

AAH 2012 CONFERENCE

38th AAH Annual Conference

29 – 31 MARCH 2012

The Open University, Milton Keynes

CALL FOR PAPERS



The 2012 Annual Conference will showcase the diversity and richness of art history in the UK and globally over an extensive chronological range. Like The Open University itself, it is open to all people, places and ideas.

A range of geographies and methodologies is on offer, ranging from object-based studies, socio-historical analyses, theoretical discourses, visual culture of the moving image, exhibition cultures and display. The session convenors and speakers will reflect the composition of the wide constituency that is The Open University – independent or academic researchers (including students), museum curators and teachers.

PLENARY SPEAKERS

Lord Puttnam, Chancellor of The Open University

Penelope Curtis, Director, Tate Britain

If you would like to offer a paper, please email the session convenor(s) directly, providing an abstract of your proposed paper in no more than 250 words, your name and institutional affiliation (if any). You should receive an acknowledgement of receipt of your submission within two weeks. Please do not send proposals to the conference administrator or convenor.

Deadline for submissions: **7 November 2011**.

For queries about the conference or bookfair contact Conference and Bookfair Administrator, Piers Baker-Bates p.baker-bates@open.ac.uk (please include AAH 2012 in your subject line).

Conference Convenor: Carol Richardson c.m.richardson@open.ac.uk (please include AAH 2012 in your subject line).

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FEAR

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The issue of fear and its relationship to the arts has been keenly debated since the time of Plato and Aristotle. The ancient philosophers were preoccupied by representations of such 'negative' emotions and disputed over their possible effects on the human psyche. This session will explore the notions of fear and dread in art and architecture, seeking to address the topic in the broadest possible sense. We would welcome contributions that discuss artistic representations of fear, including both things that are fearful and the 'experience' of fear. Other themes might include the place of fear and dread in the theory and practice of architecture, exploring the notion of certain locales as being inherently fearful or examining 'fearful' buildings such as fortresses, tyrants' strongholds and so forth. We would also welcome contributions that discuss works of art as objects that might themselves be feared, whether or not they were produced with that intention. Conversely, papers might consider the notion of works of art as having the power to neutralise or overcome fear. Contributions of a theoretical nature would also be

welcome, including those that seek to relate artistic representations to written accounts of fear during different periods and those that bring recently developed theoretical approaches to bear on the subject. Contributions relating to all artistic periods are welcome.

Aesthetics and Politics (Again?)

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34 years ago New Left Books published *Aesthetics and Politics*, collecting together 'the key texts of the classic debate within German Marxism' by Adorno, Benjamin, Bloch, Brecht and Lukács. The collections editors (Rodney Livingstone, Perry Anderson and Francis Mulhern), assembled texts with coherent (if almost entirely antagonistic) inter-relationships – in what they refer to as an incomparable 'tradition of major aesthetic debate', held between the 1930s and 1950s in 'Germany (...); the classical land of aesthetic thought in Europe'. The editors' subtitles are fantastically revealing of perceived conflict; 'Bloch against Lukács / Lukács against Bloch', 'Brecht against Lukács', subtle condemnation; 'Adorno on

Lukács', 'Adorno on Brecht' conviviality; 'Benjamin with Brecht', and conciliation; 'Adorno to Benjamin / Benjamin to Adorno'. Ideological differences over art (and its histories; Realism, Expressionism, Modernism) were the order of the day. But what's happened to political aesthetics, Marxist or otherwise, since this *golden age*? Can we still speak of an 'aesthetic field' conditioned by 'the two recurrent poles of all culture still subject to capital', being either 'autistically advanced or collusively popular'. In recent years, Rancière has done most to 'widen participation' by opening up Left aesthetics to encompass the people and places who disrupt this either/or - but (speaking with Eagleton) 'how are we to receive and appropriate these polemics today?' Potential contributors are asked to address the tenor of contemporary inter-relationships of aesthetics and politics by re-interpreting the ideas and authors of this past. The panel-session seeks to stage a dialectic of (dis-) agreement.

Material Culture and Identity in Spanish Europe 1200–1600

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To what extent was art a repository of cultural values both within the Iberian peninsula, and in those lands that were, at one point or another ruled from the Iberian peninsula, in the years between 1200–1600? In these areas, what was the precise role of art in the creation and enactment of cultural identity? Papers are welcome on any aspect of Spanish material culture that might qualify as art, and which relates to issues of identity. Contributions on cross-cultural contacts, foreign artists working in Spain or themes relating to different religious and ethnic groups are particularly welcomed. This strand is convened by a putative interdisciplinary Spanish network dedicated to exploring issues of identity. It involves British academics researching on aspects of the Iberian peninsula or the Hispanic New World wishing to work together and forge links with colleagues in the Iberian peninsular and further afield.

Travelling Artists in Medieval and Renaissance Italy and Europe

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Medieval and Renaissance artists travelled for a variety of reasons. Travelling could be part of the artist's duty as the citizen of a city-republic as in the case of Siena. These journeys could entail the fulfillment of civic offices on behalf of the commune, or the depiction of a conquered castle. Ginzburg argued that travelling artists also moved in the quest for the most suitable material or because newly established artists pushed them to the edge of the artistic market in their homeland (Ginzburg, 1994).

Sometimes, travelling responded to the requests of new patrons that could grant lucrative contracts for their workshops, or to the wish to measure themselves against more prestigious and talent-nurturing markets (Richardson, 2007). In other instances the artists' wish to diversify their markets reflected their need to work in more politically important and economically powerful locations. Daniel

Bornstein has convincingly argued that Luca Signorelli chose to leave his native town of Cortona in order to upgrade his status by breaking with the family tradition that mixed art with craftsmanship, to acquire major commissions (Bornstein, 2000).

This session explores the reasons that urged artists to travel and/ or to relocate their workshops, and the outcome of their activity following this process.

Papers are welcome on any of the following aspects of workshop practice related to travel, but not limited to:

- Itinerant artists
- Artists who relocated their workshops
- Artists who travelled, recalled by major patrons
- Artists, travel and politics
- Artists as diplomats and couriers
- The ways in which cultural exchange affected and modified the artist's output in different locations.

Art's Insiders: New Histories of Europe's Academies

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For centuries, institutions like the Royal Academy in London, the Académie Royale (later the Académie des Beaux Arts) in Paris, and the Accademia di San Luca in Rome were the epicentres of European art practice, theory and education. For artists, having the letters 'RA' after their name, or the opportunity to show works at the *Salons* or the Summer Exhibitions promised elevated social standing and commercial success. As institutions, Academies developed principles and ideals that dominated artistic production throughout the period.

In art history, however, the 'Academy' has been variously recast as staid, kitsch and archaic. According to critics, 'academic' art represents the inert centre against which avant-garde innovation and originality was pitted. But in their time, Europe's Academies were anything but static or homogenous. Established by groups of artists resisting under-developed or conservative attitudes to art, these communities often began as innovative alternatives; they were home to radical new approaches, and became sites of heated debate in response to political, theoretical and social shifts.

This session seeks a re-evaluation of art's insiders. What did it mean to be at the centre of these powerful institutions? And how can we effectively revisit the Academy without falling into the trap of reviving dead, white, male, bourgeois artists? We invite proposals for papers that take a new look at the 'Academy' and academicians in the period 1600 to 1900. Papers might address issues of gender, social networks, individual and collective identity, educational practices, centre and periphery (eg. regional academies), in-groups and rivalries, competition and emulation, successes and failures. In particular we invite papers informed by sociological, anthropological and cultural theory approaches, which take art objects as their focus.

Conflicting Art Histories: Dialogues of Cosmopolitanism and Nationalism in Eighteenth-Century British Culture

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William Hogarth's traditional position as the stalwart of English nationalism in the arts was drastically re-evaluated in 2007 with the publication of Robin Simon's *Hogarth, France & British Art*. Published to coincide with the Tate's major Hogarth exhibition of 2007, Simon's text situates Hogarth, a renowned anglophile, within a firmly European context of artistic theory and practice. How does the idea that Hogarth gleefully propagated his anti-Gallic public image, but was in fact greatly indebted to French art and theory, affect our understanding of apparently critical eighteenth-century works of art such as his *Marriage-à-la-Mode* (c. 1743)? While historians Linda Colley and Gerald Newman prioritised national identity as an evaluative tool for the examination of aspects of eighteenth-century British culture, is it appropriate to apply this label to broad cultural manifestations, notably the consumptive behavioural patterns of the aristocracy and the middling classes alike? This session will consider this intriguing dichotomy of eighteenth-century British art – the underwritten and unresolved conflict between nationalism and cosmopolitanism – and its relation to the artistic practice, material culture and intellectual history of the period.

Topics for discussion could include, but are not limited to:

- artistic response to the luxury debates
- landscape and nation
- the connoisseur and the Grand Tour
- the usefulness of labels (exotic, chinoiserie, rococo)
- the reception of Italy
- the creation of a British national school
- consumption & the meaning of goods
- the local and the global/the provincial and the metropolitan
- the issue of -isms (Englishness, Britishness, Scottishness)

Art History beyond National Boundaries

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Since its inception, the modern discipline of art history has been informed or even defined by the notion of the national school. The belief that works of art manifest a nation's culture can be traced back to the foundational scholarship of Winckelmann in the eighteenth century and was reinforced by nationalistically-minded scholars in the nineteenth century. Although such notions are now generally discredited, their influence persists in so far as the practice of art history continues to be organized along predominantly national lines. Occasional studies of artistic exchanges between one nation and another and the current interest in the impact of empire and colonization on European art have not fundamentally challenged this state of affairs. As a result, comparatively little attention has been paid to the international dimension of artistic practice in the period before the emergence of modernism as a self-consciously international movement.

Contributions to this session may seek to rectify this omission by discussing the internationalization of art in broad, theoretical terms or by exploring specific artistic developments that transcend national boundaries. In either case, the challenge will be to do so without falling back on the similarly problematic notion of the transnational period style. Papers dealing with any period before 1900 are welcome, though in the interests of intellectual coherence preference may be given to those focusing on the art of the centuries immediately preceding this date.

Photography, History, Difference

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Over the last decade, historical studies of photography have embraced a variety of cultural and disciplinary approaches to the medium. They have also shed new light on vernacular, non-Western, and 'other' photographic practices that fall outside the Euro-American canon. This session invites critical reflection on these contemporary efforts to think differently about photography and its history. What, we might ask, are the benefits and challenges of writing a consolidated, global history of photography? How do they compare to those of producing more circumscribed regional or thematic histories? In what ways does the recent emphasis on geographic and national specificity encourage or exclude attention to other forms of difference such as race, class, gender, and sexuality? Do studies of 'other' photographs ultimately necessitate the adoption of untraditional methodologies, or are there contexts in which such differentiation can be intellectually unproductive and politically suspect? Speakers may explore such questions through historical case studies; interpretive surveys of recent historiography, criticism, and museum practices; or creative proposals to rethink the relations among photography, history, and difference.

Confronting the 'Balkans' : Post-Socialism, Post-Modernism and Contemporary Art Practice in South Eastern Europe since 1968

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Si les Balcans n'existaient pas, il faudrait les inventer.
Hermann Keyserling

Maria Todorova's *Imagining the Balkans* (OUP, 1997) sought to unpick the implications of the word 'Balkans', understanding and negating its toxic connotations. Whilst this canonical text has gained traction in Slavonic and Eastern European studies, the implications of the book for how art from the Balkan region can be understood, and discussed, have yet to be worked through. Subsequently, texts such as IRWIN's *East Art Map* (afterall books, 2004) have introduced the idea of 'mapping' differing manifestations of contemporary art practice, and holding together separate but inter-linked national histories in creative and historical tension.

This session, therefore, seeks to build on these two approaches towards 'the Balkans' (including the six former Yugoslav Republics, as well as Albania, Hungary, Romania, Bulgaria, Greece, Cyprus, and Turkey). In what ways and by what methods have artists from these regions articulated some kind of 'Balkan' sensibility in their work? What alternatives have they posed to the geo-political understanding of 'the Balkans'? Is the term 'Balkan' a useful one, to be set alongside post-modernism and post-socialism, in unlocking some of the cultural specificities in the region? Does the term 'Balkan' lead to a greater understanding of the art produced from the region, or merely muddy the waters?

We seek papers that engage with any aspect of contemporary art theory and practice in the 'Balkan' region, addressing some of these challenges to re-mapping 'the Balkans'.

The Paradigm of Conceptual Art

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Conceptual art has problematised the status of the art-object in relation to criticism, history and theory. In relation to contemporary art production, the practices and legacy of conceptual art have gained new attention as a legitimising paradigm. But what kind of object did conceptual art put forward? How does the reference to conceptual art help us locate art's critical potential today?

This session invites critical reflection on conceptual art and its historical, social, art historical and discursive context. It wishes to re-address the legacy of conceptual art as a legitimising paradigm and its relation to contemporary forms of producing, presenting and theorising art. In addition, we hope to explore the configurations of the space of art as a social space that conceptual art practices put forward in order to locate a model for articulating the sociality of art.

Papers are welcomed that explore these themes in relation to aspects of conceptual art from the 60s, or more contemporary forms of artistic production that make a claim on the legacy of conceptual art. Topics for discussion might include: the appropriation or dissolution of traditional object/subject hierarchies; the intersecting roles of the artist/critic/spectator; the visual presence of language; collaborative practices beyond the art institution; marketing and institutionalisation; historicity and contemporaneity; the currency of concepts such as 'conceptualism' and 'post-conceptual'; the politicisation of the space of installation.

Modernism's Other: Lost Histories of Architecture'

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The description 'Modernism's Other' accounts for the majority of architect-designed buildings in the developed world before 1950, and a substantial quantity thereafter. While the claims of Modernism to command the intellectual and social heights of the century have been disputed, and while the 1980s saw the beginning of a reappraisal of different design strategies, recent trends in the academy have reaffirmed Modernism's primacy.

Many questions regarding architectural projects and their interpretation invite fresh consideration. What constitutes marginal or eclipsed history, which architects might be included in this category, and how architectural theories might support or inhibit new understandings of twentieth-century work are all fertile lines of enquiry. 'Otherist' projects produced in the twentieth century offered a sophisticated engagement with the past, with decoration and with symbolism. To investigate, correlate and evaluate the 'lost histories' remains a challenge to art historians. This session therefore encourages contributions on individual designers and critics, national schools, international tendencies, urbanism, conservation and historiography, which speak directly to alternative expressions of modernity.

Art and Destruction

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Whether by acts of iconoclasm, destruction of art by oppressive regimes, destructive interventions by art's public fighting a cause, dismantling of 'old order' symbolic works or edifices by revolutionary groups, 'unexplained' defacing or destroying of public art works, 'destruction' art movements, 'modernity' as 'destruction' of tradition; art and *destruction*, as well as creation, have never been far away from each other.

On a more philosophical basis, thinkers like Walter Benjamin have argued for the 'destruction' of reified experience to provide the conditions of possibility for new relation to the world. Art and history play a complex part in this, in Benjamin's thinking. Similarly, Jacques Derrida and Jean-Luc Nancy radicalize Heidegger's 'Destruktion' as a dismantling of traditional philosophical thinking, to become for Derrida and Nancy a 'deconstructive' ethics and justice as the conditions of the 'openness' of our being in the world. Arguably, art stands as the mode in which this 'de(con)structive turn' remarks itself.

The session thus welcomes a broad variety of papers, presentations or works, which engage in the actualities of art's historical and contemporary encounter with destruction or which more philosophically explore art's 'being-as' destruction. Papers or presentations referencing any historical period would be most welcome.

'Bad' Painting

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The cultivation of a naïve or 'primitive' technique has been one of the defining features of modern painting. However, in recent decades, there has been a marked tendency for painters to utilize procedures which seem casual, dashed-off or 'amateurish'. However, such procedures can no longer be accounted for by the ideological thrust of the avant-garde. Raphael Rubinstein has recently coined the term 'provisional painting' to denote an approach which 'court[s] self-sabotaging strategies', and runs the risk of looking like 'an utter failure'. Rubinstein's rubric includes both recent abstract painters such as Raoul de Keyser, and more established figures such as Mary Heilmann and Martin Barré. That these 'provisional' strategies risk 'failure' raises the spectre of 'bad' painting. This session aims to assess what might be at stake in such procedures. Further, what does it mean to

paint 'bad' in an era where our very conception of the pictorial has broadened so dramatically, and critical discrimination itself is deemed suspect? Do such procedures signify an impasse, or do they open up new avenues for pictorial practice? Papers are invited which deal with any of the above issues, although the following artists may also be of particular interest: the late work of Philip Guston (regarded by contemporaries as aberrations by a respected artist); René Magritte's *Période Vache*; Martin Kippenberger's early work; or, more recently, Luc Tuymans and Marlene Dumas, who both explicitly cultivate what might be termed an aesthetics of abjection.

Walls with Stories: Mural Painting in Britain from the 1890s to the 1960s

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Mural painting has primarily been conceived as permanent, monumental, site-specific art, intended to communicate the shared moral values of the public sphere, yet paradoxically murals have always been an art form particularly at risk of damage or destruction because of shifting politics, public taste, changes in building use, and their sheer scale. The ambiguous status of murals as objects which cross boundaries between fine art, decorative art and architecture, has also contributed to their relative physical and critical neglect

Shortly after the end of the First World War, William Rothenstein, the recently-appointed Principal of the Royal College of Art, issued his call for a younger generation of artists to embrace mural painting and create 'walls with stories' for the moral, spiritual and educational edification of a wider public which was displaying a growing interest in popular published accounts of British History. 1939 saw a major Tate exhibition celebrating the inter-war mural revival. After the Second World War the post-war building boom and the Festival of Britain provided a fresh impetus for an ambitious programme of new mural commissions.

With this historical context in mind, this session welcomes papers that deal with any aspect of 20th-century British mural painting. Papers might investigate the institutional circumstances and politics of particular mural commissions, or the relationship of British mural painting to developments in continental Europe. Other topics of interest include the role of art schools in promoting mural painting and the relationship of 20th-century mural painting to older traditions of history painting.

Modernism's Intermedialities: From Futurism to Fluxus

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We will solicit papers exploring how intermedial practices in painting, projection and performance corroded boundaries established by modernism's pursuit of medium specificity and rhetorical purity.

The session will focus on the performative manifestations of Modernist art as they developed from the Futurist *Serate* from 1911, through to the *Happenings* associated with Fluxus in the 1960s.

The Futurist's collaborative 'variety evenings' combined noise-music and fine art with the declamatory rhetoric of the amplified voice to provoke audiences from their bourgeois complacency. This practice – exemplified by the work of Luigi Colombo ('Fillia') and the Futurist Artistic Syndicate – re-emerged in its influence upon Fluxus. A further key area of exploration is the legacy of Dadaist intermediality, through Cage and Duchamp, on artists such as Allan Kaprow and Ken Dewey, in distorting the dynamic between the audience and the performance space in *Happenings* and 'Events'.

We want to explore the idea of intermedial processes as engaged throughout the development of the artwork rather than just in the mode of its delivery. For example, we might attend to institutional rather than avant-garde practices, such as the BBC Radiophonic workshop's incorporation of the *Musique concrète* techniques of Pierre Schaeffer with the electronic music of Karlheinz Stockhausen in the late 1960s.

We welcome discussions that challenge the critical integrity of 'intermedial' theory, to confront and draw upon arguments that see 'intermediality' merely as a concept of research.

Scenes of the Obscene

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While explicit images and lyrics appear to be an ever more dominant feature of contemporary culture, notions of obscenity are remarkably shifting. Given a rather libertine society in many countries of the (Western) world, art today seems less to be the realm of breaking normative rules (as, e.g., 1970s performance art) than a sphere of reflecting upon them. Images of violence, the experience of terror, or human/animal relationships are some of the issues that address, in contemporary art, the obscene as an 'attack on the scene of representation' (Hal Foster).

Taking this observation as a starting point, the session aims to examine the topic with a larger scope historically, geographically and conceptually. Recent studies have centred the shifting social and legal frameworks for moral acceptability in art and aesthetics (Nead 2000; Douzinas/Nead 1999), whilst the rhetorics and images of obscenity since the Middle Ages seem to have passed from general view since groundbreaking studies of the 1990s (Hunt 1993; Ziolkowski 1998; McDonald 2006). Against this art historical backdrop and developing further recent interdisciplinary and contemporary studies (Bernas/Dakhli 2008; Mey 2007), the session seeks to bring together new methodological and topical approaches towards the concept of the obscene, be it in regard to its historical and cultural variability, the transvaluation of queer aesthetics, non-Western notions of obscenity, zoophilia, or the adialectical relationship of transgression and taboo (Bataille), to name but just a few possible themes.

Picturing Evolution and Extinction: Regeneration and Degeneration in Modern Visual Culture

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'Extinction and natural selection ... go hand in hand', wrote Charles Darwin in *The Origin of Species*. By focusing upon this Janus-faced nature of Darwinism, Neo-Lamarckism and Mendelism, redolent in pre-Darwinian evolution theories by such naturalists as Georges Cuvier and Jean Baptiste Lamarck, and such geologists as Charles Lyell, this session seeks to explore how animals, humans and even environments were pictured according to their propensity to adapt and regenerate, or to degenerate and become extinct. Given the realization that survival of a nation, race, family, class, culture or environment was predicated upon evolution, rather than stagnation, this session also seeks to explore how anxieties that festered over the threat of devolution were betrayed by art and other forms of visual culture.

Papers may address how art movements such as Symbolism, Neo-Impressionism, Jugendstil, the Nabis, Dada and Surrealism, or artists such as Albert Besnard, Eugène Carrière, Paul Cézanne, Fernand Cormon, Paul Gauguin, Max Klinger, Odilon Redon, Vincent Van Gogh or George Watts, disclosed the fear of devolution in animals, plants and humans alongside the roles played by cultural and natural environments in aiding and abetting evolution or extinction. Papers may also examine the roles played in art by medical and scientific images of the human body produced by, for example, anthropologists, criminologists, eugenicists, heliologists, neurologists, paleontologists or physical culturalists in scrutinizing its capacity for regeneration, or conversely its susceptibility to degeneration. Following Darwin's prescient statement, 'when civilized nations come into contact with barbarians, the struggle is short', papers may also investigate how the portrayal of indigenous peoples by art and other visual cultures was framed by theories of evolution and extinction.

Modernism and the West

Majella Munro, University of Essex
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Over the last decade Asian art has gone from relative obscurity to exceeding prices obtained by European Old Masters. But while the market is thriving, the historical and cultural circumstances which led to this are under-discussed. The description of artists from particular regions as 'emerging' renders these works ahistorical, effecting a divorce from context. This session will challenge this by attending to the development of modern and contemporary art from these regions in an extended historical and global perspective.

Unprecedented cultural dialogue during the early twentieth-century facilitated modernism; a modernism that in the West depended on a critical reassessment based on 'primitive' cultures, and that outside the West was dependent on the importation of Western art. It is this

reciprocity of influence that provides fertile ground for revision, allowing a shift away from a binary West/non-West narrative, to a global model of mutual global exchange. The art histories of individual nations in Asia and South America - particularly China, Japan and Brazil - are becoming well known, but the possible links and similarities between these non-Western modernisms have not yet been interrogated. The aim of this session is to unite expertise developed within regional case studies, in order to forge a collective framework appropriate to the demands of an international audience and market for contemporary art. How mutual is the dialogue between West and non-West in the development of modernism, and what are the impacts of these trans- and inter-cultural dialogues for the globalised art world of today?

This session welcomes proposals that:

- analyze contemporary art produced outside Europe and North America in its historical and cultural context;
- critically address the application of existent historical and critical methodologies to emergent cultural modes;
- forge interdisciplinary and international frameworks;
- attend to cultural diasporas and their problematization of historical conceptions of place;
- compare and reconstruct cultural dialogues between 'West' and 'non-West', and between non-Western cultures.

Sculptural Film: Before and Beyond Richard Serra

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Has process sculpture stolen the idea of the sculptural film? Richard Serra's *Hand Catching Lead* (1968) has become the *locus classicus* with which recent writings have engaged in order to reflect on the sculptural possibilities of film, screens and time-based, light-emanating media. In a 1978 essay Benjamin Buchloch deployed the term 'sculptural' apropos Serra's films, and pointed to László Moholy-Nagy's *Lightplay* (1930) as their only precursor; since then, this genealogy has been reiterated in writings about sculptural aesthetics and the moving image. Sculptural film has thus been mainly conceptualized in relation to a limited scope of artistic movements and historical moments: from interwar modernism to post-minimalism. This session proposes to disentangle sculptural film from this narrative; it invites papers which pursue alternative lines of enquiry about the ways that sculpture and cinema have been in dialogue with each other within specific historical and geographical contexts before and beyond the process sculpture paradigm. To what extent (since their early days) have the 'new' media of photography and cinema turned to the 'old' medium of sculpture in search of models of reproducibility, monumentality and three-dimensionality? Why did Brancusi place his sculpture *Leda* on a turnstile and film it? What can we make of Agnès Varda's statement that she aspired to depict emotions in film as subtly as Henry Moore's rendering of solidity within transparent holes? How can we approach screen and light installations, which offer new types of sculptural constellations by knowingly pointing to aesthetic registers from pre-cinematic eras?

Papers with new historiographical, theoretical and conceptual propositions on sculptural film matters are welcome.

'Your Photographs on our Walls': Public-Generated Photography in Art Exhibitions

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A hundred and twenty years after G. Eastman launched his Kodak box camera with the slogan 'You press the button we do the rest', the sweeping developments in the areas of mobile-phone technology and the Internet have revolutionized amateur image making anew. In this digital universe the means of production, (micro)publishing and displaying of photographs have come to the hands of the people at the largest ever scale, enabling a new culture of making and consuming photographs, and thus breathing new life (and afterlife) into vernacular practices. Although at an institutional level vernacular photographic practices had traditionally been excluded from the official history of photography, and the museum as a consequence, since the mid-90s several large-scale exhibitions have attempted to recontextualize the historical vernacular in the museum. In recent years the participatory nature of 'crowdsourcing' afforded by social media platforms has also captured curators' imagination, leading to an increasing number of exhibitions that either focus entirely on public-generated photography or accommodate public-contributed photography within a wider exhibition concept.

So what makes vernacular imagery so appealing to curators and art museums and institutions today? This session aims to articulate the historical, institutional and curatorial motivations that underpin the integration/assimilation of such imagery and its mundaneness and renewability in art exhibitions online and onsite. We invite academic and practice-based papers that explore current display practices around public-generated photography, the existing tensions between art and non-art artifacts, and the role of public-contributed photography in the formation of more inclusive curatorial narratives.

Feminisms of Multitudes

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This session will look at the new alliances imagined, pursued and actualized by contemporary feminism in the fields of art practice, art theory and history, curating and activism. Here, the 'contemporary' describes a world order based on the full globalisation of capital from the early 1990s to date, where conflict, crisis and resistance are all deepening.

It is in this context that scholars such as Nancy Fraser and Hester Eisenstein have, both in 2009, put together powerful critiques of capital as a force that have co-opted second-wave feminism. On the other hand, feminism as a politics of the intimate, the everyday and non-violent overturnings

is often invoked as an emancipatory narrative by critics of global capital. Michael Hardt and Toni Negri's elaboration of a 'multitude', a global productive force of singularities rather than individuals, where identity is at least temporarily suspended and transversal struggles enacted, may be seen to extend significantly the possibilities of feminist social praxis. The emphasis on intersectionality, the convergence of queer and feminist methodologies, new imbrications of anarchist and Marxist radical politics with feminist thinking complicate and expand further the scope of feminism in the early 21st century, suggesting at least the possibility of a feminism of tactical or spontaneous 'togetherness'. But the revolutionary potential of the multitude has also been critiqued by feminist scholars who have noted the poverty of gender analysis in existent theorizations of the concept, or who continue to see benefits in strategic separatism.

The session invites papers that propose to think closely about how such developments impact practices that cross through art and its contexts. Papers examining the impact of these developments on the writing of art history are particularly welcome. The broader question asked is: is feminism in a process of reinventing a politics of solidarity in emerging cultures of protest, of enacting or contributing to multi-directional resistance within multitudes? Where is this evident and how is it relevant to progressive political thinking in, through, about art? Papers may discuss successes, failures, what is at stake in doing politics from what we (may) have in common, the need to act beyond identity, without need for representation. Topics may include (but are not to be limited to) democracy, conflict, labour, reproduction, biopolitics, knowledge, student movements, institutions, exodus.

Sculpture and its Exhibition Histories

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It is a commonplace that sculpture is best encountered to be appreciated and that its forms and meanings are inadequately captured by the photographic image. This session takes up this familiar complaint, arguing that over the last hundred years or so it has been through sculpture's exhibition, in the art gallery and museum, that it has been most articulately staged, and its complex meanings, and in turn its histories, have been most sensitively presented. Unlike published accounts of sculpture, its exhibitions have been strikingly successful in opening up the material and formal life of sculpture, constructing arguments through presentation and highlighting the subtle relations between objects and practices less articulated in more official, text-based readings and histories.

Such presentations are to be found in museums particularly focused on sculpture, and in the interests of curators with specialization in sculpture, but they are also evident in broader art exhibitions in which sculpture is highlighted in relation to other media and cultural concerns, such as 'This is Tomorrow' (1956), 'When Attitudes Become Form' (1969), 'The Condition of Sculpture' (1975), 'Primitivism in Twentieth Century Art' (1984) and 'Les Magiciens de la Terre' (1989).

This session invites consideration of exhibitions internationally across the last century and into the present, although of interest also will be papers that examine the exhibition of 'British Sculpture' through solo, group and

survey presentation, including 'British Sculpture in the Twentieth Century' (1981), 'The Sculpture Show' (1983), 'Sculpture in Twentieth-Century Britain' (2003) and, most recently, 'Modern British Sculpture' (2011) at the Royal Academy.

From Museum Critique to the Critical Museum: Theory and Practice

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Since the late 19th century art museums have been targeted as objects of a stringent critique, voiced both by avant-garde artists, as well as by intellectuals and representatives of the New Museology. Unmasked as instruments of power-knowledge, they have been condemned as tools of imperialism and colonialism, as strongholds of patriarchy, masculinism, xenophobia and homophobia, and accused both of elitism and commercialism. But, could the Museum absorb and benefit from its critique, turning into a Critical Museum? Could it become the site of resistance rather than ritual, using its resources to give voice to the underprivileged, to provide space 'for the cultures of the world to collide and hybridize'? Could it contribute in a significant way to debates on the issues most fundamental to the contemporary world? A theoretical model is provided by the notion of the Post-Museum, developed by Stuart Hall and Eilean Hooper Greenhill, which aims to empower the viewer, expose conflicts and redress social inequalities; its prototype, in turn, could be sought amongst those museums of contemporary art which are focused more on the contemporary world rather than art itself. But could such a model of the 'engaged art institution' be applied to the type of the Universal Survey Museum which, for privileging the arts of the past, is perceived as 'naturally' focused on the preservation of the cultural wealth under its care, on reproducing rather than subverting the field? We welcome papers which contribute both to the theoretical concept of the Critical Museum, especially within the frame of the Universal Survey Museum, as well as case studies arguing for its existence in any part of the world.

Tattoo Art History

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Tattooing and other practices understood as 'body arts' (including but not limited to branding, scarification, piercing and even body painting and cosmetic surgery) have long been a source of popular and academic fascination, most usually discussed in anthropological, criminological, psychological or sociological contexts. Yet though the common phrase 'body art' used to describe tattooing and its coincident technologies is familiar and comprehensible, scholarly work which deals with the vernacular body arts using methodologies which are explicitly art-historical and art-theoretical has been all too infrequent.

This session seeks proposals which apply the critical approaches of art history and material culture studies to

the body as an art object beyond a delineated artistic context. Proposals are invited to address tattooing and other body arts and bodily practices, their practitioners, their practices and their products. Papers may wish to consider, for example, questions of aesthetics, authorship, ownership, value and the status of the body as an artistic object, the applicability of artistic methodologies to the lived body, or examine tattoo and other body-art imagery in historical contexts. Additionally, proposals are invited which discuss the use of tattooing and other quotidian body arts in contemporary performance art. We welcome specific case-studies, or papers that deal with broader theoretical issues which body arts may pose.

Copies and Translations: Re-placing the Original

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The term 'translation' offers an alternative approach to investigating the 'copy', one that probes deeper into this issue than merely considering notions of value and originality. Recalling the title of Roger Fry's 1917 exhibition, *Omega Copies and Translations*, this session proposes to go beyond the 'original / copy' dialectic in order to interrogate the problems concerning copies and translations throughout the history of art. Central to our inquiry are translations that cross temporal, geographical and material boundaries. The linguistic connotations of translation invite us to regard 'copying' not as an activity peculiar to texts or images alone, but rather as one that unites the two, as in the emblematic case of ekphrasis. The act of translation can be understood as a collaborative enterprise, which involves working with a predecessor in order to create a new work of art. But to what extent does this combined practice also entail rivalry? What are the limits or extremes of translating and how might it be considered a subversive activity? We invite papers that explore questions of translation in all forms of visual, textual and material culture. Case studies might examine individual objects such as paintings and poems, or wider spaces of production and display such as studios and exhibitions. Topics for discussion may include, but are not limited to: plagiarism and intellectual property; parody and pastiche; aural interpretation and the echo; reduction and enlargement; intertextuality, interpictureality and mise-en-abyme; translation theory; and the untranslatable.

Out of Time

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The date an artwork was produced does not seal it off from the rest of time. Indeed historical readings might trace how an artwork intersects different times. Art history presents past art through conservation, exhibition and writing. Artworks are connected diachronically, linking the artist to predecessors, contemporaries and successors. Narratives of art chart traditions and innovations, historians source-hunt for influences and appropriations. Artists are identified as precursors and rebels; periods and

movements are labelled as renaissances and avant-gardes. The changing interests of art history also affect practice contemporary to it, as research, excavations, restorations, discoveries and exhibitions alter the canon, art education and the sources of appropriation available; they also revise the lens through which we look at the past.

This session invites papers addressing art from any period, particularly those which do not belong to that period. In this panel we will interrogate the temporality of art history by focussing on the premature, the belated, and the anachronistic.

Topics for papers could include, but are not limited to:

- Precursors and avant-gardes, conservatives and rebels, Post- and Neo-Appropriation, translating art of one time into art of another
- Excavations and discoveries, how unearthing disrupts the past and affects the present
- Writing art history: non-linear narratives and creative history
- Chronology in galleries and exhibitions
- Posthumous casts, copies and reproductions
- Art education's role in artists' relationships with the past

Permeable Boundaries: Music and the Visual Arts

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Artists have been inspired by music as metaphor, object, subject and practice throughout history. Music can supply an attribute for a portrait, a symbol for an allegory, or a suitable subject for the practice of perspective. Since the Renaissance at least, and in particular since the nineteenth century, the audible experience of music and sound has been drawn into the aesthetics of the visual arts. Issues of medium specificity, medium impurity and the formal concerns of music have featured prominently in modernist discourse. From the subjects of painting to the live engagement of performance and the ephemera of the recording industry, music is inescapably ingrained in visual experience. Musical performance always entails the manipulation of the visual world, and a multi-sensory experience for the audience.

In what ways do the ideas and practices of music and the visual arts converge? What critical approaches should be used in the investigation of musical concerns in the visual arts, and visual concerns in music? What aesthetic and historical perspectives are illuminated or occluded by terms such as synthesis, multi-disciplinary and hybridity? How we respond to such questions is useful in furthering our understanding of both disciplines, and the permeable boundaries between the two.

The fruitful interaction between music and the visual arts is an expanding area of research, but work is inevitably dispersed across several disciplines. This session aims to bring together scholars interested in the engagement of music and the visual arts, and the critical language required for the examination of such issues, in all periods.

Walking Otherwise: One Foot After Another

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This conference, like The Open University, calls for openness to people, places, methods and ideas. This session, therefore, seeks to explore the practical business of walking as one of the most open, accessible and democratic activities engaged in across art making, museum going, conducting art historical research and teaching art history.

The historical associations between art and walking are well known. From Baudelaire's *flâneur* or Benjamin's botanizing on the asphalt, to artists such as Francis Alÿs, Sophie Calle, or Richard Long, and the commitment of groups such as the Situationist International, for example. Whilst all these are of interest, this session also seeks to go beyond any straightforward consideration of walking in or as art, or even historical and theoretical accounts of walking. To that end, it hopes to walk otherwise. For, as visitors and students walk, or are led, around the museum, what importance does that journey take on? What of the walk around historic sites, buildings or monuments? And what might be the significance of walking within art-historical research? What can we learn about a particular place by simply walking through it? How can aesthetic and philosophical considerations of walking assist us in our endeavors? In short, might walking better equip us as reflective practitioners of one sort or another?

Inviting proposals from all periods, geographies and 'walks' of art history, this session remains hopeful that artists, art historians, museum professionals, students and teachers can walk together, one foot after another.

Fashion, Vision and Visuality

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Andrea Kollnitz, Centre for Fashion Studies, Art History Department, Stockholm University andrea@fashion.su.se

This session looks at representations of fashion across media and contexts, spanning art and industry, still and moving images. It will investigate the role of fashion in the cultural imaginary, and ask whether its representations solicit a particular kind of visual pleasure. How, for example, might the spectator's embodied experience of fashion and cloth create specific viewing competences, and what currency does the idea of a haptic gaze have in the consideration of images of fashion? Do representations of fashion create the possibility of different visualities and/or new ways of seeing?

The session will explore fashion primarily as image but will investigate how such images relate to fashion in other fields and forms: as object, as performance, as part of the experience of everyday life. It will investigate the fashion image in relation to cultural competence, identification, and the look. Our own interests concern modernism but we welcome papers on the visual and sensual impact of fashion from any period. Topics might include: the role of fashion in the visual culture of modernism, the power of fashion magazines and the diffusion of fashion imagery in contemporary culture, the image of fashion as pleasure and seduction in film and film costumes, fashion as fetishism and bodily experience, the rhetoric of fashion in representations and self-fashioning as part of artistic promotion.

Towards an Inclusive Sixties

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This panel seeks to explore the continuing fascination with what Susan Sontag dubbed the 'mythic era of the sixties' by revisiting the decade's artistic and critical production, its evolving historiography and its prominent place in the contemporary imagination. Moving beyond the dominant narratives of the period, we hope to establish new frameworks of reference by drawing upon a more expansive set of practices and forms of cultural work than has previously been considered. Neither setting out to recover 'forgotten' artists nor to suggest an alternative historical or theoretical lineage, we are interested in those moments when no single narrative seems to suffice. Open and inclusive in scope, our session will attract a range of speakers concerned with broadening our understanding of what 'the sixties' mean to us today. New methodologies will provide fresh perspectives on well-documented practices and debates. Some papers might consider work that evolved beyond the established circuit of cities, institutions, dealers and publications. Others could explore the relationship between 'high' art and popular culture, which – beyond its most obvious manifestation in Pop Art – is often obscured in accounts of the decade. Key questions will include: how might we map the trajectory of the visual arts during this period, and account for the subsequent 'return' of the sixties in contemporary criticism and practice? What might an account of the sixties look like now, considered as an open and inclusive category of art historical investigation that is expansive in its geographical, temporal, political, formal and theoretical reach?

AAH Students Session: The Everyday and the Extraordinary: Material Culture and Art History

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Art washes away from the soul the dust of everyday life.
Pablo Picasso

Art objects not only range from the everyday, such as a piece of furniture or a photograph in a newspaper, to the extraordinary, a heavily jewelled illuminated manuscript, but the places these objects are found also differ widely, from our daily encounters on street corners to the singular magnificence of a gothic cathedral. The physical creation of art can also be understood as spanning this chasm from commonplace household objects, ephemera and preparatory sketches to lapis lazuli, gold and exquisitely finished works. In addition critical approaches to art understand it variously as an autonomous agent or as a site of exploration and perhaps intervention in the life praxis.

This session will openly investigate art objects from tapestries to performance art and gardens to media studies, readdressing and examining traditional divisions between decorative and fine art and notions of artist, artisan, author, designer and producer. Exploring how everyday items make the transition into art objects and how 'fine' art has been brought into the everyday, the session will also examine the idea that the emphasis on

the everyday in art means that we no longer place value on the extraordinary. Finally, the concept that the everyday and the extraordinary co-exist within all art objects will be considered. Topics for papers include but are not limited to:

- Different stages of Art Production
- Theories of the Everyday
- Museum Studies/ Conservation/ Collecting
- Recycling and Salvaging
- Socially Engaged Art
- Immateriality/ Ephemera
- Shifting boundaries between art and material culture
- Uniqueness/ Transcendence

Museum & Exhibitions Session: Performativity in the Gallery: Staging Interactive Encounters

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Marika Leino, Christie's Education mleino@christies.com

This session explores participation, liveness, interactivity, process-based performative practices and performance for the camera in interdisciplinary practices, presented in visual arts gallery space.

Live art and other multi-art form works that combine visual arts with performing arts such as dance and physical theatre have an intricate relationship with the canon of art history. Art history has been wary of live art's tendency to encourage increased formal and conceptual risk taking and its interdisciplinary nature. Time-based performances have also challenged the conventions of documentation and the viewer's access to art experience. A live art practitioner has yet to win the Turner Prize.

The session is particularly interested in the new research into the intricate relationship between art history, live and performing arts and museum and gallery space; what it means to present, curate and create interdisciplinary performative work for gallery space. The Museums & Exhibitions Group invites papers from a wide range of practitioners, including art historians, curators and artists, to consider performativity in gallery space across all historic and contemporary periods.

POSTER SESSION

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Lawrence Buttigieg, independent, artist and architect
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The session serves as an exciting alternative to paper presentations, offering a platform from which contributors are able to present their work in a concise and primarily graphic manner. They will have the opportunity to give a clear and effective rendition of their arguments and projects through a predefined two-dimensional vertical space in which the prevalence of pictorial communication is encouraged.

Although no particular theme for the session is envisaged, preference will be given to ideas which are particularly adept to such a mode of address. Participants will be urged to make good use of visual presentation techniques, thus ensuring that their work arouses interest in, and communicates effectively with, the delegates.