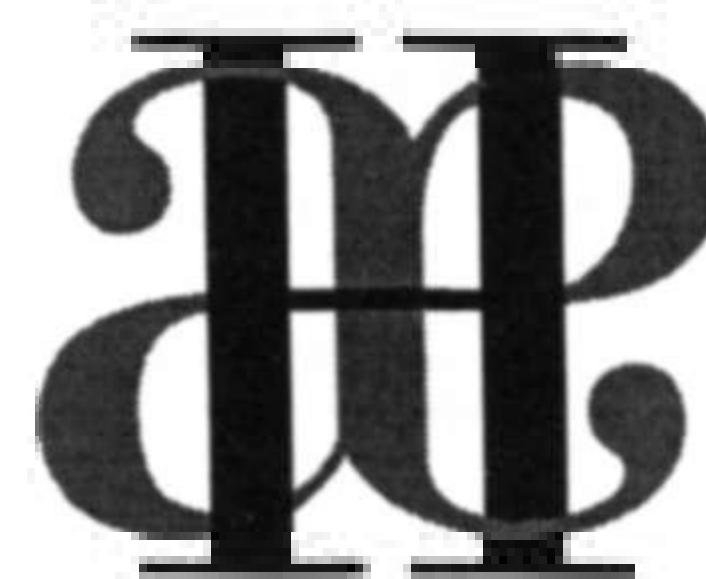


# Bulletin 67

February 1998



Association of  
Art Historians

For information on advertising and membership:

Andrew Falconer, Cow Cross Court, 77 Cow Cross Street, London EC1M 6BP;  
Tel: 0171 490 3211; Fax: 0171 490 3277. Web-site: <<http://www.gold.ac.uk/aah>>  
Editor: Jannet King, 48 Stafford Road, Brighton BN1 5PF.  
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## Chair's Report

### The Art Book

In the autumn *Bulletin* I alerted you to a radical rethink of *The Art Book*. The Editorial Group agreed with Blackwell to joint investment in a professional redesign of the magazine, both cover and internal layout, the exciting results of which you will see in the 1998 volume. From a shortlist of three designers, unanimously we chose the work of Peter Campbell, whose designs for the cover are cool and minimal, giving the magazine an immediate, distinctive identity. The internal layout also uses new typefaces, to improve the magazine's legibility and to distinguish its different sections, making it more user-friendly. There are three main sections: Feature Reviews; Main Reviews; and Books in Brief; the AAH page remains in place. Current financial constraints make it impossible to increase *The Art Book's* page-length, but we aim to reconsider this possibility for the 1999 volume. **Again, our thanks to all of you who have contributed reviews: please continue to do so. We hope you enjoy the 'new look' 1998 volume of *The Art Book*.**

### AAH Initiatives Fund

A key feature of my time as AAH Chair has been the regular **Executive Officers' Meetings**, which take place about twice a year. The Chair, Honorary Secretary, Honorary Treasurer and the AAH Administrator meet to discuss major planning issues and strategic policy. Ideas arising in the EC which we lack the time to develop in that context are pursued at Officers' meetings and recommendations brought to the EC.

The main purpose of raising AAH membership fees in 1997, to cover more fully the actual costs of membership, was to free AAH funds to support development initiatives within the Association for the enhancement of the discipline in its widest sense. Through the Executive, the AAH already contributes to the activities of, for example, the Student Group, the Independents, the APR, but the EC recognised the long-overdue need for a policy on funding to optimise the use of AAH resources and ensure equitable distribution. At our January Officers meeting we discussed this question, and are recommending a **Funding Initiative** to the February EC, and to the membership at the AGM in April. Confident that this move will be welcomed, I outline our plans for the Fund, full details of which will be published in the next *Bulletin*:

- Annual bids for funding may be made by AAH members through the relevant EC Subcommittee for projects which aim to enhance and extend the discipline.
- Projects seeking funding will be considered each Spring by the EC Subcommittees, who will select those they recommend for funding to the EC for consideration at its early-July meeting. Joint bids from Subcommittees will be welcomed.
- To appear on the EC Agenda for consideration, written bids – with full budget details – must be received by the AAH Administrator two weeks before that meeting.
- The Funding Initiative will be the priority of the July meeting; the EC will be responsible for all decisions, which are final.
- The results of all bids will be notified to Subcommittees after the July EC.
- A written report to the EC will be required within three months of the project's stated completion date.
- The procedures and effectiveness of the scheme will be reviewed at the November EC.
- Funds to be made available each year will be decided by the Honorary Treasurer.

*Members are advised to approach the relevant Subcommittee Chair with a view to discussing submission of bids this year.*

**My final word in *Bulletin* as AAH Chair is to thank everyone for their support over the last three years and to invite you all to join me in welcoming Toshio Watanabe as your new Chair 1998–2001.**

**ANTHEA CALLEN**  
January 1998

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# Identities

## 24th 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. **Details of fees on page 9, booking form enclosed.**

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.

### 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.

Michael Liversidge (University of Bristol): *Imperial Destiny, Impressionist Decadence: Constructing British Identity in Canadian Painting, 1886*

Helmut Wohl (Boston University): *Jasper Johns' 'Maps' and the American Landscape*

Tricia Cusack (University of Wales Institute): *Wild, Cultivated and Cottage Landscapes: Painting and Identities in Post-Colonial Ireland*

Steven Adams (University of Hertfordshire): *Whirlwinds of Terror: Landscape, Pre-history and Nationhood in Restoration France*

Todd D. Smith (The Mint Museum of Art): *The New Man and the Sea: American Navalscapes in the Wake of the War of 1812*

Camille Serchuk (Southern Connecticut State University): [tba]

John Shanahan (University of Plymouth): *The Neo-Romantic Landscape and the English Sensibility*

### Contingency and Identity

Convener: Sue Watling (Somerset College of Arts and Technology)

Premised on the understanding that the ontology of the artist/art work is not an unconditional given but contingent, the intention of this strand is to explore the conditions under which something may be designated an art work. It will address both theoretical/methodological questions and the historical mapping of the emergence or construction 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? How have epistemological changes affected our understanding of and the visibility of art works and artists of the past? In what ways have successful artistic identities and privileged art forms emerged from the manoeuvrings of practitioners, patrons, critics, curators, art historians et al within the available habitus and what have been the regulatory effects of institutionalised discourses?

If the premise of this strand is accepted, then art history itself as a discipline is inevitably implicated. Yet there has been, to date, a poor record in of theoretical papers, papers that might have confronted those implications. It could be argued that that the identity of this conference is contingent upon the institutional discourses created by the current financial/academic climate (the RAE and the HEFCE/QAA audits). Or could it be that the conference's location outside London has provoked regulatory effects of the centre on the margins? These and other issues will be discussed and debated.

- Danielle Fox (Independent): *Discourses of Originality in the 1960s USA*
- Alexandra Stara (Worcester College, Oxford): *Iconoclasm without destruction: the historicist alternative at the Musée des monuments français in Revolutionary Paris*
- Astrit Schmidt-Burkhardt (Free University, Berlin): *Genealogical Concepts of Art History*
- Dr Martin Gaughan (University of Wales Institute, Cardiff) *Art and Artist: between the Aesthetic and the social*

### 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 18<sup>th</sup> 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.

- Cheryl Finley (Yale University): *(Re)inventing the Past / (Re)creating Identity: the Slave Ship Icon in the Black Atlantic Imagination*
- Roxann Wheeler (University of Pennsylvania): *Confusing Differences: Racial Classification and the Colonial World*
- Kay Dian Kriz (Brown University): *Visualizing Transplanted Bodies in Hans Sloane's 'Voyage to Jamaica'*
- Marjorie Trusted *The Making and Trading of Hispano-Filipino and Portugese-Goan Ivories in the Eighteenth Century*
- David Bindman (University College London): *'A Conjunction of Europe and Africa': Hogarth and Blacks Revisited*
- Geoff Quilley (University of Leicester): *Pastoral Plantations: the Slave Trade and the Representation of Colonial Landscape in the Late Eighteenth Century*
- John Bonehill (University of Leicester) *The Fashion for War: Rank, Reputation and Representation of the Military during the American Revolution*

### 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. It addresses 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.

- Claire Donovan (Southampton Institute): *Image and Identity: the Case of William de Brailes*
- Elaine Block (Independent): *Iconographic Inversions and Confused Identities on Medieval Misericords*
- Walter Gibson (Case Western Reserve University): *Hieronymus Bosch and the Once and Future Judgements*
- Judith Green (Birkbeck College): *Identities of and in the Lumley Inventory of 1590*
- Michael Bath (University of Strathclyde): *Did George Wither get plastered? Emblematic Sources for John Abbott's Pattern-Book*
- Sheila O'Connell (Department of Prints and Drawings, British Museum): *Changing Identities in English Popular Prints*

### 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 develop or 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 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.

- Stacy Boldrick (University of Manchester): *Consuming Identities in Late Medieval Memorials: Ritual Space and the Afterlife*
- Gabriele Neher (University of Nottingham): *Moretto and the Congregation of San Giorgio in Alga: Fashioning a Visual Identity of a Religious Congregation*
- Jill Burke (Courtauld Institute): *Fashioning Patronage: Patron Saints and Saint Patrons in the Florentine 'contado'*

## ANNUAL CONFERENCE

Tarnya Cooper (University College, London): *The Portrait as the Immortal Body: Conceits and the Construction of Self-Identity of Citizens in Early Modern England*

Francis Ames-Lewis (Birkbeck College):

*Reconstructing Benozzo Gozzoli's Artistic Identity*

Mary Vaccaro (University of Texas at Arlington):

*Parmigianino's so-called 'Antea', Identity, and the Rhetoric of Female Beauty*

Joan Stack (Washington University, St Louis):

*Artists into Heroes: the Commemoration of Artists in the Art of Giorgio Vasari*

Rupert Shepherd (Courtauld Institute): *Art and Life in the Renaissance: a Confusion of Identities*

Tatiana String (University of Bristol): *Problems of Identity in an Age of Change: the Viewer of Art in Renaissance England*

Paola Tinagli (Heriot-Watt University): *The Identity of the Prince: Cosimo de Medici, Giorgio Vasari and the 'Ragionamenti'*

Victoria Gardner Coates (University of Pennsylvania): *'Ut Autobiographica Scultura': Cellini's 'Perseus' as artistic Self-fashioning*

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### 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.

Katarzyna Murawska-Muthesius (National Museum, Warsaw): *Putti went to Town, or, the Game of Cappelletto by Giuseppe Maria Crespi*

Rosalind Gray (Queens College, Oxford): *Peasants, Real and Ideal: the Question of National Identity in the Genre Painting of Aleksei Venetsianov*

Duncan Forbes (University of Aberdeen): *Genre Painting in Scotland, 1800–30: Production, Reception, Cultural Politics*

Sighle Bhreathnach-Lynch (University College Dublin): *Framing the Irish: Victorian Representations of the Irish Peasant*

Colin Cruise (University of Staffordshire): *World Pictures: British Genre Painting and Universality*

Alastair Grieve (University of East Anglia): *Catching the 'Local Colour' of Venice: the Flowering of an International School of Genre Painters, c.1875–85*

Emma Chambers (University College London): *Identities of the Artist and the Gypsy in the Work of Augustus John and Alfred Munnings*

### 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.

Christopher Newall (Independent): *Burne-Jones and the Aesthetic Moment*

Jan Marsh (Independent): *Dramatis Personae of the Soul: Dante Gabriel Rossetti's Identities*

John Christian (Christie's): *Burne-Jones and Symbolism*

Anne Anderson (Southampton Institute): *The 'High Art Maiden': Burne-Jones and the Girls on the 'Golden Stairs'*

Oliver Garnett (National Trust): *'His Whole Heart in one Kiss': William Graham, Pre-Raphaelite Patron*

Pamela Gerrish Nunn (University of Canterbury, Christchurch, New Zealand): *Pre-Raphaelitism as a Turn-of-the-Century Art*

Elizabeth Cumming (Edinburgh College of Art): *Life and Soul: Phoebe Traquair and the Identity of the Spirit*

Caroline Dakers (Central St. Martins): *From 'Palaces of Art' to 'Rooms like Pictures': Domesticity for the Artistic Life*

Joe Darracott (Independent): *Art Exalted*

Michael Hatt (University of Warwick): *Aesthete: Beauty and the Male Body in the 1890s*

Anne Koval (Richmond College, London): *Whistler's 'Carlyle': Fashioning a Philosophy of Clothes*

Margaret Macdonald (University of Glasgow): *Trix and Treats: Beatrice Philip, Godwin and Whistler*

Patricia De Montfort (University of Glasgow): *Public and Private Identities: Whistler, Wilde and the press in the 1880s*

Juliet Simpson (Buckingham University College): *Caricature and the Fin-de-Siecle*

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### 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 19<sup>th</sup> 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 as Cromwell and the Protectorate and Arthur and the Round Table as precursors of 19<sup>th</sup>-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.

William C. McKeown (Florida State University): *C.R. Leslie and (Sir Walter) Scot(t)land: The Highlander as Myth in early 19th Century British art and Culture*

Peter Blundell Jones (University of Sheffield): *From Gothic to Organic: the Invention of an Alternative Tradition in Architecture*

Lara Perry (University of York): *The National, the Portrait, and the Gallery: Art and the State's Changing Relations, 1850–1900*

Paul Barlow (University of Northumbria): *Sculpting the Primitive Body: Thomas Woolner's 'Civilisation' and its Discontents*

Colin Trodd (University of Sunderland): *The Cromwellian Grotesque: Victorian Culture and the Home of History*

Christine Poulson (University of Sheffield): *From Anglo-Catholic Icon to War Hero: Sir Galahad and War Memorial Imagery of the Early Twentieth Century*

Victoria Moody (University of Manchester): *About Face: the Pursuit of Ideal Types in Memorials to the Dead of the 1914–18 War*

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### 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.

Helen Hills (University of North Carolina at Chapel Hill): *Architecture and Identity: Aristocratic Convent Churches and Urbanism in Early Modern Naples*

Laura Weigert (University of Wisconsin): *Performing the Lives of the Saints: Ritual and Narrative in the Formation of French Clerical Identity, 1400–1530*

Anne Bertrand (Bard College, Cambridge, Mass.): *Maria de' Medici and Anne of Austria: Two Foreign Queens in France and the Politics of their Religious Patronage*

Frances Thomas (Roehampton Institute, London): *Michelangelo, the Medici Principate and 'Fiorentinismo': Negotiating Cultural and Political Identity in Mid-16th Century Florence*

Louise Bourda (University of Aberdeen): *Identifying the Friars: Imagery and Patronage in the Veneto, c. 1340–84*

Anthony Hughes (University of Leeds): {tbc}

### The Structures and Narratives of National Identity Formation

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

In late 19<sup>th</sup> and early 20<sup>th</sup> 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.

Pat Berman (Wellesley College): *Mother Earth and Father Tree: Nationalism and the Family in Nineteenth Century Norway*

Fay Brauer (University of New South Wales): *La Culture Physique: the Built Body, Sporting Nationalism and French National Identity in the Poincariste State*

Reinhold Heller (University of Chicago): *'Her unspoiled inner, let us simply say truly German talent': on Vassily Kandinsky's Definition of the German Component in Gabriele Muentner's Art*

Steven Mansbach (Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington): *Cultural Nationalism or the Formation of Baltic Modern Art in Latvia*

John Morrison (University of Aberdeen): *Nineteenth Century Scottish Culture and the Rhetoric of Debasement*

Carmen Popeseu (University of the Sorbonne): *Neo-Romanian Architecture: Building National Identity*

Jason Preater (University of Bristol): *The Spanishness of Spanish Art: a Description or a Construction?*

Helen Rees (University of Manchester): *The Cultural, Political, and Economic Effects of the Dispersal of Historical Art Collections in Britain: 1882 to the Present*

Jennifer Shaw (University of California at Berkeley): *Puvis de Chavannes and the Fantasy of France*

Michael Zimmermann (Zentralinstitut für Kunstgeschichte, Munich): *Francesco Paolo Michetti and Gabriele d'Annunzio: Italy's Southern Peasantry and the Myths of the Eternal Mediterranean*

## **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 20<sup>th</sup> 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.

Sam Gathercole (University of Liverpool): *Tensions between Internationalism and Nationalism Evident in 'Circle', London, 1937*

Jeremy Gould (University of Bath): *The Assimilation of European Ideas into Devon: William Walter Wood and William Lescaze*

Karin Hiscock (University of Wales Institute, Cardiff): *Resistance to International Modernism: John Betjeman, John Piper and the Shell Guides*

Ian Horton (Open University): *The Foreign Architectural Book Society, Classical Traditions and British Identity, 1920–35*

Brenda Martin (Kingston University): *The Architecture and Origins of Dorich House*

Paul Overy (Independent): *Modernism and the Martello Tower: Michael Scott and the Production of an Irish Modernist Architecture, 1937–39*

David Thistlewood (University of Liverpool): *New Zealand Influences on British Modernism: George Checkley and Amyas Connell*

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## **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. 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'.

Fiona Russell (Henry Moore Institute, Leeds):

*Sculpture and Psychoanalysis*

Tom Flynn (University of Sussex): *Sculpture – Fetish – Thing*

Ian Fairley (University of Leeds): *Lyric*

*Dismemberment: Rilke's 'Archaic Torso of Apollo'*

Silvano Levy (University of Keele): *Psychoanalysis and the Surrealist Object*

Gavin Parkinson (Courtauld Institute): *Object Visualisation and Fabrication in Surrealism, Mathematics and Psychoanalysis*

Alyce Mahon (Courtauld Institute): *Diabolical Anatomist: Hans Bellmer's Sculptural Permutations*

Brandon Taylor (Winchester School of Art): *Garbage Men: Dirt and the Installation*

Mignon Nixon (Courtauld Institute): *Louise Bourgeois, Yayoi Kusama and Eva Hesse: the Part-object and Feminist Reworkings of Surrealism*

Timothy Martin (University of Reading): *The Subject of the Gaze in Robert Smithson's Mirror Sculptures*

Sharon Kivland (University of Reading): *La Scuola degli Amanti - or the School for Lovers*

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## **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 20<sup>th</sup>-century visual art and design, and of cultural identities. The aim of this session is to provide an opportunity for such a reassessment.

Deborah A. Barnstone (Washington State University):

*The Notion of Style in W.M. Dudok's Architecture*

Amanda Crosswell (Kingston University): *'Is Gardine going over the top, Sir, has she a palce in the advanced group?' A Reassessment of the British Avant-Garde post World War I*

Frances Follin (Birkbeck College): *Rethinking Op Art: the Avant-Garde and National Identity in the 1960s*

Simon Ford (Victoria and Albert Museum): *Wreckers of Civilisation: from COUM Transmissions to Throbbing Gristle*

Jonathan Harris (Keele University): *Seeing Red: New York Left Art Politics and Cultural Theory in the Late 1930s*

- Adrian Hicken (Bath Spa University College): *Apollinaire's 'logique des grands traditions': modernité, modernisme and Avant-Gardes in Paris Avant-Guerre*
- Melissa McQuilan (Wimbledon School of Art): *Neither Avant-Garde nor 'Rappel à l'ordre'*
- Malcolm Miles (Chelsea College of Art) *Critical Art Practice?: Strategies for Intervention at the End of Modernity*
- Martina Pachmanova (Academy of Art and Design, Prague): *The Discourse of Sexuality in the Central European Avant-Garde*
- Amy Sargeant (University of Plymouth): *Return of the Prodigal: Vsevolod Pudovkin, the Soviet Avant-Garde and the West*
- Nancy Roth (Falmouth College of Arts): *Spontaneous Generation: Reproducing Dada in Berlin*
- Nedira Yakir (Falmouth College of Arts): *Ben Nicholson's 'Charbon': Black and White in Avant-Gardism*

### 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?

- Rosy Martin (artist, London): *Performing the Selves*
- Åsa Andersson (artist, Staffordshire University): *[tbc]*
- Valerie Reardon (artist, London): *[tbc]*
- Cynthia Hammond (Concordia University, Montreal): *Lesser Angels of a Nature Betwixt: Winged Fairies and Gendered Angels*
- Shaun Cole (Victoria and Albert Museum): *Are You a Poof?, You Look Like a Poof to Me: Dress and Gay Identity*
- Imogen Racz (Newcastle University): *Henri Laurens and the Popular Press*
- Paul B. Franklin (Harvard University): *He's Got a Hot Ass: Leonardo da Vinci and Duchamp's Homosexing of Mona Lisa*
- Gail Levin (City University of New York): *Jo Nivison Hopper and the Construction of Gender Identity*
- Alastair Wright (Richmond College): *Miscegenations: Matisse's 'Blue Nude' and the Failure of Difference*
- Michael Plante (Tulane University) *[tbc]*
- Marsha Meskimmon (Staffordshire University): *Women Artists and Pleasure beyond the Theory / Practice Divide*

### 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.

- Katie Hill (University of Sussex) *Introspection, Retrospection and Narcissism: Chinese Male Nude Performance Art in the 1980s and 1990s*
- Guy Brett (Independent) *Li Yuan-Chia: The Cosmology of the Point*
- Susan Pusan Lok (University of East London) *Staging / Translating: Surname Viet Given Name Nam*
- Xiao Ping Lin (Queens College, CUNY) *The Imaginary Femininity in Chinese Women Artists' Work*
- Eric Otto Wear (Hong Kong Polytechnic University) *No Place is Home: Outmanoeuvring Cultural / Racial Identity in Hong Kong*
- Nancy Hynes (Independent) *Phenomenology and Semiotics in the Visual Works of Osi Audu and Yinka Shonibare*
- Pauline de Souza (University of East London) *Yinka Shonibare's Hunt: Minimalism and Reconstruction beyond Identity*
- Niru Ratnam (Courtauld Institute) *Avoiding Victims and Anthropologists: the Works of Hamad Butt and Steve McQueen*
- Raimi Gbadamosi (Slade School of Art) *Am I Black Enough?*
- Sue Murphy (University of Texas at Austin) *John Biggers's Illustrations for 'Aunt Dicy Tales'*
- Tania Tribe (School of Oriental and African Studies, London): *The Ritual Dimension of South American Concretism: Rubem Valentim and Others*
- Cecilia Fajardo-Hill (Edificio Las Fundaciones, Caracas) *Alternative Ways for a Post-Colonial Art: Jose Bedia, Carlos Capelan and Jimmie Durham's Work in Context*
- Christopher Kool-Want (Byam Shaw School of Art) *Darker than Identity: Géricault and Melancholia*

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

Convener: Dr Peter Howard (University of Plymouth) and Dr Antonia Noussia (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.

Patrick Boylan (City University): *Cultural Identity and Conflict: Case Studies of Yugoslavia and Palestine*

Catharine Ward Thomson (Heriot-Watt University): *International Prototypes and Local Identity: the Walled Gardens of Scotland as Heritage Landscape*

Lucia Maria Costa (Federal University of Rio de Janeiro): *Urban Parks and Heritage Landscapes*

Peter Howard (University of Plymouth): *Academics and Identity: Open Air Galleries*

Pat McLernon (Nottingham Trent University): *What is Heritage Studies?*

Mike Crang (University of Durham): *Landscape, Art and Folk Culture: the Homeland Movement in Dalarna, Sweden*

Antonia Noussia (University of Plymouth): *Place Identity Formation through Selective Representation: the Heritage Process in Open Air Museums*

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**More than Hand-made – Crafts in Contemporary Society**

Convener: Professor David Jeremiah (University of Plymouth)

This strand promotes 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.

Moira Vincentelli (Concordia University, Montreal): *Metaphors of Nature in Studio Ceramics: the Work of Katharine Pleydell-Bouverie, Norah Braden and Magdalene Odundo*

Sandra Alfoldy (University of Wales, Aberystwyth): *Seizing the Rules: Contemporary Craft Criticism and Michel Foucault*

David Hawkins (University of Plymouth): *The Formation and Role of a Late Twentieth Century Craft Guild*

**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.

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'.

Stanislaus Fung (University of Adelaide): *Self, Scene, Action in Yuan Ye: a Study of the Final Chapter*

Elizabeth Norman (Sheffield Hallam University): *Hidden Identities, Visible Values: Danehy Park, Cambridge and Postutopia Garden, Japan*

Anne Helmreich (Texas Christian University, Fort Worth): *Our England in a Garden: the Visual Culture of Gardens in England, 1870–1914*

Paul Walker (Victoria University, Wellington, New Zealand): *A New Monument in a New Land: a 1940s Memorial Garden in Wellington*

Nigel Westbrook (University of Western Australia, Perth): *Cultured Surfaces and Virgin Territory*

William Taylor (University of Western Australia, Perth): *A Silent and Decent Abode: the English Garden Cemetery and the Cultivation of Memory*

Hannah Lewi (Curtin University of Technology, Perth, Western Australia): *Queen and Country: the Commemorative Anatomy of a Park*

Stephen Bann (University of Kent at Canterbury): *[Discussion led by Stephen Bann]*

Pauline J. Rose (Independent): *Man-made Landscapes: reassessing Peter Lanyon*

Ursula Seibold-Bultman (Independent): *Nature as Art in the Public Sphere: New Projects in the City of Munster*

Jan Birksted (University of East London): *Et in Labyrintho Ego: Miro, Braque, sert at the Maeght Foundation*

Susanne Seymour (University of Nottingham): *The Picturesque and Plantation Landscapes in the British Caribbean*

**Forum Discussions****FRIDAY 3 APRIL 3.45–5.30 PM**

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

**Visits****SATURDAY 4 APRIL 12.30–4.00 PM**

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

**Humanities Research Board****Current policy and procedures**

A talk by Professor Stephen Bann

**SATURDAY 4 APRIL 4.15–6.15****Special Interest Group meetings****Art Galleries & Museums & Universities & Colleges & Independents & Students & Schools****SATURDAY 4 APRIL****4.15–6.15pm**

This is an opportunity to get to know colleagues in the same area as you, and also to meet the person who represents your area on the Executive Committee.

If there are any issues you would like to discuss at the meeting, it would help if you were to contact the Chair of the relevant subcommittee in advance (see back page for addresses).

**The meetings are open to all members, not just delegates at the conference.** Further details of location available at the AAH desk.

**Book Fair****LOWER EXAMINATION HALL****3–5 APRIL**

Plenty of bargains to be had, from over 20 publishers. Don't miss it!

**Student Support Fund**

The student support fund (built up from donations by non-student AAH members) pays for a proportion of the conference fees of student members.

The fund will be divided equally between those students attending the conference **who report to the AAH desk.**

**Conference Fees**

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

\*(see below left)

**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 wishing to make own accommodation arrangements could ring the Exeter Tourist Information Centre on (01392) 265104.

**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

27 JUNE 1998

Organised by AAH Schools Group and Tate Education



Association of Art Historians

The AAH Schools Group in collaboration with Tate Education intends to hold a second schools' conference in June 1998. It will investigate the ideological basis of canons, particularly as they pertain to orthodoxies within the different sectors, Primary through to HE. This will raise the issue of continuity and progression, touching on the role of Art History in the National Curriculum and beyond, and offer an opportunity to explore alternative methods of analysis and interpretation, including artists in residence and IT.

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.

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>

## Drawings By and After Michelangelo

### Challenge and Response

19 MARCH 1998

EUROPEAN ACADEMY AND ACCADEMIA ITALIANA  
8 GROSVENOR PLACE, LONDON SW1X 7SH

The exhibition of drawings, entitled 'Michelangelo and His Influence', will be on show at the Queen's Gallery, Buckingham Palace, from 23 January to 5 April 1998. In connection with this exhibition, a symposium will be held. Speakers provisionally include Paul Joannides, David Ekserdjian, Francis Ames-Lewis, Taco Dibbits (Rijksmuseum, Amsterdam) and Philippe Costamagna (Musée du Louvre, Paris).

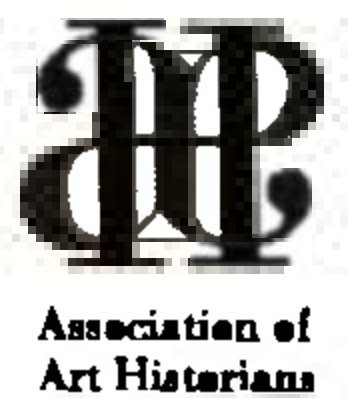
The symposium will end with a private evening tour of the exhibition, which will be introduced by Paul Joannides, the Guest Curator for the exhibition.

Tickets will cost £ 20.00 (£ 15.00), to include the cost of the Queen's Gallery private view. Cheques payable to 'Birkbeck College' For tickets and further information, please write to:  
Francis Ames-Lewis  
Department of History of Art  
Birkbeck College  
43 Gordon Square  
London WC1H 0PD  
(Tel. 0171.631.6108; Fax. 0171.631.6107; <f.ames-lewis@hart.bbk.ac.uk>

## 1999 AAH Annual Conference Images and Values

9-11 APRIL 1999

SOUTHAMPTON



Association of Art Historians

Organised by the Division of History of Art and Design, Winchester School of Art, Faculty of Arts, University of Southampton

### Call for Convenors

The conference will address the kinds of value associated with works of art, architecture, design, decorative art and their production, cultivation and reproduction. Academic sessions will explore concepts, objects and institutions through themed sessions including: contemporary art, Spanish art, republican imagery, science and art, baroque art, museology, the culture of criticism.

Further suggestions will be warmly welcomed and we invite all interested members to contact the organisers Barbara Burman, Stephen Johnstone, Brandon Taylor at:  
History of Art and Design Division, Winchester School of Art, Faculty of Arts, University of Southampton, Park Avenue, Winchester SO23 8DL  
Tel: 01962 842500; Fax: 01962 842496  
email: <bb@soton.ac.uk>

## Surrealism Laid Bare

8-10 MAY 1998

WEST DEAN COLLEGE, CHICHESTER

*Held in conjunction with Brighton Museum & Art Gallery*

This conference is held in conjunction with Brighton Museum and Art Gallery's exhibition: 'A Surreal Life: Edward James 1907-1984' (25 April-26 July 1998) and will include a private viewing of the exhibition. The conference will consist of a series of academic papers and panel discussions. It will bring together some of the most prominent scholars from America, Britain and France with a view to reassessing the significance of Surrealism and addressing current attitudes and critical theories.

The main presenters include: Dr Fiona Bradley, Dr Briony Fer, Dr Hal Foster, Dr Françoise Levillant, Dr David Lomas, Dr David Mellor and Dr Sarah Wilson. George Melly will open the conference and the closing address will be delivered by Professor Dawn Ades. The panel discussions will be chaired by Professor Christopher Green.

For further information please contact: Heather Way, Press Co-ordinator, West Dean College, West Dean, Chichester, West Sussex, PO18 0QZ. Tel: 01243 811301; Fax: 01243 811343; email: <westdean@pavilion.co.uk>

## Empire, Design and Identity

21–22 June 1997

This conference was related to the British Empire and Design research project at Camberwell College of Arts and Chelsea College of Art and Design, funded by the London Institute. It looked at how the institution of the British Empire affected national identity, and the way in which this was reflected in design, architecture and the applied arts during the 19th and early 20th centuries.

In his keynote address Homi Bhabha identified the dislocation of place and culture as the quintessentially post-colonial condition. He discussed the representation of this experience using contemporary Indian and British paintings which deal with 'between traditions' encounters. Bhabha's underlying theme was the anxiety accompanying cultural change. He cited the example of the simultaneous experience of 'global intimacy' and the loss of identity and historic memory created by what he called the 'digital diaspora': the paradoxical age of both the predatory Rupert Murdoch and more friendly world wide web.

### Cultural hybrids in architecture

As case studies presented by the other speakers indicated, the notion of the cultural hybrid created by Empire has historical precedents. Said's *Orientalism* was a common point of reference for many papers. While most contributors looked to the East, however, Oriana Baddeley's paper concentrated on South America. Interpreting the architectural conception of the central water pumping station in Buenos Aires (1887), Professor Baddeley described it as a typical colonial hybrid, devised by a Swedish architect and a British engineer; it linked colonial past and technological future, a stylistic fantasy denying any genuine 'ethnic' Argentinian roots.

Other papers with architectural subjects included Sally Rynne's examination of colonial architecture in Lucknow. Here Western classicism was seen as a means of redeeming the decaying Moghul style, and providing a more appropriate setting for the ruling class of India, though this offended some Western sensibilities. At the same time, an India of the imagination was reconstructed in the West, influenced largely by the painstaking images provided by the watercolours of the Daniells. Yet even this was relegated as 'exotic' picturesque for fear of stylistic contamination. Toshio Watanabe compared Thomas Roger Smith, a British colonial architect in India, with Chuta Ito, a leading architect and theorist of early 20th century Japan. This study illustrated the strange distorting mirrors in which different nations beheld both themselves and each other, and Prof Watanabe showed how this produced hybrid idioms in colonial and domestic architecture.

Yuko Kikuchi gave an account of Yanagi Soetsu's Mingei theory. This developed from an aesthetic theory inspired by arts and crafts, through an appreciation of Japan's artistic heritage, particularly

that of its native cultures, to, ironically, a new form of cultural imperialism, corresponding to the rise of Japanese nationalism.

### Ceramics

Francesca Vanke, whilst on different territory, that of 19th century orientalist ceramics, also referred to the racist theories underlying the artistic judgements made by some Victorian orientalists. Fear of miscegenation was often at the root of a fear of 'foreign' styles. On the other hand, as Vanke illustrated, interest in oriental ceramic techniques and designs developed from mere copying, via the more informed appreciation of designers like Jones and Wyatt, to a sophisticated fusion of styles and techniques in the hands of a master like Dresser.

### Dress, furniture and textiles

Two papers illustrating the confusing mores associated with cultural transition were Emma Tarlo's discussion of 'What to wear in late colonial India', and Amin Jaffer's 'Seated in chairs cross-legged'. Tarlo's examples of sartorial confusion were metaphors for cultural uncertainty and the search for a modern Indian identity; she showed how tensions were caused by the lure of European dress and its connotations of progress and superiority conflicting with Indian clothes as complex indicators of social mores such as caste. Gandhi, above all, deliberately used his own body as a site for political debate expressed in the language of clothing. Jaffer's close examination of Indian paintings revealed that there was a tradition of raised seating long before the British introduced chairs to India. European chairs, however, introduced new forms of social distinction, and problems of etiquette which symbolised the dilemmas of cultural change: where to place feet and shoes for example.

### Oriental collections

Turning to the accumulation of Indian art and artefacts by the British, Brenda King described the collection of Indian silks now in Manchester's Whitworth Art Gallery. These were acquired by the enlightened textile manufacturer Thomas Wardle in India in the 1880s, as a didactic example for the British silk industry. This unique collection, with many complete fabric and garment lengths, reflects Wardle's recognition of the technical variety and skill represented in Indian textiles, and was shown at major exhibitions in 1886 and 1887. Partha Mitter's paper analysed the changing ideological assumptions behind the Indian Collection, now part of the V & A, which arrived via the 1851 exhibition and subsequently the Indian Museum. Originally regarded as trophies of Empire the collection was for long regarded with an ambivalence typical of British attitudes to India and to Hinduism in particular: sculpture, for instance was regarded as idolatory. Mitter showed how aesthetic and scholarly appreciation grew over time, so that by 1918, with the interest of

(continued on page 13)

## Letter to all students

First of all, welcome to all new student members of the AAH. May I take this opportunity to draw your attention to the existence of the Student Subcommittee, which is exclusively concerned with issues of interest to students and aims to establish links between student members of the AAH and to foster a professional attitude.

### Research database

Projects worked on by the subcommittee include the setting up of a database of research topics worked on by student members of the AAH. In order to enter your research topic and to find out more about this project, please send an s.a.e. to: Amanda Croswell, Flat 12, 'Coppersmead', 3 Sycamore Grove, New Malden, Surrey KT3 3DJ.

### Work placement lists

The subcommittee has also compiled lists of institutions which have taken on students for voluntary work placements in Britain, Europe and the Rest of the World. These have been very popular and all the letters I have received from participants emphasise the importance of gaining such extra-curricular experience. Remember that many museums and galleries recruit their student volunteers for the summer vacation early.

The lists are available from Andrew Falconer (see front page for address) or me (see back page). Send an s.a.e. for 39p and specify which of the three lists you would like. In addition, a new opening for voluntary work placements has become available through the PMSA project (see item below).

### Annual Conference

Details of the annual conference (Exeter, 3-5 April) are given on pages 2-8. This is an opportunity for students to attend a large international conference, where papers on the cutting edge of research will be presented by established scholars and new researchers. The Student Support Fund, contributed to by waged members, ensures that a proportion of the registration fee of student members is refunded on application at the conference (see page 8).

The Student Subcommittee has organised a forum on *Careers in Art History* at which a panel of experts from non-academic disciplines that regularly recruit art history graduates (such as publishing, conservation and curating) will present papers on their professions, followed by audience questions. In order to make the experience less daunting, and to enable student delegates to get in touch with one other, there will be a student desk in the reception area of the conference.

As always, I invite letters from student members and, in particular, I am interested in hearing from anybody who would like to become more actively involved in the AAH.

**GABRIELE NEHER**  
UNIVERSITY OF NOTTINGHAM

## The Seventh One-Day Conference on Research-in-Progress

8 NOVEMBER 1997

THE UNIVERSITY OF LEICESTER

Once again an early Saturday morning start proved no deterrent as speakers and audience assembled to listen to papers on research-in-progress, as well as to meet with fellow students in the informal atmosphere of a one-day conference. Indeed, it was the social experience of the conference held last May at the University of Bristol that had induced three of the speakers at this conference to present papers on their own research.

One of the speakers was Jason Preater (Univ. of Bristol), whose paper on 'Francesco Pacheco and polychrome devotional imagery in 17th-century Seville' made a convincing plea for more research into Spanish art of the Renaissance and Baroque periods. The following two papers were concerned with topics relating to French art: Louise Govier (Univ. College London) unravelled the fascinating 'Problem with Lucretia: Rape, revenge and representation in Revolutionary France', whereas Margaret Burgess (University of Oxford) was concerned with 'Speculating on the Speculum: Mirrors in 19th-century French art'.

The second part of the conference dealt with architecture, critical theory and photography. Dennis Wardleworth (Southampton Institute) confronted the audience with his thoughts on 'The headquarters building as a mission statement', an issue he is hoping to address in the course of his studies, whereas Timothy Martin (Goldsmith's, London) presented a challenging paper on 'Robert Smithson: "...another construction on the mires of things"'. The final paper of the afternoon was presented by Cassandra Dam (Eastern Arts Board), whose reflections on the works of Jock Sturges and Sally Mann sparked off a lively debate on issues of censorship.

The overall impression left by the day was one of curiosity and academic interest fulfilled. The quality of the papers presented was very high, and they sparked off much interesting debate. Indeed, many valuable comments and discussions were carried beyond the lecture theatre and into the coffee breaks. For both speakers and audience the day was a busy and rewarding one.

Any institutions interested in hosting a conference (Oxford and Dorich House have already been confirmed as venues for 1998), or any students interested in getting involved in the organisation of one of these events, should contact me (address on back cover)

**GABRIELE NEHER**  
UNIVERSITY OF NOTTINGHAM

**Call for Papers**

**Eighth One-Day Conference on  
Research-in-Progress**

**MAY 1998**

**Oxford University**

Contributions on aspects of research undertaken by postgraduate or undergraduate students are invited.

For further information, and to send an abstract of no more than 300 words, please contact Gabriele Neher, Chair of the AAH Student Subcommittee (see back page for address).

**Voluntary Work**

**The Public Monuments and  
Sculpture Association  
National Recording Project**

*Funded by participating institutions and the Heritage Lottery Foundation*

This project is aiming towards creating a comprehensive national digital catalogue of every piece of public sculpture and every public monument in the UK. It relies on regional surveys feeding information back to the centre, and will be ongoing 1998-2000. Students undertaking work placements can be expected to help in:

- inspecting works *in situ*
- researching backgrounds to commissioning and siting of works, and to artists' biographies
- entering the data onto computer
- editing and proofreading texts
- taking photographs and general administration.

Placements will be available at venues countrywide. For further details and to register an interest, contact: Jo Darke, PMSA Chief Executive, c/o Courtauld Institute of Art, Somerset House, The Strand, London WC2R 0RN. Tel: 0171 873 2614; email: <jodarke@inted.demon.co.uk>. For an informal chat about the project as a whole and what is expected from volunteers, please contact: Jeremy Beach, Dept. of Historical and Critical Studies, University of Northumbria, Newcastle upon Tyne, NE1 8ST. Tel: 0191 227 3777; email: <jeremy.beach@unn.ac.uk>

*(Continued from page 11)*

Coomaraswamy, Ashbee, Gill and others in contact with the Indian nationalist movement, the Collection had come to be considered as art rather than mere ethnography. Craig Clunas had commented earlier on how museums and collectors in the West had made a fetish of the 'Imperial' qualities of Chinese art and how auction houses have recently perpetuated this in a market now dominated by East Asian collectors.

Paul Greenhalgh, John Mackenzie and Deborah Swallow also contributed to a stimulating weekend's discussion.

**Sonia Ashmore**  
London

**Major Accessions to  
Repositories  
in 1996 relating to Art**

The following is a list of MSS and MSS collections relating to art received by *local* repositories during 1996 (see *Bulletin 66* for national repositories). Some collections are not yet fully listed and are not open to researchers. Others are closed for specific periods. Researchers should note that *the description of a collection does not imply that it is available for research*. Please address any queries regarding access to the relevant repository.

**Local Repositories in England**

**Birmingham City Archives**, Central Library, Chamberlain Square, Birmingham B3 3HQ

**John Hardman & Co**, stained glass mfrs, Birmingham (addnl): workmen's time books 1912-22 (MS 175 addl)

**Derbyshire Record and Derby Diocesan Record Office**, County Office, Matlock DE4 3AG

**CH Readman**, stained glass makers, Long Eaton (addnl): order book and other records C20th (D2952)

**Hammersmith and Fulham Archives and Local History Centre**, The Lilla Huset, 191 Talgarth Road, London W6 8BJ

Papers of trustees and executors of **William Morris** c1896-1928 (DD/926)

**Lancashire Record Office**, Bow Lane, Preston PR1 2RE

**Abbott & Co**, stained glass mfrs, Lancaster: records 19th-20th cent (DDAB Acc 8051)

**Local Repositories in Wales**

**West Glamorgan Archive Service**, County Hall, Oystermouth Road, Swansea SA1 3SN

**Celtic Studios**, designers and mfrs of stained glass, Swansea (addnl): records 20th cent (D/D Cel)

**Local Repositories in the Channel Islands**

**Jersey Archives Service**, Jersey Museum, The Weighbridge, St Helier, Jersey JE2 3NF

**Jersey Public Sculpture Trust**: records rel to liberation sculpture 1992-95 (L/E/01)

**Local Repositories in the Isle Of Man**

**Manx National Heritage Library**, Manx Museum and National Trust, Douglas, Isle of Man IM1 3LY  
**Archibald Knox (1864-1933)**, artist: papers.

## Subscription Renewal

Renewal forms are included in this issue of *Bulletin*. Credit card payments can be made by phone or fax, and further copies the form are available if needed. Membership rates are unchanged for 1998 and all categories include receipt of *Bulletin*.

### 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.

## 24th Annual General Meeting

SUNDAY 5 APRIL 1998, 12.30-14.00

PETER CHALK CONFERENCE CENTRE, UNIVERSITY OF EXETER

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* 65 (June 1997) in which the minutes of the 23rd AGM were published, is welcome to write to the Administrator (see back page for address) for the text of the minutes.

### AGENDA

- 1 Apologies
- 2 Minutes of 23rd AGM held in London on 6th April 1997 and Matters Arising
- 3 Chair's Report
- 4 Membership Report from the Administrator
- 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 the Editor of *The Art Book*
- 10 Subcommittee Reports:
  - i Independents
  - ii Schools
  - iii Students
  - iv Universities and Colleges
  - v Art Galleries and Museums
- 11 CIHA Report
- 12 Artists' Papers Register Report
- 13 1999 Conference: University of Southampton/Winchester School of Art
- 14 Motions
- 15 AOB

## Cibber Figures from the Gates of Bedlam

The two stone sculptures of 'Raving Madness' and 'Melancholy Madness', by Caius Gabriel Cibber, 1676, which graced the gateway to Robert Hooke's Bethlem Hospital building at Moorfields, are on public view until 4 May in the picture gallery at the Science Museum, London. They are lent by the Bethlem Royal Hospital Archives and Museum as part of an anniversary appeal exhibition 'Surprising Regions of the Mind', including art works by Richard Dadd, Jonathan Martin, Louis Wain, William Kurelek, Julian Trevelyan and the dancer Nijinsky.

The Bethlem Museum itself is closed to visitors until funding can be raised for a new museum, so this is a good opportunity for all students and teachers of art history, sculpture, Victorian painting, Hogarth studies and draughtsmanship to view these works in detail in a worthy setting.

Wendy Sheridan, Curator, Pictorial Collection,  
Science Museum, London SW7 2DD. Tel 0171 938 8212, Fax 0171 938 9736.

## National Gallery of Art Center for Advanced Study in the Visual Arts

### Samuel H. Kress/Ailsa Mellon Bruce Paired Fellowships for Research in Conservation and Art History/Archaeology Academic Year 1998-99

Applications are invited from teams consisting of two scholars: one in the field of art history, archaeology, or another related discipline in the humanities or social sciences, and one in the field of conservation or materials science. The fellowship includes a two-month period for field, collections, and/or laboratory research, followed by a two-month residency period at the Center for Advanced Study, National Gallery of Art.

This fellowship is supported by funds from the Samuel H. Kress Foundation and from endowed funds for Visiting Senior Fellowships from The Andrew W. Mellon Foundation. Applications will be considered for study in the history and conservation of the visual arts (painting, sculpture, architecture, landscape architecture, urbanism, graphics, film, photography, decorative arts, industrial design, and other arts) of any geographical area and of any period.

These fellowships are open to those who have held the appropriate terminal degree for five years or more and who possess a record of professional accomplishment at the time of application. For further details contact address below.

Applications are due by **21 March 1998**. For information and application forms, write to the Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, D.C. 20565. Telephone: (202) 842 6482; fax: (202) 842 6733; email: [advstudy@nga.gov](mailto:advstudy@nga.gov). Information on this fellowship program and other fellowship programs at the Center is available on the World Wide Web (<http://www.nga.gov/resources/casva.htm>).

## Cooper-Hewitt, National Design Museum Peter Krueger-Christie's Fellowship

This fellowship is awarded annually to a young scholar who has not yet received a PhD to pursue research in fields that complement the Museum's interests and resources: drawings and prints, textiles, wallcoverings, European & American decorative arts, and contemporary design. Using the museum's collections, archives and library as a basis for scholarly study, the Fellow will conduct independent research, working with the museum's curatorial staff. A stipend of \$18,000 for a maximum 12-month appointment as well as \$2,000 research travel funds is offered. The application deadline is **30 April 1998**. For further information and application contact Anna Manuel, Cooper-Hewitt, 2 East 91st Street, NY, NY 10128, USA.

## 20th-Century Art Book Fair

21-22 MARCH 1998

DE LA WARR PAVILION, BEXHILL ON SEA

Twenty specialist booksellers will be exhibiting some 10,000 new and secondhand books for sale, including monographs on the work of major British, European and American artists and architects, art reference material (including exhibition catalogues), books on contemporary design and fine illustrated books.

Further information from: Book Fair Organiser Tel: 01797 320180; Fax: 01797 320140

## Walpole's Art Collection

A catalogue of the oil paintings,  
watercolours and drawings owned by  
Horace Walpole at Strawberry Hill  
by Peter Hill

Written especially for the Bicentenary  
of Walpole's death.

(Reviews: 'thorough'; 'obvious enthusiasm'; 'splendid')  
£10 (p&p £1.50)

Order by post or fax from: Jacksonhill Publishing, 50  
Strawberry Hill Road, Twickenham, Middlesex TW1  
4PY (Fax: 0181 892 0299)

## 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](mailto:duncan@gold.ac.uk)>

### ARLIS/UK & Ireland:

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

### Design History Society

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

## Bulletin deadlines

Deadlines for the next two issues are as follows:

June issue	1 May
October issue	1 September

Please send me information in electronic form where possible (high density disks only; Mac/PC both acceptable).

The simplest way is to email me on: <[jande@48staff.u-net.com](mailto:jande@48staff.u-net.com)>

## Imagining the Nation

27 MARCH 1998

LONDON SCHOOL OF ECONOMICS

*Eighth Annual Conference of the Association for the Study of Ethnicity and Nationalism*

Ever since the first nationalists began to portray their nations as cultural communities of shared history and destiny, images and representations have been central to the nature and appeal of nationalism. The first session will look at three processes that have been crucial to the representation of the nation. The second will concentrate on some of the media through which ethnic communities and nations are imagined and depicted.

Fee: £35 (£15 student/unwaged). For further details contact Conference Committee, ASEN, Room H659, London School of Economics, Houghton Street, London WC2A 2AE.

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## Borders. Aspects of the Geography of Art

Nations, Regions, Centres, Provinces

31 MARCH–2 APRIL 1998

UNIVERSITY OF EAST ANGLIA, SCHOOL OF WORLD ART STUDIES AND MUSEOLOGY

The conference brings together Polish, English and German art historians. During the past few decades the stress has been largely on transnational aspects of European art. During the last few years the historical issue of national ideology in art has come to the fore; however, this meant concentrating on the history of writings about art, whereas this conference puts special stress on the artefacts themselves, using a variety of approaches.

Speakers include: Frances Ames-Lewis, Elizabeth de Vievre, Dwa Chojecka, Paul Crossley, David Crowley, Marcin Fabianski, Miles Glendinning, Sergiusz Michalski, Jerzy Miziolek, John Onians, Piotr Piotrowski, Jacek Purchla, Zygmunt Swiechowski, Sarah Wilson, Dethard von Winterfeld.

For further information and registration please contact: S. Muthesius, School of World Art Studies, University of East Anglia, Norwich NR4 7TJ. Tel: 01603 592457; Fax: 01603 593642; <s.beatty@uea.ac.uk>

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## CIHA London 2000 – Time Call for academic section convenors and deputy convenors

See details on separate insert enclosed with this *Bulletin*, or contact: Nigel Llewellyn, Honorary Director, CIHA London 2000, School of European Studies, University of Sussex, Falmer Brighton BN1 9QN. <n.g.llewellyn@sussex.ac.uk>

## John Addington Symonds

The Private and the Public Face of Victorian Culture

17–19 APRIL 1998

CLIFTON HILL HOUSE, BRISTOL

An international symposium devoted to the life, work and context of the poet, critic and historian, arranged by the Departments of History of Art and Historical Studies, to be held in the Symonds family house

For further information contact: Mrs Annie Burnside, Clifton Hill House, University of Bristol, Lower Clifton Hill, Bristol BS8 1BX. Tel: 0117 973 3528; Fax: 0117 970 6147; email: <a.burnside@bristol.ac.uk>

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## Material Memories

Design and Evocation

16–18 April 1998

VICTORIA & ALBERT MUSEUM/ROYAL COLLEGE OF ART  
*International Conference hosted by V&A/RCA  
Postgraduate History of Design Course*

*Material Memories* will take the souvenir as a key to understanding the relationship of objects with memory. Classical teachers of rhetoric and mnemonics were not the last to recognize that the things around us are crucial to our ability to recollect, and hence to the very survival of culture. Few since then, however, have asked how particular materials have been chosen, shaped and valued in order to carry the past. This is despite the fact that to remind and evoke has been the purpose, or an element of, much human creativity.

From the instructive wares of the Renaissance household to the calculated cues of the postmodern marketing and design, *Material Memories* will examine the artifice in the art of memory.

Speakers include: Marta Ajmar, Tim Benton, Elizabeth Edwards, Chris Frith, Tag Gronberg, Nigel Llewellyn, Peter Mandler, Richard MacCormac, Grant McCracken, Victor Morgan, Gillian Naylor, Bernard O'Donoghue, Susan Pearce, Marcia Pointon, Deborah Ryan, Charles Saumarez Smith, Jennifer Salahub, Susan Stewart, Verity Wilson,

**Fee** £195 per person. Includes lunches, refreshments, museum admission, conference dinner with guest speaker Christopher Frayling and party (£175 without dinner). Limited student or unwaged places £67 (without dinner £50) with proof of status at time of booking only.

For more **information** and booking forms contact **Marius Kwint** or **Helen Caroline Jones** at the Research Department, Victoria and Albert Museum Tel. +44 (0)171 938 9649; Fax +44 (0)171 938 9687; e-mail: material.memories@rca.ac.uk

# EXECUTIVE COMMITTEE 1997

## Chair

**Anthea Callen**  
History of Art Department  
University of Warwick  
Coventry CV4 7AL  
Tel: 01203 523436  
<anthea.callen@warwick.ac.uk>

## Chair-elect

**Toshio Watanabe**  
Chelsea College of Art & Design  
Manresa Road  
London SW3 6LS  
Tel: 0171 514 7770/7769  
Fax: 0171 514 7770/7777

## Hon Secretary

**Fintan Cullen**  
Department of Art History  
The Art Centre  
The University of Nottingham  
University Park  
Nottingham NG7 2RD  
Tel: 0115 951 3137 (work),  
0115 981 0761 (home);  
Fax: 0115 951 3194;  
<Fintan.Cullen@nottingham.ac.uk>

## Hon Treasurer

**Peter Baitup**  
2 Sudeley Lawn Cottages  
Sudeley Hill  
Winchcombe  
Glos GL54 5JB  
Tel: 01242 602203

## Administrator

**Andrew Falconer**  
Cow Cross Court  
77 Cow Cross Street  
Clerkenwell  
London EC1M 6BP  
Tel: 0171 490 3211  
Fax: 0171 490 3277

## Editor of *Art History*

**Adrian Rifkin**  
(University of Leeds)  
**Dana Arnold** (Associate Editor)  
(University of Leeds)

## Editor of *Bulletin*

**Jannet King**  
48 Stafford Road  
Brighton BN1 5PF  
Tel & Fax: 01273 509653  
<jande@48staff.u-net.com>

## Artists' Papers Register

**Reyahn King**  
(Birmingham Museum & Art  
Gallery)

## Elected 1995

**Shearer West**  
(Barber Institute, Birmingham)

## Elected 1996

**Collin Cruise**  
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**Marjorie Allthorpe-Guyton**  
(The Arts Council of England)

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**Pauline Ridley**  
(University of Brighton)  
**John Morrison**  
(University of Aberdeen)  
**Peter Funnell**  
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Art and Design  
Institute of Education  
University of London  
20 Bedford Way  
London WC1H 0AL  
Tel: 0171 612 6247  
Fax: 0171 612 6202  
<n.addison@ioe.ac.uk>

### Elizabeth Allen (co-Chair)

Tel: 0181 883 3855

### Art Galleries and Museums

Co-chairs: Fiona Bradley,  
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Helen Smailes. Contact via  
AAH office.

### Students

**Gabrielle Neher**  
Department of Art History  
The Art Centre  
The University of Nottingham  
University Park  
Nottingham NG7 2RD  
Tel: 0115 942 1507 (home)  
Tel: 0115 951 3184 (work)  
<gabrielle.neher@nottingham.ac.uk>

### Independent Art & Design

#### Historians

**Clare Ford-Wille**  
1A Bowerdean Street  
London SW6 3TN  
Tel: 0171 731 6387

## Universities and Colleges

**Penny McCracken**  
University of Lincolnshire &  
Humber  
School of Media &  
Communications  
Aquin House  
Inglemire Avenue  
Hull HU6 7LU  
Tel: 01482 440550 ext 4015  
Fax: 01482 449624  
<pmcracken@humber.ac.uk>

## Ex-officio members

**John House**  
(Chair of the British National  
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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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Johnstone, Brandon Taylor**  
(Winchester School of Art, Univ  
of Southampton)  
Tel: 01962 842500  
<bb@soton.ac.uk>

## The Art Book

Honorary Editor:  
**Howard Hollands**  
Faculty of Soc Sci & Education  
Middlesex University  
Trent Park  
Bramley Road  
London N14 4XS  
Tel: 0181 362 5613  
<Howard7@mdx.ac.uk>

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**Sue Ward**  
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Laughton  
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