



Association of
Art Historians

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news reports

Chair's report

A new journal for the AAH

Discussions with Blackwell have been progressing well with regard to our establishing a new journal alongside our scholarly publication *Art History*. Designed to have a more widespread and popular appeal, it will aim to provide a good professional journal for the membership, attracting further outside subscriptions, both individual and institutional, while retaining the majority of its present subscribers; we anticipate it would also be sold through certain public outlets – for example the large museums and galleries.

The business plan we have been working on involves a joint AAH–Blackwell take-over of an existing art book-review magazine with a considerable subscription list and network in the UK, continental Europe and the US. Taking over and modifying this existing magazine would entail minimal financial risks to the Association, whereas starting a new journal from scratch would be a very costly investment with a far longer projected break-even time.

A number of details remain to be clarified, and we shall be seeking our Honorary Treasurer's opinion and that of external professionals before finally entering into any agreement; however, we sought and received a mandate from the Association to press ahead with the take-over. If all goes well, we anticipate a launch in early 1997.

Decline in undergraduate applications

It is clear from the current data on applications to undergraduate art history degrees in Higher Education that the introduction of a new journal is timely –

indeed, we hope not too late to stem the decline in interest in the discipline: overall applications through UCAS for October 1996 are down by one third on last year. A 25% decline can be accounted for by the fewer number of choices permitted on the UCAS form, but this still indicates an underlying 8% drop on the number of applicants in 1995 – greater than in many arts subjects. This represents a worrying decline which suggests prospective students no longer see art history at university level as an attractive or leading-edge subject; it is notable that both film studies and media studies generally have growing numbers of student applications.

We may decide that this is merely a statistical blip; I would prefer to take it extremely seriously and to recognise that we need to work fast to raise the public profile of the profession and the subject nationally. It may be not insignificant (if unpalatable) that film and media are seen by prospective students as 'boys' fields': far greater numbers of male applicants are attracted to these quasi-technical subjects than to art history, which seems still to retain connotations of a somewhat effete connoisseurship. Perhaps, too, film and media can appear more 'vocational' to a generation conscious of the problems of future jobs and careers. A further problem is that these subjects are more widely taught at 'A' level than art history, which is still predominantly limited to the independent school sector; elsewhere it is often simply a tack-on to fine art courses. A new journal will help give the profession both a facelift and communicate what the discipline is actually about to, we hope, a far wider public. We need to work actively

to promote the spread of good art history in schools, to influence the content of 'A' level syllabuses and to ensure the field in all its diversity is recognised. It is our own responsibility.

Anthea Callen

APRIL 1996

CONTENTS

news reports	2
Open Meeting • New Journal • AICA • Thesis Prize • Claire Donovan	
annual reports	5
Independents • Membership Figures • Students • Schools • Universities and Colleges • Honorary Secretary • Art Galleries and Museums • National Committee of CIHA • <i>Art History</i> • Honorary Treasurer	
annual general meeting	12
conference reports	15
Beauty? • CAA • Student Group at Liverpool • Nihonga	
conference news	20
Structures and Practices: AAH Annual Conference • Futures • Eighteenth-Century Britain • Imperial Cities • Historic Framing and Mounting • Student Group • Bellori	
announcements	22

AAH Open Meeting

SATURDAY, 9 MARCH 1996

Imperial War Museum, London

The third Open Meeting organised by the Executive Committee attracted sixteen members, of which four were Officers of the Association. Anthea Callen was in the Chair. The Association is most grateful to outgoing EC member Angela Weight for once again organising a most hospitable venue for the meeting. As with last year's Open Meeting (see Bulletin 58), on-going key issues such as copyright and membership were addressed, but the subject that aroused most interest was the Association's proposed new journal, one member going so far as to see its possible launch as the best news she had heard in years!

Copyright: slide library licensing

Concern about the Design and Artists Copyright Society (DACS) continues. Anthea Callen reported on a recent meeting she had with the Copyright Sub-Committee of the Committee of Vice-Chancellors and Principals (CVCP). The welcome news is that the CVCP has decided to take on board the issue of slide library licensing. With the experience of library licensing behind them the CVCP see this issue as an obvious extension of that earlier problem. According to the CVCP, licensing in some form is inevitable and the Association needs to make sure that its members are properly covered. No licence will be needed for images out of copyright and where copyright is already paid. The CVCP Sub-Committee will negotiate with DACS to ensure a license which will be of benefit to all AAH members; Anthea Callen has been asked by the CVCP to act as advisor during this process. This is considered the best option to alleviate the present impasse over copyright in slide libraries, and issues such as photographs for teaching and the use of scanning and digital imaging will also be addressed.

The CVCP is in a strong position to help us fight for what we want, and it is in their interests, too, to keep costs down. SCOP (for FE and HE colleges) is represented on the CVCP Copyright Sub-Committee. Thus, although in the long run a licence is deemed necessary, institutions are advised to await the outcome of the CVCP negotiations prior to considering taking out a licence from DACS. It is anticipated that the licence which results from these negotiations will also suit the needs of museum and gallery education departments. It is planned to make arrangements to enable independent

members to sign up with a particular slide library and thereby to obtain licensing cover.

Copyright: publishing

A Publishers' Forum, led by ex-AAH Chair Nigel Llewellyn, is beginning to influence museums and galleries towards reducing rights and reproduction fees for scholarly publications: to date, both the V&A and the National Portrait Gallery have agreed special rates for scholars – a welcome precedent which we hope will be followed elsewhere. The AAH is forging links with the College Art Association for the establishment of a reciprocal scheme of reduced costs in the USA. Consultation with other organisations, such as CIHA and AICA, was suggested, to create a collective lobby to get justifiable reductions from the relevant institutions, hopefully worldwide.

The new journal

This subject provided the liveliest debate of the day. A lot of the discussion centred on the content of a new journal, which it was decided was the key factor. This ran in tandem with a discussion about the audience for such a journal and its actual format. Anthea Callen outlined her discussions with Blackwell and the possibility of a joint AAH-Blackwell take-over of an existing art book-review magazine, with the intention of creating a second journal for the Association. [See also accompanying article by John House.]

One of the main aims of the EC is to widen the Association's membership, and a more popular journal may do that. The schools sector is the main area in need of inclusion: the Association needs to penetrate that market and satisfy the

urgent needs of teachers in the Secondary system. The AAH must find out the needs of school teachers and it was suggested that a questionnaire be placed in *ARTEFACT*, the newsletter of the Schools Subcommittee of the AAH. The art advisers for LEAs should be contacted and thence art history teachers around the country.

Membership changes

Linked with the possible launching of a new journal is the issue of what a member gets with the annual subscription. We would need to establish new categories of membership to include a new journal – membership with *Art History* and the new magazine; membership with either one of these; membership with concessions. It was agreed that a delay in any major restructuring of membership should coincide with the launch of a new journal. Also connected with membership reorganisation and a new journal is the suggested professionalisation of the Association. If negotiations with Blackwell proceed in a positive fashion, the EC is considering setting up a permanent AAH office, perhaps in premises supplied by Blackwell in Oxford. It was agreed that there is a clear need for a centralising of the Association's activities.

Apart from tapping the schools sector, members offered a range of ideas for increasing membership, one of the most exciting being the establishment of an AAH World Wide Web page, which would include membership information, activities of the various groups, Association publications and conference information.

Art History in schools

As stated earlier, the schools sector is seen as a vital area for expansion. It was suggested that an education section be made available in the proposed new journal. Attention was drawn to the regional study days for sixth formers that are being organised by the Schools Subcommittee. There is a serious need, it was pointed out, for art historians in schools and FE colleges, as art teachers

are rarely equipped to teach the critical and historical content now required. It was also pointed out that there is a need for a greater awareness of the 'A' Level syllabus in art history among art historians, and for input from the profession. This was agreed as an important observation and that the existing sharing of subcommittee business by the Universities and Colleges group with the Schools group is to be encouraged.

Pitchfactor

This trading sector of the Association reported on its continuing search for new ways to bring in funds. The Joseph Southall print published on the occasion of the Birmingham Conference in 1994 has sold out, while a correspondence card will be on sale in the autumn. After carrying out some market research it was decided that the printing of cards was seen as a good idea, while the proposed production of a mug had proved unpopular. There is a market for prints and perhaps for trips abroad.

Other business

Other issues raised during the course of the day included criticism of the new membership card. A return to a card with a photograph is being planned. Independent members of the AAH are asked to update their entries in a form to be circulated, which led to the suggestion that the Association should produce more publications such as the *Register of Independent Art & Design Historians* and *Careers in Art History*. These could lead to an increase in membership. A call was also made for the drawing up of a clear code of practice in the advertising of jobs in the discipline. A formulation of standards was seen by one member as a role of the Association.

The Open Meetings are an opportunity for members to address issues directly to the Executive. It is hoped that if these meetings are to continue that more members, including more members of the Executive, will make the effort to turn up. Suggestions for agenda items for such meetings are welcome, as are suggestions for regional venues for open meetings.

Fintan Cullen
HONORARY SECRETARY
MARCH 1996

THE NEW AAH JOURNAL

The 1996 AGM has given its support to the proposed new AAH Journal, which, it is planned, will exist alongside *Art History*. The aim is to create a lively, intelligent and accessible magazine that appeals to a wide range of different readers – not only the existing art historical community, but also the many people who are involved in the subject at a less academically specialised level: those who present art and its history in schools, museums and adult education, and perhaps even the interested museum- and exhibition-going public. The particular aim behind the project is to broaden and increase membership of the AAH and to raise the profile of the discipline as a whole.

It is hoped that the contents will include material of many types, with an emphasis on accessibility, and on the practical applications of the discipline, rather than on pure research:

- essays on art historical areas, summing up the state of the field for the non-specialist reader
- essays summing up theoretical issues, providing a bridge between 'high theory' and the interested general reader
- articles on and reviews of current exhibitions and events, including essays by exhibition organisers about the conception and implementation of their projects
- articles about educational issues, eg 'A' level syllabuses, the role of art history in museums and art education
- information about forthcoming conferences and other events
- book reviews, including many shorter notices, in contrast to the reviews in *Art History*. These are expected to be a major part of the Journal.

The survey-type contributions in the first two categories above would be refereed, and could thus contribute to Research Assessment Exercise (RAE). The Journal would have an honorary editor, like the editor of *Art History*, accountable to the AAH, and a small editorial group, with an emphasis on experience in the areas of interest of the target readership, and on breadth of interest and vision rather than detailed academic coverage.

It would take over some of the current roles of *Bulletin*; a new, slimmer *Bulletin*, perhaps distributed as an added section in the new Journal, would focus primarily on the specifics of the Association's business.

The proposed format is A4 – something like *History Today*. It would be fully illustrated, in colour where economically feasible. Initially, it is envisaged that the Journal should appear quarterly, with the possibility that it might later appear five or six times a year.

Blackwell, publishers of *Art History*, are keen to publish the new Journal, too. In order to ensure a rapid and economical launch, the current proposal is that the Journal would be created by taking over and relaunching an existing publication. If this is agreed, Blackwell will cover the initial costs of the Journal.

The proposal is that three categories of AAH membership would now be offered: one with both *Art History* and the new Journal, one with *Art History* alone, and one with the new Journal alone. As at present, membership without the publications would be available only to students and those demonstrating unemployed status.

John House

Bulletin deadlines

Could I remind people that the copy deadlines for this year are as follows:

August issue: **1 July 1996**

November issue: **1 October 1996**

I am always happy to receive news of, and reports on, conferences. Also, news of senior appointments is gratefully received. Remember that job vacancies may be advertised free of charge, so please inform your Personnel Department. Research queries are also welcome, as are contributions to Open Forum. Just keep on sending them in!

Jannet King
EDITOR

The International Association of Art Critics (AICA)

The International Association of Art Critics (AICA) was formed as a UNESCO-initiated body after the Second World War in 1949 to promote international cooperation within the fields of the creation, promotion and criticism of art practice, long before art history had expanded as the university discipline which we know today. Thus it includes internationally renowned museum curators and art historians, as well as professional art critics and journalists among its members, with a network extending not only to the USA and Australia, but Latin America, Eastern Europe, the former Soviet Union, Japan and francophone Africa, while plans to set up groups in Hong Kong and English-speaking African countries are at present being realised. It is also concerned with the exchange of information, the organisation of international conferences and the protection of professional interests among its worldwide membership. It has published journals (new projects are being formulated), and a half-yearly newsletter circulates information, especially valuable for those who cannot come to the annual conferences.

In as much as many of its concerns, notably copyright issues, not only coincide with the interests of the AAH but offer the possibility of international coordination of strategy, it is important, I feel, that a greater liaison takes place between the two organisations, while British-based AICA activities may often be of interest to the broad AAH membership.

Conferences

Last September the twenty-ninth international AICA congress was held in Macao, Hong Kong and China, with an East-West theme – a fascinating and unique experience in view of China's forthcoming reappropriation of Hong Kong and Macao from the former British and Portuguese colonial rulers. This year, from 25 August to 2 September it will be based in Rennes, Brittany, under the aegis of Jean-Marc Poinot and Raymond Tio-Bellido. The theme will be 'Quelle mémoire pour l'art contemporain?', relating to the nearby 'Archives de la Critique d'Art' at Châteaugiron, where valuable archive

material (some British) is filed via writers and critics, not artists or exhibition venues.

Future international congress venues have been decided: in September 1996 an Asian/Australian congress to coincide with the second Asia/Pacific Triennale in Brisbane; Belfast and Derry for 1997; Japan for 1998; Poland, ten years after the restoration of democracy, in 1999; and, for the year 2000, (10–19 September) London and Edinburgh, following on from the ICOM congress. An ambitious programme has already been established, on the theme of 'The Transmission of Visual Culture'. Current British projects include a conference on criticism in English-speaking African countries, to be held in London in November 1996, following the francophone African conference held in Paris last year.

Our current president is Mark Gisbourne, who lectures on contemporary art and theory at the Slade School of Art and Sotheby's Educational Studies (University of Manchester).

Please address all enquiries to the Secretary:
Mr Nicholas Underwood
17a Abinger Road
Bedford Park
London W14 1EU.

Sarah Wilson
COURTAULD INSTITUTE OF ART
AICA-AAH LIAISON OFFICER

AAH Thesis Prize

AAH/Yale University Press/
Reaktion Books

The AAH Thesis prize is awarded annually for the best theses produced by studio-based students in the previous academic year. This year's winners were:

Carl Cairns (School of Architecture, the University of Newcastle-upon-Tyne), for *Songlines; Nomads, Cities and Architecture* and Julie Whiffen (Kent Institute of Art & Design) for *The Parallels between the Visual and Verbal Joke via an Investigation of Sigmund Freud's 'Jokes and their Relation to the Unconscious'*. The abstracts of the prizewinning entries will be published in the next *Bulletin*.

The judges awarded a commendation to David Stainer (Fine Art, University of Brighton) for his dissertation on Barnett Newman. The judges were: Dr Anthea Callen (University of Warwickshire), Dr Colin Cruise (Staffordshire University) David Faddy (University of Westminster) and Gudrun Schubert (University of Brighton). The awards, which were supported by Reaktion books and Yale University Press, were announced at the opening of the Annual Conference.

Details of next year's prize, regulations and entry forms can be obtained from Dr Penny McCracken (see back page for address).

Colin Cruise

Claire Donovan

HONORARY SECRETARY

Honorary secretaries come and go and when they go they are always missed. The sterling work done for the AAH by colleagues who accept the post is much appreciated by members of the Executive Committee. It is good to publicly offer thanks to those who have served in this capacity, especially to Claire Donovan who, apart from producing concise and fluent minutes, has been such an unfailing source of wise and considered opinion during the last three years. Very many thanks and best wishes for the future Claire, and a warm welcome to Fintan Cullen who takes over the role.

Kate Woodhead
(ON BEHALF OF THE AAH)



Claire is shown here (on the left) at the AGM, where she was presented with a print by Anthea Callen.

Annual Reports

The following reports were presented by the chairs of the respective special interest groups and other Executive Committee members at the AGM of the AAH on 14 April 1996. (Shortened versions are presented here for reasons of space.)

Independent Art and Design Historians

The subcommittee, 14 members strong since last April, has met approximately every two months, and the Chair (or, on occasion, another member of the committee in her stead) 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, Emma Roberts, to some of our meetings and we have identified a number of issues that are of equal concern to Students and Independents.

The problems facing independent lecturers, teachers and authors have not changed markedly since last year, although happily their employment prospects have improved. As the financial pressures on universities and other institutions have caused them to be cautious about recruiting permanent staff,

they have tended towards short-term employment of Independents for specific tasks. The drawback of this new policy lies in the increased threat of unemployment faced by our colleagues who work in universities, colleges and museums and also in the fact that the payments offered to our highly qualified independent members are often derisory.

The main visible achievement of our committee has been the publication of the *Register of Independent Art and Design Historians* on time for the start of the academic year. An addendum will be published in August 1996 and a new, expanded edition in August 1997. The *Register* has already proved very successful; there has been demand for additional copies from a number of potential employers, and members listed have reported that quite a number of job-offers have arisen as a result of it.

The most difficult problem faced during the last year was still the question of copyright – a topic discussed in the Chair's Report on the Open Meeting.

The most enjoyable occasion of the year was the recent party, held in the Council Room of the Society of Antiquaries. Lively conversation and delicious sandwiches and wine were shared by 53 members, who filled the room to capacity. Such an informal exchange of ideas and discussion of professional problems is of great value to our independent members, who may not otherwise have many opportunities to meet colleagues. We are greatly indebted to Catherine Parry-Wingfield for organising the event, and to Deirdre Robson and Tru Helms for their help.

Brigitte Corley
CHAIR, INDEPENDENTS

Report on Membership Figures for 1995

There was a small increase in figures overall and the number of new members would be encouraging but for the almost equal number of members not renewing. I am hoping that the new publicity leaflet will result in more long-term members. Processing new members in equal proportion to those leaving means a lot of administration for little financial return. Student membership is the category that shows the greatest increase, as a result of the sterling efforts of Emma Roberts and fellow Student Group members, and there has also been a pleasing increase in the number of members from Europe and the Rest of the World.

A summary of the figures is as follows (with those for December 1994 in brackets):

Overall membership

Members in total	1291 (1275)
New members	330 (230)
Lapsed members	303

Occupational profile of members, taken from application forms

Academic sector	361
Students	280
Independent	71
Museum staff	72
Schools	45
Other	108

Occupational profile of new members, taken from application forms

Academic sector	53
Students	191
Independent	15
Museum staff	10
Schools	7
Other	22

Kate Woodhead
DIRECTOR OF PUBLICITY AND ADMINISTRATION

Anybody interested in further statistics, with a breakdown of members by category, is welcome to write to Kate Woodhead for a copy of her full report.

Students

Over the past year the Student Group has been extremely active. It now has a strong committee, all the members of which have been important in ensuring the success of the group's activities during the last twelve months. We have met approximately once every two months, and each of these meetings has been lively and intense. The result is that a whole new programme of activities has been initiated after each meeting, and the committee members have been busy during the intervening weeks in effecting the changes that had been decided upon. The main activities the Student Group has embarked upon are detailed below.

British Voluntary Work List

This list of museums and galleries in various parts of Britain which might offer voluntary work placements has been in existence for some time. We felt that it could be increased in size, and include more regional institutions. We therefore contacted more establishments in Wales and Scotland, and in small towns in Britain, while simultaneously recognising the need to increase the number of London institutions willing to help. The current list is now much more comprehensive and has proved very popular.

Overseas Voluntary Work List

It has been noticed that many students wished to combine their personal development with the opportunity to gain some practical work experience, and therefore we set about creating an international list of voluntary work placements. In fact, the foreign institutions seemed to welcome this initiative and often thanked us for placing their names upon this list. The list is still being compiled and yet has already been used eagerly by many students.

Conferences on postgraduate research

This has been another important means of giving practical help to students. Three conferences have been arranged so far, one in Warwick University last December, another in Liverpool University in March, and one to be held at the University of Essex on 22 May this year. These are aimed at giving students the opportunity to present a paper about any stage of their research. They are important in giving students the opportunity to develop the skills necessary for delivering presentations – an invaluable experience, as most jobs in the field of art history require presentations to be made.

These one-day conferences have also proved successful as social events and I believe that valuable contacts have been made as a result. Similarly, the Student Group has witnessed the amazing variety and vitality of postgraduate research, and has been encouraged that these conferences are an essential forum for allowing papers to be given which may not fit easily into themed conferences. Further conferences are presently being arranged for the next academic year – one in the southwest and another in Scotland. We also arranged a special student forum at the Annual Conference, during which three people who presented papers at the postgraduate conferences illustrated to everyone what happens at these events.

World Wide Web

A new venture which is being worked on presently by the Student Group, is a World Wide Web page. We have some contacts with people who have experience in this area and are presently evaluating the advantages and difficulties this will involve. We also organised an interactive Internet presentation at the Annual Conference, at which the audience could request to explore various parts of the Internet under the guidance of an expert.

Developing closer links

Finally, a major concern of the Student Group has been to effect closer links with the other subcommittees. We have continued to attend Independent Group meetings, and now also attend the University and Colleges and Art Galleries and Museums Group meetings. The Chair of the Student Group also travelled to the College Art Association Conference in Boston, which helped to establish contact with American students.

Our aims for 1996–7 are to complete the International Voluntary Work List, make the next three student conferences even more successful than the first two, to establish our World Wide Web page and to effect even closer links with other members of the AAH and international organisations.

Emma Roberts CHAIR, STUDENTS

Schools

The subcommittee has continued its activities to promote the work of the AAH within schools. This year we held two very successful regional meetings – the first in October at the Russell Cotes Museum and Art Gallery, to coincide with *Insights*, an exhibition of works from the Bournemouth & Poole College of Art collection. The second, Enriching the Experience, was held in March at Hull, at the Booth-Clibborn Collection, University of Humberside, and in the afternoon at the Ferens Art Gallery.

The subcommittee continues to be represented on examination boards, an increasingly important task at a time when examination syllabuses are under review. We welcome comments and suggestions from those teaching within universities.

The Nicholas Cann Award, now in its fifth

year, has received vigorous support from the subcommittee during the past year. The efforts to publicise the award and to encourage teachers to prepare their final-year students to submit an application, has met with an encouraging increase in the number of students participating.

Plans are underway for the new British School at Rome Course for teachers, which will run from Easter 1997.

The subcommittee continues to write and distribute its newsletter, *ARTEFACT*.

The subcommittee is currently exploring the feasibility of new initiatives for the future, including Study Days for 'A' level students and a scheme to have Art Historians in Residence in schools.

Elizabeth Allen CHAIR, SCHOOLS

Universities and Colleges

At its first meeting the committee reviewed its membership and the roles of the existing working groups. It was recognised that the old university sector was under-represented and considerable efforts have been made to address this, but without significant success. Gillian Elinor, who, with Will Vaughan, oversaw the merger of the Polytechnics and Colleges Subcommittee with that of the Universities, resigned through pressure of work. The subcommittee was very grateful for her service to the group. The subcommittee is actively looking for at least four new members, of whom two would ideally be from the old university sector, who are willing to play an active role in the group. None of the existing members is from a London institution. If anyone is interested and would like further information, please contact either Penny McCracken (Chair: 01482 440550, ext. 4015) or Pauline Ridley (Secretary: 01273 643086).

It was decided to continue with the existing working groups and to add one for Teaching and Learning, recognising that the levels of activity of the groups would fluctuate.

Thesis prize

Colin Cruise has been the sole organiser of this during the current year. Sixteen undergraduate theses had been received, but there were no postgraduate entries. The committee proposes to delete the postgraduate award and is looking at broadening the range of categories for prizes in order to encourage students other than those on studio-based courses. The prize was sponsored by Reaktion and Yale University Press, whose support is very welcome.

European links

A conference on European exchanges in the history of art was held in Hull in March. A small but enthusiastic group of delegates heard presentation which covered both the practicalities of sending and receiving students, and the opportunities for the subject under several European funding initiatives. Members of the Association who have an interest in



Delegates to the Annual Conference busy 'networking' between sessions!

further information or activities are asked to contact Penny McCracken.

Research

Ken Quickenden organised a one-day conference on research supervision in Birmingham in May, which was attended by 25 people. The suggestion of a document which gave models of good practice was welcomed and the committee will consider this during the coming year. Support for the conference was received from the Arts Council, and it is hoped that this will enable the proceedings to be published. It was felt that there was a need for further conferences, perhaps in collaboration with the Design History Society.

The result of the questionnaire that had been compiled and administered by Will Vaughan and Ken Quickenden was a leaflet containing information about available supervision and numbers of research students at nearly 30 institutions. It was sent to all student members of the Association and further copies are available from Kate Woodhead (see page 19 for details). It is intended to update this regularly and is expected that more institutions will respond to the next questionnaire, which will be received by departments after Easter 1996.

CoSAAD

Following Gillian Elinor's resignation from this body, Penny McCracken is now the AAH's representative and acts as Secretary. No meetings with the new Council have yet taken place.

Further Education

Members from this sector drew attention to the great pressures the subject was under, both at FE level and HE teaching in FE Colleges. Unfortunately, the research project to examine aspects of this kind of teaching had not been able to attract funding and was therefore in abeyance.

Theory and Practice

The resignation of Sue Wragg in 1995 had left this group without a co-ordinator, although several members had interests in this area. There is to be a conference at Manchester Metropolitan University on 20 to 22 September 1996 on History and Studio Practice.

Teaching and Learning

It was felt to be particularly appropriate to introduce this working group with the imminent Quality Assessment in England. As a contribution to this area, Barbara Burman of the Winchester School of Art/University of Southampton, offered to organise a conference on Assessment (not QA) in February 1997. The subcommittee would welcome suggestions for further similar events or other ways in which the subcommittee might be able to assist members.

It was also felt that it would be useful to have a session at the annual conference on Teaching and Learning, as happens at the CAA in America. This would be equivalent to one of the academic themes, with a convener and papers.

Penny McCracken

CHAIR, UNIVERSITIES AND COLLEGES

Honorary Secretary

The Executive Committee, chaired by Anthea Callen, has met on seven occasions during 1995–6, mainly at the Boardroom of the National Portrait Gallery. We sincerely thank the Gallery and its staff, who have made us so welcome. The EC has continued many of the items of business from 1994–5, most of which feature in the various annual reports. The issues discussed have been wide-ranging, indicative of the broad range of interests represented by the membership of the Association.

Redesign

The Association's new design for its publicity material, together with *Bulletin* and *Art History*, created considerable discussion during the year, and the first issues of 1996 went out with the new monogram and layout. Not all members have greeted this change with enthusiasm, however, and the membership cards, with no space for a photograph, have been perceived as failing adequately to represent the status of the Association and its members. The EC has recognised the points raised by various members, and is grateful for the concern shown. It will be a task for 1996–7 to consider how to respond.

President

An issue at the 1995 AGM was the proposal for a President of the Association. It was agreed then that further clarification of this role should be brought to the 1996 AGM, but this matter was not discussed further by the EC during the year, and no further proposals were therefore presented to the membership at this year's AGM.

World Wide Web

The consortium taking forward the World Wide Web server/gateway has formed a steering group for the ADAM (Art, Design and Media) project. The steering group is chaired by Marion Wilks of the Surrey Institute of Art and Design and includes Chris Bailey (University of Northumbria) and myself (in place of Will Vaughan during his absence). A panel session at the Conference will address the questions raised by this project.

Membership of the EC

The subcommittees have worked during the year to maintain events of interest to their members. The student group has been particularly active, and the EC thanks Emma Roberts for all her enthusiasm to provide for this large section of the AAH membership. Joint chairs of the Art Galleries and Museums, Sylvia Lahav and Angela Weight (co-opted back onto the EC to support Sylvia and carry through the redesign) are retiring this year and the EC thanks them both for their wide-ranging support for all EC issues. Otherwise, the subcommittee chairs are willing to serve a further term. We are grateful to them for their support in putting on events for the members of their group.

CIHA continues to be chaired by John House. The Artists' Papers Register Chair, Jonathan Franklin, has recently moved to Canada, and a new Chair is to be found. This project has been highly successful during the year, with funding found for two two-year contract posts for the first phase of the project, to get under way from a centre at Leeds and at Birmingham. Sarah Wilson of AICA (see page 4) has been invited to meetings of the EC this year, following a decision at the 1995 AGM. The

EC thanks each of these for their support. In particular, the Committee welcomes John House as Joint Convener, with Susie Nash (Courtauld Institute) of the 1997 London Conference.

Three elected members of the EC retire this year. Thanks are due to George Noszlopy, Robin Simon and Mark Evans for their time on the Committee. Three nominations were received for new members: Marjorie Allthorpe-Guyton (Arts Council) (who has served during 1995–6 as a co-opted member), Griselda Pollock (University of Leeds), and Colin Cruise (University of Staffordshire). These were elected unopposed at the AGM.

I retire as Honorary Secretary this year after a three-year term. I have very much enjoyed this task, in particular working with the excellent group of people which is each year's EC, and I thank everyone for their patience, kindness and support, in particular 'my' two Chairs – Nigel Llewellyn and Anthea Callen – and Kate Woodhead.

Fintan Cullen accepted the nomination of the Executive Committee, and took up the post of Honorary Secretary at the 1996 AGM. I wish him well and hope that he will gain as much interest and pleasure from the post as I have done.

Claire Donovan

Art Galleries and Museums

The Art Galleries and Museums Subcommittee has organised two outside meetings during the year 1995–6. The first of these was held at the Imperial War Museum, where Angela Weight, the Keeper of the Department of Art, took a small group around the Museum's galleries, including the large new gallery opened in February 1995, a part of the second phase of the Museum's redevelopment programme. The group also had the opportunity to see the Carel Weight exhibition, *A War Retrospective*, and the permanent collection display of *First and Second World War art*.

During the visit Angela talked about the problems of looking after a fine art department within an historical museum, which although it has two other 'visual' collections (that of film and photography)

is primarily devoted to historical record rather than aesthetics.

In March the group was invited to attend a fascinating session at the National Gallery, where Kathy Adler talked about her vision for the Education Department. It was a lively meeting, with many questions and a great deal of interest. In particular, Kathy talked about the micro gallery, the schools' programme, sponsorship and adult courses.

The Art Galleries and Museums Group is delighted to welcome as their new chair Paul Greenhalgh from the Victoria and Albert Museum. It is an exciting time for Museums and Galleries and we wish Paul every success in his time as chair.

Sylvia Lahav RETIRING CO-CHAIR,
MUSEUMS & ART GALLERIES

National Committee of CIHA

CIHA 2000 Congress

The Committee is delighted to report that Nigel Llewellyn of the University of Sussex, former Chair of the AAH, has agreed to be the organiser of the CIHA 2000 Congress in London. The AAH membership will be kept informed about the development of this exciting project.

CIHA constitution

A working group is considering the future structure and activities of CIHA. Discussions have focused on the committee structure, the possibilities of individual membership, and the idea of setting up a CIHA site on the Internet. John House is a member of the working group, which aims to put firm proposals to the Comité International at the CIHA Congress in September.

International Chair of Comparative Art History

CIHA is involved with UNESCO in a proposal to create one or more international chairs of comparative art history, to be jointly funded by UNESCO and host institutions. The aims are to encourage both the comparative study of the arts of different cultures and the comparative methodologies of art-historical enquiry.

CIHA 1996 Congress: Memory and Oblivion

AMSTERDAM 1-7 SEPTEMBER 1996

Final details and booking forms for the Congress have been published. They are being sent individually to all members of the AAH. Further copies may be obtained from Kate Woodhead (see back page for address) or from the Congress organisers: Memory and Oblivion, XXIXth International Congress of the History of Art, c/o Amsterdam RAI-OBA, PO Box 77777, 1070 MS Amsterdam, The Netherlands.

Current membership of the Committee

John House (Member of the Bureau and membre titulaire of Comité International)

Julian Gardner (Honorary Secretary of British Committee and membre titulaire)

Dawn Ades, Martin Kemp (membres titulaires), David Bindman, Paul Binski, John Murdoch, John Onians (membres suppléants), Tag Gronberg, Ian Jenkins, Lisa Tickner, Joanna Woodall.

Proposals for re-election

In accordance with our constitution, two places on the Committee have to be put up for election or re-election each year. Accordingly, Julian Gardner and David Bindman are proposed for re-election.

John House

CHAIR, BRITISH NATIONAL COMMITTEE OF CIHA

Art History

Subscriptions

This report relates to volume 18 of the journal, covering the calendar year 1995. The upward trend in subscriptions has been maintained, with a total of 1133 non-member subscribers, as compared with 1111 at the end of the previous volume. This increase includes 15 new subscribers from Continental Europe – evidence that we are at last making inroads into the European institutional market.

Finances

The journal ran within the budget agreed with Blackwell; increases in costs have been entirely related to the international increases in the cost of paper, which have affected all publishing. These have, we understand, now stabilised. During the course of this volume Ludo Craddock took over the management of advertising space from Kate Woodhead; together they produced a satisfying total sales of £7343. It is hoped that this will be exceeded in the next volume. Income from rights and permissions has also increased (£1757 to the AAH).

Earning from the independent sale of the special thematic issues have also increased markedly and income to the AAH from these in 1995 was £4790 (an increase of 30%, according to Blackwell's figures). Total sales of each volume were as follows:

<i>Cartoon: Caricature: Animation</i>	497
<i>The Image in the Ancient...World</i>	172
<i>Psychoanalysis in Art History</i>	407
<i>Rep. & the Politics of Difference</i>	333

(Figures are not yet available for *Image: Music: Text*)

Innovations

There have been a number of important recent initiatives in relation to the journal. Blackwell has been selected by HEFCE to take part in their 3-year pilot site licence scheme, which is intended to give members of the UK academic community greater access to learned research. The publishers have expressed the hope that it will lead to an increase in the number of subscriptions. The journal is now advertised on the World Wide Web.

The AAH new look has been the inspiration for a new cover design for the journal; this comes in two types – one for the regular issue of *Art History*, and one that is more book-like for the special issues. The new promotional leaflet will be mailed widely and should ensure that subscriptions continue to grow.

The Reviews section of the journal has maintained its high standard, with a very wide range of interests represented and a remarkably varied team of reviewers. Kathleen Adler retired as Reviews Editor in July. We are extremely grateful to her for all that she has done for the journal. We also welcome Gill Perry as incoming Reviews Editor. Marcia Pointon and Paul Binski continue to read and process large numbers of manuscripts from authors around the world; Sarah Sears has continued with her invaluable work as editorial assistant. We are pleased with the variety of material we received, but wish that prospective authors would read the notes for contributors at the front of the journal. As of the start of volume 20 (1997) all articles will be accompanied by an abstract.

Blackwell has also had its changes of staff. Angela Thomas, who has been in charge of editorial management throughout our time as editors, is about to leave the company. We are very sorry to see her go, but equally confident that her successor will be seeking to promote the best interests of the journal. Emma Barham, who took over responsibility for marketing last autumn, has been a great asset; she has excellent plans for 1996, including a student marketing campaign.

Marcia Pointon

Paul Binski

Honorary Treasurer's Report for the year ended 31 December 1995

I am pleased to report that the financial position of the Association has continued to strengthen, with Reserves of £26,114 at 31 December 1995 compared with £21,666 at the end of 1994.

The principal factors influencing the accounts for the year were as follows:

1 In order to fully demonstrate the contribution made by *Art History*, the subscriptions have been apportioned this year for the first time and the part attributable to *Art History* included in the contribution from that journal. *Art History* accounts for a significant part of the revenue of the Association and the net income of £20,550 for 1995, after placing £3,000 to the Sabbatical Reserve, is an excellent result and compares with £15,501 for the previous year.

2 The increased cost of producing the *Bulletin* in 1995 requires some comment.

The figures for 1994 include a sum of £1,300 in respect of the writing back of an over-provision for mailing costs; this had the effect of reducing the costs for that year. During 1995 the price of paper rose rapidly and accounts for approximately £1,500 of the increase. Finally, approximately £1,000 of income included in the figures for 1994 would, under the present accounting practice, have been included in 1995.

3 During the year the Association produced three publications for the benefit of members, *Careers in Art History*, the *Postgraduate Research Survey* and the *Register of the Independent Art & Design Historians*. After deducting proceeds of sales in 1995 these publications had a cost of £2,173. The proceeds of future sales will contribute to off-setting this cost.

4 £1,000 was received from Pitchfactor Limited in respect of the 1994 Book Fair.

5 Expenditure on designing the new Association 'house-style' amounted to a one-off cost of a little over £6,800.

6 Most of the administration expenses were very much in line with last year and if the 1994 figures are adjusted for the exceptional VAT refund and those for 1995 are adjusted for the one-off expenditure on the new house-style redesign, the total administration costs have, in fact, reduced by £358.

Peter Baitup

HONORARY TREASURER

The Treasurer ended his report by raising the issue of the proposed new journal, and of its possible effect on the subscription structure. Please see AGM minutes, under 14 Any other business.

A summary Income and Expenditure Account is published opposite, along with the Balance Sheet. Anybody wanting a copy of the complete Accounts is welcome to apply to the Hon. Treasurer.

Report of the Auditors

To the members of the Association of Art Historians

We have audited the accounts [as presented at the AGM] which have been prepared under the accounting policies [presented at the AGM].

Respective responsibilities of Officers and Auditors

The Association's Officers are responsible for the preparation of the Charity's accounts. It is our responsibility to form an independent opinion, based on our audit, on those accounts and to report our opinion to you.

Basis of opinion

We conducted our audit in accordance with Auditing Standards issued by the Auditing Practices Board. An audit includes examination, on a test basis, of evidence relevant to the amounts and disclosures in the accounts. It also includes an assessment of the significant estimates and judgements made in the preparation of the accounts, and of whether the accounting policies are appropriate to the Association's circumstances, consistently applied and adequately disclosed.

We planned and performed our audit so as to obtain all the information and explanations which we consider necessary in

order to provide us with sufficient evidence to give reasonable assurance that the accounts are free from material misstatement, whether caused by fraud or other irregularity or error. In forming our opinion, we also evaluated the overall adequacy of the presentation of the information in the accounts.

Unqualified opinion

In our opinion the accounts give a true and fair view of the state of the Association's affairs as at 31 December 1995 and of its income and expenditure for the year then ended and have been properly prepared in accordance with the provisions of the Charities Act 1960.

Clark Whitehill

CHARTERED ACCOUNTANTS AND REGISTERED AUDITOR
CARRICK HOUSE
LYPIATT ROAD
CHELTENAM

1 APRIL 1996

Balance sheet as at 31 December 1995

	£	1995 £	£	1994 £
Fixed assets		1,702		2,013
Current Assets				
Debtors and Prepayments	337		3,232	
Cash at Bank and in hand	40,356	40,693	38,169	41,401
		42,395		43,414
Current Liabilities				
Creditors and Accruals	10,231		18,417	
Students' Support Fund	50	(10,281)	331	(18,748)
Total Assets less Current Liabilities		32,114		24,666
Sabbatical Reserve – Art History		(6,000)		(3,000)
		26,114		21,666
Funds unrestricted		26,114		21,666

Income and expenditure account for year ended 31 December 1995

	1995 £	1994 £
Income		
Subscriptions	22,803	22,737
Interest Receivable	2,337	904
	25,140	23,641
Net contribution from Association activities	11,392	11,449
Total Income less cost of Association activities	36,532	35,090
Administration Expenses	(29,084)	(22,574)
VAT Recovered		4,389
Excess of Income over Expenditure [Deficit]	7,448	16,905
Balances brought forward at 1 January 1995	21,666	7,761
	29,114	24,666
Transfer to Sabbatical Reserve – Art History	3,000	3,000
Balances carried forward at 31 December 1995	26,114	21,666

Minutes of the 22nd Annual General Meeting held at the University of Northumbria, Newcastle, on 14 April 1996

Attendance:

Executive present: Anthea Callen (Chair), Claire Donovan (Hon Secretary), Peter Baitup (Hon Treasurer), Kate Woodhead (Director of Publicity and Administration), Elizabeth Allen (Chair of Schools s-c), Marjorie Allthorpe-Guyton (co-opted 1995), Tim Benton, Brigitte Corley (Chair of Independents s-c), Mark Evans, Malcolm Gee (Conference Convener), John House (Chair of CIHA) George Noszlopy, Marcia Pointon (Editor of *Art History*), Emma Roberts (Chair of Students s-c), Paul Usherwood (Conference convener), Penny McCracken (Chair of Universities and Colleges s-c), Susie Nash (1997 Conference convener) Toshio Watanabe (co-opted: Associate editor of *Bulletin*), Angela Weight (joint chair of Art Galleries and Museums s-c), Shearer West.

Members: The meeting was attended by approximately 65 members.

1 Executive apologies

Craig Clunas, Jonathan Franklin (Chair, Artists Papers Register), Jannet King (Editor of *Bulletin*), Sylvia Lahav (joint chair of Art Galleries and Museums s-c), Nigel Llewellyn, Robin Simon, Helen Smailes.

2 Minutes

The minutes of the 21st Annual General Meeting held at the Victoria and Albert Museum, London, on 9 April 1995 were agreed as a true record and signed.

Matters arising: There were no matters arising from the minutes, which would not arise under separate items.

3 Chair's Report

The Chair's written report had been publicly posted at the Conference. The Chair proposed that the major issues of copyright for slides and the proposed new journal for the Association would be introduced at the end of the meeting.

4 Director of Publicity and Administration's report on membership

The membership report for the year to December 31 1995 had been posted. The year had ended with 1291 members, a small but significant increase over the 1275 of the end of 1994. 330 new members were recorded, with a particularly notable increase in student membership. Kate Woodhead reported that it is planned that direct debit payment is to be introduced during the year. While the costs of this system are high, the administrative difficulties of standing orders now mean this payment method is to be withdrawn. She requested that members pay on receipt of the renewal form, in November, with *Bulletin*, to ensure that they receive their new membership cards at the start of the year and to minimise costly reminder letters.

5 Honorary Secretary's Report

The Honorary Secretary's report had been posted at the Conference, together with details of the nominations for election to the EC.

The Secretary reminded the meeting of the revised Constitution, which had been published in the February *Bulletin*, following the discussion of the proposal for a President for the Association. While the proposal to introduce a President had not been approved, a motion had been passed that the Executive Committee consider the proposed role further. The Hon Secretary reported that the EC had not done so during the year, but proposed that this question be left with the EC for further consideration if felt appropriate. Agreed.

The meeting thanked the three members of the Executive Committee who had concluded their terms of office: Mark Evans, George Noszlopy and Robin Simon. Three nominations for the Executive Committee had been received: Marjorie Allthorpe-Guyton, Arts Council; Colin Cruise, University of Staffordshire,

Griselda Pollock, University of Leeds. The Honorary Secretary proposed that they be elected unopposed. The meeting unanimously approved.

The Hon Secretary reported that the current Chairs of the Students, Schools, Independents, and Universities and Colleges subcommittees were continuing in their offices. Sylvia Lahav and Angela Weight who had jointly chaired the Art Galleries and Museums Subcommittee were retiring and were to be succeeded by Paul Greenhalgh, of the Victoria and Albert Museum. The Executive Committee thanked each of the subcommittee Chairs over the past year for the substantial work undertaken and commitment, both to their own group, and to the work of the EC. Jonathan Franklin who had Chaired the Artists' Papers Register during the last two years had also retired, and his successor was yet to be announced. His term had seen considerable progress in the project, and he was thanked for the achievements made.

Claire Donovan reported that, having served three years in the office she was retiring as Honorary Secretary at this AGM. The EC had been delighted to receive a nomination for Fintan Cullen, and had elected him as Honorary Secretary at the February meeting of the EC. Claire Donovan wished Fintan Cullen well in the post.

6 Honorary Treasurer's Report

The written report and audited accounts for the Association prepared by the Honorary Treasurer had been posted at the Conference. The accounts for the year ending 31 December 1995, showing a closing balance of £26,114 were presented. The Treasurer reported that this showed a gain in reserves over the previous year (from £21,666) and paid tribute to the valuable contribution of *Art History* to the Association's finances, which this year had been shown on the accounts so as to express this contribution

more clearly, as had been agreed at the 1995 AGM. The question of membership rates and categories raised in his report was deferred to the last part of the meeting. The accounts were unanimously accepted by the meeting. Peter Baitup was thanked for his valuable contribution to the work of the Executive Committee during the year.

Pitchfactor: A report from the Directors of Pitchfactor Ltd., the trading company of the Association, was submitted, proposing some further activities, including the possible introduction of a AAH correspondence card for sale. A limited edition print might also be offered, as had been made available (and now sold out) at the Birmingham Conference. It was unlikely that any supplementary payment would be made from the Book Fair at the V&A Conference, as had been achieved from Birmingham in 1994. It was hoped that there would be a contribution from the current conference Book Fair. The Directors of Pitchfactor were thanked for their work.

7 Report from the Editors of *Bulletin*

The written report from the Editors of *Bulletin* had been posted at the Conference. Toshio Watanabe, Associate Editor, asked that members continue to contribute items, particularly to foster the debate of the Open Forum section.

8 Report from the Editors of *Art History*

The written report from the Editors of *Art History* had been posted at the Conference. The number of subscriptions has increased again, including a number in Europe, a particular recognition of its status as a major art history journal. The Editorial Board's decision annually to publish a special issue, with both ISSN and ISBN numbers, had proved highly successful, with broad circulation to bookshops, and healthy sales per annum. The Editor thanked all those associated with the success of the journal. The report was accepted.

9 Subcommittees

All subcommittees had submitted written reports, which had been posted during the Conference.

Independents: Brigitte Corley was thanked for her work as Chair. Her report notes particularly the increasing problem of low-paid part-time teaching offered to members of this group, while at the same time institutions are cutting back on full-time staff. It was hoped that as this was a problem across a number of constituencies, a cooperative approach might be taken in considering a way to respond. The report was accepted.

Schools: The report highlights the regional meetings held by the subcommittee, and its work on 'A' level examination boards while courses are under review. The subcommittee is aware of the importance of cooperation between schools and higher education, and would welcome comments on current school curricula. Further issues of *ARTEFACT*, a newsletter for school teachers, had been produced. Elizabeth Allen, the Chair of the subcommittee, was thanked for her work and the report was accepted.

Students: The Student subcommittee report notes the development of the voluntary placement lists both in Britain and overseas. A number of conferences on postgraduate research has been held, and the group is working to gain closer links with other subcommittees. The Chair, Emma Roberts, was warmly thanked for her work on the subcommittee. The report was accepted.

Art Galleries and Museums: The report notes that the group had arranged two meetings during the year, to the Imperial War Museum and the National Gallery. Both Sylvia Lahav and Angela Weight retire, and the new Chair is Paul Greenhalgh from the Victoria and Albert Museum. The report was accepted.

Universities and Colleges: The report notes the activity of its various working groups, each representing a specific area of interest. The thesis prize had been successful, and a number of one-day events on special subjects is reported. The subcommittee would welcome new members. The Chair, Dr Penny McCracken, University of Humberside, was thanked. The report was accepted.

The Artists' Papers Register Project: Jonathan Franklin has made considerable progress in the project. Members were referred to the report in February's *Bulletin*. Jonathan was thanked for his work, and it was noted that a new Chair would be announced.

10 Report from the Chair of the British National Committee of CIHA (Comité International d'Histoire d'Art)

The report from the Chair of the British National Committee of CIHA had been posted at the Conference. The programme for the CIHA Congress in Amsterdam in 1996, on the theme of *Memory and Oblivion*, is available. The report was accepted.

11 Annual Conference: London 1997

A proposal for the London 1997 conference, on the theme of 'Structures and Practices' had been received for 4-6 April 1997, with academic conveners, Dr Susie Nash and Professor John House, from the Courtauld Institute. The Conference will centre on the Courtauld but will include sessions, plenaries and receptions elsewhere. The conveners request proposals for academic sessions by 15 June. It was suggested and accepted that the conference conveners would produce a list of delegates for the conference pack, to include those registering sufficiently in advance. The question of whether to include institutional affiliations on delegates' badges was raised. It was suggested that 'independent scholar' might be a descriptor for those not attached to a single institution. The conveners agreed to consider this. The conveners look forward to a good attendance. Full information will be published in *Bulletin*.

12 Motions

A motion was received from Paul Usherwood on behalf of the Northumbria Conference conveners. He reported the removal of the exhibition photographs by Eddie Hardy from their prominent position at the Conference to a more remote venue. This had been required by the University, following complaints from members of University staff about the nature of the photographs, described by the photographer as 'an attempt to challenge the stereotyped image of disabled people'.

The motion requested the meeting to write in protest to the University's vice-chancellor. The motion was put to the meeting: proposed Paul Usherwood, seconded Sarah Wilson and passed unanimously. An addendum was proposed to link this message with one of gratitude for the University's hospitality to the Conference. Agreed unanimously.

13 Any Other Business

The Chair introduced the two major issues deriving from her report which she wished the meeting to consider, and, if agreed, to provide a mandate to her and the EC to progress on behalf of the membership during the year.

Copyright: The first issue is that of copyright for slide libraries. The Chair introduced the current situation. The EC had pursued clarification of the Copyright Law as it relates to making slides and maintaining a collection of slides for educational purposes. In parallel the Chair had pursued with the Committee of Vice-Chancellors and Principals (CVCP) their position in relation to the licence offered to institutions by the Design and Artists Copyright Society (DACS), offering the Association's perspective, informed by legal advice, and evidence from slide librarians and users. It was evident that interpretations of the law varied considerably, making it not possible for the AAH to offer advice to institutions or individuals. Recognising that the costs of the scheme offered by DACS are high, and the demands on slide libraries burdensome, the CVCP Subcommittee on Copyright, with substantial experience in dealing with copyright for printed materials, is proposing to negotiate with DACS to provide a licence which meets the needs of users. Anthea Callen has been invited to advise the Subcommittee during this procedure.

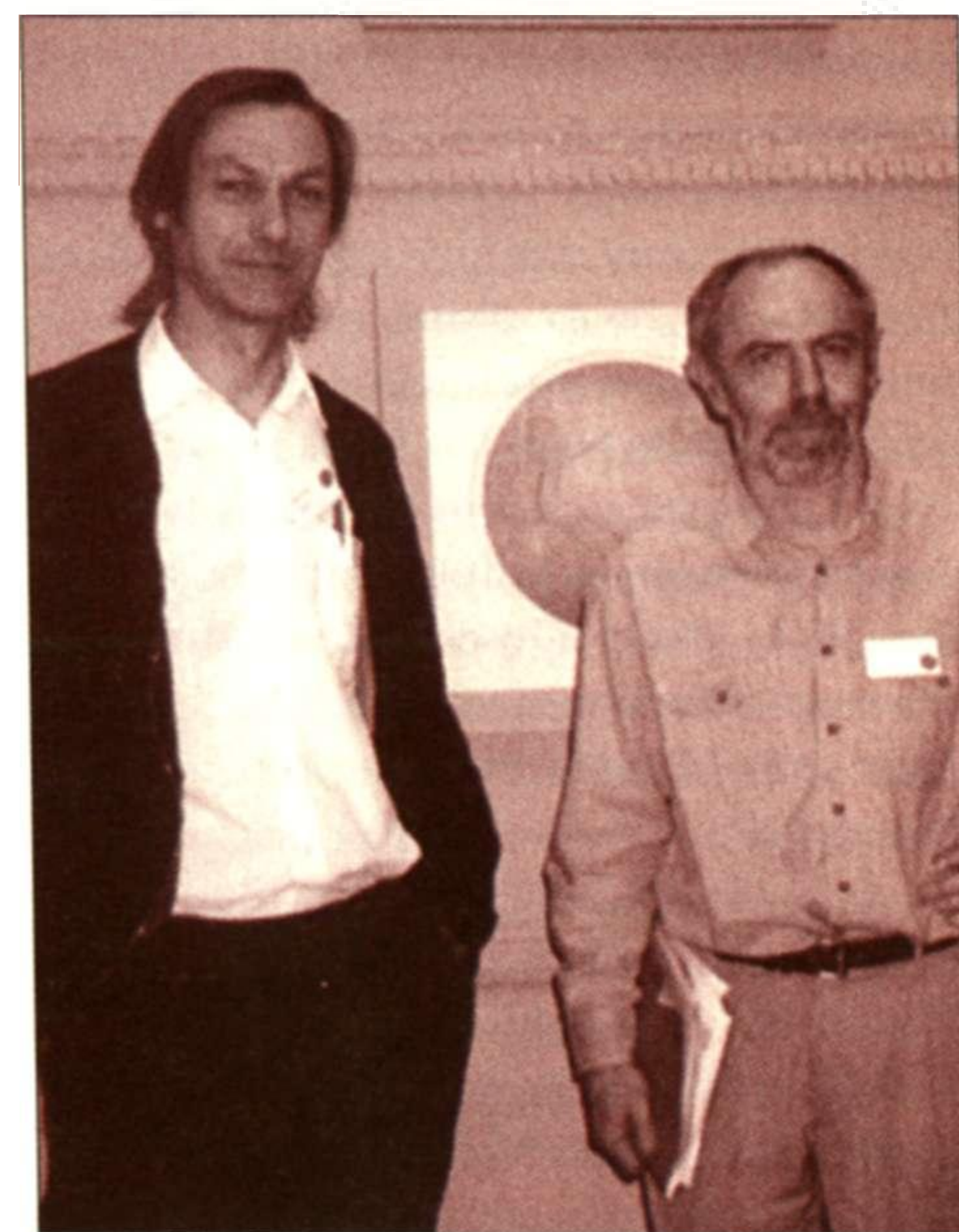
After considerable discussion, the Chair asked for a mandate from the membership to act as an adviser to the CVCP Subcommittee, taking advice where necessary; proposed John House; seconded Mark Evans. Agreed unanimously. It was agreed that the Chair should contact the Chair of ARLIS for further discussion of the problems from the librarians viewpoint. It was noted that some institutions had already taken out licences.

New Journal: The Chair reported that the EC had made progress on the proposal for a new publication for the Association. Following negotiation, it is now intended that the AAH and Blackwell jointly take over an existing art review magazine. This will be given a new sub-title to reflect the AAH affiliation, and the current newspaper format will be changed to a glossy magazine-style publication. The current owner-editor will continue as a .5 executive editor, with an academic editor appointed by the EC to determine editorial policy. Taking over an established title was reported to be far more cost-effective than attempting to start from scratch. A full business plan is being prepared. Questions were raised from the floor about the advertising revenue, about marketing and general availability, and other matters. The meeting greeted the proposal with enthusiasm, although the question of the future of *Bulletin*, and the possible effects on the increasingly healthy circulation of *Art History* were both important issues. The intention to offer a variety of new membership categories was explained. Chris Bailey (University of Northumbria) proposed that the standard membership should include both *Art History* and the new magazine, together with *Bulletin*. This was accepted. As now, some categories of members would be able to pay a reduced membership fee, and it would be possible to take only one or other journal or magazine. *Bulletin* might be reduced in scale and content, but would continue to offer information on the Association's activities. The Chair asked for a mandate to progress further the negotiations on the basis of taking over the existing title; and to agree new categories of membership and fee structure in consultation with members of the EC. Proposed: Marcia Pointon; seconded: Chris Bailey; overwhelming vote in favour. The Chair thanked the meeting for its support on these two important issues.

World Wide Web: The Chair invited Chris Bailey of the University of Northumbria to update the meeting on proposals relating to the World Wide Web gateway. The bid for funding for a consortium of other associations had been successful, and a steering committee appointed, originally with Will Vaughan as the Association's representative, now (due to his absence in



The conference administrator, Sarah Kane (above) and the Conference Conveners, Malcolm Gee and Paul Usherwood (below).



the US) replaced by Claire Donovan. Technical appointments had been made, and regular progress reported to the steering group, and available to all interested members. It was agreed that the E would be provided with regular reports on progress on this project.

Thanks: The Chair closed the meeting with thanks to the retiring members of the Executive Committee, and presented Claire Donovan with a print, marking her retirement from the post of Honorary Secretary. Sarah Wilson offered the thanks of the Association for the hospitality of the University of Northumbria, and for putting on so interesting and well-organised a Conference.

The next Annual General Meeting will be held on Sunday 6 April 1997 at the Courtauld Institute during the London Conference.

Beauty?

The AAH Annual Conference

12-14 APRIL 1996

University of Northumbria

To meet the *Bulletin's* deadline, this report had to be written on the eve of the Conference. This is perhaps a blessing. As organisers, we are probably the last people who should be asked how it all went. We can, however, put on record why it happened as it did, which may be of use to future organisers, especially those staging out-of-London conferences.

We long knew that Newcastle, with its distinctive character and nearby attractions, had great potential as a venue. Thankfully, however, we waited until this year, when the North East is host region to the Arts Council-sponsored Visual Arts UK, before taking the plunge. Visual Arts UK released funds that would probably not normally have been available. More importantly, it allowed us to reaffirm the Association's interest in contemporary art, first, by capitalising on two large survey exhibitions of contemporary British art in the city at the time of the Conference, and second, by mounting a number of contemporary art events of our own. Perhaps the most memorable of these, certainly the one that received most media attention, was the discussion of the work of the French multi-media/performance artist, Orlan.

Recounted like this, the planning of the Conference (which incidentally, as previous conveners warned, does indeed take two years) sounds straightforward enough. But of course, it isn't. Take the Book Fair. Twelve months ago we seriously doubted whether we could have one. Exhibitors at the V & A Conference were distinctly discouraging; coming all the way up to Newcastle, they said, would hardly be worth their while. Yet in the event we managed to woo them. Indeed, they came in force, so much so that the hall was bursting at the seams.

As members may have noticed, we made a number of breaks with Conference tradition. First, we tried to make the Visits more appealing and more integral to the proceedings by putting them on the

Saturday afternoon, rather than on the day after the Conference proper was over. Second, we displayed a number of artworks at the Conference venue, some of them especially commissioned. Third, we changed the look of the programme. That is, we published the timetable separately, and in its stead included a series of essays about the host city and its art. We also tried to make the programme more delegate-friendly by sticking to a two-page format in respect of the abstracts. This, we believe, worked well, although in some instances it proved necessary to edit speakers' carefully honed words. A fourth break with tradition was not to waive speakers' fees for the day they were giving papers. Yes, we were trying to balance the books, but that was not our only motive; we also wanted to encourage speakers to stay for the whole of the Conference. Too often in the past, it seemed to us, speakers have dashed away as soon as their papers were over.

A few other points about the financial side. A substantial discount for early booking on the whole had the desired effect; most delegates booked before the cut-off date. We realised, however, in the last few hectic weeks before the Conference, that our booking form did not state the various charges and concessions as clearly as it might have done; incorrectly filled-in forms consumed a huge amount of the Administrator's time. We were also, it should be said, surprised at the number of delegates who claimed some form of concession.

As for the tiresome and tricky task of securing sponsorship, we had a certain amount of success. The Arts Council, Northern Arts, Air UK, the Goethe Institute, the City of Newcastle upon Tyne and, in particular, our own University, all gave us their support. But generous though that was, we suspect it will prove to have been insufficient. Indeed, it is hard to imagine the Conference ever breaking even these days.

We have left the choice of theme until last. We regard this as one of our great successes. Finding the right theme, one that caters for the interests of the different sections of AAH membership, is never easy. Nor was it for us. However, from the moment we lighted on *Beauty?* we felt we had a winner. It was simple and memorable. It also raised issues of genuine, indeed urgent, concern to a wide range of historians and practitioners. As members are aware, academic discussion of art has fought shy of 'beauty' in recent years. So while the idea of 'bringing beauty back' remains problematic – and certainly it was no intention of ours to conduct some kind of revivalist meeting – the time was right to challenge the taboo on even using the word.

Finally, yes, as former conveners warned, organising the Annual Conference is very hard work: hard work in ways that can never adequately be explained to those who have never tried. Yet it would be a pity to make too much of this. It is also – or so we found – a great deal of fun. Our best wishes to the organisers of next year's Conference at the Courtauld.

Paul Usherwood

Malcolm Gee

Sarah Kane

UNIVERSITY OF NORTHUMBRIA

Student Support Fund

The Student Support Fund was able to subsidise the delegate fees for student members attending the conference. Many thanks to all those members who made this possible by kindly donating to the Fund.

Any student members who attended the Conference and did not give their name to Kate Woodhead for a refund of half their delegate fee, please contact her as soon as possible.

84th College Art Association Annual Conference

1 FEBRUARY 1996

Boston

The given theme of this conference was 'The Object and its Limits', which 'asks the central question: what is the art object? Or to turn the wording around: 'what is the object of art history?' This is a very clearly defined brief. The title included within it such a wide diversity of topics, however, that I felt a genuine perception of a unifying theme would be difficult to achieve for any but the organisers, since unavoidably one could only attend a small proportion of the sessions.

The sessions I attended, as an historian of Islamic and British decorative art and of Victorian colonialism, did give an impression of a few overriding concerns. The majority of papers in the conference as a whole (although not those I attended, since my interests were highly specialised) were predominantly centred on western painting, whether historical or contemporary. That said, there was an obvious desire to question received canons of conventional art history: feminist and queer readings, both of history and of contemporary art practice, were much in evidence, and greatly to be welcomed. Of particular interest to me was the fact that the largest growth area in American universities is apparently non-European art history, which was borne out to an extent by the inclusion of a least one session on each major area: native American, Asian, Aboriginal Australian and African. What was significant to note was that despite the efforts to focus on what could be termed 'alternative' subject areas in terms of 'traditional' art history, painting was still the art form most frequently discussed in these sessions, with some references to sculpture and, where appropriate, architecture and film. Decorative or applied art objects seemed distinctly second-class citizens and were scarcely mentioned. Given that so much non-European artistic achievement is expressed through the media of ceramics, textiles, wood and metal work, this was quite a feat, and appeared to this particular historian of decorative art, a glaring and irritating omission.

Concentrating on objects

'Expanding the Limits of the Object in the Islamic World' was, as the title implies, one session where objects were the main focus of attention, and here the primary concerns were museological and practical: how one best assembles objects and texts for maximum accessibility. I noted that this had not been a question which had arisen in, for example, the Asian art session. There was a feeling that Islamic art in some ways was the least readily understandable of the non-European arts and the one most in need of major interpretation in a museum context. Why this should be so was not made clear; it seemed to be taken for granted by the curators both on the panel and in the audience. I would suggest that it may be due at least in part to the fact that Islamic art is so much based on objects, rather than on pictures

or figurative images. This is underlined by the relative neglect of decorative art, both at the conference and even in museums such as the Isabella Stuart Gardner. This houses some fine paintings and a profusion of wonderful decorative art objects. The former are all labelled, most of the latter are not.

Interestingly, there was more of an emphasis on questioning the relative values of fine and applied art in the sessions on contemporary studio practice. Here, blurring and subverting the boundaries seemed to be the most important topic under discussion. Hopefully, this trend will extend backwards in time, as well as forwards, and lead to new possibilities for approaches to historical as well as contemporary researches.

Lack of connection

In the end, what was most frustrating and ironic about the sessions I attended was that, despite a strong emphasis on cultural diversity, 'interdisciplinarity', and redefining the boundaries and meanings of the concept of art history, the majority of the sessions were not in themselves noticeably culturally diverse, or interdisciplinary. Also, few if any lateral connections were made between them. In 'Asian Art History' and 'British Colonialism and Cross-Cultural Exchanges' the papers focused almost entirely on straightforward analyses of fine-art works and eight out of the eleven speakers were white, as was the vast majority of the audience. The lone British contributor, Tim Barringer, provided the main injection of interdisciplinarity with his paper on the South Kensington Museum as an archive of imperialism.

The papers that covered the widest range of themes were included in a fascinating session entitled 'Making Scenes: Delimiting the Object'. This included two anthropologists and a specialist in French history, as well as an art historian and a practising artist. Their topics were as diverse as representations of India at International Exhibitions and site-specific art in present-day South Carolina. Connections between papers were not overtly explored, but the presence of non-art historians underlined, I felt, the immense value of contributors from other specialisms, both to avoid the subjects becoming too self-referential and to open the way for new ideas. In any case, for me it made this session the most stimulating of the week. Interdisciplinary study is apparently rare in American academia at present, but hopefully the repercussions of this conference may help to make it a fruitful area for future exploration.

Francesca Vanke

CAMBERWELL COLLEGE OF ARTS
APRIL 1996

Student Group Conference

13 MARCH 1996

University of Liverpool

It is evident from the two Student Conferences held so far that students welcome the opportunity to make, what is for many, a first formal presentation of their work on an occasion less stressful than a full International Conference. Five students took this opportunity at Liverpool, and what is also evident from the presentations is the wide range of work in progress, and the degree of commitment to the subject matter. In addition, in a keynote speech, the Curator of the Tate at Liverpool gave listeners some insights into one of the current exhibitions, and a working artist told us about artistic activity in the city. The day ended with a visit to the Tate.

Sam Gathercole opened the day with a presentation about Mondrian. He showed that the standard Modernist view of Mondrian was very one-dimensional, neglecting, as it does, his links with Symbolism and Theosophy, and the very Dutchness of the artist. He also illustrated the view that Mondrian's work was a reaction to the social stresses and anxieties of the inter-war period. Tom Hall gave an extensive review of earth architecture, from South American adobe to twentieth-century use of compressed earth bricks, back to Dorset cob cottages. Present-day interest lay in the low energy costs of earth building, just 1% of the cost of building in conventional brick, although there were problems with building regulations. Ann Gibson ended the morning with a review of the great variety of 18th- and 19th-century textile buttons. Used initially on predominantly male attire (women did not wear buttons, at least externally, until the 19th century; when they did it caused almost as much fuss as when women first wore trousers), they became a high female fashion item. She also related how, in the 1840s, the traditional Dorset thread button makers were put out of business by the Coventry machine-made product.

Fiona Bradley, Curator of the Tate at Liverpool, started the afternoon by telling us about the Susan Hiller Exhibition then showing. She illuminated Hiller's many installations, the fascination with collections of objects, postcards, memorial tablets, pulped versions of rejected canvasses, and with unusual phenomena: spontaneous sounds on recording machines, images on cathode ray tubes. Emma Roberts then presented some of her work on Barbara Hepworth. She made a passionate plea for Hepworth to be seen not just as a sculptor of classical form – a stereotype which, Emma believed, critics had created. By showing some of Hepworth's many drawings and by making comparisons with artists such as Rothko, Emma argued that Hepworth's interests were strongly Expressionist. Stephen Bowe reviewed Shaker artefacts, giving a history of the religious movement and taking his audience through a great kaleidoscope of images. One of his arguments was that much of the best forms of simplicity of design had been corrupted by curator decisions in the many Shakers museums. Finally, Peter Corbett, a working artist much concerned with ensuring that opportunities for artistic work were created on Merseyside, reviewed collaboration between artists groups and local government.

We left the conference exhausted, but stimulated and impressed, to visit the Tate, to puzzle over and admire the work of Susan Hiller. We look forward to the next meeting in Essex in June. It will have much to live up to.

Dennis Wardleworth
OPEN UNIVERSITY

Student Representatives

The Student Group considers the forging of a professional conscience among its members one of its prime aims, and it is hoping to provide, through its various activities, a basis for professional and efficient collaboration for the future. After all, the students of today will one day grow up to be the art historians of tomorrow.

The conviction of the Student Group has been that this aim is achieved most effectively by reaching out towards student members at different universities. Establishing closer links among students undertaking research at various universities and institutions could also contribute to mitigating feelings of isolation experienced quite commonly by students in the course of their studies – particularly by those undertaking a course at the Open University. The Student Conferences have proved useful in effecting closer social links between the students of a region, at the same time bringing home the amazing variety of topics worked on by students, showing manifold approaches to research in the methods applied.

It was suggested at the meeting in Newcastle that some people would be prepared, on a voluntary basis, to become more active in the Student Group by helping to make fellow students aware of the existence of the AAH as a body acting on behalf of its members – 'to advance the education of the public by the study of art history, and by publishing or otherwise publicising the results of this study' (to quote from the Constitution of the AAH).

If you would be interested in acting as student representative for your university, and if you want to know more about how to get involved in the Student Group, please write to the Chair of the Student Group, Emma Roberts (address on the back cover).

Being a student representative would only involve very little time (e.g. sticking up posters) and it is up to you to choose how active you want to be!

Gabrielle Neher
UNIVERSITY OF WARWICK

Student Web Page

Ellen Powley (Leicester University; Email: ep11@le.ac.uk) is setting up a web page for the AAH Students Group. The new web page can be accessed under <http://indigo.stile.le.ac.uk/~art-hist/aah1.html>.

This page is aimed at providing information that users of the Internet would find helpful, and is the first attempt of the Student Group at a venture. It would help Ellen if readers of the page contacted her with their response and suggestions.

Nihonga: Transcending the Past

Japanese-Style Painting, 1868–1968

3–4 NOVEMBER 1995, SAINT LOUIS ART MUSEUM

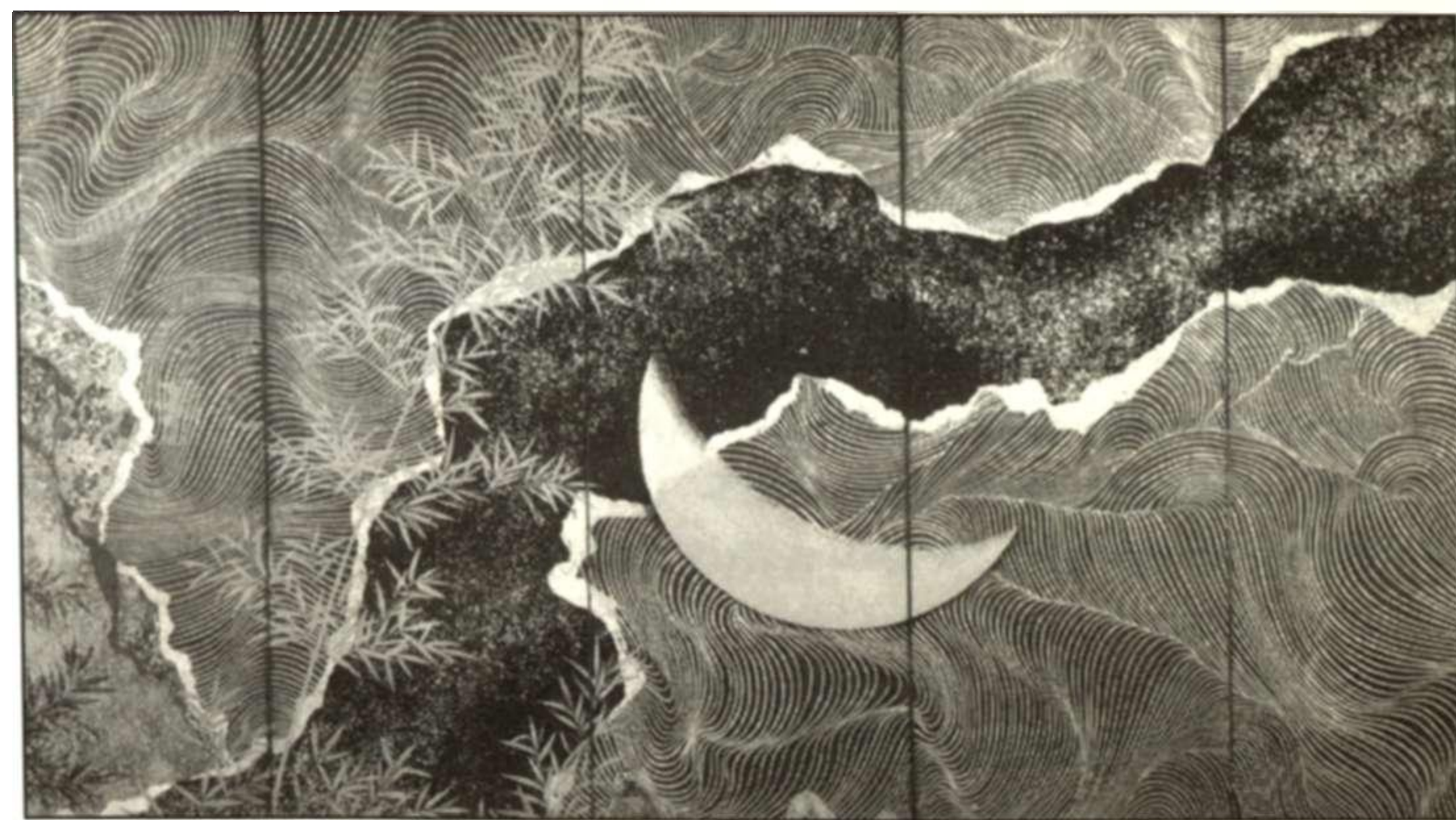
Nihonga and its diversity

What is *Nihonga*? This was one of the key questions asked again and again during a most stimulating symposium organised by the Saint Louis Art Museum to coincide with the opening of the exhibition *Nihonga: Transcending the Past, Japanese-Style Painting, 1868–1968*. The exhibition charted *Nihonga*'s development from its inception during the second half of the nineteenth century to the 1960s and included many beautiful and impressive paintings. The guest curator Ellen P Conant defined *Nihonga* as Japanese painting executed in traditional media and formats from the Meiji period onwards. The term is usually translated as Japanese-style painting, but Conant emphasised that *Nihonga* is not a style. To make this point clear, at the very beginning of the exhibition there were several paintings by Shiokawa Bunrin (1801–1877) which showed the diversity of style that a single *Nihonga* artist can command.

The discussion of the diversity of *Nihonga* painting extended to the merits and demerits of its Buddhist and history painting. Conant was critical of them, whereas Emiko Yamanashi emphasised the importance of history painting both for *Nihonga* and *Yōga* (Western-style painting). Christine Guth, in her perceptive paper, pointed out that in many history paintings by the *Nihonga* artists myth was masquerading as history and she emphasised the importance of the role of nostalgia for the Meiji and Taishō eras. The discussions were very much conducted within the cultural context of 19th-century Japan, but many of the comments could also be applied to Western paintings of the time where religious paintings often had other agendas than simply conveying religious sentiments and where many history paintings were pure myth-making.

Japanese national identity and modernism

The issue of national identity emerged as one of the key debates of the symposium. Paul Berry's original and wide-ranging paper explored how *Nihonga* had been exhibited in the past and showed that it was only in 1930 at the *Nihonga* exhibition in Rome that the Japanese tried to exhibit *Nihonga* within a simulated Japanese interior, whereas previously the Western-style exhibition halls in Japan made no such attempts at creating a 'Japanese' space. Here in Rome Japanese national identity was emphasised, because it was a gesture towards 'the Other', in this case the West. Toshio Watanabe's paper demonstrated that a shift was discernible in the awareness of national identity by the watercolour theorists who felt a closer affinity to *Nihonga* than to Western-style oil painting and at the same time tried to establish the watercolour as a national artform for Japan. Carol Ann Christ then demonstrated how the 1904 St Louis World's Fair showed Japan as an emergent Imperial Power, and Conant and Berry touched upon War Paintings (*Sensōga*) by *Nihonga* artists. This is a fascinating area of art historical investigation that has only just seriously begun. We need a Japanese equivalent to the *Art and Power* exhibition at the Hayward.



Kayma Matazo (1927–), Star Festival (Tanabata no hi) (detail), 1968. Six-panel screen: colour, ink, gold, and silver on silk, 168.3×368.4 cm. The Saint Louis Art Museum.

Another recurring theme was *Nihonga*'s relationship to modernism. In their subtitle, 'Transcending the Past', the organisers indicated their intention of seeing *Nihonga* not as a survival of 'traditional' art but as modern art. The relationship of *Yōga* (Japanese Western-style painting) to modernism is usually (perhaps too conveniently) discussed with reference to Western modernism, but *Nihonga*'s position is much more difficult to pin down. Does being modern always also entail being Western or at least having some Western element? These are questions which were very difficult for artists then and are still difficult for art historians now. Hideo Tomiyama discussed the concept of abstraction in relation to *Nihonga* and Paul Berry coined the term 'reactionary modernism' in trying to define *Nihonga*'s position within modernism. We need to continue the debate on Japanese modernism which was also raised recently in *Art History* (June 1995, pp.253–285) by John Clark.

Nihonga and China

Marius Jansen commented that the pre-Meiji seclusion of Japan was a bamboo fence with many apertures rather than an iron curtain and the artistic relationship between Japan and China during the 19th and early 20th century was a much more active one than is usually allowed. This theme was further developed by James Cahill. His wonderfully iconoclastic paper pointed out that many Chinese painters who assumed key positions later were actually taught by *Nihonga* artists and that many Chinese are unwilling to accept the *Nihonga* connection, because in their view acceptance would impede the establishment of a Chinese national identity. *Nihonga*'s relationship with India and also with the West was touched upon only briefly during the symposium and needs further exploration.

Nihonga's relationship to past Japanese art

Nihonga's relationship with *Yōga* was investigated by Yamanashi and that with the Japanese Watercolour Movement by Watanabe.

Particularly hotly debated was *Nihonga's* relationship with Japanese art of the past. Kaoru Kojima's paper, with many unfamiliar slides, showed the difficulty of a simplistic assignation of artists to past schools. On the whole, Tokyo-based Kanō style painters got rather short shrift in the general discussion. Conant's exhibition selection rehabilitated many Kyoto artists and the impact of the Maruyama Shijō style, which flourished during the late Edo period in Kyoto and often shows a lyrical naturalism, was a debating point raised both by Takeo Uchiyama and John Rosenfield. However, it was the impact of the Rinpa style which stirred many participants. This highly decorative style in painting and craft, originally developed in 17th century Kyoto, was often regarded as quintessentially Japanese by many artists and commentators. Guth's paper contained some pertinent comments regarding interest in Rinpa during the early 20th century, including a focus on craft. In my view during this increasingly nationalistic period Rinpa must have gained importance also as an indigenous and non-Chinese style that can be claimed internationally as typically Japanese. Steven Owyong also pointed out that Rinpa has not lost its relevance for the work of Kayama Matazō (1927–), both painting and other design work.

***Nihonga* and Craft**

Nihonga's close relationship to craft was a recurring theme. Laurence Smith told the fascinating story of the recent rediscovery of a pair of velvet paintings by Takeuchi Seiho (1864–1942) and Yamamoto Shunkyo (1871–1933), both exhibited at the 1910 Anglo-Japanese Exhibition in London and now in the British Museum. Oliver Impey showed us that a more 'neutral' style of *Nihonga* was reflected in the 'official' Meiji craft design often represented at International Exhibitions. As he pointed out, we still don't know much about the mechanics of the collaboration between the *Nihonga* artist who supplies the design and the craftsman who produces the craft object. The issue of taste and patronage touched upon by Impey seems a very fruitful area for further investigation. Mitsunobu Satō similarly investigated the relationship of *Nihonga* artists to book illustration.

For those who would like to explore *Nihonga* further the catalogue of the exhibition edited by Ellen P. Conant in collaboration with Steven D. Owyong and J. Thomas Rimer is warmly recommended (ISBN 0 89178 044 0). I understand also that it is planned to publish the proceedings of this fruitful symposium.

(Japanese artist's names are given surname first.)

Toshio Watanabe

CHELSEA COLLEGE OF ART AND DESIGN
THE LONDON INSTITUTE
DECEMBER 1995

AAH Publications

The following publications are now available from Kate Woodhead (see address on front cover). Please note that all cheques should be made payable to the Association of Art Historians.

Careers in Art History

This 48-page booklet provides those seeking a career in art history with some idea of the wide range of available options. It contains contributions from 21 art historians in different areas, from museum curatorship to picture researching, conservation to lecturing, explaining what the job entails and how best to obtain employment in that field.

All profits from the sale of this booklet go to the Student Support Fund. Individuals: £2.00 (£1.00 for students and unemployed) plus an A5 s.a.e. to the value of 29p. Institutions: £3.00 (including postage and packing). (Payment is accepted in unused postage stamps.)

Postgraduate Research Survey

This leaflet provides the results of a survey carried out into the nationwide provision of research degrees. It gives information on the areas of expertise and historical periods offered, the number of students accepted, and past performance. Copies are available from Kate Woodhead. Please send an A5 s.a.e. to the value of 19p.

Register of Independent Art & Design Historians

A directory of the Independent members of the AAH who provide services on a freelance basis, giving details of their area of specialisation. Copies are available from Kate Woodhead for £3.00 (including postage and packing).

Guidelines on Professional Practice

This document, originally drafted by Martin Kemp, offers advice to art historians regarding their conduct in such areas as: dealings with publishers, acting as a Reader of manuscripts, the role of examiner, both internal and external, negotiations with the art trade and relations with museums.

The leaflet is available from Kate Woodhead (see front and back of *Bulletin* for her address) in exchange for stamps to the value of 50p, plus an A5 s.a.e. to the value of 29p.

All postal rates are correct at time of writing, but are likely to increase at some point over the summer (when, or by how much, the Post Office was unable to confirm!). Please adjust as necessary.

Structures and Practices

AAH Annual Conference

4–6 APRIL 1997

Courtauld Institute of Art

The Conference will address issues raised by artistic structures and practices and the relationships between them. The idea of structures will be treated in the broadest terms. We shall explore formal art institutions, such as academies and art education, museums, patronage and the commercial structures of the art world, etc; but we also wish to focus on external frameworks, whether conceptual or institutional, in their relation to practice. In addition, we plan to explore the practice and institutions of the art historian.

The Conference will offer a broad spectrum of areas of study, ranging from classical antiquity to current artistic practice, and will explore the theme from a wide variety of historical and theoretical perspectives. In addition, we hope that sessions will address issues raised by non-western art and by visual practices that fall outside conventional notions of 'fine art'.

Academic sessions

The following themes have already been suggested by potential session conveners:

- Performance and the performative
- Gender and landscape
- Art and patronage in 19th- and 20th-century Germany
- The making of medieval manuscripts.

All proposals for further possible sessions will be warmly welcomed. In addition, we invite offers of papers in the sessions for which we already have conveners. We are also most interested in the possibility of sessions jointly convened by a British-based and an overseas scholar.

Deadline for session proposals

Proposals from potential session organisers must reach us by **15 June 1996**. Proposals should indicate the types of topics and issues that might be covered in the proposed session. The final list of sessions and call for papers will appear in the *August Bulletin*.

Academic sessions will take place at the Courtauld Institute of Art, in King's College London, and at a number of other central London sites, including the National Gallery. The Conference Conveners are Dr Susie Nash and Professor John House: Courtauld Institute of Art, Somerset House, Strand, London WC2R 0RN. Tel: 0171 873 2408.

Eighteenth-Century Britain as an Imperial Nation

9 NOVEMBER 1996

Manchester Metropolitan University

Call for Papers

The third annual conference of the North West branch of the British Society for Eighteenth Century Studies, organised by Professor Diana Donald and Professor Frank O'Gorman, takes as its theme the growth of empire in the 18th century; imperial concepts in British national consciousness, politics and culture; the interactions between Britain and her subject peoples, and attitudes and

responses to other cultures.

Papers on these themes are invited and summaries of proposals (200–300 words) should be sent by 31 May 1996 to: Jane Bedford, Conference Secretary, Department of History of Art and Design, Manchester Metropolitan University, Righton Building, Cavendish Street, Manchester M15 6BG. Tel: 0161 247 1931. Fax: 0161 247 6393. Email: j.bedford@mmu.ac.uk

Futures

Visions and Revisions

13–15 DECEMBER 1996

Middlesex University

21st Design History Society Conference

This two-day conference will address a wide range of considerations arising from the relation of design theory and practices to the idea of 'the Future'. It will focus on speculations about the likely futures of current practices and also on the dialectic between progress and retrospect, between modernisation and nostalgia. It will consider the relation between design and advanced technologies, while at the same time considering the recurring impetus to animate traditional or supposedly innate values.

The conference is intended to provide an opportunity to discuss the most current issues in design theory, practice and education, while taking an historical perspective on the interplay between avant-garde formulations and the theme of recurrence. In particular, it will speculate on the relation between projecting the future and reconfiguring the past.

Themes will include:

- The Future of the Home and Domesticity
- Design and Digital Technology
- The Future of Design Education
- The Future of the Past
- Memory of the Future
- The Future of Design.

Paper will be presented by speakers from Britain, Europe and the United States. For further information please contact:

Fran Hannah

Email: Fran1@mdx.ac.uk

Tel: 0181 362 5023/5078

or

Christine Lyons

School of History and Theory of Visual Culture
Middlesex University
Cat Hill
Barnet
Herts
EN4 8HT

Imperial Cities

Space, Landscape & Performance

2-3 MAY 1997

Royal Holloway, University of London

Call for Papers

This major inter-disciplinary conference will consider the role of imperialism in the design, use and representation of urban space in the European metropolis. It will embrace a variety of themes, including the ways in which urban landscapes articulated competing visions of the imperial project; the place of urban spectacle within metropolitan imperial culture; and the imaginative geographies of the imperial capital.

Papers on the following themes are especially welcome:

- The Idea of the Imperial City
- Urban Ceremony & Spectacle
- Architecture & Urban Design
- Exhibitions of Empire
- Consumption & the Imperial Suburb
- The Post-Imperial City.

The conference is organised by the Imperial Cities Research Project at Royal Holloway, funded by the Leverhulme Trust. It is envisaged that a book will be published in connection with the conference theme. The conveners are: Denis Cosgrove, Felix Driver, David Gilbert, Anna Notaro and Deborah Ryan. Those wishing to offer papers, or requiring further details, should write to the following address by 30 September 1996:

Imperial Cities Conference
Department of Geography
Royal Holloway
University of London
Egham
Surrey
TW20 0EX.

The Historic Framing and Mounting of Prints, Drawings and Watercolours

10 JUNE 1996

Society of Antiquaries, Burlington House, Piccadilly, London

Our knowledge of the historical mounting and framing of works of art on paper is very sketchy. Relatively few of these objects have survived in their original guise, either because materials and framing practices were of poor quality, or because they have been reframed in line with changing fashion. This symposium will provide an opportunity to consider historical styles and backgrounds and to discuss their relationship with contemporary presentation practices.

A group of international speakers will include:

- Thea Burns (Canada) on the presentation of late-17th century/early 18th-century pastel portraits
- David Alexander (UK) on the framing of 18th-century and 19th-century English prints

- Marie Christine Enshaian (France) on artists' and collectors' mounts, 16th-20th centuries
- Helen Dorey (UK) on presentation and framing of prints and watercolours at Sir John Soane's Museum
- Wojtech Jirat-Wasiutynski (Canada) on the framing and original presentation of Gauguin's drawings, pastels and gouaches
- Bryan Clarke (UK) on mounting practices in the Fitzwilliam Museum.

Details and application forms are available from:

Elizabeth Sobczynski
(Tel: 0171 928 6094)
Amelia Rampton
(Tel: 0181 749 1305)
c/o 5 Bassein Park Road
London W12 9RN

Student Group Conference

On Postgraduate Research

10.30 AM-4.30 PM 22ND MAY 1996

University of Essex, Colchester

The conference will be held in the Department of Art History and Theory, Room 6106. There is no fee and all students are welcome.

The Keynote Speaker will be Jules Lubbock (University of Essex) talking on Joseph Addison's *Cato* and British Art.

For more information, contact Emma Roberts, 113 Hartington Street, Chester CH4 7BP. Tel: 01244 681329.

Student Group Conference

On Postgraduate Research

NOVEMBER 1996

Southwest Britain

Call for Papers

Papers are welcome on any topic welcome. Please contact: Emma Roberts, 113 Hartington Street, Chester CH4 7BP. Tel: 01244 681329.

Art History in the Age of Bellori

20-22 NOVEMBER 1996

The American Academy, Rome

This conference will commemorate the 300th anniversary of the death of Giovanni Pietro Bellori (1613-96), Italian art theorist and man of letters. It is sponsored by The Association for Textual Scholarship in Art History (ATSAH), The American Academy in Rome, and the Samuel H Kress Foundation. For more information please contact: Janis Bell, 320 Oakland Park Avenue, Columbus, OH 43214, USA; Fax: 614 427 3077; jcbell@postbox.acs.ohio-state.edu

Computers and the History of Art



RESEARCH AND STUDENT

AWARDS, 1996

Following the success of the 1994 and 1995 awards, the CHArt Committee is offering two further awards in 1996. As before, one will be for a student and one for an individual engaged in a research project. In both cases the award will be for work that involves the application of computers to some aspect of Art and/or Design History.

The awards are open to everyone except members of the Committee of CHArt. Work submitted must be in the English language, and must not have been previously published.

Student Award

This award – of £200 – will be for a piece of written work. The work can be either an essay on a critical, historical or theoretical issue, or a description of a project, or an idea for a project. The written piece should not be more than 5000 words in length. The winning entry will be published in the journal *Computers and the History of Art*.

Research Award

This award – of £500 – will be for work on a project that is in the process of implementation. It will be made to an individual, and is intended to help a worthwhile project reach completion. The award can be applied for by the individual concerned, or through nomination by an individual or institution. The application must include a description of the project and its progress of not more than 5000 words. The research project must be taking place in Britain, and must be accessible to the judges for inspection if they require to do so.

Application and closing date

The closing date for submission of entries for both awards is **1 September 1996**. Those interested in applying should write to: Professor William Vaughan, Department of History of Art, University of London, Birkbeck College, 43 Gordon Square, London WC1H 0PD.

Register Update

The *Register of Art & Design Historians* has been very well received. We have had highly encouraging feedback from many quarters – both from members on the list and from potential employers. As stated when we first published, we plan to issue a slim update to the *Register* this autumn. This will cover **amendments only** and will not include new entries: they will have to wait until next year's second edition.

Anyone with an existing entry who needs to amend it should send a s.a.e. to me as soon as possible at the following address:
31 Garfield Road
Plaistow
London E13 8EN.

You will be sent a form on which to indicate your amendment. This form should be returned to me no later than **10 June** in order for me to produce a list of revisions, which will be sent to previous recipients of the *Register* as well as to future ones.

If you have any queries, feel free to call me (evenings best) on 0171 476 9597 (there is an answerphone) or Email me at d.branley@gold.ac.uk and I will get back to you as soon as I can. Any amendments received after this date will have to wait until we publish the full revision in autumn 1997. If you would like additional copies of the *Register*, please contact Kate Woodhead directly.

If you have any comments or suggestions about the layout/structure of the *Register*, please do contact me. It may only require a small tweaking to make it even more user-friendly. So please do contact me with suggestions.

Stop Press!

I am hoping to include the *Register* as part of a planned design of World Wide Web/Internet pages for the Association. If anyone has any objections to their *Register* entry being available electronically, can they please contact me by **10 June 1996**. Silence will be regarded as tacit acceptance.

If anyone has any suggestions about an Internet presence, please contact me as above.

Duncan Branley

Research Queries

As part of my PHD research I am compiling a catalogue raisonné of **anthropomorphic landscapes**, ie double images, identifiable both as landscapes and as depictions of a human head, in Western art. I should be grateful for any information on such paintings, drawings and prints, particularly from the 17th century. Anna Bentkowska, 31 Park View, London W3 0PU. Telefax: 0181 993 3568.

The Royal Castle in Warsaw is planning for 1997 an exhibition of paintings by **Jean-Pierre Norblin de la Gourdain** (1745–1830), a French artist active in Poland. Information on the whereabouts of his oil paintings from former Polish collections will be particularly appreciated. Contact: Anna Bentkowska, 31 Park View, London W3 0PU. Telefax: 0181 993 3568.

Horace Walpole (1717–1797)

Bicentenary Commemorations

STRAWBERRY HILL, 1997

In connection with the commemoration of the bicentenary of Walpole's death we hope to recreate an impression of Strawberry Hill in Walpole's day. If you have information on the existence of objects from Walpole's collection and their whereabouts this would be of great value to us in our research. Further information on the forthcoming events can be obtained from: Antony Kenney, Chairman 1997 Appeal Committee, St Mary's University College, Waldegrave Road, Strawberry Hill, Twickenham TW1 4SX.

Posters on the Internet

A group of postgraduate publishing students from the University of Plymouth has designed and launched a Homepage on the Internet for the Imperial War Museum. This was generated from research into the historical role of posters in the mobilization of the British people during World Wars I and II.

The Homepage site can be accessed on: <http://www.dcs.exeter.ac.uk/~masoud/yazdani/projects/iwm.htm>



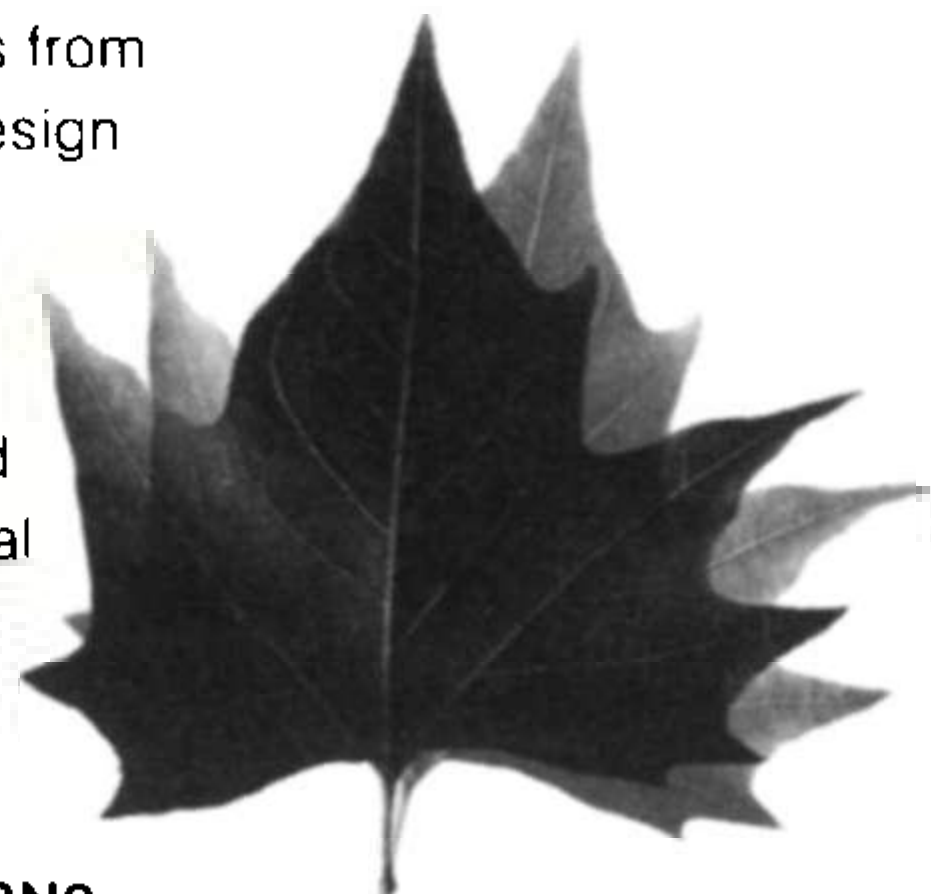
University of Brighton

**PG DIP/MA History of Art
Artist, text, audience 1880–Present**

PgDip (1 year part time)
MA (2 years part time)
MA (1 year full time)

The first year is a taught course exploring a selection of twentieth century issues in western art by considering art practice and its interpretation from a variety of critical perspectives. These include approaches from such disciplines as philosophy, deconstruction, feminism, psychoanalysis and shamanism. In the second year students write a dissertation on a subject negotiated with tutors.

The course shares electives with MA students on Art and Design courses and benefits from being situated in a Faculty of Art, Design and Humanities where theory and practice are a lively, daily issue. The exhibition programme as well as visits to London and Brighton-based artists and critics will form an integral part of the course.



Further information from Gudrun Schubert, University of Brighton, 10–11 Pavilion Parade, Brighton BN2 1RA. Tel: (+44) (0)1273 643089; Fax (+44)(0)1273 681935.

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