

AAH10 CONFERENCE

University of Glasgow

15 – 17 APRIL 2010

The 36th AAH Annual Conference

Conference Convenor: Dr John Richards

CALL FOR PAPERS

THE YEAR 2010 MARKS THE BEGINNING OF A NEW DECADE in 21st-century art historical investigation and an ideal moment for a reassessment of historical objects, issues, and methods, as well as an acknowledgement of newer works of art and criticism developed across disciplines, periods, media and practice boundaries. We trust that the sessions here announced will encourage that process of reassessment. Papers that address or employ new methods and issues are welcome, but equally important will be state-of-the-discipline investigations and critical assessments that may be uni- or multi-disciplinary, object-based, pedagogical, interrogative, theoretical, or performative.

2010 also marks the 20th anniversary of Glasgow as European City of Culture, and the city as a whole will feature in the hosting of this conference. Though the majority of sessions will take place on the Gilmorehill campus of the University of Glasgow, sections of the conference will be hosted by The Glasgow School of Art, in conjunction with the Centre for Contemporary Arts.

If you would like to offer a paper, please contact 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). *Please do not send paper proposals to the conference convenor.*

Deadline for submission of papers: 9 November 2009.

For queries about the conference or bookfair please contact the Conference Convenor and/or Conference and Bookfair Administrator at aah2010@arthist.arts.gla.ac.uk

Further details can be obtained from: www.glasgow.ac.uk/aah10 www.aah.org.uk

Conference Convenor: Dr John Richards, University of Glasgow, Department of History of Art

Conference and Bookfair Administrator: Dr Ailsa Boyd, Department of History of Art, University of Glasgow, 8 University Gardens, Glasgow, G12 8QH, UK.

Atrocity Exhibitions: RE/Reading RE/Search

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The avant-garde journal RE/Search, edited by V. Vale and published in San Francisco since 1980, has consistently explored the limits of cultural practices in relation to theories and traditions of artistic expression. Developing out of dada and surrealism and based on the surrealist call to explore the 'irrational shadow of official culture', RE/Search addresses contested and subversive aesthetic practices and cultural interventions. Its range of thematic and theoretical concerns (from Angry Women to Industrial Culture) defines the parameters of contemporary conceptions of the acceptable, the permissible and the desirable; its constant willingness to challenge conventions has made it a major feature of the theoretical landscape of contemporary art practice. RE/Search has furthermore

been instrumental in promoting and analysing work by major contemporary artists and writers, including William Burroughs, Genesis P. Orridge, Gee Vaucher, Annie Sprinkle, Russ Meyer, Valie Export, and J. G. Ballard.

This session will mark the 30th anniversary of RE/Search and invites papers addressing and re-reading pertinent concerns and aspects of / related to the journal. These may include, but are not restricted to:

artistic and cultural precursors and inheritors of RE/Search

- RE/Search in contexts: San Francisco, contemporary and avant-garde art movements, alternative cultures
- how RE/Search facilitates or emphasises particular practices, theories and modes of analysis, interaction and engagement
- the contributions of key figures to the RE/Search project
- special issues of RE/ Search and their influence on contemporary artistic and cultural practices

- RE/Search and interdisciplinary, inter-media and inter-art practices
- contributions on individual RE/Search articles and themes, from youth cultures to body art, industrial cultures to cut-ups, incredibly strange music to incredibly strange films and beyond.

Images of Corporal Mortification and Corruption, Martyrdom and Mercy: 1250–1550

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The psychological implications of the new religiosity with which the devotional image was in accord are just as complex as the social conditions from which the religious individual developed his self-awareness. What took place in the thirteenth century was one of the most comprehensive transformations European society ever underwent. While the symptoms were often only visible in images at a later date, the impulses to modify images reach back to the thirteenth century.

Hans Belting (trans. M. Bartusis and R. Meyer), *The Image and Its Public in the Middle Ages: Form and Function of Early Paintings of the Passion* New Rochelle, New York: 1990.

This session will explore images which illustrate the mortification of the flesh, bodily corruption, disfigurement, disease, decay, physical degradation and death. Such images have been used to convey messages of strength, the triumph of faith over fear and pain, the incorruptibility of the spirit, salvation, celebration and optimism. Images of suffering are often coupled with those of compassion and protection. Issues surrounding the role of gender within images of martyrdom and mercy will be investigated. Papers are invited which engage with related imagery (e.g. depictions of justice, punishment, vengeance, restraint and clemency) from both religious and secular contexts and which explore the relationship between text and image. We encourage submissions illustrating examples from a wide range of media (panel and wall painting, manuscript illumination, sculpture, architectural structures and contexts, decorated household, religious and civic objects and textiles) and originating from a variety of geographical locations.

Re-assessing National Romanticism

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Until this powerful movement is recognised and demystified, we will not fully understand the intellectual and cultural climate of turn-of-the-century Europe.

Michelle Facos, *Nationalism and the Nordic Imagination: Swedish Art of the 1890s*, Berkeley and Los Angeles, 1998

Although linked to the re-evaluation of the legacy of Art Nouveau in the 1960s and 1970s, the term National

Romanticism came into wider art historical use in the 1980s and 1990s in relation to growing interest in the cultures of the so-called 'peripheral' nations of Europe; first in the Nordic region and then the post-Eastern Bloc countries. In this context, National Romanticism facilitated the integration of these new regions into the sphere of Western art history, but its continued currency can now be seen to limit the scope of understanding of these cultures in a larger pan-European context.

This session intends to provide an international platform for a critical re-assessment of National Romanticism that challenges some of the art historical assumptions and expectations called up by this term. At the turn of the last century, artists and designers crossed boundaries between disciplines and between social, political and aesthetic concerns, making it difficult to maintain ideological and formal categories and posing a real challenge to the historian of this period. And yet, the works and objects understood as National Romantic and their relationship to the wider culture of the period offer an intriguing challenge to the lingering influence of a Modernist emphasis on a linear, progressive reading of history.

'The Rules of (Collective) Art': Interpretation, Social Engagement and Authorship in Contemporary Community-based Art

Robin Baillie, Senior Outreach Officer, The National Galleries of Scotland
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Ken Neil, Head of Historical and Critical Studies, The Glasgow School of Art
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The dramatic development of the field of socially engaged art over recent decades demands that new critical methods are developed to evaluate the status of art produced in this way.

This session will build a frame of reference around such artworks by calling for papers from art historians, art critics, theorists, artists and educationalists involved in this field. The session will seek to map out the shifting boundaries of classification and meaning which arise from contemporary art production in collaboration with communities.

We are interested in papers which make reference to new approaches to critical evaluation in this area that may be influenced by social geography, cultural sociology and social anthropology, as well as by contemporary developments in art theory.

At stake in socially engaged artistic processes is the 'consecrated value' of the art object (modernist and postmodernist) and the definition of the authorship of contemporary artworks produced through community collaboration. The work of Pierre Bourdieu, for example, specifically his examination of 19th-century literary modernism in *The Rules of Art*, 1996, has led to challenges to traditional modernist notions of the work of art, its intention and its audience.

Ultimately, these artworks, and the processes out of which they are made, require a reappraisal of the concepts and methods available to art historians in assessing their impact and artistic value. This session will help further that investigation.

New Perspectives on the Art of the Middle East: From Ancient History to the Contemporary

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Since the publication of Edward Said's *Orientalism* in 1978, a substantial literature has grown up taking as its critical object western perspectives on 'the East'. This session seeks to widen this focus and venture beyond 'western Orientalism' to a more representative understanding of the visual culture of the Middle East.

There is a strong scholarly literature on the art of the Middle East, generated by Middle Eastern scholars over the last few decades, which is relatively unknown in the West. There is important work on the art of the Ottoman Empire, contemporary art and visual culture, and the art of the Holy Qu 'ran; while the question of Middle Eastern appropriation of Orientalist discourse, Ottoman Orientalism or contemporary collecting is a live issue of debate.

Proposals are encouraged on any aspect of historical and contemporary art of the Middle East from perspectives originating from the region itself. These may include, but are not limited to, the reception and consumption of Western art and culture (including Orientalist art) and contemporary art-making and collecting. We are keen to obtain proposals which cover the whole chronological span from the pre-Islamic to the very contemporary, thus encouraging scholarship to range more widely than the nineteenth-century, the heyday of Western Orientalism.

This is a deliberately broad call for papers with the intention of identifying the key areas of current scholarship and opening them to a broader Western audience. The session will both assess the state of this scholarship and identify priorities for new avenues of research in what is emerging as a vibrant field.

Objects, Art History and Display

Museums and Exhibitions Members Group Session

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Marika Leino, M&E Group committee member
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This session will consider how past and present museum display has been subject to the changing narratives, art historical and other, that have shaped the meanings, as well as the fortunes of objects, during their history. The shifting status of individual works of art, or types of object, has presented museum curators and academics with complex scenarios requiring levels of interpretation both in public display and academic discourse. From their potential commission/purchase and initial use and display, objects have often been transplanted from their original contexts, they may have been in and out of fashion, displayed in public or private collections and sometimes discarded or disposed of, creating a multifaceted picture which often requires extensive unravelling. This session will particularly welcome papers considering the art-historical and museological challenges of presenting such fluctuating object narratives to a wider public.

The academic sessions will be held in conjunction with related talks and 'behind the scenes' tours by museum professionals at different Glasgow museums, which will take place during the M&E Group strand. (this is currently under discussion with the Glasgow Museums).

Heidegger and the Work of Art History

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Although Martin Heidegger's philosophy stands at the heart of the modern critique of metaphysics, his work has, with few notable exceptions, had little impact in art history. This is hardly surprising since he considered the discipline to be relatively untroubled by its two constituent terms 'art' and 'history', or simply a subjectivist aesthetics barely concealed in the guise of a quasi-scientific method. Furthermore, Heidegger saw modern art as predominately 'installation art', that is to say, a form of technological enframing. Yet, ultimately, he was unwilling to concede that art could no longer count for us in the deepest ways. In our era when the question of technology is more pressing than ever (and is always related to the question of art), when ecological questions are becoming increasingly hard to ignore in the discipline, when we seem to be immersed in an 'experience' economy, when there is an increasing difficulty of imagining art that is not subsumed within culture, and when despite all the inter-disciplinarity fostered in academia the cult of expertise is still rife, a creative encounter with Heidegger's thought seems more important than ever. A re-engagement with Heidegger is now taking place in regards to issues of world-making, community, eco-technology, the event, mood, the everyday, and facticity. These topics offer intriguing possibilities for art history in the 21st century.

This panel welcomes papers that consider any aspect of Heidegger's work and need not keep to his better-known essays on technology, the origin of the work of art, or the age of the world picture (though we would be happy to receive these as well). Papers might also consider Heidegger in relation to other theorists. We particularly encourage submissions that are thought provoking, even counterintuitive, and that foster imaginative interpretations of Heidegger's thought in relationship to specific works of art and art history.

Exhibitions as Research: Theory, Practice, Problems

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Stephanie Straine, Exhibitions Organiser, The Fruitmarket Gallery support@fruitmarket.co.uk

Ideally, exhibitions always present audiences with new research. When exhibitions are outcomes of individual academic research projects, however, the research undergoes a process of translation. Under the guidance of curators and other museum and art gallery staff, art historians discover how to turn their work into a phenomenological and conceptual experience that communicates not only with their academic peers but

also with public audiences, not only through the act of writing about objects and ideas, but also through encountering them and placing them in space and time. As a collaborative situation, the process of exhibition-making can, for some academics, become a form of research in itself.

In this session, the term 'research' is inclusive, incorporating conventional art historical research, research conducted by artists and curators, and other research practices. Forms of research may range from traditional scholarship which informs large-scale survey or blockbuster exhibitions such as *Gothic: Art for England, 1400–1547* (V&A, 2003) and *Babylon: Myth and Reality* (British Museum, 2008/9), and more focused academic exhibitions such as *Freud's Sculpture* (Henry Moore Institute, 2006) and *Close-Up: Proximity and defamiliarisation in art, film and photography* (The Fruitmarket Gallery, 2008/9), to artist-led research as in Tacita Dean's *An Aside* (Hayward National Touring Exhibitions, 2005).

This session will consider how research is translated in exhibitions of art from any period, from medieval to modern and contemporary. Questions include: How can display be used to express an argument, explore a concept or even work against the presentation of research? How can interpretation support or extend academic research? What role can contemporary art play to inform exhibitions of historic objects, and *vice versa*?

Art in the Public Sphere, Public Spheres In Art: Middle Ages and Renaissance

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Art has helped to define spaces for communication in the public sphere since the middle ages, and its own basic concepts have been shaped by these processes. Correspondingly, genres and themes, methods and tasks have had constantly to be adapted to changing habits of communication in the political communities of European cities. Our aim is to address art in the public sphere from c.1200 to c.1600 with a focus on visual discourse and aesthetic experience.

We are interested in papers that address the impact of political discourse on the community's self-fashioning; stylistic norms and social distinction through art; the creation and negotiation of spaces for art and for visual communication; as well as visual communication shaped and restricted by public regulation. We are also interested in the spatial and intellectual frameworks in which works of art were beheld, discussed, and made accessible to different audiences. Last but not least, we are interested in how these issues are visually reflected or subverted in the works themselves. We especially invite contributions that go beyond the established text-based readings of political iconography.

The Artist at Work in Early Modern Italy (c. 1450–1700): Methods, Materials, Models, Mimesis

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This session will examine the figure of the artist at work through a plurality of perspectives to probe issues of artistic labour in Renaissance and Baroque Italy. The period threw up competing models through which to constitute the artist's working environment: as workshop, studio, academy for teaching, and cultural space for the production of artist-patron relations. Artistic practice was contingent on changing techniques and technologies, methods and materials, yoked to theories of imitation and invention. This intersection between working tools such as mirrors and lenses and an early modern theorisation of art as mimesis, may be traced through preparatory works as the residue of practice. The changing deployment and rendering of the artist's model bears witness to this history. Portraits of artists also embody these developments in their changing occlusion or display of the artist's studio, models, and working tools. The session convenors would welcome papers in any of the following areas:

- Institutions: The Workshop, the Studio, the Academy
- Materials and Methods
- Techniques and Technologies: Tradition and Innovation
- Preparatory Methods: drawings, sketches, bozzetti, modelli
- The Artist's Model
- Artists' Portraits
- Imitation: Theories and Practices.
- Invention: Art and Science.

Visual Culture of the Medieval Middle East: Islamic Art History Now?

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It has been ten years since the last dedicated panel on the art of the Islamic Middle East held at an AAH Annual Conference. Since then, there have been massive shifts in the international perception of Islam and Islamic culture. Concurrently, our field has expanded, museums and their websites have been overhauled, the international market for Islamic material has boomed, and the visual culture of the Islamic world has begun to move towards the centre stage of art history.

The discipline itself has been going through dramatic changes for several decades, both in its methods and its fields of enquiry. The very use of the terms 'Islamic' and 'art' to describe the parameters of the field have been exposed as persistently problematic, misleadingly equating visual culture with religion whilst promoting a western hierarchy of artistic production that cannot accurately reflect the cultural activity of the enormous geographical area under discussion. To study the visual

culture of the medieval Islamic world at present involves straddling findings and approaches from art and architectural histories, archaeology, cultural studies and area studies. While this makes our discipline both exhilarating and exhausting, we must consider whether these are the best approaches to the material.

In showcasing current research being conducted on the visual culture of the medieval Islamic world, this session aims to survey the present state of the discipline, whilst also opening up the field to self-analysis. Papers are invited on any aspect of research into medieval Middle Eastern visual culture, which is here defined loosely as the period 950–1450 CE.

Materiality and Waste: Poetics of the Concrete in Modern Life

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This panel invites interdisciplinary visual culture studies approaches to the mundane, concrete, local, overlooked and discarded materials of modern and contemporary life. While the abstract 'deterritorialisation' processes and increasingly global commodity cycles of production and obsolescence often seem to characterise this long epoch, this panel explores the importance of understanding the local specificity of material objects and concrete experiences.

Along with Henri Lefebvre, Michel de Certeau, and other philosophers of the everyday, cultural anthropologist Tim Dant suggests that we form lived and embodied relationships with material objects. Can we discuss these relationships without necessarily dismissing them as framed by nostalgia, imposed from outside authority, or generalised by international or global culture? What is or can be considered 'material' in our modern life? In what ways do messages and meanings of art and other aspects of visual culture invoke materiality? How do they depend upon both the concreteness of physical matter and the multivalence of their histories, uses, metaphors, allegories, etc.?

How can materialist methodologies help us to understand the interaction between people and things – and articulate the power, politics, and poetics of a phenomenological basis of subjectivity in material culture?

Papers could offer methodologies applied to visual culture, specific artistic approaches, or topics that include, but are not limited to representations or use of waste, filth, trash, obsolescence, commodities, the discarded, junk, thrift, bricolage and the material basis of subjectivity.

SUBMISSION OF PAPERS – DEADLINE 9 NOVEMBER 2009

If you would like to offer a paper, please contact 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).

Art, Philosophy and Revolution in Mid-Twentieth-Century European Art

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Much work still has to be done to provide adequate theoretical frameworks within which to place the vast array of art produced in Europe immediately after the Second World War. Often, such art is dismissed by art historians as derivative of American art of the same period. Consequently, artists from this period are often shoe-horned into a Modernist model for the understanding and interpretation of their work, especially given Rosenberg's mobilisation of quasi-existentialist ideas in 1950s American art criticism. Such interpretations don't do justice to the rich body of work produced during this time, as European artists were working under a very different set of social and cultural conditions to those producing art and art criticism across the Atlantic. What this session calls for is papers which attempt to provide new frameworks for engaging with European art from this period, whilst mobilising the rich and complex philosophical enquiry into the nature of art, to consider both the artists and philosophers trying to understand the role of art at a time of great social, political and economic upheaval in Europe. The notion of the revolutionary in art is of particular interest to this session; as much of the writing of both artists and philosophers displays a real attempt to bring together the notion of a revolutionary consciousness and political agency of, and for, art and the realm of the imaginary to facilitate real social change for both artist and audience, especially in relation to art's material affectivity.

Poster Session

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Building on experience gained in the successful inauguration of a Poster Session at AAH09, we are inviting submissions to a Poster Session for AAH10 in Glasgow, for which participants will prepare materials that lend themselves to visual display. This can be a combination of visual, textual, and other media, whose presentation focal point will be a freestanding panel or allotted area of reserved wall space at the conference venue. These displays then can be viewed by conference delegates: authors also can make themselves available, at times of their choosing, to discuss the display content. The poster session will therefore provide delegates with an opportunity to participate in the conference as authors, whose ideas might not fit neatly into conventional presentation formats.

We are calling for abstracts for the poster session, prepared in the same way as conventional proposals, bearing in mind the conference's wide-ranging engagement with methodologies and issues: a particular welcome is extended to medieval and renaissance topics. Guidelines on parameters for display and on effective presentation of visual and textual material will be made available to selected session participants. Joint authorship of posters would also be welcomed.

Supplementary Conflicts: Domesticities and Life Histories in Wartime

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This session will explore personal visual responses to conflict, defined as the activities of any armed grouping prepared to use lethal force to achieve political aims. The personal, we argue, emerges as either complementary or subversive in relation to given historical narratives. Either way, it destabilises any tendency to accede unreflexively to the authority of the professional historian. Considering the personal offers an insight into the relationship between the historical constituted as narrative and the autobiographical as fantasy (rather than as fiction). This is not to suggest that life history provides a greater insight into human experience than do other types of historical accounts. Rather, this session will hold that the autobiographical, as manifested through responses to conflict, is just one productive source that provides access to the dynamics between the experience of ordinary people and subsequent wider accounts of the same perceived event.

This session will aim to investigate the role played by visual culture in developing supplementary historical topoi that accompany, and may challenge, both popular and official historical accounts. We propose to explore personal visual responses to conflict produced in, or in relation to, the domestic sphere and everyday life, defined as visual representations of subject-positions played out in the social and political spheres. Although personal visual responses to conflict constitute a challenging field for academic research, we argue that ignoring such responses conceals their bearing upon subject- and identity-formation. Thus, in this session we particularly seek to explore the role personal responses to conflict play in the mediation of history and ideology, in the negotiation between private and public narrations of history, between individual and collective identities, and personal and socio-cultural values.

We invite proposals for papers that span the widest possible range of periods, cultures and modes of visual expression. In particular, we welcome contributions that engage with subject matter offering alternatives to accounts which work out of the themes of 'victimhood' and 'trauma', both of which have received generous attention in recent years. As such, we wish to broaden the terms on which the disciplines of art history and visual culture deal with the experience of conflict and its representation.

Medieval Art/Postcolonial Questions

AHRC Research Network Postcolonising the Medieval Image

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The application of contemporary theories to pre-modern art history is often greeted with anxieties about anachronism. Not only time, but also geography is a

worry: can historians of medieval art break out of a Eurocentric paradigm? Can 'medieval' mean anything beyond Christian-dominated Europe? Can Europe's always shifting and permeable boundaries generate new questions? Does the 'Postcolonial' start in 1948, or are there other historical moments that can be identified as postcolonial? Can we create a conversation between medieval art and postcolonial theories?

The convenors welcome papers which cross boundaries by engaging with postcolonial theories in the broadest sense. Both case studies and theoretical papers will be welcome. Questions speakers might consider include:

- How can concepts current in postcolonial studies in disciplines such as history and comparative literature (diaspora and migration, minor artistic cultures, translation, accented art making, displacement, intercultural vs transcultural, hybridity, presence/absence) help medievalists?
- How might postcolonial concepts be used to interrogate the canon(s) of medieval art?
- To what extent can such theories help bridge the methodological gap between medievalists and modernists?
- How might postcolonial questions help to engage a new generation of students who are alert to the global reach of art?

The Modernist Turn: Counter/Other/Alter/Meta Modernisms in Art History and Practice

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Unquestionably, there is a broad renegotiation of the modernist project within contemporary art history as well as curatorial discourse, art practice and criticism. Examples of this include the leitmotif of *Documenta XII* 'Is Modernity our antiquity?' and *Altermodern* at Tate in 2009.

This panel will investigate the relationships between current art historical enquiries, re-interpretations of modernism and its renewed saliency within contemporary art discourse. Papers are invited that explore the relevance of modernism today and critically interrogate the legacy of modernism in contemporary art history and practice.

Suggested questions:

- Is it appropriate to speak of a 'modernist turn' in art history and practice? What would such a turn mean?
- If there is a fundamental relationship between the emergence of modernism and the academic discipline of art history – as the art historian Heinrich Wölfflin suggested when he claimed that, 'Art History and Art run in parallel,' – then what are the implications for contemporary art history of a 'modernist turn'? Does it, for example, suggest the consolidation of art historical methods in the face of the critiques levelled at it from positions such as 'the

new art history' visual culture studies and world art studies?

- When was modernism? Positions talking from historical areas such as classicism, renaissance and baroque are particularly welcomed.
- Medium-specificity is a key motif in modernism. What is the historical and artistic legacy of this?

Many Hands Make Light Work: The Division, Status and Valuation of Artistic Labour in 16th- and 17th-Century Northern European Art

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Christian Tico Seifert, National Gallery of Scotland, Edinburgh
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The 17th-century master of a certain status often supervised a large studio with assistants and apprentices, assigning them a variety of tasks ranging from preparing paints to participating in the studio's production. Research into the identification of the 'hand of the master' has received ample attention in art historical studies, and is pursued for example in the Rembrandt Research Project (University of Amsterdam), and the Rubens project (Koninklijk Museum voor Schone Kunsten, Antwerp).

However, this session's focus will be on the many collaborative processes and division, exchange, sharing and valuation of artistic labour, within the artist's studio, between studios but also between disciplines and individual artists of lesser importance than Rembrandt and Rubens, which so far remain largely unlit but can provide fascinating insights into contemporary practice. Specialisation and autonomy within the studio organisation, sharing and exchanging prints, drawings and models, tools and materials, the use of 'freelance' assistants, as well as the painters' roles in producing designs for works in other media, such as decorative arts, deserve more attention. The tasks artists of a variety of backgrounds and skills take on in these processes pose interesting questions about the status and valuation of invention versus execution. The system of division of artistic labour as expressed through contracts, authorisation, and payments provides insights into the hierarchy within artistic practice and the status of each individual contributor, which go beyond the master-apprentice-assistant relationship.

We welcome papers in all disciplines and especially encourage those using an interdisciplinary approach (technical art history, social, economic, cultural history etc.).

The Relic and the City

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Recent years have seen a renewed scholarly interest in relics and reliquaries amongst art historians, especially those working outside the medieval period. Relics have been considered in relation to political power, to dynastic authority, to gendered devotion, and to veneration practices, amongst other important issues. To date, however, they have been considered above all as passive objects, valuable items for powerful individuals

and institutions to possess, rather than as active affective objects productive of change.

Relics occupy curious positions both in relation to time and space. They look both forward and backward simultaneously. Thus they can be seen to divide and link death and life, heaven and earth, heavenly Jerusalem and earthly city, and to participate in both simultaneously. They gesture back to the saint's death and forward to the resurrection of all humans at the Last Judgement. This anomalous and ambiguous relationship to both time and space endows relics with significant potential. This session investigates that potential with regard to the city. It aims to explore the relationships between relics, reliquaries, devotion to relics, and the city. How might we most productively think the relic-city relation? How might we usefully map relics? What are the effects of relic veneration on the city and vice versa? In what ways have patronal saints' relics inflected or contributed to urban developments? How have relics impacted urbanistically? How did / do relics work to produce particular forms and practices within urban spaces and in relation to specific urban institutions and groups?

If we think of extensive space as that which can be measured, and of intensive space as that which defies linear measurement, but as potentially productive of spiritual, political, and social change, in what ways, and to what ends might we think of relics in relation to intensive space? How do relics disrupt extensive space and with what consequences for cities?

Dada and Surrealism in Play

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This session seeks to explore the relationship between Dada, Surrealism and their legacies and notions of the infantile, the child-like and the adolescent. As is well known, both Dada and Surrealism generated objects that were toy-like and strategies that were game-like, but comparatively little work has been carried out on these aspects of the movements. We welcome papers that deal with 'transitional objects' and babble, with rhymes and rituals, with toys and children's games, with puppets and dolls, with playing cards and puzzles, with tall-tales and make-believe, with jokes and ruses, with bluffs and disguises. We are similarly interested in related artistic strategies that are playful, humorous, roguish, regressive, badly behaved, transgressive and so on. The role of toy-like objects and play in a critical politics of dissent is an area of special interest. Particularly welcome are papers which trace paths out of the Dada and Surrealist traditions into the present; whether via Fluxus games or the rudery of the yBas.

The session aims to produce a different conception of its topic than one afforded simply by an appreciation of the influence of 'child art' or the veneration of the spontaneity of childhood. We are more interested in how and why artists and theorists in the Dada and Surrealist vein sought to return to child-like states and conditions or to re-animate the paraphernalia of childhood, in ways which were often perverse or recalcitrant, and not

necessarily nostalgic. Dada, Surrealism and their legacies are increasingly made to appear as 'serious', morally worthy and grown-up when in fact these attitudes were frequently anathema to them. We hope, then, to put Dada, Surrealism and their legacies back into play.

China and the West: The Reception of Chinese Art across Cultures from the 19th Century to the Present

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The art of China had long been perceived by collectors and scholars in Europe and America as the parent art of Asia. With China's long history and rich culture, Chinese art, since it emerged in the West through trade, war, and international exposition, has been enthusiastically appreciated by connoisseurs, artists, and museums. Bequests from private collectors, and their collaborations with national museums, both played an important role in acquiring specimens of Chinese art in all kinds. The choice of collectibles and exhibits is one of the most significant catalysts for the development of national taste, and a strong influence on the general public's understanding of the subject.

By looking at the meeting points between the histories of art in China and the West, this session investigates the cultural interaction between China and the West from the 19th century to the present. It will explore the Western/ Chinese perception of Chinese/ Western art, the roles of collectors, connoisseurs, and museums in shaping the conception of art, the influence of Western/ Chinese art on the art development in China/ the West. China's rapid economic growth and its development of cultural policies and institutions have recently received much attention in the world, and these allow collaborative works between artists and museums, in China and abroad. This session encourages discussion on the collecting and display of ancient and modern Chinese art, the perception of the contemporary Chinese art, and the impact of collaboration across cultures.

Picturing the Sensorium in Art from Antiquity to 1800

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In recent years, scholarship has become increasingly sensitised to the fact that historical human interaction with the material world, as it still does today, engaged not only the visual, but also the spectrum of the sensory and affective. The result has been a raft of histories of tasting, smelling, touching and hearing – all of which, directly or indirectly, work with and extend Baxandall's concept of the 'period eye'. Then, as now, these oral, aural, visual, olfactory and haptic practices were not only culturally determined but also often communicated without written explanation or in transitory form. We welcome papers that explore the performance of the

senses in art from Antiquity to 1800 (for example hearing music, touching sculpture, smelling flowers, stroking animals, tasting food) as well as affective responses, such as pleasure or disgust. Papers might discuss sensorial engagement with art and/or its materials in contexts such as the artist's studio, domestic interior or gallery/museum. They could also consider how art reflects the contingent medical and social contexts of the senses or how artistic media, for example tapestries or objects to be handled, were viewed in times when contagion was feared. Equally, contributions could relate to the inhibition or loss of the senses, such as the depiction of blindness or the deterioration of an artist's own faculties of sight and/or colour as revealed in his/her writings or work. This panel welcomes contributions that provide fresh interpretations of existing knowledge, or presentations of new material emerging from research, conservation, or archival discoveries.

Reading to Attention

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Forbes Morlock, Syracuse University London and the Institute for Creative Reading

A return to reading. A new attention to reading.

In a variety of formats, this panel asks what it is to read attentively. It wants – after attention's own roots – to see what reading can stretch to.

A reader is on duty, and set free. Reading is at the core of all the disciplines of the arts and humanities, but its centrality to research is not measured. Part of this immeasurability lies in reading's pleasures – the pleasure of the activity, our pleasure in its objects. These pleasures, though, are inseparable from its disciplines, its rigours.

Hence, the call to attention.

Too often, 'reading' is interpretation, reaching through the text or image/object to something inside or behind or beneath it, imagining that what is latent will be of greater interest or importance than what is manifest. This panel invites practitioners of all sorts to return to the light, to the words on the page, to the surface of the image, to the form of the object (whatever form it takes).

Specifically, its three coordinated sessions invite presentations that address – in any form – what it is to read, to attend to the word or the image/object. The first session will take up reading the verbal text, the second reading the work of visual art, and the third will return us to practice in the form of a reading group.

Contributions to these allied discussions in any form are welcome. The wording here is open in the hope that different readers will find something of their practice reflected in it. Readings attentive, inattentive, and wild – all are invited.

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Digital Continuities: From the History of Digital Art to Contemporary Transmedial Practices

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Over the past two decades, a distinct history of digital art has emerged from the general narrative of postwar Art and Technology, with its own movements, controversies and currents. During the same time period, a variety of New Media, intermedia and transmedial practices have gained recognition across a broader constituency than historic 'computer art' ever had. To some degree, the growth of New Media is motivated by these concerns stemming from the artistic discovery of the digital medium.

Our session will examine this evolution of digital artforms into a range of diverse manifestations across the cultural sphere. Is it purely a case of technological expediency, stemming from the growth of digital imaging and virtual reality? To what extent should we look for a digital-specific artform, or should we accept that artists from a variety of practices are now working with digital as they would with any other tool or medium? And to what extent does it fall within the rubric of Art History, or does it instead represent the expansion of the field into looking at non-art imagery, as James Elkins has suggested? In this way, the session connects to the AAH10 aim of acknowledging newer works of art and criticism, as well as assessing the state of the discipline.

The contributors to this panel represent a range of theorists, historians, curators and practitioners of digital art.

Insular Preconceptions? The Arts of Iberia and Latin America and their Reception in Britain

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To mark the tenth anniversary of the founding of ARTES Iberian and Latin American Visual Culture Group, to promote study and discussion of the arts of the Iberian Peninsula and Latin America in the UK and Ireland, ARTES is delighted to collaborate with Glasgow Museums in offering a session for the first time at the AAH. Ten years on, Iberian and Latin American art remains marginalised in learning and teaching in art history in the UK, yet popular and scholarly interest in the visual arts of these areas has never been greater, as response to recent exhibitions has shown. Such paradoxes are not new: in the nineteenth century, unprecedented numbers of Spanish pictures especially were available on the art market in Britain but only a small percentage remained in British collections. Why has Iberian and Latin American art never become 'mainstream' here? Could dedicated programmes of research finally turn around past prejudices?

This session will explore such issues and, through its collaboration with Glasgow Museums, will also offer access to the city's famous Stirling Maxwell and other

collections, including works not currently on public display. We seek papers which reflect or exemplify aspects of British reception of Iberian and Latin American art, particularly of the late medieval period and Golden Age in Iberia, and the Viceregal period in Latin America.

Rethinking Celtic Revivals

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We wish to address three related areas:

How 'Celtic' was the Celtic Revival? In this regard papers are welcomed from both medievalists and modernists and might address the following questions: To what extent was the Celtic Revival a reaction to extant objects from the early medieval period? When and how would these objects have been seen? To what extent did the manner in which they were displayed, published and reproduced in the late nineteenth/early twentieth century influence the Celtic Revival?

What has the reception of the Celtic Revival been, historically and currently? Since Jeanne Sheehy's *The Rediscovery of Ireland's Past: The Celtic Revival 1830–1930* (1980), few scholars have explored the multifarious identities of the Celtic Revival in terms of the visual or the material. Yet it has permeated every conceivable form of artistic expression from miniature book illumination to monumental mural art. A century ago the Celtic Revival was heralded as a modern Renaissance. Today it is often perceived as a marginalised type of medieval kitsch. Why is this?

Can we think in terms of a current Celtic Revival? Is *An Leabhar Mòr / The Great Book of Gaelic*, a major contemporary art and Gaelic poetry project (2002), an indication of this? Is there a relevant 'Celtic' dimension to contemporary art? How should research, such as the AHRC-funded project, *Window to the West*, which explores art and the Scottish *Gaidhealtachd*, examine such questions?

We welcome papers that address one or more of these areas.

'Untitled': What's in a Name?

AAH Student Session

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As art historians, critics, and researchers we are surrounded by titles, names, and classifications. Names secure and give substance to our critical operations; but

names can also constrain investigation if one relies on given solutions without reassessing historical objects and methods.

But what happens when the title is questionable, anachronistic, or purposely absented? From collaborative works that lack designated authors to the untitled work, the enquiring viewer is prematurely left alone to fill in the blanks – a productive insecurity in the face of that which cannot be named, grasped, or conveyed that leaks into, and has an impact upon, the doing and teaching of art and its histories.

We would like to invite papers on naming as a activity shared by art historians, critics, curators, and artists; thereby also addressing questions of authority, validity, critique, and resistance that become integral to the act of giving – or retracting – titles. Possible areas of enquiry can include: measuring the name: navigating classification and reconfiguring value; the untitled work as a site of frustration, opportunity, and challenge; the function of names and classifications in reception, historiography, and methodology; legitimising nomenclature: claiming and re-claiming the utility of art and history; and choosing names and choosing sides: the vocabulary of cross-disciplinary studies.

With this session, we hope to open up a space for critical reflection on the work of art history, wherein the validity and function of the name/title must be constantly kept in check, while navigating research through identification and classification that we see ourselves reconfiguring.

Imperial Tensions: Visual Cultures of Coercion, Silence and Display

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Barringer and Flynn's 'Colonialism and the object' (1998) applied developments in new museology and post-colonial theory to analyse the impact of ideology on the collection and display of colonial objects. At the heart of this and other related cultural studies has been a critique of projects that sought to construct funds of knowledge via educational and scientific pedagogies whilst simultaneously enacting imperial control. Keeping in view more recent shifts in museum ethnography and indigenous studies, which enable institutional silences to be apprehended productively, a key question emerges: how representative of the violence of imperialism and colonialism were these displays? In broaching this topic art historians may actively engender new multi-disciplinary formations, to invoke research in visibility, materiality, spatiality and temporality that contest existing epistemologies.

Which objects are most representative of colonial coercion? Do national and universal museums generate cultures of silence around such objects? Were objects of imperial violence admissible for public display during the imperial heyday, or was there an obligation to sanitise history and obscure evidence of conflict? How did the metropolitan visualisation of coercion function within popular cultures of imperialism? In raising these questions, the panel seeks not only to identify the way objects were created and/or collected in colonial contexts and the visual history of empire between c.1750 and c.1950, but also to assess how such cultures of display were received

amongst imperial interest groups, journalists, artistic communities and the wider public of empire.

Anxious Dwelling / Postwar Spaces

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Postwar dwelling was fraught with anxiety. The domestic sphere engendered certain expectations regarding social behaviour, modes of living, and forms of dwelling. This panel proposes a reappraisal of modern life as it was meant to be lived against concurrent realities and practicalities, welcoming new readings of modernism's expectations and controls through its promoters and detractors alike (artists, architects, cultural critics, sociologists, and others). Offering a timely reassessment of commodity culture and the economic and political retooling of civilian life, this session invites papers that examine the material content of art, objects and spaces in the context of postwar dwelling. Seeking not just to excavate and explicate previously underexamined aspects of postwar spaces, it asks how we might interrogate them as discursive entities. The acquisition of domestic goods not only relieved the unease felt between neighbours struggling to keep up, but between political systems, each within its own 'domestic' realm. What role did material objects and architecture play in quelling or flaming the anxiety of mid-century modernism's ordinary denizens, and how does this role figure in their contested legacy today? The Khrushchev–Nixon 'Kitchen Debate' exemplifies one episode in which anxiety over cold war geopolitics came to a head in consumer culture. This panel invites investigations of dwellings as a means of soliciting critical insight into the political stakes of domestic culture and the domestic culture of politics. This session especially welcomes the employment of new theories and research methods for bringing post war issues – and their attendant objects and spaces – to the fore.

Hogarth and the Vernacular Renaissance in Eighteenth-Century Britain

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Hogarth can be seen as a pivotal figure within an eighteenth-century 'renaissance' of the vernacular heritage in the visual arts, theatre, music and letters, in which many of Hogarth's immediate circle were involved. His own attempts at establishing a British school are best understood in this context. This 'renaissance' was a reaction to the perceived dominance of continental European culture, especially that of Italy and France, and was noted not least by Voltaire, who was in London to witness key developments 1726–28. In the world of letters, it involved the publication of major new editions of medieval and renaissance texts by such as Chaucer, Spenser, Shakespeare and Milton. Hogarth pioneered the use of Milton and Shakespeare for a distinctly British form of 'history painting'. At the same time, the stature of Shakespeare and Milton (who both feature in Hogarth's Self-portrait with pug) as masters of European, and not just English, drama and the epic was a matter of debate in Britain, France and Italy. Copyright was being reformed

(publishers were claiming copyright even over early texts) and here too Hogarth was active on behalf of artists ('Hogarth's Act' of 1735). In music, one of the great cultural battles of the age was waged between Italian opera and vernacular musical performance, embodied in *The Beggar's Opera*, a production painted by Hogarth, himself a member of the Academy of Ancient Music. Cross-disciplinary contributions to the session could include performances of texts and music, both recorded and live.

The Discursive Space of Artists' Films

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More than ever before artists working with the moving image are directly enlisting the attributes of conventional narrative cinema, both in terms of production and exhibition. Such borrowings include direct sampling and imitation, but also exceed an engagement with pre-existing films to develop original scenarios that employ a range of features formerly the preserve of the cinematic. Causal narration, *mise-en-scène* and working with actors, for instance, are increasingly common aspects of artists' films. Gallery-specific screening formats, such as multi-screen, looping and installation practices persist, but now frequently combine with 'black box' and large-scale projection, reminiscent of the cinematic spectacle.

Despite the pervasiveness of moving image art, the study of artists' films (especially those that draw on cinema) sits awkwardly within the academy. Traditionally the remit of art history, this work's affinity with experimental film and interrogation of dominant cinema has led to an increasing interest from film studies scholars. Indeed, we propose that a fusion of the theoretical frameworks developed separately by film theory and art criticism provides a productive interdisciplinary framework appropriate to the study of this body of work.

We invite papers that advance our understanding of the critical situation of cinema-influenced artists' films within the academy and the related institutions of art and cinema. This session is linked to a Glasgow International screening event, curated by the session convenors, which presents a number of representative artists' films to enhance our critical exploration of this prevalent area of contemporary visual art practice.

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Intervisuality in Medieval Art

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Of current interest in the critical analysis of medieval art, intervisuality or interpictoriality may be conceived as the visual counterpart to intertextuality. Simply defined as 'pictorial references to other pictures', studies by Michael Camille, Madeline Caviness, Cynthia Hahn, and Mitchell Merback, among others, have shown that the process or concept itself is anything but simple, and that it can generate multiple and often complex meanings that serve particular contemporary cultural agendas. We can speak of intervisuality, among other ways, in relation to the redeployment of earlier iconographical formulae in new contexts, to pictorial references across different artistic media, to visual correspondences across visual genres (such as from dramatic performance to static works of art, or vice versa).

This session invites papers from any disciplinary perspective that address any aspect of intervisuality with a focus on one or more works of medieval art, one or more iconographical themes, or that compare and/or contrast the processes of intervisuality to those of intertextuality. The papers may incidentally address one or more of the following questions: Is intervisuality a concept or a process? Is it the creation of medieval artists or audiences? How does intervisuality generate meaning? What types of cultural work did intervisuality perform during the Middle Ages?

Mapping the Practice and Profession of Sculpture: The Influence of Context and Collaboration in Sculptural Practice from the 18th Century to the Present

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This session invites papers which explore the impact of context and collaboration on the practice and profession of sculpture. During the period in question, sculptural activity was transformed by urban expansion, the parallel development of teaching institutions, museums and exhibition culture. The emergence of Modernism and the impact of the wars invariably influenced not only the conceptual framework for the medium of sculpture but the relationships borne from these events. Did the diversity of a sculptors' practice influence or challenge other cultural forms, such as literature or the conventional critical hierarchies of subject, medium and form? What is the impact on current understanding of cultural geographies in relation to the metropolis and the regions? The sculptural medium is a uniquely collaborative process, involving studio assistants, carvers, foundries, architects and other specialist craftspeople, how does this working process challenge accepted ideas of authorship and status? Papers which also address issues of marginalisation in sculptural practice, whether regional or gender based are invited.