



Association of
Art Historians

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news reports

CHAIR'S REPORT

The London Conference, April 1997

I am pleased to report on the excellent progress of arrangements for the forthcoming annual AAH conference, to be held again in London, thanks to the hospitality of the Courtauld Institute and the hard work of John House and especially Susie Nash. We are very grateful to The National Portrait Gallery for providing the venue for our Friday night party and space for Conference sessions; our first Plenary of the Conference will be held on Friday at The National Gallery, and we are delighted that the Saturday night party is to be held at another prestigious and artistically apt venue, The Banqueting House – we extend warm thanks to all these Institutions for their generosity.

We are again extending the range of our successful Conference Forum Discussions; these are open to all conference delegates, and will this year include Publishing and Copyright Issues; Teaching Methods and the TQA; Computers/CHArt; Art History in Schools; The Art Book – 'Meet the Editors'. Professional interest groups will again be scheduled a meeting time as, of course, will the AAH AGM, which you are all encouraged to attend. There will, as always, be a Book Fair, to be housed in the King's Great Hall, where coffee and sandwich lunches will also be available – browse, gossip and slake in a single venue!

The Academic sessions themselves, the real meat of our Conference, are challenging and wide-ranging as ever, as

was clear from the last edition of the *Bulletin*; there is something for everyone, so sign up and enjoy. I should take this opportunity to explain a change in our pricing structure for Conference, a change which was introduced last year at Northumbria, but has since been formally adopted by the EC; we have agreed to abandon the one-day fee. This is partly a matter of simplifying a previously over-complex range of fee-options for Conference, in order to make the planning and initial estimation of the overall Conference budget a more straightforward task, while at the same time minimising accounting problems for the conveners. However, it is also a move intending to encourage conferees to attend for the full Conference; this is particularly pertinent for our London event, which has intentionally been more densely scheduled to ensure the best use of delegates' time over the weekend; we know how busy everyone is!

Conference 1998

Looking ahead to 1998, I am delighted that we will be heading, for the first time ever, to the South West for our Annual Conference. Exeter (The University of Plymouth) will be the venue, and a warm welcome and thank you to the Conveners, Sam Smiles and Stephanie Pratt. They will be keeping you informed via *Bulletin* of the programme at Exeter, as it evolves, and of the exciting choice of visits they plan to offer delegates (see page 9).

The new Administrator for the AAH

This quarter's *Bulletin* contains the first official advertisement for the post of full-time Administrator to the AAH (see page 15); other advertisements will also appear shortly in the Press. We shall be pleased to receive applications from suitably qualified candidates, and look forward to short-listing in time for interview in February; the appointment will be from 1 April 1997. We envisage that the new Administrator will be based in an office in Central London. S/he will promote the growth in membership of the AAH, help us to develop a higher Public Relations profile and undertake fund-raising activities, administrate the Annual Conference, and maintain the efficient management of the AAH office and budget.

Anthea Callen

NOVEMBER 1996

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Memory & Oblivion

AMSTERDAM 1-7 SEPTEMBER 1996

*The XXIXth International Congress of the History of Art,
Comité International d'Histoire de l'Art (CIHA)*

The venue was daunting: hundreds of art historians from all over the world assembled at the impressive RAI Congresscentrum in Amsterdam to listen to a total of 130 lectures treating different aspects of 'Memory & Oblivion'. The issues addressed in the eleven sections of the scientific programme ranged from the fabrication of memory in the writings of art historians to cults of the past and 'selective oblivion' of modern art – the range of the discussions which followed the presentation of the papers was clearly indicative of the interest the topic holds for the study of art *history*.

Altogether the generous spaciousness of the RAI set up a very stimulating and challenging environment which was used by most delegates to carry the questions raised by the presentations over into discussions during much-needed tea- and coffee-breaks. The air conditioning might have been a little too efficient, but the heatedness of some of the discussions certainly took the chill out of the air of the Congresscentrum and resulted in a surprisingly close feeling of familiarity among the delegates. The atmosphere was one of refreshing curiosity, and the organising committee has to be

congratulated on the balanced combination of the scientific and the social programme.

Plenty of scope was allocated to the provision of occasions for delegates to meet in front of works of art, with receptions organised by the Van Gogh, Stedelijk and Rijksmuseum opening up some of the most impressive museums of Amsterdam in the evenings for a relaxed perusal of their fantastic collections. Similarly successful was the arrangement of excursions on the Wednesday, neatly breaking the scientific programme in half, and again offering the delegates plenty of scope for getting to know each other.

Poster presentations

Another very successful aspect of the conference was the provision of an area for poster presentations by attending scholars. 144 delegates took this opportunity to display aspects of their works on panels, challenging and inciting a personal exchange between the author of the panel and delegates gathering in the area each lunchtime. The poster presentations convinced by the opportunity to engage in a personal exchange of opinion with the authors. And, if the area

was too crowded to get anywhere near the actual posters, the organising committee had provided an electronic 'substitute' by an electronic version of the posters displayed on the World Wide Web.

On a personal level, the most fascinating aspect of the conference was the easy mixing of delegates engaged in all kinds of research and at all different stages of research. Established professors of Art History were seen in debate with students, and the multinationality of the delegates gave the conference its very own air and atmosphere. It is to be regretted that the rather steep registration fees barred some scholars and students from being able to attend the conference, but 'Memory & Oblivion' certainly achieved one thing: the conference will go into the Memory of those who did attend, and will thus avoid Oblivion. All the more reason to look forward to the next CIHA conference, in London in 2000.

Gabriele Neher

DEPARTMENT OF HISTORY OF ART
UNIVERSITY OF WARWICK

New *Bulletin* copy deadlines

As you will have read in the September issue, from the beginning of next year the *Bulletin* will appear only three times a year. With the AAH concentrating its efforts and financial investment on *The Art Book*, it has also been decided that the *Bulletin* should be produced more cheaply, and in a single colour only.

Copy deadlines will be as follows:

February issue	1 January
June issue	1 May
September issue	1 August

Contributions on disk are warmly welcomed (all disks will be returned). PC-compatible disks, with the copy saved as an ASCII file, are preferred, but High Density AppleMac disks can be converted. **When sending disks please always send accompanying hard copy.**

Beware the Pitfalls of Media Contracts!

Past AAH Chair Martin Kemp has alerted the EC of the need for caution with regard to disadvantageous contracts into which members may unwittingly enter for work in the broad and burgeoning fields of multi-media – notably radio, television, film and video.

Writers' agent Rosemary Scoular writes:

It is perfectly normal to sign a waiver in respect of your performance in a television programme which then allows the programme to be used worldwide etc. However, it is not usual to assign your copyright and moral rights and we would never recommend that you do – even in a ten-minute interview.

Such an assignment would mean that

they could potentially print your views in any publication they chose and would not have to credit you, pay you, or indeed get your permission. It is very unusual to waive any kind of credit and again we would not advise signing anything along these lines.

So beware, and do seek professional advice if you are unsure of your legal rights.

Anthea Callen

with thanks to Martin Kemp and Rosemary Scoular (of Peters, Fraser & Dunlop, 503/4 The Chambers, Chelsea Harbour, London SW10 0XF)

Structures and Practices

AAH Annual Conference, 1997

4-6 APRIL 1997

Courtauld Institute of Art, London

BOOK EARLY FOR THE CONFERENCE! The Conference Booking Form is enclosed in this *Bulletin*. Reduced conference rates are available for early bookings. The full programme and the next distribution of the Booking Form will not be out until February. We urge you to book before this appears, because there will be little time afterwards to take advantage of our early booking rates.

In addition to the academic sessions, there will be a plenary lecture by the architect Daniel Libeskind, and parties in the National Portrait Gallery, the Banqueting House in Whitehall, and the Courtauld Gallery.

An outline timetable for the Conference is included on the Booking Form.

The Conference will address issues raised by artistic structures and practices and the relationships between them. The idea of structures is treated in the broadest terms. It will explore art institutions and the more conceptual frameworks within which art and architecture have been made and interpreted, including questions of language and gender. Academic sessions cover a broad spectrum of areas of study, and explore the theme from a wide variety of historical and theoretical perspectives. In addition, they address visual practices that fall outside conventional notions of 'fine art', such as the notions of performance and of the 'decorative' arts.

Proposals for papers should be sent

directly, with a brief abstract, to the first-named convener of that session. All proposals must reach conveners by **Monday 30 December 1996 at the absolute latest.**

Academic sessions will take place at the Courtauld Institute of Art, in Kings College London, and at a number of other Central London sites, including the National Gallery, the National Portrait Gallery and the British Library.

The Academic Conveners of the Conference are Dr Susie Nash and Professor John House at the Courtauld Institute of Art, Somerset House, Strand, London WC2R 0RN.

Contact us for further information (Tel 0171 873 2408; Fax 0171 873 2781).

Extra session

Academies of Art and the Transmission of Artistic Knowledge

Conveners: Dr Colin Trodd, School of Arts & Design, University of Sunderland, Langham Tower, Ryhope Road, Sunderland SR2 7EE, and Dr Rafael Cardoso Denis (Escola Superior de Desenho Industrial, Rio de Janeiro, Brazil)

For most of the present century, 'the academy' and 'the academic' have been taken as a monolithic backdrop against which to gauge the originality of the avant-

garde. The central concern of this session is to scrutinise the complex and varied structures actually erected by academies and the epistemological systems revolving around them, particularly in terms of teaching, training and professional validation. It is hoped that papers will draw on historical examples throughout Britain, the rest of Europe and the Americas, focusing on issues such as: the authority of teaching; the definition of canons and the academic ideal; educational practice as an expression of

stability or change; the mutation of ideas and art idioms within academic training; the dynamics of academic display and its bearing on the status of academic knowledge; the nature of academies and academicism; the tension between educational and honorific functions within academies; the institutional politics of academies and their relationship to broader social structures; the public roles of academies and their links to established structures of power and class; official and unofficial in art and education; the academy and national identity; academies as channels for the diffusion of a particular cultural vision; the international dimension of the academic system and the export of European cultural models; social groupings on the margins of academies; the development of alternative systems of artistic education outside the academy or in parallel with it; anti-academicism and its advocates.

Proposals of papers focusing on the heyday of academies in the nineteenth century, or on their origins or their legacy, will be welcomed.

Producing the Past: Aspects of Antiquarian Culture and Practice 1600-1850

Conveners: Lucy Peltz (University of Manchester), 23 Asmara Road, London NW2 3SS, and Martin Myrone (Courtauld Institute of Art).

Antiquarianism was a popular and increasingly widespread activity throughout the early modern period. Although it encompassed a heterogeneous and shifting set of practices and discourses for dealing with the past, it has long been considered marginal by cultural historians. The session starts from the belief that it had a significant role in shaping modern culture and social relations. By considering its diverse visual and literary products and their impact upon both public and private spheres, the session will reassess the importance of antiquarianism and evaluate its socio-political implications.

It is hoped that some of the following questions will be addressed. Who were antiquarians, and why? How did antiquarianism package the past? Is there a specific antiquarian aesthetic? How did market forces and entrepreneurs shape the antiquarian project? What relationship

did antiquarian texts have with 'high' art? Did antiquarianism lay the foundations for modern art history and museum culture?

We invite proposals focusing on broad theoretical or aesthetic issues as well as specific case studies. Contributions that address the issues of gender, cultural consumption and national identity will be especially welcomed.

Papers already accepted: David Alexander, *Trumpeting the Findings: Antiquarians and Printmaking*; Stephen Bending (University of Leeds), *The True Rust of the Barons' Wars: Gardens, Ruins and the National Landscape*; Alexandrina Buchanan (University of York), title to be announced; David Haycock (Birkbeck College), *William Stukeley, Prehistoric Avebury and the Eighteenth-Century Landscape*; Ralph Hyde (Guildhall Library), *Town Prospects and Antiquaries in the Eighteenth Century*; Maria Grazia Lola (Wesleyan University), *Ceci n'est pas un monument: Publishing Monuments in the Eighteenth Century*.

Plan/Non-Plan

Conveners: Simon Sadler (Open University), 21 Trinity Green, Mile End Road, London E1 4TS (Fax 0171 790 5414), and Dr Jonathan Hughes (Courtauld Institute of Art)

The power of the built environment to structure the practices of everyday life has received increasing attention since the Second World War. We invite speakers to discuss the attempts made in recent decades to analyse, promote, reform or overturn these frameworks, and in particular to consider the relationship of theory to architectural and urban projects actually undertaken.

Analyses of the interaction of

architecture and everyday life offered by the New Left (in the work of Henri Lefebvre and the Situationists, for instance) and by post-structuralists has been broadened by feminist criticism, by the assertion of minority voices and by the rise of 'postmodern geographies'.

Many attempts to promote and reform the regulative and planning power of architecture and urbanism have been issued by the architectural establishment, whether by the supporters of modernist discipline and clarity or by the promoters of more flexible architectures, like 'open-plan', 'plug-in' and 'modular design'.

At the same time, radical oppositional stances have had an enormously varied political and ideological complexion. Direct intervention into the urban fabric has attempted to counter the very institutions of architecture and town planning, whether through the legitimated practice of 'community architecture', the semi-legitimate practices of appropriation and squatting, or the transgressive violence of riot and sabotage.

Papers already accepted: Yona Friedman (architect, Paris), 'Function Follows Form – A Discussion of the Principles of 'Autoplanification''; Benjamin Franks (University of Nottingham), on the relationship between anarchism and planning; Barry Curtis (University of Middlesex), 'The Heart of the City' – *Discussing the Last CIAM Conferences*; Eleonore Kofman (Nottingham Trent University) and Elizabeth Lebas (Leicester University), on Henri Lefebvre's interest in technology; Ben Highmore (University of Bristol), *Enhanced and Abandoned: A (de)tour through Bristol*; John Beck (Darwin College, Cambridge), *Fordist, Futurist or Fabulist: Buckminster Fuller and the Politics of Shelter*.

Spanish Art and its Regulators

Convener: Dr Nicholas Tromans, Sotheby's Institute, 30 Oxford Street, London W1N 9FL

The session will consist of papers examining processes of control, censorship and administration imposed upon Spanish artists by institutions beyond their own profession. Subjects from all periods of Spanish art will be welcomed.

The most obvious form of policing was at the hands of the Church; countless commentators upon 'Golden Age' Spanish art writing since the eighteenth century have generalised crudely about the effects of 'the Inquisition'. But clerical pressures were multifaceted and frequently subtle, and theological concerns might act as a catalyst as well as a hindrance, encouraging the evolution of a peculiarly Spanish repertoire of Christian iconography. In this context, speakers might examine how the theological interests of particular monastic orders and lay confraternities informed the art they commissioned.

Less immediately conspicuous was the influence from legal and governmental administration. Speakers might address problems relating to specific judicial wrangles, or to the effects on iconography of fiscal systems that taxed different types of pictures at varying rates.

Another rewarding area of study may be the relationships of artists to the Court. Beyond the questions of royal patronage and propaganda, there is the problem of the artist's professional position within an institution with its culture of highly codified etiquette. Finally, the impact on the visual arts of Spain's turbulent twentieth-century political history may provide subjects.

Papers already accepted: Javier Bray (Casa de Velásquez, Madrid), on Eighteenth-Century Spanish Church Commissions; Sarah Symmons (University of Essex), *Antonio Gisbert Pérez: 'Fusilamiento de Torrijos y sus companeros en las playas de Malaga' (1888)*; Rose Walker (Courtauld Institute), *Visual Strategies: Confronting Change in Eleventh-Century Spain*.



Landscape, Space and Gender

Conveners: Steven Adams, School of Art and Design, University of Hertfordshire, Manor Road, Hatfield, Herts AL2 9TL (Fax 01707 285310), and Dr Anna Robins (University of Reading)

This session examines issues around landscape and gender in visual culture. It explores ways in which both the representation and the consumption of real and imagined spaces have taken on a gendered inflexion in western and non-western cultures, and aims to provide an interdisciplinary platform for art, architectural and cultural historians.

Particular areas of interest include the gendering of modernist discourses around landscape painting – how, for example, the representation of the countryside was cast as an essentially male activity while landscape imagery might be gendered as feminine. The representation of the city and the suburb, and the ways in which these spaces were articulated through gendered discourses, will be a further concern.

The production and consumption of landscape imagery in the popular culture of the nineteenth and twentieth centuries will also be explored, as well as the ways in which romantic and realist iconography could create imaginary realms for women.

Although the session is primarily concerned with landscape imagery and gender in the fine and applied arts of the modern period, we would also welcome proposals that cross the boundaries between the fine and applied arts and literature, and from historians working on architecture, film and computer-generated environments.

Papers already accepted: Sighle Bhreathnach-Lynch (University College Dublin), *Landscape Space and its Role in the Construct of the Irish Famine*; Pat Simpson (University of Hertfordshire), *Soviet Superwoman in the Landscape of Liberty: Aleksandr Deineka's 'Razdol'e 1944'*; Julie King (University of Christchurch, New Zealand), *Marianne North in New Zealand: The Intersection of Femininity, Science and Art in the Colonial Landscape*; David Peters Corbett (University of York), *Landscape, Interior Space and Modernity in English Art after the First World War*; Steven Adams (University of Hertfordshire), 'Gros

garçons': *Modernism and the Construction of Masculinity in Nineteenth-Century French Landscape*.

Ars Longa? The Trouble with Public Art

Conveners: Johanna Darke (Chief Executive, Public Monuments and Sculpture Association), c/o The Conway Library, Courtauld Institute of Art, Somerset House, Strand, London WC2R 0RN (Fax 0171 267 1742), and Ian Leith (Royal Commission on the Historical Monuments of England)

'The trouble with public art is the public'. This session investigates the matching of vision with reality each time a commission is proposed, funded, created, sited and unveiled as an unfamiliar presence in a familiar space.

Can a new work ever avoid public opprobrium? Must the brilliant patina always succumb to pigeons, magic-markers and acid rain until, after years of neglect, it is cheaply and ruinously cleaned. What happens to a new-town art collection once the original Development Corporation is disbanded?

Moving into a new age of public art, how best to care for contemporary materials like resin, ciment fondu, neon lighting? As post-war art ages, should not post-1945 sculptures be candidates for listing, or the excellence of architectural sculptures on an indifferent building be recognised as meriting protection through listing? Do we necessarily require permanence in contemporary public installations? Can public consultation avoid banality?

Papers are sought that deal with any aspects of public sculpture and reactions to it, in relation to contemporary and recent projects and to historical issues and examples.

Papers already accepted: Jeremy Beach (University of Northumbria), *The six million dollar city: we have the public art to rebuild this landscape*; Margaret Garlake (Courtauld Institute), *'Henry Moore as Cold Warrior': Moore's special relationship with the British Council*; Melanie Hall (Nottingham Trent University), *Leeds City Square*; Gill Hedley (Contemporary Arts Society), *Lottery Funding/Commissioning/Advising the commissioning bodies*; Elizabeth Norman (Sheffield Hallam University), *Public Art Practice: two case studies from Tokyo*; Paul

Usherwood (University of Northumbria), on public attitudes to Gormley's Angel; Malcolm Miles (Chelsea College of Art and Design), *The trouble with public art is not the public but the art*; Paula Murphy (University College Dublin), on the political aspects of the destruction of monuments in Ireland

Patronage in German Art 1870–1945

Conveners: Dr Shulamith Behr, Courtauld Institute of Art, Somerset House, Strand, London WC2R 0RN (Fax 0171 873 2410), and Dr Joan Weinstein (The Getty Grant Program)

From the reign of Wilhelm I through the years of the Third Reich, the historical discontinuities of German history highlight the problems of adopting generalised models of social and cultural development. Papers are invited that address the narratives of patronage operative in the art world during this period, particularly as they relate to the search for 'national' identity.

Topics may include the interplay between public and private patronage and collecting; the role of marginal groups, including women, in promoting artistic practice; and the discursive formation of the modern patron in the press. It is hoped that some contributors will bring theoretical issues to bear on particular exhibitions, publications, institutions, curatorial practices, dealerships or examples of dilettantism as they relate to the larger issues of patronage in Germany.

Papers already accepted: Malcolm Gee (University of Northumbria), *'The Art of Business' in Berlin c.1916–1924*; Marsha Meskimmon (Staffordshire University), *The Commissioning of Lesbian/Androgyne Imagery in the Weimar Period*; Ines Schlenker (Courtauld Institute), *Transformations in Hitler's Patronage, 1937–44*.

Performance and the Performative

Convener: Dr Andrew Stephenson, Art, Design and Film History Department, University of East London, Greengate House, Greengate Street, London E13 0BG (Fax 0181 849 3694)

Critical writing since the 1960s has acknowledged a shift towards a performative conception of artistic

subjectivity as well as asking how issues related to performance and the performative have revised any understanding of the dynamics of artistic production and consumption.

In broad terms, the subject of performance has engaged with those contextualised rituals, pageants and tableaux vivants that provide the theatricalised space within which the art work was sited. Papers might investigate the ways in which these stagings and environments informed the spectacular nature of this encounter and provided varied viewing practices and sites for the activity of looking. They might also examine the roles that social rituals and institutional framings played in endorsing the cultural prestige of the art work and in validating certain modes of viewing.

On another level, papers might offer historical and theoretical reassessments of body-orientated art practices (including performance art, video and photography) that questioned formalist frameworks and challenged modernism's exclusions and phallocentrism. Papers might engage with the sexual politics of embodiment and body art as part of a wider feminist enquiry, or examine how performance art offered a means of interrogating body codings.

Beyond this, speakers might explore the theoretical issues that underpin the notion of 'performativity' in contemporary critical writing, and investigate its potential to question the operations and constraints of discourse and its effects in the artistic field.

Papers already accepted: Fionna Barber (Manchester Metropolitan University), *De Kooning's Women and Issues of Masquerade*; Gavin Butt (Central St

Martin's School of Art and Design), *Performativity, Analogy and the Work of Matthew Barney*; Michael Hatt (Birkbeck College), *Race and Ritual: Lynchings in Late Nineteenth-Century America*; Peter Horne (University of East London), *Fops, Favourites and Faggots: Homosexuality and Homosexuality in Representations of Edward II*; Amelia Jones (University of California, Riverside), *Dispersed Subjects and the Demise of the Individual: 1990's Bodies in/as Art*; Karen Lang (California Institute of Technology, Pasadena), *Kantian Performativity in Art History*; Reina Lewis (University of East London), *'Looking Good': The Lesbian Gays and Fashion Imagery*; Brandon Taylor (Winchester School of Art), *The New Art: 1968*; Philip Ursprung (Zurich), *'Catholic Tastes': Hurting and Healing the Body in Viennese Actionism in the 1960s*.

The Museum and its Metaphors

Convener: Michaela Giebelhausen, Department of Art History and Theory, University of Essex, Wivenhoe Park, Colchester, CO4 3SQ (Fax 01206 873003)

The aim of this session is to direct attention to the architecture of the museum and to explore the ways in which it determines the museum's relationship with its collections and visitors and with the built environment. Both the display of the collections and the experience of museum visiting are profoundly influenced by the architectural structure of the museum, which has been described in a wide range of differing metaphors. Treasure house, cathedral, enlightened temple of the arts, panopticon of knowledge or department store: the metaphorical evocations of the museum

have been many.

The session seeks to investigate the importance of these metaphors for the function and meaning of the museum as distinct building type as well as in regard to display practices and visiting habits. It also seeks to address the ways in which architecture stages the museum's claim as cultural institution and the different ways in which this claim has been expressed over time. In this context the museum's specific site and the role it plays in a given urban or rural context need to be examined. A discussion of the function and meaning of the museum as architecture is particularly important since the museum is one of the very few public building types that are seen to be of symbolic relevance to contemporary society.

Papers engaging with these and related aspects of the museum will be most welcome.

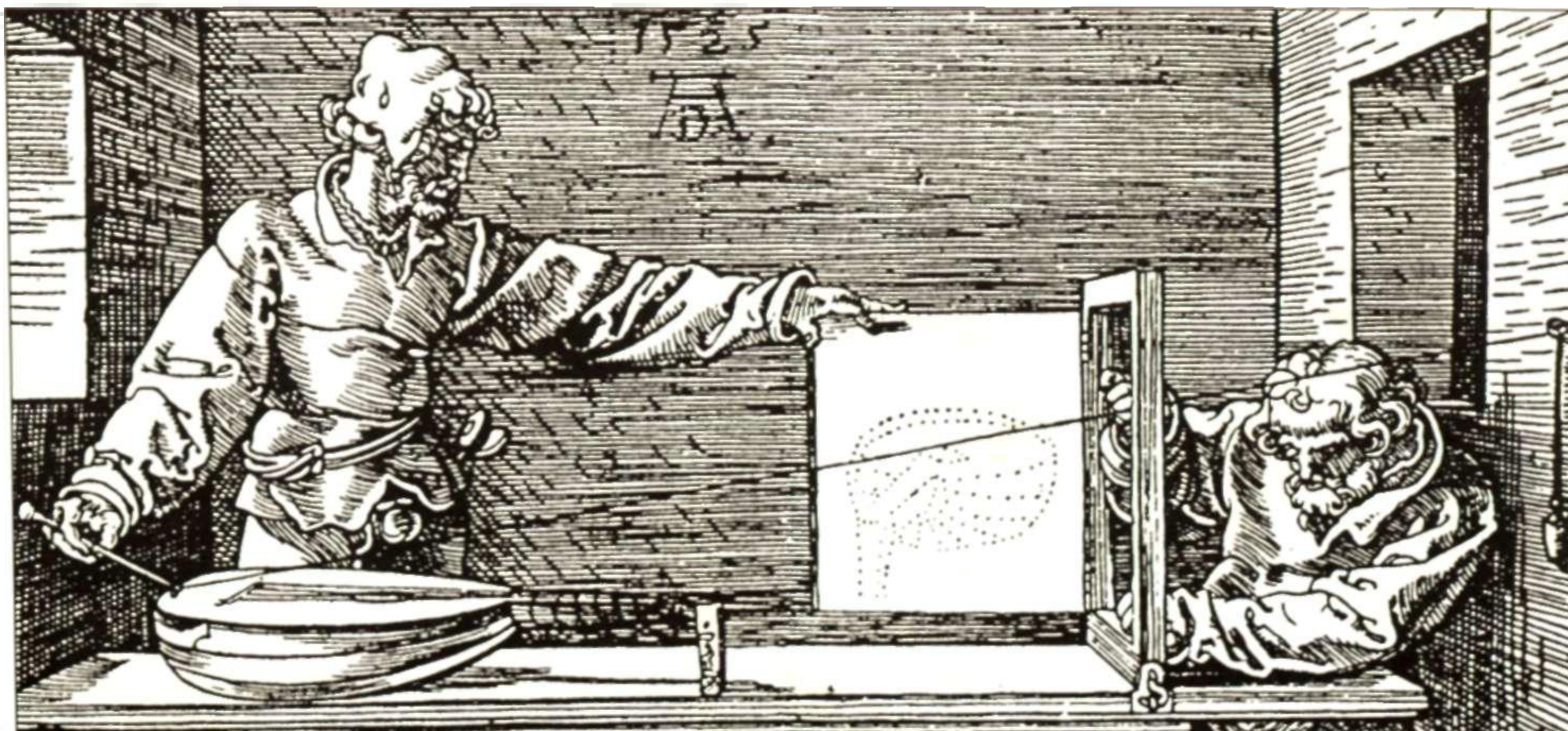
Feminising the Framework

Conveners: Gudrun Schubert, University of Brighton, School of Historical and Critical Studies, 10-11 Pavilion Parade, Brighton BN2 1RA (Fax 01273 681935), and Rosemary Betterton (School of Cultural Studies, Sheffield Hallam University)

This session will consider how women working in the broad field of design and visual art have engaged with the institutional structures of their time, and how this has affected their working practices. It is hoped that contributors will explore the relationship between these ideological and institutional frameworks and the experiences and practices of women artists and designers from a range of historical periods including the present.

Issues may include: adapting to professional codes or setting up alternatives, assumptions about the creative woman, iconography and subject matter, the uses of media or genre, public and private patronage, exhibiting practices and markets, and critical reception. Proposals on these and related themes will be most welcome.

Papers already accepted: Nicola Hicks, *Lady Di and the Art of Manipulating the Media*; Gudrun Schubert, *Fame, Fortune and Public Acclaim of the French Landseer in England: Rosa Bonheur Reconsidered*; Rosemary Betterton, *Private and Public Selves: Women, Modernity and Suffrage*



Culture in Britain and Germany c.1890–1914; Pen Dalton, *Art Education and Consumer Identities*; Jill Seddon, *'Mentioned but Denied Significance': Women Designers and the 'Professionalisation' of Design in the Inter-War Period*.

Architecture and Language

Conveners: Dr Georgia Clarke and Dr Paul Crossley, Courtauld Institute of Art, Somerset House, Strand, London WC2R 0RN (Fax 0171 873 2410)

The idea of architecture as a language, particularly as grammatical style, is at least as old as Cicero and Vitruvius. But architecture as a semiotic system, as an 'iconography', has been the particular concern of historians only in the second half of this century; while the parallels between architectural vocabulary and linguistic structure have only just begun to be uncovered.

This session sets out to examine broadly the relationship between architecture and language in the medieval and Renaissance periods. What are the limitations of architectural iconography, not least in its assumptions (or lack of them) about audience and reception? How useful is the idea of 'architectural quotation' as a method of constructing a visual-political language? What parallels are there between linguistic structures and architectural vocabularies? Is there a significant connection between the evolution of 'national' and 'regional' languages and dialects, and the creation of corresponding architectural styles? What do contemporary *ekphrases* of architecture tell us about architectural perception and the limitations of verbal description?

This session seeks to explore the rich implications of these juxtapositions in the history of medieval and Renaissance architecture. Papers might examine issues of architectural language and style, deal with the nature and influence of descriptions of architecture on both perceptions of buildings and their design, or consider how architectural history itself responds to the theme. It welcomes papers exploring all aspects of this topic in relation to theory and practice.

Papers already accepted: Achim Timmermann (Courtauld Institute), 'Höch wît und sinwel': *Architectural Language in*

Middle High German Literature; Alina Payne (University of Toronto), *Architectural Theories of Imitatio and the Debates on Language and Style*; Peter Draper, *English with a French Accent: architectural Français in late twelfth-century England?*

British Portraiture: Structures and Practices

Conveners: Dr Peter Funnell, National Portrait Gallery, St Martin's Place, London WC2H 0HE, and Dr Shearer West (University of Birmingham).

This session will explore the material circumstances in which British portraiture was produced in the eighteenth, nineteenth and twentieth centuries. Papers could address issues of artistic practice, patronage and consumption, or the display of portraits, whether in a private or institutional setting. Aspects of the historiography of British portraiture, and indeed the role of the National Portrait Gallery itself as a repository of likenesses of the famous, might provide further subjects. Reflecting the Gallery's collection, it is hoped that papers will explore portraiture in any medium, and that some will consider portrait photography.

Sessions will take place in the Lecture Room of the NPG, and one or two papers that relate closely to works in the NPG's collection might take place on the floor of the Gallery itself.

The Making of the Illuminated Manuscript Book

Conveners: Dr John Lowden, Courtauld Institute of Art, Somerset House, Strand, London WC2R 0RN, and Dr Scot McKendrick (Department of Manuscripts, British Library)

This session will focus on the illuminated manuscript book primarily as a physical object, with special emphasis on its manufacture and use. We hope to examine manuscripts of many types and from many periods and sources, and invite proposals of papers that aim to explore the making of manuscripts from a wide variety of perspectives. Papers are particularly invited that relate to manuscripts in the British Library. We are also keen to engage with issues related to the scientific examination of manuscripts, an area

which is just beginning to be explored. New technology for such examination will be demonstrated and discussed.

The session will take place in the seminar room of the British Library, and it is hoped that manuscripts relevant to the papers will be on display to participants. We intend to make considerable time available for the discussion of papers and for the pooling of ideas and expertise.

The Legacies of Surrealism

Convener: Dr Fiona Bradley, Tate Gallery Liverpool, Albert Dock, Liverpool L3 4BB

This session will examine the continuing dominance of Surrealism in debates about modern and contemporary art: the ways in which the critical vocabulary formulated within and around Surrealism structures both the practice and, perhaps more importantly, the critical reception of modern and contemporary art.

Papers may examine the legacies of Surrealism in modern art, and how Surrealism and its language intersect with contemporary art and theory. The session is still very open, and proposals of papers will be welcomed from Surrealist and contemporary scholars, practitioners, theorists, curators and critics.

Papers so far suggested include: Dali and the abject; a look at kitsch in Dali and how this connects with contemporary art; and an analysis of Paula Rego in terms of automatism, disconnected narrative strategy and play.

The Renaissance Fork: European Decorative Arts c.1300–1600 and their Display

Conveners: Dr Evelyn Welch and Ms Marta Ajmar, Research Department, Victoria and Albert Museum, Cromwell Road, South Kensington, London SW7 2RL

This session has three main aims: first, to explore objects now classified as the 'decorative arts' in their original historical contexts; second, to explore how the distinction between the 'decorative' and 'fine' arts became institutionalised in this period; and third, to explore the ways in which current museum practice is informed by these factors.

Offers of papers dealing with any aspect of these themes will be welcomed.

Patronage at the European Courts

c.1500–1800

Convener: Dr Robert Oresko (Institute of Historical Research), 53 Bedford Gardens, London W8 7EF

This session will deal with patronage of the visual arts at sovereign courts. It will address itself to the phenomenon of multiple foyers of patronage at courts; that is to say that no court was a homogeneous unit, but all were a heterogeneous collection of circles. It will examine the roles of the artists as courtiers, their income and their court offices in tandem with their artistic creations. The widest range of media will be explored, including the 'decorative' arts, ephemeral events such as pageants and festivities, as well as portraiture and the other 'fine' arts. The history of active patronage will be a central focus, as well as the history of collections.

Offers of papers are welcome that tackle these issues in the broadest terms.

Words for Images: the Vocabulary of British Art Criticism c. 1550–1850

Conveners: Jeremy Wood, Department of Art History, University of Nottingham, University Park, Nottingham NG7 2RD, and Dr Carol Gibson-Wood (University of Victoria, British Columbia)

Discussions and descriptions of the pictorial arts became much fuller and

richer in Britain during the seventeenth and eighteenth centuries, as the market for pictures expanded dramatically, as art theoretical treatises appeared, as discussions of painting were included in contemporary discourses on taste, politeness, etc., and as art institutions and exhibitions were established.

Papers are invited that examine aspects of this practice of articulation. Issues to be considered could include the following. How did changing ways of describing works of art in inventories and catalogues respond to the demands of the emerging art market? How was the developing English art vocabulary related to the languages of British literary criticism, philosophy, 'new science', etc., and with what effects? Did the practice of translating continental art literature result in new conceptualisations of theoretical issues, and how did English art critical language define distinctive formal and evaluative categories for art? How did different vocabularies address different classes and genders of readers, viewers and consumers?

Papers already accepted: John Peacock (University of Southampton), on Sanderson and the vocabulary of art criticism at the Stuart Court; Harry Mount (Oxford Brookes University), *Drolls and Conversations: Giving Genre a Bad Name*; Jaynie Anderson (independent scholar), on the impact of Morelli's vocabulary on British museology.



1998 AAH Annual Conference

Identities

3-5 APRIL 1998

Exeter

The 1998 conference of the Association of Art Historians will be held from 3-5 April in Exeter, organised by the Faculty of Arts and Education, University of Plymouth. This will be the first time the conference has been located in the west of England and we are organising a variety of trips to buildings and/or collections of historical interest that may be unfamiliar to the membership.

Exeter is well served by road (M5) and regular rail connections from London and the north of England (London 2.5 hours, Birmingham 3 hours by train). Accommodation and conference facilities will be provided by the University of Exeter, which is a 10-minute walk from the centre of town.

The conference theme will be Identities, by which we intend to signal their creation, maintenance or contestation in art, in art history, in museum and gallery display and in conservation and restoration. We hope to encourage sessions which address identities of race, class and gender, which look at local, regional and national identities, which explore the self and subjectivity, which examine the ontology of works of art, architecture and design and which analyse the place of authorship, schools and movements in the history of art.

Other apposite suggestions from potential speakers or conveners will be warmly received and we invite all interested members to contact us at the address below.

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

Up at the Sharp End

Teaching, Learning and Assessing Art History

FRIDAY 31 JANUARY 1997

Winchester School of Art

Organised by Winchester School of Arts, Faculty of Arts, University of Southampton in conjunction with the Universities and Colleges Subcommittee of the AAH.

This one-day conference is intended for anyone teaching on, or responsible for, art history courses at undergraduate or MA level in universities and colleges within HEFCE. It will also be of interest to postgraduate art history students preparing for an HE teaching career.

HEQC and TQA have focused attention on student experience. Other factors have played their part in requiring our students to be more autonomous learners than ever before; less certainty about employment for graduates but more demand for consistent measures of 'graduateness', new educational technologies, increasing numbers of non-traditional students entering HE and pressures on academic staff to excel at both teaching and research all raised questions about the most appropriate ways of planning and delivering courses. The conference will explore a variety of responses to these and other changes for art history teachers and students.

Speakers include: Dr Kathleen Adler, The National Gallery; Professor Tim Benton, The Open University; Sally Brown and Professor Chris Bailey, University of Northumbria at Newcastle; Dr Fintan Cullen, University of Nottingham.

Topics to be covered in papers, seminars and poster displays:

- diversity and innovation in assessment
- in and out of orthodoxy: updating the curriculum
- standards, levels and 'graduateness'
- the needs of non-traditional students
- transferable skills
- student on-course work experience and vocational preparation
- turning the tables: studio practice for art history students
- teaching in galleries and museums.

There will also be a presentation by the City University's research project: *Museums, Galleries and Higher Education: Integrating the Arts in Higher Education Curricular*.

For further details and bookings and if you are interested in displaying material, please contact: Sue Veck, Up at the Sharp End, History of Art and Design Division, Winchester School of Art, Faculty of Arts, University of Southampton, Park Avenue, Winchester, Hampshire SO23 8DL. Tel: 01962 842500; Fax: 01962 842496; email: sjv@soton.ac.uk.

Questions of Identity

Personal, Social & National

Imagery from the Middle

Ages to the Baroque

17-18 MAY 1997

Manchester University

Call for Papers

This conference will provide an opportunity to explore identities at the level of both the group and the individual. The kinds of material to be looked at include architecture, ceremony, dress, prints and the decorative arts, painting and sculpture.

Please send your proposal in the form of a 500-word abstract by 15 January 1997 to: Alex Pilcher, Postgraduate Office, Dept. of Art History & Archaeology, University of Manchester, Oxford Road, Manchester, M13 9PL. Tel: 1061 275 3312; email mftxdahp@fs1.ar.man.ac.uk

Design & the Future

Visions and Revisions

13-15 DECEMBER 1996

Middlesex University

Annual Conference of the Design History Society

Design, no matter how much it is in love with, or in reaction to, the past, is always conceived for the future. The history of design is frequently constructed in terms of a dialectic between tradition and innovation and is full of examples of polemical utopias and dystopias. This conference explores the various ways in which notions of the future – extrapolations, visions, anxieties and anticipations have affected the design process and its ends.

The Future is a space within which the contradictions of the present can be recognised and contingently resolved. In this conference, papers from an international cast of academics, writers and practitioners approach the theme from a gratifying variety of practices and perspectives.

For more information and to register contact: Fran Hannah or Christine Lyons
Tel: 0181 362 5138/5023/5078
Fax: 0181 362 6339
email: Fran1@mdx.ac.uk
url: <http://www.adpa.mdx.ac.uk/Schools/htvc/dhs-conf/call.html>

or write to: The Conference Administrator,
The School of History & Theory of Visual Culture, Middlesex University, Cat Hill, Barnet, Herts, EN4 8HT.

Midlands British Art Historical Studies Group

The first meeting will be at **Warwick University** on **5 February, 3.00-5.00pm**. Papers will be given by Michael Rosenthal and Tim Barringer. There will be further meetings at the Barber Institute at Birmingham University (summer term) and Leicester, Warwick and Birmingham in rotation.

Offers of papers and expressions of interest to: Shearer West, Dept. of Fine Art, University of Birmingham, Edgbaston B15 2TT.

Rethinking Englishness

English Art 1880-1940

24-26 JULY 1997

University of York

A conference organised in association with the Henry Moore Institute

Call for Papers

Scholarship on modern English art has been reluctant to engage with cultural history. We require more studies which, like those of French art of the period, aim to deal properly with the impact of modernity and the cultural conditions in which artists lived and worked.

This three-day conference offers an opportunity to rethink English art between 1880 and 1940. Our intention is to address issues of nationality, identity and cultural representation, and to assess the relevance of perspectives offered by work in social history and cultural theory. Papers are invited which address the character and meanings of works of modern English art through these and related issues.

Proposals to re-read the work of individual artists or groupings of the period in this way will be particularly welcome, as will papers which deal with sculpture wholly or in part.

Abstracts of proposed papers (1-2 sides of A4) should be sent to Dr David Peters Corbett, Department of History of Art, University of York, Heslington, York, YO1 5DD by **1 February 1997**. If you would like to attend the conference without giving a paper, then please write and we will put your name on the mailing list.

IFLA Conference

31 AUGUST - 5 SEPTEMBER 1997

Copenhagen

Call for Papers

The Art Libraries Section of IFLA is pleased to announce that it will hold a one-day Workshop and an Open Session during the IFLA conference in 1997.

The workshop will centre on the theme: **Art Libraries as Centres of Culture and Information.**

The theme of the open session will be: **Studying Scandinavian Art and Design at Home and Abroad.**

A proposal for a paper at either of these meetings should include the following information:

- author's name
- institutional affiliation
- address & tel/fax no. (professional)
- email address (professional)
- address & tel/fax no. (personal)
- brief biographical information
- title of paper
- original language version
- translated version
- details of audiovisual or other equipment required.

The proposal, plus a brief description of the paper's contents (200 words), must be sent at latest by **31 January 1997**. If a proposal is selected, the final paper, which should be between 8 and 10 A4 pages, will be required by 11 April 1997. The proposal is to be sent to: Jan van der Wateren, Chairman, IFLA Section of Art Libraries, c/o National Art Library, Victoria and Albert Museum, South Kensington, London SW7 2RL, England. Tel: (44) 171 938 7303; Fax: (44) 171 938 8275; email: 100316.3515@compuserve.com

The Fifth Student Group Conference on Postgraduate Research in Britain

FEBRUARY 1997

at a location in Glasgow

Call for Papers

Papers on any topic are welcome.

**Contact: Emma Roberts, 113 Hartington Street, Chester, CH4 7BP.
Tel: 01244 681329**

Student Support Fund

I would like to thank all the people listed below for their contribution to the Student Support Fund. This has enabled us to refund students attending the 1996 conference half of their conference fee. We are most grateful to anyone who feels able to contribute when renewing their membership.

I would like to take this opportunity of wishing members a very good Christmas and an even better New Year!

Albany J	MacTaggart A
Allan J	Marcheselli P
Ault T	McQuillan M
Axton J	Measure W
Baxandall M	Mey K
Callen A	Morgan K
Conran E	Muthesius S
Coombes R & DMS	Norman E
Corley B	Peppin B
Cruise C	Perry G
Eckersley R	Phillips D
Evans AS	Picton J & S
Ford A	Quarterman A
Foskett G	Ridley P
Gaugahn M	Rocker D
Goodhead FB & JB	Rowe R
Grossinger A	Screech T
Guedalla R	Sheridan W
Harding J	Smailes H
Hardy-Tappenden S	Stephenson AP
Hellman M	Watts SL
Henderson L	West J
Hill P	Weyland M
Hillier A	Williams J
Holdway S	Williams S
James DJ	Wilson E
Kaufmann S	Winchester College
Kelley D	of Art
Lawrence M	Woodhead K
Llewellyn N	Wright H
MacLeod C	Zaucha G

Kate Woodhead

DIRECTOR OF PUBLICITY AND ADMINISTRATION

Appointments

Professor Richard Thomson has been appointed to the Watson Gordon Chair of Fine Art at the University of Edinburgh.

Andrew W Mellon Fellowship

The fellowship, designed for pre-doctoral candidates, offers a year's residence in New Haven and is designed to promote the study of British art. Those applying must be foreign residents, normally from the UK, enrolled for a higher degree at a British or non-American university, or pursuing more advanced research in the field.

The award carries a stipend of \$15,000, plus the return airfare from London. Applications should be submitted by 15 January 1997.

Please apply for further details to: Director of Studies, Paul Mellon Centre for Studies in British Art, 20 Bloomsbury Square, London WC1A 2NP.

Wingate Scholarships 1997

Wingate Scholarships are awarded to individuals of great potential or proven excellence who need financial support to undertake pioneering or original work of intellectual, scientific, artistic, social or environmental value. It is open to those working in the field of architecture, design, craft, art research, and the applied arts (but not, unfortunately, to those in fine arts).

The scholarships are designed to help with the costs of a specific project, which may last up to three years. The average

total award is about £7,500 and the maximum in any one year is £10,000.

The closing date for applications is 1 February 1997. Please apply for application papers (enclosing a self-addressed A4 envelope (with 31p stamp) to: The Administrator, Wingate Scholarships, 38 Curzon Street, London W1Y 8EY.

Henry Moore Institute Research Fellowships

The Henry Moore Institute invites applications from artists, academics, curators and educationalists who are interested in working on historic and contemporary sculpture, using the resources available at the Institute. The collections of the Centre for the Study of Sculpture (which is housed in the Institute) comprise sculptures, a library, a slide library, an archive of works on paper, models and original documents. Up to four fellows will be offered expenses and a *per diem* in order to use these resources for periods of one month. The Institute is also able to offer the possibility of presenting finished research projects in published form or in its exhibition galleries.

Those interested in becoming future fellows should send, by 31 December 1996, a letter of application and a c.v. (marked Research Fellowships) to: Henry Moore Institute, 74 The Headrow, Leeds LS1 3AA.

Research Queries

I am currently researching the life and work of the sculptor George Fullard (1923-73), who was Head of Sculpture at Chelsea School of Art from 1963. I would appreciate any information about Fullard and his work from former students, colleagues or friends. I would particularly like to hear from anyone who owns works by Fullard. Please contact: Gillian Whiteley, Department of Fine Art, University of Leeds, Leeds, LS2 9JT. Tel: 0114 247 2325.

I am seeking details and the whereabouts of any painting by Ann Paulson of Mansfield, Nottingham and Castlemaine, Australia, painted 1830-64. There are several hundred landscapes, still lifes and portraits, but few signed. I would be grateful if you could contact John Dudley Paulson, Cdr RN, 23 High Ditch Rd, Fen Ditton, Cambridge, CB5 8TEO

Nominations for AAH Chair

The Honorary Secretary welcomes nominations for the position of Chair of the Association, which falls vacant at the 1998 AGM in Exeter. The Constitution of the Association decrees that 'nominations in writing (duly seconded by two members and with the agreement of the nominee) shall be with the Honorary Secretary not later than the AGM one year in advance of the retirement of the current Chair' (see *Constitution of the Association of Art Historians*, section 10). The Honorary Secretary thus requests that nominations for the position of Chair be received by him by **Tuesday 1 April**; the AGM will be held on Sunday 6 April. Please contact the Hon. Secretary for a nomination form.

As outlined by the present Chair in *Bulletin 62*, the AAH is becoming a more professional association for a professional membership. The role of the Chair is thus going to change with the appointment in 1997 of a full-time Administrator. Apart from increasing the level of administrative assistance, the new Chair will also enjoy access to our new journal, *The Art Book*, which will give the Chair a new, enlarged voice for communicating with the Association, the profession and the public at large. The position of the Chair is held for three years and the next Chair's term of office will thus run from 1988–2000, a chance to lead the Association into the next millennium.

Nominations for the Executive Committee

There will be four vacancies on the EC for elected members at the next AGM in April 1997. Nominations are thus eagerly sought. Please contact the Honorary Secretary for a nomination form, which asks for the name of the proposer and seconder, both of whom must be current members of the Association. The written consent of the nominee, who must also be a member of the Association, with a brief c.v. should also be included. Nominations must be received by the Hon. Secretary no later than **1 March 1997**.

An executive member of the EC is an effective Trustee, subject to the responsibilities of Trustees as defined in the Charities Act of 1992. They play a vital role in shaping policy and future decisions. Given members' particular

interests, the Chair will attempt to assign specific roles on the committee to elected members.

Members of the EC are asked to attend the seven or so meetings a year. These usually take place on a Friday afternoon in London. Lately, the EC has been meeting in the Boardroom of the National Portrait Gallery, an extremely convenient central-London location. The EC is most grateful to the Director and staff of the National Portrait Gallery for their continuing generous hospitality.

If anyone wishes to discuss the role of the Chair or of elected members on the EC, the Honorary Secretary welcomes informal enquiries. Equally, you may wish to consult the present Chair or the present elected members. Please see the back page for names and addresses.

Research Questionnaire

Eighteen months ago the Universities' and Colleges' Subcommittee collected information from departments on research supervision and number of research students in the History of Art. Dr Ken Quickenden is in the process of updating this information, but received an extremely low response to the questionnaire sent out after Easter. We shall therefore be unable to update the questionnaire until we have received more information from departments and a second copy of the questionnaire is now being sent out.

We would be grateful if members could draw the attention of their Head of Department to this questionnaire and ensure that it is returned, completed. Students refer to this document when selecting where to study and it is therefore in the interests of each institution that it is kept up to date.

Penny McCracken

CHAIR, UNIVERSITIES' AND COLLEGES'
SUBCOMMITTEE

Art History Book Fair

SATURDAY 5 & SUNDAY 6 APRIL

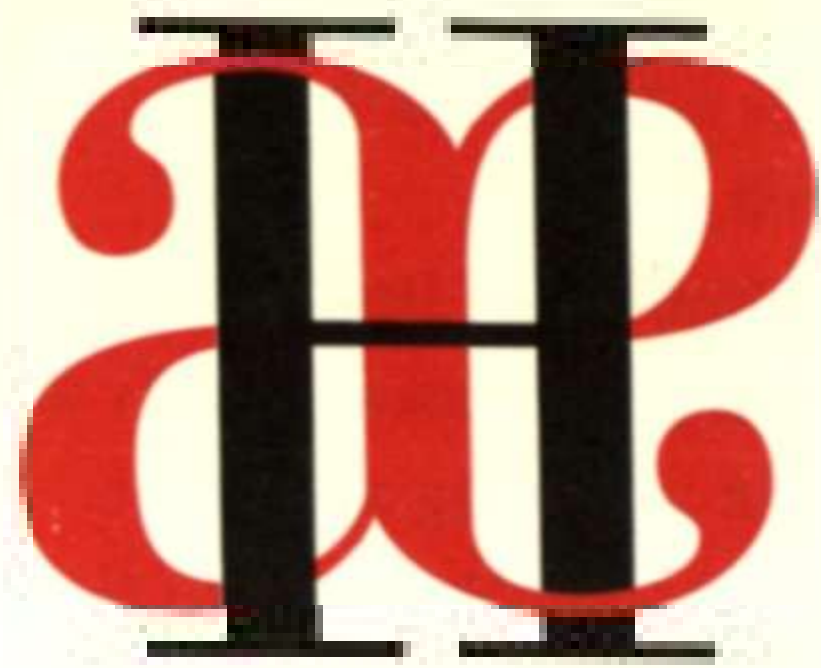
Courtauld Institute of Art

Organised by the AAH as part of the 1997 Annual Conference

Free entrance and catalogue.

Everyone welcome to browse or buy. Enquiries to: Lyn Baber, AAH 97, Courtauld Institute of Art, Somerset House, Strand, London WC2R 0RN. Tel: 0171 873 2408; Fax: 0171 873 2781.

AAH Web Site



Association of
Art Historians

The Association now has its own web site. It carries information on the Association and its publications, on forthcoming conferences and events, research queries, job advertisements and much more. There will also be links to other sites of interest to art historians.

The address is:

<http://www.gold.ac.uk/aah>

This will be an information-rich site (rather than image-rich), and the pages will therefore download quickly.

If you have any information you would like to be included, please contact: Duncan Branley, 31 Garfield Road, Plaistow, London E13 8EN; email: aah@gold.ac.uk.

Sixth-Form Study Day on Court Patronage

15 MARCH 1997

Lecture Theatre, V&A

Organised jointly by the Schools Subcommittee of the AAH and the Society for Renaissance Studies

This study day is open to sixth-form students of history/art history. Topics covered will include the Renaissance in England and France, Italian patronage and the newly restored Raphael cartoons. Use will be made of the V&A collection with a series of worksheets.

The cost is £8.00 per student, with tea and coffee provided.

For further information please contact: Catherine Mulgan, 49 Wood Lane, London N6 5UD; Tel: 0181 340 7726.

Subscription Renewal

Renewal forms and Direct Debit forms were included in the last mailing of *Bulletin* (issue 62) and I am pleased to report that many members are using the Direct Debit system for renewing their subscription. This will make administration much easier for all

concerned. Details of the new subscription rates are printed below; you can arrange credit card payment via phone or fax and further copies of the renewal form and Direct Debit form are available if needed. All categories of membership include receipt of *Bulletin*.

INDIVIDUAL MEMBERSHIP

Option 1 (Membership with *Art History* and *The Art Book*)

£68 (UK) £73 (Europe*) £78/\$125 (RoW and N. America)

Option 2 (Membership with *Art History*)

£55 (UK) £60 (Europe*) £65/\$103 (RoW and N. America)

Option 3 (Membership with *The Art Book*)

£48 (UK) £53 (Europe*) £58/\$92 (RoW and N. America)

Joint membership

Option 1 = £90 Option 2 = £75 Option 3 = £68

Founder life membership

Option 1 = £40 Option 2 = £25 Option 3 = £18

Student/unwaged membership – UK only

(copy of student card or UB40 required)

Option 1 = £53 Option 2 = £40 Option 3 = £33

Option 4 (*Bulletin* only) = £15

Corporate membership

All three publications and three membership cards – £150/\$237

There is a special reciprocal discount of 15% on subscription fees for CAA members.

*Europe includes the Republic of Ireland

Kate Woodhead

DIRECTOR OF PUBLICITY AND ADMINISTRATION

AAH Student Thesis Prize

There are two separate categories of entry:

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

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

Please submit entries by **15 January 1997** to: Gudrun Schubert, University of Brighton, 10–11 Pavilion Parade, Brighton BN2 1RA.

Art History for Teachers

A residential, taught course, for secondary school teachers

Based at the British School at Rome

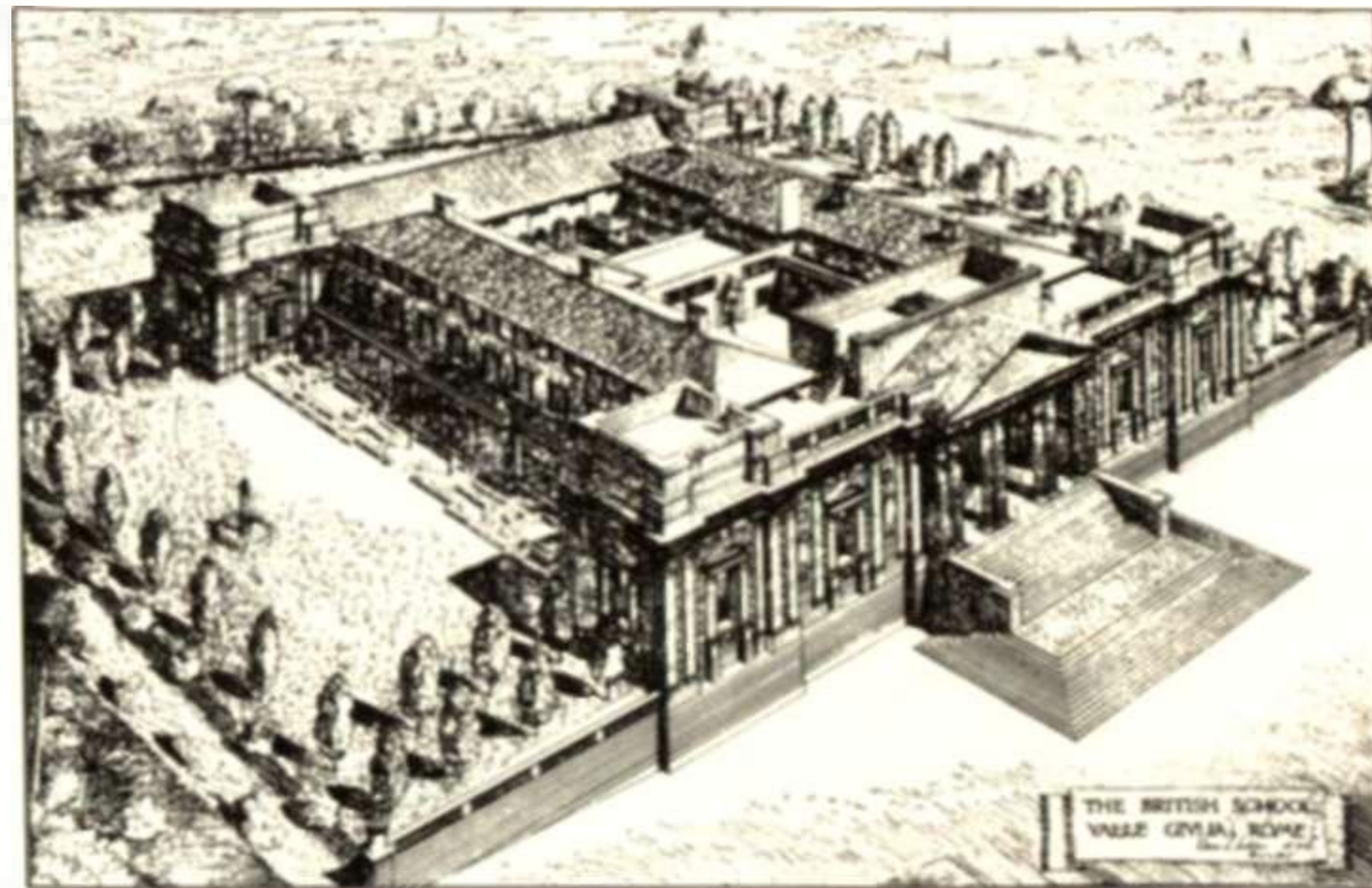
2-9 APRIL 1997

Sponsored by the Association of Art Historians

The one-week course will be directed by a tutor and assisted by the staff of the British School at Rome. It will appeal to teachers involved with teaching A-level History of Art, History teachers and teachers obliged by the National Curriculum to cover aspects of the History of Art. **The course has been designed to be relevant to the full range of A-level syllabuses currently**

offered by the Examination Boards. The tutor will be someone actively engaged in school teaching at a senior level, with knowledge of Rome and of Italian. The tutor will design the syllabus and prepare a handbook and a bibliography.

The programme will focus on the major monuments of the **Renaissance and Baroque Art and Architecture** but will also introduce **Classical Art** as a source for 16th- and 17th-century architects and



Design by Edwin Lutyens for the British School at Rome

painters. Rome will be considered as museum, as site and as symbol, with a special emphasis placed on the taste and attitudes of the Grand Tourists, and the British artists whose work they commissioned.

The British School at Rome, with its excellent library provision in this area, and its expertise in securing access to monuments not usually open to the public, offers a unique opportunity to participants on the course.

Accommodation will be at the British School at Rome, designed in the Classical tradition by Edwin Lutyens in 1913. Participants will share a triple-bedded room and enjoy the large communal areas of the school. The price of **£479** includes flights, insurance, travel passes, entrance fees, meals and accommodation.

Contact: Kate Woodhead, Association of Art Historians, Dog & Partridge House, Byley, Cheshire CW10 9NJ. Tel: (01606) 835517; Fax: (01606) 834799.

Letter to all Students

Dear Students

You will be aware that since December 1995 the Student Subcommittee has organised four student conferences at various locations in England. These have all been successful events but continue to improve on each occasion. For the last conference, which was held on Saturday 16 November at the Courtauld Institute in London, there was the full compliment of six speakers, with three further students on a stand-by list!

There are two other conferences in the near future to which everyone is welcome. In February 1997 Glasgow will be the host city for the most northern student conference so far, and I hope that in May we will visit Bristol or a town or city in South Wales. Prospective speakers and students enquiring about both of these events should contact me (address on back cover).

Although undergraduate students are encouraged to attend the conferences and other events which are organised by the subcommittee, we would also like to make

sure that this, and other student sectors, are just as well catered for as postgraduates. Probably undergraduates will benefit most from the new Student Website or the British and Overseas Voluntary Work Placement Lists and booklet *Careers in Art History*, both of which are available from me (*Careers* is £1.00 for students and 31p s.a.e.). However, if undergraduates or other students wish to request further services, then all comments and suggestions are welcomed. In fact, I would very much like to recruit another undergraduate as a permanent member of the subcommittee. We meet approximately four times a year at a location in London. Once more, please contact me.

A new Chair is sought

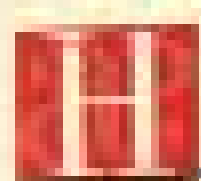
At this point in time it is necessary to state that in April 1997 I will be stepping down from the role of Chair of the AAH Student Subcommittee. I will then have been in the Chair for two years. Please would any student who is interested in proposing himself or herself as the next Chair write

to me. I would like to receive a letter by 31 January which indicates your proposed approach towards the subcommittee, and the direction in which you would like to see the Student Group go over the next few years. This has been a most rewarding experience for me and will be so, I am sure, for my successor.

For the next few months, however, I aim to ensure that further countries are added to the Overseas Work Placement List, to witness the full operation of the Student Website, and to ensure that the next two conferences are successful and informative.

Emma Roberts

CHAIR, STUDENT SUBCOMMITTEE



Full-time Administrator for the Association of Art Historians

The Association of Art Historians wishes to appoint a full-time Administrator. We are seeking a person with a good undergraduate qualification, preferably in art history/visual culture, ideally with a postgraduate qualification in Arts or Business Administration, with experience in IT and desktop publishing, and good communication and networking skills.

The appointment, which will be based in London, will be from 1 April 1997. Salary range £13,500 – £15,000 per annum, depending on qualifications and experience.

The Administrator will maintain the efficient day-to-day management of the AAH office. S/he will assume responsibility for membership and the related database, including the new Direct Debit scheme, assist the Chair and Officers, and support the Special Interest groups. The Administrator will attend the Executive Committee and other Officers' and Open meetings, and the annual AAH Conference; s/he will provide a permanent, centralised administrative service for Conference, including booking, and assist Convenors with administration and publicity. It is intended that the Administrator will take over the planning and production of the Association's *Bulletin* which will, from 1997, appear three times a year in February, June and September. The Administrator will be expected to assist in fund-raising and in

developing a higher Public Relations profile for the Association.

Application forms and further details are available from Kate Woodhead, Dog & Partridge House, Byley, Cheshire CW10 9NJ. Tel: 01606 835517; Fax: 01606 834799.

The Association of Art Historians believes in Equal Opportunities for all.



Association of Art Historians

City and Country: Art & Architecture in Urban and Rural Experience from Antiquity to the Present Day

Courses offered include:

- Knossos and Minoan culture
- Ancient landscapes
- Pompeii
- Italian Renaissance Gardens
- City and country in eighteenth-century British culture
- Contested territories: women in the modern city, London c.1850-1914
- Orientalism and the city, c. 1840-1970

Death and the Afterlife in the Arts from Antiquity to the Present Day

Courses offered include:

- Death and the afterlife in ancient Egypt and the Aegean
- Death and the afterlife in ancient Greece, Etruria and Rome
- Death, judgement and the afterlife in Northern Europe, 1400-c.1540
- Death and the afterlife in English visual culture from c. 1700 to c. 1830
- Death and the visual culture of modernity

Materials and their Meanings in the History of Art and Architecture

Courses offered include:

- Greek and Roman materials
- Ancient textiles
- The medieval book
- Tuscan stones
- Glass: the material and its meanings
- Victorian textiles: materials in the age of mass production



THE UNIVERSITY
of MANCHESTER

The University of Manchester Taught MA Programmes in:

History of Art,
Art Gallery and Museum Studies,
Archaeology.

Specially Designed MA courses, one year full-time, two years part-time.

Include research training.

Possibilities of going on to do research degrees.

History of Art programmes are grouped under three main themes as shown.

For further particulars contact:

The Postgraduate Secretary,
Department of Art History and Archaeology,
University of Manchester,
Manchester M13 9PL, England.

Telephone: 0161 275 3312

Fax: 0161 275 3331

Email: lmcaleese@fs1.art.man.ac.uk

Chair

Anthea Callen
History of Art Department
University of Warwick
Coventry
CV4 7AL
Tel: 01203 523436

Hon Secretary

Fintan Cullen
Department of Art History
The Art Centre
The University of Nottingham
University Park
Nottingham
NG7 2RD
Tel: 0115 951 3137 (work),
0121 451 2012 (home);
Fax: 0115 951 3194; Email:
Fintan.Cullen@nottingham.ac.uk

Hon Treasurer

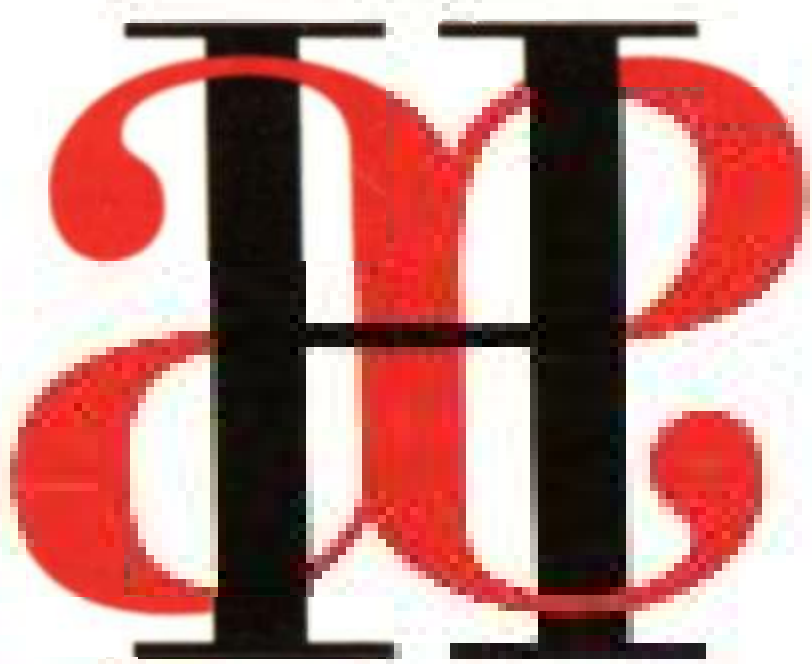
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Cheltenham
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Tel: 01242 239023

Director of Publicity and Administration

Kate Woodhead
Dog and Partridge House
Byley
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CW10 9NJ
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Fax: 01606 834799

Editor of Art History

Marcia Pointon
(University of Manchester)



Association of
Art Historians

Registered Charity
No. 282579

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