

# Bulletin 70

February 1999



Association of  
Art Historians

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Registered Charity No. 282579

## Annual Reports

*This year the Executive Committee Annual Reports are being published before the AGM on 11 April, to give you a chance to read and digest them in time for the meeting. The exception is the Treasurer's Report, which has to go through the process of being audited. This will be available at the AGM and will be published in the next issue of Bulletin.*

### Chair's Report

#### Sussex Centre for Research in the History of Art

I should like to congratulate our colleagues at the University of Sussex for the establishment of the Sussex Centre for Research in the History of Art. I understand that they have received the award of a grant in the University of Sussex's 1997 Centres of Excellence Competition.

#### Arts and Humanities Research Board

I understand that now the subject of art history is part of the responsibilities of the creative arts section as predicted, but has its own sub-panel. This arrangement of a separate sub-panel is not the norm and reflects our strong and successful lobbying for the peer-review principle. I have also received a letter from Professor Paul Langford, Chief Executive and Chairman of AHRB from which I quote an extract below:

Speaking for myself I strongly support what you say about the principle of peer review, and would certainly want to ensure that our arrangements during the first year are thoroughly monitored with a view to making any changes that may seem desirable in the light of our early experiences. As to the other matters, I am sure that pre-19th-century art will not be treated less favourably than other areas, while conservation and museum studies are both subjects that have been raised with me by others, and to which the Board will want to pay close attention.

#### Research Assessment Exercise 2001

In consultation with Penny McCracken, Chair of the University and Colleges Subcommittee, I have sent a

response letter to HEFCE regarding the RAE1/98 consultation exercise. We protested that our name had not appeared in the consultation document RAE2/98 as a body which had responded to the 1996 RAE panel nominations and I can report that they sent us an invitation to nominate panel members for RAE 2001 by 11 December 1998. A letter to invite nominations from the academic membership of the AAH went out with *Bulletin* 69. The committee set up at the last EC (Fintan Cullen, Penny McCracken and myself) has sent nominations to HEFCE.

Finally, I have to report the death of Philip Barlow, who was one of the pioneers of our Association and was an early EC member and the Chair of its Art Education Group between 1973 and 1977. This is particularly sad for me personally, as he was a most kind Head of Department when I got my first lecturing post at the then City of Birmingham Polytechnic (now UCE) 20 years ago. An obituary appears on page 21.

TOSHIO WATANABE

**Three £200 prizes to be won in the new AAH Essay Prize 2000!**

*See page 17 for full details.*

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## Administrator

The Direct Debit discount promotion launched in *Bulletin* 69 proved a great success, with an increase from 177 to 267 members now paying by this method. I continue to urge all other members to change to Direct Debit, as it is the simplest form of payment. It also helps the Association to save time and money.

Membership figures were down again for 1998, although the number of new members actually rose. I am confident that we will further increase recruitment with the introduction of new promotional literature (currently being planned), a revised and improved website and the input of Gaby Neher and John Morrison, who are already working hard on recruitment. We will also be looking at ways to promote the new *Bulletin*-only membership for students overseas.

The loss of existing members remains a concern, however. In response to members' requests to get more for their money, we are continuing to look at ways of adding value to your membership. Thus far for 1999 this means an extra issue of *Art History* at no extra cost and discount offers on other journals. We hope to expand these discount offers to include more titles. We will also be negotiating an improved range of concessions with museums and galleries.

If you have any further suggestions or comments regarding membership please do not hesitate to contact me.

I wish you all a successful and happy new year.

### Membership Figures for 1998

Membership figures, categories and profile of occupational base at December 1998 (1997 figures in brackets).

#### Total membership – 990 (1132)

Members taking *Art History* only 344 (344)  
 Members taking *The Art Book* only 105 (132)  
 Members taking *Art History* and *The Art Book* 352 (447)  
 Members taking *Bulletin* only 189 (209)  
 Institutions subscribing to *Bulletin* (52)

#### Categories of membership

**Ordinary:**  
 with AH and AB 182 (233)  
 with AH only 198 (176)  
 with AB only 80 (100)

**Joint:**  
 with AH and AB 11 (13)  
 with AH only 11 (13)  
 with AB only 0 (0)

**Student:**  
 with AH and AB 72 (89)  
 with AH only 47 (58)  
 with AB only 9 (14)  
 with *Bulletin* only 107 (120)

**Unwaged:**  
 with AH and AB 4 (13)  
 with AH only 6 (9)  
 with AB only 3 (7)  
 with *Bulletin* only 25 (21)

**Life:**  
 with AH and AB 5 (6)  
 with AH only 10 (10)  
 with AB only 2 (3)  
 with *Bulletin* only 57 (60)

Corporate 13 (17)

**Europe:**  
 with AH and AB 21 (25)  
 with AH only 18 (28)  
 with AB only 7 (5)

**USA and ROW:**  
 with AH and AB 44 (51)  
 with AH only 54 (50)  
 with AB only 4 (3)

#### Occupational profile 1998:

Academic 347 (359)  
 Museums 72 (60)  
 Student 240 (294)  
 Schools 34 (36)  
 Independent 118 (73)  
 Other 88 (97)  
 Unknown 91 (213)

#### New members in 1998 – 176

Academic 18 (15)  
 Museums 16 (3)  
 Student 111 (100)  
 Schools 8 (0)  
 Independent 11 (2)  
 Other 8 (8)  
 Unknown 4 (29)  
 Total 176 (157)

#### European Members 1998 – 56

Austria 1/Belgium 1/Denmark 2/Finland 1/France 2/Germany 19/Greece 6/Ireland 6/Italy 4/Netherlands 6/Poland 1/Portugal 1/Spain 3/Switzerland 3/

#### USA and ROW members 1998 – 99

Australia 10/Brazil 2/Canada 9/Hong Kong 2/Israel 2/Japan 1/New Zealand 3/South Africa 2/USA 68

ANDREW FALCONER

## Hon Secretary

The following elected members will leave the Executive Committee at the 1999 AGM: **Colin Cruise, Griselda Pollock** and **Marjorie Allthorpe Guyton**. The EC would like to thank them for the work they did for the Association. Three new EC members will be elected at the AGM. The closing date for the receipt of nominations is **19 March 1999**. Please send all nominations on the required form, along with names of two nominators (who must be members of the AAH) to the Hon Secretary.

**Reyahn King**, Chair of the Artists' Papers Register, is also leaving the EC in April 1999. We are extremely grateful to Reyahn for all her hard work over the past few years. The Register is now on a much more professional footing and its future looks guaranteed.

Other EC changes include my own retirement from the position of Hon Secretary, which I have held for three years. Equally, Penny McCracken is standing down as Chair of the Universities and Colleges Subcommittee, where she has led a very active team since 1995. The EC is most grateful to her for her dedication to the Association. Penny will remain on the EC as she succeeds me as Hon Secretary. I wish her the best of luck! I must also acknowledge the guidance and friendship shown to me while Hon Secretary by my two Chairs, Anthea Callen and Toshio Watanabe. My thanks also to all members of the EC for their support.

**FINTAN CULLEN**

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## Art Galleries and Museums

The Art Galleries and Museums Subcommittee held a Special Interest Group meeting at the Exeter conference (April 1998) to address the role of the museums and galleries sector within the AAH and the broader relationships between the museum sector and art historians in other sectors. The agenda included:

- the role of the Art Galleries and Museums Subcommittee in the AAH
- links between museum professionals and academic art historians
- volunteers in museums and galleries.

The meeting was well-attended and participants (from both within and outside the museum sector) contributed avidly to the discussions. At the meeting there was enthusiastic support for the idea of holding a conference strand focusing on exhibition and display at the Southampton Conference 1999.

The Subcommittee is therefore organising a conference strand, *Making Exhibitions – Making Art History*. We hope that this will not only prove worthwhile in itself, but will help to foster the Subcommittee's general aim:

to improve communication between colleagues in galleries and museums and other art historians.

The Subcommittee continue to find it difficult to build support among colleagues in the museum sector. The current administration, with four co-chairs and a secretary, has been in place for two years. However, the secretary will step down after the AGM in April, and two of the co-chairs will also have to resign from the Subcommittee. We hope that the Southampton Conference strand will allow us to welcome new members to the Subcommittee.

**CHAIRS: FIONA BRADLEY, Hayward Gallery**  
**PENELOPE CURTIS, Henry Moore Institute**  
**SARAH HYDE, Courtauld Gallery**  
**HELEN SMAILES, National Gallery of Scotland**  
**SECRETARY: LIZ PRETTEJOHN, University of Plymouth**

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## Independents

The 1998 Exeter Conference was well attended by Independents from a variety of home areas – including a heartening number from the West Country who have not in the past found themselves able to attend conferences. There was considerable discussion of the current situation regarding Independents. Clare Ford-Wille stepped down as Chair, and Deirdre Robson was elected as Chair for the year 1998–99. Vivien Northcote was elected as Secretary for the same period. A vote of thanks for Clare Ford-Wille's efforts as Chair in the year 1997–98 was passed.

Subsequently, the Independents Subcommittee has met approximately bi-monthly, and the Chair (or her deputy) has attended meetings of the AAH Executive Committee. Unfortunately, during the past year the Subcommittee has suffered some depletion in numbers resulting from the retirement of some long-standing members. As a result, the active membership of the Subcommittee is now down to eight, which puts rather a strain upon the goodwill and time of these members. In addition, Vivien Northcote, the Secretary, will not be able to continue this role beyond the conference. I would like to give her our fulsome thanks for all her support as Secretary in the past year. A call for volunteers is made elsewhere in this *Bulletin*, and it is hoped that some new blood is able to support the Subcommittee regularly. We received some declarations of intent at the Exeter conference, for which one gives thanks, but unfortunately none of those who expressed a willingness to help have been able to do so in the past year.

It is hoped that this situation will improve in the coming year if the Subcommittee is to continue to try and represent the interests of independent members of

## ANNUAL REPORTS

the AAH. The issues facing independent art and design historians continue to be those noted in previous Annual Reports. The Subcommittee has had some issues brought to its attention during the past year, in particular the ways in which independents' fees are held down by the use of volunteer guides at some sites, and the continuing vexed issue of taxation. The *Tax Guidelines* produced for Independent art and design historians by Maurice Parry-Wingfield are still available from the AAH Administrator, Andrew Falconer. It is hoped that these guidelines will be further developed in 1999 as a result of members' responses to the questionnaire produced by Mr Parry-Wingfield. The Subcommittee is also aware of the continuing problem of the level of membership dues for Independents, and it is hoped that this matter will continue to be a matter of ongoing discussion with the main body of the AAH. The matter of copyright remains a major source of concern and will continue to request discussion of the issues. If members have any other issues which they would like the Subcommittee to take up they are invited to contact Deirdre Robson about it, so that future action might be taken.

Since the Exeter Conference the new, revised edition of the **Register of Independent Art & Design Historians 1998-2000** has been published. One would again like to thank Duncan Branley for all the work he put into the preparation of the *Register*. Copies have been distributed by the AAH Administrator, Andrew Falconer, to a variety of institutions and organizations to enhance the proved usefulness of the *Register* in past years. The Subcommittee would like to thank Andrew for all his hard work in distributing copies of the *Register* over the past months. It is hoped that this edition will last until 2000, after which it will be updated. The format for the updated issue still has to be finalized as suggestions for putting the *Register* on the Internet raise problems of security which would need to be solved first.

A networking party was held on Monday 26 October at the Society of Antiquaries. Although not as well attended as the event organised in March 1996, the evening was much enjoyed by those who were there, and provided a much-appreciated opportunity for independents who usually have to work in isolation to network with colleagues. As Chair I would like to thank all members of the Subcommittee who contributed their time and culinary skills to the success of the evening, and give particular thanks to Catherine Parry-Wingfield for her efforts in organising the event, and to Vivien Northcote for her efforts on the night. If more people become involved in the Subcommittee then it may well be possible to organise further, or alternative, events at which Independents might make contact.

**A. DEIRDRE ROBSON**

## Students

Gabriele Neher retired as chair of the Subcommittee in September 1998. The new Chair is **Dennis Wardleworth**. Sophie Mattheisson is secretary and Matthew Hargraves is membership secretary. The Subcommittee organised the following activities and publications during the year:

**Conferences on research-in-progress:** The series continued with a successful conference in Oxford on 23 May. Further conferences are planned for 1999: at Nottingham on 27 February, at Liverpool on 15 May, and in London on 13 November.

**Work experience:** Sophie Mattheisson has written a paper entitled 'Work Experience in the Visual Arts – An Inside Guide', intended as a companion to the Voluntary Work Placement Lists

**Sources of funding for postgraduate students:** Dennis Wardleworth has listed some ideas on how to get funding for your postgraduate work, published in *Bulletin* 69 and posted on our web-site.

**Student web-site:** The AAH student web-site is being updated every month or two.

**Guidelines for Publication:** The list of tips on how to get your work published has been re-issued.

**Starter Pack:** Funding has been obtained from the EC for the production of a starter pack for students which can be sent to new recruits by the AAH Administrator immediately they join. It contains a welcoming letter from the Student Group Chair, information about the Student Group and what is planned over the next year.

**Careers Forum:** The Careers Forum held at the Annual Conference at Exeter 1998 was very successful and another one is planned for Southampton 1999. Work is also underway to draft an update to the *Careers in Art History* booklet.

**List of theses in progress:** A list is being compiled of theses in progress, to be available to members.

**Summer School:** Research is being conducted to establish whether support exists for a Summer School, possibly to be held in the year 2000.

**Bulletin-only membership:** This has been extended to overseas students.

**Email distribution list:** We have a list of nearly 50 students to whom we send stop press information.

**DENNIS WARDLEWORTH  
GABRIELE NEHER**

## Universities and Colleges

Since the last report was written in March 1998, the following items cover activities between then and the end of December 1998.

### 1 Leaflet for Schools.

The Subcommittee was successful in obtaining funding from the AAH Initiatives Fund for a leaflet for secondary schools. This is aimed at sixth-form pupils and equivalent students in FE who are considering applying for university. It explains what the subject may include and indicates that the field is broader than painting and sculpture. It also explains the possible course titles within which it can exist.

Three copies were sent to the 4000 secondary schools and sixth-form colleges in the UK. Formal responses from a certain number of schools are being monitored. Additional copies have been requested by several schools and other positive indicators have been received.

### 2 Thesis Prizes

After several years with a consistent but disappointing entry rate for the thesis prize, particularly in the category for students on non-studio courses, the Subcommittee endorsed a proposal from the scheme's co-ordinator, Gudrun Schubert, to amend the scheme and upgrade the prizes. A successful application was made to the AAH Initiatives Fund for three prizes of £200 to be added to the existing ones of books provided by the sponsors. Other significant changes include the abolition of the entry fee and the fact that students themselves can take the initiative to submit their extended essays, although the entry must be accompanied by a departmental endorsement. This change will allow increased publicity through the student group.

A prize for essays from postgraduate students has been reinstated to make the third category for awards, the others remaining for studio-based students and for others for whom the History of Art constitutes at least 50% of their course. We are grateful to Gudrun for her work in organising this scheme.

### 3 Research Questionnaire

Once again Ken Quickenden has undertaken the task of requesting and then assembling the survey of research activity in the History of Art. This is of great benefit to prospective postgraduate students since it summarises the areas in which departments can offer supervision and indicates the numbers of postgraduate students in a department. The results are most easily available via the Association's web-site. We are grateful to Ken for carrying out this project once again.

### 4 Membership and officers

Membership of the Subcommittee has increased this year. While all sectors are represented, there is inevitably some imbalance, with more representatives

from the new universities and from the south of England. This enlarged membership has allowed the sharing of tasks, as occurred during the preparation of the Schools' leaflet, and should enhance the activity of the group. Gaby Neher, formerly Chair of the student group, has taken on the role of Secretary from December 1998, so the previous practice of rotating the minute-taking will no longer be necessary. This is my final year as Chair of the Subcommittee and I shall step down at the Southampton conference.

### 5 Schools' issues

As with the leaflet, there are areas in which the concerns of this Subcommittee and that of the Schools Subcommittee are very close. Members of the Schools Subcommittee regularly attend our meetings. This collaboration has resulted in a combined funding application for a pilot study, with residencies for art historians in secondary schools.

### 6 Involvement in external issues

The Subcommittee organised a seminar in London in May at which a representative from the Quality Assurance Agency (QAA) came to speak about subject benchmarking. Although only a small number of people attended, it was a very useful arena which allowed the AAH to explain the varied contexts in which the subject operates. The AAH invited representatives from allied subject associations to attend the meeting.

Subject benchmarking has also been the concern of meetings of the Council for Subject Associations in Art and Design (CoSAAD), on which I represent the AAH. CoSAAD was poorly supported by a number of subject associations and, as a way of improving the flow of information, it chose to form a link group with CHEAD. CoSAAD recognised that this was not a satisfactory solution to all subject associations and the position would be kept under review. The current round of QAA assessments in Art and Design, combined with the debates on benchmarking, have revived support for CoSAAD, which is organising a seminar on 18 February. This is being held in conjunction with QAA and GLAD (Group for Learning in Art and Design) in Manchester.

### 7 Thanks

I would like to thank Andrew Falconer for his help with the business of the subcommittee and all the members who have contributed to its activities during the four years I have been Chair.

### PENNY MCCRACKEN

**Subcommittee members:** PENNY MCCRACKEN (Chair), GABY NEHER (Secretary), CHRIS BAILEY, BARBARA BURMAN, CLAIRE DONOVAN, MARTIN GAUGHAN, SUSIE NASH, KEN QUICKENDEN, PAULINE RIDLEY, GUDRUN SCHUBERT, SHIRLEY WALKER, BETH WILLIAMSON

## Schools

### 1 Art History 'A' Level

The work of the Schools Subcommittee has been dominated by the continuing endeavour to reform the 'A' Level Art History. At least one of the remaining examination boards intends to submit a syllabus for ratification to the Qualifications and Curriculum Authority (QCA), the body responsible for overseeing the assessment criteria for public examinations. Under the coordination of Elizabeth Allen the Schools Subcommittee continues to lobby for reform. There is no doubt that the Group's activities throughout the year ensured that the question of retention and reform was kept before the relevant bodies (See page 17.)

### 2 Conferences

Elizabeth Allen organised a conference/study day for 'A' level students at the V&A in April, focusing on the *Renaissance and Modernism*, the two most popular periods of the present periodised examination. The speakers presented demanding, occasionally interactive, papers which were received enthusiastically by a large student body, keen to participate. It is hoped that the Schools Subcommittee will continue to organise similar events, although, now that some of the major organisations in London are instigating similar study days, the date will have to be chosen so as not to produce a glut.

The Schools Subcommittee, in association with Tate Education, organised a second conference for schools, *Loaded Canons*, which took place in November. It is hoped that the last two years' conference papers will be published by the end of 1999. These conferences provide a national forum, one of the few outside the Association's annual conference, where teachers of Art History at secondary level and FE meet to debate their concerns. It is evident that delegates welcome this opportunity but there is a small, vocal minority who feel that the agenda of such conferences is dictated by galleries and HE. Although this is, in part, a misperception, the Schools Subcommittee intends to form a steering-group inviting interested parties to contribute to the organisation and development of this and other conferences. It is vital that the AAH attract a broader membership and conferences are one of the most effective ways to advertise the association's activities.

### 3 Art Critics and Art Historians in Schools (ACHiS)

This research project has also received support from the New Initiatives Fund. If the project is able to attract further funding it will begin in summer 1999. Further details will appear in the *May Bulletin*.

The 'A' Level campaign will inevitably end soon, and, whatever the outcome, thanks must be given to Elizabeth Allen for the force of her advocacy. The Subcommittee needs to turn its attention to consolidating the alliances that have been formed

during the campaign and find ways to attract interest from the State sector. This will likely entail a consideration of the role of art history in promoting visual and aesthetic literacy across the secondary curriculum. Most specifically the Schools Group as a whole must support the art historian responsible for coordinating critical and contextual studies in Art and Design in schools and FE.

NICHOLAS ADDISON

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## Art History

Highlights of the year:

- Art History moves to five issues
- Special Issue comes out in book version, with *About Michael Baxandall* being the Association's first venture of this kind
- 1999 Special issue on London to be a series of lectures at Mellon Centre
- Increased benefits for individual subscribers, including the special issue without increased cost, and a new range of discounts from Blackwells

The last year has seen the resolution of a number of major logistical impediments to the development of *Art History* outlined in our previous report, and we now look forward to a period of careful innovation and the ongoing consolidation of past achievements. The Executive of the Association of Art Historians agreed unanimously to support the proposals of the editors and the editorial board to extend the support available to the Editor, the Associate Editor and the Reviews Editor. This increased financial resource is directed both to cover secretarial assistance and, where appropriate, teaching support, with the result that all three officers are now free to plan and to negotiate a long-term position such as to enable them to devote appropriate energies to the journal. The whole system for the reception and processing of articles is being streamlined and, as a result, better time allotted to editorial intervention and dialogue with the editorial board. All the editors are pleased to use this report to express their satisfaction with the current situation.

As a result of this development we have been able to enter into successful discussions with Blackwells to generate a completely new schedule for *Art History* in which its frequency is increased to five issues per annum. This is an important step as it enables us to make a clear distinction between the Special Issue, which is usually wholly commissioned, and is now published as a book with its own ISBN, and the regular issues, which are subject to the normal procedures of submission and consideration. The opening up of an extra issue importantly allows a much greater flexibility in content. On the one hand, the journal will from now on be willing to consider articles considerably above the traditional upper word length where the significance of their contribution justifies their inclusion without cutting. On the other,

hand we will be able to inaugurate the occasional commissioned half-issues of short articles, as already promised. These are to be devoted to polemical or theoretical issues, and the first two are planned around the themes of queer theory and British modernism. Additionally, these polemics will be extended into the *Art History* web-site, in which we hope to publish electronically a greater number of refereed contributions than could be printed in the journal itself.

The flow of articles to the journal has proved to be of both the right quantity and quality to permit the move to five issues, and it is as usual gratifying to see how many authors are willing to submit major pieces to us. It is interesting, then, to speculate on the reasons for the ongoing lack of material on non-western art on the one hand, and the relatively low submission rates from the UK on the other – not to mention the rest of Europe! While the board continues to address itself to these questions, it would be unfortunate if pressures to produce RAE-worthy books in the UK were to have a negative effect on the recognition of *Art History* as the major refereed site for our discipline. The reviews editor would certainly welcome the submission of more proposals for reviews, either of single works or interesting combinations.

There has been some improvement in design and layout, including the use of text-flow and less cluttered pages, but any overall re-design of *Art History* is implicated in the 'corporate identity' of the AAH as a whole.

The editors and board are indebted to the Chair and the Executive of the Association for their support during the year; to our editorial team at Blackwells and our copy-editor Sarah Sears for their unfailing care and attention; to the authors of the new format Special Issue for their collaboration in seeing through an experimental enterprise; and to Professor Michael Baxandall for agreeing to be the subject of this experiment.

ADRIAN RIFKIN

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## *The Art Book*

**Circulation:** The circulation of *The Art Book* continues to grow, with the figure for Nov 1998 being 2112. The increases are in all areas of subscription.

**Design:** There has been an enthusiastic response to the new design, particularly in the US. The introduction of 16 colour pages inside spread over the year has been welcomed. There is a need for vigilance to maintain a low margin of typographic errors.

**Advertising:** There is still an urgent need to generate more advertising. It is hoped that the introduction of more colour and the increase in circulation will help.

**Marketing:** Contact via email and web-site is growing in popularity, and a wide range of marketing strategies is now in place. The new publicity folder has been very well received.

**Content:** The range of reviewers is still expanding. Feature reviews are being lengthened and Review Guidelines have been amended. Editorial group have proposed a range of initiatives for the development of content. Best Seller lists are now provided by Zwemmers, replacing that from Dillons. (*cont. p9*)

## AGM Agenda

### 25th Annual General Meeting

SUNDAY 11 APRIL 1999, 3.00–3.45 PM

Lecture Theatre C

Ground Floor

Faculty of Arts Building

Avenue Campus

University of Southampton

The AGM is open to all members, whether or not they are attending the Annual Conference. Please bring your membership card with you. The minutes of the 24th Annual General Meeting were printed in *Bulletin* 68, June 1998, pp13–14. If you are a new member and wish to have a copy of the minutes, please contact the Administrator (see front page for address).

The report from the officers and subcommittee chairs are published on pages 1–7 of this edition of *Bulletin*, to give members a chance to read them in advance of the meeting.

### AGENDA

1. Apologies
2. Minutes of 24th AGM in Exeter on 5 April 1998
3. Chair's Report
4. Membership Report from the Administrator
5. Honorary's Secretary's Report
6. Honorary's Treasurer's Report
7. Report from the Editor of *Bulletin*
8. Report from the Editors of *Art History*
9. Report from Editor of *The Art Book*
10. Reports from Subcommittees
  - i. Independents
  - ii. Schools
  - iii. Students
  - iv. Universities and Colleges
  - v. Art Galleries and Museums
11. Report from the British Chair of CIHA
12. Report from Chair of Artists' Papers Register
13. Report from the Edinburgh 2000 Conference Convenor
14. Motions, including that proposing changes to the Constitution (see pages 9–10 of *Bulletin*), on which members will be invited to vote.
15. AOB
16. Formal handover

## Constitution of the Association of Art Historians

*At the 145th meeting of the Executive Committee, 4 December 1998, several amendments to the constitution were proposed. These amendments are underlined in the text of the Constitution, given below.*

1 The name of the Association shall be the Association of Art Historians (AAH).

2 The Association is a Charity whose aim is to advance the education of the public by the study of Art History and by the publishing or otherwise publicising the results of this study.

3 Membership is open to professional art historians and researchers in the field, and to all those involved in the study, teaching and propagation of art history and those with an active interest in and commitment to the subject.

4 All members shall be entitled to attend, speak and vote at General Meetings, and to stand for office in the Association.

5 All members shall receive a membership card and a copy of the Constitution.

6 The Association reserves the right to deny or withhold membership from anyone who, in the opinion of the Executive Committee, is likely to bring the Association into disrepute. Appeals against expulsion or exclusion may be made in writing to the Executive Committee, whose decision shall be final.

7 All members (other than Founder Members) shall pay an annual subscription, due on 1st January. Rates of subscription shall be proposed by the Executive Committee and ratified at the Annual General Meeting (AGM). The audited accounts of the Association (and of any wholly owned subsidiary company of the Association) shall be presented at the AGM.

8 The management of the Association shall be in the hands of an Executive Committee (EC). The EC shall meet as often as necessary for the transaction of business, and the meetings shall be called by the Honorary Secretary with the authority of the Chair, or at the written request of three members of the Committee. Its proceedings shall be presented for approval in a written report to the AGM.

9 The Chair shall be elected for a period of three years after which he or she shall not be eligible for re-election for a period of three years, but shall be a supernumerary member of the EC for the year after ceasing to be Chair.

10 The Chair shall be elected by a postal ballot of the membership, to be conducted by the Electoral Reform Society or by a Committee of five members of the

Association appointed for this purpose by the EC.

Nominations in writing (duly seconded by two members and with the agreement of the nominee) shall be with the Honorary Secretary no later than the AGM one year in advance of the retirement of the current Chair. Notification of the timetable for election to the Chair shall be given in writing to the membership. The Chair-elect will become a co-opted member of the EC.

11 The Executive Committee shall consist of Officers who shall be the Chair, the Honorary Treasurer and the Honorary Secretary, nine elected members, ex-officio members and up to six co-opted members. The editor of the *Bulletin*, the editor and the associate editor of *Art History*, and the Honorary Editor of *The Art Book* shall be ex-officio members of the EC.

12 The Honorary Treasurer and the Honorary Secretary shall be elected by the EC and shall normally be present or past members of the EC. There shall be no term on the office of the Honorary Secretary or Honorary Treasurer, but persons holding these offices shall be subject to re-election at the AGM every three years.

13 The EC shall have the authority to create standing sub-committees and working parties from among the membership. All acts and proceedings of any such sub-committee or working party shall be reported back to the EC. Sub-committees shall elect their own Chair, who will be an ex-officio member of the EC.

14 The EC shall also have the power to co-opt no more than six persons to fill vacancies on the EC, or to provide representation for interest sections among the membership that would otherwise lack adequate representation. The Chair of the British National Committee of the Comité International d'Histoire de l'Art (CIHA) shall also be a co-opted member of the EC. Members co-opted to fill vacancies may submit themselves for election to the EC at the next AGM.

15 Other persons associated with the work of the association may be invited to attend meetings of the EC, without voting rights.

16 No member other than the Honorary Secretary, the Honorary Treasurer, the ex-officio members and the Chair of the British National Committee of CIHA shall serve on the EC for more than five years, after which one year shall elapse before he or she is eligible for further service.

17 The EC shall elect from among itself a vice-Chair. In the event of the death or resignation of the Chair, the vice-Chair shall immediately take office as Acting Chair and agree with the EC a time-table for electing a new chair.

18 All officers, elected members, ex-officio members and co-opted members of the EC shall have an equal vote at the meetings of the EC. In the event of a tie, the Chair shall have a casting vote in all matters. In addition the EC may conduct a postal vote on any major matter. The quorum for an EC meeting shall be seven.

19 Any paid officer of the Association, shall attend the meetings of the EC but have no vote.

20 Any property belonging to the Association may be vested in the names of not more than four nor fewer than two trustees appointed by the EC. The funds of the Association may be invested as the EC shall in their absolute discretion think fit as if they were the beneficial owners thereof.

21 General meetings of the Association shall be the final authority for matters concerning the Association. There shall be an Annual General Meeting at which reports shall be made of the activities of the Association and new members of the EC shall be elected. Members shall be given 30 days' notice of the date, place and agenda of the AGM.

22 Nominations for membership of the EC (duly seconded and with the candidate's consent, and a brief statement of his or her background and interests) shall be invited from the membership before the AGM. Nominations must be sent in writing to the Honorary Secretary at least 21 days before the AGM.

23 Motions affecting the management and Constitution of the Association must be sent in writing to the Honorary Secretary at least 21 days before the AGM. However, proposed amendments to the Constitution may not be brought to the vote unless they have been previously published in the *Bulletin* of the Association. Any amendment to the Constitution must be passed by a two-thirds majority. Matters other than those affecting the Constitution may be raised at the meeting itself, with the prior consent of the Chair.

24 In the event of a tie, the Chair shall have a casting vote in all matters at General Meetings.

25 No amendment made to Clauses 2, 23, 28 shall take effect until the written approval of the Charity Commissioners or other authority having charitable jurisdiction has been obtained; and no alteration shall be made which would cause the Association to cease to be a charity in law.

26 An Extraordinary General Meeting (EGM) may be called by the EC provided the membership is given 30 days' notice in writing. An EGM may also be called by any member of the Association, supported by signatures of 24 members; such a meeting shall take place within eight weeks of the Honorary Secretary receiving the request, and the membership shall be given 30 days' notice in writing.

27 The quorum for the AGM or an EGM shall be 40 members.

28 In the event of the Association ceasing to exist any funds remaining shall be given as a final General Meeting shall direct, to a charitable or learned society having similar aims.

### **Standing Orders for the Conduct of AAH Annual General Meetings**

#### **1 Order of business**

- i Apologies
- ii Minutes of the previous AGM
- iii Chair's Report
- iv Membership report from the Administrator (for the previous year-remove)
- v Honorary Secretary's Report
- vi Honorary Treasurer's Report
- vii Report from the Editor of the *Bulletin*
- viii Report from the Editors of *Art History*
- ix Report from the Honorary Editor of *The Art Book*
- x Reports from sub-committees (and formal hand-over to new representatives – remove)
- xi Report from British Chair of CIHA
- xii Report from Artists' Papers Register
- xiii Report on future conferences
- xiv Motions
- xv AOB
- xvi Formal hand-over to new representatives

2 After a motion has been moved and seconded the Chair shall call for any amendments to be moved, seconded, discussed and voted upon, before moving to the substantive motion for discussion and vote. No member shall normally speak more than once on any motion, with the exception of the mover exercising the right of reply.

3 The decision of the Chair shall be final. If this decision is challenged, the issue shall be taken as the first item of business at the next general Meeting.

***(Members attending the AGM should bring this copy of Bulletin with them to refer to.)***

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#### ***(The Art Book report continued from page 7)***

**Advisory Group:** Marjorie Allthorpe-Guyton, Griselda Pollock and Anthea Callen have agreed to form part of a broader Advisory Group with the brief to advise on possible key publications/exhibitions to target and on themes/issues to feature.

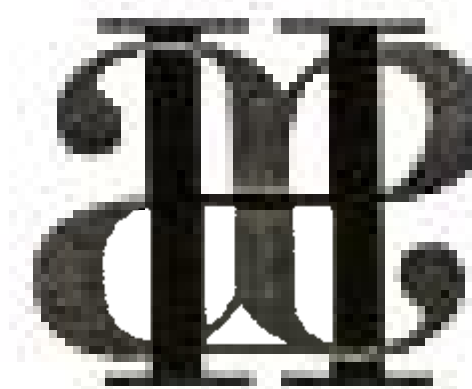
**Editorial Group:** The group has consistently given great support to *The Art Book* and is looking to the new constitution and structure which is already under discussion to clarify roles and the way forward for the magazine. This will include the transition to a new Honorary Editor. The group would like to congratulate Sue Ward on her development of *The Art Book*.

HOWARD HOLLANDS

# 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.

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

Jonathan Harris (Keele University), Paul Barlow (University of Northumbria) and Colin Trodd (University of Sunderland)

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 artefacts. 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.

Jonathan Harris (University of Keele) *Marxist Theory and Periodisation in Arnold Hauser's The Social History of Art*

Neil Sharp (London) *The History of Art Education as the Social History of Art? Nikolaus Pevsner's Academies of Art: Past and Present*

Eleanor Tollfree (University of Bristol/Victoria and Albert Museum) *Caught Within a Tradition: Art History's Problem with Napoleonic Art*

Thomas A. Dowson (University of Southampton) *Rock Art & History: From Lascaux to the Louvre*

David Peters Corbett (University of York) *Periodisation in British Art after 1850*

Colin Trodd (University of Sunderland) *Writing Painting: Values, Identities and National School Discourses in Victorian Culture*

Paul Barlow (University of Northumbria) *Just What is it that Makes the Avant-Garde so Different, so Appealing? Manet, Millais and the Moment of Modernity*

Valerie Webb (Kingston University) *'Temporary residence' in the London Art World: a Reconsideration of Artistic Identity and Historical Positioning of the Camden Town Group*

Joanne Morra (University College London) *Reciprocal Alliances: The Case of Bruegel and Rauschenberg*

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### Architecture, Antiquity and Aesthetics, c1700–1840

Dana Arnold (University of Leeds), and Stephen Bending (University of Southampton)

This strand will consider the significance of the print and its role in the dissemination of aesthetic ideas in the 18th-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'.

Stephen Bending (University of Southampton) *Every Man is Naturally an Antiquarian: Francis Grose and Polite Antiquities*

Maria Grazia Lolla (Independent scholar, New York) *'Monuments' and 'Texts': Antiquarianism and the Beauty of Antiquity*

Lucy Watkins (University of Leeds) *Vitruvius Britannicus and Architectural Discourse 1715–1725*

Andrew Ballantyne (University of Bath) *Specimens of Ancient Sculpture*

Dana Arnold (University of Leeds) *The Engravings of the Temples at Paestum and the Development of Architectural Debate in Britain 1750–1800*

Frank Salmon (University of Manchester) *Envisioning Antiquity Anew: British Architects' Representations of Rome and Pompeii after 1815*

Abigail Moore (University of Leeds) *'Voyages': The Transference of Images of the Empire Style in Interior Design to Regency England.*

### Writing the Pre-Raphaelites

Michaela Giebelhausen (University of Essex) and Tim Barringer (Yale University)

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 powerful hold of this earlier historiography over 20th-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.

Jason Rosenfeld (New York University) *Absent of Reference: New Languages of Nature in the Critical Responses to Pre-Raphaelite Landscapes*

Julie L'Enfant (College of Visual Arts, St Paul, Minnesota) *Reconstructing Pre-Raphaelitism: the Evolution of William Michael Rossetti's Critical Position*

Bob Priest (Open University) *'A Full and Friendly Description of My Pictures': The Influence of D. G. Rossetti and George Rae on the Criticism of F. G. Stephens.*

Deborah Cherry (University of Sussex) *Title to be confirmed*

Michaela Giebelhausen (University of Essex) *Writing Artistic Motivation: Holman Hunt as 'The Painter of the Christ'*

William Vaughan (Birkbeck College, London) *Written Out? The Case of Ford Madox Brown*

Tim Barringer (Yale University) *Pre-Raphaelitism's Languages of Labour*

Barrie Bullen (University of Reading) *Burne-Jones and the Myths of the Memorials*

Colin Cruise (University of Staffordshire) *Poetry and Religion: Revealing the Mythical in Pre-Raphaelitism*

Mark Turner (Roehampton Institute) *Popularizing the Pre-Raphaelite*

Malcolm Warner (Center for British Art, Yale University) *Millais in Reproduction*

### The Transatlantic Imaginary: Nations, Values, Practices

John Beck (Darwin College, Cambridge) and Sue Wragg (Nene University College, Northampton)

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.

Lenora Moffa (University of Dallas) *Coxcomb into Mystic: Whistler and American Values*

Rebecca Beasley (Queen Mary and Westfield College, London) *Ezra Pound's Whistler*

Christine Boyanoski (Birkbeck College, London) *The Cultural Decolonisation of 'British North America'*

Joan Coutu (University of Waterloo, Canada) *Measuring Up: Art Criticism in Canada in Response to the Wembley Empire Exhibition*

Jennifer Gordon (Independent scholar) *The Tate's American Friends*

Helen Rees (University of Manchester) *Art Exports and the Formation of National Heritage in Britain, 1882–1997*

Adeline Julia (University of La Sorbonne, Paris) *Oscar Bluemner and the American Avant-Garde*

Mark Rawlinson (University of Nottingham) *Mimesis, Subjective Aesthetic Experience and the Invisibility of Modernism: Adorno's Aesthetic Theory and the Precisionist Charles Sheeler*

David A Wragg (Nene University College) *Greenberg and Abstract Expressionism Reviewed*

Anne Massey (Southampton Institute) *The Imagined and the Real: The Creative Partnership of Lawrence Alloway and Sylvia Sleigh*

John Beck (Darwin College, Cambridge) *Art History in the Wilderness: John C. Van Dyke and Reyner Banham*

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### **Rethinking Cultural Values in German Art, 1900–99**

Colin Rhodes (Loughborough University) and Erich Ranfft (Independent scholar)

This session aims to explore and question the construction and modulation of values in German visual culture from around 1900 to the present, from the perspective of manifestations within Germany itself and their reception and impact internationally. Themes include: configurations of (post)modernity and neo-conservatism; the extent of influence of 'expressionist' values across Europe before 1940; the impact of German culture, especially in the United States, as a result of emigration since the 1930s; the impact of iconic figures as a reproduction of cultural values; and changes in critical and historical approaches to the study of German culture. Papers will cover a wide range of practitioners and media, from painting and sculpture through architecture, film, photography, and text.

Francoise Forster-Hahn (University of California, Riverside) *Between Nationalism and Cosmopolitanism: Germany's Search for Identity*

Reinhold Heller (University of Chicago) *'The nude, the foundation of all pictorial art, in free naturalness': The Critical and Historical Reception of Sexuality and Gender as Content in the Work of the Künstlergemeinschaft Brücke.*

Frederic J. Schwartz (University College London) *The Eye of the Expert: Walter Benjamin and the Avant-Garde*

Iain Boyd White (University of Edinburgh) *The German City in the 20th Century: the Aesthetic Imperative*

Bernd Nicolai (University of Edinburgh) *The Myth of Monumentalism: Megalomania, Destruction and Virtualism in National Socialist Architecture*

Sabine Eckmann (Independent scholar) *German Exile Art and the Discourse on its Aesthetic Value*

Shulamith Behr (Courtauld Institute, London) *Reinscribing German Colonial Identity: from the South West African Protectorate to Post-Colonial Namibia*

Tim Bergfelder (University of Southampton) *German Cinema: Myths and Histories*

Astrid Ihle (Courtauld Institute, London) *Modernity, Decay, and the Loss of Utopia - Three Generations of GDR Women Photographers: A discussion of the work of Evelyn Richter, Gundula Schulze el Dowy, and Anett Stuth*

Bridgid Doherty (Johns Hopkins University) *Media in Germany: Darboven and Fassbinder*

Silke Wenk (Carl von Ossietzky-Universität Oldenburg) *Commemoration in the service of German unification – The controversy about the Berlin Holocaust memorial and public art in Germany after 1989/90*

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### **Animals in Art: Images and Contexts**

Matthew Craske (Oxford Brookes University) and Fiona Russell (The Henry Moore Institute, Leeds)

This strand will be devoted to a discussion of the presentation of domestic animals in art and material culture. 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 welcome.

The strand will aim to generate a debate on the issues surrounding our relation to domestic animals, a subject which touches many central socio-historical concerns. Issues which spring to mind include the expression of national debates, questions of human sympathy, humanity and control, and the formation and perpetuation of gender identity.

The strand will preface an exhibition at the Henry Moore Institute in Leeds on the memorialisation of the domestic pet which will take place in summer 1999.

Matthew Craske (Oxford Brookes University) *The Role of the 'Cult of Sensibility' in Changing Attitudes to the Death of Domestic Animals in England.*

Anthea Brook (Courtauld Institute, London) *Seafood Soup and a Taste for Nature: the Animal Life of Pietro Tacca*

Fiona Russell (Henry Moore Institute, Leeds) *The Taxidermical Sculpture of Charles Waterton*

Jonathan Burt *Faithful Dogs and the Imagery of Death around World War I*

Jonathan Blackwood (Courtauld Institute of Art) *Gaudier-Brzeska's Anamorphic Sketches*

Steve Baker (University of Central Lancashire) *The Post-Modern Animal*

**Values in Renaissance Art**

Gabriele Neher (University of Nottingham) and Rupert Shepherd (Courtauld Institute, London)

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.

Jo Kirby (National Gallery, London) *The Price of Quality: Factors Influencing the Cost of Pigments during the Renaissance*

Luke Syson and Dora Thornton (British Museum) *Difficulty and Invention: the Value of Art Objects in early 16th-century Italy*

Caroline Campbell (Ashmolean Museum, Oxford)

*Revaluating Renaissance Art: Cassone Paintings and the Telling of History in 15th-century Florence*

Ben Thomas (Ashmolean Museum, Oxford) *Artefici and Huomini Intendenti: Questions of Artistic Value in 16th-century Italy*

Catherine Harding (Victoria University) *Madness, Mysticism and the Cosmos: Evaluating the Drawings of Opicinius de Canistris (1296–c1351)*

Evelyn Welch (University of Sussex) *New, Old and Second-Hand Culture: the Case of the Renaissance Sleeve*

Barbara Pezzini (Apelles Collection, London) *Filarete and Filelfo: Architecture, History and Politics in 15th-century Milan*

Stephen Campbell (University of Michigan) *Mantegna's Parnassus: Mythic Invention, Natural Philosophy and the Value of Painting*

Amy Marie Zucca (University of Warwick) *Tintoretto's Construction of the Golden Calf and Venetian Self-Image*

Anabel Thomas (Birkbeck College, London) *Images of Saint Catherine: A Re-evaluation of Cosimo Rosselli and the Influence of his Art on the Woodcut Images of the Dominican Order*

Robert Maniura *Voting with their Feet: Art, Pilgrimage and Ratings in the Renaissance*

**Photography and Value**

Mark Durden (University of Derby)

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 will critically examine the early history of photography, photography's value in its relation to the pictorial traditions of painting, lithography and book illustration. Alongside such historical investigations, this strand will also involve curators, artists and critics reflecting upon photography's recently elevated value within the contemporary art scene.

Fay Brauer (University of New South Wales) *Inscribing the Normal and the Abject Body: Photography at Salpêtrière Clinic and the Ecole des Beaux-Arts*

Patrizia Di Bello (Birkbeck College, London) *Melancholic Portrait Gazers: the Waterlowl Album, Maternal Fetishism and the Value of Photographic Print*

Richard Shiff (University of Texas) *Title to be announced*

Steve Edwards (Open University) *The Organ Grinder and the Monkey*

David Evans (Surrey Institute of Art and Design) *Putting Soviet Photography in its Place*

John Gange (Kent Institute of Art and Design) *Photography's General Economy*

Mark Durden (University of Derby) *The tableau versus the document: photography in contemporary art.*

**Evaluating Sculpture: Patronage, Production, Consumption**

Amanda Crosswell (Independent scholar), Johanna Darke (Public Monuments and Sculpture Association), Gillian Whiteley (University of Leeds)

'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 trouvés*, plastic, cardboard and thin air. The strand will explore changing sculptural values from the classical to the millennial 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

## ANNUAL CONFERENCE

its effects on sculpture, questions of production and after-care, and the contemporary values attached to sculpture in world culture.

Johanna Darke (Public Monuments and Sculpture Association) *Public Monuments, Outdoor Sculpture Symbols as Objects*

Andrew Naylor (Public Monuments and Sculpture Association) *The Good, the Bad and the Ugly*

Elizabeth Norman (Sheffield Hallam University) *Public art, Public values?*

Anne MacPhee (University of Liverpool) *William Roscoe's Engagement with Sculptors in early 19th-century Liverpool*

Benedict Read (University of Leeds and the Public Monuments and Sculpture Association) *The Happy Prince?*

Dennis Wardleworth (Southampton Institute) *Industry and Science in Stone and Bronze: the Sculptures of Imperial Chemical House*

Sarah Crellin (University of Leeds) *Raising interest: Charles Wheeler and the Bank of England*

Joan Coutu (University of Waterloo) *Apollos of a New Generation? Collections of Reproductions in Mid-18th Century Britain*

Jonathan Wood (Courtauld Institute, London) *Plasters of Paris: Brancusi, Picasso, Giacometti and the Poetics of Plaster in the Early 1930s*

Gillian Whiteley (University of Leeds) *Junk, Funk and Empty Space: Trashing Material Values in the 1950s and 60s*

Fran Lloyd (Kingston University) *Re-thinking 'New British Sculpture' of the 1980s and the Making of Meaning*

Joanna Woodall (Courtauld Institute, London) *Portraiture as Biography: Antonis Mor's Self-Portrait*

Annie Richardson (University of Southampton) *The Artist at Play: Gainsborough's Letters*

Richard Wendorf (Boston Athenaeum) *Reconstructing Sir Joshua*

Andrew Kennedy (University of Southampton) *William Daniell and Richard Ayton - Panoptic versus Romantic Subject in the Mapping of the Nation*

Elizabeth Wilson (University of North London) *Women in Bohemia*

Marsha Meskimmon (Loughborough University) *Grethe Jürgens' Das Atelier: Women's Autobiography and Situated Subjectivity*

Christine Conley (Independent scholar) *Reading her Desire: Allegory and the Symbolics of Loss in the Work of Eva Hesse*

Christopher Horrocks (Kingston University) *Machine Agency: Andy Warhol and the Contradictions of Post-Avantgarde Identity*

Niru Ratnam (Independent scholar) *Ignoring Biography, Constructing the Self and Deceiving the Others: the Artistic Career of Anish Kapoor*

Julian Stallabrass (Independent scholar) *The Identity of the 'Young British Artist'*

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### Making Exhibitions - Making Art History

Fiona Bradley (Hayward Gallery), Penelope Curtis (Henry Moore Institute), Sarah Hyde (Courtauld Institute Galleries), Liz Prettejohn (University of Plymouth)

This strand explores issues around exhibitions as major centres of art-historical discourse. The scope includes exhibitions of contemporary as well as past art. Issues will 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.

Steven Gartside (University of Liverpool) *Consuming Culture(s): Modern American Art in Britain*

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### Artists' Lives: Biography and Intentionality Re-examined

Annie Richardson and Andrew Kennedy (University of Southampton)

This strand presents 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 is intended to produce a debate about the ways in which art history currently handles and constructs the artist. New approaches to biography and intentionality are also included.

Jeremy Roe (University of Leeds) *A Study of the Seville Biography of Velázquez*

Richard Williams (Liverpool John Moores University) *Exhibitions and Non-Events*

Sabine Marschall (University of Durban-Westville, SA) *Re-defining the Canon: The Role of the Two Johannesburg Biennales (1995 and 1997) in the Formation of a New South African Art*

Margaret MacDonald (Glasgow University) *Whistler Exhibitions, Past and Present*

Tim Marlow (Chair) and others *Panel of Curators: Making Exhibitions – Making Art History*

Dorcas Taylor (Henry Moore Institute, Leeds) *Interventions: Re-appraising the Making of Art History through Contemporary Artists' Responses to Museum Collections*

Nicholas Tromans (Sotheby's Institute) *The First British Curators? The British Institution and the Definition of the Art Exhibition*

Christiana Payne (Oxford Brookes University) *The Art of Compromise: An Art Historian as Exhibition Curator*

Judith Green (Independent scholar) *A Many-Sided Mirror: The International Exhibition of Chinese Art 1935–36*

Vicki Kirkman (University of Liverpool) *Art in Revolution and British Identities of Constructivism*

### **Ingenious Transformations and Visionary Technologies**

Sanda Miller (Southampton Institute)

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 digital imaging, established categories of understanding have been, and are being, continually re-imagined and revised.

Arthur Miller (University College, London) *Visualising the Invisible: Visual Imagery in 20th-Century Art and Science*

Lilian Lijn (Artist) *Body and Soul: Interactions between the Material and the Immaterial in Sculpture*

John Tchalenko (Independent film-maker) *'I Paint What I Can See, and At Any Given Moment, I Will Start With What I Can See, From That Place At That Moment' (Humphrey Ocean)*

Colin Tudge (Independent scholar) *The Arts–Science Divide*

Sanda Miller (Southampton Institute) *Cybernetic Pas-de-Deux at Le Corbusier's Unite d'Habitation at Marseilles*

Anna Bentkowska (Southampton Institute) *Campus Anthropomorphus or Anamorphosis? The Mystery of Cardinal Montalti's Carden*

David Jared Morse (University of Texas at Austin) *Rafael Barradas, Vibracionismo and Hyper-Conscious Communication in Art*

Ken Arnold and Denna Jones (Wellcome Institute) *The Wellcome Trust's Funding Initiative to Encourage Collaborations Between Artists and Scientists*

Jorella Andrews (Goldsmith's College, London) *Maria Sibylla Merian: Painting the Microcosm*

Frances Follin (Birckbeck College, London) *The Collision between Op Art and Drug Culture in the 1960s*

Adam Lowe and Kathleen Rogers (Artists) *The Exhibition: Ingenious Transformations and Visionary Technologies*

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

Mary Brooks and Maria Hayward (Textile Conservation Centre, University of Southampton)

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 interpretations 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 presented.

Lisa Monnas (Independent scholar) *Textiles and Paintings (14th–16th Century): The Benefit of Hindsight?*

Jane Bridgeman (Courtauld Institute, London) *'Riccamente vestiti e nobelmente adornati': Textiles for Dress and Furnishing – The Social Role of Textiles in 15th-century Italy*

David Mitchell (Independent scholar) *The Development of Linen Damask Collections*

Ruth Barnes (Ashmolean Museum, Oxford) *Indian Trade Textiles: Sources and Transmission of Design*

Christine Wise (Fawcett Development Library) *Suffrage Banners at the Fawcett Library, London Guildhall University*

Dinah Eastop (Textile Conservation Centre, Southampton University) *The Social Life of Representations, The Value of Haddon's String Figures*

Regula Schorta (Abegg-Stiftung, Berne) *Learning about Medieval Textiles: Co-operation between Conservator and Art Historian*

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### **Art and Fashion: Mapping the Boundaries**

Robert Radford (University of Southampton)

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 will offer approaches from within a wide scope of disciplines and theoretical positions which might include the history of taste, consumption, representation or gender theory, material culture or social or institutional history, question of periodisation and style.

Robert Radford (University of Southampton) *Boundaries and Border Raids: Configuring the Shared and Territories of Art and Fashion*

Malcolm Barnard (University of Derby) *The Anxiety of Ambivalence*

Ed Lilley (University of Bristol) *'The satin corset is perhaps the nude of our time': Thinking about (Un)dressing the Body in 19th-century France.*

Leslie E. Top (Oxford University) *Men's Clothing, the Warenhaus and the Goldman & Salsch Building by Adolph Loos*

Alicia Foster (Independent scholar) *Portraits of the Artist as a Young Woman*

Susan Athanassiou (Falmouth College of Art) *Fashioning Artistic Identity: Matisse's Femme au Chapeau*

Amy Sargeant (University of Plymouth) *Yamamoto and Wenders: a Notebook on Cities and Clothes*

Margaret Maynard (University of Queensland): *'Grassroots Style': Aboriginal Art and European Fashion Design of the 1970s–1980s*

Paul Jobling (Kingston University) *Fashion Figures: Intertextual Masculine Identities in Fashion Photography During the 1990s*

Randal Rhodes (University of Frostburg, Maryland) *Fashioning, Wrapping and Shrouding the Dandiacal Body*

### **Policies and Politics in the Visual Arts**

Stephen Foster and Oliver Sumner (University of Southampton)

The impact of the British state upon the production and understanding of the visual arts since 1945 has been relatively little examined. Themes addressed will 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.

Nicholas Webb (Open University) *Art and British Politics Since the 1960s*

Chin-tao Wu (University of East Anglia) *Guardians of Enterprise Culture: Art Trustees in the 1980s*

Anna Harding (Goldsmiths College) *Jumping Through Hoops: Funding Criteria, Value Judgements and 'New Circus'*

Andrew Brighton (Tate Gallery) *State Kitsch: the Social, Political and Aesthetic Origins, Assumptions and Consequences of 'Art for Everyone'*

Mary Beale (Government Art Collection) *The Changing Art of Government*

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### **Key-note address**

This will be given on the evening of 9 April by Professor W. J. T. Mitchell (University of Chicago).

### **Panel Discussion**

There will be a panel discussion on the afternoon of 11 April, on the theme of: *Art and the Everyday*.

### **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.

### **Events**

A number of events specially provided for the conference will include: an exhibition of photorealist art, *Postcards on Photography* at the John Hansard Gallery, a re-hang of the collection at Southampton City Art Gallery, an exhibition entitled *Visionary Technologies* at the Millais Gallery Southampton and an afternoon devoted to 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.

## Art History 'A' level Reform

The financial support of the AAH's New Initiatives Fund enabled the Schools Subcommittee to continue its campaign for reform of Art History 'A' level. We met throughout the spring of 1998 to work on a syllabus that would address the changes in the discipline and meet the variety of needs of students that select the subject at 'A' Level. By the summer, after the formation of a working party, a framework for the syllabus (until then constrained by a model based on periodisation) was realised that combined skills-, issue- and information-based approaches.

'A' Level syllabuses post-Dearing are invited to include six modules, the first three comprising an 'AS' Level, a free-standing qualification, but which, if desired, can lead to a full 'A' level in the second year. Elizabeth Allen, as coordinator, consulted HE providers to secure their advice. A meeting was convened which was positive, providing productive criticism and encouragement. The model for the syllabus finally proposed was very much a collaborative effort, but particular thanks must go to Carol Jacobi and Tim Connor for their input.

The following is a summary:

1. **Ways of Looking:** emphasising object-based analysis, iconographic, formalist, semiotic etc.
2. **The Western Canon:** a critical approach to celebrated works and texts
3. **Art Historical Writings:** an historiographical and comparative study of selected texts
4. **Focused historical study:** traditional options available but also open to the centre's/students' particular interests
5. **Theme/issue-based study:** encouraging intercultural and interdisciplinary study
6. **Dissertation:** open study

This structure enables existing centres to teach on familiar territory but prevents the information-led pedagogy typical of the past. At the same time it may attract new converts, particularly from the State sector, with its potential to accommodate a more inclusive approach to study of visual culture.

A meeting was convened with the Qualifications and Curriculum Authority (QCA) towards the end of September at which the working party presented its model to representatives from the exam boards (EDEXCEL was unable to attend), HE and galleries. After heated debate the group's model was applauded and the representatives from the exam boards OCR and AQA assured the meeting that they would present the model to their respective boards.

It seems that only AQA, still AEB at present, are to offer a syllabus after 2000. Their revised syllabus, which appeared in December, owes much to the group's framework but not its educational rationale. It has a highly prescribed, periodised and exclusively European content. While welcoming AEB's continuing defence of the subject, the group is disappointed that its own, far from radical, suggestions for reform have been largely ignored.

NICHOLAS ADDISON

## Essay Prize 2000

### Your chance to win £200

The AAH is offering three prizes of £200 each, plus book prizes from the sponsors: Manchester University Press, Reaktion Books and Yale University Press. Winners will also be awarded free AAH student membership for a year; have an abstract of the essay published in *Bulletin* and on the AAH website.

Entries are welcome directly from UK undergraduate and MA students on either practice-based or academic courses.

Each entry must be accompanied by an academic reference and be between 6000 and 20,000 words in length.

The history of art and visual culture is to be understood in its broadest sense. Previous winning entries have included studies of trade union imagery, tomb sculpture and media coverage of the Gulf War.

Entries (to be submitted between 1 April and 1 November 1999) must be accompanied by the correct form, which should be obtained, along with further details of the competition and requirements for entry from:

Gudrun Schubert, AAH Essay Prize Coordinator,  
University of Brighton, 10-11 Pavilion Parade,  
Brighton, BN2 1RA. Tel: 01273 643325; Fax: 01273  
682935; email: <gjs5@brighton.ac.uk>

## YouthAgency

National Association for Gifted Children

This organisation exists as a social and academic resource for highly able young people of 11-25 years of age. It links students from all over Britain, connecting them to stimulating resources, and offering personal advice for frustrating or emotionally difficult situations they may encounter.

Members enjoy the following services:

- **Cyberbryte** – a quarterly magazine that serves as a forum for members to share projects, experiences, writing, artwork and ideas.
- **YouthCafe** – a web-site that includes interactive sections, advice, information on organisations, feature-articles on various academic and general-interest subjects and much more
- **YouthLine** (01908 692660) – a confidential phone line for young people (members or not) to talk to someone who understands about difficulties from stress to boredom, peer relations to exams.

Input from educators and interest from children is welcomed. Contact: 01908 698498, email: <youthagency@rmplc.couk>

## 9th Conference on Research-in-Progress

10.00–17.00 27 February 1999

The Arts Centre, University of Nottingham

**No registration fee. Everybody welcome.**

### Programme

10.00–10.45 Coffee and welcome

10.45–12.45 **First session**

- Amy Marie Zucca (University of Warwick), *Tintoretto's Construction of the Golden Calf and Venetian Self-Image*
- Hannah McCracken (University of Nottingham), *Palma il Vecchio's Blond Woman*
- Lucy Watkins (Leeds University) *Vitruvius Britannicus and architectural discourse, 1715–1725*
- Pauline Diamond (University of Nottingham) *Travellers to 18th-century Nottingham*

12.45–13.45 Lunch (not provided)

13.45–16.05 **Second session**

- Tim Harrison (University of Nottingham) *Ruskin's Drawings and the disputed status of the material world*
- Heather Birchall (University of Nottingham) *John Ruskin and Photography*
- Vicki Kirkman (University of Liverpool) *The Architectural Review and notions of 'Constructivism' in Britain, 1930–39*
- Veronica Davies, *Krefeld and Leeds: Aspects of post-war reconstruction in German and English art museums*

16:05–16:15 Discussion and conclusion

16:15–17:00 Opportunity to view the current exhibition on show in the Djanogly Art Gallery, *Coming of Age* (no admission charge). The artist, Heather Connelly, will be present.

For more information contact:  
Gabriele Neher  
Department of Art History, The Arts Centre,  
The University of Nottingham,  
University Park,  
Nottingham NG7 2RD

Tel: 0115 951 3184; email:  
<gabriele.neher@nottingham.ac.uk>  
<<http://www.nottingham.ac.uk/art-history/>>

**Starter Pack** We have obtained funding from the AAH Executive for the production of a starter pack for new student recruits to the AAH. This is now under active preparation. The idea is to have a pack which can be sent to new recruits by the AAH administrator immediately they join, containing a welcoming letter from the Student Group Chair, information about the Student Group and what is planned over the next year. Thus they would get this information and a welcome to the AAH quickly without having to wait for the next *Bulletin*. This idea has been warmly approved by the Executive, and if it proves successful may be more widely adopted.

## 10th Conference on Research-in-Progress

15 MAY 1999

University of Liverpool

### Call for papers

Abstracts of not more than 150 words are invited for papers of about 30-minutes presentation time. The papers can be on any topic.

We also invite short abstracts for shorter presentations, if you have a research idea or discovery or question you would like to air at the conference.

Send your abstract to:

Vicki Kirkman  
School of Architecture  
University of Liverpool  
Oxford Street  
Liverpool, L69 3BX

or email it to: <[vicki1@liverpool.ac.uk](mailto:vicki1@liverpool.ac.uk)>

or send it to Dennis Wardleworth (address and email on back page).

For more information contact either Vicki or Dennis.

## AAH Annual Conference 9–11 April 1999 Southampton

### BE THERE!

This is a call to all students to come, if you possibly can, to the Annual Conference at Southampton.

It is an ideal opportunity to meet other art history students. There will be plenty of us there, and we are usually quite visible. There should be a student desk where you can first make yourself known and find out what is being planned.

There will be a special session to discuss student issues and we are organising a Careers Forum to help you plan your future career.

Also, if you register yourself as a student at the main AAH desk, you are quite likely to get a discount on your conference fee sent to you later (thanks to the generosity of other AAH members).

So come along. You will have an enjoyable and worthwhile weekend, and make many new friends.

**DENNIS WARDLEWORTH**

## Student web-site

The AAH student web-site can be found at  
<<http://hyperion.valhalla.net/~denniswworth/student.htm>>

It includes information about conferences and the latest news and projects.

**Sources of funding for postgraduate students** Dennis Wardleworth has produced a list of ideas on how to get funding for your postgraduate work. It is a useful starting point for undergraduates considering a period of postgraduate work. It was published in *Bulletin* 69 and is posted on our web-site. It is not the last word. If you have any additional ideas, let Dennis know, at  
<[dennis.wworth@geo2.poptel.org.uk](mailto:dennis.wworth@geo2.poptel.org.uk)> and we can add them to the web-site.

## Useful publications for students

The following publications are available. Please send a stamped-addressed envelope to Andrew Falconer, Administrator, AAH, Cow Cross Court, 77 Cow Cross Street, London EC1M 6BP.

### Voluntary-Work Placement Lists

The following lists of institutions willing to accept students on voluntary work placements are available:

- Britain
- Europe
- Rest of the World

(large s.a.e. to the value of 45p)

### Work experience in the Visual Arts

Sophie Mattheisson has written this companion to the Voluntary Work Placement Lists, giving additional tips on how to get useful work experience and identifying possible pitfalls. Compulsory reading for any student intending to look for work experience. (s.a.e. for 31p)

**Guidelines for Publication** The compendium of tips on how to get your work published has been reissued. (s.a.e. for 26p)

### Careers in Art History

A 48-page booklet outlining some of the options available for those seeking a career in art history. (s.a.e. for 31p)

### Sources of funding for postgraduate students

See Student web-site:  
<<http://hyperion.valhalla.net/~denniswworth/student.htm>>

### Postgraduate Research Survey

An 8-page leaflet providing information on nationwide provision of research degrees. (s.a.e. for 26p)

## DID YOU KNOW?

**List of Theses in Progress** We are compiling a list of current art history theses in progress. We intend to make this available to members. We think it would help postgraduate researchers by letting them know about others working in similar areas to themselves.

If you would like to be included on the list, send your name, the name of the institution at which you are registered, the title of your thesis, the starting year and expected completion year to Dennis Wardleworth at  
<[dennis.wworth@geo2.poptel.org.uk](mailto:dennis.wworth@geo2.poptel.org.uk)>  
or to 50 Queens Road, Blandford Forum, Dorset DT11 7LA.

### £200 Essay Prize

The AAH Thesis Prize has been renamed and expanded to include, not only undergraduate essays, but also those by MA students. Students are invited to send in their entries. See page 17 for details.

**Summer School** We are looking at the possibility of holding a Summer School, possibly in the year 2000. At the moment we are researching what students might want from such an event and have constructed a questionnaire.

If you would like to give us your ideas, contact Frances Follin at:

<[genesysff@aol.com](mailto:genesysff@aol.com)>

or at 20 Norlands Crescent, Chislehurst, Kent BR7 5RN.

**Email distribution list** We have a list of nearly 50 students to whom we send occasional stop press information. If you want to be included on the list tell Dennis Wardleworth at

<[dennis.wworth@geo2.poptel.org.uk](mailto:dennis.wworth@geo2.poptel.org.uk)>.

**Subcommittee members** Because students stop being students after quite a short while, the Student Subcommittee has to be continually renewing itself.

If you have recently become a student and are serious about following a career in art history why not join the Student Subcommittee now. It is an ideal way of getting to know your peers throughout the country as well as some of the more senior members of the profession.

Think about it. Don't leave it until later. We would particularly welcome more undergraduates.

If you would like to join us contact Sophie Mattheisson at:  
<[sophiemattheisson@compuserve.com](mailto:sophiemattheisson@compuserve.com)>  
**DENNIS WARDLEWORTH**  
**GABRIELE NEHER**

## Tax questionnaire

Independent lecturers typically work for a wide variety of bodies, and legitimately regard themselves as self-employed. Large numbers of them, however, find increasingly that certain of the bodies deduct tax and/or national insurance contributions from their fees. This comes as a shock: not only are they initially out of pocket for the tax and permanently so for the NIC, but it might also imply that they cannot deduct for tax their expenses on research, slides, running an office from home, travel from home to place of work and the like. (Tax and NIC considerations are summarised in my paper *Independent art historians: guidance on tax position* referred to in *Bulletin* 66. (Anyone who would like a copy, send an s.a.e. suitable for taking four sheets of A4 to Andrew Falconer).

### The Questionnaire

Maurice Parry-Wingfield, a Chartered Accountant and until recently a partner in a large firm, has very kindly offered to help the AAH Independents in an honorary capacity (although he is not personally in practice and cannot give advice to individual members) to ascertain the extent of tax problems suffered by Independent members. To do this most effectively he needs to be able to gauge the extent of the problem. The Independents Subcommittee is therefore asking you to complete the questionnaire inserted with this edition of the *Bulletin*. (If your issue does not contain a copy, please contact Deirdre Robson on 0181 743 4697 for a copy.)

Mr Parry-Wingfield hopes to provide a summary from your returned questionnaires which will enable him to advise the Subcommittee on:

- how widespread the problem is
- which bodies are choosing to deduct tax and NIC and which just NIC
- how successful you have been in having expenses allowed despite the deduction of PAYE
- whether there is a problem of paying NIC twice on the same fees

and, generally, what action might be taken to improve the situation. Other tax and NIC issues may arise as a result of comments you make.

Some of the questions might be regarded as intrusive but it would really help if you could answer them as truthfully and comprehensively as possible. Where you have to make an educated guess that's alright so long as you say so. If you can't answer all the questions for any reason, those you do answer will still be helpful.

Although it is not essential for you to give your name, address and phone number, it would increase the validity of Mr Parry-Wingfield's summary and the conclusions drawn from it if you did so. It would also allow him to contact you if anything was unclear in your responses. What you say will be treated in total confidence; as a member of a practising firm of chartered accountants, client confidentiality has always been paramount for Mr Parry-Wingfield. He will be the only person to have sight of your responses, and has undertaken not to show your

answers to anyone else, not even a Subcommittee member.

*So please make an effort to fill in the questionnaire.* The more of you that do so the more worthwhile the exercise will be. Please send your completed responses to Mr Parry-Wingfield (address is supplied on the questionnaire) by **31 March**. You will be kept in touch with developments through subsequent *Bulletins*.

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## VOLUNTEERS URGENTLY REQUIRED

The questionnaire is part of the Subcommittee's continuing involvement in the conditions under which Independents work. It is hoped that as a consequence of the completed questionnaires more advice could be provided to Independent members, further to the *Tax Guidelines* which were produced in late 1997. Watch this space!

The Subcommittee also hopes to keep an ongoing interest in other issues concerning Independents' employment. It would be helpful if you could inform us of any problems you have experienced with regard to your employment as an Independent, e.g.:

- your status as independent employees on short-term or occasional contracts
- harassment of tour/gallery guides
- the deleterious results upon employment terms of employment of volunteers

or anything other issue which you think could be taken up by the Subcommittee. It is the Subcommittee's desire that the Association as a whole is aware of the issues which concern Independents, but we cannot do this unless we know what concerns you – preferably in writing!

The Subcommittee is greatly in need of help. After some resignations, it now consists of only eight active members, including the Chair and Secretary. All the existing members have served for some considerable time, and cannot guarantee that they can continue to serve as they have in the past. As you might guess, this situation means that the continuing active existence of the Independents' Group is in some doubt. As a result, as current Chair, I am calling for volunteers to help with the work of the Subcommittee.

One of the most pressing vacancies is that of Secretary, as Vivien Northcote is having to step down for personal reasons. The Independents' Group *cannot* exist without your involvement and help. The Subcommittee meets no more than six times annually, and if there are sufficient members then any special workload can be divided out so that no one member is too heavily burdened. If you live outside London, don't feel that you are necessarily excluded from volunteering – finance is available to pay your travel expenses to at least some of the meetings. If you would like to help please contact me on 0181 743 4697, or come forward if you are able to attend the Annual Conference.

**A. DEIRDRE ROBSON**

## Philip Barlow 1924–98

*BA (Hons) Philosophy. Art Historian. Head of School of History of Art and Complementary Studies, Birmingham Polytechnic 1962–82*

Philip Barlow moved into Art and Design Education from the Museum Services at the time (1962) when the recommendations of the Coldstream Report on advanced courses in Art and Design were about to be implemented. One of the recommendations required that studies in History of Art and Complementary (academic) studies were to form a fundamental element of all courses.

He was appointed to be the first Head of the School established to provide these studies at Birmingham College of Art and Design. For him it was a move that was to be immensely rewarding and which was to occupy him in building up the work of the School over the next twenty years. To this task he brought a refreshingly different approach at the outset of this unique period of change in Art Education. No one could have been better qualified to introduce the new ideas necessary or to create the working relationships with staff in other departments essential for the success of these studies.

Gentle, likeable and with great understanding, his influence was to expand the experience and perception of both students and staff privileged to work with him. Generations of his students look back on their time with him with gratitude and affection. His ability to instil his love of learning in others was remarkable. His particular interests in teaching were in 19th-century French painting, Far Eastern Art, History of Graphic Design (in which he researched into 19th-century Illustrated Magazines) and in Art since 1920.

Perhaps many of us will remember his outstanding gift in the use of words. Nowhere was this more apparent than in his ability to propound and develop broad ideas in terms which were pitched with precision to develop the understanding of his students throughout their courses. Staff, too, often had cause to be grateful for his quiet interjections which solved so many seemingly intractable problems during otherwise interminable committee meetings.

By the end of the 1970s the cares and stresses of departmental management proliferated and beset him with problems which took him away more frequently from his teaching. By now, too, he was suffering from indifferent health and retired early in 1982. This enabled him to enjoy once again his academic pursuits and travel and, more particularly, his beloved garden, magnificently set high on the Lickey Hills. This he tended with the same moving care that he had devoted to his teaching and to his students. Though not active politically, he retained throughout his life the socialist leanings which had been an integral part of his early life.

He was a member of the History of Art and Complementary Studies Subject Board and Creative and performing Arts Board of the Council for National Academic Awards, a member of the Executive Committee of the Association of Art Historians and Chairman of its Art Education Group 1973 to 1977.

Among his many publications are: 'Haydon and the Radicals' for the *Burlington* magazine 1957; 'Richard Wilson' for the *Connoisseur* 1957; 'Complementary Studies' for *Liberal Education* 1968; contributions to the *Oxford Junior Encyclopaedia*, passim 1954 and 1964; *Catalogue of Oil Paintings*, National Museum of Wales 1954 (with John Steegman) and Exhibition Catalogues for 'Dutch Genre Paintings' 1956, 'British Art and the Modern Movement' 1962 (with Alan Bowness), 'Ideal and Classical Landscape' (for the National Museum of Wales) 1960.

Philip died on 28 November 1998 and is survived by his wife, Eve and daughter Celia.

PETER FIELD

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### Open letter

Dear Colleagues  
We have both discovered that unacknowledged use has been made of our unpublished research in monographs published by respectable, academic presses. We would be interested to hear from anyone who may have experienced similar cases of plagiarism, and would welcome any advice as to action we might take. We would also like to warn those with recent and as yet unpublished research, in particular postgraduate students, to take care of their intellectual property.

**SHELAGH WILSON, DR SUSAN REID**  
Department of Historical and Critical Studies  
University of Northumbria  
Newcastle upon Tyne NE1 8ST  
email: susan.reid@unn.ac.uk  
shelagh.wilson@unn.ac.uk

### National Portrait Gallery

The National Portrait Gallery is currently undergoing essential building works as part of the NPG Masterplan 2000.

Regrettably this involves the temporary closure of the Top Floor Galleries from May–November 1999. During this period some of the Tudor collection from this floor will be on display in the Studio Gallery on the Lower Ground Floor of the Gallery and will include such portraits as those of William Shakespeare, Queen Elizabeth I and Robert Devereaux, 2nd Earl of Essex.

## Women and the Art World of the '20s and '30s

FRIDAY, 14 MAY 1999

Dorich House, Kingston upon Thames, Surrey

*A one-day symposium hosted by Kingston*

*University in association with the University of Warwick*

Dorich House (1936) is the former London home of the Russian emigre sculptor, Dora Gordine. Discussion will focus on the dynamics of the art world during the inter-war period and the involvement in it of women artists, patrons, dealers, collectors and entrepreneurs in Paris, London and other important European art centres. Issues addressed will be the shaping of artistic and professional identities (both male and female), relations between artists and dealers, and attitudes towards the display and exhibition of art (and particularly sculpture). The keynote speech will be given by Gill Perry, author of *Women Artists and the Parisian Avant Garde*.

An exhibition of the work of the sculptor Kathleen Scott (1878–1947), specially curated for Dorich House, coincides with the symposium, and a wine reception and private view of the exhibition for delegates in the evening is included in the ticket price.

Tickets £25, Students £15 to include lunch and refreshments, and evening wine reception. To book, please telephone Diana Lawson, Short Course Unit, Faculty of Design, Kingston University on 0181 547 7066. Space is limited and early booking is advised.

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## Displacement and Difference: Arabic Identity in the Contemporary World

SATURDAY 24 APRIL 1999

Brunei Conference Centre, SOAS, London

*Jointly organised by the School of Art & Design History, Kingston University and the Centre of Near and Middle Eastern Studies, SOAS, University of London*

This one-day symposium is planned in conjunction with the forthcoming exhibition 'Dialogue of the Present', which is due to open at the Brunei Gallery in April 1999. This exhibition, is the first major touring exhibition of contemporary Arab women's art drawn from Great Britain and overseas. The symposium focuses on issues of Arabic identity and its diverse representations. The leading international speakers will include historians of art and cultural studies, curators and artists from Britain and abroad. It will be followed by a Drinks Reception in the Brunei Gallery.

For further information and a booking form please contact: Nancy Brenner, School of Art & Design History, Kingston University, Knights Park, Kingston, Surrey, KT1 2QJ. Tel: 0181 547 7112.

## Architecture and Sacrifice

8 MAY 1999

Department of Architecture and Civil Engineering, University of Bath

*A one-day symposium*

When the Aztec priest ripped the heart from his victim and held it, still beating, up to the sun, he was adding the finishing touch to an offering which was already great. The ziggurat on which the ceremony was enacted had consumed, as the great monuments of any pre-industrial society always did consume, the equivalents of many working lives. Equivalent patterns of behaviour can be found in any society which has produced monuments: from the Great Wall of China and the Tower of Babel, to the Empire State Building and the Petronas Towers.

Building activity can consume whatever resources are made available to it, and it is therefore a valuable symptom which indicates a society's priorities and values. We accept this readily enough when we contemplate the practices of distant times and places, but can feel challenged when we see the same processes at work closer to home.

The papers in the symposium will consider sacrifice as a cultural practice and demonstrate ways in which the patterns of thought involved in it are deployed in various dealings with architecture and the built environment, ancient and modern.

Contributors include: Joseph Rykwert, Iain Boyd Whyte, Neil Leach, Dana Arnold.

Further details from: Dr Andrew Ballantyne, Department of Architecture and Civil Engineering, University of Bath, Bath BA2 7AY, UK. Fax +44 (0) 1225 826691; email: <a.n.ballantyne@bath.ac.uk>

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## Differential Spaces: The European Axes of British Modernism

FRIDAY 18–SUNDAY 20 JUNE 1999

Falmouth College of Arts and the Tate Gallery St Ives

A weekend of papers and discussion that will look at the ways and contexts in which European modernist ideas and models were absorbed, reworked and resisted by self-styled avant-garde artists in Britain from Sickert to St Ives.

Invited speakers include: Jane Beckett, David Peters Corbett, Paul Edwards, Penny Florence, Richard Humphreys, Lawrence Rainey, Lisa Tickner and Janet Wolff.

For further information contact: Dr David Cottington, Falmouth College of Arts, Woodlane, Falmouth, Cornwall TR11 4RA. Tel 01326 211077; Fax 01326212419; email: <davidc@falmouth.ac.uk>

# Aesthetics and Urban Identity in the European Enlightenment

SATURDAY 13 MARCH 1999

University of Warwick

*Sponsored by the Humanities Research Centre,  
University of Warwick*

A one-day interdisciplinary conference that 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.

Contributors: Peter Borsay (University of Wales Lampeter); Matthew Craske (Oxford Brookes University); Paul Elliott (University of Leicester); Denise Fowler (University of Warwick); Deborah Graham (University of Warwick); Craig Horner (Manchester Metropolitan University); Katie Scott (Courtauld Institute of Art); Jenny Uglow (Independent Scholar).

For further information and a booking form contact:  
Sue Dibben, Humanities Research Centre,  
University of Warwick, Coventry CV4 7AL.  
Tel: 01203 523401, email: <hrc@warwick.ac.uk>

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## Major Accessions to Repositories in 1997 relating to Art

### NATIONAL, UNIVERSITY AND SPECIAL REPOSITORIES

*(continued from last issue)*

**Victoria and Albert Museum**, National Art Library, Archive of Art and Design, Blythe House, 23 Blythe Road, London W14 0QF

**Design and Industries Association** (addnl): records 1915–86 (AAD/1997/7)

**Royal Society of British Artists**: records 1823–1985 (AAD/1997/8)

**Society of Women Artists** (addnl): records c1980–96 (AAD/1997/14)

**Krazy Kat Arkive of Twentieth Century Popular Culture**: collection of Sir Eduardo Paolozzi, sculptor c1980–97 (AAD/1997/15)

### LOCAL REPOSITORIES IN ENGLAND

**Cumbria Record Office**, Barrow, 140 Duke Street, Barrow-in-Furness LA14 1XW

**E Sansom**: cartoons of managers and staff at Vickers, Barrow c1930–39 (BDP78)

### CONFERENCE NEWS/ACCESSIONS TO REPOSITORIES

**Cumbria Record Office**, Kendal, County Offices, Kendal LA9 4RQ

**Nicholson family of Kirkby Thore**: family papers incl papers and photographs of Emily Nicholson, artist, 19th–20th cent (WDX 1251)

**Centre for Kentish Studies**, County Hall, Maidstone ME14 1XQ

**Hawkhurst Arts and Crafts Guild**: records 20th cent (Ch121)

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

**Abbott and Co**, stained glass mfrs, Lancaster: records 19th–20th cent (DDAB)

**Corporation of London Records Office**, PO Box 270, Guildhall, London EC2P 2EJ

**Barbican Art Gallery**, London: exhibition records c1982–96 (ACCN/1997/005, 007)

**Oxfordshire Archives**, County Hall, New Road, Oxford OX1 1ND

**West Oxfordshire Decorative and Fine Arts Society**: records 1968–93 (4275)

**Southampton Archives Services**, Civic Centre, Southampton SO14 7LY

**Southampton City Art Gallery**: corresp 1930–68 (SC/ART)

**West Yorkshire Archive Service, Calderdale**, Central Library, Northgate House, Northgate, Halifax HX1 1UN

**Halifax Rembrandt Club/Halifax Art Society**: records 1875–1975 (AS)

### LOCAL REPOSITORIES IN WALES

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

**Celtic Studios**, stained glass mfrs, Swansea (addnl): records 20th cent

### LOCAL REPOSITORIES IN SCOTLAND

**Angus Archives, Montrose Library**, 214 High Street, Montrose DD10 8HE

**David Pegg**, painter, Forfar: accounts 1843–47 (MS 570)

# EXECUTIVE COMMITTEE 1998–99

## Chair

**Toshio Watanabe**  
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## Hon Secretary

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## Hon Treasurer

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## Administrator (non-voting)

**Andrew Falconer**  
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## Elected 1996

**Colin Cruise**  
(University of Staffordshire)  
**Griselda Pollock**  
(University of Leeds)  
**Marjorie Allthorpe-Guyton**  
(The Arts Council of England)

## Elected 1997

**Christopher Bailey**  
(University of Northumbria)  
**Pauline Ridley**  
(University of Brighton)  
**John Morrison**  
(University of Aberdeen)  
**Peter Funnell**  
(National Portrait Gallery)

## Elected 1998

**Oriana Baddeley**  
(Camberwell College of Arts)  
**Gabriele Neher**  
(University of Nottingham)

## Subcommittee Chairs

### Schools

**Nicholas Addison**  
Art and Design  
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### Art Galleries and Museums

Co-chairs: Fiona Bradley,  
Sarah Hyde, Penelope Curtis,  
Helen Smailes. Contact via  
AAH office.

### Students

**Dennis Wardleworth**  
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### Independent Art & Design Historians

**A. Deirdre Robson**  
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### Universities and Colleges

**Penny McCracken**  
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University of Lincolnshire and  
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<pmccracken@humber.ac.uk>

### Co-opted member

**Dana Arnold**  
(Associate Editor, *Art History*)  
(University of Leeds)

### Ex-officio members

**Anthea Callen**  
(Ex-Chair AAH)  
(De Montfort University)

**John House**  
(Chair of the British National  
Committee of CIHA)  
(Courtauld Institute of Art)

**Duncan Branley**  
(Web-site Coordinator)  
<<http://www.gold.ac.uk/aah>>

## Reyahn King

(Artists' Papers Register)  
(Birmingham Museum & Art  
Gallery)

## Adrian Rifkin

(Editor, *Art History*)  
(University of Leeds)

## Howard Hollands

(Honorary Editor, *The Art  
Book*)  
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## Invited members (non-voting)

**Barbara Burman, Stephen  
Johnstone, Brandon Taylor**  
(1999 Southampton Conference)  
History of Art and Design  
Division  
Winchester School of Art  
Faculty of Arts  
University of Southampton  
Park Avenue  
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<bb@soton.ac.uk>

## Richard Thomson

(2000 Edinburgh Conference)  
(University of Edinburgh)

## Sam Smiles

**Stephanie Pratt**  
(1998 Exeter Conference)

## Sarah Wilson

(AICA Representative)  
(Courtauld Institute of Art)

Please send contributions to  
**Bulletin** (preferably on disk  
(Mac or PC) or by email) to:

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**Next deadline: 4 May 1999**