for success. My particular thanks go to retired SMC member Maria Halkias for organising the whole thing, and to Lecturer Dr Natalie Adamson and Head of School Annette Carruthers for their hospitality in general and for hosting a fascinating interview-skills workshop in particular.

The final two events of 2007, the Career Day held at the V&A and the *Art and Memory* New Voices conference at the Courtauld Institute were a tremendous success (see the Student Chair's Letter on page 12 along with pages 14 and 18 for details).

### MEMBERSHIP BOOM

Increasing the number of student members of the AAH is an important priority for us as by doing so we can offer bigger and more diverse events and expand our research and support networks. However, when I assumed the student chairship in April I soon found that new members were being put off by the fixed AAH membership term, which runs January–December, meaning that students joining in order to attend the two London events this November (Career/Museum day and New Voices) would see their membership last only a couple of months before needing to renew. Our solution was to instigate a student special offer, beginning at the start of the 2007–8 academic year, which offered 15 months membership (rather than 12) for the bargain price of £15 (rather than £19). We received over 150 new members as a result of this offer. Indeed, as I write we have 577 student members, an increase of over 25% on 2006. This means that students now make up almost 60% of all AAH members, up from 48% in 2006. A successful year, indeed, I hope you'll agree.

**ALISTER MILL**

# Hon Secretary

## CONSTITUTIONAL CHANGES

Following some minor re-structuring, some changes are required to the Constitution of 2002 which need to be approved by a quorate Annual General Meeting by a two-thirds majority (according to rule 18.2). These are as follows:

### Motion 1

**Introduce new Rule 6.8** (regarding the election of the Hon. Treasurer):

“The Honorary Treasurer shall be elected at an Annual General Meeting for an initial term of 3 years and then may be re-elected for a further period to be determined by the Chair and Honorary Secretary in consultation with the Hon. Treasurer.”

### Motion 2

**Amend rule 7.1.1** (to allow the Hon. Treasurer to be a member of the Executive Committee), which currently reads:

“the Chair, Honorary Secretary and Chair Elect specified in the preceding clause;”

to:

“the Chair, Honorary Secretary, Honorary Treasurer and Chair Elect specified in the preceding clause;”

### Motion 3

**Amend rule 10.8** (following the completion of the Artists' Papers Register, the new position as officer of the Hon. Treasurer, and the conduct of business), which currently reads:

“The Editors of *Art History*, *The Art Book* and the *Bulletin*, the Chair of the Artists' Papers Register and the Treasurer shall be entitled to attend meetings of the Executive Committee but not vote. For the avoidance of doubt such persons shall not be members of the Executive Committee.”

to:

“The Editors of *Art History*, *The Art Book* and the *Bulletin* shall report to meetings of the Executive Committee. For the avoidance of doubt such persons shall not be members of the Executive Committee.”

### Motion 4

**Amend Rule 11.1** (to allow the Association to use electronic transfers); rule currently reads:

“The funds of the Charity, including all donations contributions and bequests, shall be paid into an account operated by the Executive Committee in the name of the Charity at such bank as the Executive Committee shall from time to time decide. All cheques drawn on the account must be signed by at least two members of the Executive Committee.”

To read as follows:

## 34th Annual General Meeting

13.10 – 14.30 THURSDAY 3 APRIL 2008

**Tate Britain, London**

Room to be confirmed

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

The Minutes of the 33rd AGM were printed in *Bulletin* 95, June 2007, pp 12–13.

### Agenda

- 1 Apologies
- 2 Minutes of the 33rd AGM in Belfast
- 3 Chair's Report
- 4 Membership Report from the Administrator
- 5 Honorary Secretary's Report
  - 5.1 Constitutional changes (motions 1 to 4)
  - 5.2 Organisational changes
  - 5.3 Nominations and elections
- 6 Honorary Treasurer's Report
- 7 Report from the Editor of *Bulletin*
- 8 Report from the Editors of *Art History*
- 9 Report from the Editors of *The Art Book*
- 10 Reports from the Members Groups:
  - Independents
  - Museums and Galleries
  - Schools
  - Students
  - Universities and Colleges
- 11 Report from the British Chair of CIHA
- 12 Report from the 2009 Conference Organiser, Manchester
- 13 AOB

“The funds of the Charity, including all donations contributions and bequests, shall be paid into an account operated by the Executive Committee. This shall be held in the name of the Charity at such bank as the Executive Committee shall from time to time decide. All cheques drawn on the account must be signed by at least two members of the Executive Committee. Authorisation for electronic transfers, subject to secure procedures, may be made by the Association's administrator up to a sum to be agreed annually by the Executive. All other electronic transfers must be authorised in writing by two members of the Executive Committee.”

### POLICIES AND PROCEDURES

Following a series of meetings last summer involving the Chair, Empire HR Ltd (a company experienced in advising Charitable organisations) and myself, a full set of policies and procedures (including model contracts and employees' handbook) were drawn up and implemented from January 2008. An expense policy for all staff, trustees, editorial team, and awardees was introduced.

**LOUISE BOURDUA**

## EC Nominations

There are vacancies for three members of the Executive Committee (who will also be Trustees), two of whom should be elected at the AGM and one of whom shall be co-opted by the Executive Committee (at the AGM).

We are now seeking nominations for these posts. The closing date for the receipt of nominations is Friday **14 March 2008**.

### CHANGES TO EC PERSONNEL

**Nina Lübbren** (elected 2005) stepped down in 2007

**Christine Riding** stepped down to become Deputy Editor of Art History

**Natalie Adamson's** term of office was extended by one year following re-election at last year's AGM.

I should like to thank them all for their work on behalf of the EC.

**Rupert Shepherd** also stepped down as Chair of the Artists' Papers Register, as the project had come to an end, but was co-opted by the EC in September 2007. His term of office is two years, as per rule 7.2 of the constitution.

**Evelyn Welch's** election to the Chair and dual role as Chair of University and Colleges effectively created a vacancy.

Thus, three vacancies have been created on the EC: two can be elected for a three-year term, and one can be co-opted. Under rule 7.3, Natalie Adamson is eligible for re-election (one year at a time for a maximum term of six years, which would be until 2010).

Please send all nominations on the relevant form (which you can obtain from the AAH administrator, see *back page for contact details*), along with the names of two nominators (who should both be members of the AAH) to:

Hon Secretary  
c/o The Senior Administrator  
70 Cowcross Street  
London EC1M 6EJ.

## AAH Initiatives Fund

The AAH initiative Fund offers financial support for AAH-related activities that promote and develop the field of art history. The fund is available to members seeking financial assistance for activities or events in-line with AAH commitments and incentives.

If you are seeking assistance for an art-history-related activity or event and would like to submit an application to the Fund, please download the guidelines and application form from the AAH website [www.aah.org.uk](http://www.aah.org.uk), under Membership and Benefits).

### AAH INITIATIVES FUND GUIDELINES

- Initiative Fund assistance can only be sought and offered to current AAH members.
- Funding will be offered to art-history-related activities that promote the discipline in general terms, including conferences, discussion forums, workshops and publications on broad themes, and issues such as copyright, art history education and careers advice. (Funds cannot be offered for individual research expenses, nor conferences focusing on very specific areas of research.)
- The AAH would ordinarily expect to offer financial assistance of around £350.
- The AAH will only usually offer financial assistance only if additional funding is in place or has been sought for the activity or event
- Initiative Fund applications must be complete and returned in full and include: details of the event, an accurate breakdown of costs or predicted expenditure and income, and clear evidence of planning
- If you are offered funding you will be required to submit a brief evaluation report and enclose receipts or proof of expenditure within 8 weeks of the event or activity being completed

The AAH Executive Committee and Board of Trustees meet four times a year to assess funding applications. Meetings usually take place in January, April, June and September.

Please contact [admin@aaah.org.uk](mailto:admin@aaah.org.uk) if you require further information

## Proxy Voting Forms

The proxy voting form, for those people unable to attend the AGM, is included with the *Bulletin* and, when completed, should be returned to the Senior Administrator by **14 March 2008**.

By signing this you allow the Chair or your nominee to use your vote if required on any issues.

Please complete the form if you are unable to attend the meeting.

## Student Support Fund

Many thanks to all those who donated to the Student Support Fund last year. The money is used to subsidise the annual conference fees of student delegates.

Do please consider making a donation to the fund – when renewing your membership, filling in your own conference booking form, or simply by sending a cheque to the AAH, with a covering letter indicating that it is a donation to the fund.

**CLAIRE DAVIES**

## Student Members Committee

### Chair – Alister Mill

Courtauld Institute of Art  
[ch-students@aah.org.uk](mailto:ch-students@aah.org.uk)

### Clare O'Dowd

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### Nausikaa El-Mecky

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### Elza Tantcheva

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### Michele Waugh

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### Hannah Williams

Courtauld Institute of Art  
[hannah.williams@courtauld.ac.uk](mailto:hannah.williams@courtauld.ac.uk)

## 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 and welcome to the February *Bulletin*. As our student membership has increased by almost a quarter since the last issue, this is likely to be the first printed *Bulletin* for many of our student members – an especially warm welcome to all of you.

So what excitements have occurred since the last *Bulletin*? Our Student Special Offer was a great success, attracting over 150 new members and raising our student membership body to well above 500. This represents a tremendous network within which fellow students can share news and ideas or advertise relevant events.

Our new members helped swell the ranks of our equally successful November events, the Career Day at the V&A and the 'Art and Memory' New Voices Student Conference at the Courtauld, which attracted over a 100 attendees between them. Roughly a fifth of those attending 'doubled up' and attended both events, each of which turned out to be stimulating and valuable in its own right. Among the many who helped out at these events, I'd like to thank our committee members Elza Tantcheva and Hannah Williams in particular for leading the organisation of their respective events, and Sue Walker and Claire Davies for processing the multitude of applications for them. (See the articles on pages 14 and 18 for an account of the events.)

We've had a healthy response to our annual dissertation prize at both BA and postgraduate levels and on a fascinating array of topics. The judging panel is due to announce the winners next month.

### FORTHCOMING EVENTS

Looking forward to the near future, our **2008 Careers Day** is being held a few months earlier this year, on **Friday 7 March** at the Whitworth Gallery, Manchester. We've taken a wider approach than usual this time, so the day will also include a number of invited speakers from outside the museum world – academics, curators and educators – to allow room for some of the diverse career options available to art history and visual culture students. The booking deadline is **Friday 29 February** and the event is free to all AAH student members. (See page 15 for details.)

We've now released a call for papers for our '**Bodies of Evidence**' **Student Summer Symposium, at Oxford** (see opposite), perhaps the key date in the annual AAH student calendar because it provides the opportunity for student members from the UK and beyond (we have a growing number of overseas student members) to interact, hold discussions and socialise over the course of a couple of days. This year's event will be hosted by Oxford Brookes and among the highlights will be a drinks reception at the sculpture gallery of the Ashmolean Museum, along with a keynote talk by one of the museum's curators. The symposium's theme is the place of the human body in all aspects of artistic practice – a broad and stimulating theme which should appeal to many of our members.

Finally, the speakers for the student session of the **AAH Annual Conference** have now been allocated slots. Competition was tough for a chance to present a paper in the glamorous surroundings of Tate Britain and Tate Modern, thus making the job of those selecting papers for the session particularly difficult. Thank you to everyone who made the effort to send in an abstract. For those wishing to attend the conference, entitled Location: the Museum, the Academy and the Studio and held in London from 2–4 April, it's important to note that the **booking deadline is 22 February 2008**. If places are available after this, they'll be charged at 50% above the standard student rate – so book now! Booking is only available online, via the AAH website.

Best wishes,

**ALISTER MILL**

AAH Student Chair



# BODIES OF EVIDENCE

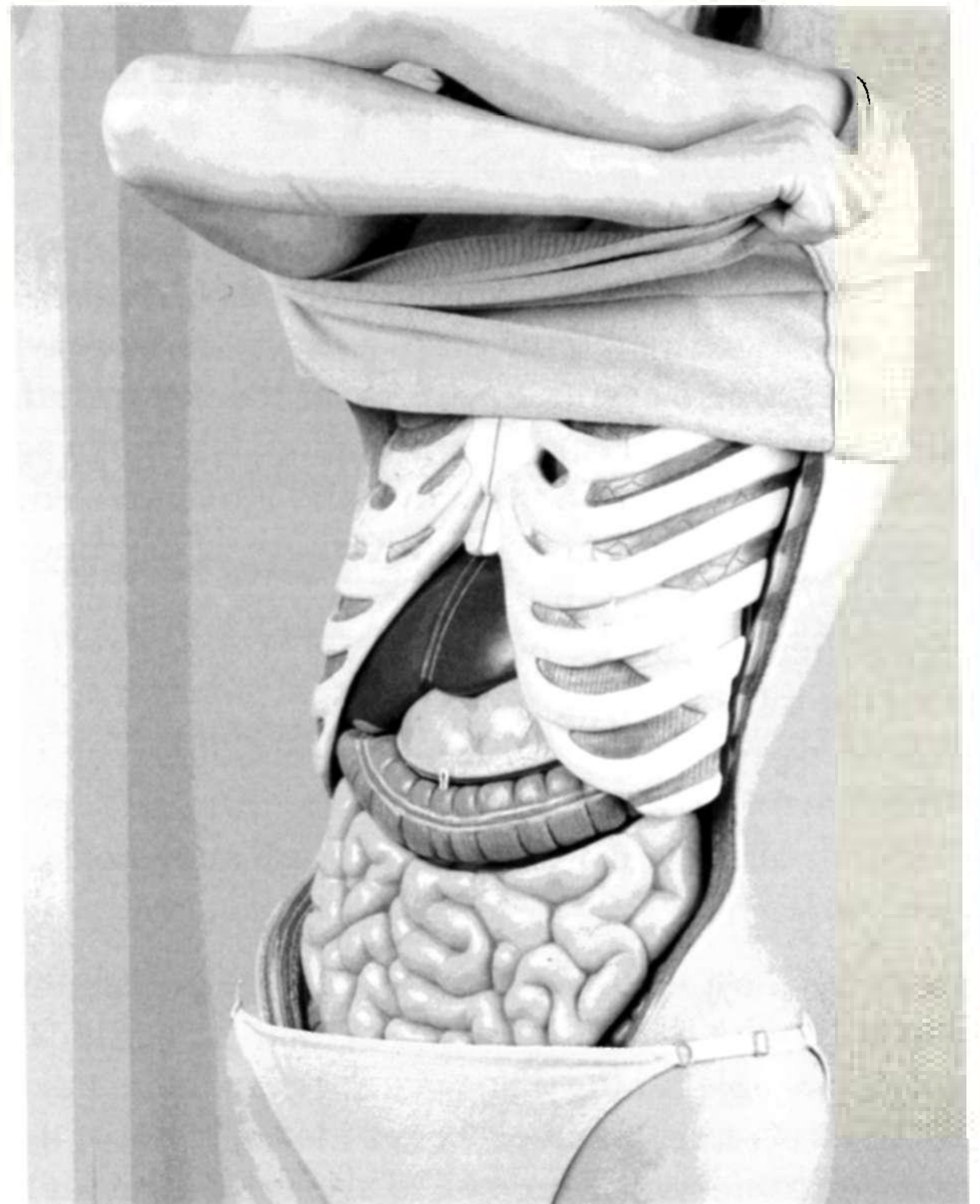
Association of Art Historians  
Student Summer Symposium

**21 & 22 JUNE 2008**

**Oxford Brookes University  
and the Ashmolean Museum**

Plenary Lecture:  
Absent Bodies

Dr Oliver Watson  
Keeper of the Eastern Art Department  
Ashmolean Museum



Questions of the body, and of embodiment, permeate the theory and practice of art. The history of art, too, has been informed and affected by the discourse of the body. The AAH Student Summer Symposium thus aims to address a wide range of topics that relate to the body in art, as subject, object and spectator.

We invite proposals of around 250 words from student members of the Association of Art Historians. Themes for discussion may deal with historical perspectives, contemporary practice, or both. Subjects may include, but are not limited to:

- Body as canvas, brush, frame and platform
- The body in performance and performance art
- Bio-art and bio-aesthetics
- (Re)presentations of the body from antiquity to post-modernity
- Eroticism, sexuality and sensuality
- Affect and affectivity
- The trajectory of the nude
- The body in self-portraiture
- Racial and gendered bodies
- The body beyond Western Art
- The body and the museum
- Ontologies, phenomenologies and corporealities of spectatorship
- Bodies and technologies
- Senses and sensations
- The canonical body
- The body in religious art

*"The body is at once the most solid, the most elusive, illusory, concrete, metaphorical, ever-present and ever-distant thing – a site, an instrument, an environment, a singularity and a multiplicity."*

Bryan Turner  
Professor of Sociology  
University of Cambridge

*Image: Koen Hauser  
Modische Atlas der Anatomie  
No. 4 (2002)*

**AAH**  
ASSOCIATION OF  
ART HISTORIANS

Proposals for papers should be submitted to Michele Waugh  
[michele.waugh@brookes.ac.uk](mailto:michele.waugh@brookes.ac.uk) no later than **20 March 2008** and  
should include your name, institution and the name of your  
supervisor/tutor.

# Museum and Gallery Careers Day

Victoria and Albert Museum • November 2007

**T**hanks to careful planning, active advertising and the generosity of the V&A, the Careers/Museum Day on 2 November 2007, attracted 53 delegates, more than three times as many as those who attended the previous Careers events. Speakers for the day included David Anderson, Director of Learning and Interpretation, who gave a provocative talk on the place of the Museum in the active and interactive education of the community; Mark Evans, Senior Curator of Paintings, who shared with us his thoughts on collecting and presenting a collection of paintings; Tim Stanley, Senior Curator of the Islamic Middle East Collection, who spoke about the intricate interweave between connoisseurship and entrepreneurial skills needed for the birth of the Jameel Gallery; and Sarah Scott, Curator of Exhibitions, who illuminated the ways through which the idea for an exhibition can be transformed into a real showpiece and the need for strong team work.

One of the most valuable aspects of all the presentations was the fact that the speakers gave a detailed account of their professional development. This made it possible for the delegates to relate to the talks at a personal level and, what is more, to have a better idea of some of the routes into the curatorial profession. There were also opportunities for more personal interaction with the speakers during the breaks.

## DELEGATE SATISFACTION SURVEY

To be able to evaluate how the event was received I designed a questionnaire for the delegates where the grading was from A – very good; B – good; C – satisfactory to D – poor and the survey was anonymous. The significant categories assessed were: venue, catering, content and presentation.

The actual results showed a high level of satisfaction, with the A&B grading combined for all categories varying only between 95% and 97%, and some As being deliberately turned into A+. There were no Ds, and the proportion of Cs ranged between only 3% and 6%.

In the explanatory comments the whole day was described with adjectives such as 'fascinating', 'stimulating' 'very interesting'. We also received positive feedback from many of the delegates on the day (*see right*).

To conclude, I would like to thank the speakers and all the support staff at the V&A for making this Careers/Museum Day possible and for enabling it to run smoothly. I would also like to extend my thanks to Benugo events for the elegant and high-quality catering.

Also, thanks to Sue Walker, assistant administrator of the AAH, for her excellent handling of the booking and, last but not least, to the Chairman of the SMG, Alister Mill, for designing and co-ordinating the marketing of the event and his support on the day itself.

## ELZA TANTCHEVA

Member of Student Members Committee

**“ The Careers Day at the V&A was a real eye-opener to what goes on behind the scenes. Though speakers pointed to some of the problems of working in museums, all of them clearly love their work and inspired many in the audience, I'm sure, to follow them into similar careers.”**

*Caroline Palmer*  
(Oxford Brookes University)

**“ I found what Mark Evans, Tim Stanley and Sarah Scott had to say illuminating and insightful. I knew nothing of what curators did, which is why I wanted to attend, and much of what they said has continued to percolate and give me food for thought. Thank you!”**

*Darrellyn Gunzburg*  
(University of Bristol)

**“ The first speaker gave a great introduction to the day. He really made me think about the future of museums and the role I would like to play in it. I was also very grateful that all the speakers were so open about how they had got to the V&A and what career path they had taken – I found that very useful and motivating. It was a great day and I would definitely go to another AAH careers day.”**

*Laura MacCulloch*  
(University of Birmingham)

**“ I enjoyed the Careers Day event at the V&A very much! It ... was an excellent opportunity to network with important professionals of the sector as well as with other students with similar aspirations.”**

*Katerina Karavida*  
(City University)

# AAH CAREERS EVENT 2008



Image: The Ancient of Days, William Blake, 1827

Whitworth Art Gallery  
Manchester

FRIDAY 7 MARCH 2008

This year's Careers Event has been designed to reflect the huge range and diversity of Manchester's vibrant arts scene, and the wide variety of careers open to art history students.

Those willing to share their experience and expertise include writers, academics, curators, conservators and educators from some of the Northwest's most outstanding cultural institutions: the University of Manchester, the Whitworth Art Gallery, the Castlefield Gallery, and more.

The day will include a tour of the two current William Blake exhibitions – *Mind-Forged Manacles: William Blake and Slavery* and *Blake's Shadow: William Blake and his Artistic Legacy* – by curator Heather Birchall, as well as a 'behind-the-scenes' look at the Whitworth Art Gallery.

This event offers the opportunity to pick the brains of some of the leading lights of Manchester's creative industries.

**Booking deadline: 29 February 2008.**

This event is free, and lunch and refreshments will be included. Places are limited, and must be booked in advance, so to register for this event please email the AAH administrators at [admin@aah.org.uk](mailto:admin@aah.org.uk), providing your name, postal address and contact telephone number. For more information, contact [clare.o'dowd@postgrad.manchester.ac.uk](mailto:clare.o'dowd@postgrad.manchester.ac.uk).

**This event is for AAH members only.** If you would like to become a member and attend this event, membership forms can be downloaded from the AAH website at [www.aah.org.uk/student](http://www.aah.org.uk/student)



## 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 and institutional affiliation
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**ALISTER MILL**  
[ch-students@aah.org.uk](mailto:ch-students@aah.org.uk)

## People's Palace and Winter Gardens, Glasgow

**D**uring my work placement I have gained experience of a range of curatorial work. A research project on the suffragettes' collection improved my understanding of collections management issues and familiarity with information management systems. The research challenged me with collection and collation of archive materials, primary and secondary sources. This in turn involved working in collaboration with curators, documentation assistants and archivists, who helped me in building my research and shared their expertise and knowledge of Glasgow Museums' Service collection.

By assisting in research and in the lead-up to temporary events, I worked across departments and with external stakeholders, improving my self-confidence and transferable skills. This resulted in experience of practical tasks (for example, issues relating to the movement and care of objects, and the lighting and layout of galleries) along with increased awareness of critical issues associated with interpretation and display.

The participation in workshops and activities delivered by the Education and Access Team helped me to gain new ideas and insights into attendance patterns and audience development aspects. The involvement in delivering summer and education programmes offered me the chance to broaden my

experience and address for the first time educational and lifelong learning issues.

The two-month full-time commitment allowed me to become involved in day-to-day tasks and to attend several meetings (e.g. Curatorial and Research Meeting, People's Palace operational and programming meetings, Social History Forum) which contributed to give me an insight into different aspects of museum work.

I feel the work placement at People's Palace was a very valuable experience because it helped me to confirm my interest in pursuing a career in the museum sector.

The experience 'behind the scenes' was essential to understand processes from conception to completion. By developing collaborations and strong relationships with internal and external partners, I acquired an invaluable knowledge both personally and professionally. In addition, this was advantageous to improve my communication skills and self-confidence.

On this account, the award from the AAH helped me to make the most of the work experience at People's Palace. I could concentrate on my working tasks and be less worried about my tight budget.

Furthermore, the award allowed me to do job-hunting after finishing the placement with fewer pressures and constraints.

With regard to long-term plans, I would like to further develop my working experience in the British museum sector in order to fully deploy what I have built insofar. On this account, MA Museum Studies and the work placement are only a starting point for my future career.

**OTTAVIA TONELLI**  
University of Leicester

## Christies Education

### Awards for 2008/09

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Please contact:  
Catherine Hyotte, Admissions Officer, Christie's Education London,  
153 Great Titchfield Street, London, W1W 5BD  
Tel 020 7665 4350; Fax 020 7665 4351  
[education@christies.com](mailto:education@christies.com) [www.christies.com/education](http://www.christies.com/education)

## Serpentine Gallery, London

Just two days ago my three-month internship at the Serpentine Gallery, as research assistant to the gallery's co-director, Hans Ulrich Obrist, came to an end. It is difficult to sum up the work of a quarter of a year in an office which operates at such a super-human speed. Every day has been different, and I can only begin to realise how much this experience has taught me.

The advantage of working for Hans Ulrich Obrist was that not only did I, as an intern, get to assist in or witness projects at the Serpentine Gallery, but I was also able to experience first-hand the preparation of independent projects all over the world. My work in the office was roughly divided into a) dealing with correspondence, b) doing research, c) transcribing and editing interviews. I liked all aspects very much, but particularly enjoyed the last two. However, assisting the co-director's PA in dealing with correspondence meant being up to date on, for example, all dealings with other curators, internal and external to the Serpentine Gallery, and thus learning about how decisions are made behind the scenes, and gaining a rough idea of what steps are involved in the organisation of a conference, an exhibition, or even a biennale. From the intensive research, and from transcribing interviews with artists, architects and authors, I learned an enormous amount about contemporary art and architecture. I was also lucky

to be able to collaborate with the education department, assisting with research on specific artists for the preparation of the Park Nights events in the pavilion.

The most exciting part of the internship has been seeing the concrete outcomes of the labour which has gone on behind the scenes. After the first two weeks of my internship my fellow intern and I went up to Manchester to see 'Il Tempo del Postino', which Hans Ulrich Obrist co-curated with Philippe Parreno at the Manchester Festival of the Arts. Three weeks ago, the Park Nights series opened at the Serpentine Gallery, and today the Lyon Biennale, which Hans Ulrich Obrist has co-curated, is being inaugurated. Having been a tiny part of the mechanism which has brought these events about is exhilarating. I am immensely grateful to the Association of Art Historians for having allowed me, with their financial assistance, to benefit from this experience.

**MARIA CHIARA MARCHINI CAMIA**  
University College London

### Funding Opportunities for Graduate Studies in the Department of Art History and Theory

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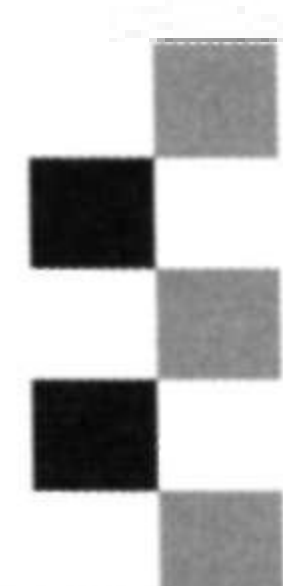
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University of Essex



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# ART & MEMORY

## New Voices Conference

On 3 November, the 2007 New Voices Conference was held at the Courtauld Institute in London. Addressing the theme of 'Art & Memory', this year's Conference received a record number of paper proposals and went on to register over 80 delegates, many of whom were new AAH student members. From sixteenth-century to contemporary, iconography to museology, painting and photography to newspaper design and installation art, papers by students embraced the provocation of 'Art & Memory', reaching out across a range of historical and methodological spaces within the discipline.

The day's events were divided into four sessions: a keynote address followed by three 'double bills' of student papers. Throughout the sessions, speakers focused on the relationship between art and memory, looking at how art produces memory, the role played by visual culture in shaping and preserving our cultural memories, and the political implications of these artistic acts. Papers also questioned the responsibilities of images in such processes, along with the responsibilities of the artists who make them and the institutions who collect them.

The conference was opened with a keynote address by **Dr Julian Stallabrass**, reader in art history at the Courtauld Institute. His paper, 'Remembering Photographs, Politically', explored notions of individual and collective memory in the context of photographic images from the Vietnam War and the war in Iraq. Challenging accounts of memory in art history drawn from psychoanalytic models, Dr Stallabrass engaged with a more physiological approach to understanding our responses to these photographs, insightfully analysing both the political and emotional roles of such images.

In the first student session of the day, we heard two papers both address the notion of the 'shrine' as a spatial and located site for collective memory, though in very different historical contexts. **Clare O'Dowd** (University of Manchester) analysed the relationship between personal and public acts of mourning in a series of Mike Nelson's installations from the 1990s in her paper, 'Remembering to Forget: Mike Nelson's *Amnesiac Shrines*', in which she reconsidered his works by locating them in the wider cultural context of public mourning. **Stephanie Porras** (Courtauld Institute) then examined the iconography of the shrine in Bruegel's sixteenth-century depiction of the *Flight into Egypt* in her paper, 'Rural Memory, Pagan Idolatry: Pieter Bruegel's Peasant Shrines', where she analysed the shrine as a site of cultural memorial within Bruegel's representations of sixteenth-century peasant life.

The second student session took up the theme of art and memory in the context of the conflict-ridden history of modern Germany. In his paper, 'The *Berliner Illustrirte Zeitung* recalls the revolution in Berlin', **Paul Fox** (University College London) addressed the power of visual culture in creating cultural memory by analysing the text, photographs and drawings of an illustrated magazine, suggesting how this ephemeral publication functioned as a deliberate memorialising act of the failed revolution of 1919. **Alexandra Tommasini** (Courtauld Institute) also explored processes of constructing cultural memory in her paper on the 2004 temporary memorial to the Berlin Wall, 'The Memorial Crosses at Check Point Charlie: The Pitfall of a Memory Process', in which she analysed the role of the monument in the strange conflict between the simultaneous desires to remember and forget the troubled history of the city.

In the third student session, attention shifted to the making of modern America in two papers addressing different aspects of the role of art in establishing and preserving an American cultural history. In a paper entitled, 'Creating a 'Usable Past': The Stieglitz Circle and the fabrication of a Native American antiquity for modernist culture', **Michael Bird** (University College London) analysed the attempts of artists and critics in early twentieth-century New York to create a 'racial past' for America by drawing on indigenous Native American visual culture. **Jillian Seaton** (University of Edinburgh) engaged with issues of memory and display in her paper, 'Gone but not forgotten: the Legacies of the Isabella Stewart Gardner Museum', where she examined the effects of an art theft from the Boston museum in 1990, analysing the museological impact of the empty frames that still hang, like a monument to the event, due to the original bequest of the museum's patron in 1903.

The papers were enthusiastically received by all attending and prompted much conversation throughout the day, particularly over lunch and while we wandered through the collections in the Courtauld Gallery, and delegates took advantage of the opportunity to connect with other postgraduates from all over the UK. Finally, after drawing together the threads of all the speakers' papers in a general discussion session, we ended the day with a well-deserved glass of wine and the discussions carried on into the evening.

On behalf of the AAH, the conference organisers would like to thank the speakers, delegates and SMC members who attended the conference and contributed towards making the day a great success.

**HANNAH WILLIAMS**

Student Members Committee



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# Earthen Sculpture in Olokun Worship

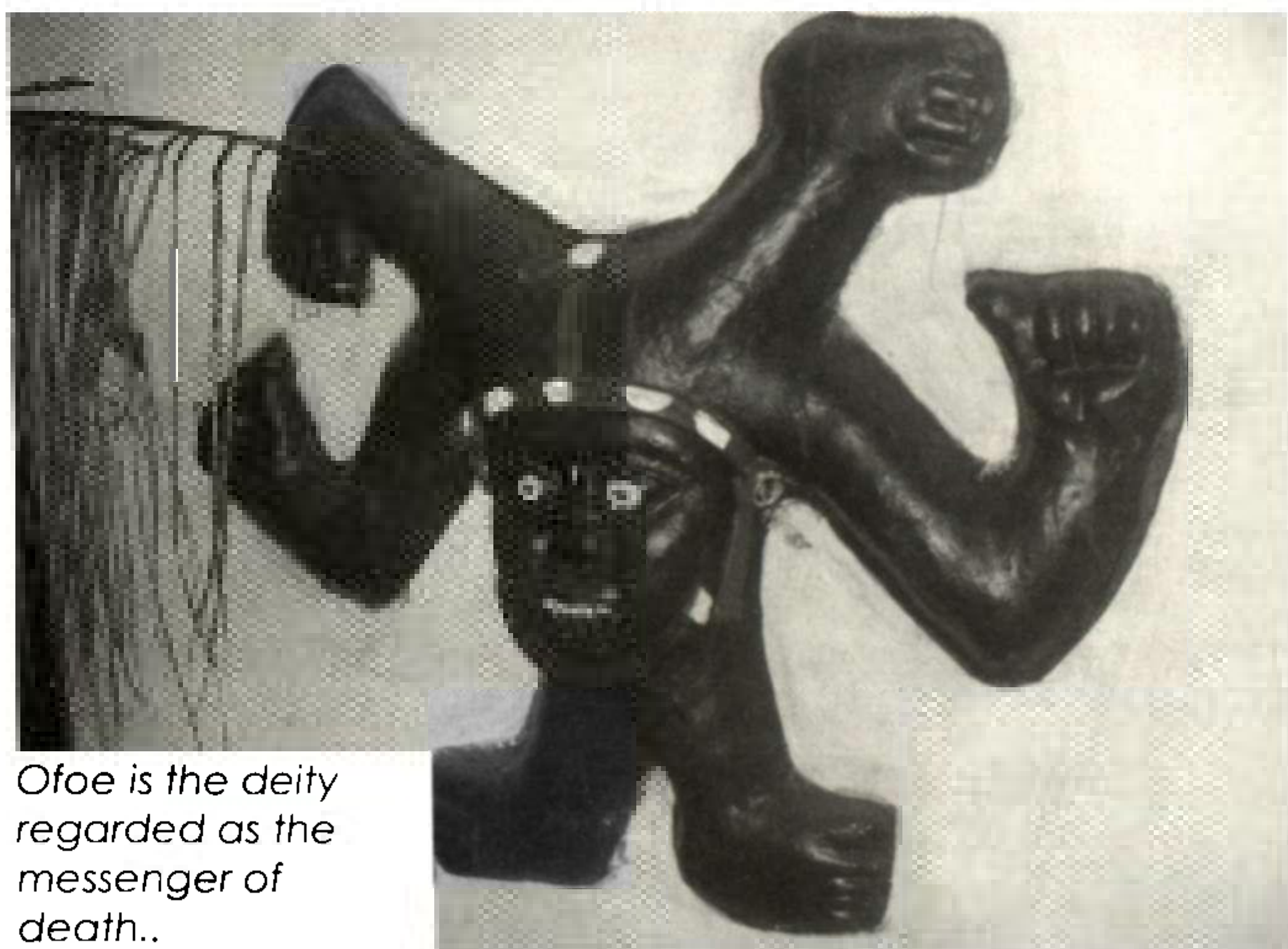
Ndubuisi Chinedu Ezeoluomba  
John Fleming Travel Award Winner 2007

In July and August 2007, I made a six-week fieldtrip in and around Benin City in southern Nigeria, the purpose of which was to collect data about Olokun worship, as practised among the people of Benin and neighbouring cultures today. A further aim was to investigate the earthen sculpture tradition in Olokun and the relevance of these sculptures to the whole process of worship. I also hoped to gain an insight into the psychology of worshippers and how modernity has affected the worship of Olokun and other deity worship in Benin City.

The results of this fieldwork constitute a significant part of my research, which is on the 'Form, Function and Motifs of Olokun Cultic Objects of Southern Nigeria'. The collection of data from within and around Benin will help to establish the significance of traditional African religion (Olokun in particular) in modern times. It will also provide an understanding of the diverse forms and motifs adopted and used in the worship of Olokun among different Nigerian cultures.

The contribution of the John Fleming Travel Award facilitated my stay in Nigeria throughout the period of my fieldwork, when I visited numerous communal and individual Olokun shrines, priests and priestesses in and around Benin City. I also visited a number of eminent traditional dignitaries and institutions, where I was given free access to their research materials. The communities I visited included: Ughoton, Urhonigbe, Umuaja, Obiaroko, Evboesi, Egbokor, Uhunmwundumwun and Udo, all communities with established Olokun worship.

Among the institutions I approached was the Ebohon cultural centre, where I was shown a vast collection of ancient and modern art. (This has been collected since the late 1960s.) I made use of the research library at the Institute of Benin Studies, the National Museum at Ring



*Ofoe is the deity regarded as the messenger of death..*

Road and the Oba's palace library. Although the holdings at these institutions are somewhat outdated, they also contain much unique primary material.

After completing my fieldwork, I was invited to give lectures about my research to the Department of Fine and Applied Art at the University of Benin, to the University of Port-Harcourt and to the Niger Delta University at Bayelsa state. I also attended the annual Olokun communal festival at Uhunmwundumwun on 6 August 2007. While visiting the Fine Art Department of the University of Benin, I had formal and informal discussions with Dr Omokaro Izevbigie, a specialist of Olokun worship, and with Dr Efemena Ononeme, a sculptor at the department, who works on Olokun shrine sculptures. Our discussions touched on his new body of work and his efforts to improve the types of material used to create shrine sculptures, particularly Olokun earthen sculptures

During my visits to the various communal and individual shrines I was able to interview priests and worshippers of Olokun in southern Nigeria. Only some of the interviewees were willing to be recorded and photographed, although those who refused to be documented were willing to talk to me, and I took notes. I made a general investigation of the people's perception of the worship of deities in Nigeria and the responses collected offer diverse opinions and reactions. While some continue to take an active part in deity worship, others believe that traditional religious practices have no place in the modern world. Another group of people, who are influenced by the growing Pentecostal churches, believe that deity worship, especially of Olokun, is a sin and idolatrous. The interviews nevertheless revealed that many churchgoers visit the traditional centres at night when they are not watched and that even the pastors occasionally take part in these activities.



*Olokpa (or security man)*

I was also able to interview Suzanne Wenger, the Austrian-born artist turned Orisa (Yoruba priestess), who lives in Oshogbo, Osun state, Nigeria. During the interview she reflected on her activities as an artist in the 1960s when she came to Nigeria, and on her activities as an Orisa. In our discussion, it became clear that her acceptance within the religious circles of the Yoruba people of western Nigeria was due to her status as a 'white woman' or 'Oyinbo'. The proceeds (both financial and in the form of tourist attraction) that derive from her association with, and promotion of, the worship of Osun have helped to elevate her to a high status within the worship of the deity. I was able to photograph some of the sculptures that adorn the Osun grove and her home.



The earthen sculptures and objects in Olokun worship.

The months of July and August are regarded as the rainy season in Nigeria so not the best time to travel. I needed to go at that time, however, in order to attend the main Olokun festival. Although the rain made some of roads difficult, I was largely able to overcome these obstacles. Overall, the data gathered was enormous and diverse, and I intend to make the best use of it both in my thesis and in subsequent writings.

I wish to express my sincere gratitude to the John Fleming Travel Award scheme for making this fieldwork possible. I also appreciate the support and encouragement of my supervisor, Moira Vincentelli, throughout the course of my fieldwork.

**NDUBUISI EZELUOMBA C.**

The School of Art  
University of Wales, Aberystwyth

## 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.

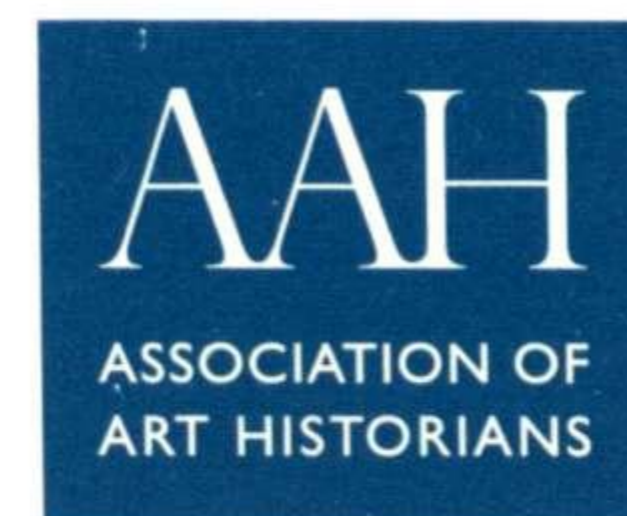
Applications are invited for the 2008 award.

**Deadline – extended to Monday 25 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*  
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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

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)

### 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 History 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 medium of film 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). In Britain, David Curtis (2007) has discussed the long history of artists' films, while John Wyver (2007) has shown that films on art have often been in the vanguard of the documentary form. These writers have unearthed new material that can direct future research.

This panel aims to 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 groundbreaking role of the art film and the arts documentary in connecting museums and art historiography is an underlying thread which runs through the papers.

**Oliver Asselin** (Université de Montréal) *Digital Cinema on the Museum's Ruins*

**François Penz** (University of Cambridge) *Screening the Museum Space*

**John Wyver** (University of Westminster) *Out of Chaos and Art During Wartime*

**Erdmute Wenzel White** (Purdue University, Indiana) *Suspect Surrealism: Germaine Dulac's film, The Shell and the Clergyman (1927)*

**Richard Suchenski** (Yale University) *Between Frame and Screen: Straub and Huillet's Cezanne*

**Margriet Schavemaker** (University of Amsterdam) *Romanticism and Beyond: Van Gogh's multimedia after-life*

**Ann-Sophie Lehmann** (University of Utrecht) *'Creative Hands' – Showing, mystifying and deconstructing the act of art making in early and contemporary art documentaries*

**Pierre Saurisse** (Université Rennes 2) *Tricks for Fiction: Disappearance and reappearance of the artist in films on art*

## Monuments and Memorials

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

**Sutapa Biswas**, University of the Arts London [biswas.rodgers@virain.net](mailto:biswas.rodgers@virain.net)

Monuments and memorials are characteristic features of colonial and postcolonial cities, and they have long been located in rural as well as urban 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 asks what prompts the installation, re/location and destruction of monuments and memorials. How have their meanings been contested, as for example during decolonization or profound political change? The focus is on the trans-national, the inter-cultural and the post-colonial, on the contemporary as much as the historical, and on monuments and memorials in global settings. The session will be organised in panels to enhance debate on the key themes.

**Tracy Anderson** (University of Sussex) *Commemorating the Life and Death of Charlotte Canning*

**Sophie Berrebi** (University of Amsterdam) *'An Enormous Intellectual Machinery': Jean Dubuffet's Group of Four Trees, and corporate modernism in the United States of America*

**Zeynep Çelik** (New Jersey School of Architecture) *Empire, Monument and the City*

**Annie Coombes** (Birkbeck College) *Engendering Memory In Post-Apartheid South Africa*

**Anne Ferran** (Sydney College of The Arts) *The Ground, The Air*

**Tapati Guha-Thakurta** (Centre for Studies in Social Sciences, Calcutta) *Monuments, Objects and Histories in Colonial and Post-Colonial India*

**Thomas Lange** (University of Amsterdam) *Fleeting Images and Past's Presence: Memory and the role of the image in Anselm Kiefer's paintings of the late 1970s and 1980s*

**Sue Malvern** (University of Reading) *The Counter Monument Feminised: Recent projects by Sanja Iveković*

**Emily Mark Fitzgerald** (University College Dublin) *Performing Famine: The politics of community remembrance in Ireland and the Diaspora*

**Peter Osborne** (Middlesex University) *'The Truth will be Known When the Last Witness is Dead'*

**Stephanie Snyder** (San Francisco Art Institute) *Revolt and Anti-Authorship, 1975 Daniel Spoerri at the San Francisco Art Institute*

**Aliya de Tiesenhuisen** (Courtauld Institute of Art) *From War Memorial to the Beatles: Locating Kazakh Monumentality*

## 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)

Recent commentary on Victorian art has tended to stress 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.

By contrast, the papers in this session investigate how the very idea of 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 media techniques and technologies; 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 in different manifestations of 'popular' criticism.

The purpose of the session is to locate the multiple contexts in which narratives and representations of Victorian art have been preserved, recast and reformed. Accordingly, 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. In sum, we intend to review the cultural conditions, critical themes and multiple perspectives in which the Victorian art world has been conceived, channelled and composed since the beginning of the last century.

**Colin Trodd** (University of Manchester) *The Ruined God: Some aspects of G.F. Watts in the 1920s and 1930s.*

**Heather Birchall** (The Whitworth Art Gallery, University of Manchester) *Acquisition and Exhibition: Tate and the Pre-Raphaelites*

**Aris Sarafianos** (University of Manchester) *Aubrey Beardsley's Morbid Vitalism: 'Sensationalism', economies of sensation and modernist art languages*

**Pat Hardy** (Courtauld Institute of Art) *Wyndham Lewis and The Last of England: A 21st-century assessment*

**Emma Chambers** (University College London) *The Persistence of Narrative: Tradition and innovation in early 20th-century conservation piece portraiture*

**Claire Donovan** (Dartington College of Arts) *Memorialising Millais: The impact of Life and Letters on the reception of the work of Sir John Everett Millais, PRA*

**Mark Stephen Bills** (Watts Gallery) *A Short History of Watts Gallery: G F Watts in the 20th century*

**Matthew Potter** (University of Plymouth) *The Dubious Desirability of Victorian and Modern Art in the British Empire*

**Shalini Le Gall** (Northwestern University) *Confronting the Secular Perspective in Studies of Victorian Art*

**Chloe Johnson** (Leamington Spa Art Gallery and Museum) *Presenting the Pre-Raphaelites (1947–97)*

**Paul Jonathan Barlow** (University of Northumbria) *Hating Millais: Why do Millais' critics go mad?*

**Lara Perry** (University of Brighton) *Monumental Materiality: The legacies of Victorian public sculpture*

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

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

**Noëlle 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 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.

**Nat Silver** (University College London) *'For the Trained and Seeing Eyes': Francesco Pesellino and the emerging discipline of Art History*

**Victoria Mier** (University of Bristol) *German Renaissance Sculpture and the Italocentric Bliss of Art History*

**Jeannie Labno** (University of Sussex) *Locating a Forgotten Renaissance: Shifting boundaries, conceptual identities and cultural frameworks in Central and Eastern Europe*

**Laurel Reed** (University of California) *Crossing the Adriatic: Renaissance Painting in Dubrovnik*

**Erma Hermens** (University of Glasgow) *The Pesaro Court Workshops: Organisation, collaboration and production*

**Noëlle Streeton** (University College London) *Status of Evolution? The painting technique of Jan van Eyck*

**Sarah Bercusson** (Queen Mary, University of London/Victoria and Albert Museum) *The Ephemera of History: Food gifts in 16th-century Italy*

**Maria Ruvoldt** (Fordham University) *Michelangelo at the Margins: Luxury arts and the afterlife of the gift drawings*

### The Teaching Studio

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

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

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

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

**Ian Heywood** (Lancaster Institute for Contemporary Art, Lancaster University) *'Somewhere Else' and What Goes On There: The teaching studio in the light of Danto and Pippin on post-historical art*

**Sally Mitchell** (Queen Mary, University of London) *Speculations on Language in the Arts*

**Nancy Roth** (University College Falmouth) *Studio Acoustics*

**Gary Peters** (University of the West of England) *Ignorant Artists / Ignorant Teachers*

**Andrew Warstat** (University of Leeds) *Teaching the Unteachable and Learning the Unlearnable*

**Rebecca Fortnum** (Lancaster Institute for Contemporary Art, Lancaster University/ CCW, University of the Arts) *On Not Knowing What You Are Doing; The importance of studio practice*

**Ian Horton** (London College of Communication) *From Apprenticeship to Professional Qualification: The reform of architectural education in Britain in the early 20th century*

**Michael Belshaw** (University of Leeds) *Fictions of the Studio*

### Self-Portraiture and Inscriptions of the Artist

**Mary Roberts**, University of Sydney  
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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 visibility 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. In this session, papers from a range of art historical fields consider how artists have used self-portraits to locate themselves socially and aesthetically, and in turn, how our art historical analysis can re-locate them historically and theoretically. In particular, this session aims to challenge existing approaches to understanding self-portraiture and invite new ways of interpreting this fascinating category of representation.

**Melissa Hyde** (University of Florida) *Humouring the Subject: Madame Roslin's Self-Portrait with Quentin de La Tour's L'Auteur qui rit*

**Hannah Williams** (Courtauld Institute of Art) *Other than Himself: Jean-Etienne Liotard's Turkish self-portraits*

**Rachel Esner** (University of Amsterdam) *Presence in Absence: The empty studio as self-portrait and manifesto*

**Susan Waller** (University of Missouri, Saint Louis) *Gérôme's Self-portraits: Negotiating constructions of the masculinity of the artist*

**Mary Roberts** (University of Sydney) *Cross-Cultural Processes of Becoming: The self-portraits of Fausto Zonaro, William Holman Hunt and Şeker Ahmed Paşa*

**Michaela Giebelhausen** (University of Essex) *Trying on the Oriental: William Holman Hunt in text and image*

**Anne Koval** (Mount Allison University) *Self-Portraiture as Palimpsest: Whistler's inscription of the self as other*

**Anna Lovatt** (University of Nottingham) *Self-Portraiture and De-Facement in Conceptual Art*

### Photography after Conceptual Art

**Margaret Iversen**, Department of Art History and Theory, University of Essex [miversen@essex.ac.uk](mailto:miversen@essex.ac.uk)

**Diarmuid Costello** Department of Philosophy, University of Warwick [Diarmuid.Costello@warwick.ac.uk](mailto:Diarmuid.Costello@warwick.ac.uk)

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 realization 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 organise 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 deal with substantive theoretical or aesthetic issues raised by post-1960s photography as an artistic medium, particularly in light of the oft-heard claim that the arts now inhabit a 'post-medium' condition.

**Wolfgang Brückle** (University of Essex) *'Near - Documentary' in the work of Jeff Wall*

**Margaret Iversen** (University of Essex) *Ed Ruscha and Performative Photography*

**Mark Godfrey** (Tate Modern) *Close-ups, Archives, Doubles, Series Portraits: Roni Horn and photography*

**Catherine Grant** (Slade School of Fine Art, UCL and Courtauld Institute of Art) *From 'The Directorial Mode' to 'The Anti Photographers'*

**Hilde Van Gelder** (Katholieke Universiteit Leuven) *The Shape of the Pictorial in Contemporary Photography*

**Alexander Streitberger** (Université Catholique de Louvain, Belgium) *Victor Burgin, Thomas Demand and the Logical Structure of Photography*

**Aron Vinegar** (Ohio State University) *Deadpan and the Absorption of Skepticism*

**Luke Skrebowski** (Middlesex University) *Productive Misunderstandings: Interpreting Mel Bochner's theory of photography*

**Jean-François Chevrier** (École Nationale des Beaux-Arts de Paris) *The Persistence of Realism*

**James Nisbet** (PhD Stanford University and California College of the Arts) *Hybrid Capture: James Welling's photographs*

**Sandra Plummer** (London Consortium, Birkbeck College) *Depicting the Photograph*

**Tamara Trodd** (University of Edinburgh) *Thomas Demand's Uncanny Re-Staging of Atget*

**Christine Conley** (University of Ottawa) *Morning Cleaning: Jeff Wall's Large Glass*

**Rosemary Hawker** (Queensland College of Art, Griffith University) *Photography and the Banal*

**Joanna Lowry** (University College for the Creative Arts) *Photography Entropy and the Archive*

**Gordon Hughes** (Rice University, Texas) *Making Faces: Douglas Huebler's photographic portraits*

### 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@mcgill.ca](mailto:richard.taws@mcgill.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 will explore notions of the provisional, the ephemeral, the impermanent and unstable, and ask 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 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?

**Darlene Cousins** (Université de Montréal) *Mourning the Provisional Museum*

**Andrei Pop** (Harvard University) *The Dreamer and the Dreamed: Fuseli, Lady Hamilton, 'The Nightmare'*

**Tom Gretton** (University College London) *Magazine Pictures Between Accumulation and Disposal: Bourgeois illustrated newspapers as a subversion of bourgeois values c. 1860–c.1890*

**Steven Gartside** (MIRIAD, Manchester Metropolitan University) *To Prefer Not*

**Steven Adams** (University of Hertfordshire) *Impressionist Painting in Occupied Paris*

**Mark Hobbs** (University of Glasgow) *'Condemned Forever to Becoming and Never Being': Transience and Provisionality in 1920s Berlin*

**Sarah Hamill** (University of California, Berkeley) *Untamed Studio: Brancusi's photography and the politics of display*

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**Matilde Nardelli** (University College London) *'Matter Dissolves into Motion': Cinema, provisionality and endurance*

**Anna Dezeuze** (Manchester University) *The Politics of Precariousness*

**Beth Anne Lauritis** (University of California, Los Angeles) *Exhibiting Contingency: Following the paper trail of 'c. 7,500'*

**Nicholas Chare** (University of Reading) *Body Politics: Lisa Lyon's provisional feminism*

**Ed Krcma** (University College London) *Resistant Reminders: Beuys, Broodthaers and Tacita Dean's Darmstädter Werkblock (2007)*

## Dis-Locations: Movements and Migrations

**Rosemary Betterton**, Lancaster University  
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**Dorothy Rowe**, University of Bristol [d.rowe@bristol.ac.uk](mailto:d.rowe@bristol.ac.uk)

Dis-located and nomadic subjects have become privileged signifiers in recent 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 addresses these and related questions in the context of artistic, academic and curatorial practices in the art world and academy. Papers explore the issues in relation to the visual arts and curatorial practices, as well as by examining 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, KIASMA in Helsinki or Haus der Kulturen der Welt, Berlin have become 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 postmodern 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 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 and, what makes them useful in another location? 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 address us as subjects of different identities, genders and nations?

**Alex Rotas** (Cardiff University) *Re-Placing Britain: How migrant artists are helping redefine 'British Art'*.

**Jutta Vinzent** (University of Birmingham) *Ideological Locations and Dis-locations. Visual responses from post-communist countries*

**Lisa Binder** (Museum for African Art, New York) *Continental Shift: (Re)Locating contemporary art from Africa in the 52nd Venice Biennale*

**Angela Dimitrakaki** (University of Edinburgh) *Beyond the Global Flâneuse: Travelling Women and the politics of art as labour*

**Marsha Meskimmon** (Loughborough University) *Passage: Affect and event in the global movement of bodies and images*

**Deborah Schultz** (University of Sussex) *Art and Place: Crossing borders in the work of Perejaume*

**Alexandra M. Kokoli** (Gray's School of Art, Robert Gordon University) *On Probation: Tracey Emin, Great Britain*

**Siobhán Shilton** (University of Bristol) *Transcultural Encounters: 'Franco-Maghrebi' Women's Art*

## Archival Impulse: Location and No-Place

**Dan Smith**, Chelsea College of Art and Design, University of the Arts London [wunderkammer@btinternet.com](mailto:wunderkammer@btinternet.com)

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.

**Sue Breakell** (Tate, London) *Perspectives: Negotiating the archive*

**Donald Preziosi** (UCLA and Oxford University) 'A Zoological Garden of Caged Tendencies': *Before and beyond impulsive Art History*

**Sas Mays** (University of Westminster) *Archival Indeterminacy in Foster, Deleuze, and Frampton*

**Joe Emerling** (The University of North Carolina) *The Origin and the Law, or Between an Archive and a Collection*

**Ben Highmore** (University of Sussex) *Archival Moments/ Anonymous History*

**Jo Melvin** (Chelsea College of Art and Design) *The Phenomenal Archive of Studio International 1965–1975*

**Susan Pui San Lok** (Middlesex University) *Tempering the Archive*

**Barnaby Haran** (University College London) *Damaged Americanism: Walker Evan's Photographs of Victorian Architecture*

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

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

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

Papers will 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.

**Lisa Slade** (Monash University, Melbourne) *Kleptomania: Colonial collecting and curiosity in the antipodes*

**Laura Hollengreen** (University of Arizona) *Presence, Absence and Aura: Possibilities of the empty vitrine and other display strategies in the wake of repatriation legislation*

**Barbara Lasic** (National Maritime Museum, Greenwich) *Constructing the Wallace Collection*

**Sabrina Norlander Eliasson** (Stockholm University) *Fraud or Major Historical Document? On the Martelli collection in the National Museum of Fine Arts Stockholm*

**Ruth Barnes** (Ashmolean Museum) *West Meets East – A curator's passage to Asia*

**Margaretta S. Frederick** (Delaware Art Museum) *Samuel Bancroft's Pre-Raphaelite Collection: Relocated, reconfigured and reinstalled*

**Leslie Topp** (Birkbeck College, University of London) *The Mad Objects of Fin-de-Siècle Vienna: Contexts old and new in a planned exhibition*

**Alexandra Stara** (Kingston University) *Displacement as Enchantment; The poetic potential of the museum*

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

**Anne Helmreich**, Case Western Reserve University, Cleveland OH 44106  
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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. In short, this session seeks to reconstruct the role played by the London art market and its partners in creating and determining economic and aesthetic value in an international, cosmopolitan context.

**Mark Westgarth** (University of Salford) *'A Cruise through the Brokers': Wardour Street and the London antique and curiosity markets in the mid-19th century*

**Pamela Fletcher** (Bowdoin College) *The Grand Tour on Bond Street: Cosmopolitanism and the commercial art gallery*

**Patricia De Montfort** (University of Glasgow) *International Networks, Periodical Publication and the London Art Market (1880–1914)*

**Pamela Gerrish Nunn** (University of Canterbury, New Zealand) *Finding a Seat inside the Big Tent*

**Morna O'Neill** (Vanderbilt University) *Decorative Politics and Direct Pictures: Hugh Lane in Dublin and Cape Town*

**Abigail Harrison Moore** (University of Leeds) *Furniture in the Dock: Issues of authenticity, race, and class in the London furniture trade*

**Alexandra MacGill** (Tate Britain/ University of Reading) *Matthew Smith, the London Art Market and the Tate*

**Alexander Stephenson** (University of East London) *Strategies of Display and Modes of Visuality in London Art Galleries in the Inter-war Years*

## Incredible Inventions: On Discoveries in Art and Science

**Hans Maria de Wolf**, Free University Brussels, (VUB)  
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**Wouter J. Davidts**, Department of Architecture & Urban Planning, Ghent University [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 attempts 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.

**Alkim almila Akdag Salah** (University of California) *Leonardo: The bridge between arts and sciences?*

**Fae Barbara Brauer** (University of New South Wales/ University of East London) *Inverting Scientific Invention: Duchamp's travesty of chronophotography and ergonometry*

**Suzannah Biernoff** (University of London) *'New Men for Old' – Art, surgery, and the rhetoric of bodily reconstruction in First World War Britain*

**Catherine Jane Jolivette** (Missouri State University) *The Enlargement of Vision: The Influence of science on the new landscapes*

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**Nicola Setari** (Scuola di Studi Avanzati di Venezia) *Constructing Unusual Media. The cases of Thomas Edison and Wassily Kandinsky*

**Charlotte Bonduel** (Free University of Brussels) *Science Fiction: An amazing story on Virginia Woolf and Quantum Physics*

**Honoré d'O** (The Platform Doctorate of Arts, The Brussels Model) *The Longest Miracle*

**Peter Swinnen** (Royal Conservatory of Brussels) *Composing with Computers? Let's remain serious*

### 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?

**Susanna Pettersson** (Finnish National Gallery, Helsinki) *Reflections on Museum Narratives: A Nordic perspective*

**Caterina Albano** (Artakt, Innovation Centre, Central Saint Martins College of Art and Design) *Intersections and the Pleasure of Narrative*

**Sarah Ganz** (MoMA) *Mind the Gap: Intention and experience in MoMA 's Galleries*

**Line Hjorth Christensen** (Aarhus University, Denmark) *Reflections on the Language of Display: Between museum, city and daily life*

### 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 will 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. This session seeks to explore 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 reconceptualised 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 professionalised art photography from the burden of the 'ritual' and enable it to (re)turn to politics, as Walter Benjamin would have it?

**Anne Braybon** (LCC, University of the Arts) *Conceit of the Righteous: Photography at the Institute of Contemporary Art in the early 1970s*

**Julian Stallabrass** (Courtauld Institute of Art) *Memory of Fire: Curating the Brighton Photo Biennial*

**Neil Matheson** (University of Westminster) *Thomas Demand: Simulation, hybridity and the dialogue with modernism*

**Rachel Snow** (University of South Carolina Upstate) *Vernacular Photography in the Museum: Canonisation or critique?*

**Gil Pasternak** (University College London/Chelsea College of Art & Design) *Posthumous Interruptions: The political life of family photographs in Israeli Military Cemeteries*

**Nina Lager Vestberg** (J. Paul Getty Postdoctoral Research Fellow) *Lee Miller at the V & A: Photography and technostalgia in the museum*

### 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 varied relationships between art, performance and place in the late-medieval period. Papers consider the inter-relationships between art-objects or built environments and the dramatic and/or musical performances which centred on them or moved through and around them. Several papers present hitherto unconsidered objects of study, or offer innovative approaches which other scholars in the field may find useful. The session resolves into a number of broad themes: secular ritual and pageant, church drama, music, animation, and cult and liturgy.

**Nicola Coldstream** (Independent Scholar) *The London Pageants for Henry V, 1415*

**Maja Dujakovic** (University of British Columbia) *Leopards, Lilies and Two Crowns: Genealogical chart of Henry VI and rituals of the dual monarchy*

**Laura Jacobus** (Birkbeck College) *Writer, Painter, Soldier, Saviour: Art, politics and spectacle in 14th-century Padua*

**Kees van der Ploeg** (Institute of Art and Architectural History, University of Groningen) *A gaze of Heaven. New evidence for the use of so-called Himmelloch in medieval churches in the Netherlands*

**Benjamin Albritton** (University of Washington) *Defacing the Book: Notes, scribbles, and patterns of performance in a medieval manuscript*

**Tim Shephard** (University of Nottingham) *Music and Performance Viewing in the Studiolo of Alfonso I d'Este*

**Louisa Connor Bulman** (Independent Scholar) *A Cloud of Witnesses: The suspended votive effigies at SS. Annunziata, Florence*

**Johannes Tripps** (Hochschule für Technik, Wirtschaft und Kultur, Leipzig) *The Priest assisted by Automatons: Altar and altarpieces with mechanical figures*

**Joanne Allen** (University of Warwick) *Liturgical Space and the Choir Stalls of San Zaccaria in Venice*

**Sandra Cardarelli** (University of Aberdeen) *The Cathedral, the Church and the City: Celebrating saints in the statutes of southern tuscan cities*

**Carol Richardson** (The Open University) *St Peter's Inside Out: Papal liturgies and the reorganisation of the old basilica 1400–1480*

**Round table discussion:** *What can we learn of the relationships between medieval art, performance and place?*

### The Year Was 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 [g.f.s.pollock@leeds.ac.uk](mailto:g.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 took place: two blockbusters in the United States repositioned feminism in the museum (*Wack!* and *Global Feminisms*). What is the meaning of this – 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 were questions of gender and sexual played out by 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 cinquiennial 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 did it mark a significant series of exhibitionary reflections at the intersections of art making, art thinking, art writing that are inclusive and politically creative?

**Griselda Pollock** (Centre CATH, University of Leeds) *International Feminism as an Exhibition Effect: Visibility and invisibility at Documenta 12, Wack! and Venice 2007*

**Alison Rowley** (University of Ulster) *Feminist Adventures Underground*

**Ruth Noack** (Curator of Documenta 12) *Who's Afraid of the Feminist Blockbuster?*

**Geeta Kapur** (Independent Critic and Curator) *About Fragility: Historical understanding, difference and the contemporary exhibition effect*

**Sylvie Simmonds** (McGill University, Montreal) *Feminist Works Still Resisting the Archaeological Space of the Museum*

**Roundtable Discussion:** *Moving through Locations: International Exhibitions of International Art in Internationally Feminist Perspectives*

**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 seeks 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. This session seeks to 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.

**Dan Hicks** (Pitt Rivers Museum and School of Archaeology, Oxford University) *The Archaeology of Artworks*

**Janice Hart** (London College of Communication, University of the Arts) *Studio Vistas: Spaces of creative production and identity construction from Paul Sandby to Antoine Claudet*

**Beth Williamson** (University of Essex) *Paint and Pedagogy: The aesthetics of art education*

**Philippa Simpson** (Courtauld Institute of Art/ Tate Britain) *Schools of Art: Collecting as art historical practice in the early 19th century*

**Konstantinos Stefanis** (London Consortium) *A Birthplace for the Retrospective Exhibition: London, Paris, Düsseldorf*

Caroline Palmer (Oxford Brookes University) *'Beyond the Fringe': The dislocation of female art-writer*

**Fae Barbara Brauer** (University of New South Wales/ University of East London) *A Collision Course: 19th-century visual cultures in the Academy and the Musée d'Orsay*

**Victoria Preston** (Birkbeck College) *Kunsthallen and Art Historical Discourse*

**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.

**Nick Addison** (Institute of Education, University of London) *The Artwork as Interlocutor: Gallery education for schools*

**Amaia Arriaga** (Universidad Pública de Navarra (UPNA), Spain) *Gallery Educators and the Interpretation of Works of Art*

**Janna Graham** (Goldsmiths College, University of London) *Un-role-ing the Educational Role of the Museum: Toward a radical diplomacy?*

**Kimberly Keith** (Goldsmiths College, University of London) *Towards a Critical Museum Practice*

**Declan McGonagle** (University of Ulster) *Negotiation and Reciprocation in the Making of Another Art*

**Janice McLaren** (The Photographers' Gallery) *...what could be necessary?*

**Carmen Mörsch** (University of the Arts, Zurich) *Governmentality and Critical Practice: Reviewing the history of gallery education in England*

**Emily Pringle** *The Artist as Educator: Examining relationships between art practice and pedagogy in the gallery context*

**Rebecca Sinker** (Tate Britain) and Victoria de Rijke (Middlesex University) *Taking Play Seriously*

**Sally Tallant** (Serpentine Gallery) *Experiments in Integrated Programming*

**Jill Strauss** (University of Ulster) *What More is Going on in this Picture?: The Gallery as a space for peace and conflict resolution education in Northern Ireland*

**Elena Stylianou** (University of London) *On Inner Immensity: The Pedagogical potential of the gallery space*

## 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; and to discuss the positive value of supposedly marginal strategies in art history such as hoax, parody, and fictional writing.

**Alex Hannay** (University of Leeds) *Holy Crap: Confabulating neo-crypto symbology, the Ark/Grail/Head of God and the Shattering Lost Secret to weighing the gravity of Rosslyn Chapel's Bullshit*

**Monica Kjellman-Chapin** (Emporia State University) *Constructing Kinkadeland*

**Thomas Loveday** (University of New South Wales) *Scatological Approach*

**Erin Starr White** (Texas Christian University) *Rethinking Bernstein: The genre of fictional criticism and why it matters to Art History*

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

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

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

Described by Tim Griffin as events 'endowed with a transnational circuitry', contemporary festivals, biennales, triennials, and other large-scale exhibitions have served as increasingly prevalent fora 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 'centre/periphery' thinking in a global art market.

To illustrate a specific example, new biennales in Asia have been established and promoted by enthusiastic governmental agencies and privately funded institutions. Consequently, two distinct ideological types of biennale have 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 contemporary practices?

From a broader point of view, questions also arise regarding the soundness of the conceptual threads that link curatorial initiatives, disparate creative processes, diverse viewerships, and the site-specificities of all large-scale exhibition projects: Can large-scale, transnational exhibitions adequately explore complex rhetorics of globalisation whilst maintaining relevance to exhibitions' unique localities and specific cultural contexts? Do festivals and biennales meaningfully investigate, inevitably alter, or altogether ignore the visual, material,

and historical sensibilities and traditions that uniquely inform each artist's practice? 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 explores the critical, cultural, commercial, geopolitical, and aesthetic debates that have surfaced with respect to large-scale, transnational exhibition programming. We wish to examine the effectiveness of such exhibitions' mediations of global and local concerns and their overall ability to establish sustainable connections between the museum, the academy, the studio, and the viewer. Given the growing influence and popularity of the mega-exhibition, this panel also speculates holistically on the futures of documentation, historicisation, and interaction given the new relational dynamics established by various festival and biennale 'cultures'.

**Isobel Whitelegg** (University of Essex) *Biennales contra Biennales*

**Rafal Niemojewski** (The Hayward Gallery, UK) *Venice or Havana? A polemic on the model of the contemporary biennial*

**Raul Moarquech Ferrera-Balanquet** (Executive Curator) *Arte Nuevo Interactiva*

**Royce W. Smith** (College of Fine Arts, Wichita State University) *Reinscriptions and Aestheticisations of the Periphery: The contemporary biennale as an agent of marginalisation*

**Javier Gimeno Martinez** (Universiteit Leuven) *The Periphery of Art: Forging the 1980s concept of design at Documenta 8 (1987)*

**Nick Waterlow** (University of New South Wales) *The Biennale of Sydney: 1973 to today*

**Elizabeth Rankin** (University of Auckland) *Between Biennale and Triennial: Locating New Zealand in the contemporary art scene*

**Sally Butler** (University of Queensland) *21st Century Fringe Dwellers?: Inclusivity and equity in the Asia-Pacific Triennial of Contemporary Art*

**Felicity Fenner** (Ivan Dougherty Gallery and Centre for Contemporary Art and Politics, University of New South Wales) *My Place or Yours? Concepts of place in recurrent nationally and regionally focused exhibitions*

**Britta Erickson** (Independent Curator, United States) *Periodical Exhibitions in China: Diversity of Motivation and Format*

**Kuiyi Shen** (University of California) *Construction and Expansion of Contemporary Art – The Third Chengdu Biennale*

**Chien Hui Kao** (Independent Curator) *The Complexity of Identity in the Beijing Biennale and Taipei Biennale*

**Sohl Lee** (University of Rochester) *Producing Globalization of Culture: Producing and Transforming the Gwanju Biennale*

**Elsa Hsiang-chun Chen** (University of California, Los Angeles) *The Imagined TransAsia Community and the Fukuoka Asian Art Triennale*

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

**Claire Walsh** Birkbeck, University of London  
[clairew@nildram.co.uk](mailto:clairew@nildram.co.uk)

**Matt Lodder**, University of Reading  
[matt@postmodified.com](mailto:matt@postmodified.com)

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? This 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 20th 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. The session's papers address the changing location of visual culture in a variety of historical and geographical contexts, from historic displays of art to the impact of twenty-first-century globalisation.

**William Coleman** (Courtauld Institute of Art) *The End of the Mausoleum: Internal change and the museums of New York*

**Francesca Franco** (Birkbeck College) *Democracy and Art at the Venice Biennale: The legacy of 1968*

**Suzy Freake** (University of Nottingham) *Moving House: The murdering of Gregor Schneider's Haus ur*

**Maggie Gray** (University College London) *The Quest for Cultural Legitimacy: Comics in the gallery*

**Louise Hughes** (University of Bristol) *Nicely Framed and Heavily Varnished: The tattoo and conflicts of display*

**Seph Rodney** (London Consortium) *Two Rooms: The Tate Modern and the MoMA*

**Jillian Seaton** (University of Edinburgh) *Fortress Munch: Art theft and a new museum aesthetic*

**Arnisa Zeqo** (University of Amsterdam) *The Museum as a Battlefield for 'Cultural Hegemony'? An example from the Netherlands*

## Family Values: Locating Relatives in the Italian Workshop

**Louise Bourdua**, Department of History of Art, University of Warwick [L.Bourdua@warwick.ac.uk](mailto:L.Bourdua@warwick.ac.uk)

**Tom Nichols**, History of Art, University of Aberdeen, Old Aberdeen, AB24 3FX, [t.nichols@abdn.ac.uk](mailto:t.nichols@abdn.ac.uk)

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, p. 162). Whilst 'patronage studies' (including family relationship of patrons) has become a well-trodden field, much work remains to be done on the makers' families. Our session addresses '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. Papers will therefore 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'?

Jan Deryck Cox (University of Bristol) *Lippo Memmi: Exemplar per eccellenza of the familial and familiar in the Sienese Trecento*

Emily Jane Anderson (University of Glasgow) *Vitale da Bologna and his Contemporaries: Family ties in Trecento Bologna*

**Meghan Callahan** (Victoria and Albert Museum) *The Spiritual Family of Lorenzo di Credi: The artist and Suor Domenica da Paradiso*

**Tom Nichols** (University of Aberdeen) *Surviving the 'Father of Art': Titian and end of the Renaissance tradition in Venice*

**Victoria Avery** (University of Warwick) *Alessandro Vittoria and his Relatives*

**Sophie Bostock** (University of Warwick) *The End of the Line*

# Conference Highlights

## WEDNESDAY 2 APRIL

7PM – 9PM

### Reception and Private View

Tate Britain

### Peter Doig

**Modern Painters: The Camden Town Group**

**The Return of the Gods: Neoclassical Sculpture**

## WEDNESDAY 2 APRIL

2PM – 7PM

## THURSDAY 3 & FRIDAY 4 APRIL

9AM – 6.00PM

### Conference Bookfair

Tate Britain

## THURSDAY 3 APRIL

7PM

### Plenary Lecture

Tate Modern

Please see AAH website for further details.

### Plenary Events:

#### Tate Modern Phase 2, Architectural Tour and Oil Tank Visit

Delegates will have the unique opportunity to visit the Tate Modern Oil Tanks with Adrian Hardwicke, go on an Architectural Tour with Marcus Horley and hear a talk on Tate Modern Phase 2.

#### Duchamp, Man Ray and Picabia

George Baker, Professor of Art History at the University of California, Los Angeles, and an editor at *October* magazine and October Books will join Professor Dawn Ades, Co-Curator of 'Duchamp, Man Ray, Picabia' to discuss the exhibition.

#### Tour of Tate Modern Displays

An opportunity to explore curatorial practice through a tour of the Tate Modern displays, including Doris Salcedo's *Shibboleth*, and the exhibition **Juan Muñoz: A Restrospective**.

Please see the AAH website for further information and additional event news.

## THURSDAY 3 APRIL

8PM – 10PM

### Dinner at Tate Modern

This offer is optional. Find out more at: [www.aah.org.uk/conference/booking.php](http://www.aah.org.uk/conference/booking.php)

## THURSDAY 3 APRIL

1PM – 2.30PM

### AAH AGM

Tate Britain

## FRIDAY 4 APRIL

1PM – 2.30PM

### Special Interest Group Meetings

## FRIDAY 4 APRIL

6PM – 10PM

### Late at Tate

Tate Britain

## Exhibitions Diary

Winter 2008

### OUTSIDE LONDON

#### **Out of the Box: Interventions in The Garman Ryan Collection**

5 October 2007 – 5 October 2008  
The New Art Gallery, Walsall

#### **Joseph Wright of Derby in Liverpool**

Until 24 February 2008  
Walker Art Gallery, Liverpool  
LAST CHANCE TO SEE

#### **A Rational Aesthetic: The Systems Group & Associated Artists**

11 January – 30 March 2008  
Southampton City Art Gallery

#### **Blake's Shadow / Mind Forg'd Manacles**

25 January – 20 April  
Whitworth Art Gallery, University of Manchester

#### **Cloth and Culture Now**

29 January 2008 – 1 June 2008  
Sainsbury Centre for Visual Arts  
University of East Anglia

#### **Ancient Landscapes – Pastoral Visions: Samuel Palmer to the Ruralists**

18 April – 22 June 2008  
Southampton City Art Gallery

### INSIDE LONDON

#### **Renoir at the Theatre: Looking at La Loge**

21 February – 25 May 2008  
Courtauld Institute

#### **Modern Painters: The Camden Town Group**

13 February – 4 May 2008  
Tate Britain

#### **Duchamp, Man Ray, Picabia**

21 February – 26 May 2008  
Tate Modern

#### **China Design Now**

15 March – 13 July 2008  
V&A

#### **Pompeo Batoni (1708–87)**

20 February – 18 May 2008  
National Gallery

#### **Brilliant Women: 18th-Century Bluestockings**

13 March – 15 June 2008  
National Portrait Gallery

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

Further details are available at [www.research.plymouth.ac.uk/vande2008](http://www.research.plymouth.ac.uk/vande2008)

## 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'.

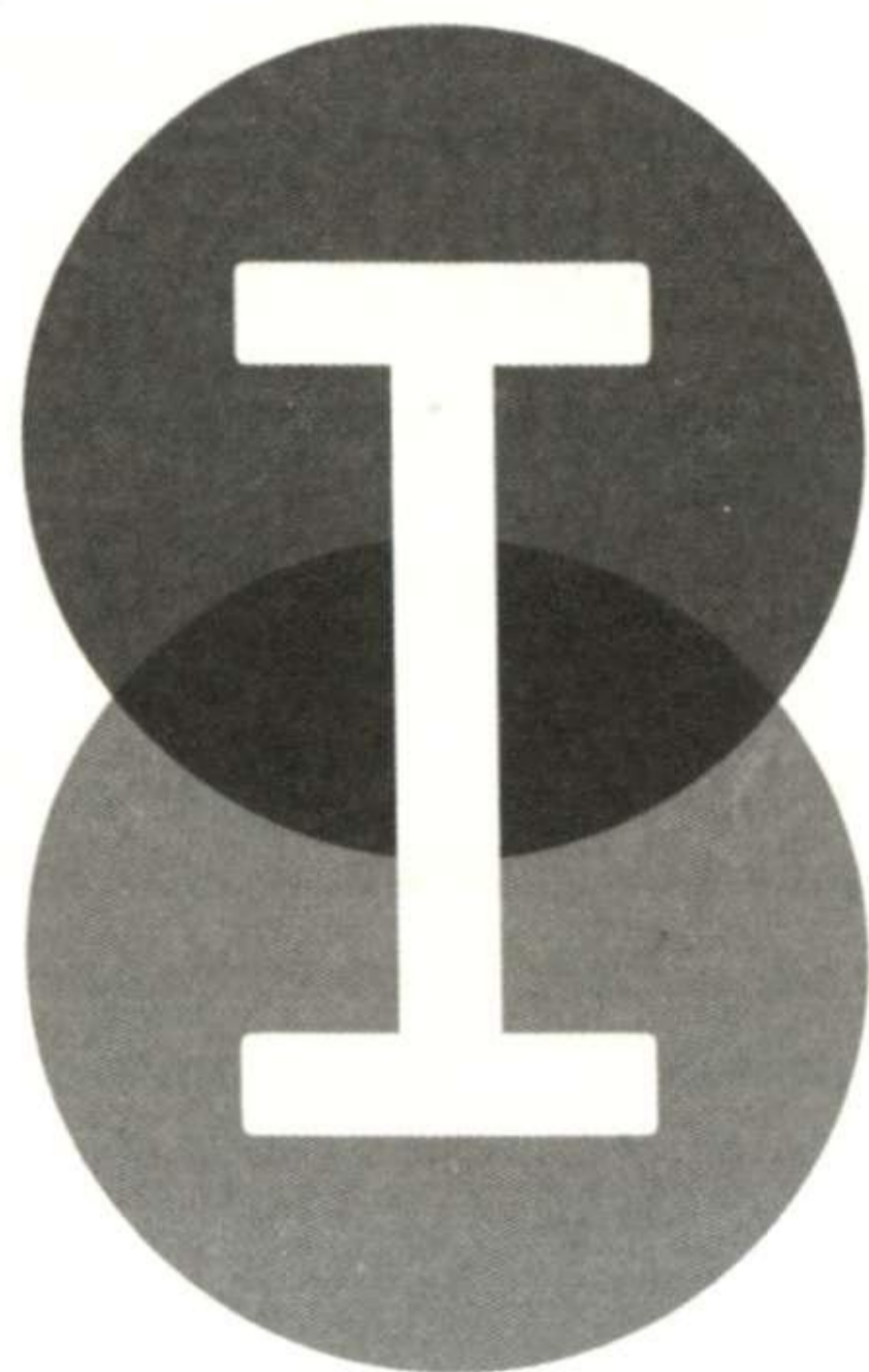
#### CONFERENCE DETAILS

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 June *Bulletin*: **6 May**





# AAH09 INTERSECTIONS MANCHESTER 2-4 APRIL 2009

## CALL FOR SESSIONS

### AAH09 CONFERENCE

MIRIAD

MANCHESTER METROPOLITAN UNIVERSITY

Conference Convenor: *Dr Patricia Allmer*

April 2nd – 4th 2009

### INTERSECTIONS

The 35th AAH conference will be held at Manchester Metropolitan University. It 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.

Please send session proposals to

**[aah09@mmu.ac.uk](mailto:aah09@mmu.ac.uk)**.

Proposals should include a session title and abstract (maximum 250 words) and full contact details of the session convenor(s).

**Deadline for the submission of session proposals is 14th April 2008.**

For other queries about the conference or book-fair please contact: **[aah09@mmu.ac.uk](mailto:aah09@mmu.ac.uk)** or consult the conference websites:

**<http://www.aah.org.uk/future-conferences/>** and **<http://www.miriad.mmu.ac.uk/aah09/>**

Conference Convenor:

*Dr Patricia Allmer.*

Conference and Bookfair Administrator:

*Cheryl Platt.*

Manchester Metropolitan University, MIRIAD.



## Framing the Other

### 30 years after *Orientalism*

26 APRIL 2008

Courtauld Institute of Art, London.

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.

#### Keynote speaker: Mary Roberts

John Schaeffer Associate Professor in British Art, Department of Art History and Film, University of Sydney

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.

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)

Further details, booking and programme available from 15 February at:  
<http://www.courtauld.ac.uk/researchforum/>

## The French Connection

### New Perspectives on French Contemporary Art across Disciplines

24–26 JULY 2008

Trinity College, University of Cambridge

*With support from the Centre for Research in the Arts, Social Sciences and Humanities and The Society for French Studies*

"At the beginning of the twentieth century, to think of modern art was to think of modern French art." (Harrison and Wood: 2005). This claim is startling in comparison to the relative absence of contemporary French art on today's international art scene. Recently, multiple initiatives serving to promote contemporary French art both within France and abroad marked a wave of renewed interest.

This conference takes advantage of this unique cultural moment in that it seeks to offer a platform to reflect upon this change as well as an opportunity for its further 'promotion'. Furthermore, this conference suggests a critical approach to the idea of 'promotion' through its relation to notions of 'statehood' or 'national art': a questioning that opens onto a discussion of French identity, cross-cultural artistic practices, and disciplinary change.

#### Conference Convenors

Jennifer Burris (Kings College, University of Cambridge)  
Olga Smith (King's College, University of Cambridge)  
To register, please visit  
<http://www.crash.cam.ac.uk/events/2007-8/frenchconnection.html>

## BECOMING BLAKE

FRIDAY 22 FEBRUARY 2007

One-day conference to be held at the Whitworth Art Gallery, University of Manchester

The purpose of this conference is to explore different critical, cultural and historical encounters with Blake and to relate these to his own beliefs, ideas and values. Blake, more than any other figure in British culture, is constantly recast and reformed in high and popular culture, and this conference identifies the contexts in which such revisions happen. How and why such realignments occur entails seeing Blake as the meeting place between competing and conflicting forces, as well as a particular historical figure with specific material interests.

The conference aims to:

- Discover why an artist and thinker who died in 1827 remains such a charismatic and irresistible force to so many artists, writers, musicians and film-makers
- Understand how Blake is associated with so many avant-garde identities and activities, and why he has become the ultimate radical multi-media artist.
- Explore why Blake is a subject of fascination to different religious and ethnic communities.
- Consider why we need artists to be heroes and how we transform them into legendary figures.

Speakers include Paul Barlow, David Bindman, Christopher Bucklow, Keri Davies, Martin Myrone, Marcia Pointon, Jeremy Tambling, Colin Trodd, Jason Whittaker and David Worrall.

The conference will coincide with two exhibitions at the Whitworth Art Gallery, *Mind Forg'd Manacles* (26 January – 6 April 2008) and *Blake's Shadow: William Blake and his Artistic Legacy* (26 January – 20 April 2008).

For further information about the conference and booking information, please contact Heather Birchall  
[heather.birchall@manchester.ac.uk](mailto:heather.birchall@manchester.ac.uk) Tel: 0161 2757477

# Printed on Paper

## The Techniques, History and Conservation of Printed Media

A CONFERENCE HELD AT THE SAGE, GATESHEAD, UK, 5–7 SEPTEMBER 2007

PRINTED



PAPER

The Techniques, History and Conservation of Printed Media

Organised jointly by the American Institute for Conservation of Historic and Artistic Works (AIC) and Northumbria University, 'Printed on Paper' was an international conference which aimed to bring together curators, conservators, historians, archivists and librarians – indeed, any professional who studies or cares for printed media – in a cross-disciplinary forum. This would focus on the broad subject of printed media on paper; in imagery and text, both historic and modern, looking to expand and diversify the range of experience and expertise in an often neglected subject.

Given the range of papers presented they certainly achieved this, with speakers from ten countries exploring topics from the preservation of ancient Chinese maps, to early forms of photography, to the problems raised by modern digital techniques such as laser and inkjet printmaking. Delegates were treated to previews of current research, many in advance of publication, and there were ample opportunities to discuss possible solutions to problems raised. The definition of 'printed media' was certainly taken in its widest context; one highpoint of the proceedings was an entertaining paper from Amy Namowitz Worthen of the Des Moines Art Centre, Iowa, on Italian orange wrappers. She not only described the surprising variety of artwork and designs printed on these fruit papers, but warned of the potentially carcinogenic preservatives they are laced with – an unexpected danger for the collector. Definitely a case of the pen (or printing press) being mightier than the sword!

While it could be argued that there was a bias towards conservators and conservation, there was truly

something for everyone at this event, and it is a pity that it was not advertised more widely among art historians and museum professionals, who certainly seemed under-represented among delegates. Perhaps there was a perception that it would be 'too technical' for those without a scientific background, but while this was perhaps the case with a few papers, generally the speakers had tailored their work to their audience, presenting their knowledge in 'layman's terms', and making it accessible to all present.

The conference organisers had also programmed plenty of social events for delegates, including a civic reception on the evening of the first day, and a drinks reception at The Alnwick Garden Pavilion at nearby Alnwick Castle, seat of the Duke of Northumberland. A trade fair on Day Two provided opportunity to browse bookstalls and sample the latest in paper conservation and storage products, while delegates were also encouraged to visit nearby venues such as the Baltic Centre for Contemporary Art or, venturing across the river Tyne to Newcastle, the historic Castle Keep, the Laing Art Gallery, or the Life Science Centre.

Northumbria University Press plan to publish the conference papers and proceedings early in 2008, in a volume entitled 'Printed on Paper: The Techniques, History and Conservation of Printed Media'. A successful conference on a fascinating subject – it is to be hoped that the organisers will consider repeating the experience in the near future.

**MARIE-THÉRÈSE MAYNE**

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**Next deadline: 6 May 2008**

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

