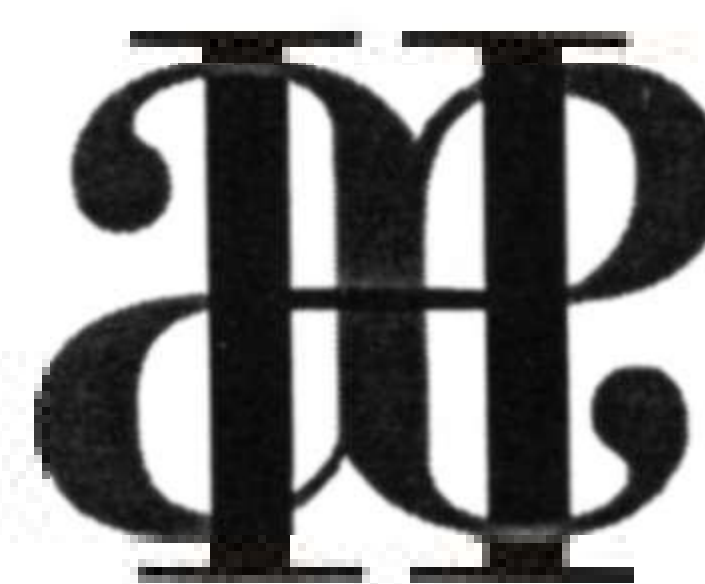


Bulletin 68

June 1998



Association of
Art Historians

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Registered Charity No. 282579

Chair's Report

This is my first report as Chair of the Association. As I have been in post only about a month, I should like to concentrate on our exciting future rather than what we have done so far. However, I do have to report the sudden and sad death of Joe Darracott who chaired Pitchfactor Ltd, our commercial arm, and was an ex-Secretary of the Association. He has done so much for the Association, and I shall sorely miss the twinkle in his eyes. I must also thank Anthea Callan for the dynamic leadership she has shown during her period of office, which has left the Association in a healthy financial state with a new full-time administrator and an office, the new *Art Book* and the Initiative Fund. This is a legacy that I am determined to nurture.

A more professional focus

When I stood for office last year, I emphasised three areas of interest in my statement. The first was 'to strengthen the professional focus of the Association'. Here, I should like to start by looking at all our activities and establishing clear guidelines and constitutions where they don't exist. The Constitution of the Association itself needs an overhaul, as it was drafted before we had *The Art Book*. The various roles and voting rights of the members of the Executive Committee will also be made more transparent, as you will already see at the back of this *Bulletin*. The Editorial structure of *The Art Book* needs to be formalised, and Howard and myself have started to draft a new one. Pitchfactor Ltd lost both its chair and the auditor, and we need new appointments. I feel we could use this company more fully to our advantage. The Artists' Papers Register, sponsored by the Association, has achieved marvellous results of which many people may not be aware and I should like to give support to this project, which raises our profile within the profession. I should also like to improve continuously our relationships with other professional organisations and public bodies such as CIHA, AICA, CAA, Museums Association, HEFCE, CVCP, and to forge new ones.

The needs of the membership

My second area of emphasis was 'to respond to the wider needs of the membership'. Perhaps the Association's most direct service to membership is the annual conference. We have just had a very fruitful and enjoyable conference at Exeter. What did you think of it? If you were not there, why not? Any ideas for improvements? Let us know. The new Initiatives Fund provides a wonderful opportunity

for members of the Association to come up with their own ideas and projects to enhance our discipline and our Association's activities. Proposals can be submitted to the relevant subcommittee, which will decide on those to present to the EC. Our flagship publication *Art History* continues to do well and the editors have new ideas to further its success. The design change of *The Art Book* was well received and the range of contributors is now impressive. Let's make it a forum where issues – *your* issues – are debated. I should like to expand the services and benefits the membership receives. Oxford University Press has now decided to offer a 20% discount on *Oxford Art Journal* and *Journal of Design History* to individual AAH members and I have started to negotiate with some of the other academic presses. If you have any other ideas, let me know.

Increased membership

The third area of emphasis in my statement was 'to increase membership'. The more members we have, the more representative we become. Also, a steady membership rise should prevent the necessity for a future fee rise, should give the Association a sound financial base and make various initiatives possible. We are appointing Executive Committee members to look after recruitment, but this is something any of you could do. Think what would happen if each of you recruited one new member each year. Please try now. One of your colleagues may be a lapsed member, or you could get a postgraduate or undergraduate to join.

Not all the prognoses for our discipline, and its related institutions and professions are rosy, but I very much hope the AAH will become an enabling institution which you could help to move forward.

TOSHIO WATANABE

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Report on the 1998 Annual Conference at Exeter

Planning

When we approached the Executive Committee of the AAH with a formal proposal to host the 1998 conference we gave them a choice of venues: Plymouth or Exeter. (Our Faculty is part of the University of Plymouth but we operate out of Exeter.) The Executive chose Exeter, for reasons of location and distance, which was right for the conference but much more work for us as we had to liaise with another institution entirely: the University of Exeter. It also caused some difficulties regarding the conference venue; despite our best endeavours some delegates misread the booking form and turned up at the Faculty rather than the University of Exeter. Once delegates had managed to find the venue the only remaining obstacle was the university's precipitous terrain, with 'Cardiac Hill' dauntingly positioned between the Halls of Residence and the conference centre.

The organisation of the Exeter conference differed from previous years insofar as the AAH's administrator, Andrew Falconer, undertook some of the functions which had previously been done by the conference organisers alone. Although all three of us were learning on the job, it has already proved valuable in terms of helping to formulate new guidelines for future conference conveners.

The conference theme had to be one that was suitably all-encompassing without being vacuous. 'Identities' seemed to be exactly the right topic to achieve that balance and the sessions organised under its rubric exploited all its potential. Many ideas for sessions were proposed to us and we tried to incorporate as many of them as we could without the conference becoming unwieldy. In the end, 18 sessions ran, with an overall total of about 160 papers. We were also pleased to see so many overseas speakers participating in the conference. Such a high level of engagement with the conference theme was gratifying, even if our plenary speaker, Philip Dodd, was moved to comment on the waning of Art History's cultural pre-eminence as a discipline. If plenary lectures are intended to stimulate comment and debate then his was an excellent demonstration of that principle.

Visits and events

One of the advantages of working in a small city like Exeter is the mutual co-operation of its arts community. Right from the start we invited representatives of all relevant local organisations to dovetail their planning with ours. Although lack of funding frustrated two proposed exhibitions of contemporary art, four exhibitions were mounted which bore on the conference theme: a small exhibition of contemporary women's art from the south west at the conference venue, the Los Angeles artist Lari Pittman at Spacex gallery, Dora Gordine at the Royal Albert Memorial Museum, and Going Modern and Being British also at the Museum. The Museum and Spacex hosted receptions on Friday night, the Museum's being especially memorable for

the sight of so many art historians packed around its stuffed giraffe. Delegates were also able to travel to places of architectural and/or artistic interest on Saturday afternoon. High Cross House, Dartington and Saltram House were opened especially for us.

Financial considerations

The conference budget was set with as low a delegate fee as we could prudently manage. As Susie Nash and John House noted last year (*Bulletin 65*), even a slim-line conference is very expensive to put on and conferences out of London are expected to organise visits, which are an additional cost. Sponsorship for the Exeter conference was almost impossible to obtain, despite all our efforts, and if it hadn't been for Oxford University Press and Blackwell Publishers we would have had nothing at all. Faced with this, we attempted to cut conference costs to the bone, using in-house design and printing and going for cheap and cheerful delegates' folders (well, cheap anyway). We felt that the design and printing of the conference materials (booking form, poster, brochure and time-table) showed what can be done with very limited resources and would like to record our thanks to our colleague, Justin Beament, who designed and oversaw the whole operation.

Student helpers

Our student helpers should also be thanked for their efficiency, courtesy and tireless devotion to duty. At any one time we had up to 20 of them at work, directing delegates from the railway station to the campus, ferrying luggage from registration to the halls of residence, staffing registration, helping with A/V equipment and waiting at the Museum's reception. As with previous conferences, we decided it was imperative that they be paid at a decent, non-exploitative rate (£4 per hour). Without their commitment the conference couldn't have run as smoothly as it did.

At the close of the Newcastle conference in 1996 we were still ordinary delegates, innocent of what goes on behind the scenes. We would probably have remained so, had Anthea Callen not approached us then, pointing out that the AAH had never held its conference in the south west. In retrospect, our passage from innocence to experience was swifter than either of us could imagine. In its early planning phase organising the conference was quite relaxed, but as April 1998 loomed ever nearer the experience was closer to going over Niagara in a barrel. We hadn't reckoned on the weather either; even 'glorious Devon' wasn't immune to the wettest April on record. The full westerly gale that destroyed our signage on the night before the conference seemed an inauspicious start, to put it mildly. Now that we're looking back, however, we're glad to have taken on the conference and hope that all who visited Exeter in 1998 enjoyed it as much as we did. Good luck to Southampton – may all your problems be petty ones!

STEPHANIE PRATT
SAM SMILES

Letter to all students

First of all, a warm welcome to all new student members of the AAH, and may I take this opportunity to draw your attention to the existence of the Student subcommittee. In order to gain an overview about the projects and activities embarked on by the Student Group over the past year, please refer to the Annual Report of the Student Group in this issue of *Bulletin*.

AAH Conference, Exeter

The major event for the Student Group in the past few months has been the Annual AAH Conference, at which members of the Student Group staffed a desk in the reception area in order to deal with queries from student delegates. The response all of us at the desk experienced was an overwhelming one; where the desk was intended to provide information and help student delegates to find their way round the conference, it instead turned into a focal meeting point and a place of lively debates.

The presence of numerous students enlivened the conference as a whole, not only on a social basis, but in the contributions they made to the various academic strands. Many of the student speakers had previously given papers at one of the Student One-Day Conferences on Research-in-Progress (see details of the next conference, and a call for papers below).

Careers Forum

The Student Group organised a Careers Forum, which was well attended, and which highlighted the need for more information on career opportunities as well as strategies for embarking on a career for Art History students, both at a postgraduate and undergraduate level. The forum was exclusively concerned with non-academic careers, in arts administration, curating, editorial work and advertisement. The various speakers at the Forum all highlighted different skills and extra-curricular activities which had stood them in good stead when applying for jobs themselves.

Cassandra Dam (Eastern Arts Board) gave a spirited talk on the various, often contradictory, skills required of her, whereas Teresa Gleadowe (Royal College of Arts) talked on the preparation of students for jobs in curating through a special MA programme.

Catherine Bailie and Ellie Seaward presented a very useful talk on their different experiences working for *Apollo* magazine. Ellie's work as editorial assistant requires postgraduate qualifications, whereas for Catherine's duties as advertisement assistant an undergraduate qualification was enough, once it was combined with additional training in business matters and computing.

The presentations of the speakers were followed by a lively discussion involving the audience. What emerged most clearly was the bewildering variety of skills expected of today's graduates.

Special Interest Group Meeting

Other activities of the Student subcommittee during the AAH Conference included the Special Interest Group Meeting, which was again well attended. It was very encouraging to see so many students at the conference, and I do hope that students will take further advantage of opportunities open to AAH Members.

Various AAH publications of interest to students are available. See the advertisement on page 27 for further details. As always, I invite letters from student members who either want to get involved, or to share their ideas and concerns with me.

GABRIELE NEHER

Call for papers 9th Conference on Research-in-Progress NOVEMBER 1998 Dorich House, Kingston University

Every topic welcome. Contributions from first-time speakers are particularly encouraged.

For more information, or to submit an abstract of not more than 150 words (by **20 September 1998**), contact: Amanda Crosswell, Flat 12, 'Coppersmead 3', Sycamore Grove, New Malden, Surrey KT3 3DJ. Tel: 0181 239 8530; or Gabriele Neher (address on back page)

The Design History Society Essay Prize 1997

The Design History Society invites submissions for its from students on any UK-based BA or MA course in Design History.

The competition is open to any full-time or part-time student, not previously published, on an accredited BA or MA course in the UK in which Design History is a major component. Submission must be accompanied by an academic nomination. (Guidelines for selection will be supplied to applicant institutions.) The essay must be of dissertation length (8,000–10,000 words).

The closing date is **27 June 1997**.

The prize: A bursary of £200, given by the Design History Society; expert editorial guidance with regard to possible publication, £75-worth of Oxford University Press publications.

For full details, nomination and application forms please contact: Paul Denison, Essay Prize Secretary, University of Teeside, Institute of Design, Middlesbrough, TS1 3BA.
Tel: 01642 342363/896726; Fax: 01642 342376;
email: <dsl15@tees.ac.uk> (Paul Denison)

European Copyright Directive

The European Commission's long-awaited proposal for a new copyright Directive was published in January 1998. If adopted, the proposed Directive will harmonise across the EU the reproduction right – the basic right to copy, lying at the heart of the copyright system. This Directive could have far-reaching implications for museums and galleries, affecting both their rights as holders of copyright and as providers of information for educational and research purposes.

How can museums respond?

The museum community now has an opportunity to try and influence this debate, and to seek some recognition of its public-interest role. In the UK The Conference of Directors National Museums and Galleries has resolved to support the making of a submission to the EU, and has instructed Peter Wienand of Farrer, a member of the Independent Museums and Galleries Copyright Working Group, to prepare a response, which will reflect the concerns of UK museums, galleries and libraries.

Key aspects of the Directive

The Directive aims to harmonise the following aspects throughout European member states:

- the definition of what constitutes a reproduction right, on which there are at present many divergences between member states, especially in regard to digital reproduction
- a new right concerning the access to, and transmission of, copyright information via online networks (e.g. the Internet)
- exceptions to the rights of reproduction, whereby copyright works can be exploited in certain situations without infringing copyright (e.g. private study, criticism and review)

In a press release issued last December, the European Commission stated that member states should have the option of allowing specific acts of reproduction, which are not for direct or indirect economic or commercial advantage, to be made by public libraries, museums and other establishments accessible to the public. However, the value of any exception at present remains unclear. And, of equal significance, this exception would not apply to any communication to the public via on-line networks, such as the Internet.

Next steps

An initial response to the Directive has been prepared by Farrers, in conjunction with the Museums and Galleries Copyright Working Group and submitted to the Patent Office and to the Department of Culture, Media and Support.

For further information, please contact:
Sophie Sutherland, Conference of Directors National Museums and Galleries. (Tel: 0171 938 9902)
Emma Williams, Museums and Galleries Copyright Working Group (Tel: 0171 794 0676).

Peter Wienand on the European Copyright Directive *Open meeting*

11.00 A.M. – 12.30 P.M.

FRIDAY 26 JUNE 1998

THE GALLERY, COWCROSS COURT, 77 COWCROSS STREET, LONDON, EC1M 6BP.

Mr Peter Wienand, of Farrer and Co, is a member of the independent Museums and Galleries Copyright Working Group. He has been instructed by the Conference of Directors of National Museums and Galleries to prepare a response to the EU's proposal.

A special meeting has been arranged by the AAH at which Peter Wienand will be discussing issues arising from the Directive, in particular the extent to which the Directive might interfere with the reasonable and fair reproduction of copyright works by public bodies.

For further directions contact Andrew Falconer, Tel: 0171 490 3211; email: <admin.aah@btinternet.com>

Prague and Bohemia

1–10 SEPTEMBER 1998

A visit organised in collaboration with the Czech Association of Art Historians

A visit to Prague and Bohemia is being organised, providing an opportunity to see museums, collections and architecture in Prague and selected locations in Bohemia, ranging from medieval to modern.

The price, at **around £200**, includes seven nights in Prague, an introduction to some of the best collections in Europe, and an opportunity to see aspects of Czech art and design relatively unfamiliar to art historians in Western Europe.

Information packs will be provided, and the visit will include two excursions outside the city to museums and country houses. By coach, the tour will pick up from both Sheffield and London.

Further details can be obtained from:

Dr Theo Cowdell,
Art and Design History
School for Cultural Studies, Sheffield Hallam
University
Psalter Lane
Sheffield S11 8UZ.

Administrator

Membership figures for 1997

Membership figures, categories and profile of occupational base at December 1997 (1996 figures in brackets).

Total membership: 1132 (1253)

Members taking *Art History* only: 344 (1103)

Members taking *The Art Book* only: 132

Members taking *Art History* and *The Art Book*: 447

Institutions subscribing to *Bulletin*: 52

Categories of membership

Ordinary:

with <i>AH</i> and <i>AB</i>	233
with <i>AH</i> only	176 (576)
with <i>AB</i> only	100

Joint:

with <i>AH</i> and <i>AB</i>	13
with <i>AH</i> only	13 (43)
with <i>AB</i> only	0

Student:

with <i>AH</i> and <i>AB</i>	89
with <i>AH</i> only	58 (225)
with <i>AB</i> only	14
with <i>Bulletin</i> only	120 (58)

Unwaged:

with <i>AH</i> and <i>AB</i>	13
with <i>AH</i> only	9 (34)
with <i>AB</i> only	7
with <i>Bulletin</i> only	21 (15)

Life:

with <i>AH</i> and <i>AB</i>	6
with <i>AH</i> only	10 (19)
with <i>AB</i> only	3
with <i>Bulletin</i> only	60 (58)

Corporate: 17 (6)

Europe:

with <i>AH</i> and <i>AB</i>	25
with <i>AH</i> only	28 (64)
with <i>AB</i> only	5

USA and ROW:

with <i>AH</i> and <i>AB</i>	51
with <i>AH</i> only	50 (136)
with <i>AB</i> only	3

Occupational profile 1997:

Academic	359 (428)
Museums	60 (80)
Student	294 (294)
Schools	36 (45)
Independent	73 (75)
Other	97 (117)
Unknown	213

New members in 1997:

Academic	33
Museums	5
Student	167
Schools	0
Independent	5
Other	21
Unknown	46
Total:	277

European Members 1997: 59

Austria 1/ Belgium 2/ Denmark 2/ Finland 2/ France 6/ Germany 10/Greece 6/ Ireland 6/ Italy 5/ Netherlands 8/ Poland 1/ Portugal 1/Slovenia 1/ Spain 3/ Sweden 1/ Switzerland 4

USA and ROW members 1997: 104

Australia 12/ Brazil 2/ Canada 11/ Hong Kong 1/ Israel 2/ Japan 2/New Zealand 3/ South Africa 1/ USA 70

The Direct Debit system introduced in 1997 has now been taken up by 177 members. I strongly recommend this method of payment to all members. It is far more efficient than paying by standing order (which we are trying to phase out) and removes the hassle of remembering to renew.

A common misconception regarding Direct Debit is that we can take money out of your account whenever we want. This is not the case. We are legally bound to notify all members paying by Direct Debit by letter two weeks in advance of any money coming out of their account.

Finally, as I reach the end of my first year as the new administrator for the AAH I would like to take this opportunity to thank all of the Executive Committee for their support and guidance.

ANDREW FALCONER

Heinz Archive & Library National Portrait Gallery

Stocktake Closure 10-28 AUGUST 1998

The Heinz Archive & Library will be closed for a stocktake period of three weeks from 10-28 August inclusive, reopening 1 September..

During this time we will be unable to receive visitors in the Public Study Room or answer telephone enquiries. There will, however, be limited time available for us to reply to written enquiries.

Normal opening hours: Monday to Friday 10 am to 5 pm; closed on Bank Holidays and 24 December -1 January inclusive

Honorary Treasurer

The Executive Committee is pleased to report on the Association's Accounts for the year ended 31 December 1997.

The objects of the Association are to promote the study and understanding of art and art history, and to provide support and assistance to members working within the field in its widest sense. The Association is also committed to providing appropriate support and assistance to individuals undertaking academic study of the discipline.

The Accounts show an excess of income over expenditure amounting to £39,124, resulting in reserves being carried forward to 1998 of £80,849. This excellent result was due to the following factors:

- Subscription income at £33,956 is substantially ahead of the income for 1996 as a result of the decision made at the last Annual General Meeting to restructure the levels of subscription. The target that subscriptions should cover administrative expenses has been met. This means that more funds will be

available in 1998 for investment in activities designed to further the Association's stated objectives. Subcommittees will be requested to submit projects to the Executive Committee for consideration within the next few months.

- *Art History* has again produced an excellent income for the Association and congratulations are due to all those members involved with its publication.
- Administration expenses have again been kept well under control and if allowance is made for the additional cost of the full-time Administrator and the rent of the office, they are lower than in 1996.

The Association has settled successfully into its administrative office at 77 Cowcross Street under the guidance of Andrew Falconer, and the Executive Committee would like to thank him for his hard work and support since last April.

PETER BAITUP

Balance Sheet as at 31 December 1997

	£	1997 £	£	1996 £
Fixed Assets			264	807
Current Assets				
Debtors and Prepayments	1,577		2,939	
Cash at bank and in hand	93,009		62,743	
Loan to subsidiary company – Pitchfactor Limited	<u>3,044</u>	97,630	<u>4,700</u>	<u>70,382</u>
Current Liabilities				
Creditors and Accruals	14,045		21,302	
Students' Support Fund	<u>-</u>	<u>14,045</u>	<u>162</u>	
Net Current Assets			<u>83,585</u>	<u>48,918</u>
Total Assets less Current Liabilities			83,849	49,918
Sabbatical Reserve <i>Art History</i>			<u>3,000</u>	<u>6,000</u>
			<u>80,849</u>	<u>43,725</u>
Funds				
Unrestricted			<u>80,849</u>	<u>43,725</u>
			<u>80,849</u>	<u>43,725</u>

Statement of Financial Activities for year ended 31 December 1997

	1997	1996
	£	£
INCOMING RESOURCES		
Subscriptions		22,012
Publications		51,851
- Art History	61,111	
- Bulletin	2,267	
- Others	137	621
Conferences	1,377	
Thesis competition	240	165
Interest Received	3,997	1,875
Total Incoming Resources	<u>103,085</u>	<u>76,524</u>
CHARITABLE RESOURCES EXPENDED		
Publication costs		23,225
- Art History	24,305	
- Bulletin	5,536	4,873
Conferences	499	2,640
Thesis Competition	139	147
British School at Rome	920	51
Contribution to Student Support Fund	402	
Support for Institutional Conferences	-	250
	<u>31,801</u>	<u>31,186</u>
MANAGEMENT AND ADMINISTRATION COSTS		
Staff salaries	11,530	
Printing and Stationery	1,399	1,391
Office Rent	2,233	
Postage and Telephone	2,329	1,977
Committee Expenses		2,532
- Executive	2,522	
- Sub-Committees	897	1,741
Secretarial Services	605	857
Recruitment Costs	-	575
Legal and Professional Costs	7,480	13,520
Bank Charges	1,856	416
Computer Software	136	1,359
Subscriptions	71	144
Audit Fee	250	250
Miscellaneous Expenses	309	70
Depreciation	543	895
Total Administration Expenses		<u>32,160</u>
Total Resources Expended		<u>63,961</u>
Excess of Income over Expenditure		39,124
Balances brought forward at 1 January		<u>43,725</u>
		82,849
Transfer to Sabbatical Reserve "Art History"		<u>2,000</u>
Balances carried forward at 31 December		<u>80,849</u>
		<u>43,725</u>

Any member wishing to receive a complete set of accounts, including a copy of the auditors' report, should apply direct to the Hon Treasurer, Peter Baitup (for address, see back page).

Universities and Colleges

The subcommittee met three times during the year. Close links have been maintained with the Students' and Schools' subcommittees, and a representative from one or both of these groups has been at most of our meetings.

Thesis Prizes: 1997-8 has seen a reasonable number of entries, predominantly from studio-based courses. The continuity of judges has been maintained, with the valuable input of Anthea Callen and Barbara Burman. Chris Bailey, who assisted in 1997, was unable to do so this year. Gudrun Schubert, who organises the scheme, also assists the selection process. Reaktion Books and Yale University Press are, happily, able to continue their support of the prize. Last year's winners were delighted to see abstracts of their thesis published in the *Bulletin* and two are now on postgraduate courses. Ways of improving the scheme are under discussion.

Research Questionnaire: In December 1997 over 100 institutions were invited to return information so that the questionnaire could be updated. So far the response, particularly from the 47 departments who are included in the current leaflet, has been disappointing. Ken Quickenden is willing to receive late replies until mid-April. The leaflet is sent to all student members of the AAH and to every department, and is intended to be used by students considering postgraduate study.

Promotion of Art History in schools: The subcommittee believes that a leaflet is needed in order to help promote the subject in the light of falling application rates nationwide. It proposes to produce a leaflet aimed at secondary-school and FE students which will indicate what the subject is like at HE level, and provide sources of further information. The subcommittee will apply for funding from the AAH in July.

Collaboration is taking place with Nick Addison of the Schools' subcommittee in order to run a second pilot phase of ACHIS (Art Critics and Historians in Schools). We are producing a funding bid to run the second scheme from autumn 1998, with the actual residencies taking place in Jan/Feb 1999. There will be development meetings beforehand, independent evaluation and a project report.

Responses to HE issues: On behalf of the AAH, the subcommittee has responded to a number of consultation documents issued over the year. These include QAA symposia and papers on Graduateness and the future shape of Quality Assessments, the RAE discussion document and a paper on Accreditation and Teaching in HE.

Of these issues, it is clear that Subject Benchmarking, the proposed mechanism for Quality Assurance after 2000, will be the key area for debate in the near future. QAA is currently consulting with subject associations, over 50 of which were

represented at a seminar in March. The current issue of *Higher Quality*, the QAA newsletter, concentrates on this issue. Subject associations have the opportunity to contribute in the concentrated timetable which has to operate if the new scheme is to commence in two years' time. The closing date for responses to ideas put forward in the newsletter is 22 May. Unfortunately, because of the move of QAA from London to Gloucester, no-one was able to come and speak at the AAH conference. However, a representative is willing to attend a meeting at another time.

Membership: We have operated this year without a permanent Secretary in place and the task of producing the minutes has been rotating. This goes against the Guidelines put forward by the EC this year, and at our AGM at Exeter we intend to elect a Secretary. Several new members have been co-opted during the year, some of whom have previously served on the subcommittee. We welcome their participation and are grateful to everyone who contributes to the subcommittee, and particularly to Ken Quickenden and Gudrun Schubert for their additional work.

Sue Watling resigned soon after last year's AGM through pressure of work. Current members are: Penny McCracken (Chair), Chris Bailey, Barbara Burman, Claire Donovan, Martin Gaughan, Susie Nash, Gaby Neher, Ken Quickenden (Research Questionnaire), Pauline Ridley, Gudrun Schubert (Thesis prizes), Shirley Walker (FE issues). If anyone is interested in joining the subcommittee please contact the Chair or any of the above members.

PENNY MCCRACKEN

Museums and Galleries

At the Exeter Conference the subcommittee held an open meeting to discuss three issues: volunteers and internships, the future of the subcommittee within the AAH, and the possibility of convening a session at the Southampton Conference.

Voluntary work-placements: A range of opinion was expressed on the issue of volunteers. The subcommittee endorses the students' paper 'Work Experience in the Visual Arts' and the Executive's decision to investigate a code of practice in discussion with the Museums' Association. We discussed the possibility of applying for funding through the new AAH Initiatives scheme for a series of internships/placements. While no clear decision emerged as to how to proceed with this in the subcommittee, we would welcome proposals from individuals or organisations for AAH Initiatives funding in this or any other area.

Subcommittee: There was strong support for the continuation of the subcommittee within the AAH. The present arrangement, whereby the chair is shared by four people, will continue until next year's

conference, at which we hope candidates for a new Secretary and Chair or Chairs may emerge.

Conference session: There was an enthusiastic response to the idea of convening an academic session at the Southampton Conference. We plan a session called 'Making Exhibitions – Making Art History', with the aim of opening up discussion about the ways in which meaning is made in the context of Museums and Galleries. Papers will be sought which address issues of curating and curators; institutions and individuals; the critical/historical vocabulary of art in the context of exhibition making etc.

The conference session will be the principal area of activity of the subcommittee this year – all ideas and contributions are welcome!

**FIONA BRADLEY, PENELOPE CURTIS, SARAH HYDE
HELEN SMAILES**

Independent Art & Design Historians

Brigitte Corley resigned as Chair of the subcommittee last year and I took over as Chair in May 1997. There are thirteen members of the subcommittee, and an invitation is extended, in addition, to the Chair of the Student Group. I, or my substitute, have attended each of the EC meetings throughout the year. Our subcommittee meetings have been held prior to each of the EC meetings. Minutes of our meetings are forwarded to Andrew Falconer as a record for the AAH.

There have been four main items which have been of concern to the subcommittee throughout the year. First has been the updating of the *Register* (see pages 22 and 27 for details). This has been put into effect thanks to the unstinting efforts, yet again, of Duncan Branley.

The second item has been the research and preparation of the *Tax Guidelines*, with special relevance to independent and freelance art historians. Copies of these are lodged with Andrew Falconer at the AAH offices and anyone may send a stamped addressed envelope in order to receive a copy. These will be updated when necessary.

The third item of discussion throughout the year has been the raising of subscription charges to the AAH, which may have resulted in a decline in Independent members. This will be an ongoing discussion for the coming year.

Finally, copyright remains a major source of concern. Members of this subcommittee remain sceptical with regard to DACS and its involvement in the whole issue, and they will continue to request discussion of the issues, as contained in the report in the *Bulletin* of November 1997.

CLARE FORD-WILLE

Schools

The Schools Group has had a very active and busy year, consolidating partnerships with other organisations and continuing the debate about the role of art history in schools. The reform, possibly the survival, of Art History as a discrete 'A' level continues to exercise the energies of most members of the subcommittee.

'A' level reform: Under the outgoing government there were indications that only one Examination Board, probably EDEXCEL, would offer a syllabus for 'A' level Art History. To ensure that the recommendations for reform (1997) drawn up by the subcommittee would inform EDEXCEL's revised syllabus, a representative of the board was invited to present an outline of its proposals to the Schools' Group. The subcommittee provided a critique on the basis of our understanding that this would be the only opportunity to influence the outcome. But it has emerged that at least three boards had submitted draft syllabi by June 1997 for the scrutiny of SCAA (now the Qualifications and Curriculum Authority). As it stands, the imminent changes predicted last April (including the EDEXCEL draft) have not materialised. Rumour has it that the announcements on 'A' level reform expected at the end of February 1998 are to be delayed for some time. The subcommittee is not waiting on events but has contacted QCA to present our recommendations. In addition, the Co-Chairs have been invited to participate in a discussion group (called by QCA) about the future of 'A' level.

Schools' Conference: 'Art Histories in Action' (June 1997) the first Schools' Conference in association with Tate Education, generated great interest, initiating a series of conferences serving as a focus for debate. It is intended that a broader role for Art History will be explored in addition to establishing a secure position for a reformed 'A' level. Its central contribution to critical and contextual studies in Art and Design will be examined, but also its possible significance for visual literacy across the curriculum. At the conference the majority of delegates agreed that it was the restrictive and outmoded syllabi prescribed by examination boards that stifled any innovation, thus preventing teachers from developing the more inclusive approaches to the study of visual culture adopted by the discipline. However, those teaching critical and contextual studies felt less constrained by the exam boards but perceived Art History, as manifest in schools, as a somewhat stultifying mode of enquiry.

The second Schools' Conference, 'Loaded Canons', is due to take place on **Saturday 27 June** at the Tate Gallery. (See page 21 for details.)

Student Conference: A study day for sixth-form students is to be held on 25 April at the V&A Museum.

Nicholas Cann Award: For the second year the Nicholas Cann Award is on hold. Its function, target

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audience and organisational procedures are being reconsidered. In order to develop the remit of the award and extend its profile, the subcommittee intends to submit a bid to the AAH's new initiatives fund.

ACHiS: The ACHiS pilot residency for the Art Critics and Historians in Schools Programme is near completion. It is hoped that similar residencies will form part of a research project next academic year. Coordinated from the Institute of Education, University of London, the Schools and Universities subcommittees with Tate Education will submit a proposal later this year.

ELIZABETH ALLEN
NICHOLAS ADDISON

Students

The past twelve months have been very active ones for the Student subcommittee, which has met approximately every second month in order to review existing projects and to set up new ones. The membership of the subcommittee has increased to include more undergraduate members, but the subcommittee is still actively looking for new members, some of whom would ideally be Open University and Fine Arts students.

At the May 1997 meeting the committee reviewed its administrative structure, and created the posts of secretary and membership secretary. These administrative changes have enabled the committee to embark on new projects and to continue existing ones, which are detailed below.

Voluntary work placement lists: The existing lists of museums and galleries which might be considering voluntary work placements were added to, and sorted into three separate lists to make their distribution easier. The three lists now cover Great Britain and the Republic of Ireland; Europe; and the rest of the world. The lists have been used by many students who have commented on their usefulness. The lists will continue to be updated and revised. The committee has benefited from the advice of the Museums and Galleries subcommittee regarding the work placement lists, and a newly compiled *Guide to Work Placements*.

Conferences on research-in-progress: In 1997-98 the Student subcommittee continued to organise conferences offering a forum for student speakers at various locations. The Sixth Conference on Research-in-Progress was held at Bristol University on 24 May 1997. This was followed by a conference on 8 November 1997 at the University of Leicester. The Eighth Conference on Research-in-Progress had been planned for a location in Scotland in February 1998, but the project failed due to a lack of interest. The committee is keen to strengthen links with students in Scotland, and any suggestions for projects are welcome.

One of the aims of the conferences on Research-in-Progress is to offer student speakers a first-time forum for the formal presentation of papers, and it was very encouraging to find students listed as speakers at the Annual Conference who had previously presented aspects of their research at one of the conferences organised by the Student subcommittee.

The Eighth Conference on Research-in-Progress is scheduled to take place on 23 May 1998 in Oxford, with further conferences planned at Kingston University in (November 1998) and the University of Nottingham (February 1999).

Careers forum: It was felt to be particularly appropriate to address the issue of 'Careers in Art History' in a forum discussion at the Annual Conference in Exeter. Many students are confused about the careers options open to them, an issue which the well-attended forum aimed to address. The Student subcommittee hopes to revise the *Careers in Art History* booklet.

New projects embarked on by the Student subcommittee in the past twelve months include:

Compilation of a list of MA dissertations and doctoral theses: The subcommittee has started to compile a list of research topics currently worked on by AAH student members. It was felt that such a list was needed in order to alleviate the isolation many students experience when embarking on their research. The list will be made available to students at a later date.

Distribution of notices by email: The subcommittee has started to disseminate Calls for Papers and information about future conferences using email. Most students have access to email through their institutions, and this was seen as a way to distribute information faster than relying on *Bulletin*. Any student wanting to receive notices by email should contact Dennis Wardleworth on <Dennis.wworth@geo2.poptel.org.uk>

Recruitment: One of the major concerns of the subcommittee in the past twelve months has been with the recruitment of new student members. This reflects a tendency within the AAH as a whole. For membership figures, please see the Administrator's Report.

GABRIELE NEHER

Art History

This report is made some eight months after taking up office as editor and assistant editor of *Art History*. It is far from easy to resolve on a format that will cover all the issues as we currently perceive them, and in order to permit a discussion of fundamental questions at an early stage of our editorship, routine matters will be dealt with rapidly. We would like to take the opportunity to thank the outgoing editors

and the Board for their generous support during the period of transition.

Academic and scholarly submissions: These are running at an adequate level to allow the production of four issues each year, including one special number, with the assurance that about 80% of the materials will be of a high level of excellence and the remainder well within the acceptable level.

The assessment of articles must depend upon a combination of specialist and general editorial skills, and in some instances it is possible that an enthusiastically refereed article will not be of a character appropriate to *Art History*. The combination of articles to lend an interesting character to each number is difficult to achieve, given the restrained quantity of excellent submissions, and as yet we have sought to achieve some kind of balance by period and type of subject matter, which is rather too easy to repeat. Currently, a number of very good articles on Medieval, Early Modern and Renaissance topics are being submitted, mostly from the USA, while nineteenth century studies seem to be in the doldrums in respect of quality. Twentieth century studies are on the whole sound with some exceptions.

Volume 21/1 has a useful juxtaposition of intellectual and art histories in the broadest sense, which might serve as a kind of model for the future.

The Baxandall special issue is looking good, with all the articles ready in good time and an editorial in preparation. The Architecture special issue is in hand, organised by Dana Arnold around a series of special lectures supported by the Mellon Foundation. Future titles possibly include an 'other/post-colonial' and a 'Sade' special issue.

Points arising from this: It is evident that Blackwell would like to move to a new level of production and in our view 4 numbers + a special issue each year *could* be a realistic proposition. Yet even this would require a more active editorial intervention in the production of articles, especially to ensure a sound grouping of thematically coherent materials in non-special issues. It is here that the idea of a *polemic dossier* would need to be substantially developed, and we have taken steps to begin to generate these as substantial elements around a number of themes, including 'problems in British modernity', 'archives and methodologies for gay art histories'. Nothing more than preliminary soundings have taken place, but these particular and other related academic developments will be pursued regardless of the number of issues. However, it must be noted that in any event development not only increases work for the editors but also for the Board, members of which will have to turn round more articles more rapidly.

The Journal as a whole is almost certainly in need of a rethink. The effect of the launch of *The Art Book* on *Art History* needs to be monitored very carefully. Preliminary figures suggest that the effect is negative in terms of individual subscriptions, and

that this could cost the Association a few thousands of pounds each year without any threat to the Journal's overall profitability, which is a result of institutional subscriptions. However, this is a matter for the Association to consider in the light of its overall offer of services to members, the cost of these services and the level of yield from the membership at a given level of cost. Strictly speaking, this is no concern of *Art History*, and the editors consider it their task to maintain a high level of copy, which it is then the task of the Association and Blackwell to market. The marketability of the Journal is clearly a function of its copy and other qualities, and one way of underpinning this would be to engage in a thorough redesign.

The Special Issue is precisely such a matter, and the Editorial Board and the Executive took the important decision to market it as a book, with the reviews and journal details stripped out. The first *Art History* book will thus be launched at 1999 CAA, some three months after the Journal issue.

The Review Section clearly needs to be rethought in the light of *The Art Book*, and attention needs to be given to the possibility of co-ordinating it more carefully with the main copy. Again, this would take considerably more editorial work.

General matters: From our point of view the most pressing issue is that of support for the editorial work. In particular, clerical support for the editors is urgently needed.

ADRIAN RIFKIN (Editor)

DANA ARNOLD (Associate Editor)

The Art Book

The main development for *The Art Book* this year has been the redesign, increase in publicity, growth in sales and expanding range of reviews and reviewers.

Redesign: There has been a very positive response to the new design and layout of *The Art Book*, both here and in the US. The appearance is sharper and cleaner and the content easier to read. The new design has also allowed the editors to increase the number of reviews in each issue.

Reviewers: Since the last AGM *The Art Book* has increased the range and number of reviewers and it is heartening that many of the new reviewers are drawn from the AAH membership. There is still an issue to be addressed about consistency of quality in reviewing and to this end we have produced new guidelines for reviewers.

We would like to draw in more contributors from other parts of the country as well as from different sectors of education. There has been a good response in the US, thanks to the work of Jean Martin, US Books Editor.

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Publicity/Marketing: Blackwells are more familiar with journals than magazines but they have stepped up the publicity work on *The Art Book*, covering member sales, countersales, conferences, electronic access, window displays, poster campaigns, gallery campaigns, electronic bulletin boards, exchange advertising etc. This has already shown results but *The Art Book* needs a faster-developing counter sales commercial strategy. The Blackwell Journals On-line Service to libraries world-wide is proving successful. Circulation of *The Art Book* continues to grow.

Future developments: The Editorial Group is in the process of drawing in new members, including a new Honorary Editor with more clearly defined roles, and of strengthening the education reviews section. We are planning to develop a wider advisory group to identify issues and themes and advise on reviewers with expertise in specific areas. It is vital that AAH members fully support *The Art Book* if it is to thrive. We welcome feedback on all aspects of the magazine.

Thanks: To Jean Martin, US Books Editor, and members of the Editorial Group, to *The Art Book* staff at Blackwells, and in particular to Anthea Callen, who as Chair of the AAH has been the driving force for much of the development of *The Art Book*.

It is with much sadness that we must record our thanks posthumously to Joe Darracott for his sterling work at Pitchfactor to ensure that the finances are in order.

HOWARD HOLLANDS (Hon Editor)
SUE WAR (Editor)

CIHA British National Committee

The principal focus of the Committee's two meetings in the past year has been CIHA 2000, the Congress on *Time*, organised by Nigel Llewellyn, that will take place on 3–8 September 2000. An international call for section chairs has gone out. Each section will have a primary non-British President (or Convenor), with a British Vice-President. The British National Committee will examine Nigel's initial proposals at its next meeting in May; these will then be firmed up before their presentation to the CIHA Bureau in the early autumn.

CIHA 2000 will take place on a variety of sites in central London, primarily around Bloomsbury, and will be accompanied by plenary lectures and (hopefully) by animated parties at interesting places.

The next CIHA colloque will be in Sao Paulo, Brazil, on 5–10 September 1999, on the theme of *Landscape and Art*. An initial call for papers has gone out; John House can supply further details to anyone who is interested.

The main new enterprise of the CIHA is the launching of a CIHA website, which it is planned to open on 15 April. It will be based at the National

University of Mexico, in Mexico City, and will be under the aegis of Professor Rita Eder, Director of the Instituto de Investigaciones Esteticas there.

In the CIHA Bureau, work has continued on rewriting the Statutes; the final draft of the new statutes will be completed this year, with final ratification at CIHA 2000 in London.

JOHN HOUSE
Chair, British National Committee of CIHA

Artists' Papers Register

The Project Officer based in Leeds was due to reach the end of his two-year contract in March 1998. The University of Leeds has extended his contract until 31 May 1998, enabling him to work on editing the database and the development of its online facility. Project Officer David Tomkins is to be congratulated on his hard work, which has ensured that the Register achieved regional coverage of papers in Scotland and northern England within the set timetable.

Robin Bourne, the Project Officer based in Birmingham, has made equally good progress since he started work in April 1997. The APR now contains over 7500 records, with references to over 2500 artists. The majority of references are to British artists and designers or artists/designers active in Britain.

The Subcommittee Working Group is currently preparing to make the Artists' Papers Register available on the Internet. This involves editing the database and a consideration of its design and likely use. A range of technical options is available and these are being investigated. The AAH, and everyone involved in the APR, owes gratitude to technical staff at the University of Birmingham for their assistance in these developments. I hope that Internet access will be available by Summer 1998. Searches will be available by proper name, type of artist/designer, type of research material, e.g. diaries, and location of repository. It will also be possible to enter more complex searches on multiple fields and free text searches on certain fields.

London-based officer: Members of the subcommittee and the AAH Executive Committee are about to approach possible host institutions for the third Project Officer, to be based in London. Ideally, the third Project Officer will start work before Robin Bourne reaches the end of his contract at Birmingham. Andrew Falconer and I plan to begin fundraising this summer. The AAH EC has committed £5000 seedcorn funding and £2500 setting-up costs towards the third stage of the project.

It has been agreed that the paper records produced by the project will be stored at the Archive of Art and Design at the Victoria and Albert Museum.

REYAHN KING

Minutes of the 24rd Annual General Meeting of the Association of Art Historians

held in the Peter Chalk Conference Centre, University of Exeter on Sunday 5 April 1998

AAH Executive Members present: Nicholas Addison, Elizabeth Allen, Chris Bailey, Fiona Bradley, Peter Baitup (Hon. Treasurer), Barbara Burman (Southampton Conference 1999), Anthea Callen (Chair), Colin Cruise, Fintan Cullen (Hon. Secretary), Andrew Falconer (Administrator), Peter Funnell, Howard Hollands (*The Art Book*), John House, Reyahn King, Penny McCracken, John Morrison, Gabriele Neher, Stephanie Pratt (Exeter Conference 1998), Pauline Ridley, Deirdre Robson (Independent Art and Design Historians Subcommittee), Sam Smiles (Exeter Conference 1998), Brandon Taylor (Southampton Conference 1999), Toshio Watanabe (Chair-Elect), Shearer West, Sarah Wilson

1 Apologies: Marjorie Allthorpe-Guyton

Members: The meeting was attended by approximately 66 members. Before the meeting began the Chair, Anthea Callen, thanked the organisers of the Exeter conference for a very successful three days and presented gifts on behalf of the Association. Gabriele Neher thanked the organisers for making the conference so student-friendly. This was followed by a presentation to the out-going Chair by the Hon. Secretary, Fintan Cullen. Anthea Callen stood down at this AGM and was thanked for three years of dedicated work on behalf of the AAH.

Anthea Callen asked for a minute's silence in memory of Joe Darracott, former Hon. Secretary and Chair of Pitchfactor, who died recently.

2 Minutes of the 23rd Annual General Meeting: held in the New Hall, King's College, London, 6 April 1997: agreed as a true record and signed.

3 Chair's Report: Report submitted. The Chair reported on five main issues: Consolidating the new AAH administration and London office; *The Art Book* redesign for 1998; the AAH Initiatives Fund; Image copyright law regarding reproduction rights; AAH conferences venues to 2000. She focused on the Initiatives Fund and asked for membership response, as well as explaining how the Fund has become possible. A member asked if the membership level will be enough to cover the Fund. It was explained that the Fund will be financed by profits from *Art History*. A further questioner asked if it was possible to be a member and not buy *Art History*. It was pointed out that the AAH Executive Committee is soon to discuss new subscription options for members. Members were strongly encouraged to join subcommittees and thus utilise the Initiatives Fund.

4 Membership Report: Report submitted. Total membership in December 1997 stood at 1132 (1253 at end of 1996). The Administrator asked members to seriously consider switching to a direct debit form

of subscription payment. Andrew Falconer thanked the membership for their support and guidance during his first year in the job. In turn, the membership thanked him for his professionalism and friendly service.

5 Hon. Secretary's Report: Report submitted. Fintan Cullen thanked members of the Executive Committee who are retiring. Two nominations had been received for the two vacancies now arising on the EC for elected members. There was thus no need for an election. The two new EC members are: Oriana Baddeley, Research Co-Ordinator, Camberwell College of Arts; proposer: Toshio Watanabe; seconder: Anthea Callen; Gabriele Neher, Lecturer in Art History, University of Nottingham; proposer: Fintan Cullen, seconder: Anthea Callen.

6 Hon. Treasurer's Report: Report submitted. Peter Baitup highlighted the key items in his report: AAH costs have been kept down and are covered by subscriptions. There is a need for the upgrading of services in running the Association, especially in the area of support staff, hardware and software. A question was asked about conference costs. It was pointed out that these are not listed as part of the Association's funds but are calculated separately.

7 Bulletin: Report submitted. Chair thanked Jannet King for her work on the *Bulletin*.

8 Art History: Report submitted.

9 The Art Book: Report submitted. Howard Hollands reminded members of the variety of articles available in the magazine. He thanked Anthea Callen for all her work in launching the magazine as an AAH initiative; thanks were also extended to Sue Ward and Jean Martin, to the contributors and to the late Joe Darracott. He said that an improved guideline for reviewers would soon be available. A clear identity was still a problem for the magazine, with clear constitutions needed for the Editorial and Advisory Groups. Gabriele Neher praised the way that *The Art Book* offers a variety of different ways in which art is criticised. This was particularly attractive to students.

10 Subcommittees

Independent Art and Design Historians: Report submitted. Deirdre Robson informed the membership of the imminent publication of a *Register of Independent Art and Design Historians*. She thanked Duncan Branley for all his work in setting it up. A question from the floor asked if a future edition of the *Register* could also include curatorial personnel and not just art historians who are ready to work in educational institutions.

Schools: Report submitted. Elizabeth Allen, who is retiring as co-chair of this subcommittee, addressed the meeting. She invited members to join a

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discussion group to help shape the 'A' Level syllabus. Comments should be sent to Nicholas Addison as soon as possible (before June 1998). Comment from the floor suggested that more notice should have been given for this initiative, but the Chair pointed out that 'A' Level reform has been on the AAH agenda for some time. Further comment suggested that the Scottish Higher should also be addressed. An open discussion ensued. The Chair saw this issue as a crucial one for the discipline and invited members to get involved.

Students: Thanks to Gabriele Neher who will step down as Chair as soon as another one is found.

Universities and Colleges: Report submitted. Penny McCracken addressed the meeting regarding the next round of Quality Assessment. The subcommittee is organising an open meeting on a Saturday in May (possibly 9 May) to identify the benchmarks against which courses could be measured. The subcommittee plans to invite representatives from other subject areas, the Design History Society and Architectural Historians. The first deadline for submission of views is 22 May.

Art Galleries and Museums: Report submitted. Fiona Bradley informed meeting that it is hoped that the subcommittee will host a session at next year's conference. The Chair regretted the cancellation at the Exeter conference of a discussion on the subject of 'Do Art Galleries Need Art Historians?'

11 CIHA: Report submitted. John House informed the meeting of the forthcoming London CIHA 2000 Congress and the call for section convenors.

12 Artists' Papers Register: Report submitted. The Chair thanked Reyahn King for her work over the past year.

13 Southampton Conference 1999: Report submitted. Brandon Taylor, one of the organisers, addressed the meeting. It will be held from 9–11 April 1999 and the organisers are open to suggestions for strands. The final decision for the selection of strands will be made in the next few months. Suggestions from the floor included the usefulness of an opening plenary session to address the theme of the conference. Interdisciplinary projects are particularly welcome as are suggestions in contemporary art. The longer speaking spot (30–35 minutes) offered to readers of papers at Exeter was appreciated by one member. Members are encouraged to get in touch with the organisers of the Southampton conference.

14 Motions: None was submitted.

15 Any Other Business: Anthea Callen welcomed the new Chair, Toshio Watanabe and wished him well. She brought the meeting to a close.

The next Annual General Meeting will be held on Sunday 11 April 1999 at the University of Southampton.

AAH Initiatives Fund

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 art history in its widest sense. Through the EC, the AAH already contributes to the activities of, for example, the Student Group, the Independents, and the Artists' Papers Register, but the EC recognised the long-overdue need for a policy on funding to optimise the use of AAH resources and ensure equitable distribution. The revised rules for the Fund are as follows:

- The **AAH Initiatives Fund** takes the form of an Annual Competition, designed to provide financial support for initiatives which aim to promote art history in the UK: its study, its development, and the wider understanding of the subject in all its breadth and diversity.
- The Fund may be approached for **seed-corn funding** for larger initiatives for which funding from other sources is planned, or for **full funding** of projects.
- Annual bids for funding must be made by AAH Members through the relevant EC subcommittee.
- Projects for which funding is sought will be considered each spring by the EC subcommittees, who will select those they wish to recommend for funding to the **Executive Committee**, for consideration at its **June/July** meeting.
- Joint bids from subcommittees will be welcomed.
- Each subcommittee will be expected to prioritise its bids where it is submitting more than one for consideration in the annual competition.
- Subcommittees must indicate what they consider the minimum sum needed to make a project viable.
- **Application forms** may be obtained from the AAH Administrator; their accurate completion and submission will be the responsibility of the subcommittee.
- In order to **appear on the EC June/July Agenda** for consideration, completed application forms – with full budget details – must be received by the AAH Administrator **two clear weeks** before that meeting.
- The Funding Initiative will be the priority of the June/July meeting; the EC will be responsible for all decisions, which are final.
- Results of all bids will be notified to subcommittees after the June/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 normally be decided by the Honorary Treasurer.

**Money available for the AAH Initiatives Fund 1998:
£15,000**

ANTHEA CALLEN

Suggested guidelines for subcommittees

The five subcommittees of the AAH Executive Committee play an important role in representing the various constituencies that make the Association of Art Historians. In an attempt to consolidate their position in the efficient running of the Association, the Executive Committee has agreed on a number of Guidelines for Subcommittees. These guidelines are not submitted as a constitutional amendment, and the Executive Committee holds a right to change them over the course of time.

Members of the Association are strongly encouraged to join a subcommittee and play an active role in representing their area of interest. Please contact the Chair of a subcommittee to discuss your involvement. See back page for addresses.

FINTAN CULLEN
Honorary Secretary

Remit

- The subcommittees operate to encourage the study of the discipline of Art History by whatever means they deem advisable.
- The subcommittees are invited to submit projects or proposals to the EC which will benefit their particular constituency. The EC will consider offering financial support for proposals which meet criteria agreed by the EC.

Membership

- All members of AAH subcommittees should be paid up members of the Association.
- Each subcommittee chair (excluding Students) should be elected normally for no more than a three-year period.
- Each subcommittee should have a Secretary (who may act as Treasurer) and supply current names and addresses to the AAH Administrator.

Reporting of meetings/activities

- Each subcommittee should hold regular minuted meetings.
- The Administrator should receive copies of all subcommittee minutes and should distribute them, when requested, to chairs of other subcommittees.
- All subcommittees should submit an annual report to the membership that is available for consultation at the Annual Conference, is addressed at the Annual General Meeting and is subsequently printed in the AAH *Bulletin*.
- Each subcommittee should report regularly to the EC, preferably by the subcommittee chair.
- If subcommittees wish to raise an item for consideration at an EC meeting, in addition to

their regular report, it must be submitted as a paper to the Hon. Secretary two weeks in advance of the meeting.

- Subcommittees should encourage communication with other subcommittees. It is suggested that each subcommittee be aware of the dates of other subcommittee meetings.
- The Administrator acts as a link between the various subcommittees and he/she should be invited to attend occasional subcommittee meetings so as to be aware of parallel areas of concern for various subcommittees.
- Subcommittees should keep the membership informed of their activities by means of regular submissions to the *Bulletin*.
- Subcommittees should hold an annual open meeting during the annual conference

Financial arrangements

- All subcommittees should run a bank account and should apply, by letter, to the Hon. Treasurer for a subcommittee float to cover travel, stationery and other expenses.
- The AAH (through the office of the Hon. Treasurer) will pay annual AAH conference fees for all subcommittee chairs if their home institutions (if applicable) will not pay the fee.
- No one should be deterred from being chair of a subcommittee because they cannot afford to travel to the meetings or the annual AAH conference. The EC has the right to offer a contribution towards expenses to a potential subcommittee chair if financial considerations are discouraging them from taking up the post.

The EC welcomes comments from members of subcommittees for the greater improvement of the running of these committees.

Bulletin deadlines

Deadlines for the next two issues are as follow:

October issue	7 September
February issue	5 January

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

The simplest way method is by email me to:
<jande@48staff.u-net.com>

Joseph Cobbould Darracott 1934–98

Those who have read John Letts' sensitive obituary in *The Independent* (21 March 1998) may have reflected how difficult it is to pay tribute to a man whom many members of the Association knew and appreciated as a friend as well as an art historian. We were all shocked to hear of Joe's sudden death on 6 March.

Joe was born in Aldershot and educated at Bradfield College, Berkshire, and Lincoln College, Oxford. He served for a period with the Royal Navy. He also studied at the Institut d'Art et d'Archeologie in Paris. Having honours degrees in Modern History and the History of European Art, he worked for Thames and Hudson before becoming Keeper of the Rutherford Collection at Manchester City Art Gallery 1961–63. This was followed by a post as Lecturer in History of Art at Hornsea College of Art 1963–68, a period which included the time of the 'sit in', the best-known English art school of expression of the university unrest in Europe during the late 1960s.

From 1969 to 1983 he was Keeper of the Department of Art at the Imperial War Museum, and contributed much to the establishment of National Heritage (1971) and to the work involved in the Museum of the Year Award (from 1973). From 1986 he edited *Museum News*. He was also involved with the Open College of the Arts.

Joe's publications were numerous. He contributed articles to *Country Life*, *The Connoisseur*, and *Universities Quarterly*, and wrote books on *The First World War in Posters* (1974), *England's Constable* (1985), *A Cartoon War; The Second World War in Cartoons* (1990), *Art Criticism; A User's Guide* (1991), and *Letters from Artists* (1997). Perhaps his best remembered work, however, is *The World of Charles Ricketts* (1980), with its sympathetic treatment of one of the most interesting figures in English art.

I first met Joe in connection with work on Royal Academy war artists, when I spent some delightful time in the Imperial War Museum's collection. He convened a session on war art at the Edinburgh AAH conference, and proved to be a staunch friend over the years. His association with the AAH was a long and intimate one.

Joe was a true and altruistic friend of those organisations which he supported in the interests of art history. He combined a strong personal charm with a typically pragmatic approach to his work, including AAH conference organisation. He was particularly helpful to those of us who had been brave or foolish enough to undertake this annual task. His generosity was great, and it was typical of him to provide a pile of journal back numbers to take to our colleagues in the Czech Association of Art Historians a few years ago.

Many of us have fond memories of meetings and conversations, some of them in the most unlikely hostels and locations. The frequent appearance of a felt hat complemented a sartorial style which could correctly be interpreted as the expression of a (rather English) cultured outlook on life. His home in Fitzwarren Gardens, London often provided a sympathetic venue for various meetings, and Joe's hospitality was marked by inimitable politeness and kindness. His humour was not necessarily without an 'edge', but he was never malicious in using it.

I think that Joe saw his relationship with both the museum world and with the AAH (in which he had served on the Executive) as essentially a facilitative one, motivated by his enthusiasm for art and an interest in its institutional dimensions. It seems paradoxical that he should have died at a time when there seems to be something of a rebirth of interest in the historical role of organisations in the arts.

After the AAH started to encounter the harsher realities of organisational existence imposed by the Value Added tax and the latest Charities Act, Joe gave much of his time to aspects of the Association's work which are necessary, but less high-profile than others. As Director and Chair of Pitchfactor, the Association's trading company, he was a key figure in developments which included the joint venture with Blackwell in *The Art Book*.

Joe brought a welcome sense of professionalism to the company's activities and was one of those chairmen who sensitively and humorously maintained the right balance between discussion and agenda. It is a tribute to his energy that he combined this work with a number of other responsibilities and a range of interests which included forms of extra-European art.

The Association has lost a real friend. Joe's patience, knowledge, scholarship and integrity, which increasingly seemed to cast him in the role of elder statesman, will be missed very much. It was, I believe, his real sense of empathy with others, combined with a strong sense of fairness and propriety, that made him a rather extraordinary person. The real affection of his friends is a tribute to his character. No one reading the last pages of his book on Charles Ricketts, or the end of *Art Criticism*, can doubt his sincerity, or his enthusiasm for art history. I deeply regret the fact that a number of projects, including one for a small publication on the first 25 years of the AAH, will not now benefit from Joe's assured and informed guiding hand.

I am sure that I speak on behalf of all his friends in offering our condolences to Britt-Marie, his children and his family.

THEO COWDELL

Tony Dyson writes:

I first met Joe Darracott when I became Chairman of the AAH Schools Subcommittee. Though he was not a member of the subcommittee, it was clear to me that Joe was fully aware of the importance of the Association's work at school level and he gave every encouragement and support to the campaign for the recognition of the history of art as an important permeation of (and not merely a component of) general art education. Such was his commitment to this idea that, when the subcommittee, in conjunction with the Open University, ran a course for art teachers, Joe attended as a student.

This practical expression of his interest was typical of him and, of course, it was the rest of us who learned from Joe, whose perceptive observations and devastatingly innocent questions were a memorable enrichment.

Later, my commitments as the Association's Honorary Treasurer brought me into closer contact with him. From time to time we would meet socially for lunch, and then I came more fully to realise Joe's personal qualities. He was the most congenial of men, always good-humoured, gently amusing, and unfailingly courteous in his attentiveness to a companion's conversation, however banal! In Joe's company one always felt at ease; his transparent benevolence and sincerity made it impossible to be otherwise.

His academic achievements speak for themselves; but it is his talent for friendship that I shall remember with grateful affection.

Peter Crocker writes:

I first met Joe in the mid-eighties. He was engaged in organising the AAH Conference for the following year and asked me if I could give him some assistance with budgets. He invited me to lunch at Fitzwarren Gardens and once we had met I felt completely at ease with him. Joe had this talent for friendship. My contribution to the budget question was minimal. My task was easy as auditor rather than originator.

We met frequently at conferences, and later, when Pitchfactor was established, Joe always acted as host as well as Chairman for our Board meetings at Fitzwarren Gardens. Always considerate, he ensured that his co-directors did not leave without adequate refreshment.

For me, the most memorable occasion was the trip to Prague in September 1994 when my wife and I were able to enjoy the company of Joe and his wife Britt-Marie in that beautiful city. Memory hold the door.

Kate Woodhead writes:

With the sudden death of Joe Darracott, the Association has lost not only a founder member, but a real friend – one who had worked hard for the Association since its formation in 1975.

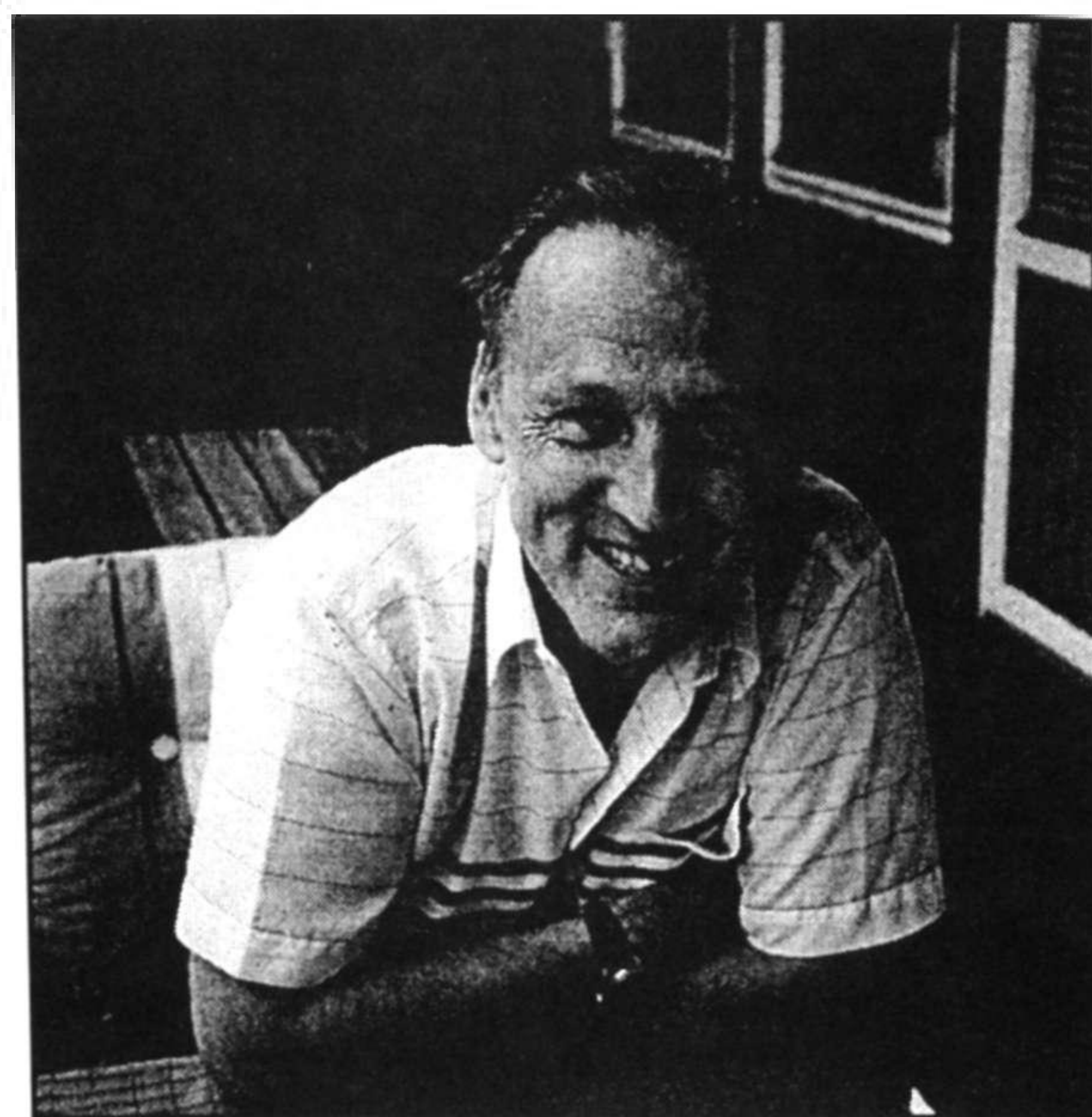
I first met Joe in 1985 when I was a mature student at Manchester University. I had joined the AAH, and in an attempt to persuade fellow students to do likewise, I had asked for a member of the Executive to visit the Art History Department. Joe came along and talked enthusiastically about the aims and ideals of the Association.

Years later, when I gave my first administrative report to a conference AGM, it was good to recognise Joe in the audience, smiling and nodding encouragement. I was often in contact with him during my six years as administrator and always knew I could rely on his wisdom and discretion.

When the charity laws made it necessary for the AAH to form a registered company for commercial purposes, it was Joe who became the main director of Pitchfactor Ltd and he and others have spent many hours working to improve the financial position of the Association.

The decision to join with Blackwell in the acquisition of *The Art Book* meant more work for the directors, the main burden of this being undertaken by Joe. Throughout the first year of the new-style magazine, his advice and support was invaluable, and much appreciated by all concerned with the publication, particularly the editorial team.

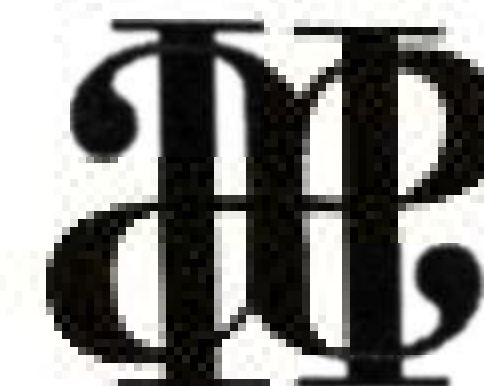
We have all lost a good friend and a loyal colleague. I am sure members of the AAH will join me in sending heartfelt sympathy to his family.



Images and Values

25th AAH Annual Conference

9–11 April 1999 • Southampton



Association of
Art Historians

The Conference will address the many kinds of 'value' associated with works of art and their images; with the production, legitimation and reproduction of these values; and with those images and values which are associated with art history itself. It will also address corresponding questions in the decorative arts, design and architecture. Sessions will explore the images and values of art, whether present in their objects, concepts or institutions, from within a variety of methodologies.

Papers are invited relating to any geographical or historical period, from the pre-historic to the contemporary and the futuristic. Those with proposals for further strands are warmly invited to contact one of the organisers:

Barbara Burman, Dr Stephen Johnstone, Professor Brandon Taylor
Division of History of Art and Design
University of Southampton
Park Avenue
Winchester SO23 8DL (UK)
Tel: 01962 842500; Fax 01962 842496.
Email: <bb@> or <swj@> or <bt1@ soton.ac.uk>

A Call for Papers for all strands will be issued in the October issue of the *Bulletin*.

The following strands have so far been accepted:

Rethinking cultural values in German art 1900–1999

Dr Colin Rhodes, Loughborough College of Art and Design, Epinal Way, Loughborough, Leicestershire LE11 3GE.
Tel: 01509 261515.

Artists' Lives: Biography and Intentionality Re-examined

Annie Richardson and Andrew Kennedy, University of Southampton, Division of Art and Design History, Park Avenue, Winchester SO23 8DL.
Tel: 01962 842500.

Problems of Periodisation in Art History

Dr Jonathan Harris, Dr Paul Barlow, Dr Colin Trodd, c/o Department of Visual Arts, Keele University, Staffordshire ST5 5BG.
Tel: 01260 277899.

Making Exhibitions – Making Art History

Dr Liz Prettejohn, University of Plymouth, Faculty of Arts and Education, Earl Richards Road North, Exeter EX2 6AS, Devon.
Tel 01392 475022.

Visionary Technologies

Dr Claire Donovan and Dr Sanda Miller, Southampton Institute, East Park Terrace, Southampton SO14 0YN.
Tel 01703 319000.

Art / Fashion

Robert Radford, University of Southampton, Division of Art and Design History, Park Avenue, Winchester SO23 8DL.
Tel 01962 842500.

Rethinking the Baroque

Peter Higginson, University of Southampton, Division of Art and Design History, Park Avenue, Winchester SO23 8DL.
Tel 01962 842500.

Policies and Politics in the Visual Arts

Stephen Foster and Oliver Sumner, John Hansard Gallery, University of Southampton, Southampton SO17 1BJ.
Tel 01703 592158.

Book Fair

To coincide with Images and Values there will be a Book Fair between 9 and 11 April.

Publishers or booksellers wishing for information should contact the organisers.

Exhibitions and other events

A number of exhibitions and other events, specially curated for the conference, will include:

- *Women's Art from the 1970s* (provisional title) at the John Hansard Gallery
- a re-hang of the permanent collection at Southampton City Art Gallery
- an exhibition of **Visionary Technologies** at the Millais Gallery Southampton
- an afternoon of **Avant-Garde British Film**.

Visits

In addition, visits on the afternoon of Saturday 12 April will include:

- Osborne House (Isle of Wight)
- Winchester Cathedral
- Southampton City Art Gallery Picture Store
- Wilton House Salisbury.

**AAH 2000
ANNUAL CONFERENCE**



Association of
Art Historians

**Body & Soul
exploring objects – making myths
13–16 APRIL 2000**

Department of Fine Art, The University of
Edinburgh, in collaboration with Edinburgh College
of Art

The conference aims to incorporate the broad church of AAH membership – from museums to academic institutions – and the breadth of their scholarship: from art of all continents and its display, to architecture and film. It will celebrate the range of approaches to objects and theory that are encompassed by the study of art history and visual culture. The conference will welcome contributions from established and new scholars alike, encouraging partnership and promoting links.

The conference theme is intended as an imaginative prompt to debate about the physical and the ideal: its subtitle respects the object as site of craft, power and fantasy. Proposals for session organisers and themes are invited on as wide a range of periods, issues, methodologies, and cultures as possible.

The conference will include plenary sessions which explore the conference themes across a spectrum of approaches and ages, visits to major sites in and around Edinburgh, as well as receptions held at major artistic centres. At its nucleus will be the Art Book Fair. The conference is being organised in full consultation with Edinburgh's major museums and art galleries, whose exhibitions will complement the conference.

Contact: Dr Carol Richardson, Conference Administrator, Department of Fine Art, The University of Edinburgh, 19 George Square, Edinburgh EH8 9LD.
Tel: 0131 650 4117; Fax: 0131 650 6638;
Email: <FARCMRS@srv0.arts.ed.ac.uk>

**Urban Visions
Experiencing and envisaging the city
SATURDAY 14 NOVEMBER**
Tate Gallery Liverpool Critical Forum series

This one-day conference, run in conjunction with Liverpool University and Tate Gallery Liverpool, will explore a diversity of themes emerging from notions of the Urban, delivered by key academic theorists from a number of disciplines. Themes will include: the flaneur, gendering the city, constructing utopia and science-fiction and the city.

For further information and a booking form contact:
Liz Nolan, Tate Gallery Liverpool. Tel: 0151 709 3223

France: History and Story

1–3 JULY 1999

Department of French Studies
University of Birmingham

Organised by the University of Birmingham French Department in conjunction with colleagues in History and History of Art, and in collaboration with the French Embassy in London.

First Call for Papers

An interdisciplinary investigation of the concept of French national identity – its construction and representation. The conference has a double aim: to add to historical knowledge of the transformations of the concept, and to consider larger theoretical issues concerning the intersections of history and culture that arise in its study.

Workshops will be thematically based, and papers are invited from colleagues working in any relevant area of history, history of art, literary or cultural studies, on any period, early modern to postcolonial, on themes such as: memory and history, commemoration, national identity, the exiled subject, inheritance and heritage, the topography of nationhood, iconography, visual culture, nation and family, engendering nationality, popular culture, history in performance, France and its others.

If you would like to offer a 20-minute paper on any of the above themes, or similar topics, or if you would like further information, please contact the conference organiser: Professor Jennifer Birkett, French Department, University of Birmingham, Edgbaston, Birmingham B15 2TT. Tel: 0121 414 5964; Fax: 0121 414 5966;
email:<j.birkett@bham.ac.uk>

Sculpture and the Garden

15–18 JULY 1998

University College Bretton Hall

A collaboration between artranspennine98, the New Arcadian Press, Henry Moore Institute, Yorkshire Sculpture Park and the Centre for Sculpture, Bretton Hall.

The conference will examine the function and meaning of sculpture in the designed landscape. Speakers will include Edward Allington, Anna Douglas, Anya Gallaccio, KIT, Patrick Eyres, Alison Sleeman, David Lambert and Tania Kovats.

Sculpture and the Garden is part of artranspennine98, an exhibition of international contemporary visual art.

To book a place, contact:
Freda Dent, Bretton Hall, West Bretton, Wakefield, West Yorkshire, WF4 4LG.
Tel: 01924 830261, ext.2073.

International Society for the History of Rhetoric 1999

JULY 1999

Amsterdam

Call for papers for proposed session: The Role of Rhetoric in the Visual Arts

Rhetoric is the theory of persuasive eloquence. In Antiquity and in the period 1400–1850 rhetoric was a substantial part of the curriculum of every educated person, and became one of the major formative factors of European culture. It formed and structured the ways in which people thought, read, spoke in public, and reacted to works of art.

Among the topics recently singled out for scholarly attention to the role of rhetoric in the arts are the use of the rules of epideictic oratory in writing biographies of artists; the rhetorical origins of key art-historical concepts, such as style; the search for pictorial equivalents for figures of speech or narrative techniques; or the use of terms taken from rhetorical definitions of the levels of style or *genera dicendi* in order to characterise the orders in classical architecture.

But there are still a number of important lacunae in our knowledge of the role of rhetoric in the visual arts. Thus, the role of rhetoric in Renaissance architecture and architectural theory has received relatively little attention. Also, isolated concepts or topics have received much more in-depth attention than more general inquiries into the role of rhetoric in formulating critical and interpretative vocabularies, constructing artistic theories, or analysing the relation between works of art, their patrons and audiences.

In this session we want to concentrate on these more general issues, and in particular on the interpretative attitudes informed by rhetoric. We would welcome contributions addressing the following themes: the use of rhetorical concepts in forming a vocabulary which was used to discuss, criticise, or interpret works of art, and to formulate treatises on the visual arts and architecture; the analysis of the relation between works of art and their public with the help of rhetorical concepts and strategies; and case studies of rhetorically informed interpretations of works of art and architecture.

Send abstracts by **15 September 1998** to:

Dr Caroline A van Eck, Department of Art History,
Vrije Universiteit, De Boelelaan 1105, 1081 HV
Amsterdam, The Netherlands.
email: eck_van_ca@mede@kugar>

Dr Robert Swinjenberg, Department of Philosophy,
University of Groningen, A-weg 30, 9718 CW
Groningen, The Netherlands.
email: <rob@philos.rug.nl>

The Labouring Classes and the Poor in 18th-Century Britain

SATURDAY 7 NOVEMBER 1998

Manchester Metropolitan University

This conference is organised by Professor Diana Donald of the Department of History of Art and Design at Manchester Metropolitan University and Professor Frank O'Gorman of the Department of History at the University of Manchester, and is the fourth in a series organised under the aegis of the North West Branch of the British Society for Eighteenth Century Studies.

The conference revives a significant theme that has somewhat dropped out of prominence in recent years but continues to engage many students of 18th-century history. It adopts an inter-disciplinary approach which will, we hope, yield fruitful hypotheses and exciting new insights. It is open to all students of the 18th century.

The programme includes papers on aspects of poverty by Dr Pamela Sharpe and Dr Steve Hindle; on the labouring classes' experience of the law by Professor Peter King and Dr Joanna Innes. Dr Tim Hitchcock will reappraise the political culture of the London poor. Professor Diana Donald's paper is on attitudes to cruelty to animals among 'the lower orders'. Dr John Styles will present new research on the labouring classes as consumers, while Dr Sarah Hyde and Professor Shearer West will deal with visual imagery of the common people. The day will conclude with plenary discussion.

Enquiries to: Jane Bedford, Conference Administrator, Department of History of Art and Design, The Manchester Metropolitan University, Righton Building, Cavendish Street, Manchester M15 6BG. Tel: 0161 247 1931; Fax: 0161 247 6393; email: <j.bedford@mmu.ac.uk>

Death Drive: Contemporary Art and Psychoanalysis 26 JUNE 26 1998 Tate Gallery, London

A one-day conference exploring the death drive in art since the 1960s. Speakers are Parveen Adams, Ewa Lajer Burchharth, Briony Fer, Margaret Iversen, Laura Mulvey, Peggy Phelan, Slovoj Zizek. Artists to be discussed include Robert Smithson, Andy Warhol, Michael Snow, Bill Viola, Mona Hatoum, Rachel Whitread, Cornelia Parker and Michal Rovner.

Tickets £40 (£20 concessions) including coffee, lunch and evening reception. To book, please send a cheque, made payable to Tate Gallery, to Public Events, Millbank, London SW1P 4RG. Questions, ring 0171 887 8922.

Loaded Canons

10.00–4.30 – 27 JUNE 1998

Clore Gallery Auditorium

Tate Gallery

Organised by AAH Schools Group
and Tate Education



Association of
Art Historians

This year's conference will examine the ideologies underpinning the art historical canons used in formal education.

The morning sessions will explore how the need for continuity and progression can be developed between the sectors – Schools, Art Colleges, Universities. Afternoon sessions will demonstrate new modes of learning through presentations, including ICT.

Participants will have the opportunity to discuss the implications of the issues raised throughout the day in workshops and debates. The programme also includes lectures and a performance.

The conference fee is £25, including coffee and lunch. Cheques to be made payable to 'AAH Schools Subcommittee' and sent, with details of applicant's name and address to: Nicholas Addison, 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.uk>

The Georgian Country House and Visual Culture

4 DECEMBER 1998

Tate Gallery, London

The country house was a focal point of Georgian architecture, landscape and society and played a seminal role in the promotion and development of the visual arts. This conference takes this distinctive architectural form and uses it as a fulcrum for the exploration of the cultural map of this period.

The starting point for the conference is the social and economic relationship between town house and country house. This is followed by the consideration of how country house design was sympathetic to the desire to display collections. A panel session appraises the role the country house has played in the visual arts, as manifested in paintings, engravings and written accounts of both its architecture and landscape. The final panel session considers how specific collections were hung, and discusses present-day issues about the country house as a site of display.

The conference coincides with the display of pictures from country houses belonging to the members of the Historic Houses Association at the Tate Gallery autumn/winter 1998.

Full details from Education and Public Events, Tate Gallery, Millbank, London SW1P 4RG.

Guilt

An interdisciplinary conference
addressing guilt and the confessional in
Visual Culture

26 SEPTEMBER 1998

Middlesex University

This conference will examine how guilt might be addressed across a range of visual disciplines, including visual arts, film, media, architecture and design.

- Does guilt differ from shame or remorse?
- Is it a constituent of subjectivity?
- To what extent is it culturally necessary?
- How might the confessional 'voice' be visually expressed?

Tickets available after 29 June 1998 from:
Sally Stafford, Visual Culture and Media, Middlesex University, Cat Hill, Barnet, EN4 8HT.
Tel: 0181 362 6441; Fax: 0181 362 6339
email: <s.stafford@mdx.ac.uk>

Socialist artefacts, places and identities

A seminar on art, material culture
and everyday life behind
the 'Iron Curtain'

11 NOVEMBER 1998

Victoria and Albert Museum, London

The seminar will address the construction of distinct socialist identities through the production and consumption of art, space and commonplace artefacts during the late-Stalinist and post-Stalinist periods. It aims to promote comparison between different national contexts and different disciplinary knowledges.

The organisers welcome proposals for papers offering new perspectives on Eastern European/ Soviet visual and material culture. Papers should be 30 minutes in length. If you would like to propose a paper, please send a 200-word abstract to the address below by 24 June 1998.

The seminar is open to the public and no charge will be made for entry. However, places are limited and, for this reason, only ticket-holders will be admitted. To register for a place, please write or email David Crowley at the address below.

Organisers:
David Crowley / University of Brighton,
<dc87@brighton.ac.uk>
Susan Reid, University of Newcastle at Northumbria
<susan.reid@unn.ac.uk>

Address for correspondence:
David Crowley
SHACS, University of Brighton
10–11 Pavilion Parade, Brighton BN2 1RA.

Notes on the Independents' Special Interest Group meeting at Exeter

The Special Interest Group meeting for the Independents at the Exeter Conference was encouragingly well attended. Some lively discussion resulted about the points presented in the Chair's Annual Report (see page 9).

It had to be reported that, owing to hiccups in the printing process, the *Register* had not appeared in time for the Conference. Disappointment was expressed at this, to which the Chair's representative, Deirdre Robson, heartily concurred, although she was able to announce that the *Register* would be ready the following week. (It has now appeared and looks very good and extremely eye-catching.)

The subject of membership and conference drew much attention. The subcommittee was asked to think about arranging workshops/seminars for Independents on relevant topics, such as marketing and taxation. The existence of *Taxation Guides for Independents*, which can be obtained from the AAH administrator, was drawn to attention of delegates (see advertisement on page 27).

A vote was taken at the meeting to elect a new Chair and secretary. This vote was confirmed at the subcommittee's subsequent meeting. The new Chair is Deirdre Robson (previously subcommittee Secretary), and the new Secretary is to be Vivien Northcote (formerly member of the subcommittee).

Meeting of Independent Art and Design Historians

MONDAY 26 OCTOBER 1998

6.00PM–10.30PM

Society of Antiquaries, Piccadilly

After the success of the last such meeting in March 1996, the subcommittee has managed to arrange what is becoming a bi-ennial event – a networking evening for independent art and design historians.

The meeting is open to independent members of the Association, and to non-AAH members working in the same field.

Tickets for the event will be £6.00 (to include drink and light refreshments) and can be obtained in advance from: Vivien Northcote, c/o 10 Davisville Rd, London W12 9SJ. Please send an s.a.e. when applying for tickets.

Register of Independent Art and Design Historians

The Association of Art Historians is delighted to announce the publication of the second issue of the *Register of Independent Art and Design Historians*. The Register can be freely consulted by anyone who is looking for an independent art and design historian – whether for lecturing, writing, researching or consulting work – confident that those included are reputable members of the profession who provide their services on a freelance basis.

The *Register* is designed to be easy and convenient to use. There are two main sections, the first listing the art and design historians by subject specialisation and the second listing the same individuals alphabetically. There is concise information about each of the Association members included according to a standard format. It is hoped that this will facilitate ease of use by those consulting the *Register*. Information included is up-to-date (it was provided at the end of 1997 for the purposes of a new issue).

Thanks to Duncan Branley

The subcommittee, indeed all Independent members, owe a vote of heartfelt thanks to Duncan for his sterling efforts in preparing the *Register* for publication. It took an enormous amount of time, and a considerable amount of computer expertise, and for this we are most grateful. This was despite his own heavy work commitments, and the fact that circumstances beyond his control made his task difficult at times. The final result is superb – three cheers for Duncan!

To obtain a copy

Distribution of the *Register* to educational and other institutions will follow shortly. If you would like to receive a copy please contact the administrator, Andrew Falconer, to see if you qualify for a complimentary copy. Even if you don't, the charge is very modest!



DEIRDRE ROBSON
CHAIR, INDEPENDENT ART & DESIGN HISTORIANS

New members of the Executive Committee

Gabriele Neher MA (Hons)

Gabriele has an MA in English and Art History from the University of Aberdeen, and was a Graduate Teaching Assistant at the University of Warwick from 1994–97. Her research interests are Northern Italian painting of the 15th and 16th centuries, cultural relations between Italy and the North in the Renaissance, the Reformation, and the courts of Northern Italy.



Since 1995 she has been chair of the Student Subcommittee, and has been actively involved in the compilation of the lists of voluntary-work placements, and the organisation of several conferences on research-in-progress. She was elected to the EC in anticipation of her resigning her post as Student Chair, but as the search for a replacement is still under way she will, temporarily, be continuing in her post.

Oriana Baddeley

Dr Baddeley is Research Co-Ordinator at Camberwell College of Arts. In 1992 she was academic consultant to the exhibition *The Art of Ancient Mexico* at the Hayward Gallery and co-author (with Valerie Fraser) of *Drawing the Line: Art and Cultural Identity in Latin America* (Verso 1989). She worked with INIVA to produce *Beyond the Fantastic* (INIVA/MIT Press 1995), a collection of theoretical writing on contemporary Latin American culture.

She has contributed to numerous publications including *Art History*, *Third Text*, *Oxford Art Journal*, *Art Monthly*, *Art & Design*, *Untitled* and *Art Nexus*. She has acted as consultant to Channel 4, Discovery Channel, BBC1 & Radio 4 and is currently writing *Mexican Art* for Thames and Hudson and contributing to *What Ever Happened to History Painting* for MUP.

She is a Subject Assessor for HEFCE/QAA, an Executive Trustee of the Saint Catherine Foundation and on the buying committee of the South London Art Gallery.

740 biographies of sculptors and growing . . .

The Public Monuments and Sculpture Association's National Recording Project has just launched its Index of Biographies, an on-going project to list every sculptor that has works in the public domain for whom the Association holds a brief definitive biography.

The list contains both famous and obscure artisans from the 1700s to those working in the present day. Currently the Index refers to sources covering Liverpool, Birmingham and North East England. Within the next year a number of others will be added to the Index, including South West England, Glasgow, London, the Midlands and Cheshire/Manchester. The speed of additions will reflect that of public sculpture surveys in these areas.

The most up-to-date version of the Index can be accessed via the world wide web at:

<<http://www.unn.ac.uk/~hcv3/lm1go.htm>> or copies can be obtained (for a nominal fee) from:

Jeremy Beach
Department of Historical & Critical Studies
University of Northumbria
Newcastle upon Tyne, NE1 8ST

Tel 0191-2273777

email: <jeremy.beach@unn.ac.uk>

Details can also be provided of the national survey and other PMSA activities.

Research News

Stephen Gamble has now submitted his PhD thesis at the University of Kent. The title of his thesis is *Tradition and Innovation in the Teaching and Practice of the Art of Landscape in England 1760–1860*. He is looking for a publisher for the thesis, as well as an opportunity to publish a book on David Lucas and John Constable's mezzotint series, *English Landscape* (1829–33). He also has articles on Cornelius Varley and William Fleetwood Varley in preparation. Interested publishers, please write to: Little House, 5 Rutland Avenue, Cliftonville, Margate, Kent CT9 3AX. Tel: 01843 223392.

Good home sought for *Art History* volumes

Almost complete run of *Art History* (five missing) for sale. Reasonable offers accepted.

Telephone Christine Morley on: 0181 855 3467.

AAH Student Thesis Prize

The winners of this year's competition were announced at the Exeter Conference (April 1998) and awarded their prizes by Reaktion Books and Yale University Press.

First prize for essay by student of history of art, design or architecture:

Tony Gallucci

Anglia Polytechnic University

BA Art History

English Medieval Tomb Sculpture; The Image of The Medieval Knight

The image of the knight on medieval tomb sculpture has been largely overlooked by art historians. The purpose of this paper is to investigate the significance of the effigy in the context of medieval art and society. The investigation centres on the effigies of the de Veres, the Earls of Oxford, whose monuments elicit all the significant elements of the medieval military sepulchre. The first chapter deals with the nature of the monument in both its cultural and religious context. It explores its use as an aid to remembrance and as a means of ensuring salvation. Chapter two places the effigy in a socio-historical context and traces its development alongside that of the knight. It explores the hierarchy of memorials and the importance of the monument to status. In chapter three the styles of effigy, the schools and the different modes of depiction are explored to ascertain the role of the effigy in the depiction and the definition of the Christian knight. In chapter four, the iconographical problems concerning the interpretation of styles and the nature of the knights' depiction are discussed.

Chapter five explores the nature of the symbolism of the tomb sculpture. It investigates the various features of the monument to determine if they are ciphers of devotion or a form of secular heraldry. Chapter six investigates the role of the patron and the artist in determining the appearance of the sculpture. It places the investigation within the context of medieval society and asks what bearing the culture has on determining the modes of depiction. Chapter seven investigates the idealism of chivalry and its depiction on the knights' tombs. The aspirations of the elite and courtly society are investigated to determine their effect on the monument. Finally, the chapter asks if the idealism of the monument characterises or contradicts the reality of the age and the men they depict, followed by a summary of the arguments in the conclusion.

First prize for essay by student on studio-based course:

Suzanne Cooper

University of Hertfordshire

BA Fine Art

***Idir Dha Chultur; Thar Dha Chultur
A Matrixial-Diasporic Relation***

This essay proposes to connect Bracha Lichtenberg-Ettinger's psychoanalytical concept of 'matrixial subjectivity' with Homi K. Bhabha's post-colonial concept of cultural 'hybridity' as a medium for discussing the work of women artists of Irish descent living in Britain. Artists such as Christine O'Leary and Frances Hegarty, whose work engages with the process of negotiating and representing an identity which has been 'marked' in some way by the experiences of colonialism, displacement and diaspora.

By linking the concept of the matrix with the concept of cultural hybridity, a matrixial-diasporic relationship emerges which can potentially serve as both a feminine and a diasporic borderspace from which to articulate a 'double-voiced' identity, born out of belonging and not belonging in 'different places in different ways simultaneously'. A sense of doubling or duality, which does not 'reaffirm' the 'colonial and patriarchal view' of the feminine or the foreigner as the 'eternal and ahistorical other', but is, in matrixial terms, a relational, shared and hybrid moment. Due to the nature of the complex, contradictory and unresolved colonial-postcolonial relationship between Britain and Ireland, there has been a reluctance on the part of social and political groups within Britain not only to address this relationship, but also to discuss the 'place' of the Irish community in Britain.

This essay, written from a second-generation Irish perspective, hopes to contribute to the developing ideas, strategies and dialogue on the cultural negotiations that artists of Irish descent have to work through, in order for them to produce work indicating their migrant status, location and, significantly, their reclamation and translation of a mother language.

AAH Thesis Prize for 1999

Prizes provided by **Manchester University Press, Reaktion Books and Yale University Press.**

There are two separate categories of entry:

- undergraduate students on predominantly studio-based courses
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Please submit entries by **31 October 1998** to:

Gudrun Schubert, University of Brighton, 10-11 Pavilion Parade, Brighton BN2 1RA.
Tel: 01273 6433254/643086; Fax: 01273 681935;
email: <gjs5@brighton.ac.uk>

Reports to Annual General Meeting

The following are slightly shortened versions of the reports made by the EC officers to the Annual General Meeting on 5 April 1998. For the minutes of that meeting, see pages 13–14.

Chair

I am saddened that my first item must be to report the sudden and untimely death in March of Joe Darracott, long-standing member and supporter of the AAH, ex-Honorary Secretary, and Director of our financial wing, Pitchfactor; we were relying on his eagle eye and outstanding expertise to help guide the growth of our new journal, *The Art Book*, in which he took such an active role. He will be sorely missed by us all, and we extend our condolences to his wife and family. (See *obituaries*, p16–17.)

In 1997–98, our main energies on behalf of the membership were directed at five distinct issues:

- Consolidating the new AAH administration and London Office
- *The Art Book* redesign for 1998
- The AAH Initiatives Fund
- Image copyright law in relation to reproduction rights
- AAH Conferences to 2000.

Consolidating the new AAH administration and London Office

Under the able guidance of Andrew Falconer, the London Office and administration of the AAH has consolidated and is now building on the excellent work of Kate Woodhead. In particular, Andrew is providing new and invaluable support for Conference, not only as an advisor but in administering registration and bookings.

Given Andrew's expertise and enthusiasm, we now anticipate developing the proactive side of his role in the coming months, in terms especially of strategic planning, events and fund-raising. To this end we anticipate employing some secretarial assistance for him in the more mundane aspects of the post. He has endured considerable disruption in the course of the year, with moves to different office spaces within 77 Cowcross Street, but we hope 1998 will bring a permanent location for us.

My particular thanks to Andrew for all his help to me as Chair, and for all his good work on the Association's behalf in his first year of office – it is a delight to have him on board.

***The Art Book* redesign for 1998**

I alerted you all in October 1997 to the initiative for a redesign of *The Art Book* in time for the 1998 volume. You will by now all have seen the new cover and layout, acclaim for which has been all but universal; in addition we have had

very positive feedback on improvements in the contents, which the new inside layout also makes more user-friendly. More members are offering contributions, which is the key to success for the magazine, and I urge you to continue to do so.

My warm thanks are offered on behalf of the EC and membership to Howard Hollands, Sue Ward, and to the Editorial Group, as well as to all the staff at Blackwell, for their hard work in making *The Art Book* such a success.

The AAH Initiatives Fund

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 art history in its widest sense. Through the Executive, the AAH already contributes to the activities of, for example, the Student Group, the Independents, and the Artists' Papers Register, but the EC recognised the long-overdue need for a policy on funding to optimise the use of AAH resources and ensure equitable distribution. The scheme was announced in February's *Bulletin*, and the AAH Initiatives Fund is now formally advertised to the membership (see page 14).

Image copyright law

Given the frustrating inaction by the CVCP this year on the 1988 Act and slide library licensing, AAH action on copyright has concentrated on the question of copyright law and its impact on museums, galleries and art-historical and art-critical publication. Thanks to the work of AICA representative Sarah Wilson, the EC has been kept informed of international developments on image copyright.

We are planning an **AAH Open Morning on Friday 26 June**, at Cowcross Street. Specialist lawyer Peter Wienand, of Farrer and Co, Solicitors, has been invited to speak on this subject to the EC and any interested AAH members, and to answer our questions (see page 26 for further details).

AAH Conferences to 2000

As you all know, Winchester School of Art / The University of Southampton is the venue for our 1999 Conference, hosted by convenors Barbara Burman, Brandon Taylor and Stephen Johnson; their proposed theme examines questions of 'Value' (see page 18). Although the conference will be based in Southampton, visits will be arranged to Winchester School of Art itself.

REPORTS TO AGM

The University of Edinburgh Department of Fine Art has very kindly agreed to host the AAH millennium Conference 2000, under the guidance of Professor Richard Thomson; so while the CIHA Conference in the autumn will be hosted in London that year, our own April Conference will take place in the historic Scottish capital – an important opportunity both to celebrate the moment of Scottish Devolution, and to signal the AAH's wholehearted commitment to an active and representative presence north of the border.

On my retirement as Chair, I would like to summarise the action and achievements over the past three years which would not have been possible without the hard work and support of the AAH Officers, the Executive Committee, and the membership:

- New AAH–*Art History* masthead and logo
- Revamp of *Bulletin*
- Getty Funding for the APR
- Slide Library Licensing, Copyright issues & Reproduction fees
- New full-time Administrator and London Office
- Launch of the new AAH Journal: *The Art Book*
- Redesign of *The Art Book*
- Restructuring the AAH finances
- Art History in schools and FE: the 'A' level problem
- Executive Officers' meetings & development of AAH Strategic Policy
- AAH Initiatives Fund

My warmest thanks to you all, and especially to Fintan Cullen, Hon Secretary, for his superb efficiency and wicked humour, to Peter Baitup, Hon Treasurer, for his astute ideas supported by sound maths, to Reyahn King for her dedicated hard work on the APR, and to our often unsung editors, Jannet King (*Bulletin*), Sarah Sears (editorial assistant, *Art History*) and Sue Ward (*The Art Book*), for making our cause their own with such willing dedication; my personal thanks to Claire Andrews and all the staff at Blackwell for their enthusiastic collaboration.

I feel particular thanks are due this year to conference convenors Sam Smiles and Stephanie Pratt, who have proved that even the smallest of art history departments can run an excellent conference – a lesson to us all.

Finally, my thanks to outgoing EC members: to elected member Shearer West for her active role in EC affairs, to Gabriele Neher, outgoing chair of the Students Group, who has worked so successfully to ensure the group's vitality, and to Elizabeth Allen, outgoing co-chair of the Schools Group.

Welcome & Good Luck Toshio!

ANTHEA CALLEN

Hon Secretary

On her retirement as Chair of the AAH, the Executive Committee extends its sincere thanks to Anthea Callen. She was a pleasure to work with and we wish her well in her new position at De Montfort University. The EC looks forward to working with our new Chair, Toshio Watanabe.

Shearer West is the only elected member of the Executive Committee who stands down this year. There being two vacancies on the EC as of the 1998 AGM, nominations were requested and two names were put forward by members of the Association. They are:

Gabriele Neher, Lecturer in Art History, University of Nottingham (Proposer: Fintan Cullen; Seconder: Anthea Callen)

Oriana Baddeley, Research Co-Ordinator, Camberwell College of Arts (Proposer: Toshio Watanabe; Seconder: Anthea Callen)

(For further details on the new members of the EC, see pages 23.)

Over the past year the Hon. Secretary produced a set of **Suggested Guidelines for Subcommittees** which was approved by the EC. It appears in this issue of *Bulletin* (see page 15) and is available from the Administrator.

The EC has set up a Membership Recruitment Working Party. Members are Pauline Ridley, Colin Cruise, John House, Gabriele Neher, Andrew Falconer.

Conference funding

The AAH will continue to host the Annual Conference but wishes to clarify its policy regarding other conference funding. The AAH will fund conferences organised or co-organised by subcommittees; applications can now be made to the new Initiatives Fund. Requests for funding for conferences organised by outside bodies will only be considered if they benefit significant numbers of undergraduate or postgraduate students of the discipline and have clear educational objectives. Such requests must be made sufficiently early in the planning stage so that support from the Association can be acknowledged in all publicity.

FINTAN CULLEN

Competition

The Artists' Papers Register is seeking a new name for its launch on the net later this year.

Please send suggestions to Andrew Falconer. A bottle of wine awaits if your brilliant, succinct, description is chosen!

REYAHN KING

AAH Publications

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

REVISED Register of Independent Art and Design Historians

A directory of Independent members of the AAH who provide services on a freelance basis.

Price £3.00 (including postage and packing)

Independent Art Historians: Guidance on Tax Position

A leaflet by Maurice Parry-Wingfield, FCA on taxation for those who work on a freelance basis.

Free to AAH members. Send a large s.a.e. to the value of 20p.

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 for students and unemployed) plus A5 s.a.e. to the value of 31p.
 Institutions: £3.00 (including postage and packaging)
 Overseas institutions: £4.00

Postgraduate Research Survey

An 8-page leaflet providing information on nationwide provision of research degrees.

Please send a large s.a.e.

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 to AAH members. Free with a large s.a.e. to the value of 45p:

- Britain
- Europe
- Rest of World

Payment for all the above should be made by cheque payable to 'Association of Art Historians'. Please do not send cash through the post.

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: £2.50 for 5 cards + envelopes. Send cheque (payable to Pitchfactor Ltd) to Andrew Falconer.



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For further details and to book please call the Education Department at the V&A on 0171 938 8638.

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For further information or to discuss any aspect of the 1998/9 programme, contact Jason Butland, Admissions, as soon as possible.



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Duncan Branley

(Web-site Coordinator)

Reyahn King

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Please send contributions to
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(Mac or PC) or by email) to:

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