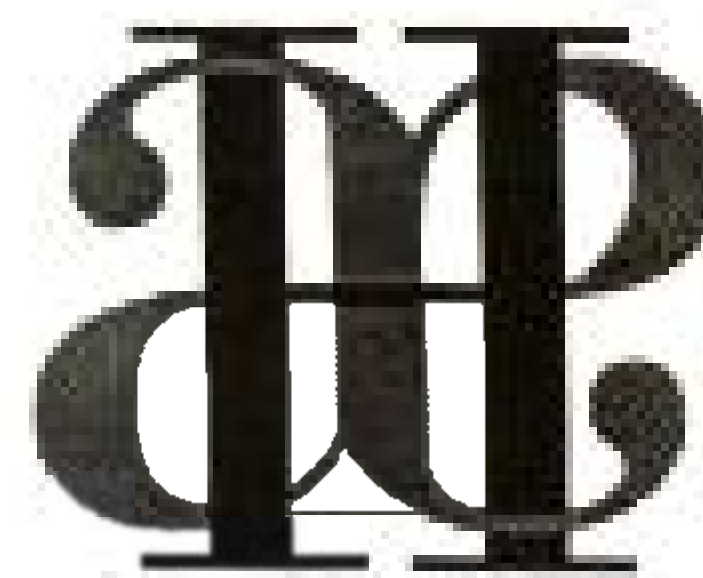


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Association of
Art Historians

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Chair's Autumn Report

Conferences

I am delighted to report that we now have venues arranged for our annual conference up until 1999. As you all know, the 1998 conference is being hosted at Exeter (University of Plymouth) by convenors Sam Smiles and Stephanie Pratt of the Department of Art History. Given the serious difficulties experienced in the past few years of finding suitable hosts and venues for London conferences, the Executive decided to take a less rigid view of our traditional pattern of conferences, no longer automatically alternating London with regional bases for conference. So for 1999 we are pleased to announce that Winchester School of Art/The University of Southampton will be the venue, hosted by convenors Barbara Burman, Brandon Taylor and Stephen Johnson; their proposed theme examines questions of 'Value'. The conference will be based in Southampton, with visits arranged to Winchester School of Art itself.

The Art Book

We are now one year into our new magazine. As originally agreed, the Editorial Group and Blackwell, with advice from the Executive and feedback from AAH members, are now taking stock and reviewing our impressions of the magazine – and how it can best serve the AAH and extend our membership. Discussions are currently under way to consider a radical rethink of *The Art Book*, to include a reconsideration of its page-length and contents, with the particular aim of increasing the quantity and range of books reviewed; we are planning to invite designers to rethink its appearance: cover, layout and typeface.

Now is the moment to communicate your views on *The Art Book* to those running it; do contact Howard Hollands or myself, or any member of the Executive, if you wish to contribute to this rethink. Thanks to those who have responded to the call for reviewers for *The Art Book*; and a call to all members: do offer your services and specialist expertise, since it is your magazine, your responsibility – *The Art Book* is what WE make it. **So watch for changes to *The Art Book* in 1998 – a 'new look', and fuller coverage of issues and new books in the field.**

ANTHEA CALLEN
October 1997

Urgent Message to all Independents

The Register

A decision was made to circulate only those members of the AAH who are registered as Independents with forms for the new *Register*, rather than enclosing a form with the *Bulletin* mailing, as was stated in the last issue. ***It may be, therefore, that some Independents have slipped through the net and do not have a form.*** If this is the case, please telephone the Association administrator, Andrew Falconer (0171 490 3211), and he will be delighted to send a form immediately.

The deadline for return of *Register* forms to Duncan Branley has been postponed until **15 December 1997** at the latest. Independents who have not filled in the new form will not be included in the *Register*. The *Register* will now be published in time for the Exeter Conference in April 1998.

Members of the Subcommittee apologise to any Independents who may not have received the *Register* form and for the delay in the publication of the *Register*, both of which were out of their control.

Tax Guidelines for Independents

Some tax guidelines of particular relevance to Independents have been prepared by a tax expert, and copies are available from Andrew Falconer. Please write, enclosing a large s.a.e., and these will be sent free of charge.

CLARE FORD-WILLE

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Identities

24 th AAH Annual Conference

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 (Paddington or Waterloo) 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 ten-minute walk from the centre of town.

The conference theme is **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. The academic sessions listed below will 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 and analyse the place of authorship, schools and movements in the history of art.

Potential speakers who wish to offer papers should write directly to the relevant session convener(s) at the addresses shown by 15 December 1997, enclosing an abstract of their proposed paper (up to 300 words).

Academic sessions

National Consciousness and the Representation of the Landscape

Conveners: Professor Camille Serchuk (Southern Connecticut State University) and John Shanahan (University of Plymouth)

In an era when national borders are being transcended and eroded by global politics and multi-national conglomerates a strong emphasis on difference has begun to emerge in the discourse of national identity.

This session aims to investigate ways in which ideas of national identity are manifested in works of art that are topographical in nature, including landscape and townscape painting and cartography. It will explore how landscape can become a repository for discourses on national identity and how the visual arts can articulate these discourses.

The proposed session will seek examples from the middle ages to the modern period and will examine how landscape is able to convey a sense of national pride and communality. Papers will be welcomed that move beyond a narrow definition of nation to include city states, princely dominions and more abstract notions of homeland.

Papers might address the process by which landscape becomes a repository for a national mythology and the extent to which landscape imagery can formulate a national consciousness. The extent to which the media employed – photography, printmaking, painting or cartography – affect the kinds of identities that are articulated might also be an area of interest, as might issues related to patronage, collection and appreciation.

Proposals for papers should be sent to the conveners at the following addresses:

Camille Serchuk, Department of Art, Southern Connecticut State University, 501 Crescent Street, New Haven, CT 06515 1355, USA.

Tel: (203) 392 6644; Fax: (203) 392 6655;
<serchuk@scsud.ctstateu.edu>

John Shanahan, 12 Beaulieu Close, Plympton, Plymouth, Devon, UK.

Tel: (01752 343847); Fax: (01392 475012);
<jshanahan@plymouth.ac.uk>

Contingency and Identity

Conveners: Sue Watling (Somerset College of Arts and Technology) and Robin Mariner (Bath College of Higher Education)

This strand will explore the conditions under which something may be designated an art work, someone an artist. Since the premise is that the ontology of the artist/art work is not an unconditional given but contingent, the exploration will involve both addressing methodological questions and mapping, historically, the emergence of particular artistic identities at specific moments.

Are the concepts of 'art object' and 'artistic intention' intelligible in separation from the discursive? What might the distinction be between art objects and non-art objects? To what degree (and in what way) is what the artist *does* constitutive of what an artist *is* (and vice versa)? How have epistemological changes affected our understanding of, and the visibility of, art works and artists of the past?

A related concern would be to map the emergence of successful artistic identities and privileged art forms from the manoeuvrings of practitioners, patrons, critics, curators *et al* within the available habitus. What might be the regulatory effects of institutionalised discourses? And to what extent have these things conditioned what is legible/intelligible as (ie 'what counts as') artistic identity and practice? For women artists and artists of colour, this has been, and continues to be, a particularly acute problem.

Papers taking a theoretical approach to these questions, those exploring the empirical detail of specific relevant examples, and papers with a balance of the two approaches, would all be welcome.

Proposals for papers should be sent to the conveners at the following address:

Faculty of Arts and Design, Somerset College of Arts and Technology, Wellington Road, Taunton, Somerset TA1 5AX.

Tel: (01823) 366366 ext 227; Fax: (01823) 366357.

Traded Identities: Visualizing Circumatlantic Exchanges in the Long Eighteenth Century

Conveners: Geoff Quilley (University of Leicester) and Dr Dian Kriz (Brown University)

The traffic in goods and people across the Atlantic in the long 18th century produced new and fluctuating forms of identity, based on complex relationships between Europe, the Americas and Africa. While there is a growing body of scholarship analysing the role of written texts in producing these 'triangulated' identities, much less consideration has been given to relevant aspects of visual culture.

This session provides a forum for examining how such identities (whether of social types such as the mulatto or the planter; of communities; or of named individuals) were visually constructed and contested. Areas which might be addressed are: the construction of identity in relation to discourses of science, exploration, commerce, empire or the slave trade; cultural or geographical difference in the visualization of identity (for example, did French representations of America differ from British ones?); the relation of colonial to metropolitan identity.

Contributors should be broad-minded in their understanding of visual culture. While representations frequently involved the image of the human body, we welcome papers which consider the role of landscape, maps, ceramics, or other forms of material culture, in fashioning circumatlantic identities.

Proposals for papers should be sent to the conveners at the following addresses:

Geoff Quilley, Department of History of Art, University of Leicester, University Road, Leicester LE1 7RH.

Tel: (0116) 252 2838; Fax: (0116) 252 5128; <gq2@le.ac.uk>

Dr Dian Kriz, Department of History of Art and Architecture, Box 1855, Brown University, Providence, R. I. 02912, USA.

Tel:(401) 863 7286 (wk) (401) 351 4678 (hm)

Disputed Identities in late Mediaeval & Early Modern Art

Convener: Dr Malcolm Jones (University of Sheffield)

This strand addresses a variety of problems of identity in the art of the late Mediaeval and Early Modern era. Artistic identities in this period are often perceived to be submerged in undifferentiated anonymity, while iconographic analysis has sometimes been the product of unthinking and repetitious orthodoxy. This session aims to address these problems by opening up a number of avenues. It will tackle problems of authorship and provenance to clarify artistic identities (single, workshop or school) and will explore the tension between documentary and stylistic methodologies in doing so. Disputed iconographical identifications will also be considered in a bid to rethink the purpose and context of late mediaeval and early modern imagery. Papers will also be welcomed which consider questions of original and copy and the re-use of images in new contexts, for example in the history of early printing. Contributions are invited which address these or other appropriate issues.

Proposals for papers should be sent to the convener at the following address:

Department of English Language and Linguistics, University of Sheffield, 5 Shearwood Road, Sheffield S10 2TN.

Tel: (0114) 222 0235; Fax: (0114) 276 8251; <M.H.Jones@Sheffield.ac.uk>

Fashioning Identities in Renaissance Art

Convener: Mary Rogers (University of Bristol)

The conference theme of 'Identities' suggests many possibilities for the historian of the arts of the Renaissance, an epoch which, according to Burckhardt's classic account, saw the birth of the individual identity, and which, according to Stephen Greenblatt, saw a new sort of conscious 'self-fashioning' born out of social, cultural and religious change. Several papers might wish to develop or to challenge these ideas in the artistic sphere, exploring topics such as the artist's construction of a distinctive identity in building his or her career, or fashioning, or having fashioned, a suitable image of self in visual or verbal form. Such a paper could include artists' houses and their furnishings, artists' tombs or artists' biographies or pen-portraits. Or

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the identity could be that of the patron, for whom architectural or artistic patronage might be a means of establishing a public persona. Alternatively, and in line with the emphasis of much scholarship of recent decades, contributors might wish to stress the interplay between individual and group identities, both within the styles and codes of works of art, and during their planning, creation and reception.

Papers are invited on the architecture, fine and decorative arts, biography, criticism and other writing of the Renaissance, that engage with these, and other related, topics. 'Renaissance' will be understood broadly, as denoting the period c. 1300 – 1650, north or south of the Alps.

Proposals for papers should be sent to the convener at the following address: University of Bristol, History of Art Department, 36 Tyndalls Park Road, Bristol BS8 1PL. Tel: (0117) 928 8591; Fax: (0117) 929 7850.

Genre Painting: Ideas of nation, class, gender, race, region

Convener: Dr Christiana Payne (Oxford Brookes University)

Genre painting has played a significant role in the formation of different kinds of identity. In many periods and countries, genre has been regarded as a mirror of everyday life and hence of national or regional characteristics: the virtues and idiosyncracies of the characters it represents being seen as thoroughly Dutch, Russian, Yankee or Scottish, urban or rural. At the same time, the roles assigned by particular societies to men and women, or to different classes or races, are often clearly indicated in genre painting.

Papers in this session could look at genre painting in any period or country, from 17th-century Holland to 19th-century Britain, America, France; they could discuss particular types of identity, eg. masculinity; they could compare the functions and characteristics of genre in the visual arts to genre in literature. It is intended that the session will focus on painting, but papers on genre subjects in other media (e.g. sculpture or prints) will be welcome.

Proposals for papers should be sent to the convener at the following address: School of Humanities, Oxford Brookes University, Gipsy Lane, Campus, Headington, Oxford OX3 0BP.

Tel: (01865) 483582; Fax: (01865) 484082;
<cjepayne@brookes.ac.uk>

Aesthetic Identities

Conveners: Anne Anderson (Southampton Institute) and Dr Caroline Dakers (Central St Martins)

By the 1870s the initials PB, originally standing for the *Pre-Raphaelite Brotherhood*, had come to mean *Passionate of Brompton*, a nomenclature that was broadly used to denote those who pursued Beauty.

Aestheticism was identified with a certain physical type, a distinctive style of dressing and a life-style which was dependent on the House Beautiful. The influence of Aestheticism extended to all aspects of the fine and decorative arts.

Topics for discussion may include: Pre-Raphaelite and Aesthetic identities; the debates in the 1880s, in England, France and Belgium surrounding the *Artists of the Soul*; artists and models – the identification of the artist with certain physical types/models; the persona of the artist, professional status and public identities; the identification of Aestheticism with specific middle-class/mercantile /nouveau-riche patrons and publics; the formulation of gender-specific identities, i.e. the *Aesthetic Woman*, the *Femme-fleur*, the *Femme-fatale* or the *Aesthetic Dandy*; the *Palace of Art* – the emergence of interior decorating as a means of self-expression and signifier of identity; the influence of the studio environment in the formulation of the artistic interior; public identification of the movement with dress and interior decoration – the development of consumerism and shopping; popular culture and mass markets – the circulation of prints and photographs and the impact of satire.

Proposals for papers should be sent to the conveners at the following addresses:

Anne Anderson, Fine Arts Valuation, Built Environment Faculty, Southampton Institute, S014 0YN.

Tel: (01703) 319484/319294; Fax:(01703) 319834;
<anne.anderson@Solent.ac.uk>

Dr Caroline Dakers, Central Saint Martins, 238 Liverpool Road, London N1 1LG.

Tel: (0171) 609 9044.

Past and Present: Nationalism and Race in British Art and Architecture, 1790–1920

Convener: Dr Christine Poulson (University of Sheffield)

Papers in this session will address the ways in which British artists in the long 19th century employed the past to construct a sense of national identity. This could include the way that artists drew on iconography from history and myth to suggest parallels between past and present. An example could be the way in which artists drew on precedents such Cromwell and the Protectorate and Arthur and the Round Table as precursors of 19th -century parliamentarianism. It would be appropriate also to consider the ways that Celtic and Anglo-Saxon identities were subsumed within, or seen in opposition to, an overarching British identity.

Papers might also examine the ways that references to tradition and the past were used to justify war and imperial expansion in, for instance, war memorial imagery. Papers could also address the ways in which vernacular styles and materials were used to suggest a continuance or revival of

specifically British traditions. The Gothic revival and the Arts and Crafts movement would come within the scope of this session. So would the design of kinds of buildings thought to embody quintessentially British institutions, e.g. law courts and town halls.

Proposals for papers should be sent to the convener at the following address: Padley Mill, Upper Padley, Grindleford, Hope Valley, Derbyshire S32 2AJ.

Tel & Fax: (01433) 630480.

Social Signs: The Imagery of Groups in Early Modern Europe

Conveners: Anthony Hughes (University of Leeds) and Dr Frances Thomas (University of Leeds)

Although art historians sometimes speak confidently of 'Humanist' or 'Absolutist' imagery, or the representation of women or peasants, the way in which group identities have been articulated by visual signs is by no means straightforward or naturally expressive. Images may consciously fabricate or reinforce social identities, but they may also betray collective characters of which the makers remain unaware. This session invites papers exploring case studies that illuminate the interaction between imagery and collective identity during the early modern period. The conveners are looking for contributors who wish to address problems associated with the visual articulation of cultures of many kinds – political, regional, racial, confessional, professional, gendered or class – between c.1400 and c.1750, through a variety of materials, including costume, prints, ceremony, architecture, sculpture, painting and the decorative arts.

Proposals for papers should be sent to the conveners at the following addresses:

Anthony Hughes, Department of Fine Art, University of Leeds, Leeds, LS2 9JT.

Tel: (0113) 233 5260/5270; Fax:(0113) 245 1977; <finah@leeds.ac.uk>

Dr Frances Thomas, 3A North Avenue, Kew, Richmond, Surrey, TW9 3LZ.

Tel: (0181) 940 9511.

The Structures and Narratives of National Identity Formation

Conveners: Dr Michelle Facos (Indiana University) and Dr Sharon Hirsh (Dickinson College)

In late 19th and early 20th century Europe, nations were preoccupied with the definition of national identity. This was generally based on the 'Germanic' kinship or ethnic model, rather than the 'French' consensus model. Consequently, it posited a substantial degree of homogeneity among its membership. These common qualities could include events of history, folklore, myth, language, traditions, religion, values, physiology, or geography.

Artists tried to embody and communicate these qualities in a variety of ways. They often chose imagery construed as ineluctably native in order to evoke a common emotional response in their compatriot-viewers. Furthermore, some artists tried to convey a specific intracultural message subliminally by means of a carefully constructed pictorial language.

Papers in this session will look at the visual culture of evolving notions of national identity in Europe. They will illuminate the particular agendas to which artists subscribed and examine the ways in which they tried to further them. They will also address the ways in which these works related to the socio-political milieu in which they were produced. Papers examining single works, nationalist art movements, or the theoretical/political issues involved are welcome, as are interdisciplinary approaches to the problem.

Proposals for papers should be sent to the conveners at the following addresses:

Dr Michelle Facos, Department of History of Art, FA 132, Indiana University, Bloomington, IN 47401, USA

Fax: (812) 8455 9556; <mfacos@indiana.edu>

Dr Sharon Hirsh, Dept of Fine Arts, Dickinson College, Carlisle, PA 17013, USA.

Fax: (717) 245 1937; <hirsh@dickinson.edu>

Internationalism and Regionalism in the Architecture of the British Isles 1918-1939

Convener: Professor David Thistlewood (University of Liverpool)

This strand of the conference will focus on the collision of architectures proclaiming internationalist affiliations, and architectures manifesting regional identities in the British Isles, 1919–39. The historicising of early 20th century British architecture has been conditioned by Europeanist interpretations associated with emigration before communism and before fascism. It has also been valorised for its reflection of American technology and management, and, at the opposite extreme, of soviet organisational ideology. It is becoming recognised that British architecture was a global rather than provincial phenomenon, evident throughout colonies, protectorates and mandated territories abroad. This suggests that British architecture of the 1920s and 1930s was a site of great internationalist significance, yet what characterised the period equally was the resistance, particularly in Britain's provincial regions, of styles and practices which reflected traditional values. However, such resistance was complicated by the adoption of modernism as an expression of rejection of British traditions, for example in the Celtic regions and in the sovereign state of Ireland.

Papers are invited which reflect on the processes of interaction, assimilation, rejection, compromise and refusal to compromise, which occurred when the

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avant-garde was perceived to be incompatible with the preservation of regional identity or, alternatively, consistent with its affirmation.

Proposals for papers should be sent to the convener at the following address: University of Liverpool, School of Architecture & Building Engineering, Leverhulme Building, Abercromby Square, Liverpool L69 3BX.

Tel: (0151) 794 2638; <thistldj@liv.ac.uk>

Psychoanalysis and the Identity of the Sculptural Object

Conveners: Dr Penelope Curtis (The Henry Moore Institute, Leeds) and Dr Fiona Russell (The Henry Moore Institute, Leeds)

This session will explore the relationship between sculpture and psychoanalytic theory. There is clearly a rich history to be explored, whilst at the same time contemporary psychoanalytic theories of the visual appear to be moving away from the image and towards a psychoanalytic understanding of the object.

Papers are sought which address: sculpture and psychoanalytic aesthetics; psychoanalytic sculptural theory; individual sculptor's engagement with psychoanalysis and new psychoanalytic approaches to the sculptural object.

This session will offer the opportunity to revisit the historical relationship between psychoanalysis and sculpture, to reflect upon the sculpture and the theory that the relationship has engendered, and to develop new psychoanalytic approaches to a sculptural object whose identity is uncertain in the 'expanded field'.

Proposals for papers should be sent to the conveners at the following address: The Centre for the Study of Sculpture, Henry Moore Institute, 74 The Headrow, Leeds LS1 3AA.

Tel: (0113) 246 9469; Fax: (0113) 246 1481

Rethinking the Avant-garde

Convener: Dr David Cottington (Falmouth College of Arts)

As modernism emerges from current scrutiny as a more complex and heteronomous construction than has been hitherto understood, there is a pressing need for a reassessment of the avant-garde, as a concept and as a formation, and of the role of both in the creation of 20th-century visual art and design, and of cultural identities.

The aim of this session is to provide an opportunity for such a reassessment. Issues to be considered could include the validity and implications of Peter Burger's bracketing-off of a 'historic' avant-garde; the many intersections of its internationalist, metropolitan discourse with those of nationalism and

regionalism, as well as with those of consumerism and popular culture; its gendered, eurocentric character; its role in the construction of audiences and clienteles for modernist visual art and design; the question of the 'neo avant-garde' and its fate in the climate of post-modernism.

Offers of papers on these and related topics will be welcomed.

Proposals for papers should be sent to the convener at the following address: Falmouth College of Arts, Woodlane, Falmouth, Cornwall, TR11 4RA;

Tel: (01326) 211077; Fax: (01326) 319583.

Gender: In Theory and Practice

Convener: Dr Marsha Meskimmon (Staffordshire University)

The construction of gender identities can be seen to operate in the spaces between experience and representation, or in aesthetic terms, between theory and practice. This session is concerned with exploring these spaces in terms of the interaction between 'embodied subjects' and forms of gender identity articulated in and through art. How do particular individuals construct provisional identities in making or writing about art? How does gender difference figure in the languages or processes of art practice?

Papers are invited from art historians, practitioners and theorists from other disciplines who wish to consider particular instances of the production of art and/or its histories as a form of enacting or performing gender. It is envisaged that the session could include papers which consider modes of practice, aesthetic theory and historical perspectives on the theme.

Proposals for papers should be sent to the convener at the following address:

History of Art and Design, Staffordshire University, College Road, Stoke-on-Trent ST4 2XW.

Tel: (01782) 294705

Theory and the Identity of Art History

Conveners: Dr Paul Smith (University of Bristol) and Dr Carolyn Wilde (University of Bristol)

The broad aim of this session is to review critically the use of theory since the advent of the 'New Art History' and to examine its effect upon the discipline. Contributors are expected to address a number of ('meta-theoretical') issues, including: What counts as 'theory', and why? What generates theory? What are the criteria whereby individual theories are judged coherent? What is the relation of theories to one another? How does theory illuminate or obscure aspects of particular objects and problems? When is theory applied too rigidly or loosely? Do theories constitute and serve the interests of particular interest groups? What determines whether theory

expands or limits the practice of art history and its objectives?

It is hoped that in addressing these issues the session will not merely provide a critique of current uses of theory, but that it will also open up fresh possibilities for its use. It is also hoped to address the question of whether greater consensus among different theoretical positions is either possible or desirable. The possibility of a general theory of theory will also be open to question.

Proposals for papers should be sent to the conveners at the following addresses:

Paul Smith, Department of History of Art, University of Bristol, 36 Tyndalls Park Road, Bristol BS8 1PL.

Tel: (0117) 928 8591.

Dr Carolyn Wilde, Dept for Continuing Education, University of Bristol, 8–10 Berkeley Square, Bristol BS8 1HH.

Tel: (0117) 928 7140; Fax: (0117) 925 4975;
<Carolyn.Wilde@bristol.ac.uk>

Questioning the Paradigm of Race Identity

Convener: Pauline de Souza (University of East London)

Ever since the publication of Edward Said's book *Orientalism* issues of race in Art History and Cultural Studies have generally been linked to the impact of colonialism and neo-colonialism. The effects of this have been to restrict the discussion of the work of artists from a non-European and hybrid cultural background to a narrow range of issues. This session seeks to explore innovatory approaches to the work of artists from these particular cultural backgrounds, which go beyond and question the colonial and anti-colonial paradigm. It is intended to raise issues such as gender and aesthetics in ways that are not necessarily subsumed by such concepts. A further topic could be the relevance of 'globalism' for those operating within the diaspora. Papers are particularly welcome on contemporary practice but appropriate papers on the 19th and 20th centuries will also be considered.

Proposals for papers should be sent to the convener at the following address: 6, Oakville Avenue, Off Highlane, Stansfields, Burslem, Stoke-on-Trent, Staffordshire ST6 7DY.

Tel: (01782) 833797.

Self-consciousness, Identity and the Heritage Process – an inter-disciplinary strand

Convener: Dr Peter Howard (University of Plymouth)

This strand takes note of the considerable increase of Museum Studies and the more recent developments in Heritage Studies as academic disciplines in universities in Britain and abroad. While Museum

Studies is often rooted within the History of Art and Design, Heritage Studies has a wider remit, with other important roots in geography, cultural studies, archaeology, architecture and tourism.

Papers are sought which illuminate this emerging field of study and illustrate the opportunities afforded by the insights of various disciplines, and the experience of various practices. For these purposes place identity, local, regional, national and even international, forms the focus of debate concerning the way various heritages act and react on each other to form an oft-disputed heritage identity.

Some papers will demonstrate how all heritages (natural, landscape, built, cultural and collected) operate together to provide an identity for a place; others may examine the role of one field of heritage in identity formation of a given place. The processes of heritage formation (how do things become heritage?) and the various markets for heritage (governments, tourists, academics, insiders, connoisseurs) are also relevant fields of enquiry. Joint papers are welcome.

Proposals for papers should be sent to the convener at the following address: Faculty of Arts and Education, University of Plymouth, Earl Richard's Road North, Exeter EX2 6AS.

Tel: (01392) 475022; Fax: (01392) 475012;
<phoward@plymouth.ac.uk>

More than Hand-made – Crafts in Contemporary Society

Convener: Professor David Jeremiah (University of Plymouth)

This strand welcomes contributions that will give new insight into the identities attached to the craft object in industrial society. Raising questions on meaning and purpose, it is an opportunity to examine the craft object as polemic, and the practitioner as campaigner. Taking a broader social and cultural context may lead to papers that set out to evaluate the interventionist role of museums, exhibitions and retail outlets, and reassess the critiques offered by art history. Similarly important would be research that addresses conceptual issues arising from debates on such matters as the empathy that lies between maker and materials, the uses of new processes, technologies and materials, and questions of class, gender and national identity.

Proposals for papers should be sent to the convener at the following address:

Faculty of Arts and Education,
University of Plymouth, Earl Richard's Road North,
Exeter EX2 6AS.

Tel: (01392) 475022; Fax: (01392) 475012.

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Landscape, Gardens, Nature and Identity

Convener: Jan Birksted (University of East London)

The representational power of /real/ landscapes, gardens and nature often remains unanalysed and untheorised. Foucault writes that if the (Cartesian) achievements of the Enlightenment were lost, the human subject would disappear 'like a face in the sand at the incoming tide'. This session addresses this proposition (perhaps only tangentially) through case-studies from a wide range of historical periods and geographical areas. There is likely to be a criss-crossing and an overlapping with the perspectives of class, gender, ethnicity and nationalism. Papers in this session will cover a wide range of historical periods and geographical areas.

Art historical methods will be at the foreground in this session since a concern for technique goes with a concern for subject-matter. This session also sets out – following some concerns of Russian Formalism – to consider what is specific to landscapes, gardens and /nature/ that might form the basis of new observations, perhaps with methodological implications for art history, architectural history and (logocentric) visual theories.

Rethinking here also involves multi-disciplinary perspectives (art history, cultural geography, cultural studies, landscape studies, architectural history, social history, social anthropology, philosophy, etc.).

Perhaps, as a result of these explorations, a new conceptual clarity will emerge about notions of /nature/ and the /subject/ 'like a face in the sand at the outgoing tide'.

Proposals for papers should be sent to the convener at the following address: School of Architecture, University of East London, Holbrook Centre, Holbrook Road, London E15 3EA.

Tel: (0181) 849 3681 (wk)/(0181) 348 4748 (hm); Fax: (0181) 849 3686 (wk)/ (0181) 340 6848 (hm); <j.birksted@virgin.net>

Forum Discussions

Art History, Identities and the Internet
Museums and Galleries
Teaching and Learning in Art History
Careers in Art History
Publishing

Visits

Castle Drogo
Dartington Hall
Exeter Cathedral
Exeter Museums and Galleries
Knightshayes
Plymouth architecture
Saltram House

Conference Fees

	Early Booking (before 14.2.98)	Full Fee
Speaker	£85	£135
Convener	£75	£125
Student/UB40	£45	£95
AAH member	£95	£145
Non-member	£130	£180

Accommodation

University of Exeter Hall of Residence (B&B)
3,4 April £23.75 per person per night
2,5 April £12.50 per person per night

(Delegates who wish to make their own accommodation arrangements are advised to ring the Exeter Tourist Information Centre on (01392)-265104. Early booking is advisable.)

Provisional Timetable

Friday 3 April

11:00 am onwards	Registration
12:30 - 1:15 pm	Buffet Lunch
1:15 - 3:30 pm	Academic sessions
2:00 - 5:00 pm	Book Fair open
3:30 - 4:30 pm	Tea
3:45 - 5:30 pm	Forum discussions
5:45 - 6:45 pm	Plenary Lecture
7:15 - 9:00 pm	Reception at the Royal Albert Memorial Museum

Saturday 4 April

9:00 am - 2:00 pm	Book Fair open
9:15 am - 12:15 pm	Academic sessions
12:15 - 12:30 pm	Packed lunch
12:30 - 4:00 pm	Visits
3:30 - 4:30 pm	Tea
4:00 - 8:00 pm	Book Fair open
4:15 - 6:15 pm	Special Interest Groups
6:30 - 8:00 pm	Party in Lower Examination Hall

Sunday 5 April

9:15 am - 12:15 pm	Academic Sessions
10:00 am - 5:00 pm	Book Fair open
12:15 - 2:00 pm	Buffet Lunch
12:30 - 2:00 pm	AAH Annual General Meeting
2:00 - 4:15 pm	Academic sessions
4:15 - 5:00 pm	Tea, close of conference

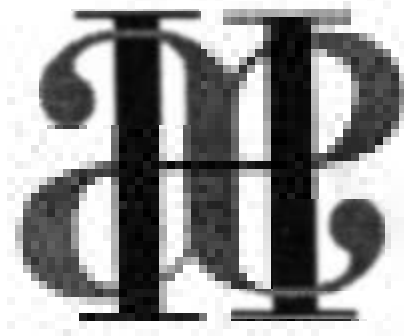
SAM SMILES, STEPHANIE PRATT

(Conference Conveners)
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

Second Schools' Conference

JUNE 1998

Organised by AAH Schools Group
and Tate Education



Association of
Art Historians

Call for Papers

The AAH Schools Group in Collaboration with Tate Education intend to hold a second schools' conference in June 1998 (date t.b.a.). It will investigate the issues of continuity and progression in Art History teaching at different levels and in differing contexts. This will include its role in the National Curriculum and beyond, with the opportunity to discuss the reform of A' level to meet both the needs of students and the requirements of HE institutions.

Speakers and delegates from all sectors are welcome, to enable a dialogue in which different agendas are discussed and, hopefully, a common agenda can be negotiated.

Deadline for abstracts: **10 December 1997**. For further information: Nicholas Addison and Elizabeth Allen, Art and Design Education, Institute of Education, University of London, 20 Bedford Way, London WC1H 0AL. Tel: 0171 612 6192; Fax: 0171 612 6202; <n.addison@ioe.ac.uk>

The Print in 18th-Century Britain

20–21 MARCH 1998

Whitworth Art Gallery, Manchester

A symposium open to all students of the 18th century and of the history of prints is to be held at the Whitworth Art Gallery. This is to coincide with the first ever exhibition of caricatures of Richard Newton (Whitworth Gallery Feb–May 1998), which marks the bicentenary of his death, and will be accompanied by a major publication on Newton's work by David Alexander.

The emphasis will be upon the production, distribution, imagery and reception of prints; particularly popular, satirical and illustrative engravings. Speakers include David Alexander, Timothy Clayton, Mark Hallett, Brian Maidment, Eirwen Nicholson and Richard Sharp.

Enquiries to the co-organisers:

Dr Cindy McCreery, Wolfson College, Oxford, OX2 6UD. Tel: 01865 284122; Fax: 01865 274125; <cindy.mccreery@wolfson.ox.ac.uk>

Diana Donald, Dept. of History of Art & Design, Manchester Metropolitan University, Righton Building, Cavendish Street, Manchester M15 6BG. Tel: 0161 247 1932/6; Fax: 0161 247 6393; <j.bedford@mmu.ac.uk>

Museums of Modern Art and their Spectators

12–13 DECEMBER 1997

Tate Gallery, London

Organised by the Tate Gallery, in co-operation with the Humanities Research Centre, University of Warwick, supported by the Arts Council of England.

This two-day conference brings together historians of art and culture with curators and artists to provide historical and critical perspectives on the public display of modern art from the 19th century to the present day. Its focus is on the ways collections of modern art have been presented to – and seen by – spectators and the conceptions of the nature and value of art that have informed particular examples of museum practice.

On the first day cultural historians will explore the assumptions which informed the adoption of strategies of display at particular moments in the history of museums of modern art. Similarly, curators will review their own practice at certain moments in their career. On the second day curators will discuss current displays and future plans for the presentation of their collections and the conceptions of art and its relation to the spectator that inform their work. Artists will describe what they would wish from museums, both for their own work, and as spectators of the display of work of other artists.

Contributors include: Anthea Callen, Marcia Pointon, John Gage, Martha Ward, Alexis Joachimides, Boris Groys, Christoph Grunenberg, Carel Blotkamp, John Elderfield, Franz Meyer, Chris Dercon, Kathy Halbreich, Lars Nittve, Michael Asher, Michael Craig-Martin, Charlotte Klonk, Andrew Brighton, Nicholas Serota.

For further information and registration, please contact Public Events, Tate Gallery, Millbank, London SW1P 4RG. Tel: 0171 887 8604; <public.events@tate.org.uk>

Carpaccio's Vision of London

by Michael Vickers

7.00 PM, 17 DECEMBER 1997

Burlington House, Piccadilly, London W1

*Ashley Clarke Memorial Lecture & Reception/
The Venice in Peril Fund*

Focusing on Carpaccio's St Ursula cycle (painted c1490–1500), hung in Venice's Accademia Gallery, Michael Vickers (Curator of Greek & Roman Antiquities, Ashmolean Museum) discusses the extent to which Carpaccio depended on woodcuts, sources, verbal accounts and inspiration for his brilliant renderings of Brittany, Cologne, Rome, Dover and London, and links changes in his reputation to changes in artistic fashion.

Tickets available at £20 each from: The Venice in Peril Fund, Morley House, 314–322 Regent Street, London W1R 5AB

Copyright in Images

The issue of copyright in relation to images is extremely complex, but has an impact on the working lives of all AAH members, in one way or another. Michael Flint, author of A User's Guide to Copyright, has kindly provided the following introduction to the subject, including an explanation of the new 'Publication Right'.

Copyright law is contained in the Copyright, Designs and Patents Act 1988 (CDPA) and a number of Statutory Instruments which have amended it.

Copyright only exists in material which comes within one of the categories described as being capable of having copyright protection. The category which covers images (other than moving images, which are films) is that of 'artistic works'. Artistic works are defined as including graphic works, photographs, sculpture, collages, architecture, buildings and models of buildings, and works of artistic craftsmanship.

If a work is entitled to copyright, then the right vested in the copyright owner is that of preventing others from doing certain specified acts, called the 'restricted acts'. These restricted acts are specified by the CDPA in relation to each category of work and they differ for each category. If something is done in relation to copyright material which is not one of the restricted acts specified for that type of work, then there will not be a breach of copyright. Moreover, there are certain circumstances in which the doing of a restricted act without the authority of the copyright owner does not constitute an infringement of copyright.

The restricted acts which apply to artistic works are:

- copying the work (reproducing it in any material form)
- issuing copies to the public
- renting or lending copies of the work to the public (except in relation to architecture and works of 'applied art')
- broadcasting the work
- including the work in a cable programme service.

There are a large number of exceptions, of which the most important is fair dealing. 'Fair dealing' is not defined by the CDPA, but to quote from a leading case, whether or not the use made of a work is fair dealing is 'a matter of impression'. In any event it is only available as a defence where the fair dealing is for the purposes of review, criticism, news reporting, research and private study. In the cases of criticism, review and reporting current events there must be a 'sufficient acknowledgement' of the source.

A typical case of fair dealing is quoting from copyright work in a review. However, there is no breach of copyright, whatever the purposes of the use of a copyright work, if the part of the work used is not a 'substantial part'. On the other hand, if the whole of a work is used for a criticism it would be

regarded as going beyond fair dealing and would amount to a breach of copyright. How, then, can a critic discuss a painting if he or she cannot reproduce it for the readers? There is no settled law because no one has yet sued a critic or a journal for breach of copyright in these circumstances. But although it is not settled law, it is probably the case that reproduction – especially in reduced size – of a painting in a critical article does constitute fair dealing.

Another relevant exception is that lending a work does not include making an artistic work available for the purposes of exhibition to the public.

There are two other exceptions which are of particular relevance to museums and galleries.

The first exception applies to buildings, sculptures, models for buildings and works of artistic craftsmanship (but not to graphic works, photographs or collages). In these cases, where the works are permanently situated in public places or in premises open to the public, the making of graphic works, photographs or films of them or the broadcasting or including in a cable programme service of visual images of them, does not infringe the copyright in them.

The second exception is to the effect that it is not an infringement of copyright in an artistic work to copy it, or to issue copies to the public, for the purposes of advertising the sale of the work.

Slides for educational use

The question of the right of art historians to use slides of artistic works for educational purposes is one that is often posed.

Performing a work in public is a restricted act applicable to literary, dramatic and musical works only. Playing or showing a work in public is an act restricted by the copyright in sound recordings, films, broadcasts and cable programmes only. Thus there is no copyright law restriction on showing slides of artistic works in public. If the slides are of artistic works which are still in copyright, however, to copy the slides would breach the restricted act of copying which, in the case of an artistic work, is defined as reproducing the work in any material form.

But suppose that the artistic works are out of copyright? Is there any copyright in the slides themselves, which as photographs constitute artistic works? In order to get copyright in an artistic work it must be original, which means that its creation must have involved the exercise of substantial skill, labour, judgement etc. A simple photocopy made by pressing the start button of a copying machine would fail the originality test. But setting up a camera and lighting to take a photograph of an artistic work probably does satisfy the test. This issue has not, however, been considered by the courts since 1869. Therefore art historians who copy slides of a work

made by other persons and without the consent of the copyright owner, risk infringing the copyright in those slides, whether or not the subject matter is out of copyright.

Period of copyright

Copyright subsists for defined periods which differ according to the category of work. In the case of artistic works the period is the life of the author plus 70 years from the end of the calendar year in which he died. There are special provisions in relation to works of unknown authorship, computer generated works and works of joint authorship. The most important of these provisions to art historians will be works of unknown authorship where the term is 70 years from the end of the calendar year in which the work was made, or, if during that period it is 'made available to the public', 70 years from the end of the calendar year in which it was first so made available.

The term of copyright was extended from the life of the author plus 50 years to life of author plus 70 years by the Duration of Copyright Regulations 1995 which took effect from 1 January 1996. They had retrospective effect, however, so that works which were in existence before that date got the benefit of the extended period even if the old period had already expired. There is no particular complexity with regard to artistic works (except photographs and engravings), to which the new copyright period applies whenever they were created and whether they were published or unpublished. The provisions with regard to photographs and engravings are, however, too complex even to outline in this article.

Publication Right

The 1996 Regulations introduced a new right called 'Publication Right'. This is of particular importance to musicians and public galleries. It gives to the owners of objects embodying copyright works (eg manuscripts, drawings etc) in which copyright has expired, the right to publish the work for a period of 25 years from the end of the year in which the work is first published. It is a right similar to copyright. Note that in order to qualify, a work must no longer be under copyright protection, and must have been previously unpublished.

There is some ambiguity as to whether or not a work which has been exhibited in public is in fact 'unpublished'. In Section 175 of the CDPA, which defines 'publication', it is expressly stated that the exhibition of a work in the case of an artistic work, does *not* constitute publication for copyright purposes. However, Regulation 16(2) of the 1996 Regulations states that for the purposes of publication right, 'publication includes any communication to the public, in particular: the performance, exhibition or showing of the work in public'. The better view is probably that the exhibition of works to the public *does* constitute publication from the viewpoint of deciding whether or not the work is unpublished for the purposes of publication right.

Thus, if a watercolour sketch by J M W Turner is discovered in a museum's collection, and has never been published, the museum can publish it and will be the owner of the publication right in the sketch for 25 years from the end of the calendar year in which it is published. (This right is not, as valuable at the present time as may appear in regard to literary, dramatic and musical works. In the case of those works – but not in the case of artistic works – if the work was unpublished on 1 August 1989 the copyright will not expire until 1 January 2040.)

It follows from this that museums are likely to be extremely cautious in the future before allowing publishers of art books to publish photographs of works in their collection, whether they be works of sculpture or works of artistic craftsmanship or graphic works, because by so doing they may lose the publication right, which could otherwise be a useful source of revenue. If they decide they wish to grant a publisher the right to publish the work, then they might enter into a publishing agreement under which they are assigned the publication right in consideration of appropriate royalties. Alternatively, museums can reserve the publication right and exercise it by arranging for the publisher to effect publication on the museum's behalf.

Equally, museums and art galleries when allowing photographers and publishers to take photographs of works in their collection, should ensure that copies of these photographs are deposited with the museum or gallery, and that the rights of publication in such photographs are clearly stated, by a letter of agreement signed by the photographer or publisher, to be reserved by the museum or gallery.

MICHAEL F FLINT

A User's Guide to Copyright

Michael F Flint

Copyright law is a dynamic and fast developing area of the law. The last two years have seen dramatic amendment to the Copyright, Designs and Patents Act 1988 as new Directives have been implemented. This book is an essential guide to the workings of copyright law today. Completely revised and up to date covering all the current copyright legislation and most important case law, it is in a practical and easy-to-follow format.

The book provides an overview of UK copyright law in Part I, while Part II explains how copyright law applies to the specific professions and industries – from art galleries to architecture and cable television to computer software.

Available from Butterworths, price £40.00.
Marketing Department, Butterworths, Freepost (6983),
Halsbury House, 35 Chancery Lane, London WC2A
1BR. Tel: 0171 400 2500.

Letter to all Students

It has been a very busy summer for me and for the other members of the Student Subcommittee – all of whom I would like to thank for their hard work – and I am very happy to be able to report on the projects that have been worked on by the Student Subcommittee since April.

On 24 May we held the very successful Sixth Conference on Research-in-Progress at the University of Bristol, an event which attracted 25 visitors (see the conference report by Jo Kear).

Problems confronting students

The presentation of the academic papers was followed by a forum discussion on Student Matters, and it was interesting to note the problems raised by the audience: isolation, lack of supervision, insufficient resources for departments, lack of access to IT facilities, and lack of space in art history departments. What also emerged from the discussion was that students experience feelings of stress as a result of the pressures of having to complete a PhD in under four years, at the same time as being expected to attend conferences (often financially not viable), to work on publications, and to gain teaching experience. The problem is a familiar one for full-time academics who are subjected to the same pressures of having to reconcile research and teaching interests, but it was worrying to note the extent of distress these expectations cause students, who are at the beginning of their academic careers. No Student Subcommittee will be able to solve the problem, but I feel that it is the responsibility of the Student Subcommittee to voice these concerns, and address certain problems. There is information available on funding, on access to research libraries, and on how to get published. In the course of the next year, in various editions of the *Bulletin*, members of the Student Subcommittee will present the results of their research into problems highlighted at the discussion in May. The first of these articles, on publishing, is published below.

Annual Conference

The next Annual Conference of the AAH will be held 3–5 April 1998 at the University of Exeter, and the Student Subcommittee is currently working on setting up a Forum Discussion on 'Careers in Art History'. As part of this discussion, several panellists from different disciplines within art history, such as conservation, publishing and curating, will present short papers on their professions, followed by questions from the audience. I hope that this Careers Forum will address issues of real importance for students, and I would invite any letters and suggestions regarding this project.

The Student Subcommittee is also planning to set up a desk and meeting point for student members of the AAH at the conference in Exeter, to make the experience of attending an international conference for the first time a more enjoyable, and less daunting one. May I remind all students also that the attendance of the Annual Conference is at a

discounted price for student members, who thus have a unique opportunity of listening to papers at the cutting edge of research as well as experiencing the social bustle of a conference attended by several hundreds of delegates. A short article on how to get to, and get the most out of, the conference will be published in the next edition of the *Bulletin*.

Work placements

The lists of work placements for Britain, Europe, and the Rest of the World have been very popular with many student members of the AAH who, in the course of the last few months, have regularly written to me to request them. I would love to hear from any students who have successfully completed a placement, as a result of one of these lists.

The lists are available from Andrew Falconer at the AAH office, or from Gabriele Neher (note the change of address). Send an s.a.e. for 39 p and specify which list you would like.

As always, I invite letters from student members of the AAH; the Student Subcommittee is hoping to represent the interests of student members of the AAH, but we need to know your concerns, problems, and we would love to hear your ideas and suggestions!

Gabriele Neher

University of Nottingham

The 7th Conference on Research in Progress

11.30 AM – 4.30 PM

SATURDAY 8 NOVEMBER 1997

Univ of Leicester, Dept of History of Art
University Road, Leicester LE1 7RH

This will be the first conference of this academic year organised by the Student Group of the AAH with a view to providing first-time speakers with a forum for the presentation of their ideas and research. Tea and coffee will be available from 11.00 am. There is no admission fee.

The 8th Conference on Research in Progress

FEBRUARY 1998

at a location in Scotland

Call for papers

Every topic welcome. Contributions are invited from postgraduates and undergraduates.

For more information or offers of papers, contact: Gabriele Neher (Chair of Student Subcommittee), Department of Art History, The Arts Centre, The University of Nottingham, University Park, Nottingham NG7 2RD. Tel: 0115 942 1507 (home)

The 6th Student Conference on Research in Progress

MAY 1997

University of Bristol

As the large group of students who journeyed to Bristol University on a Saturday at the end of May will attest, the Sixth Student Conference on Research in Progress was a memorable occasion, filled with fascinating presentations and stimulating discussions. The venue proved to be an auspicious choice, as Bristol's central location enabled students from various academic institutions in the South, Southwest and Wales to attend with the minimum of travel. The seminar room setting and enthusiastic, congenial audience helped create a relaxed atmosphere, which particularly encouraged those speakers who were presenting a conference paper for the first time.

The issues and topics addressed in the five presentations ranged widely, from a discussion of the complex spiritual aesthetic which informed Evelyn de Morgan's work, to an exploration of the nature of the image and text debate in the works of the contemporary artists Hans Haacke and Barbara Kruger. From her stance as a practising sculptor, Betty Lane's contextual discussion of the solutions found by Renaissance sculptors to the problem of successfully rendering the eye (as the essential feature which conveys human expression), was particularly fascinating, and successfully highlighted the importance of art historical investigation to the visual artist. During the afternoon the focus was on the Victorian age. Aspects of the work of Evelyn de Morgan and Sir Edward Poynter were explored with vigour and ideas were raised which informed and frequently challenged existing art historical tenets in the field of Victorian painting.

It is indicative of the quality of the papers that many members of the audience used the tea- and lunch-breaks to continue discussions of the issues and questions raised during the presentations. An equally successful and innovative aspect of the conference was the allocation of time after the last presentation for an open-floor discussion, during which attendees could raise issues with members of the Student Subcommittee. Numerous vital student concerns were vigorously discussed, including problems of funding and library resources.

On a personal level, the most encouraging aspect of the conference day was the friendly interaction of students engaged in varied research and at different stages of their studies. As the day at Bristol University emphasised, the AAH Student Conference days provide excellent opportunities for students at both undergraduate and graduate level to present and discuss aspects of their research in a supportive and unthreatening environment.

JOANNA KEAR

Department of History of Art
University of Bristol

Questionnaire on Research Interests

As Membership Secretary I am concerned with every one of the 259 students who are currently subscribing. I would like to establish a database on subject areas of interest and research. This information could be made available to student members of the Association for the purposes of finding out who is researching what. The debilitating feeling of isolation while undertaking research can often be alleviated by a quick phonecall or email between those prepared to share their ideas on matters of mutual concern.

For the sake of your own and your neighbour's study, regardless of level, the questionnaire enclosed with this *Bulletin* is relevant to you. PLEASE COMPLETE and RETURN it, and help establish a supportive academic community amongst our student group.

AMANDA CROSSWELL

Kingston University

AAH Publications

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

Careers in Art History

A 48-page booklet outlining some of the options available for those seeking a career in art history. Individuals: £2.00 (£1.00 for students and unemployed) plus an A5 s.a.e. to the value of 31p for UK members. Institutions: £3.00 (including postage and packing); £4.00 for overseas institutions.

Postgraduate Research Survey

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

Register of Independent Art & Design Historians

A directory of Independent members of the AAH who provide services on a freelance basis. Price: £3.00 (including postage and packing).

Guidelines on Professional Practice

A leaflet by Professor Martin Kemp offering advice to art historians on conduct in a range of areas of professional activity. Price: £1.00 (including postage and packing).

Voluntary-work placement lists

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

- Britain
- Europe
- Rest of World.

Publishing: some pointers

This document was developed by Gabriele Neher (Student Subcommittee, AAH) and Dr Shearer West (University of Birmingham). The suggestions derive from a Publishers' Forum held at the 1997 AAH Annual Conference and are meant as basic 'guidelines'. Further information can be found in the *Times Higher Educational Supplement*, autumn 1996. A useful point of reference is also Derrincourt, Robin, *An Author's Guide to Scholarly Publishing*, Princeton University Press, 1997.

Books

Before approaching a publisher, it is important to do some **market research**.

Books are expensive to produce, especially in the area of the arts, where books need to be illustrated, but the discipline of art history combines, at the same time, an academic / scholarly appeal as well as reaching out to a wider, popular market. The different publishing houses react to this popular demand for books on art history through the creation of distinctive publishing programmes.

Market research means finding out who publishes what; different publishers have different preferences, and cater for different audiences. Different publishing houses produce books which have their own distinctive look. How do you want your book to look?

Approaching the publisher

Publishers need books to publish, and as the potential author of a book, you have the material the publisher wants to sell. The publisher has the financial means, and the technical know-how to produce the book and to market it, but the production of a book is an expensive financial risk which will only be undertaken if the publisher expects that his / her profit margins will be met.

Personal contacts are important; it is preferable to address a proposal to an individual, rather than 'The Editorial Board'. The names of commissioning editors can be found out by ringing the publishers concerned.

Never send a complete manuscript to a publisher. The proposal should present an *outline* of your suggested topic, and it should ideally contain such information as:

- the approximate length of your script
- the number of reproductions required
- the possible market for the book.

The publisher is not interested in an undigested research idea, but needs more formulated, structured suggestions. It is also useful to indicate a deadline for the completion of the script.

Interests of the publisher

The publisher will either reject your proposal, or engage in negotiations which lead to a contract. The publisher might also want to intervene at this point in order to help the author shape the proposal to its final form. A letter of rejection will usually give the reasons

for the negative response of the publisher. The publisher will very often contact consultants for a second opinion on the proposal.

The contract will cover questions such as the cost of reproductions, and who acquires the reproductions. It is increasingly becoming the norm that the author is responsible for the acquisition of the reproductions. It is important to find out who pays the reproduction fees. It is absolutely necessary for the author to carefully read the contract and make any necessary queries prior to signing it!

Remember, a PhD thesis is not a book, and a book proposal based on your thesis must state how you intend to reconceive the thesis as a book. Be prepared to make changes – even major ones – in response to the comments of the publishers and specialist traders. Some PhD theses are better used as the basis of academic articles rather than as the basis for a book.

Journals

As with book publishing, you will need to do some market research: different journals aim at a different audience.

Remember that articles in journals serve a different function from books; a book proposal is ideally based on already completed research, whereas a publication in a journal is a useful way of presenting research in progress.

Approaching the publisher

The editor of a journal wants a completely argued, finished article. All journals contain detailed 'Notes for Contributors'. These notes specify the length of submitted manuscripts, and give details as to preferences for the system of footnoting, typescript and illustrations. The specifications vary from journal to journal, so check carefully.

Never submit an article to more than one journal at any one time. This is considered very bad practice indeed. A refereed journal will send an article submitted to it to a referee, a reader, who will then vet the article for content, presentation, and coherence of argument. Journals expect authors to be flexible as regards the revision of their articles in the light of constructive criticism contributed by the referee.

An article needs to be useful and succinct. The reader needs to be given pointers, with, perhaps, an outline of your conclusions at the beginning of your article. This helps to focus the mind of the reader, who then sees 'the point' from the very beginning.

Rejection of a book proposal/article

Remember that rejection is part of academic life and ought not to be taken to heart. Criticism can often lead to a revision and an improvement of the author's argument and can result, ultimately, in work of much higher quality.

© Gabriele Neher/Shearer West
The Association of Art Historians, 1997

Subscription Renewal

Renewal forms and Direct Debit forms are included in this issue of *Bulletin*. Many members are now using the Direct Debit system, making the administration much easier for all concerned. I encourage those who have not changed over to do so. Credit card payments can also be made by phone or fax, and further copies of both forms are available if needed. Membership rates are unchanged for 1998 and all categories include receipt of *Bulletin*.

N.B. If paying by Direct Debit please return the form by **30 November 1997**.

Membership rates

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

EC Nominations

Nominations are invited for Executive Committee members. Two vacancies will become available in April 1998. Apply for appropriate form to Fintan Cullen, Honorary Secretary (see back for address) by **11 March 1998**.

Please return the signed consent of the nominee and the names of the proposer and seconder. All three must be members of the AAH. Please also enclose a short statement of the nominee's background and interests.

Direct Debit Instruction

For those of you nervous about taking out a Direct Debit, it is hoped that the following questions and answers will help to allay your fears!

Q: Can I cancel a Direct Debit Instruction?

A: Yes. Instructions can be cancelled by writing to your Bank or Building Society. Send a copy of your cancellation to the Administrator of the AAH.

Q: What happens if a mistake is made?

A: If an error is made by the AAH or your Bank or Building Society, you are guaranteed a full and immediate refund from your Bank or Building Society of the amount paid.

Q: Does signing a Direct Debit Instruction mean that the AAH can take money out of my account as they like?

A: No. The AAH can collect only the authorised amount. If this or the date of collection changes, we will tell you at least 30 days in advance so that you have time to query the bill.

Q: What if I have insufficient money in my account to pay a Direct Debit?

A: The Direct Debit will normally be re-presented within a few days.

Q: What sort of account do I need to use Direct Debit?

A: Most current accounts at Banks and Building Societies can be used to make Direct Debit payments. Some special deposit accounts now allow them too – just ask your branch.

Overseas members may pay by Direct Debit only if they have a British bank account.

Please fill in and return the Direct Debit Instruction form to Andrew Falconer before 30 November 1997.

Open Invitation to members working in museums and galleries

The newly reformed Art Galleries & Museums Subcommittee wants to represent your views on the Association's Executive. To this end we invite you to an open forum at the Association's offices at 77 Cowcross Street, London on Friday 21 November from 5.00–6.30 pm.

This sector is one of the most important for anyone working in art history, but has historically been poorly represented by the Association. Please help to ensure that issues of concern to you are brought to the attention of the Executive by using us as your representatives.

**FIONA BRADLEY, SARAH HYDE, PENELOPE CURTIS,
HELEN SMAILES**
Co-Chairs of Art Galleries and Museums Group

Pitchfactor Ltd

Company number: 2822223

Incorporated 27 May 1993

Share capital of £1000 in 1000 £1 shares

Chairman J C Darracott*
Secretary/Treasurer P Crocker
(Shareholder £1)*
Director Dr T P Cowdell
(Shareholder £1)*
Director Dr F Cullen

The setting up of Pitchfactor the Private Limited Company in 1993 was suggested by the Charity Commissioners to ensure that the Association of Art Historians did not breach its charitable status by engaging in any trading activities, i.e. the Annual Book Fair. Pitchfactor is, in effect, the trading arm of the Association. Proceeds from such trading activities by Pitchfactor, after deduction of expenses incurred, are for the sole benefit of the Association of Art Historians.

C G Lee & Co, 83 Grove Road, Norwich NR1 3RT, are the Accountants responsible for the Annual Audit and preparation of the Company's accounts, which are required by Companies House, Cardiff, together with an annual return (Shuttle) detailing the names of the Directors of the Board.

Contributions made by Pitchfactor to the Association of Art Historians have been as follows:

1994	Book Fair	£4000
1995	None	
1996	None	
1997		£247.29, £1398.66

Minor profits have been made from the sale of the Print *Spring* and the correspondence card *Caethineb*, and from Deposit Account interest. Main profits have been made from the Art Book Fair in Birmingham (1994) and London (1997); no Art Book Fair profits were made in London (1995) or Newcastle (1996).

The Art Book is expected to make a loss in 1997-98; during these years contributions made by Pitchfactor to the Association (from the Book Fair and otherwise) will go towards reducing the current loan made to Pitchfactor by the Association (£4700) for the purchase of a half-share in *The Art Book*.

* The Chairman, The Secretary and Dr Cowdell have each loaned to the Company, for an indefinite period, the sum of £20 free of interest.

Appointments

Congratulations to **Craig Clunas** and **Deborah Cherry**, who have both been appointed Professor in the History of Art at the **University of Sussex**.

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. Forty students were refunded this year. This represents a considerable increase on previous years and whilst encouraging in that it demonstrates that more students are attending the conference, it also means that the fund has been somewhat depleted. We are most grateful to anyone who feels able to contribute when renewing their membership.

J Albany
J Allan
H Beale
Birkbeck College
L Booth
S J Cassell
D & K Coke
D M S Coombes
C Cruise
P de Souza
C Donovan
A S Evans
A Ford
P Funnell
J Glaves-Smith
N Glendinning
C Guberman
P J Hill
N Llewellyn
A Mactaggart
S Malvern
P Marcheselli
J Massey
G Mina
B Nattress
J O'Neill
D Phillips
M Puloy
H Rawcliffe
P Ridley
S Skillings
H Smailes
J Steer
A Stephenson
M & A Stone-Richards
M Suzuki
S Watts
J West
E Wilson
Winchester School of Art
H Wright

May I be the first to wish all our members a merry Christmas and prosperous New Year.

ANDREW FALCONER
Administrator

Research Fellowships at Henry Moore Institute

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. 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 a letter of application and a c.v. (marked Research Fellowships) to the Henry Moore Institute, 74 The Headrow, Leeds LS1 3AA, by the **end of December 1997**.

Fellowships in British Art

Fellowships are offered by the Yale Center for British Art, New Haven Connecticut; its sister institution, the Paul Mellon Centre for Studies in British Art, London; and the Lewis Walpole Library, Farmington, Connecticut.

Full details of all fellowships are available on application to one of the above institutions, addresses as follows:

Director, Yale Center for British Art, 1080 Chapel Street, PO Box 208280, New Haven, Connecticut 06520-8280, USA.

Director of Studies, Paul Mellon Centre for Studies in British Art, 16 Bedford Square, London WC1B 3JA, UK. Tel: 0171 580 0311.

The Librarian, 154 Main Street, Farmington, Connecticut 06032-2958, USA.

Deadline for applications is **15 January 1998**.

Wingate Scholarships 1998

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 £6,500 and the maximum in any one year is £10,000. The closing date for applications is **1 February 1998**. Please apply for application papers (enclosing a self-addressed A4 envelope (with 31p/39p stamp) to: The Administrator, Wingate Scholarships, 38 Curzon Street, London W1Y 8EY.

AAH Thesis Prize for 1998

There are two separate categories of entry:

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

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

Please submit entries, **including a 300-word abstract and a £15 fee** (cheques made payable to the Association of Art Historians) by **15 December 1997** to:

Gudrun Schubert, University of Brighton, 10-11 Pavilion Parade, Brighton BN2 1RA. Tel: 01273 643325; Fax: 01273 681935; <gjs5@brighton.ac.uk>

John Yenn

The Royal Academy is undertaking research on the collection of watercolours assembled by the architect John Yenn at the end of the 18th century. We are looking for any papers which might throw light on Yenn's collecting activities, as well as his practice as an architectural draughtsman. Please contact either Nick Savage or Greg Smith at the Academy on 0171 494 5737.

Student poverty strikes again!

To raise funds for postgraduate research, student member of the AAH wishes to sell backnumbers of *Art History* – volumes 17, 18 & 19 complete. Reasonable offers please to: Sue Bamford on 0181 670 8204.

Web sites

AAH

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

Information to be included should be sent to: Duncan Branley, 31 Garfield Road, Plaistow, London E13 8EN; <duncan@gold.ac.uk>

ARLIS/UK & Ireland:

<http://arlis.nal.vam.ac.uk>

Design History Society

<http://www.sequence.co.uk/dhs>

Bulletin deadlines

Apologies to everybody for the late arrival of this issue. This was to fit in with the organisation for the Annual Conference. Deadlines for the next two issues are as follows:

February issue	5 January
June issue	1 May

Major Accessions to Repositories in 1996 relating to Art

The following is a list of manuscripts and manuscript collections relating to art received by repositories during 1996. Some collections are not yet fully listed and consequently are not open to researchers. Other collections are closed for specific periods.

Researchers should note that *the description of a collection in this document does not imply that it is available for research*. Please address any queries regarding access to the staff of the relevant repository.

National, University & Special Repositories

Glasgow University Library, Special Collections Department, Hillhead Street, Glasgow G12 8QE

Carl Paul Barbier: papers and corresp with JM Whistler (MS Barbier)

Denys Miller Sutton (1917-91), art critic and editor of *Apollo* (addnl): papers (MS Sutton)

National Library of Ireland, Kildare Street, Dublin 2, Ireland

Collection of illuminated addresses presented to **Lord French of Ypres**, mainly on his appointment as Lord Lieutenant of Ireland 1918-21

Earley & Co, stained glass artists, Dublin: letters and receipts c1920-24

National Library of Scotland, George IV Bridge, Edinburgh EH1 1EW

David Octavius Hill, painter and photographer: letters to Sir Joseph Noel Paton 1851-55 (Acc 11315)

National Library of Wales, Department of Manuscripts and Records, Aberystwyth SY23 3BU

Augustus Edwin John (1878-1961), painter and etcher (addnl): papers (NLW MSS 23508-10)

Gwen John (1876-1939), painter (addnl): papers (NLW MSS 23508-10)

Kyffin Williams (b1918), painter: corresp and papers

Public Record Office of Northern Ireland, 66 Balmoral Avenue, Belfast BT9 6NY

Arthur Campbell, painter and photographer: corresp 1930-91 (D/4122)

Scottish College of Textiles, Galashiels, Selkirkshire TD1 3HF

Malcolm Campbell, textile designer: collections rel to textiles c1907-90 (Acc 1996/1)

Sheffield University Library, Western Bank, Sheffield S10 2TN

FT Cooper, cartoonist: papers rel to Imperial Fascist League (MS 181)

Society of Antiquaries, Burlington House, Piccadilly, London W1V 0HS

William Morris, poet, artist and socialist: personal and family corresp and papers c1868-1938 (MS 984)

Tate Gallery Archive, Millbank, London SW1P 4RG

Sir William Rothenstein, painter: corresp and papers c1900-45 (TGA 962)

John Northcote Nash (1893-1977), painter: printed material from his library with MS additions by him (TGA 963)

Paul Nash (1889-1946), artist: printed material from his library with MS additions by him (TGA 964)

Dame Barbara Hepworth, sculptor: corresp c1950-75 (TGA 965)

Joan Warburton (b1920), painter: corresp and papers 1937-94 (TGA 968)

Sir William Newenham Montague Orpen, painter: letters to Anita Bartle rel to his painting 'Anita' 1905 (TGA 969)

Ewan Godfrey Phillips (b1914), art historian and dealer: corresp, diaries and papers 1905-92 (TGA 9610)

Godfrey Phillips Gallery, London: records 1926-32 (TGA 9611)

Isobel Rawsthorne (b1912), painter: corresp and papers 1934-91 (TGA 9612)

Leslie family: family and personal corresp and papers incl that of Charles Robert Leslie and George Dunlop Leslie 1811-1967 (TGA 9613)

Victoria & Albert Museum, Archive of Art and Design, Blythe House, Blythe Road, London W14 0QF

E Pyke, historian of wax sculptures: research papers c1960-90 (AAD/1996/1)

Wyndham Payne, book illustrator and commercial artist: corresp and papers c1906-70 (AAD/1996/2)

Society of Women Artists records 1922-94 (AAD/1996/7)

Joseph Bell & Son Ltd, stained glass designers and mfrs, Bristol: records 1840-1996 (AAD/1996/9)

Victoria & Albert Museum, National Art Library, Cromwell Road, London SW7 2RL

Alfred J Johnson, painter and illustrator: corresp 1878-96 (MSL 1995/15)

William Grailey Hewitt, calligrapher and illuminator: corresp and papers rel to his *Lettering for Students and Craftsmen* (MSL 1995/16)

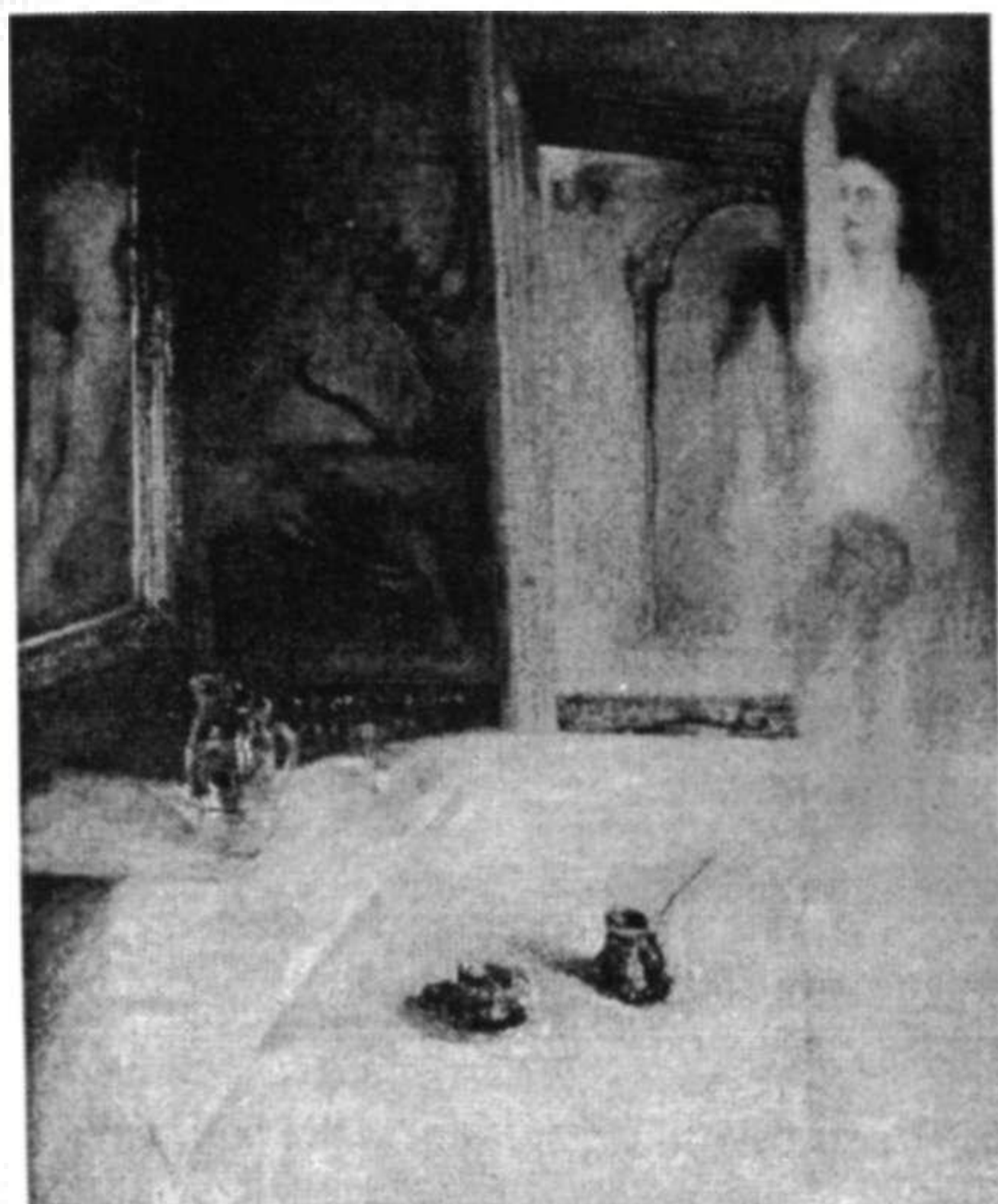
Derek Hudson, writer: corresp and papers rel to his biography of Arthur Rackham c1867-1973 (MSL 1996/4)

Local repositories to follow in next issue.

AAH Correspondence Card

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

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



Postgraduate Study at Warwick University

Warwick University offers two MAs designed to exploit the unique advantages of the Department of the History of Art.

The MA in the History of Art is structured in modules designed around tutors' research interests; the MA 'Venice in Europe' involves a term studying with the Department in Venice, where we have excellent teaching and library facilities. A course in historiography and research techniques is common to each, and both MAs are specifically designed to give an excellent foundation for research for students who wish to progress to an MPhil or PhD.

Suitably qualified students may embark directly on research degrees, including an MA by research, for which we are able to offer supervision by internationally recognised experts.

For further information contact: Michael Rosenthal, History of Art, University of Warwick, Coventry CV4 7AL. Tel.(0)1203-523005; Fax.(0)1203-523006; <M.J.Rosenthal@Warwick.ac.uk> or visit our homepage on <<http://www.csv.warwick.ac.uk/default.html>>

Advertising in *Bulletin*

We are hoping to increase the amount of advertising we carry in the *Bulletin*. Please draw the information provided below on rates and schedules to the attention of those it may concern in your institution.

An advertisement placed in *Bulletin* is guaranteed to reach around 1400 art historian members (including 275 students), plus any non-members reading it in university libraries. What better way to advertise postgraduate courses?

Rates are as follows:

Eighth page (80 x 60mm)	£60
Quarter page (80 x 120mm)	£105
Half page (175 x 120mm)	£140
Inserts	from £205

Please contact Andrew Falconer, AAH Administrator (0171 490 3211) for further information.



Faculty of Art and Design. (History of Art) Funded Research Studentship in the History of 19th c French Art

Applications are invited for this studentship which is tenable for three years. The holder will be required to register for an MPhil/PhD. An annual bursary is payable, which for the 97/98 academic sessions is £7,350, and University registration fee will be waived. The successful applicant will be working within an expanding department and will be expected to take up the studentship on or before 1 January 1998. Applications are invited from honours graduates who must be UK or EU Nationals. (Research Council's Residence Criteria).

For further information and an application form please contact Verena Thirkettle on 01707 285358. Fax 01707 285310; E-mail V.Thirkettle@herts.ac.uk. University of Hertfordshire, Faculty of Art and Design, Manor Road, Hatfield AL10 9TL. Closing date 21 November 1997.

The University of Hertfordshire is an Exempt Charity, committed to Promoting Equal Opportunities.

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Association of
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