Bulletin 69 October 1998

Association of Art Historians

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Chair's Report

In my last report I wrote about how we should go forward as a professional association, and now I should like to report on the improved infrastructure which should enable this to happen and also on a number of issues that affect our profession.

Executive Committee Membership
It was agreed that all elected members should each have a specific task and the following have been agreed. I am very grateful for the willingness and enthusiasm of the EC members.

Elected 1996:
- Colin Cruise: To oversee and monitor the Initiative Fund 1998–99
- Griselda Pollock & Marjorie Allthorpe-Guyton: To join the Advisory Board of *The Art Book*

Elected 1997:
- Christopher Bailey: To take charge of the Association's documentation and archive as well as to oversee the AAH website
- Pauline Ridley: To join Pitchfactor Ltd as a director
- John Morrison: To take charge of our membership recruitment drive in Scotland
- Peter Funnell: Vice-Chair of EC and Chair of the Editorial Committee of *The Art Book* (pending approval of *The Art Book*'s new editorial structure)

Elected 1998:
- Oriana Baddeley: To shadow Colin during 1998–99. To take charge of the Initiative Fund from 1999 onwards
- Gabriele Neher: To take charge of our membership recruitment drive (except Scotland)

In addition to the changes above the following changes have been agreed:
- Peter Baitup: To join Pitchfactor Ltd as a director
- Fintan Cullen: To resign his Pitchfactor directorship
- Howard Hollands: To continue as Honorary Editor of The Art Book until the next AGM
- Dana Arnold (Associate Editor of Art History): Co-opted until the next AGM.

The composition and voting rights of the EC membership have been clarified and these are stated at the back of this *Bulletin*. EC procedures and expenses have also been clarified and minuted, and we have established that the Officers will meet at least once between ECs.

Pitchfactor Ltd
As a charity we are not allowed to engage in profit-making activities and Pitchfactor Ltd was created to deal with this problem. It looks after any money-making ventures and any profits are then transferred to the AAH. As reported in the last *Bulletin*, its Chair of Directors, Joe Darracott, sadly died this year and new members for the directorate are needed. The EC is nominating Pauline Ridley and Peter Baitup. Fintan Cullen, who is currently on its directorate, wishes to resign at the next meeting of the directorate.

The Initiative Fund
Five proposals were submitted for our new and exciting venture: two from the University and Colleges Subcommittee, two from the Schools Subcommittee and one from the Student Subcommittee. Four projects were approved:
- a leaflet for schools about history of art in HE
- an art history 'A' level reform project
- an art critics and historians in schools project
- a student members starter pack.

The EC recommended that a proposal to advertise the thesis prize be resubmitted with a different promotional strategy. Reports on the outcome of these projects will appear in future *Bulletins*. ...*/*

! ! ! ! Special Offer – Save £5 ! ! ! !
See page 3 for further details.

***Art History* expands**
It has been agreed to expand the editorial activities of *Art History*. From 1999 subscribing members will receive five issues annually.

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Copyright Open Meeting
A very useful Open Meeting was held at Cow Cross Court on the vexed question of the copyright of art images. Mr Peter Wienand of Farrer and Co, a member of the Museums and Galleries Copyright Working Group, addressed the meeting on the proposed European Copyright Directive and answered questions. The issues are extremely complex, but the key points were summarised on p26 of our last *Bulletin*. At this meeting we were also alerted to a new agreement between the Design and Artists Copyright Society (DACS) and the Copyright Licensing Agency (CLA). Since then I have obtained a press release from DACS and according to this the CLA licence will include photocopying artistic works from published material and will first be offered to Higher Education establishments. We will keep a very close eye on these developments.

Arts and Humanities Research Board
A new research board, which will cover both the humanities and the creative arts, has been established with a wider remit and a larger budget. Research in art history is part of its responsibilities and I have been in contact with Professor John Laver, the chair of the outgoing Humanities Research Board, and with Professor Paul Langford, the Chief Executive and chair of the incoming AHRB. Currently, art history is placed under creative arts rather than history. As this new situation is of critical importance, we organised an Open Meeting at the British Academy, to be held on 18 September 1998, and Professor Langford kindly agreed to address it. We had to organise the meeting this early, as otherwise we would not have been able to convey our views to the AHRB before final decisions are taken in October. Knowing that the *Bulletin* would not be distributed until after the meeting, we conducted an extensive mailing to inform people about it.

I should also add that the second consultation document on the Research Assessment Exercise issued by HEFCE inadvertently omitted the name of the AAH from the list of previously consulted professional associations. We certainly sent them our views for the 1996 RAE and I wrote to them to correct this error. In this context I have attended the CHEAD (Conference for Higher Education in Art and Design) Subject Links Group Meeting and the CoSAAD (The Council of Subject Association for Art and Design) Meeting to represent our interests.

New Benefits to Members
As announced on the front page, *Art History* will now be publishing an additional issue each year, thus increasing benefits to the membership without additional cost. This issue will also be published in book form, bringing increased revenue to the Association. This is good news and we agreed to give administrative support to the editors, funded from this additional income.

I am also pleased to be able to report that two publishers have agreed to give discounts to our members. Oxford University Press now offers a 20% discount on the normal individual subscription price of *The Oxford Art Journal* and *The Journal of the History of Collections* to individual members of the AAH. Blackwell Publishers is offering a 15% discount on the individual subscription rates for *Journal of Art & Design Education, Cultural Values, Museum International, Constellations, Critical Quarterly* and *The Yale Review*.

TOSHIO WATANABE

AAH EXECUTIVE COMMITTEE 1999
Three vacancies, April 1999–April 2002

The 1999 Annual General Meeting in Southampton on 11 April 1999 will see the departure of three elected Executive Committee members. Would you like to fill one of those vacancies on the AAH Committee over the next three years? If so, please contact the AAH Hon Secretary, Fintan Cullen, for details. Address on back page of *Bulletin*. All nominations must be received by **19 March 1999**.

The AAH Executive Committee meets five times a year, usually on a Friday, in the offices of the AAH in Clerkenwell, London. The EC also meets at the venue of the Annual Conference. Travel expenses will be paid if not reclaimable from your institution (if applicable).

If you wish to propose yourself or a colleague, please contact Fintan Cullen for the required form. Candidates must be a current AAH member and must be proposed and seconded by fellow members. A brief c.v. is also required. If more than three nominations are received by 19 March 1999 an election will be held at the Southampton AGM.

Student Support Fund
Thanks and requests for more money

The Association would like to thank all the members listed below for their generous contributions to the Student Support Fund. This year the Fund was used to subsidise 30 student members who attended the annual conference.

Contributors to the fund in 1998
J Albany + J C Allan + H Beale + L Bourdua + L Boyd + S G Conrad + R & D M S Coombes + C Cruise + S C Dam + C Donovan + G Elinor + H Forbes + P Funnell + J Gage + J Glaves-Smith & P de Souza + C Guberman + P Gurland + M Hellman + J MacFarlane Cohen + A MacTaggart + M McQuillan & G Foskett + B Measure + M O'Connell + D Philips + G Pollock + P Ridley + M Rodgers + G Schubert + W Sheridan + H Smailes + T Watanabe + SL Watts + J West + A Williams + K Woodhead

The Fund is now very low, however, and we would be most grateful to anyone who felt able to make a contribution when renewing their membership.

ANDREW FALCONER
Administrator

Subscription Renewal

Renewal forms and Direct Debit Instructions are included in this issue of *Bulletin*. We encourage all members to consider changing to Direct Debit – please note the discount offer for new Direct Debits for 1999. Credit card payments can also be made by phone or fax and further copies of both forms are available if required. Membership rates remain unchanged for the second year and all categories include receipt of *Bulletin*.

N.B. If paying by Direct Debit please return the from by **30 November 1998**.

Membership rates

Option 1 (Membership with *Art History* and *The Art Book*)
£68 (UK) £73 (Europe*)
£78/$125 (RoW and N. America)

Option 2 (Membership with *Art History*)
£55 (UK) £60 (Europe*)
£65/$103 (RoW and N. America)

Option 3 (Membership with *The Art Book*)
£48 (UK) £53 (Europe*)
£58/$92 (RoW and N. America)

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

Founder life membership
Option 1 = £40 Option 2 = £25 Option 3 = £18

Student/unwaged membership – UK only
(copy of student card or UB40 required)
Option 1 = £53 Option 2 = £40 Option 3 = £33;
Option 4 (*Bulletin* only) = £15 (UK); ***£19 (Europe*); £23 (RoW and N. America) [NB: New offer!]***

Corporate membership
All three publications and three membership cards
£150/$237

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

* Europe includes the Republic of Ireland

Save £5 – Take out a Direct Debit

For a trial period, we are offering a discount of £5 on membership with *Art History* and/or *The Art Book* to members who change to Direct Debit for 1999.

Paying by Direct Debit removes the hassle of remembering to renew your membership and saves you from ever having to complete another form. It further helps your Association by reducing the amount of time and money spent on membership administration.

However, for those of you still suspicious of Direct Debit, it is hoped that the following questions and answers might help to change your mind.

Q: *Does signing a Direct Debit mean that the AAH can take money out of my account as they like?*
A: No. The AAH can only collect the authorised amount. If this or the date of collection changes, we will tell you at least 20 days in advance so that you have time to query the bill.

Q: *Can I cancel a Direct Debit Instruction?*
A: Yes. Instructions can be cancelled by writing to your Bank or Building Society. Send a copy of your cancellation to the Administrator of the AAH.

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

Q: *What if I have insufficient money in my account to pay a Direct Debit?*
A: The Direct Debit will normally be re-presented within a few days.

Q: *What sort of account do I need to use a Direct Debit?*
A: Most current accounts at Banks and Building Societies can be used to make Direct Debit payments. Some special deposit accounts now allow them too – just ask your branch.

Overseas members may pay by Direct Debit only if they have a British Bank Account.

Please complete and return the Direct Debit Instruction form to Andrew Falconer before 30 November 1998.

AAH Publications

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

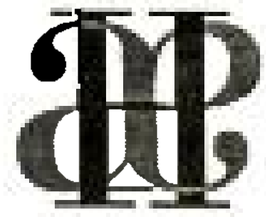
- ***REVISED Register of Independent Art and Design Historians*** £3.00 (include. p&p
- ***Independent Art Historians: Guidance on Tax Position*** Free to AAH members. Send a large s.a.e. to the value of 20p.
- ***Careers in Art History*** Individuals: £2.00 (£1 for students and unemployed) plus A5 s.a.e. to the value of 31p. Institutions: £3.00 (include. p&p) Overseas institutions: £4.00
- ***Postgraduate Research Survey*** Free with large s.a.e.
- ***Guidelines on Professional Practice*** Price £1.00 (include. p&p)
- ***Voluntary-work placement lists*** of institutions willing to accept students on voluntary work placements. Free with a large s.a.e. to the value of 45p. Three lists available: Britain, Europe or Rest of World. Please specify which you require.

Please make cheques payable to 'Association of Art Historians'. Do not send cash through the post.

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 now invited relating to any of the following strands, ***in the first instance by contacting the strand convenor(s)***. The deadline for proposals to be agreed with strand convenors (abstracts should be no more than 300 words maximum) is **Monday 30 November 1998**.

The conference organisers are: 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

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.

The problem of periodicity is central to art history: it generates both conceptual possibilities and blockages. What functions, values and qualities are inscribed into readings of change, development and rupture? How are the spaces between different cultural moments framed and formalised? How do particular discursive patterns emerge as classical models for art historical enquiry? What is judged or governed in those readings that endow a particular object, style or school with certain systems of meaning?

This strand will explore these issues. While examining the way in which art history classifies, evaluates and organises the relations between objects and processes, the strand also seeks to engender critical readings of the roles played by cultural institutions in the social and discursive life of artefects. As one of our main aims is to consider how the authority of a movement or style is articulated in specific ways of writing, thinking or organising art, we intend to reassess those legitimating narratives that block, resist or overlook specific forms of making art. By dealing with the cultural traffic in conceptualisations of change, inheritance and progression, we also wish to explore how such distinctions are generated and sustained.

We invite papers on any aspect of periodisation in art history, including: the way in which discursive models are generated through accounts of representation and style; the role of 'national school' discourses; problems of method in the formation and definition of 'group' identities; the problem of reconstructed or reworked objects; the historical location of objects in specific traditions, cultures or chronologies; the organisation of the concept of the historical 'moment'; the conceptual role of historico-evaluative categories such as 'Modern', 'Victorian', 'Renaissance', 'Hellenic' and so on.

Rethinking the Baroque

Peter Higginson, University of Southampton, Division of History of Art and Design, Park Avenue, Winchester SO23 8DL. Tel 01962.842500; <ph5@soton.ac.uk>
Dr Helen Hills, Department of History of Art, University of Manchester, Oxford Road, Manchester M13 9PL. <H.H.Hills@man.ac.uk>

In the course of the post-modernist/post-structuralist debate, the concept of the Baroque has been undergoing reappraisal. Drawing on, among others, the ideas of Benjamin and Maravall, writers such as Craig Owens, Christine Buci-Glucksmann, Bryan S.Turner and Omar Calabrese – to name a few – have observed parallels between the Baroque and post-modern themes and forms of representation. Both, it is claimed, are challenges to classical/humanist values and aesthetics; both incorporate allegory, diversity and the spectacle; and both combine high and mass culture. The aim of this strand is to open discussion on this shift in the historiography of the early modern period; to test the validity and usefulness of such ideas to the art history of the period; and to ask to what extent they contribute to a further understanding of the Baroque as a culture of power.

Animals in Art: Images and Contexts

Dr Matthew Craske, Department of Humanities, Oxford Brookes University, Gipsy Lane, Headington, Oxford OX3 0BP. Tel: 01865 484299/741111; Dr Fiona Russell

This strand, sponsored by the Henry Moore Institute, will be devoted to a discussion of the presentation of domestic animals in art and material culture. It will aim to generate a debate on our relation to domestic animals, a subject which touches many central socio-historical concerns. Its principal concern will be the representation of animals in three-dimensions – embracing everything from marble Academy sculpture to taxidermy – but papers which include discussions of two-dimensional form are also welcome.

Architecture, Antiquity and Aesthetics *c* 1700–1840

Dr Dana Arnold, University of Leeds, Leeds LS2 9JT. Tel: 0113.2335281, <d.r.arnold@leeds.ac.uk>
Dr Stephen Bending, Department of English, University of Southampton.

This strand will consider the significance of the print and its role in the dissemination of aesthetic ideas in the eighteenth century. Attention will be directed to new and innovative forms of visual representation and the relationship to the ever refining set of cultural values applied to and associated with antiquity. This new visual language made three-dimensional objects widely available in a readable and coherent two-dimensional formula between 1700 and c1840. It equipped polite society with the critical faculties necessary to determine the associative values of modern and antique architecture and design. The importance of this and the changing relationship between text and image will also be considered, with the aim of raising questions about the relationship between the mass produced image and the original, and the implications for the aura and status of the original object in an era before Benjamin's 'age of mechanical reproduction'.

The Transatlantic Imaginary: Nations, Values, Practices

Dr John Beck, Darwin College, Cambridge CB3 9EU, jmb1009@hermes.cam.ac.uk and Dr Sue Wragg, Nene College of Higher Education, St George's Avenue, Northampton NN2 6JD. Tel.01604 735500.

The long history of transatlantic crossings, literal, metaphorical and ideological, has generated a culture of complex affiliations and prejudices, creative misreadings and outright appropriations. Until fairly recently, however, these exchanges were dominated by the Eurocentric assumptions which underpinned the development of art history and other academic disciplines, and which appeared blind to the ways in which European practices were forced to reinvent themselves in a 'New World'. Such assumptions also ignored the inflexions produced in existing 'American' cultures by their contacts with Europeans.

This strand aims to explore the relationships between the visual cultures of the Americas and Europe, and the discourses which have framed them from early modern encounters to current practices. We invite proposals from practitioners, curators, historians and cultural theorists on all aspects of Euro-American artistic relations. Topics might include: the influence of the European aesthetic tradition on American art history and practice; the curatorship and purchasing policies of museums and art galleries; the global art market; the influence of American art criticism on theory and practice; exile, alienation; tourism, colonialism; spatial cognition and landscape.

Writing the Pre-Raphaelites

Dr Michaela Giebelhausen, Department of Art History and Theory, University of Essex, Wivenhoe Park, Colchester CO4 3SQ. <mgiebel@essex.ac.uk>
Dr Tim Barringer, Yale University, PO Box 208271, New Haven CT 06520-8272, USA. <Timothy.Barringer@Yale.edu>

From its inception, Pre-Raphaelitism defined itself in writing as much as in paint. Of the original Brotherhood, F.G.Stephens and William Michael Rossetti became art critics and historians of the movement, while around the turn of the century, biographies of Rossetti and Millais, and William Holman Hunt's *Pre-Raphaelitism and the Pre-Raphaelite Brotherhood* (1905) established a seemingly definitive account.

This session addresses the poweful hold of this earlier historiography over twentieth-century responses to Pre-Raphaelitism. Papers will re-examine the formation of this pervasive mythology and the textual strategies by which it was achieved. Also under discussion will be the attempts of successive generations of art historians to position the Pre-Raphaelites within larger art-historical narratives.

Values in Renaissance Art

Gabriele Neher, Department of Art History, University of Nottingham, University Park, Nottingham NG7 2RD. Tel 0115.951.3184; Fax 0115 951 3194; <gabriele.neher@nottingham.ac.uk>

Dr Rupert Shepherd, 80a, Fentiman Road, London SW8 LA. Tel/fax 0171 820 0200; <rupert.g.shepherd@courtauld.ac.uk>

We intend to examine the artistic, cultural and economic values associated with visual culture in a period when relations between the visual arts and humanistic studies were undergoing rapid change: the Renaissance in European art, c 1300–1600, both north and south of the Alps. Papers might discuss the values placed upon different forms of artistic production, the change in value of the artist's work, the relationship between the patrons and the works they commissioned, and the critical values of and within Renaissance art.

We invite an interdisciplinary approach to the Renaissance as a cultural phenomenon which embraced the visual, literary and other arts. Papers on all forms of artistic production, including sculpture, architecture and the decorative arts would be welcome, as well as contributions on the trade in Renaissance art, the collecting, display and historiography of Renaissance art and the re-use of Renaissance art-works by later generations.

Rethinking Cultural Values in German Art 1900–1999

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

This strand will explore and question the construction and modulation of values in German visual culture from around 1900 to the present, from the perspectives of manifestations within Germany itself and their impact internationally. Topics may include: configurations of (post)modernity and neo-conservatism; the extent of influence of 'expressionist' values across Europe before 1940; the impact of foreign cultural identities in Germany throughout the century, and issues of cultural imperialism imposed in Germany after 1945; the emergence of German artists on the international stage since the 1970s; the impact of iconic figures such as Kathe Kollwitz, Joseph Beuys and Anselm Kiefer, as a reproduction of cultural values; changes in critical and historical approaches to the study of German art; the effects of exhibitions of German art; issues of revivals and reconstructions; and the mapping of possible futures.

Artists' Lives: Biography and Intentionality Re-examined

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

This strand invites papers on historical formations of the artist and categories of artistic identity, and on theoretical approaches to the figure of the artist in the discipline of art history. A combination of historical, critical and speculative analyses might produce a useful debate about the ways in which art history currently handles and constructs the artist. New approaches to biography and intentionality would be particularly welcome.

Photography and Value

Dr Mark Durden, School of Art and Design, University of Derby, Mackworth Road, Derby DE22 3BL. Tel: 01332 622222; <m.durden@art.derby.ac.uk>

The history of photography in many senses attests to photography's shifting status and value. This strand will critically examine such shifts, paying particular attention to the way in which claims are made for the medium's aesthetic worth in the face of an originary context which valued the photograph on more utilitarian grounds.

Papers are invited critically examining the early history of photography, photography's value in its relation to the pictorial traditions of painting, lithography and book illustration. One particular site of investigation could be the value of photography as a medium documenting artworks.

Papers examining the history of photography as an academic discipline are also invited, in particular its relation to art history. Alongside such historical investigations, this strand will also involve curators, artists and critics reflecting upon photography's recently elevated value within the contemporaryart scene.

Evaluating Sculpture: Patronage, Production, Consumption

Amanda Crosswell [independent], Johanna Darke [Public Monuments and Sculpture Association], Gillian Whiteley [University of Leeds], c/o Department of Fine Art, University of Leeds, Leeds LS2 9JT, Tel 0113.2335260.

'Do plastic Venuses tell lies?': The sculptor Edward Allington's explorations contest traditional notions of the 'authentic' original and the 'nobility' of particular materials. Sculptors recently have worked with the notion of the simulacrum, eschewing marble and bronze in favour of *objets trouv—s*, plastic, cardboard and thin air. The strand will explore changing sculptural values from the classical to the millenial post-modern: specifically the patronage of recent sculpture, the reproduction of sculpture, and the cultural and commercial value of sculptural works. Also addressed will be questions of the market and its effects on sculpture, question of production and after-care, and the contemporary values attached to sculpture in world culture.

Making Exhibitions – Making Art History

Convened by the Art Galleries and Museums Subcommittee of the AAH
(Fiona Bradley [Hayward Gallery], Penelope Curtis [Henry Moore Institute], Sarah Hyde [Courtauld Institute Galleries]; Helen Smailes [National Gallery of Scotland]

c/o Dr Liz Prettejohn, University of Plymouth, Faculty of Arts and Education, Earl Richards Road North, Exeter EX2 6AS, Devon. Tel 01392.475022; Fax 01392 475012 <eprettejohn@plymouth.ac.uk>

This strand explores issues around exhibitions as major centres of art-historical discourse. We welcome speakers who are policy-makers in museums and galleries, as well as art historians looking at important exhibitions of the past, including the very recent past. The scope includes exhibitions of contemporary as well as past art. Issues suggested include: the role of 'star' curators, critical practices in exhibition reviewing, collaborations between 'in-house' curators and academic art historians (collaborative papers between art historians and museum curators would be particularly welcome), and the distinction between collections-based institutions and exhibitions-oriented ones. The strand will consider both theoretical and practical issues concerning the interpretation and organisation of art through exhibitions. The way in which this division is often mapped onto the

distinction between art historians and curators is another issue which we hope will be considered.

Ingenious Transformations and Visionary Technologies

Dr Sanda Miller, Southampton Institute, East Park Terrace, Southampton SO14 0YN. Tel 01703 319000; <email: sanda.miller @ solent.ac.uk>

Ingenious transformations and visionary technologies have transformed the physical and psychological world from at least the renaissance to the present day. From Leonardo's experiments with hydraulic engineering, comparative anatomy and musical instruments, through Isaac Newton's work in optics and colour, to current research interests in perception, visualisation, computer simulation, information transfer and digitial imaging, established categories of understanding have been, and are being, continually re-imagined and revised. This strand invites papers on any aspect of visual ingenuity and invention, from any disciplinary stand-point, from the renaissance to the present and the futuristic.

Ars Textrina: Preserving the Image and Enhancing the Value of Textiles

Mary Brooks and Dr Maria Hayward, Textile Conservation Centre, Hampton Court Palace, East Molesey, Surrey KY8 0AU. Tel. 0181 9774943; <tccuk@compuserve.com>

When a textile passes from the context for which it was produced, whether sacred or profane, professional or amateur, to a museum or private collection, it becomes a historical artefact to be stored, studied or displayed. This strand will explore how contemporary textile professionals such as curators and conservators interpret textiles and whether these interpretions bear the mark of the interests of the professionals concerned. Papers considering the social, anthropological, historical, artistic, financial, spiritual and evidential value of textiles for the curator, conservator or art historian will be welcomed.

Art and Fashion: Mapping the Boundaries

Robert Radford, University of Southampton, Division of Art and Design History, Park Avenue, Winchester SO23 8DL. Tel 01962.842500; <rr1@soton.ac.uk>

In the light of current interest in the proximities, confluences and analogies – as well as the discrepancies and ruptures – observable within the fields of art and of fashion, this strand will explore further the potentialities of this topic. The concept 'fashion' is to be taken both in its inclusive sense, as the cultural desire for the new, but in the more specific sense of dress and personal appearance. Contributions are invited which offer approaches from within a wide scope of disciplines and theoretical positions and which might include the history of taste, consumption, representation or gender theory, material culture or social or institutional history, question of periodisation and style, etc. It is hoped to achieve a balance in the selection of papers between theoretical explorations of art/fashhion and specific case studies, and it is hoped that topics will be drawn from a full range of typology and chronology.

Policies and Politics in the Visual Arts

Stephen Foster and Oliver Sumner, John Hansard Gallery, University of Southampton, Southampton SO17 1BJ. Tel 01703 592158; Fax 01703 594192; <sumner@soton.ac.uk>

The impact of the British state upon the production and understanding of the visual arts since 1945 has been relatively little examined. This strand invites contributions on any aspect of the relationship between state, art and audiences since the creation of the Arts Council, both historical and critical. Themes addressed might include state enterprise and opportunism, centralism and regionalism, prescription and support, as they arise from party political policy for the arts, funding criteria and mechanisms, the activities of the Regional Arts Boards and the recent impact of the National Lottery. The particular relationship between state guidance and control, and the production of contemporary art in the 1990s, might form a focus of inquiry. Though concerned primarily with the British state since 1945, comparative studies from other nations would be most welcome.

Book Fair

9–11 April 1998

There will be a Book Fair to coincide with the conference. 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:

- *Postcards on Photography* – an exhibition of photorealist art at the John Hansard Gallery
- a re-hang of the permanent collection at Southampton City Art Gallery
- an exhibition – *Visionary Technologies* – at the Millais Gallery Southampton
- an afternoon of avant-garde British and American film.

Visits

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

- Winchester Cathedral
- Winchester Architecture ancient and modern
- Southampton City Art Gallery Picture Store
- Wilton House Salisbury.

AAH 2000
ANNUAL CONFERENCE

Body & Soul
exploring objects – making myths
6–9 APRIL 2000
Department of Fine Art, The University of Edinburgh, in collaboration with Edinburgh College of Art
Convenor: Professor Richard Thomson

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 1998
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. Chair: **Malcolm Miles**; speakers include: **Richard Sennett, Marsha Meskimmon, Jane Rendall, Sigrid Weigel.**

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

Cities of Culture:
Aesthetics and Urban Identity in the European Enlightenment
13 MARCH 1999
University of Warwick
Sponsored by the Humanities Research Centre, University of Warwick.

Call for Papers
The conference will consider the relationship between location and the formation of a cultural aesthetic. Aimed at the cultural and urban historian of the 18th century, its remit is to provide a forum to discuss the presence, in non-metropolitan cities, of a cultural aesthetic which is both distinctive and distinguishing, and which thus contributes to a unique urban identity.

Concentrating upon large provincial cities, this conference will consider the importance of a city's particular local and urban identity for the aesthetics of its cultural products. Peter Borsay will speak on one of 18th-century Britain's most important provincial cultural centres – Bath.

Papers focusing on the following areas will be particularly welcome, although other areas of interest will be considered: commercial cities; European inter-relationships and comparative cultures; markets and consumption; provincialism and aesthetic theory. Papers will be of 20 minutes and are particularly encouraged from younger academics and postgraduate students.

Send abstracts of 250 words by **1 November 1998** to: Deborah Graham, Department of History of Art, University of Warwick, Coventry CV4 7AL.
Fax: 01203 523006;
email: D.J.Graham@warwick.ac.uk.

Burne Jones Centenary Day
SATURDAY 31 OCTOBER 1998
The Paul Mellon Centre for Studies in British Art
Organised by the Victorian Society

This one-day symposium will mark the centenary of the death of Sir Edward Coley Burne-Jones, one of the more important artists of the Victorian era. The symposium will include lectures by leading authorities on Burne-Jones and be followed by a Drinks Reception, generously sponsored by The Paul Mellon Centre.

Speakers will include: **Jane Marsh, Christopher Newall, John Christian, Stephen Wildman, Alan Crawford, Christopher Ridgway, Caroline Dakers, Anne Anderson**.

Tickets £35, Students £25. Please send cheque made out to the Victorian Society, and s.a.e, to: Rebecca Daniels, Activities Co-ordinator, The Victorian Society, 1 Priory Gardens, Bedford Park, London W4 1TT. Tel: 0181 994 1019.

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>

The Georgian Country House and Visual Culture

10.00–18.00 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 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.

English Accents:

The Uses of British Art in the USA, Russia and Australia 1776–1855
10.00–18.00 FRIDAY 6 NOVEMBER 1998
Clore Gallery Auditorium
A collaboration between Oxford Brookes University, Paul Mellon Centre for Studies in British Art and the Tate Gallery.

Much has been written on the foreign influences on British art, and on the travels of British artists in search of exotic subject matter. However, less is known about the reception of British art abroad and its impact on the art and art theory of other countries. This conference will investigate aspects of the interaction between British art and that of the United States, Russia and Australia.

Contributors: **Galina Andreeva** (Tretyakov Gallery, Moscow); **Polly Gray** (University of Oxford); **Elizabeth Johns** (University of Pennsylvania); **Christiana Payne** (Oxford Brookes University); **Michael Rosenthal** (University of Warwick); **Andrew Sayers** (National Gallery of Australia, Canberra); **William Vaughan** (Birkbeck College, London).

Fee £40 (£20 concessions) to include coffee, lunch and wine reception. For tickets please send a cheque, made payable to Tate Gallery, to: Public Events, Tate Gallery, Millbank, London SW1P 4RG
To book by credit card or for more information please ring 0171 887 8922; <www.tate.org.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 national contexts and disciplinary knowledges.

Speakers: **Iuri Gerchuk** (Moscow); **Mark Pittaway** (Edge Hill University College); **Victor Buchli** (Jesus College, Cambridge); **Catherine Cooke** (Open University); **Paulina Bren** (New York University); **Mark Svede** (Ohio State University); **Alla Efimova** (University of California Santa Cruz); **Kasia Murawska-Muthesius**, (independent researcher, Warsaw/Norwich).

No charge will be made for entry, but because places are limited only ticket-holders will be given entrance. Booking form from: School of Historical and Critical Studies, University of Brighton, 10–11 Pavilion Parade, Brighton, BN2 1RA.Tel: 01273 643088, Fax: 01273 681935, < dc87@brighton.ac.uk>

Loaded Canons

10.00–4.00
FRIDAY 27 NOVEMBER 1998
Clore Gallery Auditorium,
Tate Gallery

Organised by AAH Schools Group and Tate Education

This year's conference will examine the art historical canons used in formal education. What are their ideological bases? In what form do they exist? Should they be extended or altered?

The morning sessions will debate the need for continuity and progression and how this may be developed between the sectors – Schools, Art Colleges, Universities. Afternoon sessions will explore new modes of teaching and learning and the ways in which galleries, artists' residencies and Information Communication Technology may be used to construct a more inclusive curriculum. The plenary session will respond to the issues raised throughout the day.

Speakers include:
Lesley Burgess (Institute of Education London)
Dr Tom Gretton (University College London)
Dr Nigel Llewellyn (University of Sussex)
Sandy Nairne (Tate Gallery)

The conference fee is £25, including coffee and lunch. Cheques to be made payable to 'AAH Schools Subcommittee'. For a booking form please ring Tate Education on 0171 887 8000. For further information please contact: Nicholas Addison, Art & Design Education, Institute of Education, University of London, 20 Bedford Way, London WC1H 0AL. Tel: 0171 612 6192; Fax: 0171 612 6202; <n.addison@ioe.ac.uk>

Edward Burne-Jones

Pre-Raphaelite, Aesthete, Symbolist
8–9 JANUARY 1999
The Barber Institute of Fine Arts, University of Birmingham

This conference is held in conjunction with the exhibition 'Edward Burne-Jones', on show at Birmingham Museum and Art Gallery from 17 October 1998 to 17 January 1999 (between showings at the Metropolitan Museum of Art, New York, and the Musee d'Orsay, Paris). The conference will include private views of the Burne-Jones exhibition and of the Barber Institute collection.

Speakers include: **Caroline Arscott, J B Bullen, Deborah Cherry, John Christian, David Peters Corbett, Colin Cruise, Whitney Davis, Genevieve Liveley, Lene Ostermark-Johansen, Anna Gruetzner Robins, Sam Smiles, Andrew Stephenson, Rebecca Virag, and Stephen Wildman**.

The conference is convened by Tim Barringer, Nicola Bown, and Elizabeth Prettejohn.
Tickets will cost £90 (residential) or £60 (non-residential). Concessions at £60 (residential) or £40 (non-residential) apply to students, Friends of the Barber Institute, and Friends of Birmingham Museum and Art Gallery. Early booking is advised. For booking forms and further information please contact: Sophie Wilson, Administrator,
The Barber Institute of Fine Arts, The University of Birmingham, Edgbaston, Birmingham B15 2TS.
Tel: 0121 414 7333; Fax: 0121 414 3370;
<S.Wilson.BBT@bham.ac.uk>; Information also on:
<www.bham.ac.uk/HistoryofArt>

The Sixties: Take Ten

26 MARCH 1999
Walton Hall Campus, Milton Keynes.
The Sixties Research Group, The Open University, Bi-annual Research Seminar

This one-day research seminar will be the tenth in the ongoing series by the Sixties Research Group, and will include papers on a variety of issues on the 1960s.

For further details, contact Nick Thomas at:
<T.N.Thomas@open.ac.uk> or Tel: 0115 942 1507'

Libraries as Gateways to an Enlightened World

20–28 AUGUST 1999
Bangkok
Section of Art Libraries, IFLA

Call for Papers

The Art Libraries session will focus on topics dealing with the impact of technology on art libraries today.

Open session – Electronic art information:
- The demand for images on the Web
- Archiving exhibition websites
- Librarians as Webmasters
- Cataloguing the Web
- Computerised index in art

Workshop – Blurring the boundaries:
- Changing role of art librarians in the electronic age
- Teamwork: creating websites in art organisations
- The art bibliographer – a creature of the past?
- The art librarian as mediator.

Proposals for papers are due on **1 December 1998** ; include a title, and a 100–200 word abstract.
Please send your proposal to: Jeannette Dixon, Chair, IFLA Section of Art Libraries, c/o Hirsch Library, Museum of Fine Arts, PO Box 6826 Houston, TX 77265, USA. Tel: 12 713 639 7326
Fax: 12 713 639 7399, email: hirsch:mfah.org

Conferences – An Independent's Eye-View

It was very encouraging to see so many Independent Design and Art Historians at the last AAH Annual Conference in Exeter, all obviously enjoying the occasion. It was, however, noticeable that most of them lived in the West Country and very few of them had travelled from the London area, where most Independent Art Historians are based. It is good that Conferences are held regularly in the regions, but when they are far away from London it is very difficult for some people to get there. Independents have to pay their own costs and, with travel and extra meals, attendance at a regional conference is now not far short of £250. This is way beyond the pockets of many Independents, who are now struggling to make a living in a declining market – as was brought to the attention of the AGM 1997.

A glance at the *Register of Independent Art and Design Historians*, which has just been republished, will show that they have a very wide range of skills which make an important contribution to the profession. Often they work very much alone, without the ongoing support and companionship that comes with membership of an academic department. Conferences, therefore, are a very important part of their lives, enabling them to make contacts, exchange ideas and keep up with the latest scholarship.

Proposal for one-day conferences

Now that AAH Annual Conferences are expected to be held more frequently outside London, the suggestion has been made, that an occasional one-day Conference should be held in London. This could have a smaller number of sections, with say six or seven papers in each, held in the morning and early afternoon. There could then be a key-note address, followed by a meal at which people would have a chance to talk at length.

Such a Conference could easily be attended by those living in London and, for those out of London, a one-day return ticket is much cheaper than a full return. In the past it was possible to book for one day of the annual conference, but attendance at only one day of a three-day event usually means missing out on a good deal. Although accommodation costs in London are high, perhaps it would be easier and cheaper to find somewhere for one day. The Independents Subcommittee would be interested to have comments on this idea.

Introductions?

At present, apart from the special interest group meetings, there is no opportunity at the Conference for newcomers to get to know other delegates, without the rather daunting task of approaching strangers, all of whom seem to be deeply engaged in important conversations with those they know well! At every Conference I have attended, I have noticed some people standing forlornly on the edge of the room, munching their sandwiches in solitude. Often they are newcomers or Independents. This is a plea that established members of the Association should make a point of giving at least some of their time to making contact with those they do not already know. You never know – that unknown individual, not sporting a significant label, may be the innovative thinker of the future! Perhaps convenors could make time for people to introduce themselves at the beginning of each day?

Which brings me to a final point. A glance at the Conference programme makes clear that most papers are given by those from institutions. Perhaps it could become a practice that, where possible, convenors try to include at least one Independent scholar in their collection of speakers. The Register reveals that there is a huge store of knowledge among Independents and I am sure a number of them would respond willingly to an approach to give a paper.

Independents want to play a full role in the future development of the Association. A more positive 'Conference experience' for the Independents would surely be of benefit to the entire membership.

VIVIEN NORTHCOTE
Secretary to Independent Art & Design Historians subcommittee

Meeting of Independent Art and Design Historians

MONDAY 26 OCTOBER 1998
6.30PM–8.30PM

Society of Antiquaries, Burlington House, Piccadilly

After the success of the last such meeting in March 1996, the subcommittee has managed to arrange what is becoming a biennial 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 (made payable to the Association of Art Historians), to include drink and light refreshments.

They should 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. In case of query telephone Vivien on 0181 847 1574.

A New Student Group Chair

My name is Dennis Wardleworth and I am the new chairperson of the Student Group, taking over from Gabrielle Neher. I am a postgraduate student at Southampton Institute and I have been active on the Student Subcommittee for some time, working with Emma Roberts and Gabriele to build the Student Group. They are both a hard act to follow.

I will aim, along with the Student Subcommittee, to continue to make the group an active and lively part of the Association and to help the student members achieve their professional aspirations. We will continue to hold one-day student conferences, and are looking at the possibility of holding a weekend conference.

Current activities
We are putting together a register of research activities which we hope to publish soon. This will help you get in touch with those with similar research interests.

We want to improve information for students and are planning a starter pack for new members. We have an email mailing list giving news of our activities and have revived the student web-site on: <http://hyperion.valhalla.net/~denniswworth/student>.

We are updating the voluntary work list, providing guidance for those seeking work experience.

We are looking for more ways to help undergraduates looking to build a career in art history. In this issue of the *Bulletin* there is a note giving guidance to sources of funding for postgraduate studies.

If you have any ideas about what we might do, want to be added to the email list, or would like to join the Student Subcommittee, please get in touch. (details are on back page). I look forward to hearing from you.

DENNIS WARDLEWORTH

Farewell from Gabriele

I first became involved in the subcommittee three years ago when I helped to set up the series of One-Day conferences. At the same time, the Voluntary Work Placement lists, which many of you will have used, were being drawn up. In April 1997 I succeeded Emma Roberts as chair of the Student Group, and in this capacity I attended the meetings of the Executive Committee of the AAH in order to represent the interests of the numerous student members of the Association. It has been a great privilege to be able to attend these meetings, and I am delighted to have been elected as member of the committee for the next three years.

In April 1998, at the Annual Conference of the AAH, the Student Subcommittee was active as never before, and its various activities included the provision of information for student delegates, the organisation of a Special Interest Forum about 'Careers in Art History', and an open meeting for all student members.

All of these activities – and more – have been organised by the Student Subcommittee, providing student members of the AAH with an opportunity to voice their opinions and concerns. The AAH is one of the few professional associations to afford its student members the opportunity to get involved in such an active way, and as somebody who has benefited greatly, on a personal as well as on a professional level, from this experience, I want to take this opportunity to urge you all to become more actively involved and, through your ideas and suggestions, make the AAH an even better organisation for students

Finally, I would like to thank all of the members of the subcommittee who have been involved with the activities of the last few years. In particular, I want to thank Dennis Wardleworth for his support, and wish him the very best of luck for his own time in the chair.

GABRIELE NEHER

AAH Thesis Prize for 1999

There are two separate categories of entry:
- undergraduate students on predominantly studio-based courses
- undergraduate students on non-studio-based courses whose course comprises 50% or more of history of art, design or architecture.

The prizes for the competition are provided by **Manchester University Press, Reaktion Books** and **Yale University Press**.

Please submit entries by **31 October 1998** to: Gudrun Schubert, University of Brighton, 10–11 Pavilion Parade, Brighton BN2 1RA. Tel: 01273 643325/643086; Fax: 01273 681935; email: <gjs5@brighton.ac.uk>

One-day Conferences

Unfortunately, the November Conference has been cancelled due to lack of interest, but a conference is pencilled in for **February** at the **University of Nottingham Arts Centre**.

The date has yet to be confirmed, but further details will be publicised nearer the time on the Student Web-site:

<http://hyperion.valhalla.net/~denniswworth/student>

Please send abstracts of no more than 150 words to:

Dennis Wardleworth (for address see back page) or Gabriele Neher, Deptartment of Art History, University of Nottingham, University Park, Nottingham NG7 2RD.

Sources of funding for postgraduate study

If you are considering a postgraduate course, masters or doctorate, in the next academic year or beyond, finding adequate funding for fees, research expenses and living can be a major headache. This article is intended to give you a few starting points and ideas. It is not comprehensive, but will, I hope, be useful.

1 The University
The university at which you intend to study may be able to offer a number of sources of funding:

- Research Studentships will cover fees and research expenses and some living expenses. Ask at your current university, and look regularly at the educational supplements of, among others, *The Times* and *The Guardian*. There is also a useful web-site at <jobs.ac.uk>.
- Bursaries will cover fees and some research expenses, usually for part-time courses. Ask at your current university or any you might be interested in.
- Part-time teaching can often be obtained for a few hours per week. Ask about prospects at the university of your choice.
- Part-time administrative jobs are usually poorly paid compared with teaching, but every little helps. Ask.

2 Postgraduate award-making bodies
Apply to:

- The British Academy – for art history in England and Wales.
- The Department of Education – for museum studies, archive administration, and art and design in England and Wales.
- The Scottish Office – for Scotland.

Awards for art history are hard to come by, but do try. You must apply through the University.

3 Local Education Authorities (LEAs)
There are no mandatory LEA grants for postgraduate studies except for the PGCE. LEA are also not allowed to offer discretionary grants.

4 Charitable Trusts
An LEA may, however, be acting as administrator for educational trusts. These are funds based on charitable donations made from wills and are usually restricted to residents of a particular area. Authorities other than LEAs, such as borough, town or even parish councils, may administer, or have information about, local charitable trusts which will make donations for educational purposes. Universities, schools or local churches may also administer charitable trusts. These are rarely advertised but can be very useful sources of supplementary funding. Ask around in your town or village.

5 Other charitable sources
There are also national organisations such as the British Federation of Graduate Women, which will provide funding for special groups. US students wishing to come to Britain can apply for a range of scholarships: Rhodes, Fullbright, Marshall and Rotary.

6 An employer
Employers or potential employers may offer support for postgraduate work, particularly part-time, if it has relevance to the job. If you already have an art-history related job or have an employer in mind, ask.

7 The Educational Grants Advisory Service (EGAS)
This is part of the Family Welfare Association, and was established to offer students, particularly disadvantaged students, expert guidance to secure funding. However, its literature says 'EGAS finds it extremely difficult to help certain groups of students: . . .postgraduate students'.

8 Part-time teaching
Apart from the university it may be possible to get part-time teaching elsewhere: in another university in the vicinity, an art school, the Open University, an LEA Adult Education Department, the Workers Educational Association, the University of the Third Age. Your LEA can again be a useful starting point.

9 Career Development Loans
Finally, if all else fails, you can borrow between £300 and £8000 to pay for 80% of course fees (100% if you are unemployed), plus books and other expenses, including travel and child care, for a vocational course lasting no more than two years. For a part-time course you can work up to 30 hours per week while receiving a loan. You may be able to borrow also for living costs for a full-time course. Repayments start as soon as the course is over, or when you leave it. Apply through your local TEC.

DENNIS WARDLEWORTH
Student Chair

UNIVERSITY OF SUSSEX
Centre for German–Jewish Studies

Cataloguer (Fixed Term)

A cataloguer is required to work on the Arnold Daghani Collection of artistic and commemorative works by a Holocaust survivor.

The position is fixed term for six months (full-time) or one year (part-time), starting in January 1999.

Salary in the Research and Analogous Grade 1A scale (£15,735–£18,275) pro rata, depending on qualifications.

Closing date: 31 October 1998

For further details please contact the Director, Centre for German–Jewish Studies, University of Sussex, Brighton BN1 9QN.
Tel/Fax: 01273 678495
e-mail: e.timms@sussex.ac.uk.

ACHiS

A Research Project for Art Critics and Historians in Schools

In association with the AAH, the Institute of Education, University of London, and Tate Education are seeking funding to run a research project over two years to investigate the significance of Art History in schools. Recommendations in the National Curriculum Order for Art ensure that critical, historical and contextual studies form an integral part of all art, craft and design courses. However, research has found that despite legislation it is 'an extremely fragile dimension of the art and design curriculum ... underdeveloped and poorly resourced' (Davies, 1995, *Playing the System*, UCE).

Many teachers are finding this area difficult to manage and would welcome the opportunity to work with professionals in the field to extend resources and develop appropriate but rigorous pedagogic methods and materials. The project will investigate five residencies in schools (each, five days or equivalent). These will take the form of action research and will be devised and run by art critics/historians in partnership with teachers. Each residency will be evaluated by all participants in conjunction with external assessors. Their written reports will provide data for the analysis of suitable methods and resources for use in schools, from which recommendations can be made.

In the first year the project will take place during the Spring Term, beginning January 1999, for approximately 15 non-consecutive days. This includes time for planning, implementation and evaluation. The pre-residency period will involve observation in schools and at the Tate Gallery, methodological investigation into planning and evaluating educational projects, and planning meetings with host teachers.

Applications are welcome from practising art critics/historians including students engaged in research degrees. Participating researchers will receive a fee dependent upon the completion of the residency and an evaluation report. The AAH has already contributed a considerable sum to this project but it requires additional support if it is to run. Therefore applicants can only be accepted provisionally, subject to funding.

Deadline for receiving applications: **Friday 13 November**. Interviews will take place in December 1998. For an application form or further information contact: Nicholas Addison, Art and Design Education, Institute of Education, University of London, 20 Bedford Way, London WC1H 0AL.
Tel: 0171 612 6192/6247; Fax: 0171-612 6202;
email: <n.addison@ioe.ac.uk>

'A' Level Art History

If there are any teachers who are feeling concerned about the future of Art History 'A' level, please contact Elizabeth Allen on 0181 883 3855

The British School at Rome

Residential Awards for Research in the Humanities

Via Gramsci 61, 00197 Rome, Italy.
Tel: 0039-063264939; Fax: 0039-063221201
<bsrreg@librs6k.vatlib.it>
<http://www.britac.ac.uk/institutes/rome>

The following awards are available. The application deadline is **15 January 1999** for all the awards listed. For further information on eligibility requirements and terms, please contact the BSR, at the address above, enclosing a self-addressed adhesive label.

Rome Scholarships 1999–2000
For research on the archaeology, art history, history and literature of Italy.
- 9-month residency, inc. full board.
- Research and travel grant: £444/month.

Rome Awards 1999–2000
For research on the archaeology, art history, history and literature of Italy.
- 1–4 month residencies, inc. full board.
- Research grant: £150/month + £180 travel allowance.

Balsdon Fellowship 2000–2001
For research on the archaeology, art history, history and literature of Italy.
- 3-month residency, inc. full board.
- Research and travel grant: £650.

Hugh Last Fellowship 1999-2000
For research on classical antiquity (excluding archaeological fieldwork and work on Roman Britain).
- 3-month residency, inc. full board.
- Research and travel grant: £650.

Hugh Last Awards 1999–2000
For research on classical antiquity (excluding archaeological fieldwork and work on Roman Britain).
- 1–2 month residencies, inc. full board.
- Research grant: £150/month + £180 travel allowance.

Archaeological Fieldwork Support 1999–2000
Support for archaeological projects undertaken in Italy by individuals and teams from British and Commonwealth universities.

Paul Mellon Centre Rome Fellowship 1999–2000
For research on the Grand Tour or on Anglo-Italian cultural and artistic relations.
- 6-month residency, inc. full board, research grant: £1,000/month + travel allowance.

For further information on this award only, contact: The Paul Mellon Centre for Studies in British Art, 16 Bedford Square, London WC1B 3JA.
Tel: 0171 580 0311; Fax: 0171 636 6730;
email: < info@paul-mellon-centre.ac.uk>

Major Accessions to Repositories in 1997 relating to Art

The following is a list of manuscripts and manuscript collections relating to art received by repositories during 1997. Some collections are not yet fully listed and consequently are not open to researchers. Other collections are closed for specific periods.
Researchers should note that ***the description of a collection in this document does not imply that it is available for research***. Please address any queries regarding access to the staff of the relevant repository.

NATIONAL, UNIVERSITY AND SPECIAL REPOSITORIES

Cambridge University Library, West Road, Cambridge CB3 9DR
John Robert Monsell (1877–1952), illustrator: corresp and papers (Add 9437)

Glasgow University Library, Hillhead Street, Glasgow G12 8QE
Francis Seymour Haden (1818–1910), etcher and surgeon: corresp, papers and artefacts rel to Whistler family (MS Whistler)

The University of Hull, Brynmor Jones Library, Hull HU6 7RX
Louie Burrell (1873–1971), artist: corresp

Imperial War Museum, Department of Documents, Lambeth Road, London SE1 6HZ
Frank Owen Salisbury, historical and ceremonial portrait and landscape painter: corresp rel to portrait of Jack Cornwell VC 1916–18

King's College Library, Cambridge CB2 1ST
Roger Fry (1866–1934), art critic and artist (addnl): sketch books (REF)

National Library of Scotland, Dept of Manuscripts, George IV Bridge, Edinburgh EH1 1EW
William Skeoch Cumming, painter (addnl): corresp and papers *c*1894–1900 (Acc 11544)
Charles McCall (1907–89), painter: corresp and papers (Acc 11494)
Sir Henry Raeburn, painter: corresp and papers rel to financial affairs 1807–18 (Acc 11547)

National Library of Wales, Department of Manuscripts and Records, Aberystwyth SY23 3BU
Augustus Edwin John (1878–1961), artist (addnl): corresp (NLW MSS 23508D, 23567D)
David Jones (1895–1974), artist and writer (addnl): corresp (NLW MSS 23537E, 23541E, 23559E)

Scottish Record Office, HM General Register House, Edinburgh EH1 3YY
Royal Fine Art Commission for Scotland: minutes and case files 1961–96 (RF)

Tate Gallery, Millbank, London SW1P 4RG
Maxwell A Armfield (1881–1972), painter and designer: corresp and papers (TGA976)
John Dodgson (1890–1969), painter: sketch books (TGA972)
Alan Durst (1883–1970), sculptor: corresp and papers (TGA973)
George Fuller, artist: corresp 1965–87 (TGA9716)
Barbara Ker-Seymer, artist: corresp and papers 1925–81 (TGA974)
Bernard Meninsky (1891–1950), painter: drawings (TGA9715)
EQ Nicholson (1908–92), painter and designer: corresp and papers (TGA977)
Glyn Philpot (1884–1937), painter and sculptor: corresp and papers (TGA9714)
Patrick Symons (b1925), painter: corresp and papers (TGA9711)
Roland, Browse & Delbanco Gallery, London: business records 1944–82 (TGA975)
Edward Totah Gallery, London: records 1979–91 (TGA978)
British Council: administrative records rel to Visual Arts 1936–67 (TGA9712)
Contemporary Art Society (addnl): records 1946-90 (TGA979)

University College London, Manuscripts Room, The Library, Gower Street, London WC1E 6BT
Slade School of Fine Art, University College London: records 1868–1995 (SLADE ARCHIVE)

Victoria and Albert Museum, National Art Library, Archive of Art and Design, Blythe House, 23 Blythe Road, London W14 0QF
Antoni and Alison, fashion designers: papers *c*1983–97 (AAD/1997/20)
George Gamon Adams (1821–98), sculptor: papers (AAD/1997/12)
Ervin Bossanyi, painter and stained glass artist (addnl): cartoons and designs *c*1924–70 (AAD/1997/11)
Loulou Brown, fashion illustrator: papers 1916–50 (AAD/1997/10)
Eric Fraser(1902–83), graphic artist and illustrator: papers (AAD/1997/16)
George Him, graphic designer: papers *c*1920–82 (AAD/1997/19)
Vera Law, calligrapher and gilder: papers 1923–68 (AAD/1997/5)
Mark Luka, fashion designer: papers 1919–71 (AAD/1997/6)
Rosamonde Nairac, ceramic and tableware designer: papers 1963–92 (AAD/1997/3)
Harold Shelton, artist and principal of Hornsey College of Art: papers c1940–89 (AAD/1997/9)
Birgit Skiold (1923–82), printer and founder of the Print Studio: papers (AAD/1997/18)
Cadogan Press, magazine publisher: records 1980–91 (AAD/1997/2)
Heal & Son Holdings plc, bedding and furniture mfrs and retailer, London (addnl): records *c*1980–95 (AAD/1997/4)
London Lorries Ltd, commercial motor body builders: records *c*1920–33 (AAD/1997/17)
Crafts Council (addnl): records *c*1984–94 (ADD/1997/1)
To be continued in Bulletin *70, February 1999*

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