



BULLETIN

www.aah.org.uk

For information on advertising, membership and distribution contact:

AAH Administrator, 70 Cowcross Street, London EC1M 6EJ

Tel: 020 7490 3211; Fax: 020 7490 3277; <admin@aaah.org.uk>

Editor: Jannet King, 48 Stafford Road, Brighton BN1 5PF <ed-bulletin@aaah.org.uk>

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OCTOBER 08

NEW AAH MEMBERSHIP OPTIONS

We are pleased to announce a new and improved AAH membership scheme, which will take effect from next year. In response to feedback from members, and ongoing membership developments, we have simplified and streamlined membership options.

From 2009, AAH membership will be separate from membership subscriptions to *Art History* and *The Art Book*. The AAH office will provide more streamlined membership-only options, whilst Wiley-Blackwell publishers will manage discounted membership subscriptions.

The cost of separate membership and subscriptions for 2009 will be on a par with the membership fees for 2008.

This new membership scheme is intended to allow members much more choice and flexibility with their membership, and to enable the introduction of new membership benefits, such as online access to publications. The only difference will be that members wishing to have discounted subscriptions to AAH publications will need to join/renew their membership and then set-up a subscription direct with Wiley-Blackwell.

WHY MAKE THESE CHANGES?

At the moment there are many different membership options available, but this huge array has proved confusing and unwieldy. The changes have also allowed us to improve and expand upon existing membership benefits.

For instance, members will continue to receive significant discounts on AAH publications, including receiving a **discount of up to 75%** on *Art History* journal and *The Art Book* magazine, essentially giving members AAH publications at cost value.

In addition, the new scheme will make it possible for members to gain online access to both publications, which is something that the AAH has not been able to offer before.

The new scheme will offer members, and potential members the following:

- ◆ more straightforward and clearer membership options
- ◆ choice over whether to subscribe to AAH publications, rather than *Art History* or *The Art Book* being automatically included with membership
- ◆ additional online access to *Art History* and *The Art Book*
- ◆ more choice and flexibility with membership
- ◆ access to the members-only area of the website
- ◆ improved online services and e-communications.

Call for Memories

The hundredth *Bulletin* seems an appropriate point at which to look back over the history and development of the Association, since its inception in 1975.

The archives are being scoured for information and photos, but we would be delighted to hear from members with memories of the early days.

So, please do get in touch if you have anything to contribute.

JANNET KING

Bulletin Editor

See above for full contact details

For details of new Membership Options, see overleaf



How to Join or Renew for 2009

The process of renewing membership or becoming an AAH member will remain very much the same. See below the simple step-by-step instructions for AAH membership renewal and application for discounted AAH publication subscriptions:

For AAH Membership

Joining or renewing membership can be done online, by post or over the phone. Online renewal or joining is the quickest and simplest method. If you want to renew your membership for 2009 either do so online via the AAH website at

www.aah.org.uk/membership

or complete and return the enclosed 'Membership Renewal Form'

1. Complete either an online or paper membership form with your contact and payment details and submit it to the AAH office.
2. Once you have submitted a membership form you will receive (either by email or post) confirmation of your payment.
3. Shortly after submitting your form you will receive, by post, your membership pack, including your membership card, membership number and members' information. Individual members will also receive a unique membership discount code, which you will need in order to subscribe to *Art History* journal and/or *The Art Book* magazine.
4. All members will automatically receive *Bulletin* and *e-Bulletin* as part of their membership.

For AAH Publication Subscriptions

If you wish to subscribe to *Art History* or *The Art Book* as a member you will receive **up to 75% discount** off the standard publishers' price. Applications must be made directly to Wiley-Blackwell publishers.

1. Members will need to complete a 'Wiley-Blackwell Subscription form', which will be available on the AAH website, or members can contact the publishers customer service team and complete a form over the phone.
2. The publication subscription form on the AAH website can be accessed from the AAH members-only webpage, for which you will need to enter your current membership number and email address.
3. Within the members-only area you will find a link to the subscription form, which you should click on, then complete and submit accordingly. To access and submit this form correctly you will need to enter your unique membership discount code. This code will entitle members to publications for the year of membership, i.e for 2009 issues only.
4. Copies of *Art History* and/or *The Art Book* will be issued direct from Wiley-Blackwell and any queries regarding missing or delayed publications will now be dealt with by their dispatch department.

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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 admin@aaah.org.uk

If you have not received an issue of the new digital **AAH eBulletin** and would like to do so, please send an email to admin@aaah.org.uk with the subject line 'eBulletin mailing', giving your full name in the body of the message.

Subscription Rates for 2009

Membership Type	Fee	What you get
Individual	£45	<ul style="list-style-type: none"> • 1 membership card • <i>Bulletin</i> and <i>e-Bulletin</i> • reduced AAH conference fees • discount on subscriptions to <i>Art History</i> and <i>The Art Book</i> • other membership benefits
Concessionary	£20	<ul style="list-style-type: none"> • 1 membership card • <i>Bulletin</i> and <i>e-Bulletin</i> • reduced AAH conference fees • discount on subscriptions to <i>Art History</i> and <i>The Art Book</i> • other membership benefits
Institutional	£150	<ul style="list-style-type: none"> • 4 membership cards • <i>Bulletin</i> and <i>e-Bulletin</i> • reduced AAH conference fees • other membership benefits

Non UK-based members will need to pay a small additional fee for postage and package:

- £3.50 p&p for Europe
- £5.00 p&p for Rest of the World

The following discounts on AAH membership will remain in place

- 15% discount for CAA and SSAH members
- 10% discount for first year if you pay by Direct Debit

Concessionary membership includes: students, retired, un-waged and low-income (earning less than £15,500 per year).

Concessionary members will be required to provide proof of concessionary status on demand. Proof may include: Student ID/Job Seekers Allowance form/tax-return/pension-entitlement form

Membership Benefits

The new membership scheme will provide AAH Members with new and improved, benefits. These will include:

- ◆ Up to a 75% discount on subscriptions to AAH publications *Art History* and *The Art Book* (based on publishers' price)
- ◆ **NEW** – Online access to AAH publications *Art History* and *The Art Book*
- ◆ Concessionary rates for many galleries, museums and exhibitions
- ◆ Reduced fees for AAH Annual Conference and Book Fair
- ◆ Members' groups and e-networks for: students, school teachers, university & college academics, independent art historians and museum and gallery professionals
- ◆ **NEW** – Members-only website area and improved online services
- ◆ Funding opportunities for students on internships in the UK
- ◆ Discounts on subscriptions to relevant journals and special offers on selected books, magazines and catalogues
- ◆ Listings for voluntary-work placement opportunities
- ◆ Awards, prizes and support schemes for various activities and events
- ◆ Online directory for freelance independent members
- ◆ AAH *Bulletin* and AAH *e-Bulletin*
- ◆ Check details of membership benefits, including discounts and concessions at www.aah.org.uk/membership

Bulletin Advertising Rates for 2009

PRE-BOOKED DISPLAY ADS

Dimension and rates (horizontal dimension given first)

full-page	182mm x 262mm	£250
half-page landscape	182mm x 128mm	£180
half-page portrait	88mm x 262mm	£180
quarter-page	88mm x 128mm	£125
eighth-page	88mm x 60mm	£80

These rates apply to adverts for courses, grants and fellowships, and to any commercial venture.

Conference adverts are included *gratis*, but the layout is at the editor's discretion, depending on space available. Conference organisers are welcome to book space for a display advert, if they prefer.

Please contact *Bulletin* editor to book ad space ed-bulletin@aaah.org.uk

To discuss inserts, please contact AAH Administrator: admin@aaah.org.uk

Chair's Report

Following our highly successful 2008 Tate conference, we are looking forward to Manchester in 2009. There are a range of exciting sessions on offer, so do look at the programme. We have now secured Glasgow as our venue for 2010, hosted by the University's History of Art department in collaboration with Glasgow School of Art.

Each conference takes a great deal of work but they are very rewarding opportunities to meet fellow art historians from the UK and abroad and to find out the latest trends in our field. Membership of the AAH allows a significant discount on the conference fee, but you will need to renew your membership to take advantage of this opportunity.

As you will see from pages 1 - 3 of this *Bulletin*, the membership fee for 2009 will drop significantly because of the decision, taken following wide consultation, to separate out the cost of membership from the cost of our publications. This simplifies your options considerably and allows you to take AAH journals at a substantial reduction by using your membership number to subscribe. Importantly, it improves our service to you by permitting on-line access to the journals and, in turn, allows us to register for Gift-Aid.

Museums & Exhibitions Group

— encouraging dialogue

The first meeting of the M&E Group subcommittee was held on 15 August. Members of the group who attended include Layla Bloom (University of Leeds Art Gallery), Emma Chambers (UCL Art Collections), Julia Dudkiewicz (Watts Gallery), Marika Leino, and Lucinda Middleton (Royal Cornwall Museum).

The primary aim of the group was discussed, and it was agreed that the M&E Group should create a cross-dialogue between academics and curators, and be advocates for art historical research in museums. Everyone expressed the need to raise the profile of the AAH amongst museum and gallery professionals in the light of the fact that curators generally only attend conferences which are held in London, and very few members join the M&E Group. I will be attending the Museums Association conference at the beginning of October, and hope to use this as an opportunity to raise awareness about the AAH, and its many membership benefits.

Amongst the items discussed were the creation of bursary schemes to allow curators to receive a grant from the AAH to spend a period researching in a university department, and also the publication of a document intended to assist academics working on exhibitions. The latter will be the subject of the special

Our activities continue to be wide and varied. Last year we asked the membership for their views on our services. You told us that you valued the Association primarily for its work as a professional organisation. The Executive Committee met in September to evaluate our work in light of these comments and we will be asking our auditors to undertake an examination of how well we are fulfilling our charitable mission next year.

By the time you get the next *Bulletin*, the RAE results will have been published and the results of the AHRC's Block Grant partnership (which allocates PhD studentships in the arts and humanities to universities for the next five years) will have been announced. We know that this will have a major impact on Art History in the UK and will arrange to discuss the outcome at the Manchester conference.

EVELYN WELCH



interest session held at the forthcoming AAH conference in Manchester.

The M&E pages, which are linked to the AAH website, were felt to need updating. Details of collaborative PhDs, and a list of dealers and their subject specialisms will be added shortly.

SHARING CURATING EXPERIENCES

I would be very happy to receive any comments about any of the above. In particular we are hoping for a lively session at the next AAH conference, so please do contact me if you are an academic working on an exhibition and would like to share your thoughts about exhibition-making, and the relationship you have had with curatorial staff.

HEATHER BIRCHALL

Chair Museums and Exhibitions Group
ch-galls@aah.org.uk



The Art Book – new Hon Editor

I am pleased to be taking over the Honorary Editorship of TAB from Marion Arnold and look forward to working with Sue Ward, Frances Follin and the TAB Editorial Board over the next couple of years. We have an enthusiastic team, dedicated to reaching new audiences, and an expanded readership on visual and material culture through TAB.

MEETING THE CHALLENGE

A number of challenges face the magazine over the coming year and we have convened a special board meeting in September to review a whole series of aspects of TAB. This will enable us to also consider how best we can ensure TAB fits into the overall mission of the AAH and the objectives set for its publications – primarily exploiting its extensive ‘outreach’ potential, yet, as a comprehensive guide to the latest books in the art field, keeping our academic and student readers too.

I come to TAB as an artist-scholar, writer, curator and lecturer in visual and material culture, with more than 10 years’ involvement in the AAH, higher education and research. My own interests centre on socio-political and

inter-disciplinary approaches to the visual and material environment and include work on sculpture, found objects/junk, kitsch, assemblage/bricolage, improvisation, participation, social imaginaries, cultural activism and artists’ collectives in the 1960s through to contemporary.

However, I also bring other experience to TAB after many years working in community arts, other fields and in diverse communities with people at all levels of education, from primary school to postgraduates. We need to broaden the scope and appeal of the publication and, at this point of transition, I look forward to re-viewing and re-thinking TAB and welcome any ideas and comments from readers and AAH members.

GILLIAN WHITELEY

Hon Editor, The Art Book



Independents Group

– new grants to support research

I want first to thank Frances Follin, the outgoing chair, for all her hard work.

For the next year our aim is to help Independent members of the AAH to undertake research and to publish that research. This aim has been given the support of the AAH Executive.

Grants of up to £300, to help cover some of the costs of attendance, will be available for the next AAH Conference at Manchester, and for any conference relevant to Art History beyond that, for any Independent who is convening a session or is presenting a paper. If you want to apply, contact Jeff Fendall at jayeff321@aol.com. This is not a hardship grant. It is an entitlement.

Grants of up to £500 will also be available to help in the purchase of copyright for the publication of your research results. At the moment we do not have a volunteer to administer this, which may lead to a delay in getting this grant system off the ground. If you want to apply contact me on ch-indeps@aah.org.uk. If you want to help to administer the system also please contact me.

JSTOR and ARTstor have been approached and are sympathetic to our request to allow access to Independents via the AAH website. There are, however, technical issues of access control to be overcome which will delay implementation for at least a year.

We are continuing to develop the facilities set up when Frances Follin was Chair. The email group, Art-line, is still growing, and is the best place to keep in touch with other members. If you are not a member, you can join simply by contacting Frances at frances@genesys-consultants.com.

The Independents’ Directory is also growing and has had some signal successes in getting work for members. If you do not yet have an entry in the Directory, contact Eleanor Fraser Stansbee at majoad3@aol.com.

There have been a number of enjoyable visits to galleries and exhibitions over the last year organised over Art-line. If you are not a member of Art-line you will not know about these. If you have any suggestions for venues in the coming few months contact Liz Freeman at fremaneliz@hotmail.com.

If you have any ideas for other projects we should be pursuing or you want to help in any way, contact me directly, or float your ideas on Art-line.

DENNIS WARDLEWORTH

Chair, Independents



Techniques and Technologies ■ University of Reading, May 2008

This conference, convened by **Jerry Rayner** and **Matt Lodder**, (University of Reading), was the third annual gathering of the RX Futures AHRC-funded network. Favourable weather and the convivial facilities of Old Whiteknights House, home to University of Reading's Graduate School for the Social Sciences, created enjoyable conditions for a most inspiring day.

Packed with ten papers split into three sessions, the event offered a wide range of material, with papers about objects from the 12th century to the most contemporary creations; from 19th-century British painting to Korean religious sanctuaries via digital reconstruction, landscape and video arts. Beyond this broad understanding of history and arts, the line up of speakers showed a remarkable diversity of approaches to the conference theme, addressing issues arising from the meeting of arts and techniques and technologies, such as creativity, adaptation, meaning, representation, experience, reception, conservation, and education.

The keynote speaker, **Dr Petra Lange-Berndt** (UCL), set the tone of the day with a well-illustrated paper-in-progress about the relation between technologies and representation. Relying on the works of artists such as

Pipilotti Rist and Ana Mendiata, Petra argued that some modern and contemporary works exclusively impact on the level of representation, using signal-based media like video to challenge the usual gaze, for instance on women and female beauty. By contrast, works like Nam June Paik's *Magnet TV* (1965) and Tony Oursler's *The Influence Machine* (2000) challenge the 'materiality of the display' by impacting on the technology of the installation, for instance using TV for distortion, but not for conservation, as one would first expect, or steam as a screen, but an unpredictable and disobedient one.

Shelley Fowles (University of Brighton) explained the various uses made of the myth of the Golem, artificial creature of clay and wood, in German culture in the first half of the 20th century, with evidence notably brought from cinema, literature and newspaper illustrations. Shelley discussed the technical and the natural in the character of the Golem, its relations to ideas of technology and death, and presented pictures of some of her artworks completed as part of her practice-based PhD research and which mirror her interest in the Golem.

Digital imaging and intervention and its role in contemporary British art photography was the subject of a paper by **Preeya Seth** (Courtauld Institute of Art), who shared data from three interviews she conducted with art photographers Suky Best, John Hilliard, and Liz Rideal, and the findings of her analysis. One would imagine the main issue in the discussion would be a clear distinction between negative-based and digital practice. However, for these three artists, both traditional and more recent photographic technologies come much closer to one another; artists alternate between them to make the most of their respective perceived advantages to help with the creative process to bring out the meaning they want to convey.

Maria Luisa Coelho (Lisbon/University of Reading) shared her interest in the somewhat playful and mischievous work of fellow Portuguese artist Helen Almeida. Maria examined more specifically the materiality of Almeida's body and the recurrent use she has made of her own body within her artistic creation from the 1960s onwards. The uncertainty and blurring of boundaries between media and technological practices was for Maria a third point of entry in Almeida's work, with reference to thought-provoking works such as *Inhabited Canvas* (1976) and *Inside Me* (1998).

Human brain is a primordial technology which crucially impacts on our aesthetic experience. That is what **Laura Hutchinson** (University of Warwick) demonstrated with her very thorough analysis of human brain to explain the latest scientific understanding of the neurological process of vision. Relying on explicit diagrams and carefully selected illustrations, Laura argued for a

Ways of Seeing

10.00–16.00 FRIDAY 7 NOVEMBER

Tate Britain, Clore Auditorium, London
Association of Art Historians Schools' Conference at Tate Britain

Designed for students and teachers of AS/A2 History of Art, the day will include lectures and discussions on ways of seeing art from key speakers within the field of art history and visual culture. Four A-level students will also have a chance to give presentations. There will be opportunities to visit the current exhibitions and collections at Tate Britain. A teachers' lunch and plenary is offered at midday.

A full conference programme will be available to those who have booked places. Lunch will be provided for teachers, whilst students might like to bring sandwiches or make use of the cafes in the gallery.

Conference Booking Deadline: **19 October**

Conference fee: £18 per person

Limited number of spaces available for this event, please book early via

www.aah.org.uk/schools/index.php

Any individual or group wishing to visit Tate exhibitions during lunch or after the afternoon session will need to book their ticket from Tate Britain ticketing services on 020 7887 3959.

logical relation between the dorsal and ventral streams in the brain and four distinct perceptions of space she has underlined: “perspectival”, as practised by Claude in his classical sunset landscapes; comparative, as created in Asian illustrations, with oblique projection; egocentric, as drawn up by young children; hybridized, as constructed in the cubist manner.

Christine Kayser (Goldsmiths College/Université de Paris 1 – Panthéon/Sorbonne) accounted for her experience of Goldsworthy’s art installation at the Yorkshire Sculpture Park (YSP) in 2007, to discuss the use of techniques by contemporary art to construct works full of rituals. After an explanation of the idea of ritual and its various components, Christine detailed and analysed the various stages offered to YSP’s visitors to engage with, and witnessed the rather haunting character of the experience on a gloomy day – as her photographic evidence showed, in a rather remote location... although the tractor was not far away to bring daring but exhausted explorers back to the YSP visitor centre.

James Self (Kingston University) presented a highly structured paper based on a literature review about the mutual relations between industrial design practices and tools, with a strong focus on processes. James’ particular interest lies in the interaction between the production of design ideas and their visualization, with two key questions as a prompt for his research: how do various design tools influence design development and designers’ reflection on practice? What can this tell us about the tacit knowledge associated with industrial design development? Although stirred by a practical industrial designer background, this paper was inspirational in art-historical terms too.

Sancha Briffa (Kingston University) looked at the technologies and techniques that have been used to separate the visual surface of wood from its material substance. Drawing on everyday life type of material such as advertisement, furniture catalogues, and women’s and home decoration magazines, Sancha analyzed and questioned the various meanings attached to the use of wood as a structural material and as an ornamental pattern for various home features, both still and mobile. The 20th-century development of shapeless and image-less synthetic materials and their relation to wood was a subject of particularly heated discussion drawing on personal experience.

Wei-Kuang Liu (University of Edinburgh) explicitly relied on everyday life theory with the conceptualization of heterotopia by urban theorist Graham Shane as an area within contemporary cities that function as incubators of change. Wei-Kuang analysed the morphology and development of the urban fabric of Tainan, former capital of Taiwan. The late 19th-century



Old Whiteknights House, University of Reading, venue for the conference.

modernization of the city with the imposition of a regular grid pattern nonetheless allowed the preservation of community nuclei around traditional temple courtyards which are arguable essential for the continuity of urban life throughout the years.

Hyunseok Lee (Loughborough University) presented stunning 3D computer modelling of traditional wood-built Korean religious sanctuaries which he has been created as part of his practice-based PhD. Hyunseok has collected historical data and has conducted field trips to meet traditional craftsmen to understand the building technologies and structures developed to erect these sanctuaries. As part of a larger team, the aim of this project is to offer a virtual immersive environment to develop the knowledge and understanding of Korean traditions in Western countries, notably in the UK, either online, or in museums such as the Victoria and Albert.

Finally, **Guillaume Evrard** (University of Edinburgh) focused on the representation of Paddington station within W.P. Frith’s *Railway Station* (1862) and the overall indifference its architectural background has provoked in contemporary sources and within the art-historical literature. Guillaume argued that both representation of the station and its ignorance in favour of the characters are evidence of a double parallel movement which makes the modernity of the artwork: the insertion of a modern building within an artistic canon, and the insertion of a modern technology within contemporary everyday life.

Some research posters were available for perusal between sessions and over the lunch break, alongside the presentation of a digital animation by **S.E. Barnet** (Kingston University) *in absentia*.

GUILLAUME EVRARD

University of Edinburgh

Student Members Committee

Chair – Clare O' Dowd

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

Secretary – Hannah Williams

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

Treasurer – Eve Kalyva

University of Leeds
allien89@goolemail.com

Lara Eggleton

University of Leeds
laraeve8@goolemail.com

Suzy Freake

University of Nottingham
adxsf1@notttingham.ac.uk

Linda O'Halloran

Oxford Brookes
lindaohalloran@btinternet.com

Louise Hughes

University of Bristol
lh1873@bristol.ac.uk

Matt Lodder

University of Reading
matt@postmodified.com

Olga Smith

University of Cambridge
os243@cam.ac.uk

Claire Walsh

Birkbeck, University of London
clairew@nildram.co.uk

Michèle 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

Dear Students...

We at the Student Members' Committee hope you've all had a relaxing yet productive 'summer' – or at least what passed for one in Britain this year! As the new term begins, we'd like to encourage you to participate in the student community of the AAH as much as possible over the coming year, and to convince your friends and colleagues to sign up to the Association and all it has to offer student members. The benefits of membership are no doubt spelled out elsewhere in this *Bulletin*, but there are a number of things the Association specifically offers student members that may bear re-iterating.



Perhaps the most exciting up-coming scheme of interest to students is the **Dissertation Prize**. The deadline for submissions of completed BA and MA dissertations for consideration is **1 December 2008**. See page 12 for announcement, and keep an eye on www.aah.org.uk/student for further details.

Student members are also able to take advantage of the **Voluntary Work Fund**, which this year funded 11 students, allowing them to pursue work schemes at galleries and institutions all over the country.

We also run a number of events specifically targeted at postgraduate students. This summer saw the Student Summer Symposium take place at Oxford Brookes and the Ashmolean, with speakers presenting a fantastic range of tightly argued papers. Our next event, **New Voices**, is scheduled to take place on **1 November** in Cambridge (see *opposite*), and no doubt the quality of the presentations will be similarly high.

The deadline for submissions of papers to the student panel at next year's prestigious **AAH Annual Conference** is fast-approaching. We invite papers on the topic of 'And you call yourself an Art Historian? Navigating the terrain of 'cross/trans/inter-research', to be submitted by **10 November** (full details on page 21).

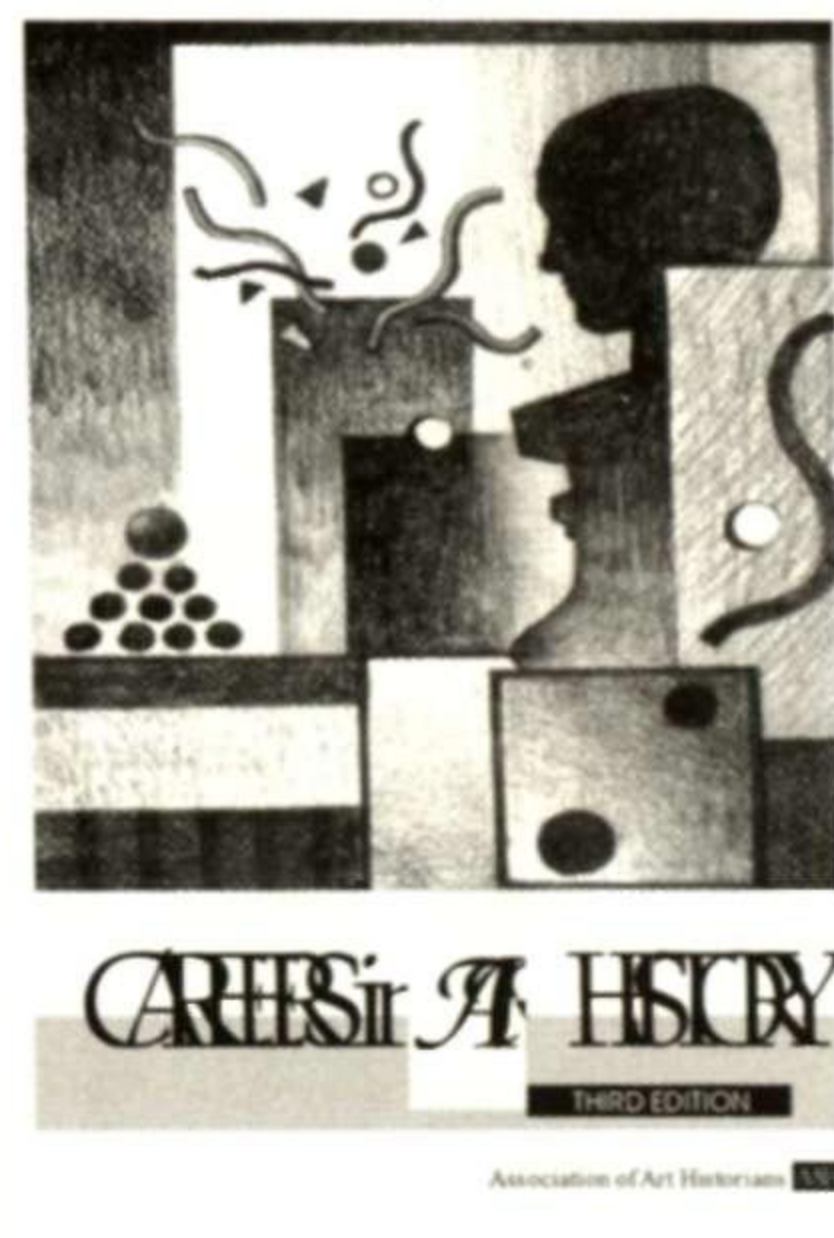
Over the course of the year, we will also be putting on a **Careers Day**, providing invaluable advice to both undergraduate and postgraduate students in art history and related disciplines. More details will be confirmed over the course of the next few months.

In closing, I am more than delighted to report that **Clare O'Dowd** from University of Manchester has been elected permanent chair of the SMC. I know she will do a fantastic job, and wish her all the best,

I look forward to meeting as many of you as possible over the coming months at conferences and events.

MATT LODDER

Acting Chair



"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

AAH New Voices Postgraduate Symposium

University of Cambridge, Newnham College

SATURDAY 1 NOVEMBER 2008. 9.30AM – 5.30PM



Art and Authenticity

"The presence of the original is the prerequisite to the concept of authenticity," writes Walter Benjamin in *The Work of Art in the Age of Mechanical Reproduction*. Questions of authenticity dominate art history, from verification of an artwork's claims to legitimacy, to rethinking, in the wake of rapidly evolving information technologies, the very concept of authenticity. This conference offers a platform for the ways in which authenticity can serve to validate and verify, how it relates to historical truth, but also how faith in the power of authentication makes manipulation and falsification dangerously easy.

New Voices postgraduate symposium, now in its sixth year, is organised by the Student Members' Committee of the Association of Art Historians (AAH). This one-day conference offers an opportunity for postgraduate students to present their research in an informal, supportive and stimulating atmosphere. Topics for discussion may include:

- Uniqueness and originality of artwork vs reproduction, multiples and copy
- Fakes and forgery: ethics and legality
- Connoisseurship, attribution, authentication and conservation
- Document and archive as evidence
- Photography's power to document and authenticate
- Questions of authorship and authenticity
- Appropriation: borrowing and stealing?
- New possibilities offered by the technologies to authenticate but also to manipulate the image

Conference fee: £5 per person. The fee includes lunch, refreshments and a post-conference drinks reception. It also includes a guided visit to the Fitzwilliam Museum and Kettles' Yard Art Gallery, Cambridge.

There is a limited number of spaces available for this event. Please book early to avoid disappointment.

Booking deadline: Friday 17 October 2008

Download booking form from
http://www.aah.org.uk/student/student_news.php

Image: Patricia & Marie-France Martin ...Unseen by the gardener 2004 (video)
 Photography: Thierry Bal
 Courtesy: Danielle Arnaud
 contemporary art



John Fleming Travel Award 2009

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

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

Applications are invited for the 2009 award.

Visit www.aah.org.uk/student/flemina.php for details of how to apply.

Deadline: 20 February 2009

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

BODIES OF EVIDENCE

AAH Student Summer Symposium, June 2008 **Oxford Brookes University & Ashmolean Museum**

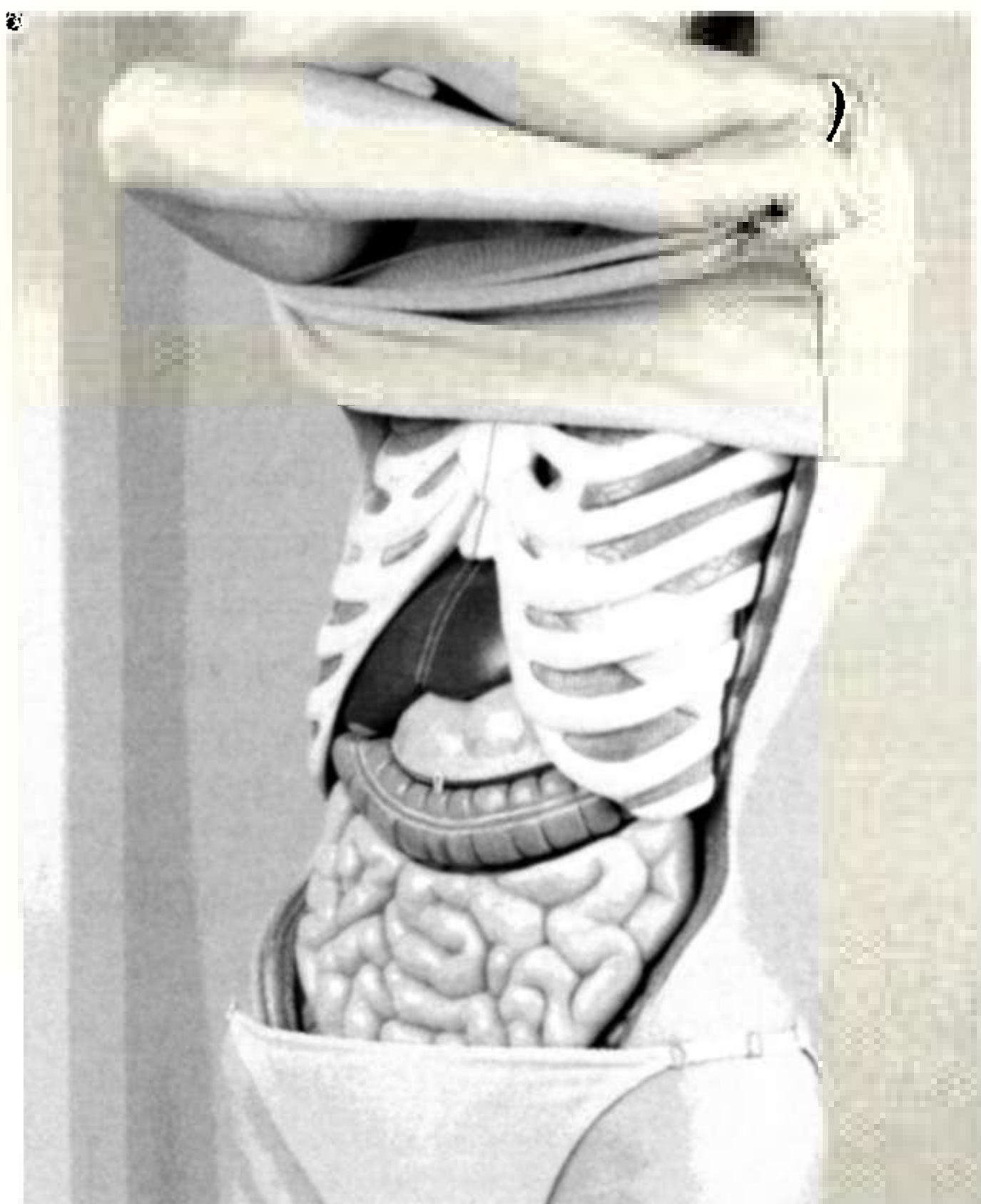


Image: Koen Hauser
Moische Atlas der Anatomie
no. 4 (2002)

This very successful conference was inspired by the way in which questions of the body, and of embodiment, permeate the theory and practice of art. As the history of art, too, has been informed and affected by the discourse of the body, the Summer Symposium aimed to address a wide range of topics that related to the body in art, as subject, object and spectator. We had an enormous response to the call for papers and the selection process was no easy task. The quality of proposals was extremely high.

We finally managed to whittle it down to 18 papers, presented over the two days. Travel seemed to be high on the list for delegates, some of whom had travelled from Australia and Canada to attend. Dr Oliver Watson, who presented our plenary lecture, had flown in especially from Qatar, where he has been appointed as Director of the new Museum of Islamic Art in Doha. His interesting and myth-busting lecture on the absence of the figure in Islamic art was exactly what we needed at the end of our first intensive day.

The city of Oxford, with its academic history, beautiful buildings and central location was a great place to meet. According to legend, Alfred the Great established the first conference in the 9th century, spending 12 days debating with monks. The first colleges were founded in 1238, the Ashmolean opened its doors in 1683 and Oxford Brookes University started life as a college of art in 1865. The city exemplifies a marriage between tradition and innovation. It was exciting to be a part of that history.

Our speakers got underway with **Maria Luisa Coelho** discussing the work of Portuguese artist Helena Almeida. Almeida has placed her own body in the centre of her oeuvre, adopting it as her preferred material. Such strategy could invite the viewer to approach the artist's visual representation as a form of self-revelation and even as an autobiographical process that would reclaim a subjective space in the visual economy. However, Coelho argued, Almeida denies the viewer that interpretative possibility and the recurring presence of the artist's body in the artwork demands a more complex, sometimes even contradictory reading. **Gaynor Gallagher** then challenged us to see the art of Bill Viola as evidence of what she described as three phases: the experimental, the autobiographical and lastly symbolic. In all three phases Viola's preoccupation has been to not only use the body as spiritually embodied subject but to engage the viewer in the act of empathy with the premise that he/she should receive the work with their whole body and not just the eyes or the intellect.

Sergio Martins explored the re-emergence of portraiture and the inscription of the artist's body in the context following Brazilian Neoconcretism; as in the painting *My Portrait* (1967), by Brazilian artist Antônio Dias. **Jan Cox** went on to present a very entertaining and informative paper on Keith Vaughan Cox, revealing that Vaughan's cerebral and questioning approach to art was underscored by Nicolas de Staël's example of abstraction based on natural forms that blurred the boundaries between the representational and the abstract. **Vicki Maguire's** paper on Ralph Rumney argued that his later practice could be regarded by some as an antithetical reversion back to the dominant presence of the male gaze. Maguire discussed the contrast between the artist's pre- and post-Situationist practice and explored the reasons behind such a shift, as well as examining to what extent the gender of the artist affected the work's reception. **Giulietta Rizzi** analysed Francis Bacon's exploration of the relationship between the *self* and the *other*, highlighting the importance of distortions, voids and fluidity of the paint in blurring the distinction between the inside and outside of the body, and

focusing on the feature of the scream in his *Pope series*. This culminated in his attraction for flesh and blood and on a more general question about attraction/repulsion towards the substances expelled by the body.

After a much-needed break for lunch we continued at the Ashmolean Museum. **Claire Jones** revealed the wide range of ways in which bodies were cast, chiselled, chased and beaten to produce a variety of forms, styles and surface effects, presenting a complex relationship between body and object in 19th-century French decorative art. From the use of children's bodies, in ceramics produced by Sèvres, to a bed with figures, modelled by Rodin. Jones exposed the changing conceptions of masculinity and femininity, adulthood and childhood, health and sickness, and tensions between art and industry. **Madeleine Newman** investigated the role of wearable sculptural objects in the early performance works of the artists Rebecca Horn and Helen Chadwick in the 1970s. She suggested we read the sculptural garments that feature as evidence of unique form of artistic practice; one that allows the body to inhabit sculptural space in performance, through the 'second skin'.

Lynn Thomson centered her paper on an exhibition of five white wax sculptural bodies, displayed prostrate on the gallery floor, in varying 'dreamlike' postures; whilst asserting that it was not the specific artist, or indeed the exhibition, that was important. The works had merely been selected to demonstrate the possible affective and experimental viewing positions available for the *participant* of contemporary figurative sculpture. Contemporary figurative sculpture, Thomson argued, allows us to move beyond a purely solipsistic embodied response towards an expanded repertoire of viewing and participation, and, importantly, an embodied empathetic awareness of anOther. Our first day finished with a fascinating paper from **Milena Tomic** looking at *Seven Easy Pieces*, Marina Abramovic's 2005 cycle of re-performances at the Guggenheim; as part of an ongoing effort to recuperate as well as reevaluate the art of the 60s and 70s. On the one hand, Abramovic's emphasis on canonical pieces known to her solely through fragmentary documentation is a clear reference to the role of new media in ephemeral art; on the other, her intervention helped to bring into focus how performances are being re-coded by the mediating institutions. She also argued these re-performances demonstrate how Abramovic's body art practice displaces a number of key ideological fields.

The Ashmolean Museum was a wonderful venue for the Saturday afternoon and evening sessions. They allowed us to use the Hedley lecture theatre free of charge, and supplied drinks for the reception at cost. A tour of the newly restored galleries, accompanied by experienced guides, was much enjoyed by all. A chance to get together over a glass of wine at the reception provided an opportunity to chat over the day's papers and forge links between those researching in similar areas. The welcome from the museum staff was warm and friendly. For all this, many thanks to Catherine Whistler.

After such a long day some, understandably, retired for the night. The rest of us headed off to a Chinese restaurant and continued to share ideas that had been inspired by the day's papers. Yes, the concept of 'networking' was alive and well.

Day 2 was another intensive one with more fascinating papers presented. **Jane Eade** explored the relationship between the physical and spiritual senses through the representation of the body in two 17th-century wax reliefs. Looking closely at how artistic practice in this period was able to

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

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

AAH Dissertation Prizes 2008–2009

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

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

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

Dissertations will be assessed on the following qualities:

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

For full regulations and entry details see: www.aah.org.uk

Deadline: 1 December 2008



Thames & Hudson

bring together (without necessarily resolving) tensions between advances in scientific knowledge and the training of the senses required by certain forms of meditative prayer. **Edward Payne** argued that Jusepe de Ribera's depictions of torture unfold a complex multi-sensory experience of bodily suffering, in which the artist foregrounds the underlying problems of inflicting, representing and witnessing physical pain. **Iliana Mendoza Villafuerte** continued the theme by investigating the portraiture of dead nuns, developed in the Spanish colony of New Spain late in the 17th century and throughout the 18th century. While being a reflection of the religious ideals imposed by Catholicism on women in the Viceroyalty of New Spain, these religious portraits also became extreme representations of the denial of the female body, said Villafuerte. **Bill Balaskas** considered the impact of new media's artistic dispositions on the concept of contemporary spectatorship, with reference to Deleuze's and Guittari's theories. He suggested the role of the spectator in New Media Art emanates to a large extent from the natural desire to transcend the limitations imposed by our corporeal selves. The pursuit for a 'body without organs' is an invitation to embrace the 'virtual' in order to touch the 'real'. It is a post-modern oxymoron which could, nevertheless, illuminate the potential future of a whole new era just commencing in art history.

Lucetta Johnson discussed ways in which Dante Gabriel Rossetti's images of women were informed by 19th-century anxieties surrounding hair and the body. Using three of Rossetti's paintings, she explored how his depictions of the female body were underpinned by contemporary issues of unnatural ingestion, exterior and interior bodily disorder, corporeal dissolution, transgression, the representation of the monstrous, and the debate generated by Darwin's theories of evolution. **Emily Porter-Salmon** examined the various ways in which Hockney interprets the male body, from a site of sexual desire to an instrument in the articulation of fantasies of homosexual domestic bliss. Porter-Salmon's contention was that as the imagery of photographers such as Wilhelm von Gloeden (1856–1931) constructed the Mediterranean as a neo-classical homosexual paradise for the expatriate, so too does Hockney, transplanting the site of his desire from laurel-wreathed Sicilians to the equally exoticised teenage body-builders of Muscle Beach.

After lunch we had a workshop presented by Dr Jo Moyle from the Oxford Brookes Careers Centre: 'Finding a job with your PhD'. This was very helpful to all of us, if a little disheartening to discover that according to recent statistics five years after graduating only one in six is working full-time in Academia. It seems that it is definitely worth having a Plan B. Jo was full of practical advice on many issues, including how to present yourself to an employer and how certain strands of research can lend themselves to a different, not worse, outcome.

The final session began with a paper by **Rachael Grew** examining the ways in which hybrid and monstrous bodies are portrayed in the work of female Surrealist painters such as Leonor Fini, Remedios Varo and Leonora Carrington. These human-animal hybrids, instead of being viewed in a negative fashion, may instead be interpreted as a much more positive depiction of woman, and also specifically of the woman artist, as an autonomous creator figure. We finished with **Majella Munro's** paper examining the political contents of Japanese pornography from the 18th and 19th centuries, a period when the secure and harmonious reign of the shogun was gradually and consistently eroded by an economically powerful mercantile class. The hedonistic and commercial orientation of pornographic 'shunga' prints will be examined as a rejection of the Confucian patriarchy enforced by the military shogunal government.

The whole event can be summed up with the following: exhilarating, exhausting and thoroughly enjoyable.

MICHELE WAUGH

TERRA FOUNDATION FOR AMERICAN ART FELLOWSHIPS

Smithsonian American Art Museum
Washington, D.C.



Terra Fellowships at the Smithsonian American Art Museum seek to foster a cross-cultural dialogue about the history of art of the United States. They support work by scholars from abroad who are researching American art or by U.S. scholars, especially those who are investigating international contexts for American art. The fellowships are residential and support full-time independent and dissertation research.

The collection of the Smithsonian American Art Museum spans the nation's artistic heritage, representing outstanding visual accomplishments from the seventeenth century to the present day. Comprising more than 40,000 objects, this unparalleled collection includes special strengths in nineteenth-century landscape painting, American impressionism, twentieth-century realism, New Deal works, photography and graphic art, folk art, Latino art, and African American art.

Each scholar is provided a carrel in the Fellowship Office located across the street from the Museum. Available research resources there include a 180,000-volume library that specializes in American art, history, and biography; the Archives of American Art; the National Portrait Gallery; and the graphics collections of SAAM and NPG; as well as a variety of image collections and research databases. Conveniently located in downtown Washington, D.C., the Museum and Fellowship Office are a short walk from other Smithsonian museums and libraries, the Library of Congress, the National Archives, and the National Gallery of Art. During their stay at the Smithsonian American Art Museum, scholars will be part of one of the nation's oldest and most distinguished fellowship programs in American art, and will have the opportunity to attend a wide variety of lectures, symposiums, and professional workshops. Short research trips are also possible.

Support

The stipend for a one-year predoctoral fellowship is \$27,000, plus research and travel allowances. The stipend for a one-year postdoctoral or senior fellowship is \$42,000, plus research and travel allowances. Postdoctoral and senior fellows are eligible for a substantial stipend supplement to assist with relocation, research, and housing costs. The standard term of residency for fellowships is twelve months, but shorter terms will be considered; stipends are prorated for periods of less than twelve months.

All applicants are strongly encouraged to discuss their research proposals with potential Smithsonian advisors before submitting applications. For research consultation, contact either of the following:

Dr. Virginia Mecklenburg at +1 202 633 8381 mecklenburgv@si.edu

Dr. Cynthia Mills at +1 202 633 8354 millsc@si.edu

Applications are due **January 15, 2009**. For applications and general information, visit <http://AmericanArt.si.edu/fellowships> or email SAAMFellowships@si.edu



Smithsonian American Art Museum

AAH Voluntary Work Fund

Each year the AAH Voluntary Work Fund supports students undertaking work experience placements or internships in a UK museum, gallery, heritage site or other visual art environment. This year we have been able to contribute towards the costs of 11 students undertaking a wide range of placements.

The students who were funded have reported on their time as volunteers. Without exception, they found it a rewarding and fulfilling period, in many cases, offering ideas and opportunities for the future – which is just what the Fund aims to achieve.

Lizzie Watson completed a placement at the Sainsbury Centre for Visual Arts, working on design and layout of exhibition space and contributing to the writing of guides and wall texts for the general public. She has been asked to continue beyond her internship period to help with the installation and final placement of works.

Yi-Fang Chen undertook an internship at South Hill Park, Bracknell in the visual art team on a busy exhibitions programme. As part of her work there, she was involved in the preparation and planning of any upcoming exhibition of contemporary Asian artists.

Katy Barrett completed a placement at the Wallace Collection, where she was given the opportunity to engage in all aspects of curatorial work. Her

responsibilities included helping to move objects, re-hang paintings, re-write display labels and gallery sheets, assisting with education events as well as answering curatorial enquiries. She received training for database use and object handling and attended gallery talks and tours to gain a fuller insight into the collection.

Ruth Mason was an intern with English Heritage at Apsley House and was assigned the specific project of creating object-management files for the institution's collection of silver. This involved researching and collating relevant information on each object and creating entries for online databases.

Rebecca Breen was involved at Kettle's Yard Cambridge, where a vacant building will provide two education spaces as well as storage and a café. She focused on the education programme, analysing existing monitoring and statistics to inform the future direction of the programme. This involved identifying the facilities and equipment needed and supporting applications for funding to various institutions.

Danaliese Crawford was an intern at the British Museum, gaining insight into contemporary museum practice. She worked as an Assistant Curator in the Bronze Age Section, as a Press Officer helping with the current exhibition *Hadrian: Empire and Conflict*, and in the education and design department. This has all fed into her current dissertation research and has helped her to focus on which areas of museum work she would like to consider for her future.



Katy Barrett gaining hands-on experience at the Wallace Collection.



Imogen Haines organised a work placement at the Charleston Trust and was given an insight

into the different careers available within arts organisations. She helped with fundraising, research, events management, admin and conservation. She will continue to work with the Charleston Trust team on their forthcoming short story festival.

Jill Strauss undertook fieldwork in an inter-generational cross-community (Protestant and Catholic) oral history and visual art project with, with an exhibition at the Millennium Court Arts Centre in Portadown, Northern Ireland. The exhibition, *Impressions: an Outreach and Education Project* ran during August and September and led to participants forming relationships across generations and religious identities.

Isobel Elstob's work at The Proud Galleries, Camden, developed over a four-week period, from basic duties such as selling posters and postcards, to organising press books, launching a new exhibition and contributing to research for future exhibitions.

Josephine Breese completed an internship at Artangel, a non-profit arts organisation, as she wanted to experience this sector as a possible future career path. She was involved in the press department contributing to two projects this summer, both in London. Josephine was responsible for the distribution of print for both and was able to place Artangel's information with significant arts organisations and in various newsletters. This has enabled her to understand the practicalities as well as the ideals of a non-profit organisation.

All the students have found their work experience extremely worthwhile, and the funding we were able to provide for them has been invaluable. If you are considering applying for funding in 2009 (or are a tutor or supervisor of students who might benefit from this fund), please check out the Guidelines and Rules on Eligibility in the student section of the AAH website. Note that the closing date for applications is the end of May 2009. We look forward to hearing from you.

LINDA O'HALLORAN

Oxford Brookes University

CLAIRE WALSH

Birkbeck

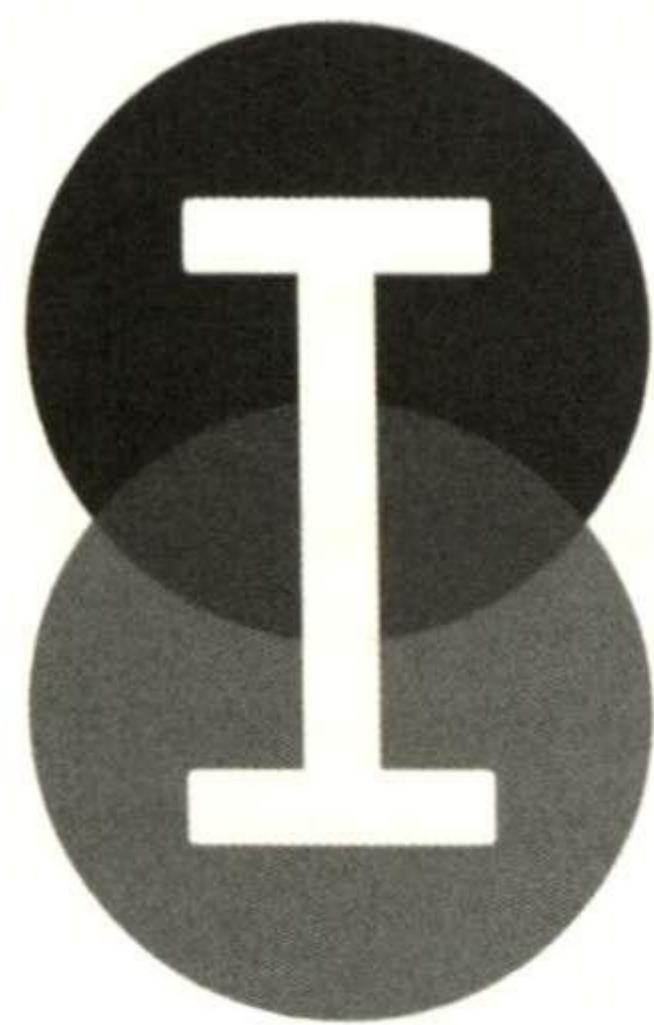
Graduate Diploma History of Art and Art-World Practice

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

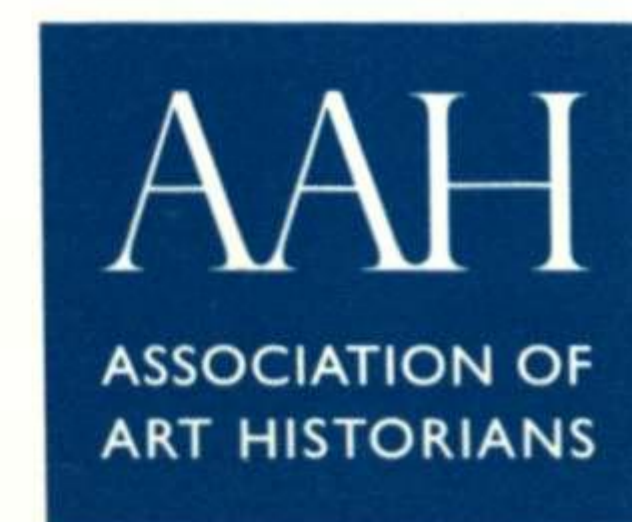


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AAH09 INTERSECTIONS



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 from where you can download a form.

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

Aesthetics and Art History: Converging Perspectives

Kathryn Brown, Department of Art History, Visual Art & Theory, University of British Columbia
kjbrown@interchange.ubc.ca

Alan Thomas, Department of Philosophy, University of Kent
a.p.thomas@kent.ac.uk

This session explores points of convergence and divergence between art history and aesthetics. Historically, art history and philosophical aesthetics have been viewed as two separate disciplines with very little methodological overlap and with distinct concerns. This has been borne out not just in the works of each discipline, but also in seminars that have sought to theorize the distinctions between the two subjects such as the 'Aesthetics versus Art History' workshop held at the University College, Cork in 2006. Rather than seeing these two approaches to visual art as being in opposition, the current session proposes to test the boundaries of each subject and to seek ways in which art history and aesthetics can complement each other. Each discipline seems to be ready for this type of self-reflection. Art history frequently threatens to be subsumed by cultural, historical or political critique and has reason to explore an autonomous methodology. Philosophical aesthetics, in turn, has abandoned grand theory and no longer theorizes independently of the contexts supplied by particular institutions, genres and traditions. In order to give the session focus, papers would be particularly welcome that explore theories of looking, the role of the spectator and the interplay between philosophical ideas and their working out in the specific practices of particular artists. By examining intersections between these two disciplines, this session aims to identify new and innovative approaches to the way in which we write about, and respond to, visual art.

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

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

Stephen Moonie, University of Essex
simoon@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

Leon Wainwright, Department of History of Art and Design, Manchester Metropolitan University
L.Wainwright@mmu.ac.uk

Adele Tan, Courtauld Institute of Art, University of London
Wei.tan@courtauld.ac.uk

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

Maria Fabricius Hansen, Department of Art History, Aarhus University, Denmark
kunmfh@hum.au.dk

Jacob Wamberg, Department of Art History, Aarhus University, Denmark
kuniw@hum.au.dk

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 *techné*, 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

Lara Perry, School of Historical and Critical Studies, University of Brighton Lara.Perry@briighton.ac.uk

Louise Purbrick, School of Historical and Critical Studies, University of Brighton L.Purbrick@briighton.ac.uk

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

Suzannah Biernoff, Birkbeck, University of London s.biernoff@bbk.ac.uk

Claudia Stein, The University of Warwick Claudia.stein@warwick.ac.uk

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

Anna Lovatt, University of Nottingham anna.lovatt@notttingham.ac.uk

Ed Krcma, Camberwell College of Arts edkrcma@aodalemail.com

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

Pat Kirkham, Bard Graduate Center for the Study of the
Decorative Arts, Design and Culture, New York
kirkham@bac.bard.edu

Andrew Stephenson, University of East London
A.P.Stephenson@uel.ac.uk

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

Steven Gartside, MIRIAD, Manchester Metropolitan
University s.gartside@mmu.ac.uk

Sam Gathercole, Department of English, Queen Mary,
University of London s.gathercole@amul.ac.uk

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 illusionary, 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

Michael du Plessis, University of Southern California
duplessi@usc.edu

Robert Summers, University of California, Los Angeles
robtsum@ucla.edu

This session will highlight different articulations of art-historical understandings of subject/object relations, theory, and visibility 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, Ranciere, 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 visibility 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

Allen Fisher, Department of Contemporary Arts,
Manchester Metropolitan University
allen.fisher@mmu.ac.uk

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

Fionna Barber, Department of History of Art and Design, Manchester Metropolitan University f.barber@mmu.ac.uk

Aidan Arrowsmith, Department of English, Manchester Metropolitan University a.arrowsmith@mmu.ac.uk

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 posing 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

Fabiola Martinez, Department of Modern Languages and the Arts, Saint Louis University, Madrid martinezf@madrid.slu.edu

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

Peter Mörtenböck, Department of Visual Cultures, Goldsmiths College p.mortenbock@gold.ac.uk

Helge Mooshammer, Institute of Art and Design, Vienna University of Technology helae.mooshammer@tuwien.ac.at

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

Veronica Davies, The Open University Veronicadavies4@aol.com

Dennis Wardleworth, Independent Art Historian denniswworth@bournemouth-net.co.uk

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.

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

Noit Banai, Department of Visual and Critical Studies, Tufts University/School of the Museum of Fine Arts, Boston
Noit.Banai@Tufts.Edu

Hannah Feldman, Department of Art History, Northwestern University H-feldman@northwestern.edu

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

Piers Baker-Bates, Independent pbb@bakerbates.co.uk

Jill Burke, University of Edinburgh Jill.burke@ed.ac.uk

Carol Richardson, The Open University
C.M.Richardson@open.ac.uk

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'

Lara Eggleton, University of Leeds
Laraeve8@aol.com

Clare O'Dowd, University of Manchester
clare.o'dowd@postgrad.manchester.uk

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
M.G.Meskimmon@lboro.ac.uk

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

Tamara Trodd, History of Art, Edinburgh University
tamara.trodd@ed.ac.uk

Cordelia Warr, Art History and Visual Cultures, University of Manchester
cordelia.warr@manchester.ac.uk

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

Dawn Ades, University of Essex

Jonathan Katz, Clark Institute

David Lomas, University of Manchester
david.c.lomas@manchester.ac.uk

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

Simon Faulkner, Department of History of Art and Design, Manchester Metropolitan University
S.Faulkner@mmu.ac.uk

Amanda Ravetz, MIRIAD, Manchester Metropolitan University
A.Ravetz@mmu.ac.uk

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

Abigail Harrison Moore, School of Fine Art, University of Leeds
a.l.moore@leeds.ac.uk

Mark Westgarth, School of Art and Design, University of Salford
m.westgarth@salford.ac.uk

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?

Sarah Betzer, University of Virginia sbetzer@virginia.edu

Douglas Fordham, University of Virginia df2p@virginia.edu

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

Jyrki Siukonen, Finnish Academy of Fine Arts, Helsinki
Jyki.siukonen@kuva.fi

Jon Wood, Henry Moore Institute, Leeds
jonw@henry-moore.ac.uk

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 a.a.day@leeds.ac.uk

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

Andrew Hemingway, University College London
a.heminaway@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

Autumn 2008

MODERN AND CONTEMPORARY ART

Tracey Emin: 20 Years

Scottish National Gallery of Modern Art, Edinburgh
2 August – 9 November 2008

Francis Bacon

Tate Britain
11 September – 4 January 2009

Gerhard Richter 4900 Colours: Version II

The Serpentine Gallery, London
23 September – 16 November 2008

Rothko

Tate Modern
26 September – 1 February 2009

Do Not Refreeze: Photography Behind The Berlin Wall

Djanogly Art Gallery, The University of Nottingham
27 September – 2 November

Northern Stars and Southern Lights: The Golden Age of Finnish Art 1870–1920

National Gallery of Ireland, Dublin
8 November – 1 February 2009

A Countryman in Town: Robert Bevan and the Cumberland Market Group.

Southampton City Art Gallery
until 14 December 2008.

HISTORIC ART

Ford Madox Brown: The Unofficial Pre-Raphaelite

Birmingham Museum and Art Gallery
24 August – 14 December 2008

Whistlejacket & Scrub: Large as Life - The Great Horse Paintings of Stubbs

Leeds Art Gallery
12 September – 9 November 2008

Holman Hunt and the Pre-Raphaelite Vision

Manchester Art Gallery
11 October – 11 January 2009

Renaissance Faces: Van Eyck to Titian

The National Gallery
15 October – 18 January 2009

Mal'occhio

Looking Awry at the Renaissance

29 NOVEMBER 2008

Courtauld Institute of Art, Somerset House, The Strand

Sponsored by the Oxford Art Journal and the Courtauld Institute of Art Research Forum

In art history, the Vasarian paradigm of perfection has dominated the study of the centuries grouped under the concept of *rinascita*, or, since the nineteenth century, the period term Renaissance. The idealising view of the Renaissance has been challenged by scholars working in the wake of writers such as Aby Warburg and Michel Foucault and this conference aims to continue questioning the humanist construct of the "civilisation of the Renaissance". It will do so in part by examining alternative temporalities – models of time (anachronism, archaism, *Nachleben*) that disrupt familiar categorisations. It will consider what is at stake in the "Renaissance" as a period label and how it has been positioned against the "Early Modern": should modernity be unmasked? Looking at the overlooked, the in-between, and the repressed, the papers presented will consider the discrepancies, disjunctions, and interferences that disrupt master narratives and destabilise comforting perspectives on specific artists or works of art.

Reflecting upon concepts of time, space, and memory in the material histories of the period, some of the issues to be addressed include:

- What use can we make of period labels?
- Are certain materials still excluded from the culture of the Renaissance? How can we rethink artistic experience within the spatio-temporal reconfiguration of the "Old" World and "New" World?
- Have new hierarchies been instituted in the study of "Renaissance" art? If so what are they and what critical paths can we take?

Speakers: Jill Burke, Stefano Cracolici, Christopher Heuer, Robert Maniura, Alexander Nagel, Alina Payne, Ulrich Pfisterer, Francisco Prado-Vilar, Rebecca Zorach

For further information and booking, visit:

www.courtauld.ac.uk/researchforum/conferences/upcoming.shtml

or contact: researchforum@courtauld.ac.uk

Envisioning Utopia

British Art and Socialist Politics, 1870–1900

FRIDAY 5 – SATURDAY 6 DECEMBER 2008

A Walter Crane Study Day, Whitworth Art Gallery, University of Manchester

Supported by the Paul Mellon Centre for Studies in British Art.

The Whitworth Art Gallery opened a new display in August 2008 entitled 'Art and Labour's Cause is One: Walter Crane and Manchester, 1880–1915'. Crane was one of the most important, versatile, and radical artists of the 19th century, and this exhibition explores the central role played by Manchester in Crane's fusion of art, labour, and politics.

Speakers include Prof Tim Barringer, Dr. Matthew Beaumont, Dr. Jo Briggs, Professor Michael Hatt, Dr. Ruth Livesey, Sarah Turner, and Dr. Anna Vaninskaya.

Registration fee £20, concessions £10. Registration includes reception on Friday and refreshments and lunch on Saturday.

For more information, email: waltercranearchive@aimail.com.

NORTHERNNESS

Ideas and Images of the North in Visual Culture

25–27 JUNE 2009

Northumbria University, Newcastle upon Tyne

Call for Papers

KEYNOTE SPEAKERS

Professor Peter Davidson, University of Aberdeen
 Professor Mette Hjort, Lignan University, Hong Kong
 Professor Dave Russell, Leeds Metropolitan University

We invite proposals for papers from scholars and practitioners in the fields of film, photography and fine art that explore:

- what northernness is.
- how historical experiences and preconceptions impact upon contemporary visual representations of the north.
- how different conceptions of the north play through representations in recent and contemporary fine art and photography, film and documentary practice.

While we envisage much of the debate focusing on the north of Britain, we welcome papers which explore northernness in other regions such as Scandinavia, the Baltic states, Germany, North America, and Russia. Proposals for panels and round table discussions are also welcome.

Abstracts (200 words approx) by **1 November 2008** to:

Dr Ysanne Holt, Reader in Art History, School of Arts and Social Sciences, Northumbria University, Newcastle upon Tyne, NE1 8ST.
ysanne.holt@unn.ac.uk

Seeing...

Vision and Perception in a Digital Culture

THURSDAY 6 – FRIDAY 7 NOVEMBER 2008

The Clore Lecture Theatre, Clore Management Centre, Birkbeck, University of London

Computers and the History of Art (CHArt) Twenty-Fourth Annual Conference

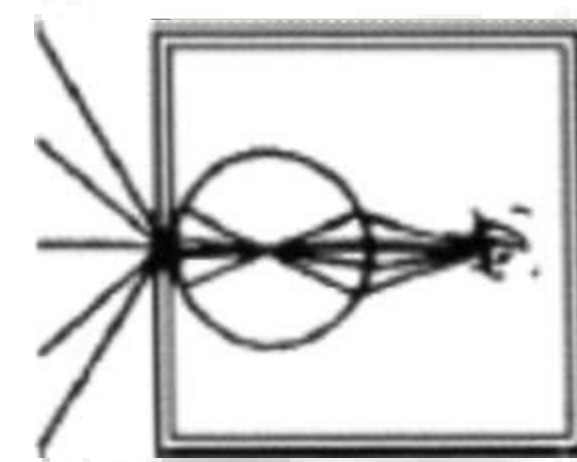
Keynote Address – Paul Brown, Visiting Professor at the Centre for Computational Neuroscience and Robotics (CCNR), University of Sussex

This year's conference takes seeing as its theme and the associated questions of vision, perception, visibility and invisibility, blindness and insight – all in the context of our contemporary digital culture in which our eyes are assaulted by ever greater amounts of visual stimulus, while we are also increasingly being surveyed, on a continual basis.

What does it mean to see and be seen nowadays? How have advances in neuroscience or developments in technology altered our understanding of vision and perception? What kind of visual spaces do we now inhabit? What new kinds of visual experiences are now available? And what are now lost or no longer possible? How does the increasing digitalisation of media affect the experience of seeing? What and who might be rendered invisible by the processes of digital culture? What are our current digital culture's blindspots? What are its politics of seeing? The 2008 conference investigates such questions.

The programme and booking information are available online on

www.chart.ac.uk



Where Genius and Arts Preside Matthew Boulton and the 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 /requests to be put on the mailing list to:

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

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

Postal address:
 Professor Peter M. Jones
 Boulton 2009 Conference
 Department of Modern History
 University of Birmingham
 Edgbaston
 Birmingham
 B15 2TT
 United Kingdom

Accessions to Repositories Relating to Art 2007

The National Archives in its annual Accessions to Repositories exercise collects information from over 200 record repositories throughout the British Isles about manuscript accessions received in the previous 12 months. The information is then edited and used to produce a number of thematic digests, which are distributed for publication in a number of learned journals and newsletters, as well as being made available in full on TNA's website www.nationalarchives.gov.uk due for publication in October 2008.

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

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

Local

Bath and North East Somerset Record Office, Guildhall, High Street, Bath, BA1 5AW

EH Carrington: album of pencil drawings mostly of churches near Bath 1840–1859 (Acc 709)

Centre for Buckinghamshire Studies, County Hall, Walton Street, Aylesbury, Buckinghamshire, HP20 1UU

Chequers Court: inventory of pictures and objets d'art 1882 (D-X 1801)

Coventry Archives, John Sinclair House, Canal Basin, Coventry, CV1 4LY

Coventry and Warwickshire Society of Artists: records c1900–2006 (PA2712)

Cumbria Record Office and Local Studies Library, Whitehaven, Scotch Street, Whitehaven, Cumbria, CA28 7NL

Robert Percy Kelly, artist: letters to Joan David (15) 1984 (YDX 427)

Devon Record Office, Great Moor House, Bittern Road, Sowton, Exeter, Devon, EX2 7NL

Justin Chevalier, artist: pencil drawings of Hael Mary, near Lydford and Drake Walls in Cornwall (Gunnislake) 1809 (7143)

Harry Hems, sculptor: writings, photographs and papers rel to him 1990–1996 (6951)

Dorset History Centre, Bridport Road, Dorchester, DT1 1RP

Dorset Association of Arts and Crafts: minutes and papers 1907–2007

East Dunbartonshire Archives: Bearsden, Brookwood Library, 166 Drymen Road, Bearsden, Dunbartonshire, G61 3RJ

Milngavie Art Club: minutes, etc 20th cent (MAC)

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

St John Earp, artist: family papers c1909–88 (9788)

Eric William Ravilious, painter: letters to John ('Jock') Murray, publisher 1931–38 (9849)

John Richard Coke Smyth, artist: pocket scrap books, with those of his daughter Elizabeth c1856–1905 (9601)

Essex Record Office, Wharf Road, Chelmsford, Essex, CM2 6YT

St James's Art Society for the Deafened: further records c1950–91, with membership register of the London League of Hard of Hearing 1945–92 (D/Z 362 addl.)

Hertfordshire Archives and Local Studies, County Hall, Hertford, SG13 8EJ,

Art at Work: minutes, corresp and papers 1995–2001 (Off Acc 1459)

Lambeth Archives Department, Minet Library, 52 Knatchbull Road, London, SE5 9QY

Phil Coy, artist: DVDs, art work and papers rel to education project at Loughborough Primary School 2005 (2007/8)

Liverpool Record Office, City Libraries, William Brown Street, Liverpool, L3 8EW

Helena Markson, professor of fine arts: aquatints showing various Liverpool locations c1960–1969 (Acc 6176)

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

Norfolk Contemporary Art Society: further records c1970–2005 (ACC 2006/348)

Shakespeare Centre Library and Archive, The Shakespeare Centre, Henley Street, Stratford-upon-Avon, CV37 6QW

National Association of Decorative and Fine Arts Societies, Stratford upon Avon: records 1973-1993 (DR1200)

Suffolk Record Office, Bury St Edmunds Branch, 77 Raingate Street, Bury St Edmunds, Suffolk, IP33 2AR

Bury St Edmunds Art Gallery: minutes, accounts and papers 1969-1995 (GC595)

West Yorkshire Archive Service, Calderdale, Central Library, Northgate House, Northgate, Halifax, HX1 1UN

Halifax Art Society: records 1993-1996 (AS)

West Yorkshire Archive Service, Leeds, 2 Chapeltown Road, Sheepscar, Leeds, LS7 3AP

Leeds Fine Art Club: records 1900-2007 (WYL2171)

West Yorkshire Archive Service, Wakefield, Registry of Deeds, Newstead Road, Wakefield, WF1 2DE

Brian Lewis, critic, writer, poet and painter: papers 2002-2004 (WYW1447)

University

Borthwick Institute for Archives, University of York, Heslington, York, YO10 5DD

National Association of Decorative and Fine Arts Societies, York: records (MD 126/19)

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

Family papers of the Macdonald sisters, who married Sir Edward Poynter, Sir Edward Burne-Jones, Alfred Baldwin (father of Stanley Baldwin) and John Lockwood Kipling (father of Rudyard Kipling) c1837-1925 (MS Add. 9774)

Cambridge University: Churchill Archives Centre, Churchill College, Cambridge, CB3 0DS

Edward Brian Seago, artist: additional letters to AG Delgado, his editor at Collins c1933-45 (ESEA)

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

Dora Carrington, painter: letters to FL 'Peter' Lucas 1927-31 (SC/LucasFL/1/1)

Dundee University Archive, Records Management and Museum Services, Tower Building, Dundee, Angus, DD1 4HN

EMBRYO: Dundee Textile Artists: minutes, slides, corresp and publicity material 1980-2000 (2007/272)

Edinburgh University Library, Special Collections, George Square, Edinburgh, EH8 9LJ

Gerald Baldwin Brown, art historian: photographs of Anglo-Saxon and other antiquities 1920-31 (E2007.23)

Liverpool University: Special Collections and Archives, Sydney Jones Library, University of Liverpool, Chatham Street, Liverpool, L7 7AY

Adrian Henri, poet and painter: additional corresp, drafts, photos and publications 1987-2000 (Henri)

London University: London School of Economics Library, Archives Division, Lionel Robbins Building, 10 Portugal Street, London, WC2A 2HD

Ronald Wright, artist: photographs, original artwork and autobiography 1950s-2006 (HCA/WRIGHT)

Reading University: Museum of English Rural Life, Redlands Road, Reading, RG1 5EX

James Arnold, illustrator: line and technical drawings of farm wagons and carts 20th cent (D ARN)

Southampton University Library, Highfield, Southampton, Hampshire, SO17 1BJ

British Friends of Art Museums in Israel: records incl minutes, corresp, cuttings and financial papers c1940-2001 (MS 364)

Sussex University Library Special Collections, The Library University of Sussex, Brighton, East Sussex, BN1 9QL

Kate Paul, writer: personal diaries and corresp, incl letters from the pop artist Derek Boshier 1958-2008 (SxMs 94)

The list of accessions to National repositories will be carried in *Bulletin 100*.

Tell the world all about it...



Members wishing to post an announcement about a conference or other event should download the **web notice form** from the AAH website, fill it in and email it to coord@aah.org.uk with the subject line '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

Deadlines as follows:

February <i>Bulletin</i> :	6 January
June <i>Bulletin</i> :	6 May
October <i>Bulletin</i> :	6 September

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CHAIRS OF MEMBERS' GROUP COMMITTEES

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Schools

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Students

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<ch-indeps@aah.org.uk>

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Queens University
<ch-univs@aah.org.uk>

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Administrator

Dealla Goodings

AAH, 70 Cowcross Street
London, EC1M 6EJ
Tel: 020 7490 3211
Fax 020 7490 3277
<admin@aah.org.uk>

Senior Programme Coordinator

Claire Davies

<coord@aah.org.uk>
Other contact details as above.

Editor, Art History

David Peters Corbett

University of York
<ed-arthistory@aah.org.uk>

Deputy Editor, Art History

Christine Riding

Tate Britain
<ed-dep-arthistory@aah.org.uk>

Reviews Editor, Art History

Cordelia Warr

University of Manchester
<ed-rev-arthistory@aah.org.uk>

Honorary Editor, The Art Book

Gillian Whiteley

Loughborough University
<ed-hon-theartbook@aah.org.uk>

Editor, Bulletin

Jannet King

<ed-bulletin@aah.org.uk>

2009 Conference Organiser

Patricia Allmer

MIRIAD, Manchester Metropolitan University
<aah09@mmu.ac.uk>

2010 Conference Organisers

Alison Yarrington and John

Richards

(University of Glasgow)

Bulletin contributions

Please email contributions (preferably as a Word file) to:
Jannet King ed-bulletin@aah.org.uk

48 Stafford Road, Brighton BN1 5PF. Tel: 01273 509653

Next deadline: 6 January 2009

Conference/fellowship information and job ads are printed free of charge, at the Editor's discretion. For all other ads, please email Editor for rate card, or see page 3.

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

