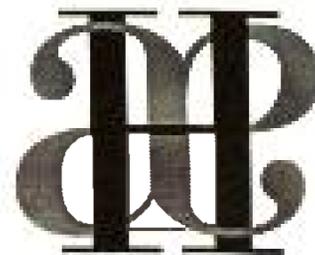


Bulletin 65

June 1997



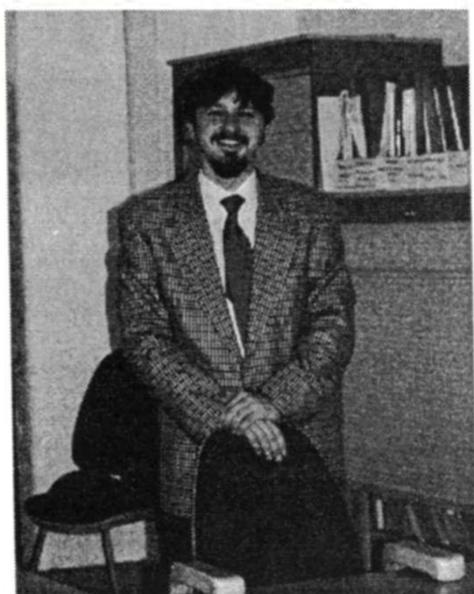
Association of
Art Historians

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Editor: Jannet King, 48 Stafford Road, Brighton BN1 5PF
Registered Charity No. 282579

New Administrator and London Office

For those of you I didn't get a chance to meet at the conference, allow me to introduce myself. My name is Andrew Falconer and I am the new administrator for the Association. Prior to my appointment I was based in Aberdeen, from where I graduated in History of Art. My career history includes stints as a first-year tutor, co-ordinating a work-placement scheme for History of Art students, cataloguing the painting collection at Gray's School of Art and organising exhibitions of contemporary art.



Andrew in the office space leased by the AAH, with a view of Cow Cross Court.



I can be found at our superb new office in Clerkenwell. We share the building with a number of similar organisations and have access to excellent facilities, including a variety of meeting rooms, which are ideal for the various committees. There is also a large gallery space in the basement for which we have big plans, including exhibitions and a public lecture series. If you have any comments or suggestions on this matter, please get in touch.

As Kate Woodhead's replacement, I have a hard act to follow and would like to take this opportunity to thank Kate for all her help, patience and the wisdom which she has passed on to me. I look forward to meeting you all in the future and being a part of this new era for the Association. In the meantime, if you have any queries or problems, do not hesitate to contact me.

ANDREW FALCONER

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Kate Woodhead – AAH Administrator 1991–97

Jannet King (Editor Bulletin) writes:

Kate Woodhead has 'retired' from the post of Director of Publicity and Administration (a title she never felt entirely comfortable with) at the AGM in April, after six years in the job. She will be known to many members from her presence at the annual conferences and as the friendly voice on the end of the telephone – their point of human contact with the AAH.

As well as the routine administration of the membership list and payment of subscriptions, answering members' queries and responding to requests for AAH publications, Kate has, in the last year, worked hard on the arrangements for the AAH's participation in *The Art Book* and also in setting up the new London office.

Kate was officially only employed by the AAH for three days a week, but she frequently put in more than her allotted hours. On one occasion recently she telephoned me at lunchtime and then confessed that she had only popped into the office that morning to check the answerphone. She worked from an office in her garden and the fortunate telephone caller would be treated to 'off-stage' cries from her four peacocks, or maybe even the cheeping of new-born peachicks being cosseted in the office!

Of course, Kate is not retiring from the AAH and will still continue as an ordinary member. Indeed, at the AGM she was voted an Honorary Life Membership. She will also continue her involvement on the Editorial Board of *The Art Book* and has, for the time being, generously offered to continue to oversee the despatch of *Bulletin*.

Anthea Callen writes:

Kate has always worked above and beyond the call of duty on behalf of the AAH. During my two years as chair working with Kate, she was always there with advice and help when I needed them. I have been consistently impressed by her warm, concerned approach to members, her selfless availability, her good ideas, her attention to detail and her thorough grasp of all AAH problems – however large or small.

I am very fortunate to have had the incalculable benefits of her knowledge of the AAH and of her enthusiastic support and friendship: without Kate we would not have been able to achieve the successes of the past two years, progressing the ideas and innovations proposed during Nigel's years as Chair. She leaves the AAH a far better and more efficient organisation than ever, and a professional body looking forward with optimism to the next millennium. We made a good team, she and I, and I shall miss you Kate: thank you, and Good Luck.

Nigel Llewellyn (AAH Chair 1992–95) writes:

When I recall my time as Chair of the Association, I find that it is Kate Woodhead's image, more than any other, that dominates my memories. Her work as our Administrator epitomised all that is best in the Association; the highest professional standards, inexhaustible enthusiasm, a genuine openness of spirit and intense loyalty both to the membership and to our elected officers. Kate was both supportive and kind in all kinds of ways and I treasure my continuing friendship with her. Through all the difficulties of the job and whatever the size of the problems that faced her and the Association, I do not recall ever hearing her voice serious doubts about the purpose of the enterprise or the value of the work we were trying to undertake on behalf of Art History in this country.

She herself had discovered the joy and fascination of the academic study of the subject after several other careers had been pursued and during her time as our Administrator she never lost that essential enthusiasm and excitement about the potential of the subject to change people's perception of the world. We all owe her an enormous debt.

Farewell from Kate

Dear Members

I started as administrator at the Courtauld Conference in 1991 and as I said my goodbyes at the 1997 Courtauld conference, I consoled myself with the thought of how much office space I would be gaining. I have now reclaimed my office and it is very, very quiet. Against all reason and expectations I find I am missing the work, but I am sure this will be only a temporary aberration. I am pleased that I was able to arrange a permanent London address for the AAH and delighted to hand over the job to Andrew Falconer; the first (official) full-time administrator. I know he will do well.

I would like to thank all the excellent colleagues who have been involved with the AAH during the six years I was administrator – working with a good team was always the best part of the job. Thank you for my beautiful painting, *Cliffs near Arbroath* by Henry Daniel (1875–1959); it will always give me pleasure. A special thank you for the tribute of Honorary Life Membership – a great honour and one I very much appreciate.

I am looking forward to attending future conferences as a delegate and to saying hello to old and new friends. Last, but always first, all best wishes and good luck to the AAH.

Yours
KATE WOODHEAD

New members of the Executive Committee

Nominations were requested in the last two issues of Bulletin for the next Chair of the Association, to take over from Anthea Callen at the 1998 AGM. One nomination was received – that of Toshio Watanabe – and he was duly adopted.

Toshio Watanabe



Toshio was educated at Sophia University, Tokyo, the University of Tokyo and the University of Basel, where he did his MA and PhD. He taught at the City of Birmingham Polytechnic until 1986 and since then has taught at Chelsea College of Art and Design, The London Institute. As

Professor in History of Art and Design, he currently holds the position of Director of Research. He has been a member of the EC since 1992 and is currently Associate Editor of the *Bulletin* and an Editorial Associate of *The Art Book*. His publications include *Turner's Watercolors and Drawings*; *Paul Klee*; *High Victorian Japonisme* and *Japan and Britain: An Aesthetic Dialogue 1850–1930*. His research interests include orientalism, gender issues, the history of design and artistic links between East and West, and he has prepared an exhibition entitled *Ruskin in Japan*, which opened in Sheffield on 2 May and will move on to Japan in July.

He writes: 'As Chair-elect of the Association of Art History, I should like to contribute in three areas in particular:

1 To strengthen the professional focus of the Association

The journal *Art History* and our annual conference have established our position as an association which is dedicated to debating new ideas, stimulating research and keeping academic standards high. We need to maintain and improve this position, as well as to represent our discipline in a vigorous manner to external agencies. We need to be particularly active in such areas as education, museums and publishing.

2 To respond to the wider needs of the membership

I should like to improve communication with our members to find out their specific needs and cater for

them. How we can respond to the needs of the students will be a particular concern. The establishment of *The Art Book* gives us an exciting new forum for debating issues which the more academic journals cannot accommodate. We must utilise this fully.

3 To increase membership

I consider it of central importance that the AAH represent all those active in the field of art history – old and new universities, art colleges, museums and galleries, dealers and publishers, full-time and independent art historians. It is just as important that the next generation of art historians in the form of students and postgraduates should be well represented. The membership spread is still uneven and I should like to work out a strategy for increasing it.'

TOSHIO WATANABE
Chair-elect

New Subcommittee Chairs

The following new Chairs have been appointed by the Subcommittees:

Gabriele Neher, Students (see page 20)

Clare Ford-Wille, Independent Art & Design Historians (see below)

Nicholas Addison, Schools (see below)

Clare Ford-Wille

Clare has taken over from Brigitte Corley as Chair of the Independent Art & Design Historians, a post she held from 1990–93. She has been a freelance lecturer in art history since graduating from Birkbeck College in 1973, lecturing primarily at the University of London and the National Gallery, but also leading groups to most of the European and British centres of art and architecture.

Nicholas Addison

Nicholas Addison is a lecturer in Art and Design Education and teaches on the PGCE and MA courses at the Institute of Education, University of London. After completing a BA in Fine Art, Painting, he taught Art and Design and Art History in London for 16 years, both in a comprehensive school and a sixth form college. Following the completion of an MA in Art History at Birkbeck he lectured in the School of History and Theory of Visual Culture at Middlesex University, writing a module concerned with Decoration and Modernism. His educational research centres on the integration of critical, historical and contextual studies within studio-based Art and Design Education in schools. He is a practising painter.

This year saw the full complement of four new members elected to serve on the EC. They are as follows:

Christopher Bailey

Chris has been a teacher of art and design history for about 20 years, since graduating in Art History from the University of East Anglia. In 1992 he was appointed Head of Department of Historical and Critical Studies at Northumbria, and in 1994 was awarded the title of Professor. He has published papers on landscape and industry, the development of technology networks, and a history of West Midlands Arts. Recently he has become involved in the ADAM Internet Service and is Editorial Secretary of the *Journal of Design History*. He is also a subject assessor for History of Art, Architecture and Design for HEFCE.

He was co-opted on to the EC last year, and has been involved in many different aspects of the AAH, acting as moderator of the Association's Thesis Prize, contributing to the conference on teaching, learning and assessment, and attempting to ameliorate the impact of the 1988 Copyright, Design and Patents Act on teaching and research in art history.

Pauline Ridley

Pauline trained as a designer, then graduated with an MA in History of Art from the Courtauld Institute in 1974. She has been a member of the AAH since it was formed and is currently secretary of the Universities & Colleges subcommittee. She teaches art and design history at Brighton University and in 1995 organised the conference 'Negotiating Gender & Sexuality in the 1890s'. She has also organised a regional conference for school teachers on teaching Critical Studies and is particularly interested in developing links between university art history departments and the subject as taught in schools, as part of the AAH campaign to raise the profile of the subject nationally.

John Morrison

John has been a member of the History of Art department at the University of Aberdeen since 1992. He has published a number of articles, chapters and conference papers on 19th- and 20th- century Scottish art and patronage, several catalogues for contemporary Scottish painters, and a book on the history of the Aberdeen Artists' Society. He is currently the treasurer of the Scottish Society for Art History.

He was motivated to stand for the EC, partly because he felt it important that there should be a representative from Scotland on the committee, and partly from a desire to promote opportunities for postgraduates throughout the country to develop links through the AAH.

Peter Funnell

Peter Funnell is Curator of the 19th-century Collection at the National Portrait Gallery. He studied Art History and English at University College London and took his D.Phil at Oxford. He was a Mellon Fellow at the Yale Center for British Art (1983-4) and has published on late-18th- and early-19th-century British art, specialising in art theory and the structure of the art world. Since joining the NPG in 1990, he has organised exhibitions on Michael Faraday, Christina Rossetti and David Livingstone and, last year, redisplayed the gallery's Victorian collection. He is a consultant to the *New Dictionary of National Biography*.

Plans for CIHA 2000

Every four years or so the Comité International d'Histoire d'Art (CIHA) holds an international conference – Congress. In 2000 it will be held in London and Nigel Llewellyn has been appointed Honorary Director. The Executive Committee has agreed that the membership be kept up to date with the plans for this important event as they progress and he therefore writes as follows:

Plans for the London 2000 conference continue to be reviewed both by the British Committee and by the newly reformed international Bureau, most recently at a meeting of the latter in Rome late in April. At the Amsterdam Congress in September last year, the British Committee's initial proposal – that the conference theme should be that of 'Time', and that it should take place at a combination of venues in Bloomsbury – was accepted and now forms the basis of all our discussions. I also benefited from an extremely useful debriefing from the Dutch colleagues responsible for Amsterdam 1996.

One important change to the original proposal is a slight shift in date – providing that conference accommodation permits it – namely from the first week in September 2000 to the final week of August. I shall confirm the exact dates as soon as I can. The tasks to be completed by the end of the calendar year 1997 include the appointment of Section Presidents and Vice-Presidents, the setting of an interim budget, the appointment of printers, publishers and designers, the establishment of an Information page on the World Wide Web and the final amendments to the draft programme.

I shall also be starting discussions with external funding bodies to try to keep registration costs down and so ensure that London 2000 can be a truly international event. Readers of the *Bulletin* are more than welcome to make enquiries and offer suggestions about London 2000 and I would be delighted to receive any constructive proposals at the following: Arts A, University of Sussex, Falmer, Brighton, BN1 9QN; Fax: 01273 623246; email: <n.g.llewellyn@sussex.ac.uk>

NIGEL LLEWELLYN

Structures and Practices at the Courtauld

Report on 1997 Annual Conference by the Conference Conveners

It's hard for conveners to write an afterword about a Conference, because they see the event so much from the inside that they have little clear sense of how it looked and felt. So much of the last few days was spent fretting about signage, name-badges and delegates' lists that the actual purposes of the event – both academic and social – went rather out of focus. And at the end – and especially after the Banqueting House party – it all seemed rather out of focus for other reasons, too.

Parts of the preparation were relatively straightforward, if at times the work was very intensive and the deadlines alarming (the *Bulletin*, the Conference brochure, and so on). The initial concept for the academic sessions – the all-embracing phrase 'Structures and Practices' – came to us quickly, and it was immediately obvious that the offers we had from potential session conveners would add up to just the sort of diverse, thought-provoking programme that we were seeking. After that, it was up to the session conveners to select the papers, put together their sessions and gather their abstracts.

However, our retrospect needs to focus on the things that may be less obvious to delegates, and the things that seemed most complex to work out. First, we had to conceive two plenary sessions, and here we were looking for distinctive events that would be of real interest to the widest possible range of our delegates. In retrospect, we feel that the forum discussion on 'National Galleries, National Identities and the Formation of Canons', and Daniel Libeskind's lecture on his museum design projects offered just the sort of events we were seeking; the plenaries (to say nothing of the parties that followed them) played a central part in bringing the whole Conference together.

A further key decision was to house a number of academic sessions in other institutions. In part, this is because we wanted to signal our interest in academic and institutional collaboration in London, but in part it was also a matter of cost – the four out-housed sessions, like the parties, took place in spaces that we were offered without hire charge.

Financial considerations

This brings us, of course, to the central concern in the organisation of any event like this: the budget. Without the generosity of the Courtauld Institute, which offered us space and back-up of all kinds, of the other institutions where we held sessions and parties, and of the sponsors who funded these parties and other aspects of the programme, the whole event would have been impossible to mount in anything like the form it took.

Even a slim-line Conference, without the social events, would still be very costly, since room hire and the costs of design, printing, administration and student

helpers are unavoidable, whatever shape the Conference takes – and these are the things for which it is hardest to find sponsors.

Design

From the start, we were determined that the Conference should have a distinctive and stylish image. Design and image are crucial, we feel, in order to satisfy the sponsors of the event itself, and to attract potential sponsors for future events. Throughout, we had a highly productive relationship with our designer Pep Sala, who came up with the distinctive Conference logo and the striking green and purple colour scheme; the play with Durer was our idea from the start, but it gained in ambition and visibility as the designing process went on.

Student helpers

As for the student helpers, on each day, between 16 and 20 of them were at work, on everything from registration to slide projection to drinks pouring; expertly marshalled by one of their number, Andrew Beddard, they functioned seamlessly as a team, and ensured virtually all of the minute-by-minute practicalities of the Conference. We felt that it was essential to pay them at a non-exploitative rate (£4 per hour). They delivered everything we asked of them.

In retrospect, we both feel that we almost enjoyed the event itself, and we feel that most of the delegates did, too; but, like all other previous conveners, we'd only want to do this once in a lifetime!

SUSIE NASH & JOHN HOUSE



From left to right: Andrew Beddard (student organiser), Susie Nash, Lyn Baber (Book Fair organiser), Eric Fernie (Director of Courtauld Institute) and John House in festive mood.

Identities

AAH Annual Conference, 1998

3–5 April 1998 • University of Plymouth at Exeter



Association of
Art Historians

The 1998 conference of the Association of Art Historians will be organised by the Faculty of Arts and Education, University of Plymouth. The conference theme will be Identities, by which we intend to signal their creation, maintenance or contestation in art, in art history, in museum and gallery display and in conservation and restoration.

We hope to encourage sessions which address identities of race, class and gender, which look at local, regional and national identities, which explore the self and subjectivity, which examine the ontology of works of art, architecture and design and which analyse the place of authorship, schools and movements in the history of art.

Sam Smiles, Stephanie Pratt, History of Art, Faculty of Arts and Education, University of Plymouth, Earl Richard's Road North, Exeter EX2 6AS, Tel: 01392 475022; Fax: 01392 475012.

Academic sessions

The following strands have already been suggested. We invite offers of papers for these sessions. Please contact the session conveners directly.

Other apposite suggestions from potential speakers or conveners will be warmly received and we invite all interested AAH members to contact us at the address below. **Proposals from potential session conveners must reach us by 30 June 1997.**

Proposals should indicate the scope and remit of the session and examples of the types of topics it might address. The convener's contact address, telephone, and fax or email should be provided and, in jointly convened sessions, we recommend that one address be selected for correspondence, preferably within the UK.

The final list of sessions and calls for papers will appear in the next issue of the *Bulletin*.

1 Aesthetic identities [Pre-Raphaelitism and Aestheticism]

Anne Anderson, Fine Arts Valuation, Built Environment Faculty, Southampton Institute, Southampton SO14 0YN (Tel: 01703 319484) and Dr. Caroline Dakers, Central Saint Martins, 238 Liverpool Road, London N1 1LG (Tel: 0171 609 9044)

2 Landscapes, Gardens and Identity

Jan Birksted, University of East London, Holbrook Centre, Holbrook Road, London E15 3EA (Tel: 0181 348 4748; Fax: 0181 340 6848; email: <106346.370@compuserve.com>)

3 More than Hand-Made [the changing status and identity of the craft object]

Professor David Jeremiah, Faculty of Arts and Education, University of Plymouth, Earl Richard's Road North, Exeter EX2 6AS (Tel. 01392 475022; Fax. 01392 475012)

4 The Structures and Narratives of National Identity Formation [in late C19 art]

Dr Michelle Facos, Indiana University, Zentralinstitut für Kunstgeschichte, Meiserstrasse 10, 80333 Munich, Germany. (Tel: (49) 89 814 5242; Fax: (49) 89 550 4352; email: <mfacos@indiana.edu>) and Dr Sharon Hirsh, Department of Fine Arts, Dickinson College, Carlisle, PA 17013, USA (Tel: (717) 245 1344)

5 Internationalism and Regionalism in British Architecture, 1918–1939

Professor David Thistlewood, School of Architecture and Building Engineering, Leverhulme Building, Abercromby Square, Liverpool L69 3BX (Tel: 0151 794 2000; Fax 0151 708 6502)

6 Traded Identities: Visualising Circumatlantic Exchanges in the Long Eighteenth Century

Geoff Quilley, Department of History of Art, University of Leicester, University Road, Leicester LE1 7RH (Tel: 0116 252 2838; e-mail <gq2@le.ac.uk>) and Dian Kriz, Brown University, Providence, Rhode Island, USA

7 Rethinking the Avant-Garde

Dr David Cottington, Falmouth College of Arts, Woodlane, Falmouth, Cornwall, TR11 4RA.

8 Disputed Identities in Late Mediaeval Art

Dr Malcolm Jones, Department of English Language and Linguistics, University of Sheffield, 5 Shearwood Road, Sheffield S10 2TN (Tel: 0114 222 0235)

9 Questioning the Paradigm of Race Identity

Pauline de Souza, 6 Oakville Avenue, Off Highlane, Stanfields, Burslem, Stoke-on-Trent ST6 7DY (Tel: 01782 833797)

Exeter as conference venue

This will be the first time the conference has been located in the west of England and we are organising a variety of trips to buildings and/or collections of historical interest that may be unfamiliar to the membership. Exeter is well served by road (M5) and regular rail connections from London and the north of England (London 2.5 hours, Birmingham 3 hours by train). Accommodation and conference facilities will be provided by the University of Exeter, which is a 10-minute walk from the centre of town.

Costs

We intend to keep the conference fees within the same range as the 1997 London conference and are actively seeking sponsorship to subsidise all activities.

The following selection of return rail fares gives a rough guide for UK delegates coming by train:

From	Apex	Friday saver
Paddington	£25	£48.50
Waterloo	£25	£40*
Birmingham	£31	£48.30
Manchester	£39	£68.90
Liverpool	£39	£68.90
Leeds	£38	£81.20
Newcastle	£53	£100.80
Edinburgh	£64	£107.90
Glasgow	£64	£107.90
Cardiff		£28.50

*Network away-break

Visits and events

We intend to run the following visits:

Saltram House – built mid-18th century, Robert Adam interiors with decorative painting by Antonio Zucchi and others, chinoiserie-style apartments, paintings by Reynolds, Stubbs, Kauffmann and others.

Dartington Hall – mediaeval manor bought and restored by Leonard and Dorothy Elmhirst in the 1920s and 1930s; includes William Lescaze's High Cross House (1932) and other buildings in International Modernist style; the Elmhirsts' collection of 20th-century art (Moore, Wood, Nicholson etc.) and work by resident artists such as Bernard Leach, Cecil Collins and Mark Tobey.

Exeter Cathedral – Norman towers remain but primarily built in the Decorated style (chiefly 1275 to 1360); important sculpture on the west front (mid 14c), stained glass in great East window and significant early set of misericords in choir.



The Exeter conference conveners, Sam Smiles and Stephanie Pratt, photographed at the recent London Conference.

Knightshayes – built c1869–74 with Gothic interiors by William Burges for Heathcoat family, Tiverton industrialists.

Plymouth – accompanied tour of Plymouth architecture, primarily 19c and 20c, from Foulston and Wightwick to Watson and Abercrombie's redevelopment of the city after World War II.

Castle Drogo – Lutyens design, built c1910–30 for Julius Drewe, founder of Home and Colonial Stores.

Exeter – walking tour of city architecture, mediaeval to 20c.

Exhibitions:

Spacex Gallery, Preston Street, will be showing contemporary work (precise details to be confirmed).

The Royal Albert Memorial Museum, Queen Street, will be mounting a loan exhibition examining the modern movement in Devon: art, architecture and design. A loan exhibition from Dorich House will also be open. In addition, selected items from the permanent collections may be made available for viewing by conference delegates.

At the conference venue on **Exeter University** campus we intend to mount three exhibitions: two of contemporary work by local artists and photographers, one of the Curtis photographic archive of Native American peoples. We also intend to mount a multi-site exhibition of British and Continental contemporary sculpture in various venues throughout the city (funding permitting).

Reports to Annual General Meeting

The following are slightly shortened versions of the reports made by the EC officers to the Annual General Meeting on 6 April 1997. For the minutes of that meeting, see pages 17–18.

Chair's Report

Our main energies on behalf of the membership this year have focused on four distinct issues:

- The new journal: *The Art Book*
- New full-time Administrator and London Office
- Slide Library Licensing and Reproduction Fees
- Art History in schools and FE – the 'A' level problem

The New Journal

At the Northumbria AGM in April 1996, the membership gave the Executive overwhelming support to press ahead with the establishment of a new magazine aimed at meeting the wider needs both of the profession generally, and in particular of lesser-represented groups such as Museums and Galleries, Schools and Further Education. I am delighted to report that the AAH and Blackwell are now the proud joint owners of *The Art Book*, the first new issue of which was celebrated with a successful launch on 13 December 1996 at a reception in The Tate Gallery, Millbank – thanks to the generosity of the gallery and the support there of Sylvia Lahav.

Membership, under the new subscription structure introduced for 1997 with the support of last year's AGM, now includes the option to subscribe to *The Art Book*, and many of you will already have received your first two issues. Our Executive Editor, Sue Ward, and the AAH Honorary Editor, Howard Hollands, are performing sterling service – for which our warm thanks. *The Art Book* Editors are supported by a small Editorial Group currently comprising myself (ex-officio), Toshio Watanabe and Sylvia Lahav.

New Administrator and London Office

At last year's AGM and in my *Bulletin* reports this year I alerted the membership to the fact that our excellent, devoted and long-standing Administrator, Kate Woodhead, would be retiring at the AGM this year, and that as part of our strategic policy for the AAH, we planned to make the post full-time. In November we advertised the post and in February interviewed a strong shortlist of candidates. As a result, I am delighted to welcome to the team **Andrew Falconer**, our new AAH Administrator; his appointment began on 1 April.

Great news, too, on the office front; all the members of the EC have been involved in seeking out a suitable home for the AAH Administrative base in London, but it is thanks to the energetic work of Kate Woodhead that we now have a splendid new office in the – dare I say – trendy area of Clerkenwell. [See report on page 1.]

Slide Library Licensing and Reproduction Fees

With the support of the EC and then the 1996 AGM, I instigated negotiations between the CVCP Sub-Committee on Copyright and DACS for a more favourable licensing scheme, which addressed our needs as users of slide libraries. You will know from my report in *Bulletin* 64 that CVCP went ahead in negotiations with DACS without involving the Association of Art Historians. Following a difficult correspondence, the Chair of the CVCP Sub-Committee on Copyright has now undertaken to reconsider the question of slide library licensing, and I am awaiting imminent progress on this front: a meeting with the CVCP is planned for April. [See **Update opposite.**]

With regard to Copyright and reproduction fees in respect of scholarly publication, our thanks to Executive member Sarah Wilson (AICA rep) who has been energetically engaged on this problem, most notably in representing both the AAH and AICA in discussions at the New York CAA in February this year on securing international scholarly agreement; the aim is to form a powerful lobbying body to represent scholars' interests. But a blanket reduction or waiver of reproduction costs for scholars in an art-world geared to profit remains a battle to be fought.

Art History in schools and FE

The problem of Art History in schools, and in particular of the 'rationalisation' of the Exam Boards responsible for 'A' levels which looked set to abolish the pure Art History 'A' level has pre-occupied the EC, especially since December 1996. It is vital that we do not lose this important stepping-stone in the discipline, which alerts students to it while introducing them to issues of visual culture.

Academics must lobby to ensure the survival of these 'A' levels, but we must also act to make sure that their contents are revised to reflect modern approaches and subject matter within the discipline: seek every opportunity to represent the field on committees or working-parties engaged in revising an 'A' level art history syllabus.

Thanks & Retirements

I want first to applaud the energetic work and outstanding achievements on our behalf of **Marcia Pointon**, who has edited *Art History* so effectively over the past five years, and her assistant editor **Paul Binski**; many thanks to you both. Adrian Rifkin and Dana Arnold (Leeds Univ) take over as Editor and Assistant Editor in July 1997. We are very grateful to **Reyahn King** for her good work with the Artists' Papers Register project, and also to co-opted EC member **Duncan Branley** for all his

efforts in improving the AAH Web-site (he now becomes an ex-officio EC member as Web-site Co-ordinator).

My particular thanks, too, to the out-going elected members this AGM, **Craig Clunas** and **Helen Smailes**, and also co-opted member Chris Bailey, for all their work and staunch support.

Equally, thanks to retiring Subcommittee chairs **Brigitte Corley** (Independent Art & Design Historians), **Elizabeth Allen** (Schools), **Emma Roberts** (Students) and **Paul Greenhalgh** (Museums and Galleries).

A big thank you to *all* EC members for their contributions to an active and successful year, and especially to the officers – **Fintan Cullen**, **Peter Baitup** and **Kate Woodhead** for a brilliant team effort which has also been great fun.

ANTHEA CALLEN

Update to Chair's Report

I had a meeting with David Anderson Evans of the CVCP in mid-April, in which we had a constructive discussion about the question of educational slide library copyright and AAH concerns over the current licence on offer from DACS to HE Institutions.

It is clear that the CVCP has been inundated with communications from vice-chancellors and principals expressing their concerns over problems with the DACS licence; although a number did sign up before DACS' 31 March deadline in order to benefit from the small (2.5%) discount offer, the preponderance have either refused outright to take out a licence, or are waiting upon the results of further negotiations.

I reiterated the main points of concern with the licence, and several ideas to progress the problem arose from our meeting: in particular, CVCP/AAH joint discussions with the Department of Trade and Industry to press for clarification of, and/or exemption from, the copyright law with regard to educational usage is planned, and the question of a possible involvement of the Copyright Licensing Agency in HEI slide library coverage was also discussed.

Since that meeting, David Anderson Evans tells me that the CVCP is now analysing the feedback/criticism received from HEIs over the DACS licence, with a view to focusing strategic action on the issue. A meeting with the DTI is planned. **In the meantime, the AAH recommends that institutions do not take out a licence, but await further progress.**

ANTHEA CALLEN
May 1997

Administrator

Direct debit

A direct debit system for payment of subscriptions was introduced in 1997 and so far 150 members have opted for it. I would recommend payment by DD to all members; the system is far better regulated and more efficient than that for standing orders. We hope to offer the facility to pay the annual membership fee in two payments, say January and June, in 1998 and subsequent years. Direct Debit instruction forms and membership renewal forms will be distributed with the October issue of *Bulletin*.

Membership figures for 1996

(figs for 1995 in brackets)

Categories of membership

Individual	576 (579)
Corporate	6 (5)
Student with AH225 (257)	
Joint with AH	43 (40)
Founder Life with AH	19 (18)
Unwaged with AH	34 (32)
Student, <i>Bulletin</i> only	58 (65)
Founder Life, <i>Bull</i> only	15 (17)
Europe	64 (65)
USA and RoW	136 (137)

Occupational profile

Academic	428
Student	294
Museum staff	80
Independent	75
School teachers	45
Other	117
Unknown	214

New members in 1996 – 247

Student	149
Academic	61
Museum staff	12
Independent	2
School teachers	2
Other	10
Unknown	11

European members by country

Austria 2; Belgium 3; Denmark 2; Finland 1; France 8; Germany 9; Greece 5; Hungary 1; Ireland 9; Italy 4; Netherlands 8; Norway 1; Poland 1; Portugal 3; Russia 1; Spain 3; Switzerland 3.

USA and Rest of World

Australia 15; Brazil 2; Canada 11; Hong Kong 1; Israel 2; Japan 3; New Zealand 3; Rep. of Korea 1; South Africa 1; USA 96.

Membership categories have changed for 1996, due to the introduction of *The Art Book*, and members are now offered a choice of publications; the majority of members have opted to take both *The Art Book* and *Art History*.

KATE WOODHEAD

Honorary Treasurer

I am happy to report that the Association is in a strong financial position. In 1996 a surplus of Income was achieved amounting to £19,611 (1995 £7,448). The improvement over 1995 is due, in the main, to a reduction of £5,490 in the cost of producing the *Bulletin*, an increase of £5,076 in the revenue earned by *Art History* and a reduction in Overheads of £3,357. These benefits were partially offset by the cost of settling the account for the 1995 Conference. At 31 December 1996 the Association's Reserves amounted to £43,725.

Your Association's financial strength has been gradually improving over recent years and it is heartening that this will ensure that the challenges of the next few years may be faced with confidence.

As you know, the new publication, *The Art Book* has been launched this year and it is expected to be a successful addition to Association activities. However, as with most new ventures, it will take time to mature and become financially independent. In the meantime it will need to be supported from reserves.

Kate Woodhead retires at the end of April, having given invaluable service to the Association. Kate has worked 'part-time', or at least that is what her

contract says. In reality, she has regularly put in many hours over and above the call of duty and we are indebted to Kate for this. It is, however, quite clear that the work-load of the Association requires a full-time Administrator and Andrew Falconer has been recruited to fill the vacuum left by Kate's retirement. It is also worth mentioning that the Association has received considerable benefit from Kate providing dedicated office space at her home at no cost. Your Executive has decided that the time has come when the Association should have a permanent base and office accommodation has been acquired at Clerkenwell in London which will be the administrative centre from 1 April.

Inevitably, these measures will have a cost implication which is why it is imperative that the Association has strong reserves and an adequate annual income from subscriptions. Your Executive is confident that the value of the Association to you, the members, will be greatly enhanced as a result of these innovations and we look forward to the exciting opportunities that the future will offer.

PETER BAITUP
Honorary Treasurer

Income and Expenditure Account for year ended 31 December 1996

	1996 £	1995 £
Income		
Subscriptions	22 012	22 803
Interest receivable	1 875	2 337
	23 887	25 140
Net contribution from Association activities	21 451	11 392
Total Income less cost of Association activities	45 338	36 532
Administration expenses	(25 727)	(29 084)
Excess of Income over Expenditure	19 611	7 448
Balances brought forward at 1 January 1996	26 114	21 666
Transfer to Sabbatical Reserve – <i>Art History</i>	(2 000)	(3 000)
Balances carried forward at 31 December 1996	43 725	26 114

Any member wishing to receive a complete set of accounts, including a copy of the auditors' report, should apply direct to the Hon Treasurer, Peter Baitup (for address, see back page).

Balance Sheet as at 31 December 1996

	1996		1995	
	£	£	£	£
Fixed Assets		807		1 702
Current Assets				
Debtors and Prepayments	2 939		337	
Cash at bank and in hand	62 743		40 356	40 693
Loan – Pitchfactor Limited	4 700	70 382		
		71 189		42 395
Current Liabilities				
Creditors and Accruals	21 302		10 231	
Students' Support Fund		162 (21 464)		50 (10 281)
Total Assets less Current Liabilities		49 725		32 114
Sabbatical Reserve – Art History		(6 000)		(6 000)
Funds				
Unrestricted		43 725		26 114

Any member wishing to receive a complete set of accounts should apply direct to the Hon Treasurer.

Hon Secretary

The Executive Committee has met six times since the last AGM. On five of those occasions we met in the Boardroom of the National Portrait Gallery. The EC would like to extend its sincere gratitude to the Director and staff of the NPG for their continued goodwill towards the Association.

As of 1 April 1997 the Association has leased office space in premises in Cow Cross Street, Clerkenwell, London. The new AAH administrator, Andrew Falconer, will be based in these offices, and it is hoped that all subsequent EC meetings will be held there.

Duncan Branley of Goldsmiths' College, University of London, has accepted the role of Website Co-ordinator for the AAH and will attend EC meetings in an *ex-officio* capacity.

With four vacancies on the EC at the 1997 AGM, the Hon Secretary invited nominations for elected members and received four nominations. The Hon Secretary asked the membership to duly elect all four. They are:

- Dr John Morrison, Department of Art History, University of Aberdeen. Proposer: Helen Smailes, National Gallery of Scotland; Seconder: Dr David Mannings, University of Aberdeen.
- Dr Peter Funnell, National Portrait Gallery; Proposer: Dr Fintan Cullen, University of Nottingham; Seconder: Dr Anthea Callen, University of Warwick

- Professor Chris Bailey, University of Northumbria; Proposer: Dr Craig Clunas, University of Sussex; Seconder: Kate Woodhead, Association of Art Historians
- Pauline Ridley, University of Brighton; Proposer: Dr Penny McCracken, University of Humberside; Seconder Gudrun Schubert, University of Brighton

The AAH constitution decrees that nominations for the Chair be with the Hon Secretary not later than the AGM one year in advance of the retirement of the current Chair. The Hon Secretary received only one nomination and duly elected Professor Toshio Watanabe of the Chelsea College of Art and Design, The London Institute. The proposer and seconder are Fintan Cullen and Dr Anthea Callen. Professor Watanabe will take over as Chair of the Association at the AGM in Exeter on 5 April 1998.

FINTAN CULLEN

(For further details on the new members of the EC and the Chair-elect, see pages 3–4.)

Art History

This is our last report to the AGM; we stand down on the 1 July to make way for Adrian Rifkin and Dana Arnold, our successors. We are very pleased to hand over the journal in good health both intellectually and financially. We are also pleased that the Editorial Board has agreed to our recommendations in 'Guidelines for handing over editorial duties of Art History'. Since the confirmation of Adrian's and Dana's appointments, submissions have been read first by the Editor and then a large percentage have been forwarded to Adrian and Dana for their consideration. This means that the first issue they edit (which will be December 1997) will consist entirely of articles that they have themselves approved. Adrian attended this year's CAA and joined the AAH Chair in hosting the journal's party. We are grateful to the incoming editors for agreeing to this staggered approach.

The final issue for which we are responsible (September 1997) will contain, with the approval of the Editorial Board, articles written by us. We feel that this is an appropriate way to bid an editorial farewell to the journal we have nurtured and cared for during the past five years, and serves as recognition that, during those five years, one of the most natural outlets for our own research has been closed to us. We have enjoyed the process of editing each other's work instead of jointly editing the work of third parties.

As we write, the latest issue, on Academies and Art Education, should be in members' possession. We are delighted with this, our final special issue, containing a wealth of unpublished data and some astute interpretations that demonstrates both the complexity and the significance of academies in Europe in the late 19th and early 20th centuries. We can promise members an equally fascinating array of articles in the June and September issues, highlights of which include Ewa Lajer Burcharth on video art and Jonathan Israels on art in the Dutch republic.

The growth in institutional subscriptions in North America (increased by 19 to 529) is undoubtedly due to the publicity drive at the CAA. There has also been an increase in UK HEFC subscriptions in 1996 which is very pleasing. The overall profit to the AAH is slightly down on last year's figure (which itself represented a huge increase on the previous year's) and stands at a net profit of £14,199 as compared with £15,622 last year. This represents an extremely healthy financial position. The slight dip is attributable to the following causes: increased production costs (mainly due to increased costs of paper), a large increase in marketing costs, a poor performance in advertising. All these matters will be scrutinised in detail by the editorial team and the Chair of the AAH with the Blackwell management at our annual general meeting in May.

The sales of special issues continue healthy and were, at 28 February as follows:

<i>Image: Music: Text</i>	232
<i>Cartoon: Caricature: Animation</i>	619
(reprinted at Blackwell's expense)	
<i>The Image in the Ancient and Early Christian Worlds</i>	187
<i>Psychoanalysis in Art History</i>	429
<i>Representation and the Politics of Difference</i>	335

The number of subscribers (not including members of AAH) has risen, again:

vol. 16	1072
vol. 17	1111
vol. 18	1133
vol. 19	1145

We would like to thank all the members of the Art History Editorial Board, and especially its Chair, Anthea Callen, for their support and advice over the past year. We would also like to thank Ruth Harris, who has been our main link at Blackwell during Grania Foster's maternity leave, and last, but not least, Sarah Sears our hard-working editorial assistant.

MARCIA POINTON (EDITOR)
PAUL BINSKI (ASSOCIATE EDITOR)
March 1997

Bulletin

The start of this year saw yet another change to the design of *Bulletin*, following a decision to reduce printing and layout costs by getting the Editor, Jannet King, to lay out the newsletter herself. Because this is being done on a PC, in Word 7 (which lacks the refinements of programs used by professional designers) it has been necessary to print in black only. The use of an uncoated, lighter-weight paper has also saved money, as well as helping to reduce postal costs. Elements of last year's successful redesign have been incorporated into this new version, however, and it is still possible to include images, so keep on sending in photographs and drawings.

It is intended that conference reports will now appear in *The Art Book*, although news of forthcoming conferences will continue to appear in *Bulletin*. Members are also encouraged to continue to use the *Bulletin* for Research Queries and the Editor is always glad to receive letters for publication. More extended articles relating to issues of particular interest to AAH members are also welcome. **Receiving such material on disk is of great assistance to the Editor in terms of accuracy, speed and cost.**

Feedback from members on the overall look and feel of the new *Bulletin* is welcomed.

JANNET KING (EDITOR)
TOSHIO WATANABE (ASSOCIATE EDITOR)

The Art Book

The Art Book was launched at the Tate Gallery on Friday 13 December, with a supportive crowd of publishers, contributors and AAH members. The magazine is aiming to retain the qualities and readership of the previous, newspaper-format *Art Book*, as developed by Sue Ward, and to combine these with the concerns of the professional world of art history, particularly as reflected through the AAH. It has been a real pleasure to work with Sue Ward and to share her enthusiasm for the project. The internal issues and communications of the AAH continue to be carried by *Bulletin*. The first issue of *The Art Book* inevitably raised a number of difficulties, particularly in terms of production. A great deal was learnt from this, and the latest March issue (no. 2) shows considerable improvement.

In a paper to the Executive prior to the launch of the first issue, I raised what I perceived to be some of the fundamental questions of identity for the magazine in that too many audiences with too many agendas could not be satisfied within a single magazine. I still believe that to be the case. Sue Ward and I are in agreement on this point, as there is a severe constraint upon space.

The setting up of the Editorial Group has helped us address questions of identity, direction and quality. These questions will take some time to resolve and indeed it is important for new questions to be raised as old ones are settled. A number of matters raised by the EC in relation to the first issue have been acted upon for the second one.

The range of reviewers has widened considerably and new people are becoming involved at each stage. Good links have developed with the AAH Subcommittees. New initiatives are considered with each issue. We await the first business meeting at Blackwells at the end of May in order to get some idea of sales and future planning.

I wish to place on record the thanks of Sue Ward and myself for the strong support of Anthea Callen and Kate Woodhead in this initial phase, as to the Editorial Group for their work, also to the many reviewers who willingly take on new and sometimes particularly unusual books without complaint.

It is essential for the success of *The Art Book* that we get feedback from members, including letters in response to reviews and features. We hope that you find the magazine enjoyable and useful.

HOWARD HOLLANDS (HON EDITOR)

Submission of copy to *The Art Book*

Items for inclusion in the 'Talking Heads' section should be sent to Howard Hollands (for address, see back cover).

CIHA British National Committee

CIHA 2000 Congress

At the Amsterdam Congress in September 1996, Nigel Llewellyn presented a paper outlining his proposals for the 2000 Congress, on the theme of 'Time'. This was warmly welcomed, both for the outline of its academic content, and for his intention to hold the Congress in a combination of sites in Bloomsbury, rather than in a conference centre. [For further details, see his article on page 4.]

Amsterdam Congress

The Comité meetings were in a sense an interregnum, since all members of the Bureau except one (myself) retired at the end of the Congress, to be replaced by a new team. The new President of CIHA is Ronald de Leeuw, the new Director of the Rijksmuseum in Amsterdam (and speaker at the Friday plenary during AAH 97).

During the meetings, the broad outlines of a proposed new Constitution for CIHA were discussed; the proposals of the British Committee played a significant part in the changes proposed. There are no plans at present to transform CIHA into an international membership organisation; the aim is to make the functioning of the Comité more effective and visible. The finalisation of the new Constitution was left to a working group from the new Bureau, of which JH will be a member. A brief, informal meeting at the end of the Congress of those members of the new Bureau who were present suggested that the new regime will be far more active and positive than the old. In particular, the use of a site on the Internet will be quickly and actively pursued, as a key element in CIHA's activities. A meeting of the new Bureau will take place in late April.

Plans for an International Chair of Comparative Art History, mentioned in my report last year, is temporarily on hold; it will be discussed further by the new Bureau.

JOHN HOUSE

Artists' Papers Register

Jonathan Franklin resigned as Chair of this Subcommittee in February 1996 and I took over as Chair in June 1996. David Tomkins was appointed Project Officer for Scotland and the north of England in March 1996. Robin Bourne took up the post as Project Officer for Wales and the south of England in April 1997.

The appointment of David Tomkins as Project Officer has ensured good progress in the last year. With support from the Henry Moore Institute and Leeds University Library, David Tomkins has compiled a questionnaire, developed a database using Microsoft Access, begun visiting repositories

and entering information. The survey for Scotland will be completed by May.

The AAH and the Barber Institution of Fine Arts submitted a joint grant proposal to the Getty Grant Program in January 1996 and the application was approved in August 1996. A grant of £38,918 has been made to the University of Birmingham to support the Artists' Papers Register project which, in conjunction with financial support from the Barber Institute and Birmingham University Library, has enabled the appointment of a second Project Officer. Interviews for the Project Officer were held on 28 February 1997. Robin Bourne has been appointed to the post and started work in April 1997. Robin will be based at the Barber Institute in Birmingham, with access to advice and supervision from Birmingham University Library.

The Subcommittee reconvened on 4 February 1997. New members have been welcomed to the Subcommittee: Michelle Brown, representing the British Library; Serena Kelly, Museum Archivist at the V & A, representing ARLIS (Art Libraries Society); Christine Penney, Head of Special Collections at the University of Birmingham Library; Chris Sheppard, Head of Special Collections at the Brotherton Library, Leeds University; and Professor Jonathan Woodham, of the University of Brighton's Design History Research Centre representing the Design History Society.

REYAHN KING

Independent Art & Design Historians

The Subcommittee, comprising of 15 members, has met approximately bi-monthly, and a Chair (or another member of the committee) has also attended the monthly meetings of the Executive Committee. A reciprocal arrangement with the Students' Subcommittee has given us the pleasure of welcoming their Chair to most of our meetings.

The problems facing independent lecturers, researchers and authors have not changed markedly since last year. As universities, colleges and museums have turned from recruiting permanent staff to short-term or single-task employment, the number of self-employed Art & Design Historians has increased at an alarming rate. Market forces have pushed down fees to often derisory levels. We would like university and independent members to consult together to seek a way of encouraging the institutions to employ members of the AAH, and to remunerate them properly.

The Register

This is proving ever more useful and is now an essential life-line for the growing number of independent members. It is clearly of great importance to those members who have to change from employed to independent status. A new,

expanded edition is due to be published in September 1997 [see entry form inserted in this *Bulletin* and please note deadline for completion], with an update in summer 1998. It is hoped that the AAH will continue to support bi-annual editions to ensure accuracy and to accommodate new entries.

Copyright

Unfortunately, the copyright issue still continues unresolved. The independent subcommittee remains convinced that production and use of single slides for educational purposes is legal under present copyright law. We have continued to oppose any negotiations with DACS.

Web-site

Duncan Branley has worked incredibly hard and created a useful and interesting web-site for the AAH. The committee would like to thank him for giving so very many hours of this time to the project. It can be truly said that he has been the most hard-working member of our committee, as well as very good company, and we are very sorry that the very success of the project will cause him to leave us to concentrate on editing the web pages.

BRIGITTE CORLEY

Universities and Colleges

The Subcommittee had met three times during the year. Close links have been maintained with the Students' and Schools' groups since the areas of interest coincide. We exchange agendas and minutes and a student representative has attended most of our meetings. The Subcommittee, in line with the others, submitted a strategic plan to the EC in July and we have pursued the strategies outlined there in succeeding months.

1 Teaching and learning

The Subcommittee undertook various activities in this area.

- A conference was organised by Barbara Burman (Winchester/Southampton) on teaching, learning and assessment.
- A conference in Manchester, organised by Colin Cruise and John Hewitt, looked at the relationship between studio practice and art history.
- The Teaching and Learning Forum session on the first afternoon of the conference is only the second occasion on which pedagogical issues have formed part of the conference agenda. Feedback on this would be welcomed.

Thesis prize

Because of the small number of postgraduate theses being sent for the prize it was decided to change the categories. The two prizes from now on will be awarded to undergraduate theses, one from a student on a studio-based course and the other from an academic course of which at least 50% was art history. This change has been successful in

producing a larger number of entries and from a wider group of institutions. We would continue to encourage members to ensure that their institution is represented; one thesis per course can be entered. The prizes this year, which consist of books to the value of £200 for each winner, have been sponsored by Reaktion Books and Yale University Press. In addition, Yale have this year offered 25% off all their list to all those whose theses were entered. We are grateful for the support of the sponsors. The studio-based award was this year divided between two students, one from Solihull College, an associate college of Coventry University, and the other from the Kent Institute of Art and Design. The award for an art history course was won by a student from Warwick University. [See pages 22–3 for abstracts of winning theses and details of entry for 1998.]

Thanks are due to Gudrun Schubert for administering the awards.

Schools issues

On several issues we have been collaborating with colleagues on the Schools subcommittee.

Conscious of the reduction in the number of students taking 'A' level art history we have sought to counter the threat to 'A' level art history as a subject and to demonstrate the potential of art history to be used across the curriculum. The Subcommittee regards this as an extremely important issue and regards it as highly desirable that the Association should develop a policy at the AGM in order to facilitate intervention in the debate at a national level. We feel that a matter of such importance should be fully debated by the Association and a view taken about art history as an 'A' level subject in relation, not only to art and design, but also to history, cultural studies and communications studies.

Both committees (Schools and Universities and Colleges) have considered ways of obtaining access for art historians in schools and we are looking at ways of funding a **residency programme** which would place art historians for a period of time in a school. We are also investigating the establishment of an award for the best publication (in its broadest sense) of art history material for school students.

Research Questionnaire

Work is in progress to extend and update the results of the *Postgraduate Research Questionnaire*, first carried out in 1994–5. A further questionnaire was sent out in May 1996 but many did not reply. Another survey, to a much larger number of addresses, was therefore sent in December. In all, 42 responses have now been received from the 1996 surveys and the results will be combined with those from the 1994–5 survey to produce a full picture of research activity from 1989 to 1996 which will be published shortly. We are grateful to Ken Quickenden for all the work he has undertaken on this project.

CoSAAD

CoSAAD (Council for Subject Associations in Art and Design) represents the different professional associations in the area of art and design, of which the AAH is one. Apart from ourselves and the Design History Society, the other subject associations are studio-based subjects. From its inception the Council has included someone from the AAH on its executive. At present we have two: Penny McCracken is the Secretary, while Chris Bailey is the Treasurer. An annual seminar took place at the ICA in October around the issues of 'graduateness', following involvement in the earlier HEQC seminar. We have received their draft report on the project and have had opportunities to comment at various stages.

New technologies

The Subcommittee is interested in hearing what use members are making of new technologies. This is the second conference where a forum session has been held on IT; this year's theme was the Internet. The Subcommittee is seeking to co-ordinate a funding bid for the Development of Teaching and Learning money which will be available at the end of the current round of Quality Assessments. Would anyone interested please contact a member of the Subcommittee.

Membership

Pauline Ridley is resigning as Secretary, owing to pressure of work and we wish to thank her very much for her hard work in the past. We hope she will continue to serve on the Subcommittee. We would welcome offers to serve on the Subcommittee, particularly from members of the old universities, from London institutions and those in the North. We are seeking to be proactive but need more people to share in the work. There are only three meetings a year. Please contact any members of the Subcommittee – listed below – or ring the Subcommittee Chair on the number given on the back.

PENNY MCCRACKEN (Chair, Universities & Colleges)

PAULINE RIDLEY (Secretary (outgoing))

Other members: **CHRIS BAILEY**, **BARBARA BURMAN**, **KEN QUICKENDEN**, **GUDRUN SCHUBERT**, **SHIRLEY WALKER**, **SUE WATLING**

Schools

During the past year the Schools Subcommittee has taken an active lead in discussions with the London Board (now EDEXCEL) on the revision of the 'A' level syllabus. The first meeting of the Working Party was held in late April and a number of possible models were outlined, two of which were later circulated for further comment in the late summer.

In December a special meeting of the Subcommittee was called to draw up a recommended syllabus (a draft version of which was tabled at the EC meeting in February). The 'A' level reforms resulting from the Dearing Report, together with the small

REPORTS TO AGM

numbers taking History of Art at 'A' level, will result in the reduction of the number of Examination Boards offering the subject as an independent 'A' level from three to one. Currently, the only Board proposing to do this is EDEXCEL, so the Subcommittee believes it is essential to work closely with it. One of the remaining two boards is proposing to offer History of Art as an option in Art and Design, and the plans of the third are not known as yet.

The Subcommittee is holding a Teacher's Conference in collaboration with Tate Education on 27 June, entitled 'Art Histories in Action' (see Conference News).

The Subcommittee has supported the British School at Rome Teachers' Course. [See page 19 for reports.]

The Nicholas Cann Award did not run this year due to problems which arose during last year's award. It is hoped that the EC will support the proposal that the Subcommittee should administer the Award, appointing one member for a period of one year to do so.

Finally, I have resigned as Chair, but am happy to act as Co-Chair with Nicholas Addison for one year.

ELIZABETH ALLEN

Students

Throughout the past year the Student Subcommittee has worked to improve and add to projects which were initiated in the previous year. This has been possible because the structure of the committee has remained stable. It is believed that this stability will remain a feature because after the present Chair, Emma Roberts, has stepped down at the 1997 AGM, a strong and motivated committee will continue the work which has been undertaken during the previous two years. During the last year, close and valuable links with the Independent and University and Colleges Subcommittees have been maintained.

The committee has attempted to provide advice, information and support on a daily basis for students, but major projects effected during 1996-7 were as follows.

1 The initiation of a student web-site

The Independent and Student committees concurrently developed the idea to create web-sites for their members and then began to work together in order to see the realisation of this project. Duncan Branley of the Independents committee created an encompassing and detailed web-site for the entire AAH and it was decided that the student web-site should remain separate but be linked to this main site. So far, information about the Student committee and its facilities has been available on our site, as we have abstracts and further information about the series of student conferences which have been arranged. It is envisaged that the web-site will develop to the point that students from all over the

world may be able to request information about university places, voluntary-work placements, postgraduate research places and ask research questions. In the very near future one will be able to read exhibition reviews by students on this site too, and we welcome reviews and articles by students for this purpose.

2 The series of Postgraduate Research Conferences

In 1995 the Subcommittee arranged the first in a series of 'travelling' conferences at which postgraduates presented their research to an audience composed of other postgraduates, interested undergraduates and university staff. This series has continued with ever more smoothness and success. In May 1996 the third conference in this series was held at the University of Essex, a fourth took place at the Courtauld Institute in London in November, and in March 1997 a fifth conference was held at the University of Glasgow.

Students who both attended and participated at these events have claimed that the experience was invaluable. Participants learned how to time and deliver their papers and gained experience at answering questions from an audience. It was also deemed helpful to experience the technicalities involved in using slide projectors and microphones. The audiences on these occasions felt privileged to hear the newest in postgraduate research and, for those considering the option, gained an understanding of what it means to go on to begin a postgraduate course. Proceedings have begun for the preparation of the sixth conference in this series, which will take place in Bristol in May of this year.

3 Two Voluntary Work-Placement Lists

The two lists of work placements – one for universities and galleries in the UK, and one which is world-wide in scope – have been expanded and effectively completed during the last year. This has been one of the most requested services that the Students Subcommittee has initiated.

4 Mixed representation

It was an aim to achieve representation of all types of student on the committee and this has been successful. Undergraduates, postgraduates and mature students all have a representative on the committee able to speak for individuals in a similar position.

5 Recruitment lectures.

These talks on the function and facilities offered by the Student Subcommittee have been held at various universities. These provide an opportunity for students to hear about the AAH and, in particular, the ways in which students are catered for.

The present Chair of the Student Subcommittee, Emma Roberts, stepped down from this position at the AGM after a rewarding two years as Chair and one year previously as Secretary.

EMMA ROBERTS

Minutes of the 23rd Annual General Meeting of the Association of Art Historians held in the New Hall, Kings College, London on 6 April 1997

AAH Executive Members present: Peter Baitup (Hon Treasurer), Paul Binski (*Art History*), Duncan Branley, Brigitte Corley, Chris Bailey, Anthea Callen (Chair), Colin Cruise, Fintan Cullen (Hon Secretary), Andrew Falconer (Administrator), Howard Hollands (*The Art Book*), John House, Jannet King (Editor of *Bulletin*), Reyahn King, Penny McCracken, Stephanie Pratt (Exeter Conference 1998), Emma Roberts, Sam Smiles (Exeter Conference 1998), Toshio Watanabe, Shearer West, Kate Woodhead (outgoing Director of Publicity and Administration)

Members: The meeting was attended by approximately 110 members.

1 Executive Committee apologies: Elizabeth Allen, Marjorie Allthorpe-Guyton, Marcia Pointon, Helen Smailes, Clare Ford-Wille

2 Minutes of 22nd Annual General Meeting: held at the University of Northumbria, Newcastle, on 14 April 1996: agreed as a true record and signed.

3 Chair's Report

Report submitted. Anthea Callen introduced the new Administrator, Andrew Falconer, and informed the membership of the new offices in Clerkenwell. She thanked the editors and editorial group of *The Art Book* and asked that members contribute articles and reviews to the magazine. The copyright problem is still with us. To the dismay of the Chair and many departments of art history throughout the country, Professor Graham Zellik of Queen Mary Westfield College has signed his institution up to the DACS scheme. The Chair spoke of how she is looking into further options, especially with ACLS (Artists's Copyright Licensing Society). She asked that members allow the EC to continue to pursue this issue. The Chair repeated her thanks to many on the EC who were standing down, she especially thanked Brigitte Corley for her work on the Independents' subcommittee.

4 Membership Report

Report submitted. Kate Woodhead informed the membership that the Association has 911 members. She spoke of the rise in the subscription rate and the expected drop in membership. She stood down at this AGM and spoke of how much she had enjoyed working for the AAH, the best part of which was working with the membership. She said that she looked forward to being a delegate and not an administrator.

5 Honorary Secretary's Report

Report submitted. The following were elected onto the EC: John Morrison, Peter Funnell, Christopher Bailey and Pauline Ridley. Duncan Branley has accepted the role of Web-site Co-ordinator for AAH and will attend EC meetings in an *ex-officio* capacity.

The Hon Secretary having received only one nomination for the position of Chair, Toshio Watanabe of Chelsea School of Art and Design, will succeed Anthea Callen in April 1998.

It is hoped that all future EC meetings will take place at new AAH offices at 77 Cowcross Street, Clerkenwell, London. The EC would like to extend its sincere gratitude to the Director and staff of the National Portrait Gallery for allowing the EC to use their Boardroom over the past year.

Thanks were offered to Craig Clunas and Helen Smailes who have retired as elected members of the EC; thanks also to Chris Bailey and Duncan Branley who leave as co-opted members.

6 Honorary Treasurer's Report

Report submitted. No questions. Pitchfactor report was given by Joe Darracott: he thanked Kate Woodhead for her help both to the Association and to Pitchfactor and he welcomed Fintan Cullen, Honorary Secretary of AAH, onto the Board of Pitchfactor. The correspondence card was selling slowly. Pitchfactor hopes to organise a six-day coach trip to Prague in September for approximately £200. The trip needs 50 people to break even. Advertising will appear shortly. As the trading arm of the AAH, Pitchfactor would like to congratulate the Chair and EC of the Association for the success of *The Art Book*.

7 Report from the Editor of *Bulletin*

Report submitted. The Chair thanked Jannet King for transferring *Bulletin* to desk-top publishing.

8 Report from Editors of *Art History*

Report submitted. The Chair thanked retiring editors, Marcia Pointon and Paul Binski for their outstanding editorial contributions and for building up the journal, especially in the areas of sales and circulation.

9 Report from Hon Editor of *The Art Book*

Report submitted. Howard Hollands thanked all who met him and the Executive Editor, Sue Ward, at the Conference. He asked for more feedback from the membership. A one-page guide to reviewing for the magazine is available. He thanked the Chair and Kate Woodhead for their support.

10 Subcommittees

Various changes to subcommittee chairs were announced: Brigitte Corley has resigned as Chair of the Independents and is succeeded by Clare Ford-Wille; Elizabeth Allen is standing down as Chair of the Schools subcommittee and will be replaced by Nick Addison, though E. Allen will remain as co-chair for a year; Emma Roberts is retiring as Chair of the Students subcommittee and is succeeded by Gabrielle Neher. Paul Greenhalgh having resigned,

AGM MINUTES

the Museums and Galleries group is without a Chair or subcommittee: an emergency meeting of all interested members in this group has been arranged for Monday, 19 May in the Prints and Drawings Study Room of the Courtauld Galleries, Somerset House, Strand, London at 12.30. This will be an open meeting to discuss the future direction of the Museums and Galleries subcommittee.

The EC has introduced a new system for discussing subcommittee issues at the AGM: all non-urgent matters should be discussed at the Special Interest Group meetings held at Conference. Only starred items from the annual report or urgent matters raised at the Special Interest Group meetings may be discussed at the AGM.

Independent Art & Design Historians

Report submitted; one starred item: *Payment for part-time art historians*. Vivienne Northcote, a member of the Independents subcommittee, spoke on behalf of independent lecturers who are suffering from university cutbacks and the greatly reduced fees that part-time workers are now expected to accept. She asked that the AAH address the demoralising affect of low pay on scholars and that the AAH support a campaign for a suitable professional fee for independent members. The issue was then opened to the floor: Brigitte Corley pointed out that lecturers who speak for free are taking paid work from independent scholars. Comments from the floor included the suggestion that members join a teaching union (for example, AUT) which will then fight on the sector's behalf; include the CVCP in such a campaign as it is not just an issue within art history; that the AAH set a minimum rate comparable to that of the Museums Association. The issue of part-time pay will be raised at the next EC meeting and the Independent sector should liaise with the Universities and Colleges subcommittee.

Schools

Report submitted. Thanks to Elizabeth Allen.

Students

Report submitted. Thanks to Emma Roberts.

Universities and Colleges

Report submitted; one starred item, 'A' Level in Art History: The Chair of the subcommittee, Dr Penny McCracken addressed the topic. A two-fold problem: content of 'A' Level does not reflect developments in the discipline; national developments have led to a reduction in the number of examining boards. The London Board is the only one proposing to offer a separate 'A' Level in art history. What can the AAH do? The most immediate thing is to approach SCAR by the end of June, when decisions on the new structure will be made. Discussion opened to floor: Howard Hollands informed membership that the Schools Group of the AAH was trying to bring pressure to bear on the Boards to come into line, but this is proving difficult. He offered three proposals: i) take urgent steps to lobby SCAR, so that at least one Board recognises art history; ii) Art and Design was agreed as the first route to lobby but this should be followed up by making sure that elements of art

history are represented under history; iii) that AAH members make contact with local colleagues and schools; bring art historians into schools. Nicholas Addison, the in-coming Chair of the Schools group is piloting such a scheme (see *Bulletin* 64, p2). Pauline Ridley suggested that the EC investigate the Lottery Arts for Everyone strand and apply for funding to place art historians on residencies in schools.

Museums and Art Galleries

No report; no subcommittee (see above).

11 Report from the Chair of the British National Committee of CIHA

Report submitted. On been questioned, John House reported that he did not know when the proceedings of the 1996 Amsterdam conference will be published.

12 Artists' Papers Register

Report submitted. The Chair thanked Reyahn King for the great work that has been done this year, especially the new appointment in Birmingham; there is now a need to seek funding for a register of the London area. She also thanked Shearer West for her help. Reyahn King thanked her predecessor, Jonathan Franklin, who successfully sought Getty funding and also Rowan Watson and Dick Sargent of the NRA.

13 1998 Conference: Exeter

Sam Smiles and Stephanie Pratt, distributed information and asked for more conveners.

14 Motions

i) A Code of Practice for Conferences? Proposed by Fintan Cullen, seconded by Kate Woodhead. Motion had been published in *Bulletin* 64, p18 and had been posted at conference. Fintan Cullen addressed the motion and a lively debate ensued. All seven sections of the motion were carried with minor changes to section 1, which will now read: *That all British-based speakers and session conveners whose primary affiliation is in the history of art, architecture and design, be invited to become members of the Association of Art Historians*. Eric Fernie suggested an eighth section to the Code of Practice: *That session conveners at conference strictly adhere to the timetable of speakers published in the Conference Booklet*. This was agreed.

ii) Honorary Life Membership for Kate Woodhead in recognition of her services to the Association. Proposed by Anthea Callen, seconded by Fintan Cullen. Carried unanimously. The Chair then presented Kate Woodhead with the gift of a painting and thanked her on behalf of the Association.

15 Any Other Business

As there was no other business the Chair brought the meeting to a close. A vote of thanks to the conference organisers was proposed by Francis Ames-Lewis, and formal thanks from the Chair to Susie Nash, John House and Lyn Baber were given at the party that followed the AGM in the Courtauld Galleries. **The next Annual General Meeting will be held on Sunday 5 April 1998 at the Exeter Conference.**

Art History Course for Teachers

The British School at Rome

2-9 APRIL 1997

Elizabeth Allen (course tutor) writes:

In an exciting new venture, this year the AAH sponsored a taught Course for Teachers on Renaissance and Baroque Art, in collaboration with the British School at Rome. The School, designed by Edwin Lutyens in 1913, is situated within the magnificent Villa Borghese gardens, close to the historic centre of Rome. With its imposing architecture, specialised library and lively, scholarly community, the School proved the ideal setting for the Course. Thirteen participants, the majority of whom were teachers of art history, stayed at the British School from 2-9 April.

The Course dealt with the major buildings, sculptures and paintings of Renaissance and Baroque art. All teaching took place during visits, and issues that arose during the day were discussed at meetings in the evenings. The first day was spent in the Vatican Museums, beginning at 8.30 am, with a special visit to Raphael's Loggia, a unique opportunity to study this decorative scheme at first hand. The newly cleaned *Parnassus* in the Stanza was a revelation, as was the Sistine ceiling.

Churches and altarpieces were studied, squares and roads and bridges were considered from every conceivable angle. The interiors of villa and palace were enjoyed in rapid succession, culminating in a visit to the Villa Madama.

Every place we visited, Renaissance palace, Baroque church or Ancient building evoked a sense of the densely layered history that is Rome's. To experience this is to apprehend something of the continuing dialogue between past and present, and to develop richer, more imaginative, insights into the artistic productions of the city. The Course was intended to provide academic insights, a new range of teaching material and contacts with other teachers. It fulfilled those aims and, more importantly, fired us with enthusiasm.



The participants on the AAH Teacher's Course outside the Villa Madama, April 1997.

Rosemary Bassett (course participant) writes:

The idea of giving teachers first-hand knowledge of Rome in this, the first week of its kind to be organised by the AAH, is an excellent one to further, especially in the light of the dwindling number of students actually studying Art History in schools. However, teaching teachers, understanding the complexities of the buses and trams and gaining permitted access to private apartments at odd times, is a formidable task for one person. Possibly in future two teachers might be asked to organise the week: one to arrange transport and tickets and the other to sort out and link the art historical topics, given that Rome has many levels of learning spreading from Early Christian to Classical and from Renaissance to Baroque. I feel it fair to say that on this occasion our mixture was rather rich, and a more focused attention on the Renaissance and Baroque would seem a pointer for the future.

The British School provided us with a splendid environment: a spacious dining hall with good food, unlimited library facilities and a garden in which to drink tea and meet other students, writers and artists. It was probably not to everyone's liking to share three to a room, but we all survived. I felt that the group would have benefited from a noticeboard, on which could have been published the following day's events, since planning ahead in Rome is vital. Photocopied notes and drawings, plus the all-important bus and street map would be an asset.

To a certain extent, the week was dictated by the availability of permitted passes to galleries so they had to be taken into consideration well in advance. However, perhaps in future it would be a good idea to begin the day at 8.30am and work until 1.00 pm on a specific gallery or building, noting the important points before calling a halt to the formal teaching of the day. There were those in the group who were not art history teachers, nor had they been to Rome before, so they needed time to orientate themselves and yet have a sound structure to the day. The free afternoon would therefore allow a 'battery charging time', and those who wished to have further study could meet again later to visit another place of interest.

Nevertheless, whether it was the Vatican or the Villa Madama, the Cancellaria or San Clemente, Bernine, Borromini or Barberini bees, or even footslogging to the Farnesina, no-one could have failed to enjoy the views from the windows which opened for us this week. On behalf of us all, may I thank the organisers within the AAH for having given us these opportunities.

Welcome from the new Student Chair

Dear Students

As those of you who attended the 1997 Annual Conference at the Courtauld Institute, London, are already aware, I have taken over from Emma Roberts as the new chair of the Student Subcommittee.

First of all, I wanted to express my sincere thanks to Emma Roberts, my predecessor, who, in her two years as chair of the Student Subcommittee, has done much to raise the profile of students within the AAH. I wish Emma all the best for her future career, and thank her for the support she has given me while handing over the responsibilities and tasks of chair of the Student Subcommittee.

I think it will be useful to student members to know who I am, and where I am. I am at present in the penultimate year of a PhD at the University of Warwick, where I also work as a Teaching assistant for the Department of History of Art. I have been a member of the AAH for several years, and I have been involved in the activities of the Student Subcommittee for 18 months. Therefore, I have taken part in the discussions leading to the exciting range of activities the Student Group has embarked on during the last year, which will enable me to continue these projects without interruption.

Voluntary-work placements

The information obtained is in the process of being organised into three lists, containing the addresses of museums and galleries willing to accept voluntary-work placements in:

- Britain
- Europe
- rest of the world.

Anybody interested in obtaining a copy of one of these lists, please send a SAE for 39p to me (address on the back cover). A letter from Tim Batchelor, who worked last summer for several different organisations is published below. It would be very useful to hear of the experiences, negative or positive, of anybody else who has already used the lists.

One-day conferences

Similarly, the Student Subcommittee has successfully hosted six one-day conferences at various locations in England and Scotland, and these conferences will continue to be held three times a year. The next conference is planned for a location in the Midlands for November 1997 (see the Call for Papers; more information in the next *Bulletin*). Suggestions of locations for future conferences are very welcome, and any enquiries should be addressed to me. Lois Drawmer has written an account of what it is actually like to give a paper at such a conference (see opposite).

Web-site

The third project recently embarked on by the Student Subcommittee, the **web-site**, has temporarily ground to a halt, but we hope to revive the project as soon as possible. News on the Student Conferences, however, can be viewed on the main

AAH website, which is maintained by Duncan Branley at <http://www.gold.ac.uk/aah>

New projects

All of these projects were established under Emma Roberts, and I will, with the able help of the members of the Student Subcommittee, continue to further them. The group, will, however, also have to address problems frequently encountered by students, some of which were raised at the meeting of the Student Group at the Courtauld Institute in April, including issues as varied as funding difficulties and trying to get published.

The Student Subcommittee aims to forge a professional conscience amongst its members, and the group hopes to provide, through its various activities, a basis for professional and efficient collaboration for the future. This, however, is not possible without information and input from student members of the AAH. The Student Subcommittee needs to be aware of the suggestions and concerns of students at all stages of their education, undergraduate and postgraduate, in order to work on the issues most crucial for its members. Therefore, I invite letters and enquiries from everybody who takes an active interest in his/her professional future, and I would be especially interested in hearing from students who want to get actively involved in the activities of the Student Subcommittee. This involvement can take any shape, from promoting the activities of the AAH within your own department to giving a paper at one of the conferences, but it could also mean getting involved in the organisation of one of the conferences and becoming a member of the Student Subcommittee. Whatever the scope of your involvement, it is important to remember that extra-curricular activities such as involvement in the AAH, are skills and experiences highly valued by employers.

The main areas I hope to work on during my term of two years as chair of the Student Subcommittee, are improvements in communication amongst students at different universities, and publicity for the activities of the Student Subcommittee of the AAH. I perceive these to be crucial areas in the age of instant, electronic communication, and I hope to hear your ideas and suggestions to help me accomplish this.

GABRIELE NEHER

Art History in Prague and Bohemia

The AAH has the opportunity to arrange 10-day coach visits to the Czech Republic, in collaboration with members of the Czech AAH at a cost of under £200.

I would be grateful to know of any interest in such visits, which could be organised early in September, before the start of the academic year. Although it is late to guarantee a 1997 visit, we can organise one for September 1998. Please contact Theo Cowdell, Tel: 0114 253 2658; email: <t.p.cowdell@shu.ac.uk>

Presenting a paper at a student conference

As a postgraduate student, doing my PhD thesis on the paintings of Evelyn De Morgan (19th-century Pre-Raphaelite painter), I felt it would be very useful experience to give a paper from one of my chapters. I had attended the 1996 AAH conference Newcastle and, while I had enjoyed it immensely, I felt I had neither the confidence nor the experience to give a paper to such an established (and possibly critical!) audience. Unlike the annual conference, however, student conferences have no set themes, which allows for a wide range of material to be included. It also offers the invaluable opportunity of giving a paper in a formal setting, but with a supportive and non-intimidating audience of fellow students.

I decided to give a general introductory paper on Evelyn De Morgan, with a broad overview of her background and painting achievements. As usual, I didn't write up my paper until about two weeks before the conference, and then at the last minute I almost forgot my slides. I gave a practice presentation to my PhD supervisors and other students at my college (Buckinghamshire College) the day before the conference (at the Courtauld Institute in November 1996). This gave me time to make minor adjustments to timing, and to think about possible questions, and then it was off to the Courtauld for the real thing. When I arrived I was welcomed by Gaby Neher and Dennis Wardleworth, and I spent a few minutes drinking coffee and meeting the other (equally nervous) students. As soon as the first speaker began, I was too interested in the paper to worry about my own, so when it was my turn to speak, I felt reasonably calm. As with open conferences, we were expected to deliver a formal, written-up paper, with a time limit of 20 minutes, with 10 minutes for questions at the end.

Despite a few sticky moments with the slides, as soon as I started to speak, I began to enjoy myself. The audience, mainly made up of other student speakers, seemed genuinely interested, and when it came to the questions, we had a very interesting and enjoyable discussion. I came away with a real sense of achievement, a feeling shared by the other speakers.

The rest of the day was equally enjoyable, as there was such a wide range of interests, from religious imagery in education, to colonial New Zealand art. The speakers, too, came from diverse backgrounds: some were completing MAs, some were PhD students, and one was a secondary school teacher. This meant that we all got to hear some new and very interesting material, and had the chance to share our research interests with students in similar positions.

As a PhD student, one of the problems I have encountered is the feeling of isolation, and an event

such as the student conference serves not only as a useful practise ground, but also as an opportunity to meet other students who are genuinely supportive and interested, and to make new friends. I would strongly recommend that any students should come along to the one-day conferences, even if they don't wish to give a paper. I am now looking forward to giving another paper, at the Student Conference at Bristol University in May, and I hope to meet many more students there. I suppose I had better start to write that paper up soon . . .

LOIS DRAWMER

The 8th Student Group Conference on Postgraduate Research in Britain

NOVEMBER 1997

at a location in the Midlands

Call for Papers

Papers are welcomed on any topic.

Contact: Gabriele Neher

Department of History of Art

University of Warwick, Coventry CV4 7AL

Tel: 01203 523629

e-mail: <hasaf@titanic.csv.warwick.ac.uk>

Work experience

The following letter was sent to the Bulletin Editor from a student grateful for the encouragement he was given in seeking work experience last summer.

I am writing to thank the AAH for its help in finding me work experience over the summer. As well as a comprehensive list of galleries throughout Britain that take students on for work placements, I was given advice, many handy tips and general encouragement.

Although I didn't end up working at one of the galleries on the list, the help provided me with impetus, optimism and confidence which resulted in me gaining work at a gallery of contemporary British art, a specialist print gallery and an art consultancy. As well as being enlightening and invaluable, it was great fun and very fulfilling. I met lots of interesting people, many of whom I remain in contact with.

I have just received a list of galleries worldwide that accept students. I look forward to combining travelling through exotic countries and working with beautiful art this summer – thanks to the help of the AAH.

TIM BATCHELOR

Winchester School of Art

AAH Student Thesis Prize

The winners of this year's competition were announced at the London Conference and awarded their prizes by Reaktion Books and Yale University Press.

First prize for essay by student of history of art, design or architecture:

Anne Ravenhill
(University of Warwick)
Gender issues in Trades Union Imagery (1860–1925)

In early Trades Union imagery man has usually only one role to play – that of the respectable union member or leader. Women, however, are represented in a variety of roles. This dissertation examines some of these roles, especially that of the allegorical woman, and puts forward ideas about the reasons why she is portrayed in particular ways. Royal Commission reports, Coroners' reports, legislation, labour history, literature, sculpture, art and philosophy have been examined, together with prevailing conditions of employment in the trades concerned, and then compared with what is represented on the public face of the trades union banner, emblem and certificate.

Issues which arise include the under-representation of child labourers on banners; the influence of Freemasonry and of religious iconography; the contrast between commercially produced trade union banners, which were often dependent on high art, and Suffragette banners, which were often home-made, but frequently closer to avant-garde, oppositional art and collage; the contrasting iconography on the banner (for public use), the certificate (for domestic use), and the emblem (for display in the head office); the contrasting iconography used on banners representing the main section of a union, and on that of its Women's Section. Change over time is examined in the representations of men and women, as is the differences between the representations of various levels of working men, and between the allegorical and the working woman.

In conclusion, it is suggested that the images reveal that the trades union movement, even as late as 1925, continued to reflect the aims of patriarchy. Male representation was divided between the muscular worker (expressed as a 'type') and the brain power of the union leader. Female representation was similarly divided between the working woman, also expressed as a 'type', and the statue-like allegory, who became more clothed and active as the period progressed. Although a 'leader', unlike the elevated, individualised male union leader, she was universalised and idealised, her colonised body serving the male banner-maker as a figurehead for male Utopian desires and dreams.

Joint first prize for essay by student on studio-based course:

Pam Hawkes
(Solihul College)
Images from the Edge: The Transgressions of Liminal Identities

This dissertation seeks to investigate the topical issues of marginalised identities in contemporary society, within the terms defined by Michel Foucault, and to expose a meta-narrative of control and oppression. In order to illuminate this philosophy, which defines power as spacial (as is subversion and otherness), I have discussed images from both contemporary and medieval art which question the established structures of the empowered. Comparisons have been made between the transgressive profanities on the margins of sacred medieval texts which seemingly subvert the central message, and today's female artists who, through text and image, reject a patriarchal cultural hegemony.

Central to my discussion is Arnold Van Gennep's writings on the rites of passage, a social anthropological theory to describe the movement of an individual's transition from one state of identity to another. My concern has been with the second rite, the liminal element, which is considered to be the most dangerous, when the individual falls between social roles, without formal identity and therefore outside the central ideology of establishment.

Identities who see themselves as marginalised, whether through gender, poverty or ethnicity, choose their own liminal places that represent their values, their own sites of 'otherness'. Margins, as a liminal space, can be seen as central to the understanding of power, and resistance to that power is based upon unsettling the flow of meaning emanating from the centre.

Historically, women have received themselves as liminal identities, as other to the patriarchal centre. The need to contain the protean, carnal woman was considered essential to Aristotelean theory from which much classical misogyny was incorporated into medieval thinking. The claim that the chief forms of beauty were 'order and symmetry and definiteness' was constantly challenged by women's bodies as menstruation, lactation and pregnancy changed boundaries and deviated.

The body itself can be seen and used as a site to invert the rules of decorum, to display the persona of otherness through symbolically inverting established meta narratives, especially within the classical-grotesque duality. Within this area, the work of Kiki Smith is explored, her defecating, urinating bodies overflow their boundaries and invert the meaning of

classical forms. Jo Spence challenges the notions of beauty through photographs of her own ageing and disfigurement, accepting and loving it, refusing the notion that ugliness should be seen as 'other'. In contrast, American artist, Barbara Kruger, uses text as her weapon, the encoded patriarchal language which, through juxtapositioning with fragmented images, deconstructs and decodes.

Through examples of medieval marginalia and feminist art, I have attempted to illuminate Foucault's philosophy of heterotopia with images of liminality that disturb accepted meanings in our society, in particular notions of the feminine.

Graham Sergeant

(Kent Institute)

War as Spectacle: The Gulf War: Transmission and Reception

This dissertation investigates the intertextual and economic relationship between military-industrial activity, news media, the entertainment industry and the living room audience. It examines the televisual experience as exploited by military/scientific personnel to interface and 'telepresence' that which cannot be experienced directly – the (literally) hostile environment as imperative visual experience.

Televisual memories and documentary archives of the 1991 Gulf War provide specific points of reference. Central to the investigation is the spectacular footage featuring precision bombing by weaponry such as the 'smart bomb', which uses TV monitoring for missile guidance. This footage, given centre stage by the new media during the Gulf conflict, is placed in the wider cultural context of entertainment formats, such as cinema and 'computer gaming' and the historical context of images from the war in Vietnam and the development of other systems of annihilation, as well as picture of the Gulf War zone taken independently of the military.

Structured along the lines of the transmission and reception of images from a distanced site of devastation to a secure domestic environment, this account traces the journey of 'smart bomb' footage from missile camera to cockpit experience, from war-room to security-cleared press release, from news network beamed into the living room prior to storage as archive material.

The dissertation draws on testimonies of spectator/commentators, military personnel and independent photographers to bring together a multiplicity of Gulf War experiences. This essay is an attempt to understand how and why this war was treated as a cultural format designed to gratify us with its spectacle.

AAH Thesis Prize for 1998

There are two separate categories of entry:

- undergraduate students on predominantly studio-based courses
- undergraduate students on non-studio-based courses whose course comprises 50% or more of history of art, design or architecture.

The prizes for this year's competition are provided by **Reaktion Books** and **Yale University Press**.

Please submit entries by **24 October 1997** to:

Gudrun Schubert
University of Brighton
10–11 Pavilion Parade
Brighton BN2 1RA.
Tel: 01273 643104/643086
Fax: 01273 681935
email: <gjs5@brighton.ac.uk>

The Design History Society Essay Prize 1997

In order to encourage the development of high standards of Design History at an undergraduate and postgraduate level, the Design History Society invites submissions for its first student essay prize from students on any UK-based BA or MA course in Design History.

General criteria

- The competition is open to any student on an accredited BA or MA course in the UK in which Design History is a major component.
- The entrant must be, or have been, a full- or part-time student within the previous academic year.
- The entrant should not have been previously published.
- Submission must be accompanied by an academic nomination. (Guidelines for selection will be supplied to applicant institutions.)
- The essay must be of dissertation length – between 8,000 and 10,000 words.

The closing date is **27 June 1997**.

The prize

- A bursary of £200, given by the Design History Society
- Expert editorial guidance with regard to possible publication
- £75-worth of Oxford University Press publications.

For full details, nomination and application forms please contact: Paul Denison, Essay Prize Secretary, University of Teeside, Institute of Design, Middlesbrough, TS1 3BA. Tel: 01642 342363/896726; Fax: 01642 342376; email: <dsl15@tees.ac.uk> (Paul Denison)

Art Histories in Action
A Conference for
Teachers
27 JUNE 1997
Tate Gallery



Association of
Art Historians

This one-day conference is organised by the Schools Subcommittee of the AAH, in collaboration with Tate Education. It is intended to provide a forum for information and discussion of recent developments in art history. We envisage focusing on semiotic, intercultural and gender issues, as examples of theoretical methods as yet largely neglected in schools. One aim of the day is to suggest that such methods are both appropriate and accessible to post-16 students. We are therefore inviting representatives from Higher Education, SCAA, Examination Boards and Teachers of post-16 Art History and Art and Design to take part.

The day will be divided into morning and afternoon sessions, with a series of talks in the morning; the afternoon session will provide a forum for debate and will enable participants to evaluate, and consider the feasibility of using, the methods in the school/college context. We hope that this conference will also encourage Examination Boards and SCAA to revise the present outdated syllabuses. For further information, please telephone Tate Education on 0171 887 8765.

Horace Walpole, Art and Politics
25-26 JULY 1997

Strawberry Hill House, Twickenham
*Organised by the Paul Mellon Centre to mark
the bi-centenary of Walpole's death*

The conference is divided into four sessions at which experts from Britain and America will present new research on the cultural context of Walpole's time, Strawberry Hill House, politics and criticism and Walpole's collections. There will also be a chance to examine in detail the celebrated interiors and gardens of Strawberry Hill.

The deadline for bookings is **1 July 1997**. Please contact the following address for a booking form: The Paul Mellon Centre, 16 Bedford Square, London WC1B 3JA. Tel: 0171 580 0311; Fax: 0171 636 6730.

**28th Annual Conference of the
Research Society for Victorian
Periodicals**

12-13 SEPTEMBER 1997
Chicago

For further details contact: Barbara Quinn Schmidt, English Department, Box 1431, Southern Illinois University at Edwardsville, Edwardsville, IL 62026; email: <bschmid@daisy.ac.siue.edu>

Rudolf II, Prague and the World
2-4 SEPTEMBER 1997

Prague
*Organised by the Institute of Art History,
Academy of Sciences of the Czech Republic*

This interdisciplinary event will focus on artistic and cultural exchange between the court and the town, as well as between Prague and other artistic centres around 1600. Deadline for abstracts **30 May 1997**. For information: Institute of Art History, Husova 4, 110 00 Prague 1, Czech Republic. Tel: +422 242 285 47; Fax: +422 242 294 36; email: arthist@site.cas.cz.

**The Rhetorics and Rituals of
(Un)veiling in Early Modern Europe**
3-5 OCTOBER 1997

University of Michigan

This interdisciplinary conference will consider various manifestations and significances of a gendered body and its veiling in social practices and discursive constructions. Papers will address such topics as costume, anatomy, scientific 'secrets', cartography, rhetorical and legal notions of the 'veil', erotic practices of revelation and concealment in painting and Neoplatonism, and colonising practices in the 'New World'.

For further details, please contact Alison Cornish or Professor Simons, Department of Romance Languages and Literatures, The University of Michigan, Ann Arbor, Michigan 48109-1275, USA. Tel: +313 764 5344; Fax: +313 764 8163; email: <acorn@umich.edu>

Work and the Image

17-19 APRIL 1998
University of Leeds

Call for Papers

This conference will explore how the culture of work and work as culture can be seen to be processes that are socially constructed. Papers will address the following key areas: work and gender, race and labour, craft and technology, rural labour, working clothes, work in the medieval world, labour in 20th century visual culture, slavery, artists in practice.

We invite those engaged in new research on such topics to submit abstracts for proposed papers by **13 October 1997** at the latest to:

Dr Valerie Mainz and Professor Griselda Pollock
Department of Fine Art
University of Leeds
Leeds LS2 9JT
Fax: 0113 245 1977.

Selected papers from this symposium are to be published.

Conservation of Decorative Art

21-23 APRIL 1998

Victoria & Albert Museum

A conference to mark the 40th anniversary of UKIC

Call for papers

Decorative art is all around us in both private and public hands. In many cases it is seen as ephemeral, to be altered in response to fashion or wear and tear. But frequently what survives captures the spirit of the age better than the more consciously created and preserved fine art.

Many of the objects were part of a larger decorative scheme where preservation *in situ* is not an option. Others are constructed of many materials that have incompatible requirements for survival. Frequently they must continue in their original function as decorative art, requiring considerable restoration and alteration. Little investigation has been made of the problems and far less has been published.

UKIC and the Victoria & Albert Museum are organising a conference discussing the problems of these diverse objects. Papers are requested on the examination, care, treatment, training and ethical approaches during conservation.

If you wish to submit a paper, please send an abstract (150-300 words) by **1 July 1997** to: Conservation of Decorative Art UKIC, 6 Whitehorse Mews, Westminster Bridge Road, London SE1 7QD. Tax: 0171 620 3761.

The organisers of the conference are: Velson Horie, The Manchester Museum, The University, Manchester, M13 9PL. Tel: 0161 275 2656; Fax: 0161 275 2676; email: <c.v.horie@man.ac.uk> and Joanna Whalley, Conservation Department, V&A, South Kensington, London SW7 2RL. Tel: 0171 938 8580; Fax: 0171 938 8661.

Women in Victorian Art and Design

SATURDAY 25 OCTOBER 1997

Hunterian Art Gallery, University of Glasgow

Call for papers

The Hunterian Art Gallery is hosting a one-day symposium on women in Victorian art and design, to coincide with the first-ever exhibition of the work of Beatrice Whistler. Proposals are invited for papers related to the following themes: collaboration, reputation, education and opportunity, collecting, exhibition and presentation, gender and environment, problems of research and methodology.

Proposals should be sent by **30 June 1997** to: Dr Patricia de Montfort, Centre for Whistler Studies, University of Glasgow, Hillhead Street, Glasgow G12 8QE. email: <psdm@arts.gla.ac.uk>

Empire, Design and Identity

21-22 JUNE 1997

Organised jointly by the Victoria & Albert Museum and the London Institute

At the end of a century that has witnessed huge transformations in political geography and ethnic migration, few nations are left with a simple racial or cultural identity. The notions of fragmentation and racial and cultural hybridity are particularly pertinent in the analysis of imperial Britain's relationship with its Empire and beyond. This conference is related to the British Empire and Design research project, organised by Camberwell College of Arts, and Chelsea College of Art and Design, and looks specifically at how the issues of the British Empire and identity affected design, architecture and the applied arts during the 19th and early 20th centuries.

Information and booking forms to be obtained by sending an s.a.e. to: Box Office, Victoria and Albert Museum, Cromwell Road, South Kensington, London SW7 2RL. Tel: 0171 938 8407.

Joseph Wright & His World

London & Regional Culture in the Late Eighteenth Century

19-20 SEPTEMBER 1997

Victoria & Albert Museum

A symposium to commemorate the bicentenary of the death of Joseph Wright

The artist often known as Joseph Wright 'of Derby' produced work which is emerging as of major importance in the context of numerous recent debates. This interdisciplinary symposium seeks to examine Wright's work in the context of recent revisions in the accepted ways of thinking about the relations between the metropolis and province in the late 18th-century English Culture.

For booking and further information contact: The Box Office, V & A, South Kensington, SW7 2RL. Tel: 0171 938 8407; Fax: 0171 938 8635

The Nature of the Masterpiece in Japan and Europe

6-8 SEPTEMBER 1997

Sainsbury Centre for Visual Arts, Norwich

Hosted by School of World Art Studies of UEA

This conference will bring together historians of the art of Japan and Europe in a wide-ranging discussion of a subject of fundamental importance to the practice and criticism of art worldwide.

For further information contact: Julie Beausoleil, School of World Art Studies, Tel: 01603 593769; Fax: 01603 593642; email: <j.beausoleil@uea.ac.uk>

ANNOUNCEMENTS

Working Methods

5-6 SEPTEMBER 1997

University of Northumbria at Newcastle upon Tyne

The Thirteenth Annual Conference of Chart -

Computers and the History of Art

This two-day conference takes as its theme how information technology is changing the way we work, as historians of art and design, as information managers, or as curators and conservators. Papers will be offered on the following topics, among others:

- image analysis and capture for conservation purposes
- using the World Wide Web in support of learning
- curating electronic information for the millennium
- exploiting new technologies in research in history of art and design
- understanding the impact of multi-media on museum publics.

The location of the conference in Newcastle gives delegates ample opportunity to enjoy one of the nation's most beautiful and convivial city centres. Its timing coincides with the City's celebration of the bi-centenary of its visionary planner, Richard Grainger. A highlight of the conference will be a reception at the Laing Art Gallery. Delegates wishing to stay in the City will be accommodated in student residences on the City Campus. Fees (inc. 1 night B&B): CHART members £75 non-members £105, concessions £50, additional night B&B £20. Non-residential rates are also available.

Booking forms are available from the conference organisers, Professor Christopher Bailey and Jeremy Beach, who can be contacted at the Department of Historical and Critical Studies, University of Northumbria, Newcastle NE1 8ST. Tel: +44 (0)191 227 3015; Fax +44 (0)91 227 4630; email at either <C.Bailey@unn.ac.uk> or <Jeremy.Beach@unn.ac.uk>

The Design History Society Goes Online!

To find news, exhibition and conference details, information about the Society and links to other sites, point your browsers at the following address:
<http://www.sequence.co.uk/dhs>

AAH Web-Site

The AAH now has an up and running web site, thanks to the efforts of Duncan Branley. It can be visited on: <http://www.gold.ac.uk/aah>. It contains news and information about art historical subjects and any information to be included should be sent to: Duncan Branley, 31 Garfield Road, Plaistow, London E13 8EN, or: <duncan@gold.ac.uk>

AAH Publications

The following AAH publications are available from Andrew Falconer (see back cover for address).

Careers in Art History

A 48-page booklet outlining some of the options available for those seeking a career in art history.

Individuals: £2.00 (£1.00 for students and unemployed) plus an A5 s.a.e. to the value of 31p for UK members.

Institutions: £3.00 (including postage and packing); £4.00 for overseas institutions.

Postgraduate Research Survey

An 8-page leaflet providing information on nationwide provision of research degrees. Please send a large s.a.e. to the value of 31p.

Register of Independent Art & Design Historians

A directory of Independent members of the AAH who provide services on a freelance basis.

Price: £3.00 (including postage and packing).

Guidelines on Professional Practice

A leaflet by Professor Martin Kemp offering advice to art historians on conduct in a range of areas of professional activity.

Price: £1.00 (including postage and packing).

Voluntary-work placement lists

The following lists of institutions willing to accept students on voluntary-work placements are available free with an s.a.e. for 31p:

- Britain
- Europe
- Rest of World.

Art History back numbers

Former member of AAH has limited number of copies of *Art History* available to pass on to present members free of charge, except for reimbursement of postage: Vol 8, nos 1-4; Vol 9, nos 1-4. Write to: Mrs A E Thompson, 2 Offa Lea, Newton Cambridge, CB2 5PW.

Deadlines for Bulletin

Bulletin is now published three times a year. The deadlines are as follows:

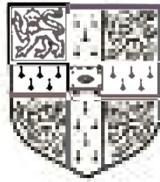
February issue	1 January
June issue	1 May
October issue	1 September

Please send material on disk if possible.
PC and Mac disks are both acceptable

AAH Correspondence Card

The card, published by Pitchfactor for the benefit of the AAH, is 105mm x 150mm, and carries an image (in colour) of a painting by Ivor Davies.

Price: £3.50 for 5 cards (105mm x 150mm) + envelopes. Send cheque (payable to Pitchfactor Ltd) to Andrew Falconer.



University of Cambridge **SUMMER SCHOOL IN ART HISTORY** 6 - 26 July 1997

An opportunity for intensive study in Cambridge, setting British Art in its European context, over the past three hundred years, from 1697 to 1997.

Major plenary lecture series for all, plus three specialist taught courses chosen from a wide range including:

- Blake: poet and prophet
- Palladio and Palladianism in England and America
- Turner: tradition, innovation and influence
- Romantic Colour: colour in 19th-century British art
- Conservation and restoration: global challenges and local solutions
- From palace to powerstation: the Museum Movement in Britain, 1750 to the present day
- British and Continental 20th-century architecture
- From Bloomsbury to Bacon: British Avant-garde 20th-century art

Further details on the Art History or other Cambridge University Summer Schools from: International Programmes (ref AHB), University of Cambridge, Madingley Hall, Madingley, Cambridge CB3 8AQ, England
Tel: (01954) 210636
Fax: (01954) 210677
email: rdi1000@cam.ac.uk
<http://www.cam.ac.uk>

Study for an MA at Middlesex

A full MA requires 180 credits and these can be taken part-time over 2 years, but we are now offering the

MA History of Design and MA Visual Culture as ONE YEAR FULL-TIME COURSES for 1997/8

MA HISTORY OF DESIGN

The MA History of Design enables advanced students from a variety of backgrounds to form a critical assessment of the economic, social and cultural significance of design. It is intended for those developing careers in the design professions, design education, historical and cultural studies.

MA VISUAL CULTURE

The MA Visual Culture is concerned with the historical and critical analysis of the artifacts, practices, institutions and discourses that together constitute the Visual Culture of a society. It spans the modern and post-modern periods and encompasses Western and non-Western societies. This MA is supported by bursaries from the Paul Hamlyn Foundation.

MA TEACHING VISUAL CULTURE

The MA Teaching Visual Culture combines a vocational approach to teaching practice with academic study using modules from the 2 MA programmes above. It looks at the impact of new forms of learning and information retrieval and current policies & practices in Higher Education.



For further information and application forms:

Telephone:

0181-362-5078

Fax:

0181-362-6339

e-mail:

Fran1@mdx.ac.uk

Or write to:

**Middlesex
University**

HTVC

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