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Michael Podro

Art historian, philosopher and friend

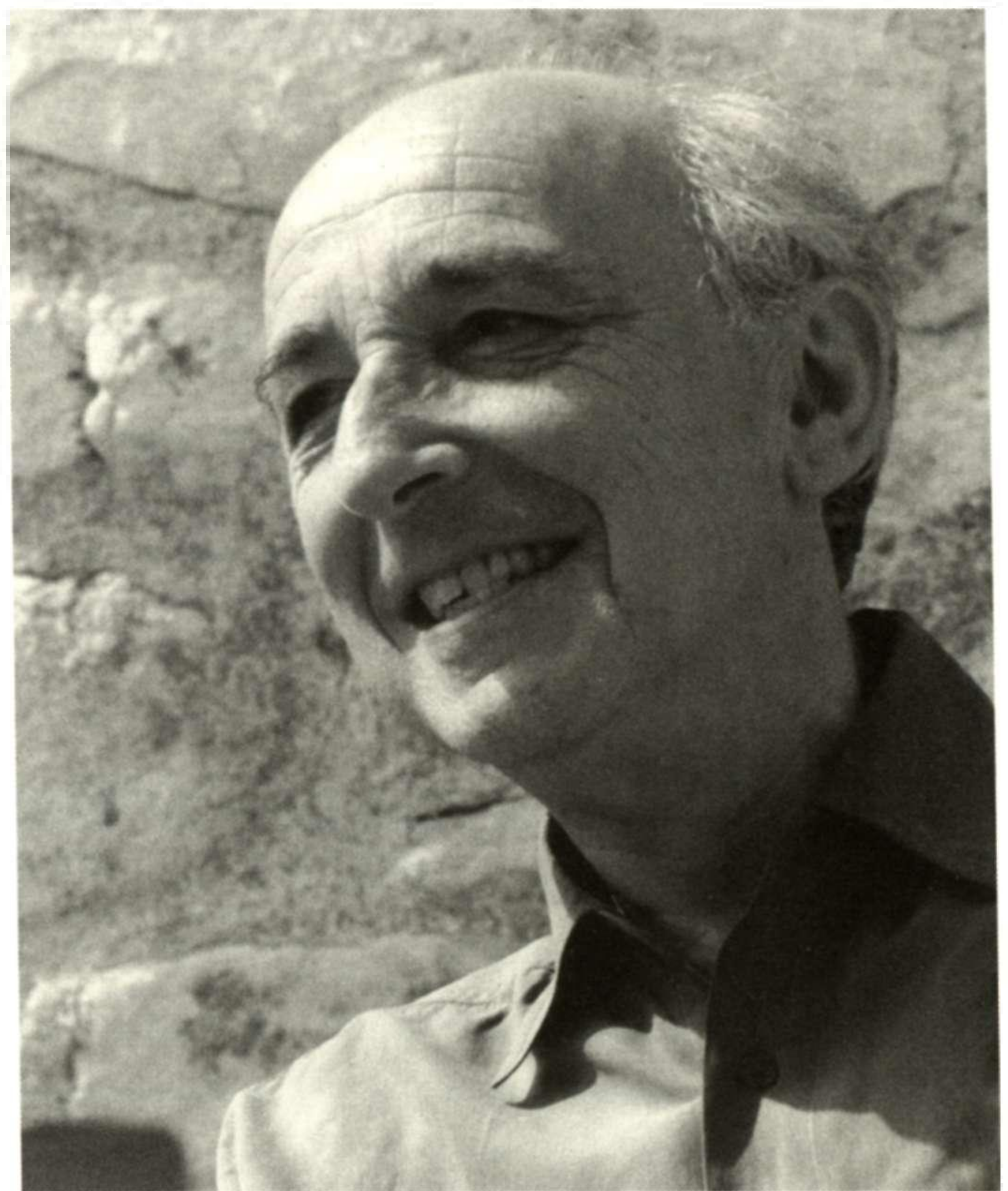
Michael Podro was one of a handful of pioneers, including his close friend Michael Baxandall, who, from the late 1960s, transformed Art History from a subject primarily concerned with 'hard' empirical issues of style, attribution and historical context into an ambitious humanities discipline comparable to philosophy or literature.

Podro's career was devoted to two institutions – Camberwell School of Art, where he founded the art history department in 1961, and the University of Essex, where he worked from 1969 until his retirement in 1998.

Born in 1931, Michael Podro grew up in Hendon, within a highly cultured family of central European Jewish immigrants. Michael's aunt, Clara Klinghoffer (1900–70), was a well-known artist. Unsurprisingly, Michael became passionately interested in art. He painted constantly from an early age, even decorating his bedroom walls with murals.

He continued to paint while he studied English Literature at Cambridge University, where he was influenced by F.R. Leavis's close reading of literary texts, and by William Empson's *Seven Types of Ambiguity*. Next, he enrolled as a part-time student at the Slade in 1955 to study drawing, with every intention of becoming a professional painter. He also wrestled with the problem of applying the principles of literary criticism to the visual arts, while he also explored the psychological processes involved in our experience of works of art and their philosophical implications.

At the time, E.H. Gombrich was teaching art history at the Slade, working on lectures which later became *Art and Illusion* (1960). Podro attended the inspirational weekly seminars given by Gombrich, who recognised in him a highly gifted thinker. Podro realised that to pursue his interest in aesthetics he needed to learn philosophy. He did a preparatory year in the Philosophy Department of UCL before starting his PhD on the 19th-century German neo-Kantian theorist of art, Konrad Fiedler, jointly supervised by Gombrich and Richard Wollheim. In 1959, he gave up painting to concentrate on art history and obtained his PhD in 1961. ▶



Michael Isaac Podro

Born 13 March 1931, died 28 March 2008

1961 Married Charlotte Booth, a fellow student at the Slade.

1969–73 Reader, Department of Art History and Theory, University of Essex

1973–98 Professor, Department of Art History and Theory, University of Essex

1998 Professor Emeritus, Department of Art History and Theory, University of Essex

Honorary Degrees: University of Essex 1999, University of the Arts 2006.

Visiting Professor: 1981 University of Tel Aviv, 1991 University of California at Berkeley

The same year, Podro founded the Art History department at the Camberwell School of Art. In 1967 he became a Lecturer at the Warburg Institute, and in 1969 he was appointed Reader of Art History at the University of Essex. Although Joseph Rykwert founded the department, Podro was largely responsible for its intellectual direction and subsequent development.

ESSEX CURRICULUM

His curriculum was challenging both for the talented team of young lecturers he assembled and for the students, who had to grapple with Hogarth's *Analysis of Beauty* in their first year, with the ideas of German art historians from Wolfflin to Gombrich in their second year, graduating in their final year to aesthetics from Plato to Hegel.

Podro built frequent visits to London museums into the structure and budget of the course as well as a fortnight's trip to Florence. Central to his pedagogy was the student's involvement with the complexity of the original work rather than with reproductions. He was highly attentive to undergraduates. At dinner in Florence he would talk enthusiastically about students whose inchoate efforts to express their reactions had impressed him earlier in the day.

Both Podro and the Essex department were regarded with some scepticism by the art historical establishment, but increasingly other departments recognised the importance of art theory. As his reputation grew, Podro

was made a trustee of the Victoria and Albert Museum in 1987, a Fellow of the British Academy in 1992 and was appointed CBE in 2000.

PUBLICATIONS

He wrote three finely honed books. Central to *The Manifold in Perception: Theories of Art from Kant to Hildebrand* of 1972, is Schiller's account of the way that the drive to play engages with our experience of works of art. Art provides us with a sense of freedom unfettered by the practical business of life. In *The Critical Historians of Art* of 1982 Podro gave this insight a historical dimension. His key idea is that art is a form of thought. The important figure is Hegel, whose *Lectures on Fine Art* inspired the German art historical tradition whose philosophical underpinnings Podro brought to the fore. This was his most influential book and earned him an international following.

Depiction, 1998, demonstrates how close observation of works of art can be combined with these philosophical concerns. Podro wrote about some of his favourite artists ranging from Donatello to Chardin. He shows how the spectator can use his imagination playfully to orientate himself to the image. Podro's approach is always ingenious and often produces highly original insights into the artistic process. He remained deeply involved in contemporary art, particularly the London School. Frank Auerbach, for whom he and his wife Charlotte often sat, became a close friend after they met at Camberwell.

Intellectual though he was, Michael Podro was also highly convivial – the department resounded with laughter. His approach to academic life was collaborative. Many art historians, whose careers he nurtured, will remember with gratitude his painstaking and perceptive comments upon their draft books and articles.

JULES LUBBOCK

University of Essex

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Peter Fuller – art critic

Peter McMaster, a mature student at the University of Kent, Canterbury, is researching for an MA in the form of a critical biography of Peter Fuller and his legacy.

He would like to hear from any members who knew or met Peter Fuller and / or have strong views (either way) on him and his critical position at the time of his death.

Peter McMaster

4, Old Bakery Close, St. Mary's Bay, Kent TN29 0XS.

pcmconstman@aol.com

Location: Museum, Academy, Studio

Tate Britain & Tate Modern, 2, 3 & 4 April 2008

The invitation to host the 34th annual AAH Conference coincided with Tate's new status as an Independent Research Organisation, awarded by the Arts and Humanities Research Council. This recognition of Tate's commitment to research and scholarship highlights how dissolved the boundaries have become between the Academy and the Museum. The process of identifying a conference theme was subsequently a short one, as we recognised a unique opportunity to interrogate this relationship, and to do so in both a national and international context.

The conference looked to explore 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 was also understood to embrace physical, geographical and virtual sites; social and political ideologies; values and aesthetics; academic and practice-based relationships.

The event opened with an evening reception at Tate Britain during which delegates were welcomed by Nicholas Serota, Director, Tate; Stephen Deuchar, Director, Tate Britain; and with acknowledgements from Victoria Walsh, Conference Convener and Evelyn

Welch, Chair, AAH. Delegates then had the opportunity to enjoy a drinks reception provided by the generous sponsorship from Wiley-Blackwell publishing house, and to take the opportunity to view the current exhibitions *Camden Town Painters* and *Peter Doig*. This also provided delegates with time to acquaint themselves with the building that was to be the location for the following two days of sessions.

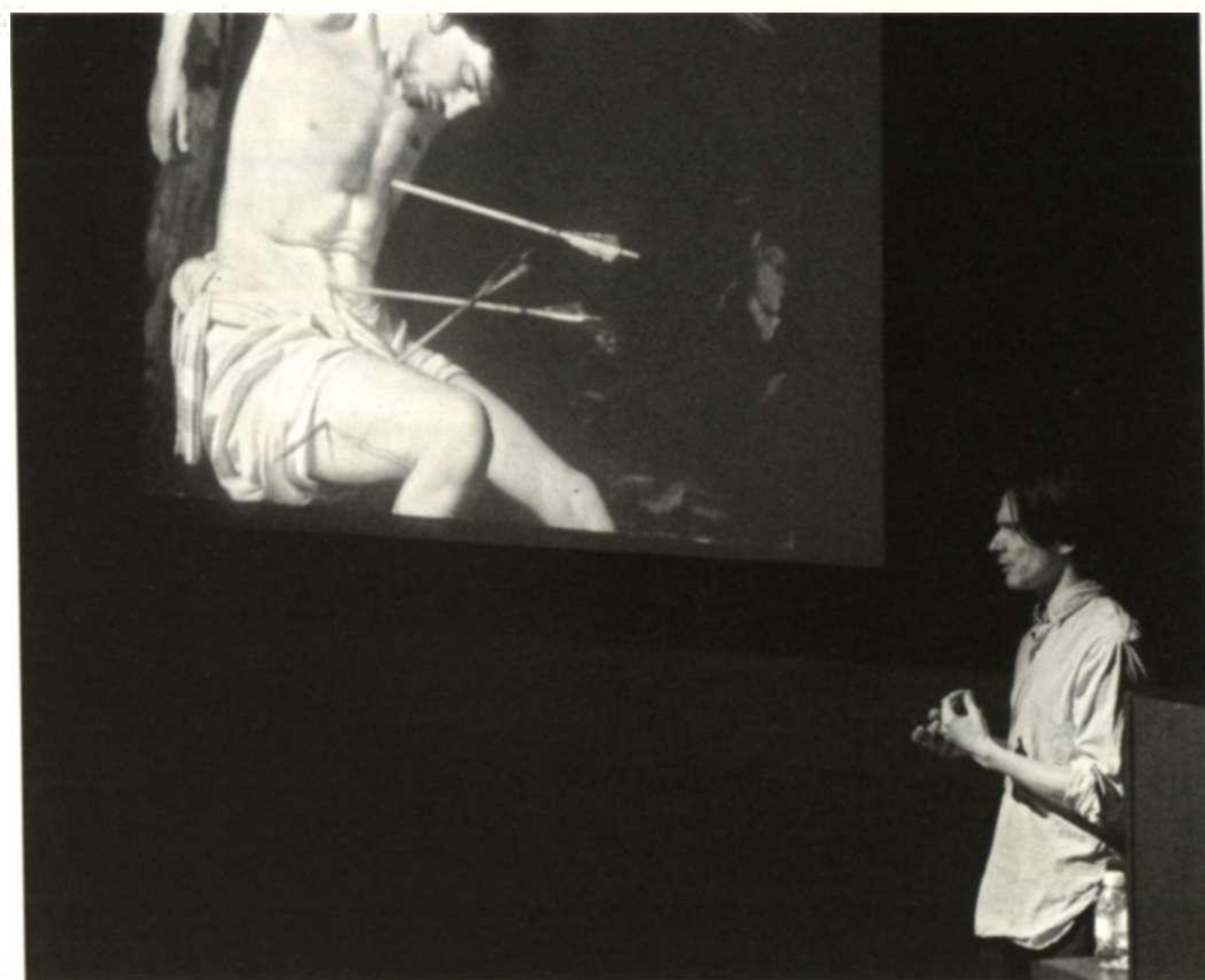
Over 500 delegates attended the three-day conference, over 40 percent of whom were students, a notably high take-up. 41 conveners ran 23 sessions, attracting over 200 papers from an international line-up of speakers, who travelled to London from the United States, Mexico, Canada, China, Australia, New Zealand, France, Spain, the Netherlands, Germany, Sweden, Belgium, the UK and Ireland. The international dimension of the conference not only ensured a wide range of artistic and institutional practice to be considered, but also created an opportunity for extended networks of interest to be forged, as many session contributors highlighted. The high level of responses to the conference and session themes in terms of contemporary art and practice was also notable, although the impact of new media and the expansion of the virtual realm perhaps elicited less interest than might have been anticipated.

Opening reception at Tate Britain





Nicholas Serota, Director, Tate, addressing the conference delegates on the opening night.



Jeremy Deller during his talk at Tate Modern on the Thursday evening.



Victoria Walsh welcomes the delegates to the conference.

The first day of sessions concluded with a second reception, this time at Tate Modern. A number of delegates made their way to the Southbank by boat, taking in the views along the Thames. The events programme, sponsored by Laurence King Publishing, included the unique opportunity to explore the concealed Tate Modern Oil tanks, which will become a key part of the next major development of Tate Modern, opening in 2012. This was combined with an architectural tour further exploring behind the scenes of the Tate Modern building. Curator and Head of Displays, Matthew Gale took a group on a tour of the displays, while Professor George Baker and Professor Dawn Ades brought their art historical expertise to bear on the exhibition *Duchamp, Man Ray and Picabia*, on display until the end of May 2008.

Responding to the conference theme, the challenges the artist presents to both the museum and the academy were addressed in the conference lecture by Jeremy Deller, the 2004 Turner Prize winner, who himself trained as an art historian at the Courtauld Institute of Art. Deller discussed the different museums, galleries and exhibitions that had influenced his practice over the last two decades along with individual works that still resonate. He also discussed his interest in oral history, the archive and social memory, which informed his film of 'The Battle of Orgreave' (2001).

The Conference Bookfair attracted 24 publishing houses from the UK and abroad. Significant sales were made and all benefited from the high number of delegates, and the fact that the fair was open to the general public throughout the three days.

VICTORIA WALSH

Conference Convener

MADELEINE KEEP

Conference Organiser, Tate

Displaced Objects: Perspectives from the Museum and the Academy

Christiana Payne, Oxford Brookes University

Catherine Whistler, Ashmolean Museum, Oxford

Displacement is a condition that all museums share, from their origins to their daily practice: it is fundamental to the history of collecting, to the history of display and to the continuous shaping and re-shaping of a museum's identity. We intended that this session would bring together curators and academics, theory and practice.

We had a lively mix of speakers from museums and universities, both national and international. Papers in the session dealt with aspects of collecting, presentation and display across a wide geographical and chronological range, from colonial Australia to Native American collections in the USA; from unexpected angles on late-18th- and 19th-century collecting in Sweden or London to contemporary artists' responses to early collecting; from new approaches to displaying East/West crosscurrents to plans for innovative displacements in a forthcoming exhibition devoted to madness and medicine in early 20th-century Vienna.

Every paper presented a different topic and approach, but some common threads emerged as the session progressed. Contextualisation was a strong theme, with the knock-on effects of types of presentations – how to bring the public into contact with the history and changing status of objects or collections; how to make quirky or totally unfamiliar collections engaging for the public; how to foreground controversial topics such as the repatriation of human remains; how to make accessible exciting and strange collections that for conservation reasons need to be kept off display.

Our first two papers dealt with issues of colonialism, repatriation and contemporary displays. **Lisa Slade** (Monash University, Melbourne) looked at the Macquarie Collector's Chest, with its oil paintings and natural history specimens, including colourful birds 'crammed in like stolen specimens in a smuggler's cave', and the difficulties inherent in its display. She discussed plans to exhibit it in 2010 alongside works by contemporary artists, who will 'fan the flames of history'. **Laura Hollengreen** (University of Arizona) looked at what happens to museum displays in the wake of repatriation, arguing that this development should be brought home sensually rather than didactically, for example by displaying empty vitrines. She discussed the conflict between curators' desire to show as much as possible, and to provide context, with new ideas that present the museum as a voyage of discovery, with multilayered perspectives and different kinds of experience.

We then had two papers focusing on historical examples of displaced collections. **Barbara Lasic** (National Maritime Museum, Greenwich) gave an account of the early history of the Wallace Collection, from its first

presentation to the public at Bethnal Green Museum, through the debates about whether it should be housed next to the National Gallery, to the final decision to keep it at Hertford House, where it was presented as the furnishing of a palace rather than as a didactic resource, initially without the use of labels or other texts. **Sabrina Norlander Eliasson** (Stockholm University) spoke about the history of the Martelli collection – 500 paintings and drawings bought for the Museum of Fine Arts, Stockholm from one of the 'quadrari' dealers/restorers in Rome in the early 19th century. She discussed the trauma and embarrassment caused by this collection, and current plans to rehang it.

Ruth Barnes (Ashmolean Museum, Oxford) continued the theme of contemporary displays with her exposition of the plans for a new gallery at the Ashmolean, 'West meets East'. This will use the element of surprise to show cross-cultural links that may be a revelation to the non-specialist – such as a Hellenistic Buddha, or a French tapestry of South American animals which once belonged to the Emperor of China. It will make a positive virtue of displacement. **Margaretta S. Frederick** (Delaware Art Museum) discussed some of the problems, and benefits, of displaying a collection of Pre-Raphaelite paintings in a regional museum in the USA: visitors are unfamiliar with the movement, but the very strangeness of the works evokes wonder and surprise. She described the origins of the collection, and its archive, in the collecting activities of Samuel Bancroft.

Leslie Topp (Birkbeck, University of London) discussed plans for an exhibition at the Wellcome Collection (2009) which will explore the links between progressive art practices and the treatment of mental illness in Vienna around 1900, displaying paintings of patients, architectural models, and books owned by Freud, alongside non-art objects from the medical realm. The aim is not to put things neatly back into place – the original contexts are lost for good – but to recapture messiness and imperfection.

In the course of the day, views of displacement had emerged which were rather more positive than we anticipated, and the final paper by **Alexandra Stara** (Kingston University) provided a fitting conclusion to the proceedings. Taking a more philosophical approach, she argued that the notion of distance is fundamental to art, and the homeless object does not find a new home, but, rather, enters an endlessly nomadic existence in which it has different meanings and contexts. This provides us with an opportunity rather than a loss. The attempt to recreate original contexts is doomed to failure, but displacement is an essential part of the enchantment of the museum. Our thanks to all the speakers for a very stimulating and enjoyable day.

CHRISTIANA PAYNE

Dis-Locations: Movements and Migrations

Rosemary Betterton, Institute for Women's Studies, Lancaster University

Dorothy Rowe, Dept. of History of Art, University of Bristol

Responding to the overall conference theme of *Location*, our session took a Bahktinian turn towards inversion, focusing instead on the concept of Dis-location and, specifically, the kinds of dis-locations that can be found within contemporary art practices that are engendered by the diverse geo-political experiences of globalisation. **Rosemary Betterton** opened the session with a lively introduction, interrogating further what might be at stake in such an inversion, suggesting some of the effects that 'dis' as linguistic prefix may enact – *disenchantment, displacement, dis-location* – as a means of thinking through our disposition as scholars, makers and writers not to distance ourselves in our articulations of epistemic dissatisfaction with the uneven geographies of power in the era of global capitalism after colonialism.

Marsha Meskimmon delivered the first paper, 'Passage: Affect and event in the global movement of bodies and images', and eloquently outlined how the trope of 'passage' was one which enabled her consideration of the affective qualities of four seemingly quite differently conceived works of contemporary art. Skilfully setting out the ways in which the term 'passage' is suggestive of multiple definitions, including the right to pass, the idea of transit, of movement, of liberty and leave, for example, she considered two paired case studies: *English Family China* by Christine Borland and Ni Haifeng's *Self-Portrait as Part of the Porcelain Export Trade* and *Passage; a public sculpture in Sydney* by Anne Graham, also the title of a video projection by Shirin Neshat. Meskimmon persuasively argued that the individual spectators' affective encounters with each of these beautifully produced but materially different works might potentially offer transitive passages for new conversations between alienated and displaced subjectivities in our increasingly conflicted social world. Meskimmon's talk effectively introduced many of the key themes and issues that were to re-surface within the session for the rest of the day. Such issues were also pivotal to **Angela Dimitrakaki's** paper 'Beyond the Global Flâneuse: Travelling women and the politics of art as labour' in which Dimitrakaki's concern was to consider the formation of new identities for female artists, both demanded and enabled, by the global capitalist economy. In particular, she was concerned to explore the possibilities for the formation of identities for women artists that are not defined by loss, but by routes of circulation in global space. The specific discourse in which she situated her concern was the exploration of travel (a further allusion to the concept of passage, transit and mobility in Meskimmon's terms), where travelling could be understood as participatory but not formed within a social movement, nor part of a collective consciousness nor even protected by any sense

of feminist collectivity. Examples explored included Jenny Marketou's travelling installation/performance *Camp in My Tent* (1996–2001), Ursula Biemann's films *Performing the Border, Remote Sensing and Riding Desire* (all produced between 1999 and 2002) and Ann-Sofie Siden's film and photographic project *Warte Mal!* Dimitrakaki explored all of these examples with an acute and critical attention to the material conditions involved in the production of the works and raised some difficult and pertinent questions for the analysis of contemporary feminist art produced and circulated by women within the circuits of capitalist exchange within globalized economies.

Subsequent papers asked different kinds of questions in relation to the theme of 'dis-location'. **Deborah Schultz** focused on a close reading of drawings produced in the mid-1990s by the Catalan artist Perejaume in relation to ideas of artistic migration and dis-location, providing an engaged formal introduction to his work. In particular, she highlighted the shift from a modernist linearity (as exemplified most clearly in the notorious diagram of 1936 by Alfred Barr that traced the *Development of Cubism and Abstract Art*) to what she described as the 'more suggestive visualisation' of Perejaume's approach to image-making in terms of the mapping of space. Using the Deleuze and Guattari's trope of 'rhizomatic' lines of flight, she suggested that by drawing on the landscapes of artistic migration his work explores the unstable relations between borders, regions and language.

Jutta Vinzent offered us a preview of a collaborative EU-funded project in which she is involved on the theme of Overcoming Dictatorships. The project was conceived as a space in which writers and artists could conduct a dialogue about their experiences of the transition to democracy after the collapse of communism in Eastern Europe post-1989, culminating in a touring exhibition of their work beginning at the Barber Institute in Birmingham in October 2008. The 'dislocation' that Vinzent addressed in her paper pertained to the idea of a subjective dislocation as it was experienced by the selected artists after the collapse of communism. The paper itself focused on the photographic work of Harald Hauswald. In a series of photographic books entitled *Time Travels, Ost-Berlin* and *Gewendet*, published by Jaron Verlag in 2008, we saw examples of a photographic practice that seemed to display a problematic form of *Ostalgie* (nostalgia for the East), in which stereotypes of 'grey proletariat' pushing broken-down Trabants or Ost-Berliners looking longingly towards the Brandenburg Gate, were prevalent. Intriguing questions the paper raised about the concept of 'overcoming dictatorship' in

non-communist countries, for example Greece, were considered in the subsequent discussion.

After lunch, the session continued with a paper by **Siobhán Shilton** in which performance, installation and film works by Franco-Maghrebi women artists, including Zoulikha Bouabdellah, Zineb Sedira and Majida Khattari, were considered. Shilton explored some of the complexities involved in the construction of Francophone postcolonial feminine identities through their aesthetic practices, which she interpreted as potential agents of challenge to monolithic notions of French culture. The works also revealed some of the fine lines that need to be negotiated by the radical practices of artists such as Khattari, whose 'Defile performances' works cross taboos of both French and Maghrebi cultural identity through provocative cultural references to fashion, veiling, sexuality and religion. Shilton's paper was then followed by the first of three papers, all of which focused specifically on Britain as the *location* for exploring the possibilities of *dislocating* hegemonic discourses via transformative aesthetic practices.

Rosemary Betterton stepped in at short notice, delivering a sensitive and well-conceived paper that focused on the critical discourses generated by Marc Quinn's commission for the empty Fourth Plinth in Trafalgar Square, in which he placed an enlarged version of his sculpture *Alison Lapper Pregnant*. Betterton asked what it meant for an historically excluded body – Alison Lapper has a medical condition called phocomelia which means that she was born without arms and with shortened legs – to be represented in public in this way? As Betterton pointed out, the sculpture itself raised important questions about whose bodies are deemed appropriate to represent this monumental civic space of hegemonic national identity in a post-imperial era: Quinn's act generated a deliberate displacement of aesthetics onto the body politic and the critical discourse that it generated was extremely telling, exposing the prevalent political conservatism of the avowedly 'liberal' art establishment, and raising important questions about the visual politics of exclusion, constructs of national identity and the role of the maternal body in the 21st century.

Alex Rotas followed with a paper that sought to explore the role of migrant artists and curatorial practices. Focusing on a selection of artworks by contemporary transnational artists, including Breda Beban, Margareta Kern, Zineb Sedira and Folake Shoga, who were included in the *British Art Show 6* in 2006, she sought to explain how the concept of British art is being re-defined by the contributions of transcultural artists from Nigeria, the Maghreb and the former Yugoslavia. For these artists, the experience of relocation to Britain either

as first- or second-generation subjects is central to both production and reception of their work as a series of multiple displacements. Rotas suggested that both 'travelling concepts' (Bal) and new media practices engage a different set of audiences with a heterogeneous sense of Britishness.

Conversely, the final paper of the session saw **Alexandra Kokoli** deliver an engaging paper in which she explored Tracey Emin as a signifier of 'British artist' within mass media discourse. Engaging with Julian Stallabrass's dismissive epithet 'primitive', Kokoli examined Emin's work in the context of discourses of primitivism that have decisively shaped critical readings of her work. In particular, Kokoli borrowed from Matthew Frye Jacobson's concept of 'probationary whiteness', which he deploys to describe the precarious racial classifications of Irish, Southern European and Jewish immigrants in the US, and which Kokoli used to explore the often side-lined role of Emin's Turkish-Cypriot ethnicity within media constructions of an over-exposed artist.

Overall, the session raised many inter-related questions concerning the nexus between theory, praxis and subjectivity for transnational artists moving within the new global economies that have formed within the post-colonial, post-communist and post-industrial territories of the west. In particular, ideas of circulation, transition, duration, and economies of art making, cosmopolitanism, feminist geographies and the often tense relations between aesthetics and politics were themes that recurred throughout the day. All of the papers provided insights and unique perspectives on pressing contemporary questions in the context of close and informative readings of the artworks. As scholars, the session made clear that we are still searching for the appropriate conceptual tools to fully address them within what Walter Benjamin has referred to as the historical *jetztzeit* (now or present time) of their emergence. The *jetztzeit*, loosely interpreted, refers to the importance of the past in the present for the future, and potentially to our responsibility in the present as agents for determining the shape of that future. As art historians we are in a uniquely privileged position of being able to draw on the richly visual fields of contemporary transnational art practices in order to help us understand their shifting locations and dis-locations.

DOROTHY ROWE AND ROSEMARY BETTERTON

Photography after Conceptual Art

Margaret Iversen, Dept of Art History and Theory of the University of Essex
Diarmuid Costello, Dept of Philosophy, University of Warwick

This two-day session aimed to open up a debate about what is at stake in contemporary photographic art. It formed part of a large AHRC-funded research project, *Aesthetics after Photography*, concerning the challenges that recent art photography pose for aesthetic theory. We called for papers to 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. Central to our concerns was the shift from 'anti-aesthetic' practices of the 60s and 70s to the large-scale digital colour photography that has developed since then. We wanted to test Jeff Wall's claim that recent photography represents a turn away from Conceptual art – 'the last moment of the pre-history of photography as art.' In practice, this meant dealing with the way photography was conceived within the conceptual practices of, say, Ruscha, Huebler, Bochner and Burgin, on the one hand, and within the pictorial photography of, say, Wall, Demand, Gursky and Sasse, on the other. Some artists' work, interestingly, did not quite fit either category. Sekula's work is marked by its passage through conceptual art, but he makes large-scale installations; Roni Horn's colour photographs are often presented in books.

The first two papers, on Ed Ruscha, intersected in interesting ways. **Margaret Iversen** showed how the instructional aspect of Ruscha's books ('record 26 gasoline stations') provides a verbal 'score' or notation to be filled out by specific photographic realisations.

Aron Vinegar, meanwhile, connected the frequent use of the term 'deadpan' to describe Ruscha's work with Stanley Cavell's remarks on Buster Keaton's face. According to this reading, deadpan becomes a sign of a peculiar receptiveness to the world.

Luke Skrebowski's paper offered an account of post-conceptual photography as a critique of the medium's supposed indexicality. His argument focused on the photographic practice of Mel Bochner, notably his *Misunderstandings (A Theory of Photography)* (1967–70), a series of photographs of hand-written fallacies about photography on index cards. **Gordon Hughes's** paper examined the shift from Huebler's early systems-based photographic practice to his later use of photographic portraiture as a means to undercut the very systems that appeared to organise it. To this end he showed how the work reveals its anti-systematic nature by flouting self-imposed constraints.

Mark Godfrey's paper was a close reading of Roni Horn's series of photographic books titled *To Place: the photographs document*, in particular geographic, architectural, and cultural features of Iceland's landscape, suggesting a range of possible relationships

between photography and object making. **James Nisbet's** paper, by contrast, surveyed the whole of James Welling's idiosyncratic photographic oeuvre, in order to show how Welling's attention to the act of making photographs resists attempts to come up with essentialist definitions of the photographic medium.

A number of papers concerned the work of Jeff Wall. **Wolfgang Brückle's** paper asked why Wall is held in such high esteem by art historians, and concluded that this was largely a result of the way his writing positions his own work in relation to both art history in general, and the theories of specific art historians in particular. Relatedly, **Christine Conley** took issue with Michael Fried's reading of Wall's work. Against Fried, for whom *Morning Cleaning* exemplifies Wall's renewal of the anti-theatrical aims of High Modernist painting, Conley took Duchamp's *Large Glass* as the model for its structuring tensions, which prevent any 'intercourse' between the animate/inanimate, male/female figures.

Rosemary Hawker surveyed a broad range of contemporary photography, bringing out its pronounced relation to the banal. Her paper showed how a number of photographers, including Demand, Gursky, Dean, and Orozco seem interested in the banality of photographs, the recognizability of which approaches visual tautology. **Catherine Grant** focused, more narrowly, on the publication of two articles in the same (September 1976) issue of *Artforum*. Taken together, A.D. Coleman's 'The Directorial Mode: Notes Towards a Definition' and Nancy Foote's 'The Anti Photographers' capture the tension between the pictorial and the conceptual that the session as a whole aimed to address.

Alexander Streitberger drew attention to the curious fact that Carnap's logical positivism interested both early Victor Burgin and recent Thomas Demand. As a consequence, philosophical conceptions of 'verification' and 'critical reconstruction' can be employed to disclose new perspectives on the relation between conceptual and pictorial photography. **Tamara Trodd's** approach to Demand's recent work was very different. For Trodd, Demand's practice exceeds the terms of modernist description, recalling rather an uncanny 'squirming life of dead things'. One dead thing Demand revives is the medium, by working, inter-medially, upon the body of sculpture.

Jonanna Lowry raised the issue of the archive, so important for a number of contemporary photographers, including Richter, Fischli and Weiss and Tillmans. The infinite expandability of the archive, and its concomitant evacuation of meaning from individual images are its own peculiar form of entropy. By contrast, **Sandra Plummer** took issue with the division of



post-conceptual photography between the pictorial and the conceptual. The work of Vik Muniz, Gary Schneider and Adam Fuss, for example, exemplifies neither, yet is concerned with the nature of the photographic medium as such.

Hilde van Gelder addressed the theme of the session head on, taking issue with Fried and Jean-François Chevrier's revival of the tableau as an ideal for photography. Some post-conceptual photographic practices, such as Sekula's, actively *refuse* this logic, yet have been faulted for failing to transcend their status as pseudo-documents nonetheless. Against this, she showed how Sekula was extending a vernacular tradition that can be traced back to 16th-century Southern Netherlandish art. Closing the session, **Jean-François Chevrier** defended his position, and went on to introduce a diverse selection of contemporary photographers, whom he argued were seeking to revive a realist agenda in the aftermath of conceptual art, by concentrating on the complexity of nature as model.

What was striking about the panel as a whole was not only the degree to which speakers engaged with the panel brief, which was gratifying to its conveners, but, as a result, the extent to which the claims of individual papers held clear implications for the arguments of others, which was gratifying to the speakers. In addition, a number of papers also put in question our initial division of the field between a conceptual anti-photography and photography as an autonomous, aesthetic medium.

MARGARET IVERSEN

Delegates enjoying a post-plenary drink at Tate Modern and a chance to browse in the Bookfair.



Self-Portraiture and Inscriptions of the Artist

Mary Roberts, University of Sydney

Hannah Williams, Courtauld Institute of Art

This session focused on the genre of self-portraiture as a unique site for investigating the intersection between notions of identity and theories of representation. As a form of representation where the roles of maker, subject and beholder converge, the self-portrait has long fascinated both artists and art historians because of the focus it provides on the fundamental processes of art-making and on central questions of visual theory. The session was a provocative exploration of this long tradition of artists' inventive responses to the task of self-representation, and a unique contribution to the sustained theoretical interest stimulated by the genre's self-reflexive tendencies.

With papers exploring self-portraits from the 18th century up to the contemporary period, our session explored how the genre developed across a period notable for the emergence of modern notions of 'self' and in which definitions of the 'artist' underwent radical changes. Papers addressed the self-portrait in its broadest possible sense, from actual portraits of the artist, to artistic inscriptions in the trace and the signature, to symbolic representations of artistic identity in depictions of the artist's studio.

In the first section, papers addressed issues of self-representation in 18th-century France. In a paper examining the fascinatingly self-reflexive self-portrait of the little known *académicienne*, Marie-Suzanne Roslin, with its embedded copy of a self-portrait by the celebrated artist Maurice-Quentin de La Tour, **Melissa Hyde** (University of Florida) explored questions of gender and artistic identity raised by Mme Roslin's innovative painting, where visual humour is part of a process of emulation. **Hannah Williams** (Courtauld Institute) explored the remarkable self-portrait practice of Jean-Etienne Liotard, the Franco-Swiss artist best known for his cross-cultural self-imaging as 'the Turkish Painter'. Following Merleau-Ponty, her paper offered a phenomenological analysis of Liotard's self-portraits as a response to the perceptual problems involved in representing one's own body, paralleling this visual othering with the concurrent processes of social and cultural othering evident in Liotard's self-representations.

Shifting focus to the 19th century, **Rachel Esner** (University of Amsterdam) considered representations of the artist's empty studio both as self-portraits and as artistic manifestos. Questioning the difference between these representations of interiors with more conventional self-representations of the artist's body, Esner addressed the rich and varied ways that painters from the Romantic era onwards inscribed the artist's presence in absence by representing the empty studio as

an embodied space. Also examining representations of the artist's studio, **Susan Waller** (University of Missouri-Saint Louis), explored the conflicted double identity of Jean-Leon Gérôme as both painter and sculptor in his painted self-portraits at work in his sculpture studio. In these self-representations Gérôme's complex negotiation between visual media was caught, Waller argued, between residual and emergent constructions of the masculine persona of the artist in *fin de siècle* France.

Both Ottoman and Orientalist self-portraits were brought into conjunction in **Mary Roberts'** paper (University of Sydney) in order to reassess the cultural politics of this genre through a study of cross-cultural identification. William Holman Hunt's 'oriental' self-image as an avatar of British Empire was counterposed with the Italian Fausto Zonaro's self-portraits premised upon affirmation from the Ottoman court. These in turn were contrasted with the Ottoman painter Şeker Ahmed Paşa's strategic appropriation of French academic self-portrait conventions. **Michaela Giebelhausen's** paper (University of Essex) analysed the complex entanglements of public persona and private grief in Hunt's painted, photographic and autobiographic self-representations. Exploring the notion of painting as a prolongation of the act of mourning, Giebelhausen concluded that Hunt's enigmatic comment about the unfinished state of his highly resolved self-portrait and its pendant spousal portrait of his deceased first wife is to be understood through the irresolution of the act of mourning itself.

The complex mutual articulation of portraiture with self-portraiture was also the focus for **Anne Koval's** paper (Mount Allison University), through her study of the differing formations of *fin de siècle* masculinity in the work of James McNeill Whistler and Oscar Wilde. Koval argued that Whistler's strategy of self-representation as palimpsest in his later self-portraits (whereby erasure becomes the mark of the artist) is inverted by Oscar Wilde in *The Picture of Dorian Gray*, where portraiture becomes instead an abject accumulative repository for the immorality and mortality of Dorian. The final paper of the day, by **Anna Lovatt** (University of Nottingham), explored the tensions and contradictions implicit within the Conceptual self-portrait. Exploring the diverse strategies for tracing and de-facing notions of 'self' in the art of Sol LeWitt, Bochner and Kawara, Lovatt analysed self-representation in conceptual art as a limit case of the conditions of self-portraiture.

HANNAH WILLIAMS

Art, Museums and the Changing Location of Visual Culture

Claire Walsh, Birkbeck, University of London

Matt Lodder, University of Reading

This year's student session can be considered no less than a roaring success on all fronts. Despite heavy competition throughout the day from some of the leading lights in art history speaking elsewhere in the Tate complex, the student session was fantastically well-attended, with each panel attracting an eager, interested and engaged throng. Fittingly, then, the quality of the papers was extremely high, each provoking more discussion than was reasonably available. Talking-points spilled into the recesses and hummed on long into the hearty conviviality of the evening.

The call for papers had attracted a raft of excellent proposals, and thus our job of selecting just eight was an arduous though exciting one. Our final choices, I am pleased to say, did not disappoint, and furnished the Tate with a range of papers that encompassed a dazzling diversity of period, geography, methodology and theory. Nevertheless, as is often the case, papers selected for days such as this have a habit of providing a number of serendipitous interplays between themselves, with seams of communality intersecting in the most surprising of ways.

The most successful conference panels are those that facilitate these juxtapositions, and which are able to invoke comparisons and connections where perhaps not immediately obvious at first glance. In the morning session, for example, **William Coleman's** paper 'The end of the mausoleum: internal change and the museums of New York', a bold and passionately presented dissection of the political and economic past, present and futures of the curatorial practice at the Metropolitan Museum of Art, found common ground in its questioning of the structure of the contemporary art market with **Francesca Franco's** tightly constructed presentation, 'Democracy and art at the Venice Biennale: the legacy of 1968'. Though the two papers dealt with different moments in art history, and perhaps might even have been said to have some grain of political friction between them, they both seemed to be arguing for similar sorts of engagement, or modes of dialogue, between art institutions and their public.

As the day continued, the high standard was maintained throughout: **Suzy Freake's** piece, 'Moving house: the murdering of Gregor Schneider's Haus ur' was an unsettling glimpse at the work of a most unsettling artist; a man whose obsession with the perversion of space pervades every facet of his work and, indeed, his life. **Louise Hughes'** piece on Roald Dahl's short story 'Skin', whose narrator describes a tattooed man's reticence to become an art object, neatly exposed the limitations of the museum and the complexities of its spatial and functional constraints. **Maggie Gray's** research, on the cultural legitimacy of comic art, was

almost as encyclopaedic as it was rallying, and was perhaps all the more powerful in its polemic given the rarefied setting of a particularly high mode of art history the Tate afforded. **Jillan Seaton's** explanation of the recent Munch thefts and the museum's reaction to art theft functioned at times as both a lament on the technological response the thefts triggered and as a celebration of the power of images and mythologies to overcome the impositions they provoked. **Seph Rodney's** love poem to one specific room at MoMa in New York was captivating and spell-binding, lyrically engaging with the hope and unrestrained joy of naive spectatorship, and the responsibility of museums to preserve in their curatorship their visitor's awe for beautiful objects.

The day came to a perfect close with **Arnisa Zeqo's** theoretical paper 'The museum as a battlefield for "cultural hegemony"'. Arnisa's work drew together most of the day's thematic threads and, though without fore-planning, almost perfectly summarised the issues underpinning all the session's papers – questions of power relationships in museums and in cultural discourse more generally; of technological threats and benefits to museology, curatorship, spectatorship and art practice and of the limitations specific modes of art expose within museum structures (both physical and institutional).

It is to all the speakers' credit that all those who attended all or even just part of the day's session were captivated by the work on display and genuinely excited to have seen the next generation of art historians spring forth from the fertile ground of the AAH. Congratulations, everyone.

MATT LODDER

Minutes of the 34th Annual General Meeting

Friday 3 April at 1.10pm ■ Tate Britain, London

IN ATTENDANCE

37 members as per register, including Chair (Evelyn Welch) and Honorary Secretary (Louise Bourdua), and 39 by proxy.

APOLOGIES

Natalie Adamson, Crispin Branfoot, Carol Jacobi, Jannet King, Michelle O'Malley, Christine Riding, Timon Screech, Cordelia Warr.

WELCOME

Evelyn Welch welcomed members, outlined the business of the AGM and announced the winners of the Association dissertation prizes sponsored by Thames and Hudson: BA – Nicola Sims (Nottingham): 'Performance and the Document: Reproduction, Recreation and Revision'. MA – Anthony McGrath (Open): 'Challenging Hogarth: A revisionist account of the authorship of the Court Room at the Foundling Hospital London'.

VOTE OF THANKS

The Chair proposed a vote of thanks to the following:

The Tate Organising team:
Victoria Walsh, Madeleine Keep, Anna Schwanz
Outgoing Trustees and employees of the AAH:
Nina Lübbren
Sue Walker
Jody Patterson
Alister Mill (Chair of Students)
Peter Baitup (long-serving Treasurer)
Frances Follin (Chair of Independents).

She thanked the staff of the AAH, Claire Davies and Dealla Goodings, for their help in organising the conference.

MINUTES OF THE 33RD MEETING:

Approved.

MEMBERSHIP REPORT FROM THE SR ADMINISTRATOR:

Published in the February *Bulletin*. No further report.

HONORARY SECRETARY'S REPORT:

1. Motions 1 to 4 (published in the February *Bulletin*) were passed unanimously.

2. Organisational changes not requiring constitutional changes were presented as follows: The Teaching, Learning and Research Committee formally replaces the Universities and Colleges Group; a new Publications Committee has been created (to oversee the publishing activities of the Association) and is co-chaired by Natalie Adamson and Michelle O'Malley. The meeting was asked to approve Larkins of Kent as new auditors (approved).

3.1 The meeting endorsed the nomination of Richard

Simpson as Honorary Treasurer (nominated Evelyn Welch; seconded Louise Bourdua).

3.2 Two nominations had been received to fill two vacancies on the EC as follows:

Crispin Branfoot (SOAS) (proposer Evelyn Welch, seconder Timon Screech);
Carol Richardson (proposer Louise Bourdua, seconder Evelyn Welch); they were declared elected.

3.3 Natalie Adamson (St Andrews) was co-opted for two years by the Trustees and this was endorsed by the meeting.

3.4 Tom Gretton's (UCL) nomination as Vice-Chair (proposed Evelyn Welch; seconded Louise Bourdua) was endorsed by the meeting.

TREASURER'S REPORT:

Accounts posted on the conference notice board. To be published in the June *Bulletin*. No further report.

REPORT FROM THE EDITOR OF THE BULLETIN:

Published in the February *Bulletin*. No further report.

REPORT FROM THE EDITORS OF ART HISTORY:

Published in the February *Bulletin*. No further report.

REPORT FROM THE ART BOOK:

Published in the February *Bulletin*. No further report.

REPORT FROM THE MEMBERS' GROUPS:

Reports from all groups were published in February *Bulletin*.

Independents

Frances Follin reminded members of the meeting on Saturday 4 April, drew attention to the recent directory and Art-line, and discussion regarding future of the group. Tom Gretton, praising the vital presence of the group both in universities and outside, expressed the hope that there would be no diminishing of their activities.

Museums and Exhibitions

Heather Birchall reported that some five members would form a committee, the remit of which would be to attract curators to the AAH activities and conference in particular.

Schools

No further report.

Students

Alister Mill reminded the membership of forthcoming events: Voluntary Work Fund to be awarded in June, the Summer School at Oxford Brookes, tomorrow's workshop on photoshop and projecting research (open to all).

continued on page 14 ►

New faces at the AAH Office

I am very pleased to announce and welcome two new members of staff to the AAH office. The first is Dealla Goodings, who took up the post of AAH Administrator in March. Dealla will work full-time, and be responsible for the administration of AAH activities and the smooth running of the AAH office. She will manage all aspects of AAH membership, including providing support for Members' Group activities. The second is Samuel Bibby, who has recently been appointed as Assistant Editor for *Art History*. Sam will be based in the AAH office and will work on a part-time basis, four days a week. I look forward to continuing to work alongside both Dealla and Sam for some time.

In addition to welcomes, I would also like to say an official goodbye and thank-you to Sue Walker, who left her position as Assistant Administrator in March to concentrate more on her studies. Sue contributed a lot to the AAH, in particular to the Student Members' Group, and I wish her all the best with her research and future pursuits. Another big thank you and farewell to Jody Patterson, former Editorial Coordinator of *Art History*, who left this three-year post in April to complete her PhD.

In light of the positive developments and growth currently taking place within the AAH and central office, my job title has also changed (as many attending this year's annual conference at Tate will have no doubt noticed). I will now operate under the title of AAH Senior Programme Coordinator, and will be responsible for overseeing the effective management and coordination of the Association's broad and varied activities and events. I will continue to work in the office on a part-time basis for three days a week.

CLAIRE DAVIES

AAH Senior Programme Coordinator

AAH Internet Services

www.aah.org.uk

Remember to check the website for updated news, events and opportunities.

If you would like to post notices on the AAH website, free of charge, please download the **AAH web notice form**, fill it in and email it to me at coord@aaah.org.uk

If you have not received the new digital AAH eBulletin and would like to do so, please email me.

CLAIRE DAVIES



A view from the street of Cowcross Court

Dealla Goodings

Dealla has recently taken on the newly created post of Administrator.

She comes to the AAH from the public sector in Canada and has a background in various areas of cultural research and project management. She was most recently a Researcher for the Attorney General of British Columbia, Canada, where she conducted research on pre-contact aboriginal culture.

She gained her BA in History in Art at the University of Victoria, British Columbia, Canada, where she also completed her MA in Byzantine and Islamic studies



Samuel Bibby

Sam was previously Editorial Intern at *Art History*, and has taken up the new position of Assistant Editor for the journal. He earned a BA from the University of Exeter in Italian, and an MA in History of Art from the Courtauld Institute of Art. His doctoral research, based at University College London, considers the relationship between space and ritual in art and architecture from 15th- and early-16th-century Florence.

He was previously the editor of *Object*, the UCL Department of History of Art postgraduate journal, and recently co-convened a session, *Locating the Renaissance*, at the AAH Annual Conference.



Chair's Report

The 2008 AAH conference was a great success, with a record number of attendees, excellent sessions and the superb location of Tate Britain and Tate Modern. I would like to thank the entire Tate team, without whom the event could not have happened, and, above all, Victoria Walsh and Madeleine Keep from Tate's Adult Education department.

Next year's conference is already well advanced and we look forward to seeing members in Manchester, where we will be the guests of Manchester Metropolitan University. Planning is already underway for 2010, when we will be in Glasgow. We will be starting discussions for venues for 2011, and for 2012, the Olympic year. These conferences are a key moment when members of the UK and international art history community come together to share ideas about how the discipline is developing and debate new directions. They are also crucial to the smooth running of what is a growing organisation.

We have spent much of 2007–08 reorganising how we manage the Association in order to meet member's needs as effectively as possible. With healthy reserves, we want to invest in the future of the AAH, its publications and services to our members. To do this we have moved away from using staff on short-term contracts and now have a strong administrative team led by **Claire Davies** and including **Dealla Goodings**, who is managing membership, and **Samuel Bibby**, who is supporting our journal, *Art History* (see page 13.).

We have restructured our systems for financial management and I am very grateful to **Peter Baitup**, our departing treasurer, who has now handed over to **Dr Richard Simpson**. I would also like to thank members of the Executive who have stepped down, particularly **Frances Follin**, who has served so effectively as Chair of the Independents' Group for the past four years.

One of my first tasks when I became Chair in 2007 was to undertake a survey of the membership. The results were very clear. The majority who replied said that they valued the AAH because of the professional status it provided; its benefits lay in the national and international voice it offered for the discipline. We will spend 2008–09 reviewing and evaluating all of our operations, publications and services to ensure that we continue to do so as effectively as possible. Please do communicate with us, let us know your views and what you would like to see the organisation achieve.

Finally, it is with great sadness that I note the passing of two of our members, Dr Christa Grössinger, from the University of Manchester, a specialist in medieval art and the author of *Picturing Women in Late Medieval and Renaissance Art*, who died in March 2008, and Professor Michael Podro, University of Essex, whose obituary appears on the front page of this *Bulletin*.

EVELYN WELCH
AAH Chair

► *Minutes, continues from page 12*

TEACHING, LEARNING AND RESEARCH

Jill Farquhar reported this year's change from the Universities and Colleges to TLR, with a broadened remit. She highlighted funding cuts by the AHRC, the threat of ERIH lists of ranked periodicals, and put out a call for ideas on how to spend money awarded by the Higher Education Subject Centre.

REPORT FROM THE BRITISH CHAIR OF CIHA

Toshio Watanabe, the new Chair, outlined the need to clarify the relationship between the AAH and the British CIHA. He summarised the old arrangement as one in which the AAH funded the activities of this branch in return for rights of approval over nominations to CIHA. His report on the January conference in Melbourne highlighted how this was the first CIHA where the emphasis was not Euro-centric. The next CIHA conference will be Munich in 2012, and a call is out for session proposals. South Africa would like to host CIHA in 2016. Finally, he noted that CIHA headquarters had been given office space by INHA in Paris.

REPORT FROM THE CONVENORS OF MANCHESTER METROPOLITAN CONFERENCE 2009

Patricia Allmer introduced Cheryl Platt, the conference administrator, and thanked David Crow for his work on the design of the conference logo, and the AAH and colleagues at MMU. The deadline for session proposals was 14 April 2008. Conference highlights include: a plenary at the City Council Town Hall (who have waived the fee), and a reception at Manchester Art Gallery. Another event will be co-hosted with the Whitworth (also waiving hire fee), to coincide with the opening of a Chinese Art Exhibition. A Student Career Fair will be piloted with representatives from the arts and culture milieu, and poster presentations will be encouraged. Finally, this will be a more eco-friendly conference, part of Action for Sustainable Living. The Chair thanked Patricia and Cheryl for their effective administration of the conference.

AOB

None.

Meeting closed at 13:47.

AAH Constitution

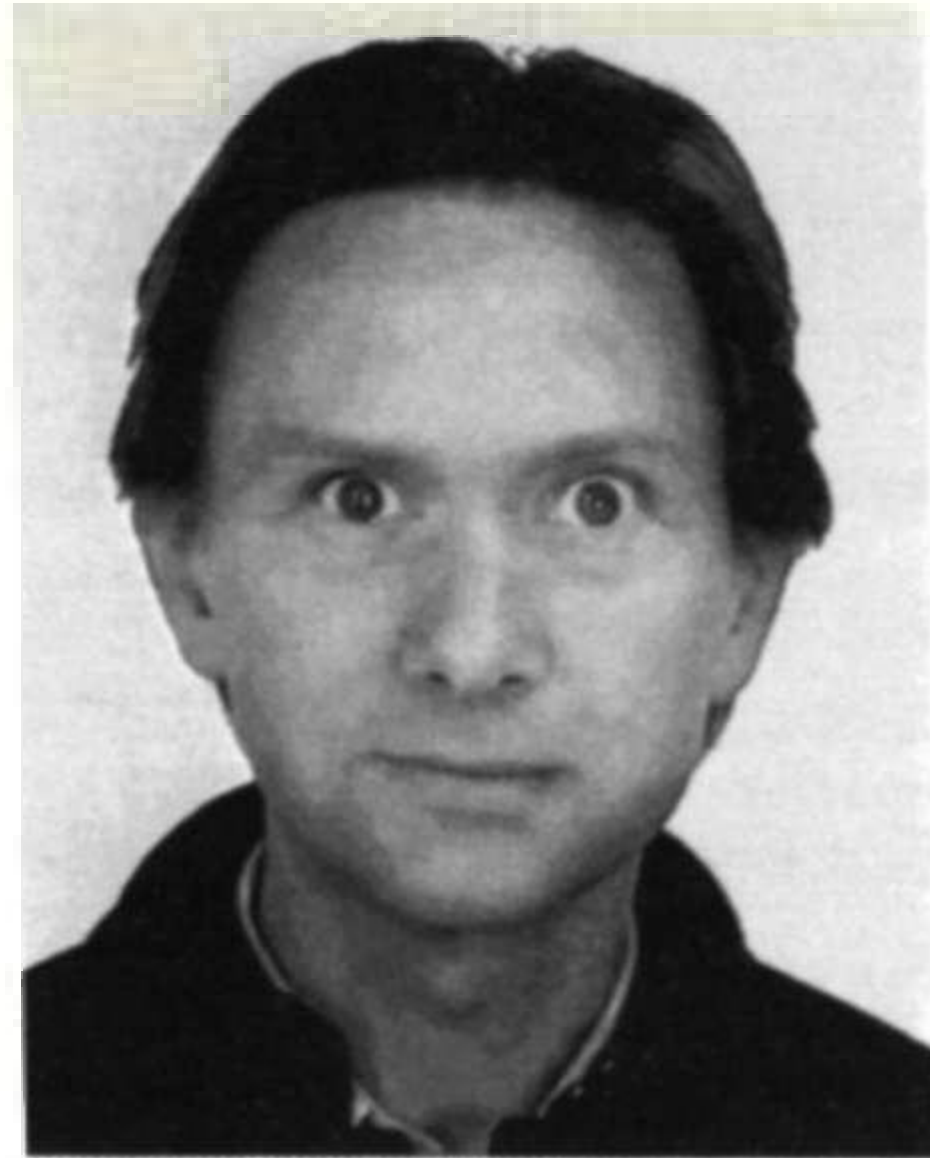
Members wishing to download a copy of the AAH Constitution may do so from the AAH website: www.aah.org.uk

Changes on the Executive Committee

New EC members

Crispin Branfoot

Crispin Branfoot joined SOAS as Lecturer in South Asian art and archaeology in 2006. He was formerly a research fellow at De Montfort University in Leicester. His books include *Gods on the Move: architecture and ritual in the south Indian temple* (2007) and, with Ruth Barnes, *Pilgrimage: the Sacred Journey* (2006). His articles on Hindu temple architecture, portraiture, sacred landscape, processions, and architectural sculpture in medieval and early modern southern India have been published in *The Art Bulletin*, *Artibus Asiae*, *Orientalia* and the *Journal of the Royal Asiatic Society*. He is currently editing a book on the traditional arts of South Asia in the 19th and 20th centuries.



Carol Richardson

Carol M. Richardson is Lecturer in Art History at The Open University, and Associate Dean (Curriculum and Awards) for the University's Faculty of Arts. Her research focuses on Rome, in particular the patronage of the College of Cardinals in the 15th century, and the art and architecture of the Venerable English College.



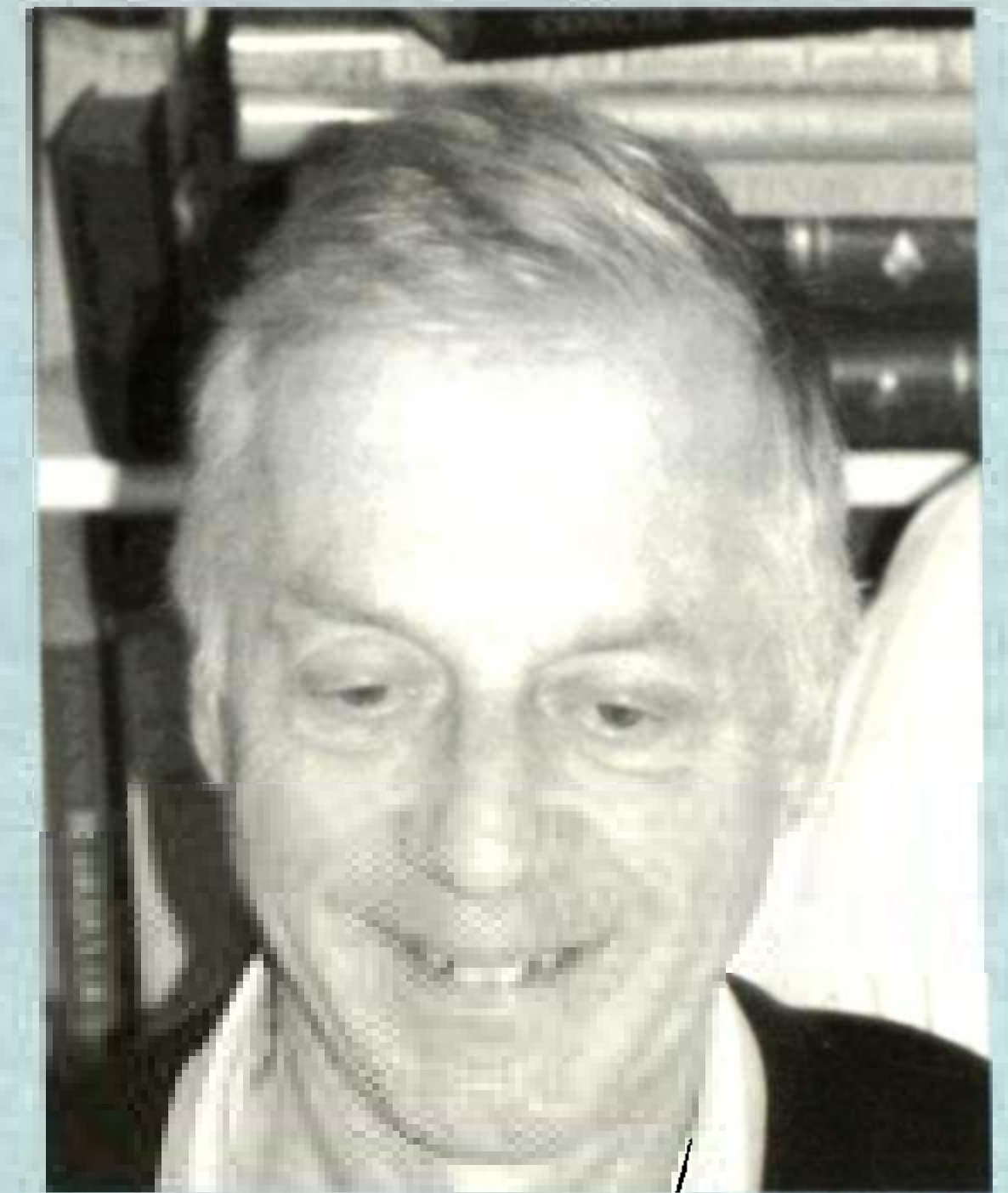
Her book on cardinals' patronage, *Reclaiming Rome: Cardinals in the Early Renaissance (1400–80)* was written as part of the AHRC research project *The Court Culture of Early Modern Rome 1450–1650*, a collaboration with the University of Edinburgh.

Carol joined the Open University in 2001 from the University of Edinburgh, where she was administrator of the VARIE research project. She has taught for The Open University in Scotland, University of Edinburgh, Aberdeen University and the University of St Andrews.

New Hon Treasurer

Richard Simpson

Inspired by studying architectural history with Howard Colvin at Oxford, Richard subsequently undertook training as an architect with a special interest in the historic environment. After a research fellowship at the Warburg Institute he is now a member of staff at the Institute of Classical Studies in London. His



publications range from studies of sixteenth-century decorative painting to English modernist architecture.

As Honorary Treasurer of the Society for Renaissance Studies he radically transformed the Society's finances, also enabling it to become a registered charity. Active in community involvement in urban planning and the environment in London, Richard helps coordinate engagement with both the historic environment and modern design.

Peter Baitup

Hon Treasurer 1994 – 2007

The AAH Executive Committee, Editorial Boards and staff would like to extend their thanks to Peter, who retired from the post of AAH Treasurer in January, after nearly 14 years in the post.

During that time, Peter has provided invaluable support, advice and guidance on the financial development and wellbeing of the AAH. He has worked alongside many different Chairs, Honorary Secretaries and Administrators, all of whom will have called upon his expertise and experience at one time or another.

We wish him a restful retirement from the AAH and all the best for the future.

Honorary Editor of *The Art Book*

Nominations are invited for this post, which is for a three-year term.

Further information and a nomination form can be obtained from
 Claire Davies coord@aaah.org.uk

Annual Accounts for year ended 31 December 2007

The Trustees who served during the year (as listed right), together with other members and staff, who together form the Executive Committee, are pleased to report on the Association of Art Historians' (also referred to as the Association, or AAH) financial statements and activities for the year ended 31 December 2007.

PRINCIPAL ACTIVITIES

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

GOVERNING DOCUMENT

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

REFERENCE AND ADMINISTRATION DETAILS

The Constitution stipulates that the Executive Committee consists of no fewer than 14 members and no more than 20 members. There are six elected members, who each hold office for a period of three years from the date of the Annual General meeting at which they were elected ("Elected Members"); there are also representative members who are the chairs of the members' groups representing special interests (for example Schools, Students, Museums and Exhibitions, Independents). These members have been elected by each special interest group of members as the chair of that group. The chair of the British National Committee of the Comité Internationale d'Histoire de l'Art is an ex-officio member and reports on CIHA activities. There is provision for up to three co-opted members appointed by the Executive Committee. In September 2007 the Executive Committee clarified that the Executive would make a clear division between its trustees and remunerated non-voting members, who would be asked to report on their activities (*see back page of Bulletin*).

STRUCTURE, GOVERNANCE AND MANAGEMENT

AAH is governed by its trustees who are either elected by the membership at the annual conference or by members' special interests groups; they serve on a three-year rotating basis. Officers are proposed by the executive and elected by the membership. All trustees sign a declaration of special interests which is held and monitored by the Honorary Secretary. The day-to-day management of the organisation is devolved to the officers (Chair and Hon. Sec.) who work with the administrative office staff to ensure that the Charity's objectives are achieved. Risk assessments, the evaluation of the effectiveness of the Executive structure and the

TRUSTEES

Trustees who served during the year:-

Professor Evelyn Welch (Chair) – Appointed 13 April 2007

Dr Natalie Adamson (elected representative)

Dr Louise Bourdua (Hon. Secretary)

Professor Stephen Bann (CIHA Representative)

Heather Birchall (Chair, Art Galleries and Museums Group)

Sophie Bostock – Resigned 13 April 2007

Dr Colin Cruise – Resigned 13 April 2007

Dr Nina Lübbren (elected representative; resigned 21 September 2007)

Dr Jill Farquhar (elected representative) – Appointed 13 April 2007

Dr Frances Follin (Chair, Independents Group)

Dr Tom Gretton – Resigned 13 April 2007

Dr Carol Jacobi (Chair, Schools Group)

Dr Michelle O'Malley (elected representative)

Mr Alister Mill (Chair, Students Group) – Appointed 13 April 2007

Christine Riding – Resigned 13 April 2007

Dr Rupert Shepherd (co-opted September 2007) – Appointed 11 January 2008

Dr Peter Steward (elected representative) – Appointed 13 April 2007

Toshio Watanabe – Appointed 11 January 2008

Dr Catherine Whistler (elected representative)

creation of the post of Honorary Treasurer are all planned projects for 2008–9.

ORGANISATIONAL STRUCTURE AND DECISION MAKING

Three remunerated officers, the Senior Administrator, the Assistant Administrator and the Treasurer undertake the day-to-day business of the organisation under the direction of the Chair of the Association in conjunction with the Honorary Secretary. In addition, the organisation contracts with an outside Higher Education or other charitable institution to manage its annual conference, employing a conference administrator to oversee this event.

TRUSTEE RECRUITMENT, INDUCTION AND TRAINING

AAH follows the Charity Commission's guidelines for good practice for trustee recruitment and induction; while it recruits its trustees from its membership, it actively seeks to ensure that it represents its diverse constituency by open processes of calling for nominations, assessing the skills needs of the

organisation and ensuring an appropriate balance in terms of gender, race, ethnicity, disability and geographic origins. While AAH has been successful in the gender and geographic balance, we are aware of the need to work harder to ensure better representation in terms of ethnicity, race and disability. This will be achieved by actively targeting potential members for the Executive.

Following our 2006 commitment to introduce an induction process, our first induction day took place for new and existing trustees in September 2007. Charity Commission documentation was circulated in advance in order to ensure a full awareness and understanding of AAH's structure, activities and of each trustee's legal responsibilities. The meeting concentrated on financial obligations, risk assessment and forward planning. On-going training and induction will now be an annual event.

ACHIEVEMENTS AND PERFORMANCE

AAH aims to develop membership services and benefits, to increase and broaden membership and to continue to represent, efficiently and effectively, the interests of those involved in art history and visual culture at all levels and where representation is necessary.

AAH has continued to work towards fulfilling its aims and objectives throughout 2007 through the promotion, support and advancement of art history in the form of a range of AAH conferences, events and relevant activities for art history professionals involved in all areas of teaching, learning, research and exhibitions, including academics, students, teachers and independent/freelance art historians. The main charitable activities of AAH are detailed under Knowledge Sharing, which includes Conferences and Events, Membership, and Publications. A further heading, Funding and Awards, sets out in brief the ways in which AAH looks to support specific aspects of the discipline and members' groups.

Ongoing AAH activities include the expansion and development of online AAH information and resources via the AAH website, including the online Directory of Freelance Art Historians and Artists' Papers Register.

KNOWLEDGE SHARING

Conferences and Events

The 2007 AAH Annual Conference, Bookfair and AGM took place in April at the University of Ulster, Belfast.

AAH Student Conferences in 2007 were:

Careers Day at the Victoria & Albert Museum, London, in November 2007.

New Voices: *Art & Memory* at the Courtauld Institute of Art, London, in November 2007

Student Summer Symposium, at St Andrews University, Fife, in July 2007

New Voices: *Surface Effects, the Making and Representation of Sculpture*, at the Henry Moore Institute, Leeds in June 2007

Display and Spectacle, at the University of Nottingham, in January 2007

Ways of Seeing, at Tate Britain, London, in November 2007 was organised by the AAH Schools group for A/AS-Level students and teachers

The AAH provided £500 in support for the conference at the University of East Anglia, entitled, *World Art: Ways Forward*

Membership

AAH Membership now totals 1,207 and the Association continues to attract members from the UK and abroad.

2007 saw a significant increase in AAH members, including 388 new members. There are currently 986 members based in the UK, 89 in Europe and 112 in the USA and rest of the world. Student members continue to represent the largest proportion of membership, accounting for 577 of the total 1207 membership. 316 new student members joined the AAH in 2007, which was partially prompted by a limited, one-off student membership special offer in October 2007. AAH membership has also seen an encouraging growth in new museum and gallery and independent members.

A full membership report, including details and breakdown of figures, is published in the February issue the Association's newsletter, *Bulletin*, each year.

2007 saw the launch of a new electronic *e-Bulletin* for members, designed to make information and news more accessible to members and to complement the existing printed version of the *Bulletin* newsletter.

AAH members continue to benefit from concessionary-rate discounts for many national museums, galleries and exhibitions, from publication offers, and to receive information about relevant news, events and opportunities.

AAH continues to be successful in raising funds to promote its work from membership subscriptions, and is exploring options of making membership options even more attractive and accessible in the near future.

Publications

AAH produces the following publications:

Art History, academic journal, published five times a year

The Art Book, news and reviews magazine, published quarterly

Bulletin, newsletter for members, published three times a year

Careers in Art History (third edition), booklet for students and careers offices

FUNDING AND AWARDS

AAH oversaw the award of the John Fleming Travel Award for students.

In May 2007 the submission and award of allocated monies for the Voluntary Work Placement Fund scheme was made to 19 postgraduate students.

Significant support to student and low-income members was provided through subsidies which underwrote the annual conference fee. This was, in part, assisted by the generous donations of members who give to the student support fund.

AAH offers financial support in the form of Initiative Funds for projects and events that promote and develop art history education. Initiative Fund applications are invited from members and are made available via the AAH website.

The Student Dissertation Prize was awarded to two students on completion and presentation of a BA and MA dissertation essay. This award was presented in April 2007.

FINANCIAL REVIEW

The Executive Committee is pleased to report a satisfactory result for the financial year ended 31 December 2007. The financial statements show an increased surplus of revenue over expenditure amounting to £56,678 (2006: £44,458).

The policy of controlling and monitoring management and administration costs has continued to be effective. Support and Governance costs decreased by 2.7% to £69,644 (2006: £71,544).

Total Incoming Resources increased by 4.6% to £278,480 (2006: £266,285).

DESIGNATED FUNDS

The Designated Funds amount to £40,452 at 31 December 2007 and the Executive Committee expects them to be used for their designated purposes within the next twelve months.

RESERVES POLICY

General reserves carried forward to 31 December 2007 amount to £276,745. The policy of the Executive Committee is that the level of the general reserves should equate to a full year's expenditure; any surplus will be used for the furtherance of the charity's objectives. In September 2007, the Executive identified a number of long-term projects for which a proportion of the excess reserves will be devoted in 2008-10.

PLANS FOR THE FUTURE

AAH continues to professionalise its management. It will be employing additional staff on a more full-time basis in order to develop and expand activities and initiatives. These include creating new initiatives designed to support the research of independent art historians who do not have permanent employment but rely on temporary or freelance work. It is also working to improve the applications by BME students to art history at FE and HEI level and to support art history teaching in state schools.

STATEMENT OF TRUSTEES' RESPONSIBILITIES

Law applicable to Charities in England and Wales requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the charity's financial activities during the year and of its financial position at the end of the year. In preparing financial statements giving a true and fair view, the trustees should follow best practice and select suitable accounting policies and then apply them consistently; make judgements and estimates that are reasonable and prudent; prepare the financial statements on the going concern basis unless it is inappropriate to presume that the Charity will continue in operation. The trustees are responsible for keeping accounting records which disclose with reasonable accuracy the financial position of the charity and which enable them to ascertain the financial position of the charity and which enable them to ensure the financial statements comply with the Charities Act. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

AUDITORS

A resolution proposing that Larkins Chartered Accountants be appointed as the new auditors of the Charity will be put to the Annual General Meeting. It will be proposed that Larkins take over from Horwath Clark Whitehill LLP for purely logistical reasons relating to the location of the AAH office in London, where all financial records will now be stored.

The AAH would like to thank Horwath Clark Whitehill LLP for their services over the past 14 years.

This report was approved by the Trustees on 2 April 2008 and signed on its behalf by:

PROFESSOR EVELYN WELCH

Chair

Statement of Financial Activities for the year ended 31 December 2007

	2007 Restricted Funds £	2007 Unrestricted Funds £	2007 Total Funds £	2006 Total Funds £
INCOMING RESOURCES				
Incoming resources from generated funds				
Investment income	-	13,039	13,039	9,316
Incoming resources from charitable activities:				
Knowledge sharing	-	181,578	181,578	157,830
Running of the annual conference	-	43,800	43,800	59,566
Membership	563	39,500	40,063	39,573
Total Incoming Resources	563	277,917	278,480	266,285
RESOURCES EXPENDED				
Charitable activities:				
Knowledge sharing	-	95,453	95,453	75,998
Running of the annual conference	-	64,736	64,736	93,097
Membership	-	32,921	32,921	29,075
Governance costs	-	28,692	28,692	23,657
Total Resources Expended	-	221,802	221,802	221,827
NET INCOMING RESOURCES FOR THE YEAR	563	56,115	56,678	44,458
Fund balances brought forward	1,474	261,082	262,556	218,098
FUND BALANCES CARRIED FORWARD	2,037	317,197	319,234	262,556

Balance sheet as at 31 December 2007

	£	2007 £	2006 £
FIXED ASSETS			
Tangible		2,042	1,421
Intangible		4,700	4,700
		<u>6,742</u>	<u>6,121</u>
CURRENT ASSETS			
Debtors	12,679		1,488
Cash at bank and in hand	360,613		297,534
	<u>373,292</u>		<u>299,022</u>
Creditors: amounts falling due within 1 year	-60,800		-42,587
NET CURRENT ASSETS		<u>312,492</u>	<u>256,435</u>
NET ASSETS		<u>319,234</u>	<u>262,556</u>
FUNDS			
Restricted		2,037	1,474
Unrestricted:-			
General		276,745	218,448
Designated:-			
Sabbatical Reserve <i>Art History</i>		38,318	42,000
Art History translation fund		2,134	634
		<u>319,234</u>	<u>262,556</u>

Student Members Committee

Acting Chair – Matt Lodder

University of Reading
ch-students@aah.org.uk

Secretary – Hannah Williams

Courtauld Institute of Art
hannah.williams@courtauld.ac.uk

Treasurer– Eve Kalyva

University of Leeds
allien89@aol.com

Clare O' Dowd

University of Manchester
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Lara Eggleton

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Suzy Freake

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Claire Walsh

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Michele Waugh

Oxford Brookes
michele.waugh@brookes.ac.uk

Keep in touch via the AAH Student News Email Bulletins

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

News from the Students

As ever, the Student Members' Committee has been having an exciting few months.

Recently, we bid a fond farewell to last year's dynamic chair, **Alister Mill**, who spent twelve months at the helm working tirelessly for the Student Members and steering the SMC through a series of exciting and thought-provoking events. We are also saying a fond goodbye to another SMC member, **Elza Tantcheva**, who has been an active and valued contributor to SMC affairs. Student Membership of the AAH has increased considerably over the last twelve months, and last year's student events and initiatives were some of the best-attended ever. The Student Members' Committee would like to thank Alister and Elza on behalf of all student members and we wish them all the best as they return to the library to focus on their PhDs.



The Student Session at this year's Annual Conference in April was also a great success. Taking place in the glamorous surroundings of Tate Britain, we had an excellent line-up of engaging and provocative papers and much lively discussion throughout the day that continued into the evening at the pub next door. You can read a full report of the session (page 11) which was splendidly convened by Matt Lodder and Claire Walsh.

We've also got exciting things happening over the next few months. First up is the AAH's Voluntary Work Fund. This Fund offers a source of financial support for students interested in undertaking an internship at a gallery or museum. The applications were due in 30 May, and we hope that as many as possible of our student members have taken advantage of this great opportunity.

Next up is the long-awaited AAH Summer Symposium for 2008. This year's symposium – **Bodies of Evidence** – is taking place at Oxford Brookes University and the Ashmolean Museum (see right). We've got a range of fascinating papers and related events, so make sure you book yourself a place to spend a couple of days delving into critical debates about art and the body.

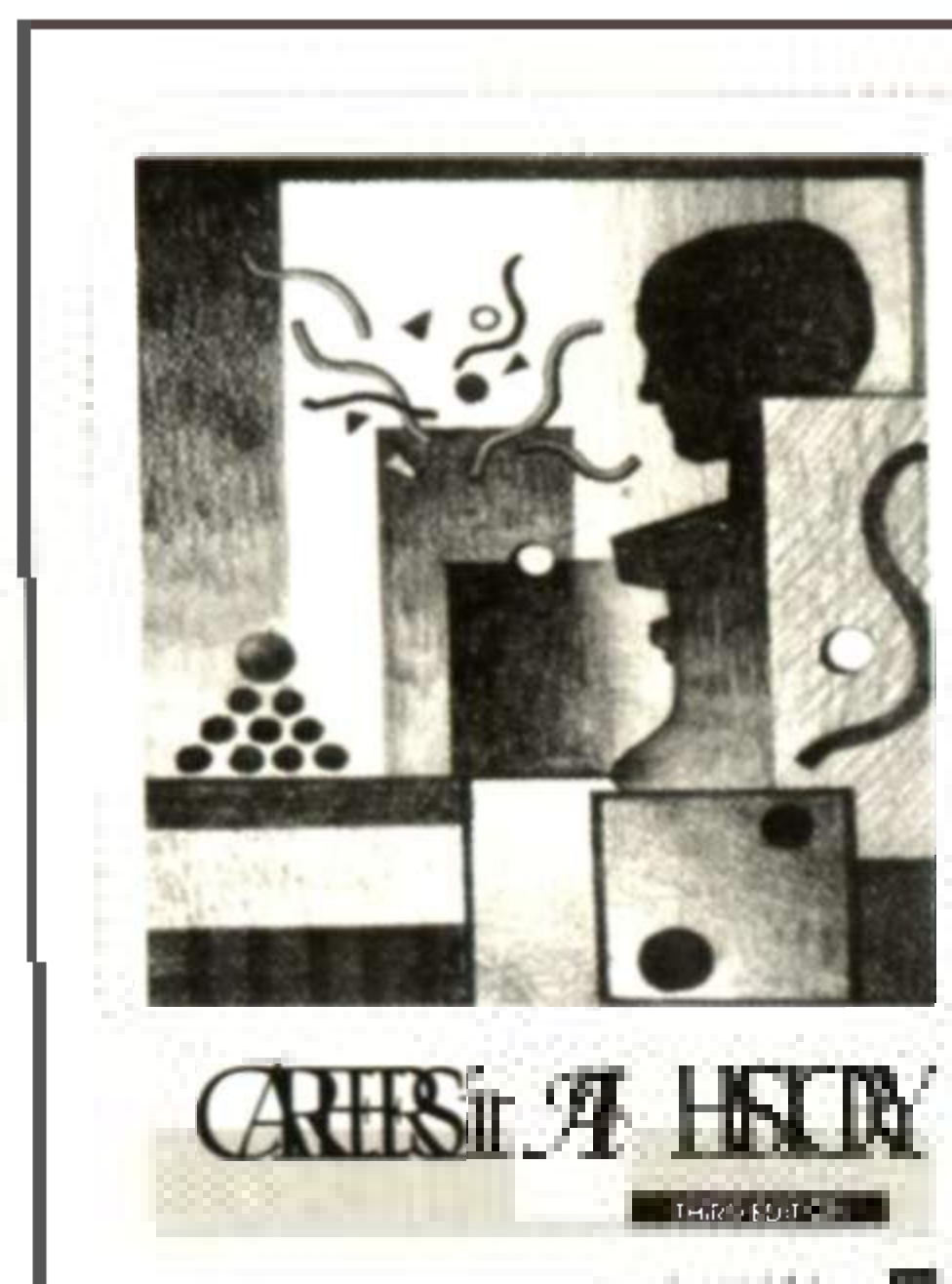
Finally, the Student Members' Committee would like to welcome two new members, **Suzy Freake** and **Louise Hughes**, who are already jumping in as the SMC plans new events and brainstorms new ideas for the year ahead. And on that, we'll keep you posted.

MATT LODDER

(Acting Chair)

HANNAH WILLIAMS

(Secretary)



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

Colin Cruise

Cover image:
Ming-Hui Chen

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

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

Make cheques payable to:
Association of Art Historians.

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

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 by 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 will address a wide range of topics that relate to the body in art, as subject, object and spectator.

To book a place at the Symposium, visit the AAH website: aah.org.uk
Booking deadline: 11 June 2008

The weekend includes a drinks reception at the Ashmolean on the Saturday evening, and a workshop on 'Finding a job with your PhD' after lunch on Sunday.

The following papers have been accepted:

Alan Arcadia (University of Manchester) *Neither man nor beast: Satyrs, centaurs, and other therianthropes in myth, art, and reality*

Maria Luisa Coelho (University of Reading) *The body of the artist in Helena Almeida's work: self-portraiture as self-erasure*

Jan Cox (University of Bristol) *Keith Vaughan: The aesthetic paradox of body in landscape*

Sophie Cummings (University of Bristol) *Physical embodiment, emotional investment and the act of mourning: Anselm Kiefer's Occupations*

Jane Eade (University of Sussex & V&A Museum) *Wax modelling and the visual culture of death in late seventeenth-century Naples*

Gaynor Gallagher (Birmingham City University) *Body, soul and being*

Rachael Grew (University of Glasgow) *Hybrid bodies: Sphinxes and other monstrosities in the work of female surrealist artists*

Lucetta Johnson (Courtauld Institute of Art) *Abjection in the work of Dante Gabriel Rossetti*

Claire Jones (University of York & Henry Moore Institute) *Body and object: The body in nineteenth-century French decorative art*

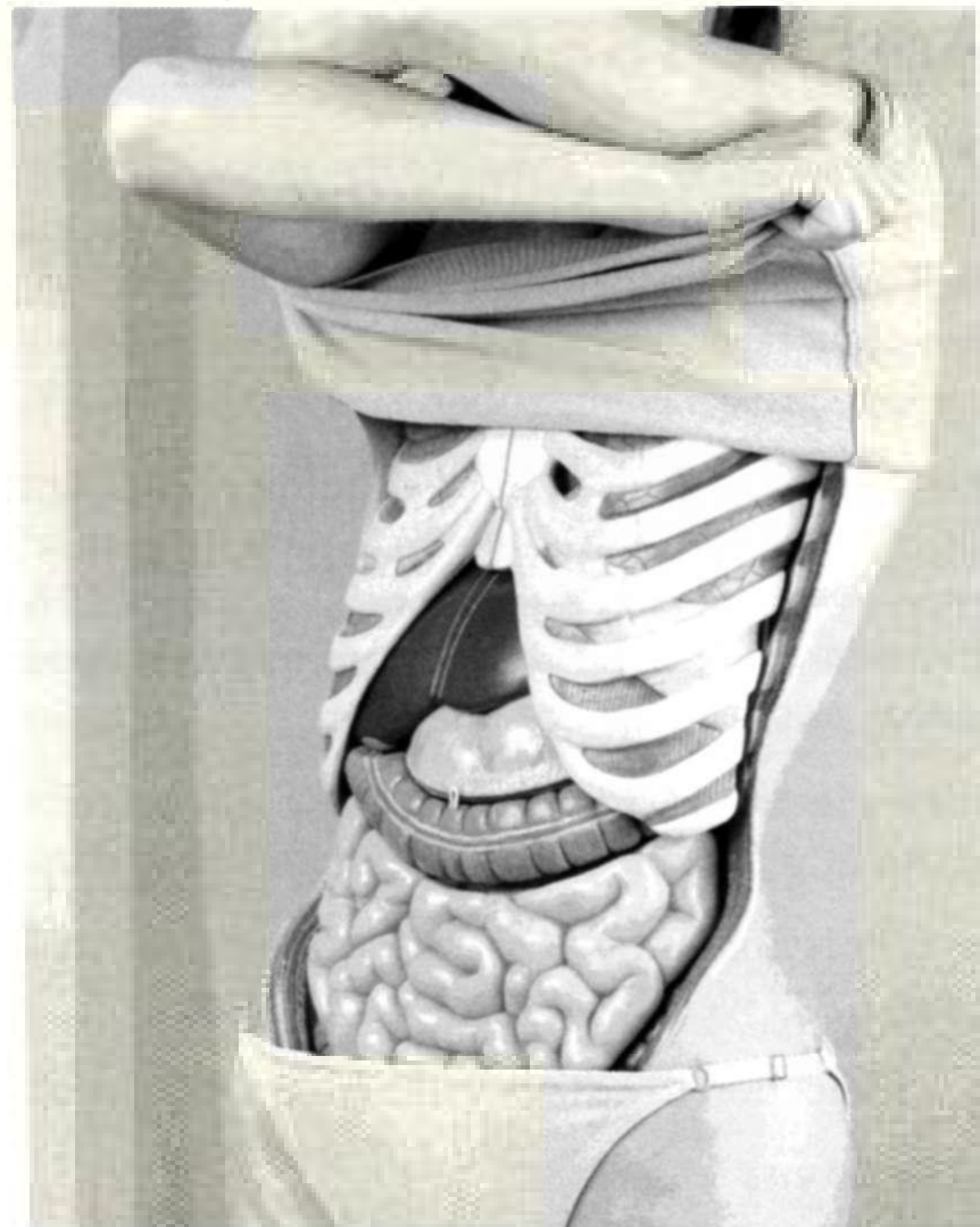


Image:
Koen Hauser
*Modische Atlas der
Anatomie No. 4
(2002)*



Vicki Maguire (Liverpool John Moores University) *'The map is not the territory': Ralph Rumney and the female nude*

Sergio Martins (University College London) *Taking a position: The reinscribed body in Brazilian avant-gardism*

Majella Munro (University of London, School of Oriental & African Studies) *Consuming bodies: Sex and political rebellion in the Japanese culture of play*

Madeleine Newman (University of Leeds) *'Second Skins': Performance, sculpture and the body*

Edward Payne (Courtauld Institute of Art) *Sensory violence: Ribera, the body, the extreme*

Emily Porter-Salmon (University of Birmingham) *Mad about the boy: Physique magazines, homoeroticism and the early works of David Hockney*

Giulietta Rizzi (Courtauld Institute of Art) *The experience of space – inside and outside the body in Bacon's paintings*

Lynn Thomson (University of Melbourne) *The affective potential of contemporary figurative sculpture*

Milena Tomic (University of British Columbia) *Rituals and repetitions: Performance, body art, and the displacement of context in seven easy pieces*

Iliana Mendoza Villafuerte (University College London) *The body in portraits of dead nuns in New Spain: Life and death alike denied*

AAH Dissertation Prize Winners

This was the second year of the re-introduced AAH Student Dissertation Prize, and once again it proved a very popular award scheme. There were over 30 nominations, and the standard of all entries was, once again, incredibly high. The judges were Alister Mill, then Chair of the SMC, Patricia Allmer, EC member, and Evelyn Welch, AAH Chair.

This prize is organised in association with **Thames & Hudson** publishers, to whom the AAH would like to extend its gratitude for their continued and generous support in offering £150-worth of T&H books to each of the two prize winners. In addition, the winners received £200 in cash, and free AAH student membership for one year.

A new electronic submission policy was introduced this year, and this will remain in place for future application procedures.

For details about the next Dissertation Prizes, please visit the student pages on the AAH website at www.aah.org.uk.

The application deadline will be 1 December 2008.

CLAIRE DAVIES

Senior Programme Coordinator

Performance and the Document: Reproduction, Recreation and Revision

Nicola Sim, University of Nottingham

Peggy Phelan's frequently repeated argument 'Performance's only life is in the present' (Phelan, 1993) offers an ideological defence from which to launch a series of investigations into the relationship between performance art and documentation from the late 1990s to the present. This dissertation is driven by an analysis of a number of recent exhibitions, publications and artist-led projects that have sought to address the problematic of "not being there" (if we are to invoke Phelan's conception of presence).

Informed by newly evolving histories and a growing consciousness of the material culture surrounding performance art, the dissertation's four chapters work to destabilize the belief that performance art can operate outside reproduction or representation, and to trace how performance has been reconstituted through twentieth-century technologies, critical writing practices and popular culture.

Through a sequence of case studies, culminating in an exploration of the shifting identity of performance art in Nottingham, a city with a strong investment in the public profile of live art, I address Millennial impulses to reduce the separation between the event and the object, to engage explicitly with mediated or simulated versions of the live, and to resurrect performance works in the absence of the 'original' artist. What emerges is a collapse of established boundaries between the act and its after-life, between presence and absence and between real-time and memory, and an adoption of the hybridised language of 'performativity'.

Reversing Phelan's fear of incorporation through the document, I examine current attempts by artists to repossess and even *do* performance through the document, citing seemingly traditional methods of knowledge accumulation as spaces for intervention. In order to occupy a 'positive' identity, performance has had to construct its own archives; archives characterised by, and in many ways celebrated for, their gaps, and the call to action these gaps represent.

MA DISSERTATION WINNER

Anthony McGrath, The Open University, *Challenging Hogarth: A revisionist account of the authorship of the Court Room at the Foundling Hospital London*

SHORTLISTED ENTRY

Per Rumberg, Courtauld Institute of Art, *'La Groppa Verso il Popolo': Pisanello and the Motif of the Horse Seen from Behind*

BA DISSERTATION WINNER

Nicola Sim, University of Nottingham, *Performance and the Document: Reproduction, Recreation and Revision*

SHORTLISTED ENTRIES

Alice Roberts, Liverpool School of Art, John Moores University, *Do Cartoons Influence the Way that Children Draw People?*

Alan Read, Birkbeck College, *Stanhope Forbes: 'A Fish Sale on a Cornish Beach' Social Realism & the Authority of the Gaze*

Laura Battle, University of Edinburgh, *Discordant Concord: The Influence of Mannerism on Surrealist Artists.*

POSTGRADUATE RESEARCH DATABASE

A database of postgraduate student research is available via the student pages of the AAH website: www.aah.org.uk

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 the following details:

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

to: ch-students@aaah.org.uk

Challenging Hogarth: A revisionist account of the authorship of the Court Room at the Foundling Hospital London

Anthony McGrath, The Open University

The Foundling Hospital occupies a particular position in the history of British art for its collection was the first such permanent public exhibition to be established in London and is seen as a precursor to annual exhibitions of the Society of Artists and the creation of the Royal Academy. Although the collection came to occupy a number of rooms in the hospital, it started in the Court Room (preserved at the Foundling Museum, London), which displays an overall scheme of design and decoration. Credit for this initiative is usually given to William Hogarth although some historians have questioned this. This study seeks to examine who was really responsible for the initiative and put forward an alternative theory.

Chapter II describes the design and decoration of the Court Room, compares it with rooms in other institutions, and finds that it is predominantly an exercise in English Palladianism. Chapter III considers the role that art played in some of the 'hospitals' of the period and demonstrates that precedents existed for both art and children to be displayed to the public and that funds were raised as a result. Chapter IV reviews the key figures on the Building Committee of the Foundling Hospital, notes a significant presence of freemasons, and suggests that the architect, Theodore Jacobsen, was also a freemason. The role of Hogarth is examined and the lack of contemporary evidence connecting him to the design of the Court Room.

What emerges from this study is a new and alternative theory about the origins of the art collection at the Foundling Hospital. A freemasonry clique became the dominant group involved in designing the hospital, the principal instrument of which was Theodore Jacobsen. The design of the Court Room and its decoration with pictures followed precedent and a proclivity for Palladianism. Opening the room and its art to the public as a means to raise funds had precedent and was intended by the designers. Hogarth assisted, and helped to encourage other artists to donate works as the collection grew but, contrary to the account given by some historians, he was not responsible for the design of the Court Room or the idea of a permanent public exhibition of British Art at the Foundling Hospital.

JOURNALS DIRECTORY

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.

It can be found on the Student pages of the AAH website:

www.aah.org.uk

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

John Fleming Travel Award 2008

The winner of this year's award is Francois Tainturier for his work on *The Burmese Art of Making Cities: Founding and Building Mandalay (1857–1885)*. He is PhD student at SOAS who earlier this year undertook archival work in Yangon and Mandalay. The JFT Award will enable him to make a second fieldtrip to Burma in October–November of this year to carry out the survey and mapping component of his research.

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.

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

The Competition for the Best Job in the World . . .

Whitworth Art Gallery Careers Event, March 2008

The Whitworth Gallery in Manchester was the setting for this year's Careers Event, and the day was designed to reflect not just the diversity of Manchester's vibrant arts scene but also the wide variety of careers open to art history students.

Our first speaker of the day was **Professor Mark Crinson**, who gave us an account of his own career to date and passed on some extremely useful tips for anyone considering an academic career. It's been a closely guarded secret until now that he has the best job in the world, but Mark rather let the cat out of the bag...

Andrew Vaughan manages to combine two careers he is passionate about: he spends half his time as a practising artist and the other half as head of Learning and Interpretation at the Whitworth. Andrew's enthusiasm for his rewarding and important work in gallery education was infectious, and he too maintained that he had the best job in the world.

Our final speaker before lunch was **Rob Haynes**, who gave a bluntly realistic assessment of the career prospects for budding journalists. It's hard work, long hours and the pay is terrible, but like all of our speakers, Rob wouldn't swap his job for the world.

An extended lunch break offered delegates the opportunity to look around the two Blake exhibitions the Whitworth was showing, which our next two speakers both had a hand in.

Heather Birchall, Fine Art Curator at the Whitworth, gave us a fascinating insight into her career as a curator. Heather focused on the Blake exhibition, which she had recently worked on, and took us through the lengthy process of setting up an exhibition, from planning through to execution, including all of the decisions and problems that she came across along the way.

Fellow curator, writer and artist **Sherman Sam** offered further glimpses into curating as a career, as well as showing us some of his own recent work. Sherman is the Hayward's 'Inspire' Curatorial Fellow, and spoke of his work on some of the Hayward's recent travelling exhibitions as well as the juggling act that his combination of careers entails.

The Castlefield Gallery is an independent artist-led exhibition space, and Programme Manager **Clarissa Corfe** took us through some of the projects she has



The Whitworth Art Gallery, University of Manchester

worked on. Creating links with other galleries and museums across the country, as well as working with local artists, schools and other groups are all part of the work that Clarissa is involved in, and dealing with rock-climbing walls, horses or motorcycle stuntmen is just an average day for her.

Nicola Walker, Head of Conservation at the Whitworth, gave an excellent introduction to the work of the Collections Care and Access Team. Nicola's talk included lots of practical advice as well as an entertaining account of some of the pitfalls that she has encountered over the years.

Our day ended with a trip deep into the bowels of the Whitworth to look at the painting stores, and see how much of the Whitworth's collection is kept underground at any time. Heather also spoke about the responsibility she has as a curator to expand the collection and to ensure its future growth.

The 2008 Careers Event was a resounding success, with attendance far in excess of expectations: 28 delegates in total as opposed to the 10-15 people the event was planned for. The organisers would like to extend their grateful thanks to the Whitworth for allowing us to use their excellent facilities at no charge, and to Heather Birchall for her extensive advice and assistance. And of course, to our fantastic speakers for sharing their experiences and expertise. Despite the enormous variety of career paths, they all had one thing in common: the pay may be rubbish, the hours long and the work demanding, but they wouldn't dream of doing anything else.

CLARE O'DOWD
University of Manchester

Independents News

New Chair required

As most of you will know by now, I have been asked to stand down as chair of the Independents' Group, as the Association's auditors feel that my position as a trustee is compromised by the fact that my company provides pre-press services for one of the AAH's publications (*The Art Book* magazine). I am naturally saddened by this but as a group we must take it in our stride and move on. I will remain in the small committee that has run the group up till now. The call has gone out for a volunteer to take on the role of chair, and anyone who feels any interest in doing this is invited to contact me on ch-indeps@aah.org.uk for a no-obligation discussion.

DEVOLVEMENT OF RESPONSIBILITIES

In the meantime, **Dennis Wardleworth** has kindly offered to attend the next two meetings of the Executive Committee (in June and September). If there are any matters that members would like Dennis to take up at these meetings, please email them to ch-indeps@aah.org.uk and I will ensure that they are passed on.

Eleanor Fraser-Stansbie has taken over the running of the Directory. When someone takes out an entry in the Directory, it has to be activated before it goes 'live' and can be accessed by visitors to the Directory website. This is to stop non-members taking an entry. I used to vet the entries but now Eleanor will do this, and generally keep an eye on the site to remind people if they have not completed their entry or to alert them if she notices any problems.

Liz Freeman has offered to arrange another networking day out and exhibition visit later in the year. Watch Art-line for details in due course. I am very grateful to Dennis, Eleanor and Liz for taking on these important tasks on behalf of the group.

The two things of which I am most proud, from my time as Chair of the Independents' Group, are getting the online Directory off the ground and setting up Art-line – I will continue to run the latter. We need a Chair who will introduce their own ideas and help to attract new members to the group. Every year, student members graduate: if they all stayed members the Association would be several times the size it is now!

CONTINUING RESEARCH

There may be a perception that the Association is a sort of club of academics, but it was not set up to be that – it should be a forum where art historians in different and varied working environments can get together and make common ground, promoting a discipline we all love. It will be dominated by academics only if the rest of us choose to take a back seat! So we need to attract young graduates who have been student members and are now starting work in varied areas outside academe.

We need to show them that the Association has something to offer them, and that they have something to offer to the Association.

In *Bulletin*, October 2006, I reported on a discussion at the British Academy, 'Who's creating knowledge: the challenge of non-university researchers', which centred on the importance of research carried out by non-academics in many different fields. As the number of graduates and those with higher degrees increases, and the public money available for research grants is ever more constrained, it follows that increasing numbers of people will be doing research in their own time and at their own expense. This is by no means 'second class' research (had the professionals paid more attention to Beatrix Potter's 'amateur' work on fungi, we might have had antibiotics decades earlier than we did!). The AAH has been looking into ways of supporting researchers who work outside academia; the possibility of funding conference attendance for those who have been chosen to present a paper is again receiving attention. Part of the new Independent Chair's role will be to initiate and champion such proposals.

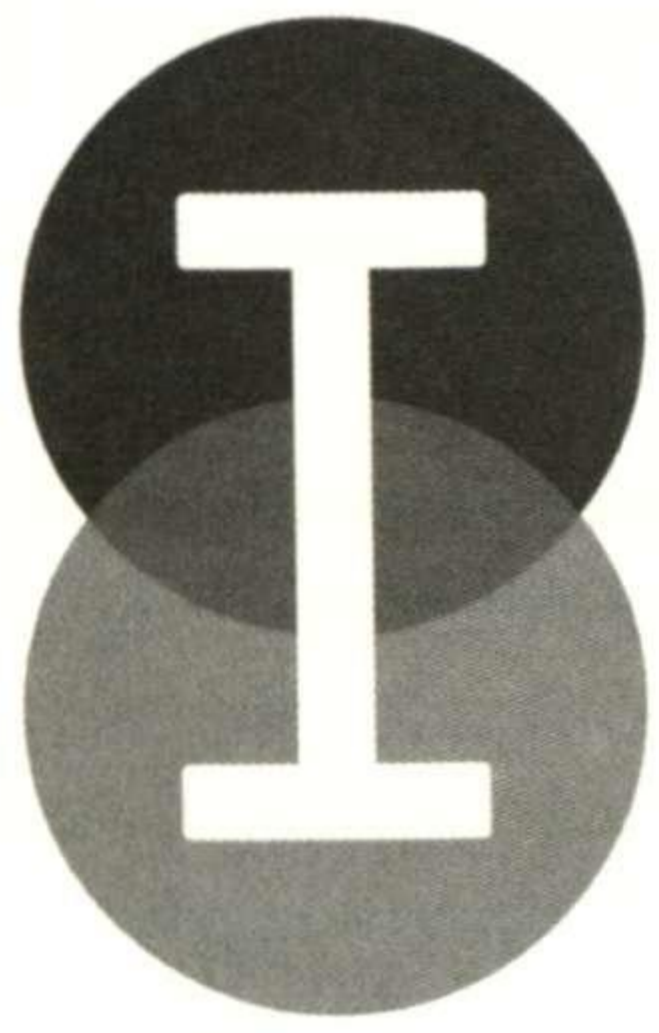
I have found my time as Chair very rewarding and enjoyable. Yes, it does take time and we are all hard-pressed for that, but the old saying that you get out of life what you put into it is not an empty cliché. There is no one who does not benefit from extending their range of professional contacts, making new friends, and going to places and events that they otherwise might not have done. I have done all these in my time as chair and warmly recommend the role. Thank you to you all.

CONFERENCE AND OTHER NEWS

On a cheerier note, I very much enjoyed the conference at Tate, as did everyone I met there. We had a good Independents meeting, which was attended by half a dozen delegates and addressed by Evelyn Welch, AAH Chair, who emphasised the importance of Independents to the Association and said that the EC would look again at the question of funding for conference attendance. Five of us had dinner at Tate Modern on the Thursday evening, after a mixture of 'plenary' events, which in my case meant a tour of parts of the building, including the giant oil tanks currently being remodelled as part of the new gallery space.

A week later I met a group of seven Independents to visit the Royal Academy. We had lunch before visiting the 'Cranach' and 'From Russia' shows (we split up but I think everyone saw both!) before a long tea break in the Friends Room. If you have not attended one of these days before, please think about joining the next one, when it is arranged later in the summer.

FRANCES FOLLIN



AAH09 INTERSECTIONS



35th AAH ANNUAL CONFERENCE

2 – 4 APRIL 2009

Manchester Metropolitan University, MIRIAD

Call for Papers

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

Within the discipline, areas of intersection may encompass: the descriptive, interrogative, ethical, pedagogical and critical elements of art historical practice. Between art history and its adjacent fields lie the margins, overlaps and divisions that notions of intersectionality are able to highlight. Interactions with visual processes and practitioners invoke social worlds, individuals, performative and public spaces. The AAH09 conference will provide a platform for the interrogation and exploration of these and other intersections that define and challenge art history.

It is hoped that the sessions detailed below will attract participants from across disciplines and art practices to fully open up debates and explorations of art history as a discipline of intersections.

The AAH09 will offer, in addition to themed sessions, a Poster Session as a new and innovative way of disseminating academic research. Please note that you can propose a paper either to the poster session or to the regular sessions.

If you would like to offer a paper, please contact the session convenor(s) direct, providing an abstract of your proposed paper in *no more than 250 words*, your name and institutional affiliation (if any). Please do not send paper proposals to the conference convenor.

Deadline for submission of papers: 10 November 2008.

The 'Call for Papers' is also posted on the websites of the AAH www.aah.org.uk and MIRIAD www.miriad.mmu.ac.uk/aah09

Conference Convenor: Patricia Allmer, aah09@mmu.ac.uk

Conference and Bookfair Administrator: Cheryl Platt, aah09@mmu.ac.uk
MIRIAD, Manchester Metropolitan University, Righton Building, Cavendish Street,
Manchester, M 15 6BG



Manchester
Metropolitan
University

Art History and Art Criticism: Intersections, Disconnections, Non-Communications

Matthew Bowman, University of Essex
mbowmab@essex.ac.uk

Stephen Moonie, University of Essex sjmoon@essex.ac.uk

Various relationships have been posited between the practice of art criticism and the discipline of art history. Some writers, like James Elkins, have argued that the two activities belong to or stem from very different contexts, with art history being rooted in academia and art criticism in public/journalistic discourse. Likewise, Michael Fried proposed a differentiation based upon art history's 'neutrality' and art criticism's 'judgmentalness'. On the other hand, Michael Baxandall has stated that he uses the terms 'art history' and 'art criticism' interchangeably. Likewise, Stephen Melville has suggested that the distinction between art history and art criticism is neither particularly deep nor clear. Finally, it often seems that (past) art criticism functions largely as evidence and reception theory for art-historical narratives. Such an attitude perhaps dovetails with a marked hostility towards issues of judgment and 'taste' on the part of art historians in recent decades.

The relationships between art history and art criticism, then, seem characterisable as *intersection*, *disconnection*, and perhaps even *non-communication*, which further suggests different intersections/disconnections with the artwork. This session seeks to explore these relationships and encourage a more nuanced understanding of the relation between the two modes. Moreover, with art history being increasingly conceived as subsumable under an overarching programme of visual-cultural studies, and art criticism being simultaneously in a state of crisis and yet present everywhere through the 'blogosphere', it is arguably more crucial than ever to explore these relationships carefully. We invite contributors to examine these relationships, to consider the perceived cleavage between academic and 'journalistic' criticism, and other related topics.

Art History and its Global Provinces

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Despite attempts in art history to establish a more global understanding of art and its histories, it remains to be asked why the discipline has persisted with certain paradigms of division and difference. Dipesh Chakrabarty's suggestion that there is an underlying supposition in world history which 'makes it possible to identify certain elements in the present as "anachronistic"', now lays the basis for a challenge to reflect on art history's continuing attachment to reputedly 'leading' metropolitan centres, and 'belated' peripheries. How might art history avoid narrating according to spatio-temporal schemes that order the world into 'provinces'?

Exploring the intersecting themes of provincialism and anachronism, this panel will assess initiatives for problematising the global divisions of art history. We welcome descriptive as well as prescriptive papers that explore the first-person experience of writing art history; contributions that face the concrete challenges of the extant field in terms of its provincialisms; papers that examine the global hegemonies and 'inclusionism' of art history and its adjacent spaces of art practice, curating and public remembrance; and papers that tackle psychoanalytical questions about the difficulties of writing about the 'provinces'. We are particularly interested in papers that seek to explain why the turn toward diaspora, migration, exile and other postcolonial themes has failed to deliver a fresh framework for thinking about art history in any specifically global, or inter- or transnational way. Could an understanding of the global contexts of art history emerge without a provincial baggage tag?

Art, Nature and Technology

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In the thematic triad suggested in the title, art and technology represent two aspects of what was originally, in antiquity and the Middle Ages, one common field constituted by all humanly manufactured objects and their basic methods, in Greek designated *techne*, in Latin *ars*. By using the materials of nature, reflecting its forms and imitating its creative processes, this common field was, at the same time, seen as intimately connected to nature. With the development of modernity this pre-modern field was, however, split into art (the artistic) and technology (the technical), a division which simultaneously established a distance to a – now passive – nature.

Is the modern split of the three areas still tenable? Is it in a process of being sharpened further? Or may new crossovers be identified? With our session we seek to re-evaluate the intersections between art, nature, and technology. We do not expect to reach some kind of conclusion concerning the connections between or severance of the three areas. But we do hope to create a forum of discussion with ample historical perspectives, where the contributors present different points of view based on their own specialist, historic knowledge.

The strength of the session shall be its interdisciplinarity (pertaining to e.g. cultural history, art theory, aesthetics, history of ideas and attitudes, history of science, iconology), and we welcome papers that will address crucial periods within the overall thematic field, such as the late medieval/Renaissance period, the enlightenment/romantic era, and the 20th and 21st centuries.

Beyond the Visual

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As artists increasingly exploit forms of practice which engage the social, spatial and tangible nature of art production, the limitations of visual analysis to adequately describe and interpret these practices become more and more apparent. How can we model the relation between art and observer to address art that works outside the spectator/spectacle dyad? In *Relational Aesthetics*, Nicolas Bourriaud influentially attempted a theory of art based on the audience's participation: what do his and other non-visual models of the relationships between persons and things – conceived as possessive, embodied or affective – offer us as ways of thinking about exhibited art? What, if anything do these models have to contribute to our understanding of the visual elements of art practice? This session invites papers that focus on the non-visual connections between art and its interlocutors, and welcomes reflections upon the relationships between persons and things that may be considered to exist 'beyond the visual'.

Crossings: Art, Medicine, Visual Culture

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Medical images occupy one of the discomfort zones of modern Western visual culture. Medicine doesn't just deal with the body – it deals with the body as ephemeral, flawed, vulnerable and ultimately mortal: the very bodies that deviate most radically from the Classical ideal, and that have tended to occupy the margins of 'high' art and culture. This session will bring together historians of art, visual culture and medicine, and potentially practicing artists and curators, in order to explore the changing role of the visual in western medicine, and the place of medical representations within the visual arts. Participants will be encouraged to reflect on the methodological, intellectual, ethical and creative value of these interdisciplinary crossings: their as yet uncharted territories as well as their limitations. What does the history of medicine stand to gain from an engagement with art history and visual culture studies? And conversely, what have artists and art historians taken from the history of medicine, given the latter's privileged access to the body, and the corporeal subject matter of so much art.

Possible themes and topics include: artists' uses (or misuses) of medical imagery; the politics of exhibiting bodies and the ethics of spectatorship; biomedical futures, technoscience and the post-human; the sensory practices and epistemological priorities of modern and pre-modern medicine; the relationship between bodily signs or symptoms and concepts of disease; changing meanings of the 'image' in medical discourse and practice; the aesthetic surplus or excess of medical representations. Proposals for presentations on other related topics are also welcome.

Drawing in the Expanded Field

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In recent years the category 'drawing' has expanded to incorporate a wide range of materials and processes, making it increasingly difficult to define. In contemporary art, the term 'drawing' might refer to a physical struggle (Matthew Barney), a fragment of a cinematic sequence (Tacita Dean), an object made linear (Cornelia Parker) or a geopolitical borderline (Doris Salcedo). Historically, drawing has been understood as the 'parent' of the arts: a practice common to painting, sculpture and architecture which disrupts modernist notions of medium-specificity. Beyond the visual arts, drawing links diverse disciplines including architecture, anthropology, medicine and geography. As we hope to explore here, an engagement with drawing can highlight points of methodological intersection and division between these fields. Taking Rosalind Krauss's concept of the 'expanded field' as its discursive basis, this session seeks to explore what drawing is and does across a range of disciplines and over a broad historical period. While Krauss's 1979 essay identified sculpture's placement within an 'expanded field' as a condition of postmodernism, the study of drawing might suggest alternative models for thinking about historical continuity and rupture within cultural practices. Key questions this session will address include: is a definition of drawing worth attempting and if so what might be its foundation? What is lost or gained by expanding a conception of drawing beyond its familiar moorings in paper and line? Can we discern key shifts in modern drawing? What are the relations between drawing and technology? How should drawing be considered in relation to the arrival of the digital?

'Imaging and Imagining the Modern': Cosmopolitan Identities and Cultures of Consumption in Inter-war Europe and North America

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The session investigates the relationship between art and design practices and other types of visual and material culture in European and North American cities in the 1920s and 1930s. Its aim is to examine the overlaps between art, design and fashion and other visual forms, notably in photography, film and advertising, in order to develop suggestive and innovative ways of approaching and evaluating the complexity of cultural production within these decades. First, it opens up the connections between visual and material culture (practices, theories and discourses) in the inter-war years and considers how these linkages across art, architecture, fashion, film and photography might be re-examined in the light of recent critical theory and research. Second, it evaluates in what ways the dynamic intersections of visual technologies prominent in the mass media restructured and envisaged new forms of metropolitan experience and cosmopolitan

identity for visually sophisticated European and North American audiences. And third, it seeks to re-conceive discipline-based boundaries by enlisting inter-disciplinary approaches that encourage a more searching examination of these compelling and intoxicating modes of consumption that heralded the modern metropolis as a visual culture replete with 'real' and 'imagined' social worlds, communities and performative identities.

Inconsistency

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In writing on art and architecture there is often an implicit assumption of a necessary consistency in the work addressed. A similar consistency is expected of the writing itself. Consistency is a measure regularly employed in locating value in the object or text. Security is sought in the consistent. All of this leads to the notion that work reflects essential and immutable elements that are directly identifiable with the author/producer, and this in some way assures authenticity. The pressure for consistency is one that is exerted by the terms of professionalism (whether that is the commercialism of the marketplace, or the structures that determine artistic, architectural and academic careers and reputations). The pressure for consistency is also one that might be seen to undermine the intersections of practice and theory that inform any action or statement (or, indeed, any gesture of refusal). Work that does not fit an established pattern can be sidelined as of little importance, even though it can often provide useful indications of thought process or method. It is also possible that inconsistency can be seen itself as a fundamental part of experimentation, and a productive way of exploring new ground. The strand seeks to question the notion of consistency as an illusional, or possibly even delusional state. It will explore all aspects of inconsistency in the production of art and architecture, its critical and public reception, as well as in the different forms of writing about work. The strand invites proposals from multiple disciplines, and all geographical and historical contexts.

Intersectional Queer Visualities

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This session will highlight different articulations of art-historical understandings of subject/object relations, theory, and visuality as those terms themselves have been transformed through an intersection with 'queer.' We wish to trace passages to critical thinkers (e.g., Derrida, Cixous, Deleuze, Rancière, Nancy, Agamben, Ettinger, among others) and the modalities of their projects – and to ask what 'queer' practices can, or have, emerge from such critical and creative crossovers into art history? How have theories on, and around, the visual by these critical thinkers working outside of art history been 'queered' and put to work in the practice of '(un-)doing' art history – which is to ask how has the

discipline of art history become un-disciplined, 'queered'? Furthermore, how is 'queer' in theory and visuality thought differently when further intersected with post-colonial theories and/or feminisms? Indeed, how has 'queer' been (re-) opened to issues such as race, ethnicity, the nation-state, and sexual difference? How have these multiple intersections with 'queer' and/in art history transformed it? Do such multiple crossings, thinkings, and doings by way of creative connections and intersections radically change the project and trajectory of art history as a discipline – if only in some of its modes and movements? If so, then what are the ramifications for the future/s of art history and its institutions? These are some of the questions that we want to explore in this session.

Intimacy and Disparity: The Constructive Interference of Image in Relation with Text

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Visual art and poetry, written narratives and images, have creatively interfered in most art historical periods. The developments in Dante's text from his experience of visual attention to the Gothic art that preceded him, have reciprocated into an extraordinary and unpredictable array of subsequent work from Sandro Botticelli, William Blake and Robert Rauschenberg, all responding directly to Dante's work. The reciprocation between poetry and painting in Romantic Europe, continued in Expressionism and Surrealism, leads to a discussion of how one discipline changes the attention in another. The poetics of Marcel Duchamp's writing in relation to his images, the controversial interface between text and image in the work of R.B. Kitaj and the new attentions provided through the work of Ken Kiff, all lead to a disparate range of proposals for the efficacy and disadvantages these encounters provide. Much of the controversy derives from particular understandings of the differences between illustration and stand-alone visual work. Intimacy and Disparity proposes to put the emphasis differently, to understand the creative interference that damages the pristine presumptions of the visual artist or the poet and hopes to encourage a complexity that is still worth attending to.

Irishness and Intertextuality: Re-Reading the Visual in Irish Culture

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In recent years there has been an increased critical focus on visual constructions of Irishness. This welcome interrogation of the visual is one that benefits as much from the radical possibilities of new art histories as from critical approaches within the field of Irish studies, although these more usually converge around the literary as the dominant mode of Irish culture. The most productive of these readings within Irish studies actively interrogate the tensions between the national and the postcolonial as a means of positing questions about history, identity and the formation of Irish culture. This

session seeks to continue this line of inquiry through inviting papers that apply similar approaches to the construction of the visual. Proposals that seek to position artistic practice in relation to other forms of representation, whether visual or otherwise, are particularly welcome as a means of expanding the critically informed dialogue that has so recently begun.

Modernism and *Antropofagia*: Visual Culture and Authenticity in Latin America

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The development of modern art in Latin America presents an interesting platform from which to explore the intersections and dialogues between dominant art historical discourses and the articulation of non-Western art practices and ideas. In 1921 David Alfaro Siqueiros wrote from Barcelona "Let us reject theories anchored in the relativity of 'national art'. We must become universal! Our own racial and regional physiognomy will always show through in our work." Like Siqueiros, many artists and intellectuals in Latin America were engaged in a complex dialogue between the external demands of modernity and local demands for cultural authenticity. As the many manifestos published during the 20th century testify, artists and intellectuals in Latin America were trying to mediate international modernism with local traditions and popular culture (often associated with notions of authenticity).

This session invites proposals that address the study of modernism and avant-garde movements in Latin America. Papers may investigate the gradual incorporation of new media and technologies as practices that mediated between local and external discourses on art and modernity; and the way in which the avant-garde's experimentation with industrial materials, for example, often responded to the artist's response to cosmopolitan modernism and his/her identification or rejection of national stereotypes. Studies may also look at the debates and the significance of abstraction as a language denoting universal and aesthetic principles, and figuration as a way to express ideologies and explicit references to cultural authenticity. Following Oswald de Andrade's concept of *Antropofagia* this session will therefore present an opportunity to address the significance of visual culture in Latin America, as a means to mediate and articulate local and external discourses, acknowledging in this way its contribution to the history of modern art.

Networked Cultures: Politics of Connectivity

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Against the background of global structural transformation, networks have become one of the most prominent concepts relating to the search for new forms of social cohesion and solidarity. The question as to what forms such connectivity should take is not only theoretical in nature but above all a question that points to the self-induced multiplicity of spaces that is continually

generated by connectivities throughout the world. Networks both structure and constitute an operational field for these proliferating global entanglements of people, places and interests. They become incorporated in space in different ways: in the form of translocal zones of action, community support structures, expanded spheres of influence, spatial superimpositions and intensive contacts and contaminations.

The engagement with these developments on the part of art and architecture in recent years has resulted in a new form of praxis founded on collective production, process-guided work and transversal project platforms. Such a 'disciplineless' praxis of unsolicited intervention in spatial contexts renders legible the dysfunctional rules of planned spatial and cultural containment and creates an avenue for generating new forms of circulation amidst the political efforts to conceal this failure. It makes use of existing networks, expands and changes them, gives rise to new circuits and thereby sketches a mobile geography of self-determined utilisations of space and culture. Through practical and theoretical work involved in the parameters of networked art production, this session interrogates the meanings of this politico-aesthetic landscape together with the meanings of artistic, architectural and cultural engagement in these dynamics.

Poster Session

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It is proposed that, at the 2009 Conference, there should be a poster session. For those not familiar with the concept of a conference poster session, we would be asking participants to prepare a poster, a combination of textual and visual material, which could be displayed on an allotted area of wall space at the conference venue. These could then be viewed and read by conference delegates, and the authors could make themselves available, at times of their choosing, to discuss the poster content. The poster session will therefore provide delegates with an opportunity to participate in the conference as an author without preparing and presenting a full paper in one of the conventional sessions. It would be possible to present some aspect of your present or past work to potentially all the delegates at the conference.

We are therefore calling for abstracts for the poster session. The poster should address the general theme of the conference, Intersections. We would particularly welcome posters which explored the intersection between art history and art practice. Joint authorship of posters would also be welcomed.

Submission of Papers

Send the session convenor an abstract of *no more than 250 words*, your name and institutional affiliation (if any). Please do not send paper proposals to the conference convenor.

Deadline: 10 November 2008.

Public Disorder: Post-World War II European Art and Its Publics

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Following the end of WWII, artists across Europe, both east and west, sought to re-imagine the identity of the public. The internationalist utopia of the historical avant-garde had not come to pass, the populism of the national socialist model had been discredited by Fascism and Nazism, and it was yet unclear what shape the burgeoning commercial public would take in either soviet block or western nations.

This panel seeks to foster a multidisciplinary conversation on the problem of the post-WWII 'public disorder.' This necessitates crossing disciplinary boundaries in order to 1) assess the relevance of current theories of the public and counter-public spheres in relation to the art production of this period; 2) develop new models of mediation to elucidate the relationship between artistic practice and the socio-political sphere and to elaborate on the models of publicity that emerged within the specific conditions of individual countries; 3) identify intersections between post-WWII paradigms of the public and their contemporary reception and critique. It might also entail considerations of art works that deliberately disdain public aspirations to explore the realm of privacy as a potential locus of political engagement.

For example, what practices and sites did artists employ to engender a new, often multiple, public body? How did this endeavour intersect with specific historical events – i.e., the various wars of independence, establishment of the European Community, construction of the Berlin Wall, events of 1968? We seek papers that engage with specific case studies, employ new theoretical approaches, and develop original methodological models.

Renaissance Intersections 1400–1600

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Carol Richardson, The Open University
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Renaissance art history is traditionally identified with Italian centres of production, and Florence in particular. Instead, this session will explore the fluid intersections (connections, linkages, overlaps) between people and places and the works of art they made, commissioned, used or viewed. We will explore this dynamic interchange as a defining feature of Renaissance art history. Papers might consider the intersections between artists and patrons, artistic centres and peripheries, or the dislocation of works of art from their point of origin as a result of trade, piracy or gift-giving which forged new, unexpected connections. They could also discuss the impact of differing locations on art and artists and the economic, political and cultural factors crucial to the emergence of an artistic centre. We encourage papers covering topics within Europe, across the Mediterranean, and throughout the globe. The papers in this session will

celebrate the fundamentally interdisciplinary nature of early modern Art History.

Student Session: And You Call Yourself an Art Historian? Navigating the Terrain of 'Cross/Trans/Inter-research'

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Every academic discipline has its boundaries: what happens when you cross them? Those who do may find themselves entering a minefield, at constant risk of being deemed 'pseudo-academic' or 'non-specialist'. Can you be a successful art historian while also being a capable writer who can tell a good story? Is it possible to produce findings that are relevant to larger and possibly diverse audiences, without sacrificing the depth of your argument? Is it possible to work across multiple fields, deploying the ideas and methodologies of other disciplines, without threatening or diluting academic research?

We invite papers that come up against the visible as well as the implicit boundaries of art history: they may operate on the border of other disciplines (whether it be archaeology or neuroscience); may be termed sensationalist (because of writing style or the controversial nature of the topic); or engage with different or multiple methodologies.

This session will look beyond the (unwritten) rules of art history, providing a forum for postgraduates who are navigating the terrain of 'cross/trans/inter-disciplinary research' while still defining themselves as historians of art.

Segues: Corporeal Theory, Site-Writing, e-Materiality

Penny Florence, Slade, UCL

Marsha Meskimmon, Loughborough University
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Jane Rendell, Bartlett, UCL

This session seeks to explore a specific intersection within the interdisciplinary territory that constitutes art historical enquiry, namely, the encounter between art history and 'practice-led' research. Arguably, the segue between these adjacent fields opens up a range of significant questions, from the politics of form to the limits of interdisciplinarity itself.

It is also a timely encounter; as art historians increasingly turn to contemporary practice, engaging with multi-medial works and multi-modal forms of knowledge, practitioners (defined in the broadest sense) are materialising theory in and through the processes of making. This mutual constitution of the territory of arts research by historians/theorists and practitioners is changing the mechanisms by which domains of knowledge are constructed, interrogated and validated.

The session invites papers/presentations that engage productively with these questions and that seek themselves to develop this particular interdisciplinary

intersection through specific practices – whether these are modes of writing, forms of critical enquiry, sites of intervention, practices of intermediation or other, as yet unimagined, configurations of critical aesthetics.

Skin

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As the outer covering of the body, skin is an opening onto the world at the same time as it is a container for our sense of our own interiority. Skin can be marked, broken, and pierced, all of which can be the occasion for, or result of, medical intervention, group-affiliation or religious conversion. Visually, we respond to skin with a sensory knowledge of what it feels like to touch and to be touched. At the same time, skin is the boundary of our social selves, marking out the border-zone where we take on inscriptions of social identity.

Psychoanalysts, doctors, photographers, film-makers, performance artists, sculptors, and painters have used and understood skin as a privileged location for articulation of the self and its histories. Skin can be both represented (in painting and sculpture, for example) and can raise questions relating to representation (skin as the support for paint and other media, skin as metamorphosed subject). 'Skin' may thus provide a useful model for theorising the interface between different media in the 'age of the post-medium condition'; as painting, sculpture and drawing are all re-made by their points of contact with each other.

A territory of visceral response and exchange, *Skin* is not bound by time or geography: instead, focusing on the visual, this session seeks to explore skin at the intersections of visual representation, medicine, performance, religion, sensory response and different media.

Surrealism & Non-Normative Sexualities

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Jonathan Katz, Clark Institute

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The omnipotence of desire is surrealism's sole article of faith – so contended André Breton. Surrealism claimed to emancipate human desire and wasted no opportunity to express its contempt for the church, state, and family. Such rhetoric sounds hollow alongside Breton's notorious tirades against homosexuality and other non-normative sexual identities and practices, raising important questions about the nature of avant-garde experimentation, its claims to liberation and radical critique. Despite Breton's strictures, surrealism did include a considerable number of queer artists, writers and filmmakers who were demonstrably connected with its cultural reception in Britain, the USA, Spain, and Mexico. Within the French group, Salvador Dalí's espousal of a surrealism of the polymorphously perverse implied a less censorious stance toward non-normative sexualities. Desirous not merely to recuperate a welter of alternative desires at play in surrealism but also to push at

entrenched theoretical paradigms, the session (among other questions) will ask what new perspectives on surrealism can emerge from an intersection with queer theory. We welcome proposals from scholars working on any aspect of surrealism and non-normative sexualities who are interested in redressing the inattention and fragmentation of this important topic, including proposals that seek to track a queer surrealist inheritance in contemporary body or performance practice.

The Artwriter Revisited

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In 1987 David Carrier grouped art historical and art critical writing under the heading 'artwriting' – a term also adopted by anthropologists George Marcus and Fred Myers in their 1995 collection *The Traffic in Culture* to refer to the symbiotic relationship between art and words in the context of the art world. Writing about art is a form of discursive attention that more often than not adds to the cultural status and market value of the artwork. This legitimizing function places limitations on the role of the writer. Under such conditions the value of 'being critical' is perhaps put into question. This session invites papers from art historians, anthropologists of art, artist writers and other cultural theorists seeking to examine the contemporary role of the writer in the art world. We are interested in papers that map the contemporary contours of artwriting and/or suggest alternatives to existing strategies. How might artwriting undertaken by academics be more than an alternative form of RAE submission or CV packing? What different positions have academics writing about contemporary art adopted, involving for example, prescription, and forms of ethical and political engagement? How might these practices be further developed? What new intersections can be opened up between writers and artists?

'The Elephant in the Room': The Art Market in Art History 1815–1945

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Since its emergence in the opening decades of the nineteenth century the modern art market has been a significant structuring element in the discourse of art history. Perceived by many to be at the margins of the discipline, the art market has been the historiographical 'Elephant in the Room', and yet the market remains an important nexus, connecting the academy and the museum. The ways in which objects are classified, displayed and valourised in this triumvirate draws attention to their mutual involvement in the construction of taste. The market has acted as a catalyst and a core driver in the symbiotic values structures of both the production and the consumption of art.

This session invites a consideration of the intersections, the formal and informal discursive spaces, where the market

and art history meet and overlap: Sites and Spaces of Consumption (the shop, the auction room, the displays and exhibitions); Personalities and Players (the dealer, the historian and curator, and the consumer); Texts and Taxonomies (the catalogue, the guidebook, the price index and the art history book), as well as a consideration of the artworks and objects that are the focus of the dialectic between the market and art history. The session is specifically interested not only in the market for fine art proper, i.e. paintings and sculpture, but also in those objects variously defined as decorative art/material culture.

The Grand Tour at a Crossroads?

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In the past decade, the Grand Tour has emerged as a productive site for innovative methodological and theoretical work in art history, as well as a crossroads where art history has intersected literary studies, archaeology, history, and aesthetics. In this sense, the 'intersections' of eighteenth- and nineteenth-century travellers, antiquarians, and collectors has found a mirror in the interdisciplinary approaches which have defined the work of twentieth- and twenty-first century scholars.

This session aims to take the measure of the Grand Tour in the context of newly developing models for theorising transnational and imperial contact, and in light of an expanding critical literature which considers how national and gender identities might be seen to take form in relation to the spaces, experiences, and objects encountered through travel. While we invite papers that examine the Grand Tour in its broadest definition, we particularly welcome contributions which engage the eighteenth-century phenomenon and its nineteenth-century afterlives, and which draw upon innovative methodological and theoretical models.

Tools of Trades: Articulating Sculptural Practice

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The huge publishing industry that has grown up around art, and the wealth of writing it has generated, often seems out of synch with the unarticulated realities of actual art making, and with what we might call the silence of the studio. This session, jointly convened by an artist and by an art historian, invites discussion of the non-verbal activities of studio practice – about the experience of different kinds of soft and hard materials, about scale, about heavy labour and repetitive craft, about acquired knowledge and experimentation.

Some artists (such as Bruce Nauman) have made this issue a subject for work itself – using photography, film and text – and other artists (such as Brancusi) have written insightfully about it. Many sculptors have articulated their practice not in terms of art theory, but rather as users of tools. This is a much dismissed and understudied aspect of the history of sculpture writing

and one that we would like re-engage with. We thus invite papers that focus on the language of tools and manual work, and that look at how the processes of making sculpture have been articulated not only by historic and contemporary artists, but also by art historians. We welcome papers that focus on more experimental and conceptual approaches to sculpture, as well as on more traditional processes such as carving and modelling, and we encourage comparative analysis of the languages and metaphors used by different professional groups to communicate sculpture making. We also welcome collaborative as well as individual presentations.

What's the 'Social' in the Social History of Art?

Gail Day, University of Leeds g.a.day@leeds.ac.uk

Steve Edwards, Open University s.i.edwards@open.ac.uk

Andrew Hemingway, University College London
a.hemingway@ucl.ac.uk

Margaret Thatcher famously observed: "there is no such thing as society. There are individual men and women, and there are families." Among the things this ideological gem exposes is that despite their naturalization in vernacular parlance, 'society' and the 'social' are deeply contested theoretical categories. Even the relationship between the noun and the adjectival form is unfixed, since although practitioners of the social history of art, broadly conceived, seem comfortable with 'social', it is less clear that many of them have, or indeed, want a theory of society. In actuality, within the broad range of practices covered by the term, its adherents draw on a range of different theoretical models including several Marxist variants and a range of concepts derived from thinkers as diverse as Bourdieu, Foucault, Giddens, Simmel, Weber, Badiou, Negri and Žižek. In the English-speaking world, many simply fall back on commonsensical empiricism. This session explores the idea that art history as a discipline would benefit from more clarity and more debate about the 'social' and the work it does in art-historical explanation. To this end, we invite papers that consider the value or problems of particular theories, the causal functions of structure and totality, the character of determination and its mediations, and the relationships between different categories of social division such as class, gender, race etc. Papers may take the form of general theoretical expositions or case histories. This session is related to an on-going research project on the social history of art as a model.

Submission of Papers

Send the session convenor an abstract of *no more than 250 words*, your name and institutional affiliation (if any). Please do not send paper proposals to the conference convenor.

Deadline: 10 November 2008.

Exhibitions Diary

Summer 2008

IN THE CAPITAL

Cranach

8 March – 8 June
Royal Academy

The American Scene:

Prints from Hopper to Pollock

Until 7 September 2008
British Museum

Blood on Paper:

The Art of the Book

15 April – 29 June
V&A

The Lure of the East: British

Orientalist Painting

4 June – 31 August
Tate Britain

Radical Light: Italy's Divisionist

Painters 1891–1910

18 June – 7 September 2008
National Gallery

Vilhelm Hammershøi:

The Poetry of Silence

28 June – 7 September
Royal Academy

OUTSIDE THE CAPITAL

From Sickert to Gerler: Modern

British Art from Boxted House

15 March – 22 June
Scottish National Gallery of
Modern Art, Edinburgh,

Art in the Age of Steam

April 18 – 10 August
Walker Art Gallery, Liverpool

Clay Cultures: Cultural Influences in the Studio Ceramics Collection

at Paisley Museum,

2 May – 3 August
Paisley Museum,

Neverland: Rediscovering

Child Art

24 May – 17 August
Whitworth Art Gallery, Manchester

Gustav Klimt: Painting, Design and

Modern Life in Vienna 1900

30 May – 31 August
Tate Liverpool

Reunited: Gwen John, Mère

Poussepin and the Catholic Church

4 July – 21 September
Barber Institute of Fine Arts,
Birmingham

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

www.crash.cam.ac.uk/events/2007-8/frenchconnection.html

University Museums and the Community

16 – 20 SEPTEMBER 2008

The Whitworth Art Gallery and the Manchester Museum

The 8th International Conference of the ICOM international committee on University Museums and Collections (UMAC).

This meeting is being held in the UK this year for the first time. It will explore the role of university museums as two-way bridges between the world of the university and the many and varied communities, outside the university, and the global 'virtual' community of the Internet.

There are five themes, international keynote speakers, and visits to museums in the region. Further information can be found at

www.meetina.co.uk/confercare/umac2008

or by contacting Estelle Idiens estelle.idiens@manchester.ac.uk

Tell the world all about it...

AAH members can post news of an event on the website

Members wishing to post an announcement about a conference or other event should download the **AAH web notice form**, fill it in and email it to Claire Davies at coord@aah.org.uk entitling the message 'AAH News & Events'.

Conference details are also carried in *Bulletin* free of charge, subject to space. Email details as a Word document to: Jannet King ed-bulletin@aah.org.uk Deadline for October *Bulletin*: **5 September**



“In anticipation of...”

History, texts and texts in waiting

5–6 SEPTEMBER 2008

University of the Arts London,
London College of Communication

Call for Papers

Keynote speakers

Janet Staiger, William P. Hobby Centennial Professor in Communication and Professor of Women's and Gender Studies, University of Texas at Austin: *Genre Expectations and Affective Reception*

Martin Barker, Professor of Film and Television Studies, University of Wales, Aberystwyth: *The peculiar character of ancillaries: thinking anew about merchandising, licensed properties and other such materials*

Since the late 1960s a philosophical wisdom has prevailed that insists that texts be understood as open sign carriers where meanings and values are written into them on the individual impulses of the reader. But in the desire to make sense of the text for oneself, it is often overlooked that our cultural consumption is not usually a neutral business. Rather, our encounters with texts come with certain expectations that are generated by external – historical, industrial and cultural – influences. In current times, modern media systems, which spawn myriad promotional and critical materials, have taken up an increasingly discursive role as dialogic go-betweens in the interaction between texts and their readers. Yet the influence of such ephemera – reviews, fanzines, web-sources, posters, trailers, printed advertisements, commercials and other forms of publicity and criticism – has been often overlooked in reflections on the hermeneutic act.

The conference will take the form of an international, inter-disciplinary forum falling under the umbrella themes of marketing, publicity, criticism, aesthetic value and experience. It will consist of two strands. One of these will provide a critical focus on issues of marketing and authorship; the other will offer a more discursive approach to the themes of ephemera and cultural exchange. We welcome discussions on topics in the domains of visual culture that address the expectations and experiences at play in the interaction between the general public, the fan, the connoisseur and the texts themselves.

Papers will be of 20 minutes in length with 10 minutes allotted for discussion.

Abstracts (in the region of 250 words, by **30 May** and general enquires to Dr Tony Todd: t.todd@lcc.arts.ac.uk

Matthew Boulton and his Soho Manufactory

1809–2009

3 – 5 JULY 2009

University of Birmingham

Expressions of interest invited

The University of Birmingham and Birmingham City University (formerly the University of Central England) are organising an international conference to mark the bicentenary of Matthew Boulton, proprietor of the Soho Manufactory. A formal Call for Papers will be issued in the autumn, but expressions of interest are invited now.

The themes of the conference will be as follows:

- Matthew Boulton: 'father of Birmingham'?
- Matthew Boulton: entrepreneur and lobbyist
- Matthew Boulton: patron of the arts
- Matthew Boulton: science, technology and enlightenment

Please send expressions of interest to:

Dr Richard Clay, University of Birmingham r.s.clay@bham.ac.uk

Professor Peter Jones, University of Birmingham
p.m.iones@bham.ac.uk

Professor George Noszlopy, Birmingham City University
georae.noszlopy@uce.ac.uk

Professor Kenneth Quickenden, Birmingham City University
kenneth.quickenden@uce.ac.uk

Address for postal correspondence:

Boulton 2009 Conference
c/o Professor Peter M. Jones
Department of Modern History
University of Birmingham
Edgbaston
Birmingham
B15 2TT
United Kingdom

Women Collectors

8 JULY 2008

Institute of Historical Research, University of London

*Summer conference of the Research Seminar
Collecting & Display 100BC to AD1700*

Speakers include: Joy Kearney, Joanna Marschner, Cordula van Wyhe, Christopher Rowell, Orsolya Bubryák, Heike Zech, Antonio Aymonino

To book or to join the e-mailing list, please contact the convenors: Susan Bracken, Andrea Galdy, Adriana Turpin <collecting_display@hotmail.com>

The Seminar meets once a month during term time at the IHR and we look forward to seeing you at one of our meetings. Our conference in 2009 will take place in Florence.

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Next deadline: 5 September 2008

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