From the Chair

Our Cross-overs event at Dumfries House in November was much enjoyed by all who attended, and has encouraged us to look at further ways of encouraging interdisciplinary study involving art history. For the first time in several years, our Journal this year will not have a specified theme, but will be an open one in which we will be including some of the papers from Cross-overs along with other contributions that explore links between subject areas. We are also looking at collaborating with the Scottish Word & Image Group whose annual conferences are fascinating in their range of disciplines and the way they bring together art and literature, film and media, science and sociology.

April sees the Association of Art Historians holding their annual conference in Glasgow and the SSAH will be represented – look out for our stall at the book fair! The two organisations have long given reciprocal membership discounts but we hope to collaborate in other ways in the future.

Meanwhile the major museum event of the year is the much-anticipated re-opening of The McManus: Dundee’s Art Gallery & Museum after a lengthy refurbishment that has taken even longer than Kelvingrove’s! The results are nothing short of spectacular and if you haven’t yet been to see it, members of the society are invited to a special tour on 8 May – details on page 7.

Matthew Jarron

Notices

The Public Catalogue Foundation: Co-ordinators Required

The Public Catalogue Foundation is currently looking for regional Catalogue Co-ordinators to oversee the production of catalogues of oil paintings in public ownership in a variety of locations throughout Scotland, including Glasgow; Perth, Kinross & Angus; and Southern Scotland. The Co-ordinator would act as the PCF’s local representative and ‘take ownership’ of most aspects of the local project. The PCF is therefore looking for candidates with good diplomatic skills, local knowledge, excellent IT literacy and a fine eye for detail who will tenaciously ensure that the catalogue data is as comprehensive and accurate as possible.

The PCF, a registered charity based in London, has been set up to record the nation’s complete collection of oil paintings in public ownership and to make this accessible through a series of affordable catalogues and later free internet access. 30 catalogues have been published to date and another 17 are in preparation.

The application deadlines are 14 April for the Glasgow post and 21 April for the other two posts. For further information, please contact Dr Joanna Meacock, Assistant Co-ordinator Manager (Scotland), at joanna.meacock@thepcf.org.uk
Events

Scottish Art in the 1960s
Friday 14th May 2-5pm, School III, The Quad, University of St Andrews

In collaboration with Napier University and the University of Strathclyde the University of St Andrews will host an afternoon conference on Scottish Art in the 1960s as an extension of the rolling programme of events Reading, Rebellion and Revolution: Scottish Culture in the 1960s.

Speakers:

- Dr T Normand, University of St Andrews, ‘Mapping the 60s in Scottish Art’.  
- Dr A Rider, University of St Andrews, ‘Sculpture and Experiment in the 1960s’.  

This event is free and all are welcome. For further details, contact Dr Tom Normand, School of Art History, University of St Andrews on 01334 462380/2399 or tan@st-andrews.ac.uk

Rosslyn Chapel Conservation Seminars 2010

A series of lecture-seminars by distinguished experts related to the current conservation and repair programme at Rosslyn Chapel. The aim is to share the views of experienced practitioners across a number of disciplines relevant to a complex conservation programme and to maximise opportunities to share insights and discoveries. At each seminar, following the main presentation, there will be an opportunity to debate the philosophical and technical aspects raised. The programme is generously funded by the Heritage Lottery Fund, Historic Scotland and through the strenuous efforts of the Rosslyn Chapel Trust.

The seminars are organised and hosted by Nic Boyes Stone Conservation Ltd and promoted jointly by the team responsible for the Rosslyn Chapel Conservation & Interpretation Project.

Tuesday 11th May 2010
‘Sharing Experience from the Wider European Perspective’ - Professor Dr Rolf Snethlage

Thursday 24th June 2010
‘Sharing Experience from the Perspective of Conservation Engineering’ - William (Bill) Harvey

Tuesday 3rd August 2010
‘Sharing Experience from the Perspective of an Archaeologist’ - Professor Philip Dixon

Tuesday 14th September 2010
‘Sharing Experience from the Perspective of an Architect Specialising in Major Stone Monuments’ - Jane Kennedy

For further information, contact: peterburman@btinternet.com or nic@nb-sc.co.uk

William Kennedy, Harvest Moon, 1896
(Stirling Smith Art Gallery and Museum)

A New Purchase for the Stirling Smith Art Gallery & Museum

by Elspeth King

In recent years, the Stirling Smith has been fortunate in purchasing two paintings by the artist William Kennedy (1859-1918), which he himself valued as his “more notable pictures” in his Who’s Who entry of 1909. The first was his nocturne Harvest Moon of 1896, purchased in May 2004 with National Fund for Acquisitions support.
William Kennedy spent some of the most creative years of his life, 1886-1900, living and working in Stirling. He was attracted there by artist Lena Scott, a student at Denovan Adam’s school of animal art at Craigmill. They were married, and lived in Stirling. Kennedy’s presence in Stirling in turn attracted other ‘Glasgow Boys’ to Stirling and Cambuskenneth. The area offered a picturesque setting for studies of rural life.

At that time, the village of Cambuskenneth, where the ‘Boys’ preferred to lodge and paint, was reachable only by ferry across the River Forth. It was characterised by orchards, abbey ruins, farm buildings and riverside views of the old town of Stirling. According to his own account (Art Institute of Chicago Catalogue, January 1906) Kennedy also had a studio in Stirling Castle:

“Mr Kennedy has painted landscapes, figures, and has successfully introduced animals into his pictures. For some time he devoted himself almost entirely to the painting of scenes of military life, maintaining a studio at Stirling Castle, where a garrison is quartered. His pictures of the highland soldiery in their brilliant uniforms were most effective and successful.”

Kennedy himself thought highly of Waiting to Mount Guard. The Argyll and Sutherland Highlanders Museum in Stirling Castle has a version of the main figure in a separate sketch. Waiting to Mount Guard was shown in the Walker Art Gallery in Liverpool. According to the label on the frame, it was also exhibited at the Munich Secession, Internationale Ausstelling in the UIZ- Regenter Strasse.

In Kennedy’s own words, for his Who’s Who in Glasgow entry (ed. George Eyre Todd, 1909) he wrote the following:

“When the famous ‘Glasgow School’ of painters formed themselves into a society Mr William Kennedy was unanimously elected President, and though the members of the society are now scattered over Britain, he still remains in Glasgow, representative of a body of artists who have exercised a vast influence and left a distinct and strong mark on modern British art. Mr Kennedy is a native of Paisley, born in 1860, and studied painting in Paris for five years under a number of distinguished artists, including Bouguereau, T R Fleury, and Bastien Lepage. He has not sought to belong to any Royal Society or Academy of Art, but he is a corresponding member of several foreign societies, and he exhibits in all the principal international exhibitions in Europe and America in response to special invitations when he has pictures to show. His pictures have been bought by several German States,
and he was awarded a Government gold medal by one of the States in 1902. Among his more notable pictures have been Homewards, shown at the Grafton Gallery in 1894; Waiting to Mount Guard, at the Walker Art Gallery, Liverpool, two years earlier; and The Harvest Moon, at the Glasgow Institute and several exhibitions in America. Notice was also attracted by his Artillery in Action at Glasgow International Exhibition in 1901, and his Rural Courtship at Glasgow Institute in 1905."

A friend and contemporary of Lavery, the fine tonality and the colouring is similar to works by him at that time. The rendering of the sharp shadows and the impression of summer heat in this painting are particularly fine.

The purchase was supported by the Common Good Fund of Stirling and the National Fund for Acquisitions. The painting came with its original frame. Both have been cleaned and restored for the first time (with funding from the Friends of the Smith) by Sally Cheyne and Colleen Donaldson of the Conservation Studio, Edinburgh. As with many other recent purchases, it was obtained through the art and sale room knowledge and the quick action of Friend of the Smith Dr Robin Campbell, who works on behalf of the gallery without charge.

The work is on display in the Stirling Smith, which is open 10.30am-5.00pm, Tuesdays-Saturdays and 2.00pm-5.00pm Sundays. Admission and parking free.

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William Hunter’s Volumes of Prints: A Recognition Fund Project
by Anne Dulau Beveridge

William Hunter (1718-1783), founder of the University of Glasgow’s Hunterian Museum & Art Gallery, assembled one of the most important cultural and natural science collections of his day. A leading physician and pioneer in anatomy, he moved between the worlds of science and art, becoming the first Professor of Anatomy at the Royal Academy of Arts.

William Hunter’s print collection is a rare survival of an 18th-century collection. His volumes of prints are split between the Hunterian Art Gallery and Special Collections, Glasgow University Library. Holding about 1700 prints, 8 of the 11 volumes kept in the Hunterian are in their original bindings.

They include 82 prints by F Bartolozzi after Guercino in the Royal Collection; 73 prints by F Bartolozzi after paintings and drawings in the Royal Collection; C. Rogers, A Collection of Prints in Imitation of Drawings; Heads of Illustrious Men (Mainly knights of the Order of St John in two sets by P Thomassin and by F Patigny after D Rainaldi); T Major, Collection of Prints after paintings from collections in England and France; J Smith, Mezzotintos (3 volumes); R Nanteuil, Portraits (2 volumes); and A F van der Meulen, Louis XIV’s military campaign in Flanders and others.

Placing the volumes in context, current research is establishing what they reveal about Hunter and 18th century print collecting. Outputs will include a condition survey and conservation programme; a fully illustrated web-site; an on-line catalogue; research files; and an exhibition, Past, Present and Future: Caring for William Hunter’s Prints (1 October - 26 February 2011). The project is funded by the Recognised Collections of National Significance Scheme, administered by Museums Galleries Scotland, and by the University of Glasgow.

Research themes include:

- **Subject matter**
  The strong focus on portraiture and prints in imitation of drawings and paintings is considered within the context of Hunter’s library, and the wider context of 18th century collections.

- **History, presentation and access**
  Bindings may throw light on the provenance of some of the volumes. The study of the prints’ arrangements will provide information on the storage and access of historical print collections.

- **Hunter’s connections**
  Four of the volumes were produced by Hunter’s contemporaries. The project is investigating his

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James Basire after Raphael, Terrae motus 1767, engraving from A Collection of Prints in Imitation of Drawings (Hunterian Art Gallery, University of Glasgow)
relationship with the engravers, collectors and publishers.

- How rare are the volumes?

Comparative study of contemporary print collections will contribute to our knowledge of Hunter’s print collection and his collecting habits.

For further discussion and/or information, please contact Anne Dulau Beveridge, Hunterian Art Gallery on a.dulau@museum.gla.ac.uk

Nanteuil volumes: Hunter’s two-volume collection of R Nanteuil Portraits (Hunterian Art Gallery, University of Glasgow)

Garden of Heaven: a unique Persian carpet in the Burrell Collection
by Noorah Al-Gailani, Curator of Islamic Civilisations

Between 27 March and 11 April, the public will have a rare opportunity to view Sir William Burrell’s prized 17th-century Persian ‘Wagner’ Garden Carpet, believed to be the second most important Iranian carpet in the UK next to the Ardabil Carpet at the V&A Museum. The carpet will be displayed at The Burrell Collection in Glasgow over Easter and Nowruz holidays and will be accompanied by a free programme of public events.

Due to its large size and condition, measuring approximately 5.5m x 4.3m, this Safavid carpet has only been displayed twice in the last 30 years. Believed to have been made in Kerman, or possibly Isphahan, it has a woollen pile, cotton warps, and wool and cotton wefts.

Named after a previous German owner (Wagner), the carpet’s unique and beautiful design is of a four quartered garden divided by water channels that form the letter H, with a water basin in the centre of the short horizontal channel. The garden is filled with Cypresses, flowering trees and shrubs, and populated with an array of birds, butterflies, animals, and several types of fish and duck. Lions, leopards, gazelles, peacocks, storks and pigeons roam the garden too. The symmetrical layout and bordered water channels are not only reminiscent of Safavid royal gardens in Isphahan, but also resemble descriptions of Gardens of Paradise in the Qur’an.

The Wagner Garden Carpet is considered to be one of the three earliest surviving Persian garden carpets in the world, the other two being at the Jaipur Museum and the Museum of Industrial Art in Vienna. However, the design of this particular carpet is unique, and no other examples resembling it or using part of its base-pattern have yet been identified.

For more information and details of the accompanying events programme, call the Burrell Collection Public Enquiries Desk on 0141 287 2550 or contact the Curator of Islamic Civilisations on noorah.gailani@csglasgow.org

The Persian ‘Wagner’ Garden Carpet (Culture & Sport Glasgow)
Exhibitions

The McManus: Dundee's Art Gallery & Museum

The McManus is a splendid Gothic Revival-style building displaying Dundee's main museum and art collections. The facility is managed and operated by Dundee City Council's Leisure & Communities Department and has been closed to the public for over four years to undergo an exciting and extensive refurbishment programme, entitled 'Who We Are'.

Funded by Dundee City Council, the Heritage Lottery Fund, the European Union, Historic Scotland, and with additional contributions from the McManus Fundraising Appeal, the multi-million pound project has brought the 143 year-old facility into the 21st century, to provide a greatly improved visitor experience and a 'must see' attraction in the heart of the City and Tayside.

Eagerly anticipated by many, the McManus reopened its doors on 28 February. The results of the building's refurbishment had been the subject of fevered speculation within the City and visitors queued for well over an hour to be among the first to gain entry. It was the start of a busy afternoon that saw nearly 2,000 visitors in four hours.

An improved visitor experience was at the heart of the redevelopment project, realised in the airy new entrance area, containing Reception, Cafe and Shop. From here visitors can orient themselves with an AV on the History of the Museum and explore What Is A Museum?, before launching themselves back 400 million years to the opening displays in Landscapes and Lives. The development of the City is highlighted in thematic case displays in The Making of Modern Dundee. Upstairs, Dundee and the World focuses on the City's international collections, evidence of Dundee's rich trading history.

At the heart of the building is the Hugh Kerr Creative Learning Suite, comprising a Studio space for practical activities and Study space for more contemplative pursuits. Alongside, the new Long Gallery contains a display of studio ceramics - part of the City's nationally significant collections of fine and decorative art. From here a suite of three art galleries take you through the City's fine Victorian, Twentieth Century and contemporary art collections.

The densely hung Victoria Gallery features Scottish painting from 1750 to 1920. From the portraiture of Allan Ramsay and Henry Raeburn through the work of the Scott Lauder artists that were such a favourite of Dundee collectors, to the Glasgow Boys and Dundee's own John Duncan.

In the Twentieth Century Gallery, the touring exhibition Consider the Lilies, a partnership project with the National Galleries of Scotland, finally comes home. It is a survey of the best of Scottish painting from 1910-1980 with a distinctly Dundee flavour. Consider the Lilies is the title of a painting in the exhibition by Peter Collins. The pot of three lilies represents Dundee's coat of arms, which symbolises the Virgin Mary, the City's patron saint. Dundee has an artistic heritage of which to be proud. Its unique position on one of the most beautiful estuaries of Europe has long been a source of creative inspiration. Many of the artists featured in the exhibition, such as

Peter Collins, Consider the Lilies, 1971 (Dundee Art Galleries & Museums)
Alberto Morrocco and James McIntosh Patrick, strongly identified with the City.

Finally, Here and Now showcases new works purchased as part of the National Collecting Scheme for Scotland. Reflecting current contemporary art practice, new acquisitions include work by artists Wolfgang Tillmans, John Stezaker, Callum Innes, Moyna Flannigan and a new commission for the contemporary new circulation core. Dundee-born David Batchelor has created a stunning new work Waldella, Dundee. A coral-like form made of plastic coloured bottles, it is designed to draw visitors up through the building.

Guided Tour for SSAH members

On Saturday 8 May at 10am, the Senior Curator of Art, Anna Robertson, will be giving a special guided tour of the new art displays at the McManus exclusively to SSAH members. Places are limited so book now by contacting Matthew Jarron on 01382 384310 or m.h.jarron@dundee.ac.uk

ARTIST ROOMS: Andy Warhol – Early drawings, stitched photographs, posters and prints
Perth Museum & Art Gallery, 17 April – 23 October 2010

In December 2009, Perth Museum & Art Gallery was announced as being one of six Scottish institutions to participate in the ARTIST ROOMS on Tour programme. Perth's exhibition will focus on the early drawings, stitched photographs, posters and prints by Andy Warhol (1929-1987).

The works in the exhibition are drawn from the collection known as ARTIST ROOMS, a national collection of international post-war and contemporary art acquired by Tate and National Galleries of Scotland in 2008 and originally brought together as a collection by Anthony d'Offay.

There will be over 60 works on show by the American Pop Artist and icon of 20th century visual arts. The themes in the exhibition are fashion, film and celebrity. Some of the images will be instantly recognisable such as the Marilyn Monroe lithograph of 1962 with multiple images of the screen star fading from colour to black and white as well as images of the branded products wholly associated with Warhol such as Campbell’s Soup and Brillo.

The exhibition covers the period of 1949 until Warhol's death in 1987. Many of his key early works are included such as The Nation's Nightmare of 1951, a line drawing of a young man injecting drugs made for The New York Times to advertise a radio programme. This fascination with depicting life on the edge was a theme that Warhol returned to in the next decade after he had achieved fame as one of the pioneers of Pop art. His avant garde films made from the late 1960s onwards feature his entourage of actors, musicians and artists that gathered in his New York studio known as The Factory. Many posters advertising these films such as Pork, Blue Movie and The Chelsea Girls are included in the exhibition.

Warhol had a lifelong interest in fashion and this is reflected in the Perth exhibition through his...
drawings for fashion illustrations. Before he achieved international fame as an exhibiting artist, Warhol enjoyed a highly successful career as a commercial artist in New York, creating designs to promote shoes and leather goods for example. Latterly Warhol created illustrative designs for the House of Halston and Levi Jeans.

Warhol remains a cult figure of influence on the visual arts today. The exhibition includes a number of self portraits in drawings, stitched photographs and printed images. Warhol used his knowledge of the commercial world to create a very strong branded self image that still resonates today.

The popular appeal of Andy Warhol is being exploited by Perth Museum & Art Gallery to attract younger audiences into the museum. A programme of talks, schools workshops, art classes, drop-in craft activities and evening events are planned throughout the run of the exhibition. There is also a partnership between the Heritage Service and Arts Development of Perth & Kinross Council to work directly with young people through social media networks as a way of promoting the exhibition to a new audience.

**ARTIST ROOMS** was established through The d’Offay Donation in 2008, with the assistance of the National Heritage Memorial Fund, The Art Fund and the Scottish and British Governments. ARTIST ROOMS is being shared with galleries and museums throughout the UK thanks to the support of independent charity, The Art Fund and, within Scotland, The Scottish Government.

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**James Paterson: Works from the Artist's Studio**  
Hunterian Art Gallery, University of Glasgow  
26 March - 11 September 2010

Often described as one of the fathers of the Glasgow Boys, James Paterson (1854-1932) is a key figure in late 19th-century Scottish painting. The Hunterian “in focus” display celebrates aspects of the James Paterson Museum collection, gifted to Glasgow University by Anne Paterson Wallace and the Paterson family following its closure in 2003.

The museum was founded in Moniaive, Dumfriesshire, in a cottage near Paterson’s home, by the artist’s grand-daughter, Anne Paterson Wallace. Its collections were mainly archival, with over 1,000 photographs by Paterson of his family, friends and art works, together with his own records, historical writings, documents and letters from his later life in Edinburgh. These are now housed in Special Collections, University of Glasgow Library and can be viewed by appointment or seen online at [http://special.lib.gla.ac.uk/collection/paterson.html](http://special.lib.gla.ac.uk/collection/paterson.html)

The Hunterian acquired three oil paintings and five works on paper by Paterson and three pieces of furniture from his studio.

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Paterson settled in Glasgow in 1883 and joined the Glasgow Boys in the development of a distinctive brand of naturalism, which combined tonal qualities, painterliness and the decorative. In 1884 he married Elizabeth Ferguson, and moved to Killniess, a cottage in Moniaive, near Dumfries. He added a purpose-built studio and a conservatory. Paterson’s pleasure in his studio is reflected in a group of interior studio scenes, such as *At the Organ*, on loan to the Hunterian for the summer, and in the numerous photographs he took.

This display has been mounted to complement *Pioneering Painters: The Glasgow Boys 1880–1900*, the first major exhibition devoted to the Glasgow Boys since 1968, at Kelvingrove Museum and Art Gallery (9 April - 27 September 2010). The exhibition includes an important group of Glasgow Boy paintings from the Hunterian including one of Paterson’s most celebrated landscapes, *Moniaive*, bequeathed by a friend of the gallery in 2005.

The Hunterian is open Mon-Sat 9.30am-5pm. Closed Sundays and 3 May, 31 May and 17-19 July inclusive. Special Sunday opening on 13 June. Admission free.

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**Japanese Sashiko Textiles**

*Collins Gallery, University of Strathclyde*  
27 February – 10 April (closed 2 – 5 April inclusive)

The Collins Gallery is the sole Scottish venue for *Japanese Sashiko Textiles*, a unique exhibition originated by York Museums Trust curated by Michele Walker and launched at York Art Gallery in October 2009. The exhibition brings together a comprehensive and visually stunning collection of traditional Japanese Sashiko work-wear and textiles from contemporary makers.

Sashiko (sashi- to stitch and ko- small) is a technique similar to quilting, used for stitching layers of cloth together. It evolved from a need to re-use and repair and was associated with the production of work clothes throughout Japan until the mid-twentieth century. Sashiko was made by working class women living in fishing and farming communities. Although these women were the bedrock of society, their lives passed unrecorded. This exhibition is a celebration of and testimony to those women’s skills and endurance. With the exception of some contemporary examples, most of the material on display dates from the late nineteenth to mid twentieth century and is on loan from major Japanese museum collections.

Sashiko is characterised by geometric patterns of white stitching on indigo coloured cloth. Skills were handed down through generations and
designs and motifs indicated the origins of the garments, the wearers' occupations and their status in society. The garments were deemed to offer not only physical protection but also defend their owners from spiritual harm. Like the garments themselves, indigo dye was hardwearing and was considered to have protective properties which could repel poisonous snakes and insects commonly found in rice fields. Denied any luxuries by law, it was also the only colour that working class people were allowed to wear.

This study of Sashiko comes at a time of unprecedented interest in Japanese textiles and presents an aspect of Japanese society that is largely unknown to a UK audience. It is inevitable that utilitarian textiles wear out and disappear without trace; Sashiko work, along with British quilts, was considered for many years much too ordinary and not worth preserving. Happily this situation has been redressed and today, Sashiko textiles are protected as Folklore Cultural Assets and classified as items of Mingei, a term for traditional crafts integral to a community’s culture, made and used by its people. This exhibition comes at a critical time, when the last generation of these traditional makers, together with their skills and landscape of existence, is drawing to a close. Indeed Japan's younger generation would barely recognise the countryside and traditional way of life, to which these elderly and now fragile lives once belonged. In winter, the older generation still use a kotatsu, a square shaped Sashiko quilt covering a low table with a heater underneath. Although work wear is now westernised, gardeners can still be seen wearing machine-quilted arm and leg protectors which are direct copies of the Sashiko hand-stitched versions.

The exhibition comprises over 75 garments and related objects such as fishermen's furoshiki or wrapping cloths and bedding, supported by film and images by renowned Japanese photographer Iwayima Takeji (1920-1989).

Lenders of historical material include The Japan Folk Crafts Museum, Tokyo Metropolitan Museum of Photography, the Aikawa and Ogi Folk Museums, Hiroshima Peace Memorial Museum and Fukuoka City Museum, while contemporary work has been sourced from private collections, the NUNO Corporation and from Tokunaga Miyoko who created garments specially for the exhibition.

The exhibition is open Mon-Fri 10am-5pm, Sat 12-4pm. Admission free. For further information call 0141 548 2558 or visit www.collinsgallery.strath.ac.uk
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Maria Devaney (Perth Museum & Art Gallery)

Events:
Shannon Hunter Hurtado (Independent scholar)
Gillian Peebles (Independent scholar)

Research Grants:
Daniel Herrmann (Scottish National Gallery of Modern Art)
Shannon Hunter Hurtado (Independent scholar)

General members:
Anne Dulau (Hunterian Museum and Art Gallery)
Imogen Gibbon (Scottish National Portrait Gallery)
Ellen Graves (The Open University)
Luke Gartlan (University of St Andrews)

J Smith, Mezzotintoes page 59, volume 3: Mezzotints after Dutch and English 17th century artists (Hunterian Art Gallery, University of Glasgow)
Association of Art Historians
36th Annual Conference & Bookfair AAH10

University of Glasgow
15 – 17 April 2010

AAH10 is an international, three-day event that will focus on art history and visual culture within a new decade of 21st-century art historical investigation. Conference papers and lectures will consider a reassessment of historical objects, issues and methods, as well as acknowledging newer works of art and criticism across disciplines, periods, media and practice boundaries.

For more information about the AAH10 conference programme and online bookings visit www.aah.org.uk

The AAH supports and promotes the study of art history and visual culture.
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