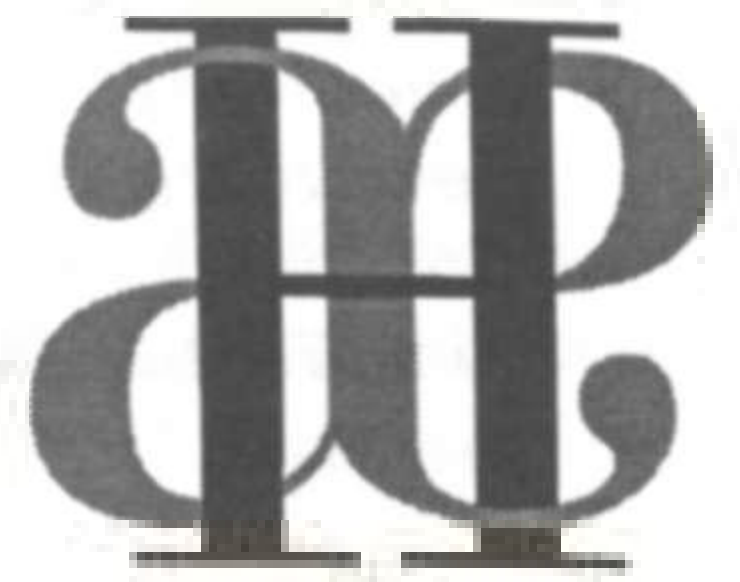


Bulletin 64

February 1997



Association of
Art Historians

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Slide Library Licensing Update

In April 1996 at the Northumbria Conference, the AAH AGM gave full support to a decision by the Executive Committee to pursue a resolution to the problem of slide libraries and copyright. This would be achieved by representing the needs of educational users in negotiations between the Committee of Vice-Chancellors and Principals (CVCP) and the Design and Artists Copyright Society – which was then offering University slide libraries a licensing scheme which we believed would drastically curtail our teaching activities, not least by seriously increasing the costs of running slide libraries.

At my instigation (and with EC support), the CVCP Sub-Committee on Copyright undertook to negotiate with DACS a more favourable licensing scheme, which addressed the needs of the users of slide libraries – a large proportion of our membership. The CVCP Sub-Committee invited me to sit in and advise during negotiations; **this, however, has not happened**: the CVCP Sub-Committee on Copyright has pursued negotiations with DACS without involving the Association of Art Historians. As a result, none of the concerns expressed in my paper to the CVCP has been addressed, and the 'concessions' achieved in the negotiations are, quite frankly, a waste of time. Slide libraries will still be faced with at least double their present slide costs, and this is without taking into account the increase in staff time (and expertise) required to audit non-copyright-cleared slides of 'Artistic Works' and administer the DACS scheme.

I have written to the Chair of the CVCP Sub-Committee on Copyright condemning our exclusion from negotiations, and circulated a paper to all vice-chancellors and principals, and to all heads of art and design history departments, explaining the situation and making clear that the present DACS licence has no AAH input and is not approved by us. I have invited all these individuals to support our discipline by contacting the CVCP and the British Copyright Council.

These are the key points addressed in my paper:

- The content of most art history slide libraries is principally historical, **outside copyright or copyright cleared.**
- The British Copyright Council is currently **reviewing**, with a view to withdrawing, its 1990 published statement that single slides from images in books is allowable for educational purposes.
- Many artists and publishers wish open access to art images for educationalists.
- DACS' licence covers only 'Artistic Works' in slide form, and hence provides **incomplete coverage of slide collections.**
- Photographs are not covered by DACS licence (additional costs for coverage are likely).
- Digitalised images are not covered by DACS licence (additional costs are inevitable).
- The proposed licence gives **DACS control over digitalisation of slide collections.**
- The high costs of the proposed DACS licensing scheme.
- The direct threat it represents to teaching of history of art and design.

It is extraordinary that annual Licensing for Broadcasting Rights should cost Universities only £1.00 per student, while for a minority subject like art history, in which a relatively small number of students is involved, the charge should be as high as **c.£1.00 per slide, excluding the invisible costs of administering the system.** If 2000 slides are added to a collection used by an average of 200 students, the visible costs alone would be £10 per student per year. Under the present circumstances, universities are faced with two choices, either of which will curtail the teaching of modern art and design history – and will inevitably have a detrimental impact across all teaching throughout the field of the visual arts:

continued overleaf

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- 1 Universities/colleges can join a licensing scheme (the present DACS one offering only partial cover for their actual slide collections); they will devolve the costs which, in the present climate of financial astringency, will force slide librarians to more than halve their production of all new material. It will particularly discourage them from reproducing modern copyright material, which in turn will reduce the exposure in teaching of contemporary 'Artistic Works'.
- 2 Universities/colleges can refuse to join the DACS licensing scheme presently on offer if it does not meet their needs and/or is too costly. If the British Copyright Council reverses its view that single copies from books is allowable, HEIs will require their slide libraries to discontinue (if they have not already done so) making slides of non-copyright-cleared material. This in turn will also curtail the teaching, and hence exposure, of contemporary/copyright 'Artistic Works'. The cuts necessitated by either option will reduce slide production, and hence constrain the teaching activities of educationalists, whether modernists or not.

The **British Copyright Council** is currently reviewing its opinion, published in 1990, that:

For instructional purposes which do not involve publication, one slide or transparency may, in the view of the British Copyright Council, be made of an illustration in a published edition of a work provided that the source is duly acknowledged.

(Charles Clark, *Photocopying from Books and Journals*, British Copyright Council, 1990, p.11)

I have submitted a paper on the concerns of the AAH to the British Copyright Council, which is holding a meeting in late January to consider its policy on artistic copyright; I have urged the BCC to take into account the needs of educational users, and to re-affirm their statement of 1990. **The AAH feels that it is vital that this provision presently allowed by the BCC should not be withdrawn, given the importance of introducing students to the work of contemporary artists and designers and – even more problematically given the limits of the DACS licence – to allow teachers to continue making slides of, and teaching from, the many non-'Artistic Works' which are excluded from the licence.** Some slide libraries already have informal arrangements with certain publishers to make slides from their books; formalising for educational purposes this *ad hoc* arrangement may, in the event of the BCC changing its present views in this regard, be the best way forward for slide librarians to resolve this problem.

Please add your voice in the defence of teaching the discipline. Make your views known to your Vice-Chancellor or Principal immediately and/or contact the British Copyright Council, Copyright House, 29–33 Berners Street, London W1P 4AA.

ANTHEA CALLEN
Chair

ACHIS A Training Programme for Art Critics and (Art) Historians in Schools

The Institute of Education (IoE), University of London, in partnership with Tate Education, intends to pilot a training course next academic year for art critics and historians hoping to apply for residencies in schools.

The aim of the course is to introduce art critics/historians to school curriculums and culture and to provide them with a five-day (or equivalent) residency in a school or FE college. The programme, running one afternoon or evening a week during the Autumn and Spring terms (1997–8) will include using museums and galleries as an educational resource, methodological investigation into planning and evaluating educational projects and ways in which to apply for funding.

Recommendations in the National Curriculum Order for Art ensure that critical, historical and contextual studies forms an integral part of all art, craft and design courses. Research has found, however, that despite legislation it is 'an extremely fragile dimension of the art and design curriculum, largely underdeveloped and poorly resourced' (1995). Whether at primary, secondary or tertiary level, many teachers are finding this area difficult to manage and would welcome the opportunity to work with professionals in the field to extend resources and develop appropriate but rigorous pedagogic methods and materials.

ACHIS will run in parallel with *Artists in Schools*, a course which the IoE has managed in partnership with the London Arts Board since 1994. On completion, participants will be awarded a Diploma in Professional Studies. Although there will be a fee, it is hoped that participants will receive a grant contributing approximately two-thirds of the cost.

Without financial support, the course will not run. School teachers and assessors have acknowledged the need for such a course and colleagues in schools and colleges have provided letters outlining their wish to contribute. Similar written evidence is required from art critics/historians in order to apply for funding.

Please contact Nicholas Addison if you are interested:

Art and Design
Institute of Education
University of London
20 Bedford Way
London WC1H 0AL
Tel: 0171 612 6247
Fax: 0171 612 6202
email: n.addison@ioe.ac.uk

Research Assessment Exercise 1996

We thought it would be helpful for members of the Association to have a report on the recent RAE from the panel responsible for the History of Art, Architecture and Design.

1 Procedures

The panel held ten meetings and each member spent at least a month in libraries and elsewhere reading publications. Following its published criteria the panel took publications as the main body of evidence. Each department or institution was examined initially by two panel members, who read as many titles as could be located. We saw over three-quarters of the total number of publications submitted and double-read many of them (we are very grateful to institutions for responding so readily to our requests for items). Each publication was graded on a five-point scale from excellent to poor. We attempted to maintain consistency and comparability of grades by pairing each member with a different person in connection with different institutions. There was a reassuring degree of unanimity in the assessments of publications, but in the minority of cases where grades seemed odd to the panel as a whole, they were justified or reassessed. All work in the field of Conservation and in Art and Design was referred to an outside expert or another panel.

Next, we used the grades for publications to arrive at a grade for each researcher, not by averaging or other mechanical means, but by assessing the overall impact of the grades. Books, again according to the criteria, were accorded a greater weight than articles, all other things being equal.

By working in this way we hoped, firstly, to avoid being influenced by pre-conceived ideas as to the worth of institutions, and secondly to have established a large and reliable body of assessments on which to proceed to the next phase. Departments presented sub-areas in a variety of different ways, some treating periods as sub-areas and others not. To ensure comparability we treated each researcher as a sub-area.

The next phase involved the translating of ratings for individual researchers into a grade for each institution. We did this by establishing equivalents for international, national and sub-national and the resulting spreads of scores across gradings, and by examining the contributions of forms RA1 and 3-6. Assessing the contents of these other forms proved more difficult than assessing RA2s. With the publications we had a common understanding of the kind of object, the book or article, for example, we were dealing with, whereas with the other forms there was a much greater variation in the information involved.

RA1 Because category C staff are often less central to a department's academic standing than

its category A staff, we gave credit for the good work by C staff but did not penalise work of poorer quality.

RA3 We paid special attention to high absolute numbers of post-graduates as well as to increases in numbers, even where these had not begun to reach completion.

RA4 We gave greatest weight to research income received as a result of peer review, but we were also aware that income acquired from within institutions could indicate commitment and faith in the future.

RA5 & 6 The panel sought three things from these forms: i) explanations for aspects of RA1 and RA2 which appeared to need explaining; ii) clear indications of the existence of a research culture; and iii) plans to sustain or create such a culture.

These discussions produced a set of provisional ratings, which we then re-examined, paying special attention to cases on borderlines.

2 Advice to individuals and institutions

Three observations in particular may be of use to institutions and to the discipline as a whole. First, the panel wish to stress again the fact that we gave what we judged to be the quality of published research pride of place at every opportunity, so that publication for publication's sake was of little or no advantage to a researcher or institution.

Secondly, we note that a number of departments graded 1, 2 and 3b have on their staff individuals and groups of scholars of high standing, whose contribution needs to be protected by their institutions.

Thirdly, where institutions have set up in-house publishing houses it is essential that they attract a significant proportion of articles from researchers at other institutions and conversely that they encourage their own staff to publish the bulk of their work elsewhere. The most respectable journal would lay itself open to question if a high proportion of its articles was by members of its editorial board.

3 Results

There were 47 submissions in all, with numbers in each grade as follows, along with figures for the 1992 exercise (45 in all):

continued overleaf

	1992	1996	
5	7	8	(5*: 3)
4	12	12	
3	14	19	(3a: 10)
2	10	7	
1	2	1	

The results were therefore similar except for an increase of one 5 and five 3s, and decreases in the two lowest categories. They are not, however, strictly comparable, since, to name only one reason, institutions did not necessarily submit the same proportions of staff in both exercises. There were 9 new institutions in 1996 against 12 in 1992. There were 9 institutions that had lower grades in 1992 than in 1996 and 9 that had higher grades.

Conclusion

The panel considered that the form of assessment represented by this exercise was defensible in that it dealt with outcomes rather than processes. In other words, it was of no interest to the panel how researchers arrived at their results. In this the Research Assessment Exercise differs fundamentally from the teaching Quality Assessment Exercise, which concerns itself primarily with processes.

We have submitted a full report on the exercise to the HEFCE.

PROFESSOR DAWN ADES, UNIVERSITY OF ESSEX

PROFESSOR STEPHEN BANN, UNIVERSITY OF KENT

PROFESSOR TIM BENTON, OPEN UNIVERSITY

PROFESSOR DIANA DONALD, MANCHESTER
METROPOLITAN UNIVERSITY

DR CAROLINE ELAM, BURLINGTON MAGAZINE

PROFESSOR ERIC FERNIE (CHAIRMAN), COURTAULD
INSTITUTE

PROFESSOR JOHN ONIANS, UNIVERSITY OF EAST
ANGLIA

PROFESSOR ADRIAN RIFKIN, UNIVERSITY OF LEEDS

Bulletin deadlines

Copy deadlines for the remainder of 1997 will be as follows:

June issue	1 May
October issue	1 September

Please send in contributions on disk, if possible, accompanied by hard copy.

Only high-density disks are acceptable.

The Art Book

Sue Ward, the Executive Editor, and I are grateful to Blackwells and the Tate Gallery for a most enjoyable and well-attended launch for *The Art Book* on 13 December. Marjorie Allthorpe-Guyton, Head of Visual Arts at The Arts Council of England, spoke of the need for such a magazine and looked forward to its future development.

One of the aims of the AAH is that *The Art Book* should encourage and develop a love of books reflecting the field. The expanding range of publications received for review in *The Art Book*, now published jointly by the AAH and Blackwell, is evidence of the increasingly broad range of art history. It is for this reason that we are keen to encourage new writers, as well as new readers. It also goes without saying that we have a flexible notion of what constitutes 'the book' and therefore include reviews of teaching packs, slide and video material, as well as CD Rom and Multimedia software.

Despite these technological advances, there is still no substitute for the traditional form of the book and the familiar warmth or challenge from pages revisited time and again. *The Art Book* welcomes those involved with traditional and new media and aims to reflect the concerns of both. If you have views about the changes being experienced through the various forms of art publication and the implications for your professional life, then we would be pleased to hear from you. We want readers to feel that *The Art Book* is theirs to share and exchange ideas.

With the third issue we will be introducing a new section in the magazine, titled 'Talking Heads', and are inviting museums, galleries and educational institutions here and abroad to announce new research initiatives, conferences or lecture programmes of interest to our readers. We also welcome letters in response to reviews and articles. *The Art Book* has to be seen as a meeting point for those with an interest in art history, education and publishing.

Material for the June issue should be submitted as follows:

Letters, reviews and articles should be sent to: Sue Ward by **14 February** c/o 133 North End Road, London, NW11 7HT.

Items for 'Talking Heads' to: Howard Hollands by **21 February** c/o School of Education, Middlesex University, Trent Park Campus, London N14 4XS or Fax: 0181 441 4672; email: howard7@mdx.ac.uk

HOWARD HOLLANDS
Honorary Editor, *The Art Book*
January 1997

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 bookings posted before **14 March**. 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.

General Information

Academic Conveners

Susie Nash and John House

Conference Office

Susie Nash and Lyn Baber

AAH 1997

Courtauld Institute of Art

Somerset House

Strand

London WC2R 0RN

Tel: 0171 873 2408

Fax: 0171 873 2781

Plenary Sessions

Friday 4 April, 16.30: National Gallery, Sainsbury Wing Lecture Theatre: Forum discussion on *National Galleries, National Identities and the Creation of Canons*, sponsored by Apollo; speakers will be Neil McGregor (Director, National Gallery), and Ronald de Leeuw (General Director, Rijksmuseum, Amsterdam). Numbers are limited to 340; admission by ticket only – see booking form.

Saturday 5 April, 17.30: Westminster Central Hall: Plenary lecture by Daniel Libeskind (architect of the proposed Victoria and Albert Museum extension): *Out of History*, sponsored by the *Oxford History of Art* (OUP).

Receptions

Friday 4 April: Delegates will have the choice between a reception at the National Portrait Gallery, sponsored by Apollo, and a champagne reception at the Atrium Bookshop, Cork Street.

Saturday 5 April: Reception at the Banqueting House, Whitehall, sponsored by the *Oxford History of Art* (OUP).

Sunday 6 April: Closing reception at the Courtauld Gallery, sponsored by the Friends of the Courtauld Institute of Art.

Academic Sessions

Academic sessions will be held on the mornings and afternoons of Saturday 5 and Sunday 6 April.

Forum Discussions

Forum Discussions will take place on the afternoon of Friday 4 April on the following issues: Publishing; Computers and Imaging in Art History; Issues in Conservation; Teaching and Learning in Art History.

Courtauld Gallery

Conference delegates will be given free admission to the Courtauld Gallery during the Conference.

Bookfair

This will be in the Great Hall at King's College London (next door to the Courtauld Institute) on Saturday 5 April and Sunday 6 April; for details contact Lyn Baber at the Conference office.

AAH Business

The AAH Special Interest Group meetings will be held at 12.30 on Sunday 6 April, and the AGM will take place at 16.45 on Sunday 6 April (see page 18 for venue and agenda).

Admission to these events is open without charge to all current members of the AAH.

Registration

At the Courtauld Institute of Art, from 11.00 on Friday 4 April, and from 9.00 on Saturday 5 April and Sunday 6 April.

Academic Sessions

1 Performance and the Performative

Convener: Andrew Stephenson (University of East London)

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 will 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 will 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, the session offers 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. The sexual politics of embodiment and body art as part of a wider feminist enquiry, and how performance art offered a means of interrogating body codings, will also be considered. Beyond this, speakers also 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.

- Fiona Barber (Manchester Metropolitan University): *De Kooning's Women and the Performance of Femininity*
- Gavin Butt (Central Saint Martin's College of Art and Design): *Larry Rivers: The Greatest Homosexual?*
- Gabriele Griffin (Leeds Metropolitan University): *Mind and Matter: The Body in Women's Performance*
- Michael Hatt (Birkbeck College): *'We Will Burn Him': Race, Ritual and Responsibility in the New South*
- 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': 1990s 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 Gaze and Fashion Imagery*

- Joanna Lowry (Kent Institute of Art and Design): *Performing Vision in the Theatre of the Gaze: the Work of Douglas Gordon*
- Melissa McQuillan (Wimbledon School of Art, London): *Pablo goes to the Ball: Performance, Play and Diversion in the early 1920s*
- Brandon Taylor (Winchester School of Art): *Walking a Line in England*
- Philip Ursprung (Zurich): *'Catholic Tastes': Hurting and Healing the Body in Viennese Actionism in the 1960s*

2 Landscape, Space and Gender

Conveners: Steven Adams (University of Hertfordshire) and 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.

- Julie King (University of Canterbury, Christchurch, New Zealand): *Marianne North in New Zealand: the Intersection of Femininity, Science and Art in the Colonial Landscape.*
- Densie Oleksijczuk (University of British Columbia): *Subjectivity and the Doubling of Space in the Panorama.*
- Nina Lubben (Anglia Polytechnic University): *Beyond the Gaze: Landscapes of Immersion.*
- Steven Adams (University of Hertfordshire): *'Gros garçons': Modernism and the Construction of Masculinity in Nineteenth-Century French Landscape Painting.*
- Paul Smith (University of Bristol): *Blurring the Line: Impressionism, Gender and Landscape.*
- Jillian Cassidy (University of Canterbury, Christchurch New Zealand): *Landscape Fragments: Dame Eileen Mayo in Australia and New Zealand*
- Sighle Bhreathnach-Lynch (University College Dublin): *Landscape, Space and*

Gender: Their Role in the Construction of Female Identity in Newly-Independent Ireland.

- David Peters Corbett (University of York): *Landscape, Interior Space and Modernity in English Art After the First World War*
- Pat Simpson (University of Hertfordshire): *Soviet Superwoman in the Landscape of Liberty: Aleksandr Deineka's Razdol'e, 1944*
- Caroline Jones (Boston University): *Robert Smithson and the Technological Sublime*
- Anna Robins (University of Reading): *Richard Long: Cultural Explorer.*

3 Patronage in German Art 1870–1945

Conveners: Shulamith Behr (Courtauld Institute of Art) and 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 will 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.

- Margaret E. Menninger (Minda de Gunzburg Center for European Studies, Harvard University): *Public Patronage with Private Funds: Leipzig's Grassi-Museum, 1880–1900*
- Helen Shiner (University of Central England): *A Temple to the Lebensreform Movement? Karl Ernst Osthaus and the Gropius-Meyer Model Factory 1914*
- Nicola Lambourne (Courtauld Institute): *Patronage and Pillage: The World War One Bergungsmuseen*
- Sherwin Simmons (University of Oregon): *Expressionism in the Discourse of Fashion*
- Kathrin Hoffmann-Curtius (Tübingen): *The Discursive Structures of Images of Frauenmord*
- Malcolm Gee (University of Northumbria): *The 'Art Business' in Berlin c.1916–1924*
- Brenda Danilowitz (The Josef and Anni Albers Foundation, Orange, Connecticut): *Josef Albers and Patrons 1916–1928: In- and Outside the Bauhaus*
- Marsha Meskimmon (Staffordshire University): *The Third Sex? Politics and Patronage of Lesbian Imagery in the Weimar Republic*
- Ann Stieglitz (University of Tübingen): *Tobacco Road: a Tale of 'High' and 'Low' in Germany, 1927–1947*
- Ines Schlenker (Courtauld Institute): *Transformations in Patronage: the Große Deutsche Kunstausstellungen 1937–1944*

- Peter Vergo (University of Essex):
- 'Monuments to Horror'. *Memorializing the Concentration Camps: the Function and Significance of the Memorial Site at Dachau.*
- Plenary discussion chaired by Joan Weinstein

4 The Making of the Illuminated Manuscript Book

Conveners: John Lowden (Courtauld Institute of Art) and Scot McKendrick (British Library)

This session will focus on the illuminated manuscript book primarily as a physical object, with special emphasis on its manufacture and use. It will examine manuscripts of varied types from many periods and sources, exploring the making of manuscripts from a wide variety of perspectives. Issues relating to the scientific examination of manuscripts, an area which is just beginning to be explored, will also be covered. New technology for such examination will be demonstrated and discussed.

The session will take place in the seminar room of the British Library, and manuscripts relevant to the papers will be on display to participants. There will be considerable time available for the discussion of papers and for the pooling of ideas and expertise.

- Tony Parker (Conservation Department, British Library): *Equipment for the Technical Examination of Illuminated Manuscripts in the British Library*
- Andreas Petzold (Records Section, Victoria & Albert Museum): *The Question of Colour in the Study of Illuminated Romanesque Manuscripts*
- Patricia Stirnemann (Département des manuscrits, Bibliothèque Nationale, Paris): *The Recipient of the Copenhagen Psalter*
- John Lowden (Courtauld Institute): *Making a Pair of Bibles Moraliseses in Paris in the Thirteenth Century*
- Rowan Watson (National Art Library, Victoria & Albert Museum): *A Mercifully Unfinished Treasure: Harreteau's Book of Hours*
- Mark L Evans (National Museum and Gallery of Wales, Cardiff): *Making, Mutilating, Completing, Dismantling, and Reconstructing a Renaissance Illuminated Manuscript: The Sforza Book of Hours*

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

Conveners: Lucy Peltz (University of Manchester) 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?

- David Alexander (York): *Trumpeting the Findings: Antiquarians and Printmakers*
- Stephen Bending (Leeds University): *The True Rust of the Barons' Wars: Gardens, Ruins, and the National Landscape*
- Alexandrina Buchanan (University of York): *Science and Sensibility: Architectural Antiquarianism in the Early Nineteenth Century*
- David Haycock (Birkbeck College): *William Stukeley, Avebury and Stonehenge*
- Ralph Hyde (Keeper of Prints & Maps, Guildhall Library): *Artists and Antiquaries: The Recording of English and Welsh Towns, Early to Mid-Eighteenth Century*
- Susan A Crane (University of Arizona): *Story, History and the Passionate Collector*
- Maria Grazia Lolla (Wesleyan University): *'Ceci n'est pas un monument'*
- Heather MacLennan (Cheltenham & Gloucester College of Higher Education): *Antiquarian and Connoisseurial Interest in the Northern Renaissance Print in the Early Nineteenth century*
- Annagret Pelz (Universität de Paderborn): *The Desk: Excavation Site and Depository of Memory*
- Lucy Peltz (Manchester University): *The Extra-illustration of London: The Gendered Spaces and Practices of Antiquarianism in the Late Eighteenth Century*
- Johann JK Reusch (Baruch College, CUNY): *The Influence of English Antiquarianism on Caspar David Friedrich's Artistic Production*
- Sam Smiles (University of Plymouth): *British Antiquity and Antiquarian Illustration*

6 Plan/Non-Plan

Conveners: Simon Sadler (Open University) and Jonathan Hughes (Courtauld Institute of Art)

Should architecture obey, deny or subvert the logic of planning? The question has persistently underwritten architectural theory, practice and polemics throughout the twentieth century. The power of the "rational" modernist plan, for example, considered by some to be the guarantor of freedom and progress, soon became regarded by its critics as a tyranny shaping everything from domestic space to the city, and from matters of taste to the conduct of life itself. This session examines a range of projects and critiques that have sought to transgress the limits of architectural rationality and permanence, and to challenge the profession's entrenched modernist structures and practices. Furthermore, it will ask where the limits of architectural liberty lie, and whether indeed their continued survival is either desirable or inevitable.

- Cedric Price (architect, London): *Non Plan / A True Mirror of Social Appetites?*
- Yona Friedman (architect, Paris): *Function Follows Form*
- John Beck (Darwin College, Cambridge): *Fordist, Futurist or Fabulist: Buckminster Fuller and the Politics of Shelter*
- Ian Horton (Open University): *Legislating for Aesthetic Content in Planning Proposals 1945–60*
- Eleonore Kofman (Nottingham Trent University) and Elizabeth Lebas (University of Middlesex): *'Le Cybernatrope': Art and Technology in the Writings of Henri Lefebvre*
- Chinedu Umenyilora (architect, London): *Empowerment through Self-Build: Township Housing in South Africa*
- Benjamin Franks (University of Nottingham): *New Left, New Right*
- Simon Sadler (Open University): *Experiments in Freedom*
- Ben Highmore (University of Bristol): *Enhanced and Abandoned: A (de)tour through Bristol*
- Jonathan Hughes (Courtauld Institute): *The Brutal Hospital: Indeterminacy and Northwick Park Hospital*
- Malcom Miles (Chelsea College of Art and Design): *Living Lightly upon the Earth – Alternative Urban Futures?*
- Barry Curtis (University of Middlesex): *'The Heart of the City' – Discussing the Last CIAM Conferences*

7 Spanish Art and its Regulators

Convener: Nicholas Tromans (Sotheby's Institute)

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 will 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 will 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 is 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 is considered.

- Rose Walker (Courtauld Institute): *Visual Strategies: Confronting Change in Eleventh-Century Spain*
- Ian Charnock (Birkbeck College): *The Status of the Artist: Seneca and his Spanish Critics*
- Xavier Bray (Trinity College, Dublin): *Conservatism versus Innovation: Royal Commissions of Religious Paintings in later Eighteenth-Century Spain*
- Nicholas Tromans (Sotheby's Institute, London): *'Murillo Mania': The British Institution and the Regulation of Taste in early Nineteenth-Century London*
- Sarah Symmons (University of Essex): *Antonio Gisbert Pérez: 'Fusilamiento de Torrijos y sus compañeros en las Playas de Málaga'*
- Marko Daniel (Southampton University): *Art and Propaganda: The Battle for Cultural Property in the Spanish Civil War*

8 Ars Longa? The Trouble with Public Art

Conveners: Johanna Darke (Public Monuments and Sculpture Association) 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?

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?

- Jeremy Beach (University of Northumbria): *The Six Million Dollar City: We Have the Public Art to Rebuild this Landscape*
- Helen E Beale (University of Stirling): *Vernon Blake's War Memorials in the Midi: What Prolongs the Life of a First World War Memorial?*
- Margaret Garlake (Courtauld Institute): *Henry Moore as Cold Warrior*
- Gill Hedley (Contemporary Arts Society): *Programmes for Public Art – The Role of the Contemporary Art Society* (provisional title)
- Ben Heywood (Arts Council): *The Arts Council, the Lottery and Public Art*
- 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
- Elizabeth Norman (Sheffield Hallam University): *Public Art Practice: Two Case Studies from Tokyo*
- Paul Usherwood (University of Northumbria at Newcastle): *Antony Gormley's Angel of the North: Meaning, Memory and Marketing*

9 The Museum and its Metaphors

Convener: Michaela Giebelhausen (University of Essex)

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.

- Debora J. Meijers (University of Amsterdam): *The 'Kunstkamera' of Tsar Peter the Great (St. Petersburg 1718–1734): King Solomon's House or Repository of the Four Continents?*
- Tim Barringer (University of Birmingham): *Applying the Arts: Interpreting a Didactic Interior at the South Kensington Museum*
- Giles Waterfield: *Search for an Identity – The British Municipal Museum 1870–1914*
- Volker M Welter (University of Strathclyde): *The Return of the Muses – The City as Museion*
- Chris Stephens (Tate Gallery): *On the Beach: Art, Tourism and the Tate St. Ives*
- Hannah Lewi (University of Western Australia): *Post Terra Nullius: Inventing a Space to House (Post-)Colonial Memories*
- Neil Sharp (University of Sussex): *'... the right twigs for an eagle's nest!': Sir Hugh Lane's Schemes for a Gallery of Modern Art, Dublin, 1907–1913*
- Ian Birksted (School of Architecture, UEL): *Metaphor and Rhetoric at La Fondation Maeght*
- Peter Wilson (Tate Gallery): *Tate Gallery of Modern Art, Bankside: Masterplan, Property Development, Building Project and New Museum of Modern Art*
- Lara Perry (University of York): *A Changing View: the National Portrait Gallery in London, 1858–1900*

- Charles Saumarez Smith (National Portrait Gallery): *In a New Light? The Display of Portraits at the National Portrait Gallery*
- Peter Funnell and Honor Clerk (National Portrait Gallery): *Tour of the New First Floor Displays at the National Portrait Gallery*

The session containing the last three papers, which will take place on Sunday afternoon, will combine with Session 13 *British Portraiture: Structures and Practices*

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

Conveners: Evelyn Welch (University of Sussex) and Marta Ajmar (Victoria and Albert Museum)

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.

- Evelyn Welch (University of Sussex): *Defining the Decorative Arts. Giovanni Pontano's De splendore, 1495*
- Marta Ajmar (Victoria and Albert Museum): *Women as Mirrors: donne famose and Self Identification in the Renaissance Domestic Interior*
- Luke Syson (British Museum): *Holes: The Collecting and Display of Medals in Renaissance Italy*
- François Quiviger (Warburg Institute): *Skin Contact, Image and Thought in Renaissance Secular and Liturgical Utensils*
- Christopher Poke (Freelance Researcher): *Ducerceau, Zuccaro and the vasi...di terra da Urbino lavorati a grotesca*
- Jerry Brittan (University of Sussex): *Plotting and Projecting: the Place of Terrestrial Globes in Early Modern Europe*
- David Gaimster (British Museum): *The Duality of a Commodity: German Stoneware as a Utilitarian and Social Medium*
- Lisa Monnas (Freelance Researcher): *Ring-Patterned: Silk Damasks of the Sixteenth Century with particular reference to Holbein's The Ambassadors*
- Kay Sutton: Title to be defined

11 Feminising the Framework

Conveners: Gudrun Schubert (University of Brighton) and Rosemary Betterton (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. 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 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.

- Claire Doherty (Ikon Gallery, Birmingham): *Domestic Disturbances: the Resurgence of the Domestic in Contemporary Art Practice*
- Maud Sulter (Altitude International Arts Consultancy): *Kairos- International Networking and the Mid-Career Woman Artist: a Review of Current Practice*
- Carola Hicks (Newnham College Cambridge): *Lady Di and the Art of Manipulating the Media*
- Liz James (University of Sussex): *The Amazing Invisible Woman: Female Patrons in Byzantium*
- Jill Seddon (University of Brighton): *'Mentioned, but Denied Significance': Woman Designers and the 'Professionalisation' of Design in the Interwar Period*
- Sue Watling (Somerset College of Arts and Technology): *Women Artists and the British Pop Art Movement: Horror Statistics in a Discursive Void*
- Rosemary Betterton (Sheffield Hallam University): *Private and Public Selves: Women, Modernity and Suffrage Culture in Britain and Germany c.1890-1914*
- Cheryl Buckley (University of Northumbria): *Working-Class Women, Fashion and Home Dressmaking in Britain Between the Wars*
- Pen Dalton (University of Birmingham): *Art Education and Consumer Identities*
- Gillian Perkins (Nene College of HE): *'Is it Art or Craft?' - Contemporary Women Painters' Identity*
- Janis Baker (De Montfort University): *The Representation of the Hero(ine): The Feminising of the 'Hero'*
- Gudrun Schubert (University of Brighton): *Fame, Fortune and Public Acclaim of the French Landseer in England: Rosa Bonheur Reconsidered*

12 Architecture and Language

Conveners: Georgia Clarke (Courtauld Institute of Art) and Paul Crossley (Courtauld Institute of Art)

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 will 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, and consider how architectural theory itself responds to the theme.

- Cammy Brothers (Harvard University and American Academy in Rome): *Language, Architecture and Text: Humanists, Antiquarians, and Architects in Late Fifteenth-Century Rome*
- Peter Draper (Birkbeck College): *English with a French Accent; or Architectural Franglais in Late Twelfth-Century England?*
- David Hemsoll (Barber Institute of Fine Arts): *The Literary Theory of Architecture in Italy c.1530*
- Deborah Howard (Cambridge University): *Languages and Architecture in Renaissance Scotland*
- Alina Payne (University of Toronto): *Architectural Theories of Imitatio and the Italian Sixteenth-Century Debates on Language and Style*
- Achim Timmermann (Courtauld Institute): *'Hôch, wit und sinwel': Architectural Language in Middle High German Literature*

13 British Portraiture: Structures and Practices

Conveners: Peter Funnell (National Portrait Gallery) and Shearer West (University of Birmingham)

This session focuses on British portraiture of the eighteenth and nineteenth centuries. Although papers will adopt a variety of approaches, common concerns will emerge including portraiture and nationhood, the politics of the portrait image and the historiography of British portraiture. This is the first AAH conference session to be held at the National Portrait Gallery and papers will also address the role of the Gallery itself as a repository of likenesses of the famous. For its third group of papers, the session will combine with that on *The Museum and its Metaphors* to examine the Gallery's displays, both historical and present.

AAH ANNUAL CONFERENCE

- Marcia Pointon (University of Manchester): *Shakespeare, Portraiture and Authenticity*
- John Bonehill (University of Leicester): *'Effigy and Show': the Royal Image in Late Eighteenth-Century Britain*
- Sarah Hyde (Courtauld Institute of Art): *Portraiture and the Poor in England in the 1770s*
- Fintan Cullen (University of Nottingham): *Portrait and Religious Uncertainty in Late Eighteenth-Century Ireland*
- Ludmilla Jordanova (University of East Anglia): *An Unlikely Hero? James Watt and Portraiture for an Industrial Nation*
- Gertrude Prescott Nuding (London): *Corporate Images: Learned Societies and Portrait Collecting*
- Lara Perry (University of York): *A Changing View: the National Portrait Gallery in London, 1858–1900*
- Charles Saumarez Smith (National Portrait Gallery): *In a New Light? The Display of Portraits at the National Portrait Gallery*
- Peter Funnell and Honor Clerk (National Portrait Gallery): *Tour of the New First Floor Displays at the National Portrait Gallery*

14 Patronage at the European Courts c.1500–1800

Convener: Robert Oresko (Institute of Historical Research)

This session deals with patronage of the visual arts at sovereign courts. It addresses 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.

- Mary Hollingsworth (Florence): *Ideas, Agents and Execution: Relationships between Patrons and their Artists at the Italian Renaissance Courts*
- Gabriele Neher (University of Warwick): *Romanino and the Court of Cardinal Bernado Clesio of Trent*
- Luc Duerloo (Het Katholieke Universiteit, Leuven): *An European Court in Brussels: the Cultural Patronage of the Archdukes Albert and Isabella, 1599–1632*
- Sarah Richards (Bath College of Higher Education): *Material Progress and the Dresden Court: Patronage and Luxury Manufactures, 1700–1750*
- David Maskill (Victoria University of Wellington): *A Royal Copyist in Eighteenth-Century France: the Case of Francois-Albert Stiemart*

- David Wisner (The American College of Higher Studies, Anatolia College, Pylea, Thessaloniki): *The Ministry of the Interior: Diffusion of Revolutionary Culture in France, 1789–1800*
- Robert Oresko (University of London): *Is there Life after Haskell?: the Course of Court Patronage Studies since 1963*

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

Conveners: Jeremy Wood (University of Nottingham) and 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 examine aspects of this practice of articulation. Issues to be considered 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?

- Jeremy Wood (University of Nottingham): *The Origins of Cataloguing Works of Art in England: Some Evidence from Early Inventories*
- Jeffrey M. Muller (Brown University): *Finish and Closure in Miniature Painting: Terms and Concepts introduced by Edward Norgate's 'Miniatura or the Art of Limning' (1628 / 1648)*
- John Peacock (University of Southampton): *Sanderson's 'Graphice' and the Language of Painting*
- Carol Gibson-Wood (University of Victoria, British Columbia): *Richardson's "Sublime"*
- Barbara Arciszewska (University of Toronto): *Eve Looked: Architecture and its Audiences around 1700*
- Harry Mount (Oxford Brookes University): *Patriotic Freedom and Breadth: Attacks on Minuteness and the Defining of a National Style in Eighteenth-Century Britain*
- Valerie Holman (University of Westminster): *Spreading the Word: Art-Book Publishing in Mid-Victorian England*
- Adele Ernstom (Bishop's University): *'Christian Art' in Nineteenth-Century Historiography*

- Jaynie Anderson (Independent Scholar): *Morellian Vocabulary and British Museology*

16. The Legacies of Surrealism

Convener: Fiona Bradley (Tate Gallery Liverpool)

This session will examine the continuing dominance of surrealism in debates about modern and contemporary art: the ways in which the artistic, descriptive and critical vocabulary formulated within and around surrealism structures the practice, the exhibition and the critical reception of modern and contemporary art.

Papers examine the legacies of surrealism in modern and contemporary art: the survival of surrealism into other art movements and instances, and the intersection of surrealist ideas and ideals with contemporary art and theory.

- David Hopkins (University of St Andrews): *Inversions and Replications of Dada/Surrealist Masculinism in Recent British Art*
- David Lomas (University of Manchester): Title to be announced.
- Alyce Mahon (Courtauld Institute): *'Outrage aux Bonnes Moeurs': Surrealism, Jean-Jacques Lebel and Paris in the 1960s*
- Amna Malik (University of Bristol): *Corps: 'étranger' or 'exquis'?*
- Mignon Nixon (Courtauld Institute): *Bad Enough Fathers: Louise Bourgeois and the Surrealists*
- Denise Robinson (Goldsmiths College): *Telling Stories*

17 Academies of Art and the Transmission of Artistic Knowledge

Conveners: Colin Trodd (University of Sunderland) 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. 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.

- Paul Barlow (University of Northumbria at Newcastle): *Rethinking Raphael: His Death and Transfiguration in Nineteenth-Century Art*
- Gordon Fyfe (Keele University): *Auditing the Royal Academy of Arts (RA): Official Discourse and the Amnesia of Institutions*
- Duncan Forbes (University of Aberdeen): *A 'Representation System' or the 'Demon of Democracy' the Struggle for Academic Legitimacy in Edinburgh in the 1820s*
- Joe Rock (University of Edinburgh): *Richard Cooper Senior and the Academy of St. Luke, Edinburgh*
- Peter Quinn (University Of Sunderland): *The Local Academy*
- John Turpin (National College of Art and Design, Dublin): *The Beginning of Fine Art Education in Ireland*
- Rafael Cardoso Denis (Escola Superior De Desenho Industrial, Rio De Janeiro, Brazil): *Brazil's Academia Imperial de Belas Artes and the Extension of Academicism in the Nineteenth Century*
- Kathy McLaughlan (Courtauld Institute): *The Academy in Rome and the Religion of Art*

Student Support Fund

Due to the continuing generosity and support of members the AAH is able, once again, to refund half the delegate fee to the annual conference for student members of the Association.

Those who qualify for the refund should present themselves to Kate Woodhead at the AAH desk.

Art History Book Fair

SATURDAY 5 & SUNDAY 6 APRIL

The Great Hall, King's College

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.

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



Association of
Art Historians

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

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

Rediscovering Pastels

26 JUNE 1997
Clare Gallery, Tate Gallery
*Organised by The Institute of Paper
Conservation*

The aim of this conference is to clarify the physical properties of chalk, charcoal and pastel media and to establish criteria for identification. The historical development of these media, as well as traditional methods of presentation, will be covered.

Papers will be presented by specialists in the field of conservation, art history and science from England, Canada, USA, Germany and Australia.

Further information is available from the Conference organisers:

Elizabeth Sobczynski, c/o Voitek Conservation of Works of Art, 9 Whitehorse Mews, Westminster Bridge Road, London SE1 7QD; Tel: 0171 928 9920; Tel & Fax: 0171 928 6094

Heather Norville-Day, c/o Tate Gallery, Millbank, London SW1P 4RG. Tel: 0171 887 8076/7; Fax: 0171 887 8077

Questions of Identity
Personal, Social &
National Imagery from
the Middle Ages to the
Baroque



Association of
Art Historians

17-18 MAY 1997
Manchester University
*Sponsored by the AAH & Faculty of Arts,
University of Manchester*

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.

Information pack and details may be obtained from:

Postgraduate Office
Dept. of Art History & Archaeology
University of Manchester
Oxford Road
Manchester M13 9PL
Tel: 0161 275 3312
email: mftxdahp@fs1.ar.man.ac.uk

**1998 AAH Annual
Conference**
Identities

3-5 APRIL 1998
Exeter



Association of
Art Historians

*Organised by the Faculty of Arts and
Education, University of Plymouth*

The conference theme will be Identities, by which we intend to signal their creation, maintenance or contestation in art, in art history, in museum and gallery display and in conservation and

restoration. We hope to encourage sessions which:

- address identities of race, class and gender
- look at local, regional and national identities
- explore the self and subjectivity
- examine the ontology of works of art, architecture and design
- 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

Dress in History

Studies and Approaches

3-6 JULY 1997

Manchester Metropolitan University

Organised by Platt Hall Gallery of English Costume and Department of History of Art and Design, MMU

During the fifty years of the existence of the Platt Hall Gallery the study of dress and fashion has advanced and broadened enormously. This conference provides an opportunity to focus on methodologies rather than particular periods or countries. It will review achievement, diversification and change, and bring together the many different approaches to the historic study of dress adopted today. These spring from disciplines as diverse as economic history, the history of art and design, anthropology, cultural and gender studies, and encompass professional fields such as museum studies and display, restoration and reproduction of dress on TV.

The speakers include Janet Arnold, Christopher Breward, Beverly Lemire, Aileen Ribeiro, Valerie Steele and Lou Taylor.

For further details and an application form, write to: The Conference Organiser, Gallery of English Costume, Platt Hall, Rusholme, Manchester, M14 5LL. Tel: 0161 224 5217; Fax: 0161 256 3278.

Printed Matters

Printing, Publishing and Urban Culture

11-13 SEPTEMBER 1997

Newcastle upon Tyne

The third interdisciplinary conference in European Urban Culture

Call for Papers

The conference will bring together a variety of approaches to the history of publishing. Contributions from a wide range of perspectives and methodologies will examine the impact of printing and publishing on the formation of European urban cultures since the invention of printing.

The conference will be organised around the following provisional themes:

- Publishing and the urban economy
- Cultural networks and the dissemination of knowledge
- The circulation and censorship of subversive texts and images
- Elite and mass-publishing strategies
- Image and Place: Prints, photographs and the construction of cultural myths

For submissions and further details, contact: Malcolm Gee, Research Group in European Urban Culture, Department of Historical and Critical Studies, Lipman Building, University of Northumbria, Newcastle upon Tyne NE1 8ST; Fax: 0191 227 4630; email: A.Cowan@unn.ac.uk

Sculpting Words

20-21 JUNE 1997

University College London

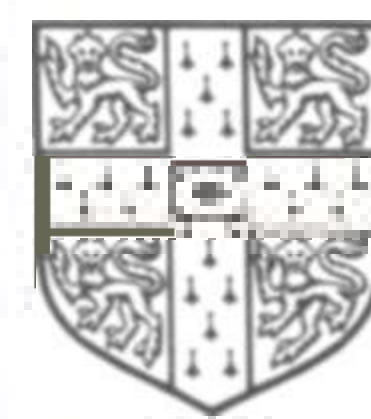
Call for Papers

Exploring relationships between words and sculpture is the theme of this conference, sponsored by the Department of History of Art at University College London. The subject will be interpreted broadly, encouraging discussion across a wide range of historical periods, cultures and disciplines, and bringing together an international forum of speakers. Three main areas of inquiry provide a framework for the conference:

- Sculptors' Words
- Words in and as Sculpture
- Words about Sculpture.

An accompanying exhibition will be held in the Strang Print Room at University College London.

Proposals for papers relevant to the conference theme should be sent by **14 March 1997** to: Alison Sleeman, Department of History of Art, University College London, Gower Street, London WC1E 6BT; Fax: 0171 916 5939; email: A.Sleeman@ucl.ac.uk. Please write to the above address if you would like further information about registration.



University of Cambridge SUMMER SCHOOL IN ART HISTORY

6 - 26 July 1997

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

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

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

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

The Fourth Student Subcommittee Symposium: Courtauld Institute, University of London 16 NOVEMBER 1996

After the symposia held at the universities of Warwick, Liverpool and Essex, and with plans for symposia in Glasgow and Cardiff, London was chosen as the setting for the fourth AAH Student one-day conference.

The format of presentations on their research given by student speakers might by now be familiar, but what is new – and exciting – every time, is the diversity and the quality of the papers presented. Despite this diversity, however, a unifying theme soon began to emerge in the course of the afternoon: the majority of the papers were a result of students' fresh and imaginative look at artists and forms of art not necessarily part of the mainstream canon of art history. (The discovery – or re-discovery – of 'minor' or forgotten artists and the discussion of the marginalisation of female artists in nineteenth- and early twentieth-century art criticism were themes taken up by several of the speakers.)

First session

The conference was opened by Dennis Wardleworth (Open University), member of the Student Subcommittee, talking to the audience about the benefits and the work of the Student Group. Dennis also chaired the first part of the symposium. The list of speakers was opened by Robert Grant from Birkbeck College, London, who talked about 'Aspects of the Relationship between Landscape Painting and the Ideology of Colonialism in Images of the New Zealand Landscape c. 1840–60'. Mr. Grant's presentation of the mapping of the colonial landscape, and the creation of an image of New Zealand which was exploited by companies promoting the colonisation of New Zealand, was part of his research for a PhD in which he hopes to look at the metropolitan consumption of New Zealand imagery.

The second paper, Lois Drawmer's (Buckinghamshire College) discussion of 'The Making of a Woman Artist: Evelyn de Morgan and the late Victorians', introduced the discussion of a long-neglected female artist whose strangely masculine style of firm, confident draughtsmanship was combined with a mastery of lush and sensuous colour. Amanda Crosswell from Kingston University discussed the sculpture of Dora Gordine in the setting of Dorich House, and brought the first part of the symposium to a close.

Second session

The discussions sparked off by the first three speakers carried on throughout the break for tea and coffee, and were only curtailed when the audience and speakers reconvened for the second part of the symposium, chaired by Gabriele Neher (University of Warwick). The first speaker of the

afternoon session was Vivien Northcote (Institute of Education, University of Warwick), who now combines her previous theological training as a deaconess with her interest in teaching and art history. Vivien presented a very thought-provoking paper on the 'Problems of Image, Text, and Imagination in Religious Education'.

Her talk was followed by Gillian Whiteley (University of Leeds), who introduced the 'Famously Unacceptable and Unacceptably Idiosyncratic Sculpture of George Fullard', a paper about perception and reception of the Sheffield artist. And perception and reception was also the theme of Jenny Graham's (Oxford Brookes University) presentation on her MA research. She spoke about her attempts to go 'Beyond a Panofskyan Reading: Alternative Receptions of Van Eyck's Arnolfini Portrait c. 1432–1434', a subject she hopes to pursue further in research for a PhD.

Opportunities for discussion

So, what did the audience and the speakers get out of the day? First of all, it was a tremendous experience to share with the speakers the enthusiasm and love of their subjects, and to engage in discussions on subjects central to the research of most of the students present. Discussions about the canon, about various approaches to methodology and, dare we use the word, interdisciplinarity, showed the awareness of current issues among the audience.

But besides the intellectual benefits of discussing one's research, it has to be stressed, also, that the experience of the conference was above all a social one. Once more the conference brought research students from different universities together, and it offered the opportunity to formally present a paper, an experience coveted by all of the speakers. It also became clear that possibilities for postgraduate students vary greatly and while numerous universities now offer a forum of discussion for their postgraduate population, there are still universities where these alternatives are not open to students.

The Fourth Student Subcommittee Symposium closed on a positive note, and the preparations for the Fifth and Sixth Symposium are already under way. Anybody interested in presenting a paper, should contact Emma Roberts, the chair of the Student Subcommittee (address on backcover).

GABRIELE NEHER
University of Warwick

Farewell from Student Chair

The Student Subcommittee has experienced a very good year and we hope that fellow-students agree that our activities have been useful. As my time as Chair of the committee comes to an end at the AAH conference in April, I felt that it would be appropriate now to review the past year and to list activities planned for the future.

In May 1996, a conference in which postgraduates presented their research took place at the University of Essex, and a further conference happened at the Courtauld Institute in London in November. The quality of research which has been exhibited at these events has been excellent and it is encouraging to know that students are producing such interesting and vital work in all areas of the UK. There are two further conferences in the near future (see announcement right). The Subcommittee would be pleased to hear from students who wish to propose a paper for the event in the south-west in May.

Student Web Site

A most exciting occasion this year was the launch of the student web-site as an accompaniment to the main AAH web-site. So far, this has been used primarily to provide information about the Student Subcommittee and our planned events; however it is hoped that you will all use the web-site for other reasons. For example, you may use it to communicate, to request information from one another and to read the reviews and articles which it is hoped will be produced by everyone. It can be accessed on:

<http://indigo.stile.le.ac.uk/~art-hist/aah1.html>.

Suggestions and ideas for the student web page are welcomed by its editor, Ellen Pawley, who can be contacted via e-mail on: ep11@le.ac.uk.

Many of you have requested the two lists of voluntary work placements from me during this year. One provides information about possible placements in the UK, whereas the other is a list of museums and galleries world-wide which are amenable to accepting students. It may be interesting for you all to know that the international list has been expanded now to include the United States, Australia, further parts of Europe and various other parts of the world. Many countries in all continents are represented in the list and so you are welcome to request new copies of this list or copies of the UK list (please contact Emma Roberts at address on back cover and enclose a s.a.e. with a 39p stamp for international list or 26p for UK list.) The *Careers in Art History* booklet is also still available from me and it costs £1.00 to students with s.a.e. for 39p.

Finally, I would like to thank the members of my subcommittee for all their help throughout the past two years and I would also like to wish them well for the future. I have greatly enjoyed my time as both Secretary, and then Chair of the Student Subcommittee, and have found it rewarding to meet so many fellow-students and other AAH members.

EMMA ROBERTS

ALL WELCOME!

The 5th Student Conference
on
Postgraduate Research in Britain

12.00 – 17.00 8 MARCH 1997
Hunterian Art Gallery, Glasgow

Call for Papers
The 6th Student Conference
on
Postgraduate Research in Britain

MAY 1997
at a location in the south-west

Papers on any topic are welcome

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

Experienced Art Historian

ArtBase, an Amsterdam-based company operating the first and only international arts event database in the world, is seeking an experienced art historian.

ArtBase provides its clients (who include the *Financial Times* and *Asia Times*) with information on all major events in the visual and performing arts across the globe. In the coming months we will be co-launching the first arts magazine on the WorldWide Web, licensing national editions to access providers worldwide.

The ideal candidate will have proficiency in English and a grasp of several other languages, a familiarity with new media (including databases), be used to editing and proofing work on a regular basis and be able to structure their work independently. They will also be responsible for keeping the database up to date and monitoring quality of content.

If you match the above criteria, have enthusiasm and initiative and are willing to relocate to Amsterdam, then please send a c.v. with covering letter to:

Art Base
PO Box 74118
1070 BC Amsterdam
The Netherlands
(please mark envelope 'Art Historian')
Fax: +31 (0)20 662 5951
email: ARTBASE@PI.NET

A Code of Practice for Annual Conferences?

In *Bulletin 62* the Honorary Secretary printed a draft list of suggestions for a Code of Practice regarding the organisation and location of the Association's annual conference. Having received a number of most helpful suggestions from members he now offers a redrafting which will be discussed at the Annual General Meeting of the Association on Sunday 6 April.

Suggestions

- 1 That normally all British-based speakers and session conveners whose primary affiliation is in the history of art, architecture and design, be members of the Association of Art Historians.
- 2 That no speaker be permitted to present more than one paper at the same conference.
- 3 That a convener of a session cannot give a paper outside the session organised by that convener but is permitted a paper inside his or her own session.
- 4 That the session convener is the final arbiter of what papers go in their session.
- 5 That a timetable be agreed regarding the call for papers, the receipt of abstracts and the final appearance of a session line-up. This timetable should allow sufficient time for these tasks, which would mean the conference venue and theme being ideally finalised at least 14 months in advance.
- 6 That all prospective speakers present an abstract by an agreed deadline, to be printed in the conference programme. The title of sessions and papers will, of course, continue to appear in AAH publications.
- 7 That the location of future conferences be more flexible and not dependent on the search for a London venue every other year.

Members who wish to comment on this proposed Code of Practice may contact me (see back page for details), prior to the AGM or speak at the meeting itself.

FINTAN CULLEN
Honorary Secretary
January 1997

Special Interest Group Meetings

12.30, Sunday 6 April 1997

Report to Conference Registration in Courtauld Institute

These will be held during the Annual Conference but are open to all members of the AAH, whether conference delegates or not.

23rd Annual General Meeting

16.45 – 18.30

SUNDAY 6 APRIL 1997

New Theatre, King's College, London

The AGM is open to all AAH members, whether or not they are attending the Annual Conference. Please bring your membership card with you. Any new member who has not received a copy of *Bulletin 61* in which the minutes of the 22nd AGM were published, is welcome to write to the Honorary Secretary (see back page for address) for the text of the minutes.

Agenda

- 1 Apologies
- 2 Minutes of the 22nd AGM held in Newcastle on 14 April 1996 and Matters Arising
- 3 Chair's Report
- 4 Membership Report from the Director of Publicity and Administration for the year 1996
- 5 Honorary Secretary's Report
- 6 Honorary Treasurer's Report
- 7 Report from the Editor of *Bulletin*
- 8 Report from the Editor of *Art History*
- 9 Report from Hon. Editor of *The Art Book*
- 10 Subcommittee Reports:
 - i Independents
 - ii Schools
 - iii Students
 - iv Universities and Colleges
 - v Art Galleries and Museums
- 11 Report from the Chair of CIHA
- 12 1998 Conference – University of Plymouth, at Exeter
- 13 Motions
- 14 AOB

Nominations for AAH Chair

Nominations are invited for the position of Chair of the Association (term of office April 1998 – April 2001). Nominations should be made in writing (duly seconded by two members and with the agreement of the nominee, accompanied by a brief c.v.) and should reach the Hon Secretary by **Tuesday 1 April 1997.**

Nominations for the Executive Committee

Nominations are required for members to stand for election for the EC. There are four vacancies, and elections will be held at the 1997 AGM.

Nominations should be made in writing (duly seconded by two members and with the agreement of the nominee, accompanied by a brief c.v.) and should reach the Hon Secretary by **1 March 1997.**

Please contact the Hon Secretary for nomination form.

Peter Krueger–Christie's Fellowship

This fellowship is for a scholar with an MA who has not yet received a PhD, to pursue research in a field that complements the National Design Museum's interests and resources.

Collections/archives: drawings & prints, textiles, wallcoverings, European & American decorative arts, contemporary art. Using the Museum's resources as the basis for scholarly study, the fellow will conduct independent research with support from the staff. A stipend of \$15,000 is offered for a maximum 12-month appointment. \$2,000 is available for research-related travel.

For information and application please contact Caroline Mortimer, Cooper-Hewitt, National Design Museum, Smithsonian Institution, 2 East 91st Street, New York, NY 10128, USA, by **30 April 1997**

University of Sussex

James Henry Green Postgraduate Scholarship in Asian Art (China or South Asia)

Through the generosity of the James Henry Green Charitable Trust, the University of Sussex is offering **one** scholarship for full-time study, leading towards the degree of D.Phil. This will be in the field of art, archaeology or material culture of China or South Asia.

The award will cover tuition fees at Home/EU rate only, and is available for the start of the academic year 1997/8. Candidates from outside the European Union are also invited to apply, and in the case of an award being made to such a student s/he will be encouraged to apply for 'top-up' funds to the ORS. However, candidates must not be in receipt of another fee-based scholarship or award (this does not apply to simultaneous awards for fieldwork, research expenses or subsistence). The award is made for two years in the first instance, with the award of the third year being subject to the approval of further funds by the Trustees of the James Henry Green Trust.

Candidates, who must possess a good honours degree or equivalent, will, if successful, pursue their research within the Graduate Research Centre in Culture and Communication, under the supervision of Dr Craig Clunas (China) or Dr Partha Mitter (South Asia). Applicants should send a brief c.v. and a statement outlining their proposed topic of research to:

Dr Craig Clunas, School of Cultural and Community Studies, University Sussex, Falmer, Brighton, BN1 9RQ. Fax: 01273 678644; email: C.Clunas@sussex.ac.uk.

The closing date for applications is **21 April 1997** and interviews will be held in May.

Payment of Subscriptions

If a reminder letter is included with this copy of *Bulletin*, your subscription renewal has not been received. Please send your subscription to Kate Woodhead as soon as possible. Details of the new rates and categories are given below. Payment can be by credit card via telephone (01606 835517) or fax (01606 834799). All categories of membership include receipt of *Bulletin*.

A Direct Debit instruction form will be inserted with a later issue of *Bulletin* for members who wish to avail themselves of this facility for payment of their 1998 subscription.

If you have previously paid your subscription by Standing Order, please make sure you have cancelled this arrangement with your bank in order to avoid paying your subscription twice. The AAH is unable to do this for you.

Membership Rates

Option 1

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

£68 (UK) £73 (Europe*)

£78/\$125 (RoW & N. America)

Option 2 (Membership with *Art History*)

£55 (UK) £60 (Europe*)

£65/\$103 (RoW & N. America)

Option 3 (Membership with *The Art Book*)

£48 (UK) £53 (Europe*)

£58/\$92 (RoW & 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 (membership with *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 Web Site

The Association's web site can be accessed on: <http://www.gold.ac.uk/aah>. Any information to be included should be sent to: Duncan Branley, 31 Garfield Road, Plaistow, London E13 8EN; email: aah@goldac.uk.

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