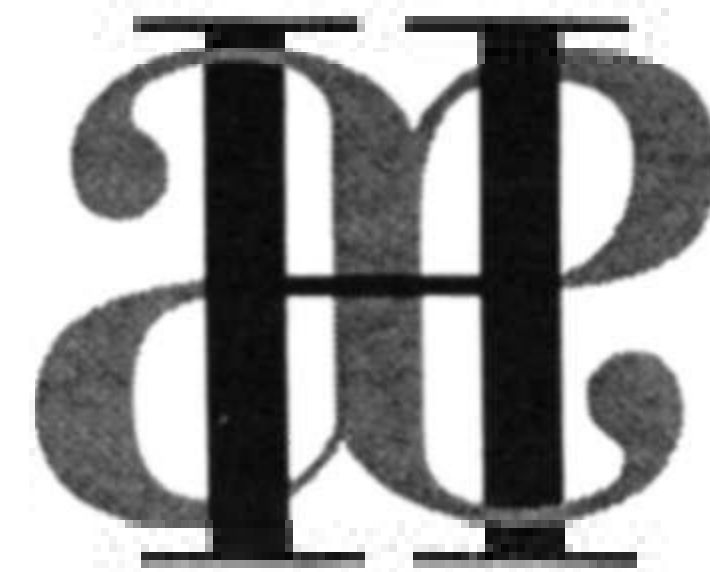


Bulletin 71

June 1999



Association of
Art Historians

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Registered Charity No. 282579

Chair's Report

Southampton Conference

First, I should like to congratulate and thank the organisers of our very successful Annual Conference at Southampton: Barbara Burman, Stephen Johnstone and Brandon Taylor, and the Conference Co-ordinator, Leslie Spiers. In my view, it was one of the best-organised AAH conferences I have attended.

I am also grateful to the increasing number of sponsors. Reaktion Books, Manchester University Press and Yale University Press provided books for the three Thesis Prizes and Blackwell Publishers, Manchester University Press and Thames and Hudson each sponsored a reception. Amazingly, Thames and Hudson gave everyone their reception three books (chosen by the conference organisers) free as part of their 50th birthday celebrations.

Artists' Papers Register

I am delighted to be able to announce that Rupert Shepherd has agreed to become the new Chair of the Artists' Papers Register. I should also like to thank the outgoing Chair, Reyahn King, for her hard work in sustaining this important project, which is one of our core activities.

The *Bulletin*

I am also delighted to report that Gaby Neher has agreed to become the Associate Editor of the *Bulletin*. The Executive Committee has agreed to upgrade the *Bulletin*, both in its look and content. Let us know what you think and Gaby would welcome contributions from the membership.

The Executive Committee

There have been a number of changes in membership of the committee, as reported in the minutes of the Annual General Meeting, and on page 10 of this issue of *Bulletin*.

I should like to thank the retiring members for their work and welcome the newly joined members. However, I would just like to say a special thank you to Fintan Cullen, who retired as the Honorary Secretary. He has kept a vigilant eye on our proceedings during the course of the last three years and the Association owes a great debt to him.

Art Galleries and Museums Subcommittee

As reported to the AGM, this subcommittee is currently suspended. The EC will do its best to represent and look after the interests of this constituency. Anybody who would like to raise issues relating to this area, such as an Initiatives Fund application, should contact one of the officers.

DACS and slide copyright

Recently, DACS has written letters to every institution within CVCP and SCOP, requesting confirmation as to the status of their slide collections. They say that this is not a demand for payment, but a simple reminder to every holder of a collection that the slide scheme exists. The AAH position is unchanged in opposing the DACS slide licensing scheme, but the situation is fluid and I will report back any new developments.

I have also attended a copyright meeting at the College Art Association Conference in Los Angeles and the situation both in the USA and in Europe does not allow for complacency.

TOSHIO WATANABE

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Association of Art Historians' 25th Annual Conference

Images and Values

9–11 April 1999

University of Southampton



Association of
Art Historians

Convenors' Report

The Annual Conference of the Association, entitled *Images and Values*, was held this year, for the first time, at the University of Southampton. It was hosted by the History of Art and Design Division of the Faculty of Arts. The Faculty's new Avenue campus building, supplemented by other sites on the nearby Highfield campus, provided an attractive venue – enhanced by generous amounts of sunshine.

In keeping with past conferences we tried, as convenors, to fit the maximum number of events into the programme, and the result was three very busy but productive and convivial days. There were 15 parallel academic strands, with over 160 speakers. Altogether 299 delegates attended, excluding Book Fair personnel, 140 of whom were AAH members. Notably, the academic strands included one organised by the Textile Conservation Centre, to mark its merger with the Faculty at the start of this academic year.

The programme of papers was complemented by a range of other academic and social events. The Book Fair was host to 23 publishers and booksellers and open to delegates and members of the public over the three days.



Professor Mitchell giving his keynote lecture

We were delighted that Professor W.J.T. Mitchell of the University of Chicago was able to give the Friday keynote lecture. His title was *The Surplus Value of Images* and he explored the implication of the idea that images might live like a species, parasitically attaching themselves to the human race. Professor Mitchell is author of the recently published *The Last Dinosaur Book* (Chicago University Press, 1998) and editor since 1978 of *Critical Inquiry*. Delegates then enjoyed a reception at the University's Hansard Gallery, sponsored by Manchester University Press and the chance to view the exhibition *Postcards on*

Photography. Delegates were warmly welcomed by Stephen Foster, director of the Hansard. Almost half the delegates went on to attend a very successful dinner held on campus to mark the Silver Jubilee of the Association's annual conference.



The departing Hon Secretary, Fintan Cullen (right), being presented with a token of the AAH's thanks for all his hard work over the past three years

Academic sessions continued on the Saturday morning. The afternoon was given over to visits. Delegates divided themselves between Wilton House, Winchester Cathedral, a hands-on image-generation computer workshop at Winchester School of Art, a look behind the scenes at Southampton City Art Gallery and a programme of avant-garde film. This was followed by a well-attended reception at Southampton City Art Gallery, generously supported by Thames and Hudson, who also gave delegates free art books as part of their 50th anniversary celebrations. The gallery's director Godfrey Worlesdale spoke about the gallery's collections and development, and Nikos Stangos of Thames and Hudson addressed delegates on the symbiotic relationship between publishers and academics. The Millais Gallery, in Southampton Institute, directed by Jo Bushnell, also hosted, with the support of Blackwell's, a preview of the exhibition *Visionary Technologies*.

Members wishing to purchase copies of the conference brochure containing abstracts of all the papers, please write to Andrew Falconer. For UK mailing please enclose a cheque to the AAH for £3, for Rest of the World, please send £6.

Sunday continued with the remaining academic papers and a further plenary event in the form of a discussion panel on Art and the Everyday. Chaired by Stephen Johnstone, the panellists John Roberts, Esther Leslie and Ian Borden led a lively debate on the notion of the everyday in modern art, culture and architecture.



The panellists for the discussion on Art and the Everyday. Left to right: Stephen Johnstone, Ian Borden, Esther Leslie and John Roberts.

The overall organisation and the timetable worked well. The convenors are grateful to the many delegates who wrote in afterwards to express their appreciation. The role of our sponsors, Blackwells, Manchester University Press and Thames and Hudson, was invaluable and the convenors, on behalf of delegates and the AAH, and very grateful for their generous support and assistance.



The Conference Assistants (known variously as the 'Yellow Peril' and the 'Human Beacons' on account of their bright yellow T-shirts) planning their campaign.

Attendance and fee structure

Naturally there was some concern that the number of delegates and members attending was lower than in recent years. This has been echoed by some of the publishers at the Book Fair, who reported disappointing sales. A relatively low number of Association members attended, compared with non-members and overseas visitors. In addition, this year's conference coincided with the Historians of 19th Century Art 1st Clark Conference held in Massachusetts.

This raises questions about the location and timing of the event and the possible effect of the fee structure. In order to keep administration simple and to keep the very tight budget as stable as possible, we had no single or two-day rates, no remission of fees for overseas speakers, and no significant reduction in the student fee from previous years and these factors may have discouraged people from attending. Also it may seem unfair to charge speakers and strand convenors the same rate as ordinary delegates. A more differentiated fee structure seems to us desirable.

The show-casing of art-historical research bears directly on recruitment, careers, and even on the production of art. Like past conferences, we issued press releases and, with the University Press Office, did our fair share of proselytising, yet in the end felt that the impact of the event on the wider public, local and national, could have and should have been greater – notwithstanding the impact on all concerned of the start of Nato air strikes on Yugoslavia, which coincided with the Conference weekend.

We would welcome feedback from members on these matters, either in connection with the Southampton conference or the Annual Conference in general, so please write or email your comments to the AAH Administrator, Andrew Falconer.

Finally, we thank once again all of those who gave their time and expertise with such generosity, and who helped make the Southampton Conference the undoubted success it was. In particular, we would like to record our appreciation of the work of the academic strand convenors and speakers. Echoing comments by many delegates, we extend thanks to John Gillett for his excellent design work for all the conference printed material. We also thank Leslie Spiers for his energy and professionalism in his role as conference co-ordinator. Finally, we wish our colleagues the Edinburgh 2000 organisers well.

**BARBARA BURMAN
STEPHEN JOHNSTONE
BRANDON TAYLOR**



Co-convenor, Barbara Burman, being thanked on behalf of the members by the Chair, Toshio Watanabe.

The Metropolis and its Image: constructing identities for London c1750–1950

**A lecture series hosted by the Paul Mellon Centre for Studies in British Art,
based on the 1999 special issue of *Art History*, edited by Dana Arnold,
published by Blackwell and the Association of Art Historians.**



Association of
Art Historians

This lecture series examines moments in the emergence of the London as a metropolis and considers the ways in which its image has been formulated and presented. The complexity of the different identities of London are revealed in the tensions and interactions between manifestations of civic and national pride, the relationship between private and governmental institutions and issues of urban planning. The lectures present a range of material from specific questions of architectural style to the relationship between the City of London and London as a metropolis. Alongside this different methods of constructing urban identities are presented whether this be the self conscious work of architects and planners, representations of London in the visual arts or approaches adopted by historians to give the city different meanings and identities. The lectures present a significant survey of the different ways in which urban histories can be constructed and the effect this has on a city's identity.

**Lectures begin at 6.30pm. Admission is free and places can be reserved by contacting:
The Paul Mellon Centre for Studies in British Art, 16 Bedford Square, London WC1. Tel: 0171 580 0311 or
email <events@paul-mellon-centre.ac.uk>**

14 October

The View from the Hill: Alternative aspects and rural presences in mid-18th century London

Dr Elizabeth McKellar, University of London

21 October

**Aestheticizing the ancestral city:
Antiquarianism, topography and the
representation of London in the long 18th-
century**

Dr Lucy Peltz, The Museum of London

28 October

**'Beastly Sights': The treatment of animals as a
moral theme of representations of London,
c1820–1850**

Professor Diana Donald, Manchester Metropolitan
University

4 November

**London Bridge and its Symbolic Identity in the
Regency Metropolis: The dialectic of civic and
national pride**

Professor Dana Arnold, University of Southampton

11 November

**Ministers and the Metropolitan Image: Cabinet,
parliament and the concept of a capital city
c1850–1910**

Professor Michael Port, University of London

18 November

**Re-building the Heart of the Empire: Financial
headquarters in the City of London 1919–1939**

Dr Iain Black, University of London

25 November

**Benjamin's Paris? Freud's Rome? Whose
London? Imaging London after World War II**

Professor Adrian Rifkin, University of Leeds

This lecture to be followed by a postscript:

**Envisioning London: The Millennium Dome
Experience**

Neil Leach, University of Nottingham

Heinz Archive & Library National Portrait Gallery

Stocktake and Closure

23 August – 3 September (inclusive)

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

The Public Study Room will re-open on
Monday 6 September.

Otto Mueller Request for information

Dr von Lüttichau and Tanja Pirsig are working on a catalogue raisonné of the paintings and drawings of the Expressionist artist Otto Mueller (1874–1930). They would appreciate any information about him or about works that may be in British (particularly private) collections.

Please write to: Dr von Lüttichau/Tanja Pirsig,
Museum Folkwang, Goethestrasse 41, 45128 Essen
Germany. Tel: 0049 201 8845101; Fax: 0049 201
788330

Minutes of the 25th Annual General Meeting of the Association of Art Historians

held in Theatre A, Faculty of Arts, University of Southampton, Sunday 11 April 1999, 15.00

AAH Executive Members present: Nicholas Addison, Dana Arnold, Peter Baitup (Hon. Treasurer), Barbara Burman (Convener, Southampton Conference), Fintan Cullen (Hon. Secretary), Andrew Falconer (AAH Administrator), Peter Funnell, Sarah Hyde, Stephen Johnstone (Convener, Southampton Conference), Penny McCracken, Sophie Matthiesson, Gabriele Neher, Vivien Northcote (Independents), Carol Richardson (Conference Administrator, Edinburgh 2000), Pauline Ridley, Sam Smiles, Brandon Taylor (Convener, Southampton Conference/AICA Representative), Dennis Wardleworth, Toshio Watanabe (Chair)

Apologies: Fiona Bradley, Marjorie Allthorpe-Guyton, Chris Bailey, Duncan Branley, Colin Cruise, Penelope Curtis, Howard Hollands, John House, Nigel Llewellyn (CIHA), John Morrison, Adrian Rifkin, Deirdre Robson, Helen Smailes, Richard Thomson (Convener, Edinburgh 2000)

Members: The meeting was attended by approximately 50 members. Before the meeting the Chair, Toshio Watanabe, thanked the organisers of the Southampton conference for an excellent conference and presented flowers to each of the three conveners: Barbara Burman, Stephen Johnstone and Brandon Taylor. Flowers were also presented to the Conference Coordinator, Leslie Spiers and thanks were extended to the ever-helpful conference assistants.

Minutes of 24th Annual General Meeting: held in the Peter Chalk Conference Centre, University of Exeter, 5 April 1998: agreed as a true record and signed.

Chair's Report:

Report had appeared in *Bulletin 70*. Chair thanked the Executive Committee of the AAH for work done this past year. He especially thanked the three outgoing elected members, Colin Cruise, Marjorie Allthorpe-Guyton and Griselda Pollock. The latter two will continue to sit on the Advisory Board of The Art Book. The Chair outlined various issues for the coming year:

- Increase in AAH membership
- Solidifying AAH Corporate Identity
- Copyright: the new European directive needs to be clarified
- AAH needs to cater more for museum and gallery membership
- Greater use by membership of Initiatives Fund
- Membership to help Student Support Fund

Membership Report from the Administrator:

Report had appeared in *Bulletin 70*. Andrew Falconer addressed the meeting and said that membership was down on 1998, in particular

amongst older members. A Strategy Team has been formed to deal with membership recruitment, consisting of the Administrator, Gabriele Neher and John Morrison. The latter would concentrate on Scotland, where membership was only about 40. The team was researching possibilities for action: leaflets, the website and the added value of AAH membership: extra issue of *Art History*, discounts for other journals and concessions at museums and exhibitions. But the membership need to help as well and were asked to contact Andrew Falconer if they have ideas and/or wish to contribute.

Membership was 860 for the first quarter of 1999 which is comparable with last year but we need to go beyond that. The Administrator was asked if jobs could be advertised in the *Bulletin*. It was pointed out that with only three issues it was difficult to see how such a proposal would be useful.

Hon. Secretary's Report. Report had appeared in *Bulletin 70*. Fintan Cullen informed AGM of three vacancies for elected EC members. Three nominations had been received and the following were duly elected to serve for three years:

- **Sam Smiles**, Principal Lecturer, Art History, University of Plymouth; proposer: Toshio Watanabe; seconder: Elizabeth Prettejohn
- **Marsha Meskimmon**, Lecturer in the History of Art and Design, Loughborough University School of Art and Design; proposer: Shearer West; seconder: Colin Cruise
- **Christiana Payne**: Senior Lecturer, History of Art, Oxford Brookes University; proposer: Fintan Cullen; seconder: Sam Smiles.

Hon. Secretary informed membership that there will be four vacancies at next year's AGM and asked them to consider nominating themselves or their colleagues.

Hon. Treasurer's Report:

Report circulated at meeting. A full statement of AAH accounts is available from the Administrator and is published in this issue of *Bulletin*. Peter Baitup asked the membership to make sure that they use the Initiative's Fund.

Bulletin:

Chair announced that Gabriele Neher has agreed to act as Associate Editor of *Bulletin*.

Art History:

Report had appeared in *Bulletin 70*. Dana Arnold, Associate Editor in attendance. The membership welcomed the introduction of a fifth issue. Questions were asked about *Art History's* impressive profits and how the AAH was going to use them. The Chair informed the AGM that the EC was considering introducing a form of *Bulletin*-only membership but that changes to the fee structure of the Association was an AGM matter and could not be

AGM MINUTES

dealt with without prior notification of the membership. He spoke of Blackwell's proposal to charge a 3% increase for the journal portion of the membership fee after the expiry of the current agreement in 2000. The EC had agreed to this with the proviso that Blackwell provides more support for the AAH through travel expenses and leaflet production. *Art History* profits were being used to finance the Initiatives Fund and support the forthcoming CIHA conference. A general discussion ensued regarding attendance at conferences by members and non-members.

The Art Book:

Report had appeared in *Bulletin 70*.

Reports from Subcommittees:

Independent Art and Design Historians: Report had appeared in *Bulletin 70*. Subcommittee Secretary, Vivien Northcote addressed the AGM. She asked relevant members to consider joining the subcommittee, particularly newly graduated members.

Schools: Report had appeared in *Bulletin 70*.

Nicholas Addison thanked the EC for monies from the Initiatives Fund. The Art Critics and Art Historians in Schools initiative was now looking for a sponsor. Papers from the recent Tate Education conference are to be published. Subcommittee member and coordinator of the new 'A' Level module, Elisabeth Allen, informed the AGM of developments with the Art History 'A' Level. University departments had been sent information on the new module, about one fifth responded. Meanwhile, the module had been taken to the Qualifications and Curriculum Authority so as to secure that at least one examination board would take it on. AQA have accepted the proposed framework but not all of the subcommittee's suggestions. At a recent seminar the subcommittee presented their proposals to teachers and met with great support. The subcommittee has secured 'A' Level and 'AS' Level changes but the interpretations put on the module proposals are still highly conservative. Nicholas Addison asked for a vote of thanks to Elisabeth Allen for her work on this matter.

Students: Report had appeared in *Bulletin 70*. Denis Wardleworth addressed the AGM. He is standing down as Chair and is to be succeeded by Sophie Matthiesson.

Universities and Colleges: Report had appeared in *Bulletin 70*. Penny McCracken addressed the AGM. She thanked the EC for monies from the Initiatives Fund to publish and distribute a Schools leaflet. Main item to come out of Conference meeting was that of Subject Benchmarking. It had been proposed that the Subcommittee contact the Quality Assurance Agency and ascertain the latest thinking regarding the present umbrella group of Art and Design. It has been suggested that a meeting be held to discuss the setting up of a subgroup for Art History alone.

Penny McCracken standing down to become Hon Secretary of the AAH; new Chair of Subcommittee: Susie Nash.

Art Galleries and Museums: Report had appeared in *Bulletin 70*. Sarah Hyde addressed AGM and read a paper written by three of the four chairs of the subcommittee: herself, Fiona Bradley, Penelope Curtis and the subcommittee's Secretary, Elizabeth Prettejohn:

At the Special Interest Group meeting there was strong endorsement for the continued involvement and representation of the sector within the work of the Association. It was, however, felt that this interest is not best served in the form of a subcommittee, which does not seem to be an appropriate forum for a sector which has its own professional bodies, and looks to the Association for different reasons. In the light of long-standing difficulties experienced by this subcommittee, the meeting discussed and voted on recommendations which it felt would help to address the reality of the situation, while ensuring that the sector continues to be represented in the AAH.

The following resolutions were agreed unanimously:

- That a mechanism be found to ensure that a representative of museums and galleries should always sit on the Executive Committee and that this mechanism should replace the existing subcommittee.
- That the Executive explore the possibility of reciprocal *ex-officio* membership between the AAH and VAGA (Visual Arts Galleries Association) and the Museums Association. The Chair of VAGA, present at the meeting, endorsed this proposal.
- That *Bulletin*-only membership be offered by the Association as a way of extending membership and awareness, but not only within the curatorial sector.'

CIHA:

Hon. Secretary read a report submitted by Nigel Llewellyn, Honorary Director, CIHA London 2000. The main activity of the British CIHA Committee over the year has been the continuing development of CIHA London 2000.

British CIHA would like to thank the AAH for its generous grant towards the development costs of the project.

The International Bureau has now approved the Academic Sections and their conveners and the Call for Papers has been published. The deadline for the receipt of proposals for papers is 30 June 1999. Work is now underway on the final details of the programme, including the plenary sessions and the Wednesday visits and Study Trips. A website is established. A Congress 'Fringe' of exhibitions, workshops, special seminars, lectures and other events is planned.

How can AAH members support the project?

- Raise awareness of the event amongst colleagues, students, etc.

- Submit proposals for papers and encourage others to do so
- Contact the organisers about ideas for activities and contacts in Art History worldwide
- Note the dates of the Congress: 3–8 September 2000, and become delegates
- Establish departmental funds to encourage and enable students to give papers and attend

Artists' Papers Register:

Toshio Watanabe thanked the retiring Chair of APR, Reyahn King and welcomed the new Chair, Rupert Shepherd. The latter outlined the present position of the Register: Northern England and Scotland are complete, while the South of England and Wales are nearing completion. London is next. The Register is looking for a joint institution with whom it can make a joint bid for funding for the London project. The Register is most grateful to the AAH for supplying £7500 core funding.

Edinburgh Conference 2000:

Carol Richardson, Conference Administrator, addressed the AGM. Conference will be hosted by the Department of Fine Art, University of Edinburgh in collaboration with Department of Humanities, Edinburgh College of Art and will take place Thursday 6 – Sunday 9 April 2000. Theme: 'Body and Soul: Exploring Objects – Making Myths.' A number of strands have been agreed but the organisers welcome further proposals for sessions. The initial call for papers will appear in the June *Bulletin* but the official call for papers will be in October 1999. They are planning three plenaries and three parties.

Motions:

The Chair asked the membership to vote on proposed changes to the constitution, all such amendments having been advertised in *Bulletin* 70, pp89. All amendments accepted and passed unanimously.

Following Article 13 of the Constitution, which states that the Hon. Treasurer does not have a set term of office but 'shall be subject to re-election at the AGM every three years,' the membership unanimously re-elected Peter Baitup as Hon. Treasurer.

AOB: no business

Formal handover to new representatives: The Chair thanked Fintan Cullen for acting as Honorary Secretary over the past three years and made a presentation.

Meeting brought to a close 16.37.

The next Annual General Meeting will be held at the Edinburgh Conference, over the weekend of 6–9 April 2000.

AAH Initiatives Fund

For the second year running, the AAH is providing an Initiatives Fund for the enhancement of art history in its widest sense. If there is an emergency bid due to pressures of external funds, the relevant subcommittee should contact Oriana Baddeley, Camberwell College of Arts, Peckham Road, London, SE5 8UF. The rules for the fund are as follows:

The **AAH Initiatives Fund** takes the form of an Annual Competition, designed to provide financial support for initiatives which aim to promote art history in the UK: its study, its development, and the wider understanding of the subject in all its breadth and diversity.

The Fund may be approached for **seed-corn funding** for larger initiatives for which funding from other sources is planned, or for **full funding** of projects.

Annual bids for funding must be made by AAH members through the relevant EC subcommittee.

Projects for which funding is sought will be considered beforehand by the EC subcommittee, who will select those they wish to recommend for funding to the **Executive Committee**, for consideration at its meeting on 24 September 1999.

Joint bids from subcommittees will be welcomed.

Each subcommittee will be expected to prioritise its bids where it is submitting more than one for consideration in the annual competition.

Subcommittees must indicate what they consider the minimum sum needed to make a project viable.

Application forms may be obtained from the AAH Administrator; their accurate completion and submission will be the responsibility of the subcommittee.

In order to appear on the EC Agenda for consideration, completed application forms – with full budget details – must be received by the AAH administrator by 10 September 1999.

The Funding Initiative will be the priority of the September meeting; the EC will be responsible for all decisions, which are final.

Results of all bids will be notified to subcommittees after the September EC meeting.

A written report to the EC will be required within three months of the project's stated completion date.

Funds to be made available each year will normally be decided by the Honorary Treasurer

TOSHIO WATANABE

Body and Soul

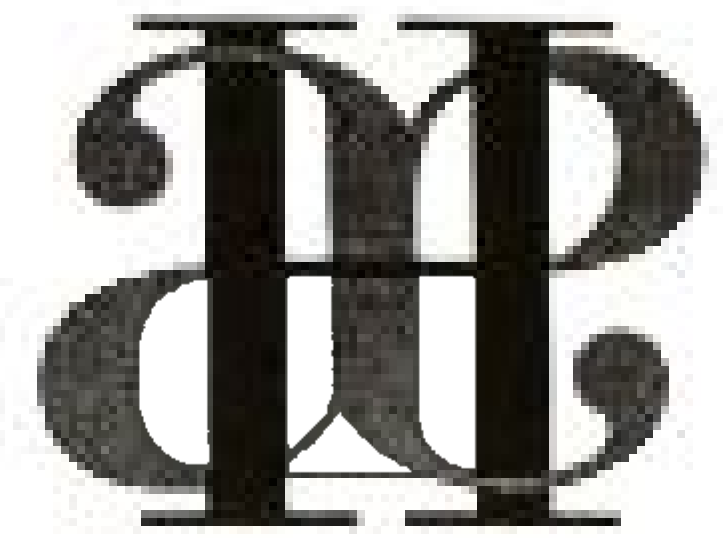
exploring objects – making myths

26th AAH Annual Conference

6–9 April 2000

Department of Fine Art, The University of Edinburgh

in collaboration with Department of Humanities, Edinburgh College of Art



Association of
Art Historians

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

The conference theme, *Body and Soul: exploring objects – making myths* is intended as an imaginative prompt to debate about the physical and the ideal: its subtitle respects the object as site of craft, power and fantasy.

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

Further proposals for sessions are still invited.

Contact: Dr Carol Richardson, Conference Administrator, Department of Fine Art, The University of Edinburgh, 19 George Square, Edinburgh EH8 9LD. Tel: 0131 650 4126; Fax: 0131 650 6638; email: <C.Richardson@ed.ac.uk>

The Spirit of Spain; exploration of myth and strategies of interpretation 1600–1900

David Howarth, Dept of Fine Art, University of Edinburgh, 19 George Square, Edinburgh, EH8 9LD. Tel 0131 650 4124; Fax 0131 650 6638; email: <D.J.Howarth@ed.ac.uk>

Proposals are invited for this session, which will explore the perception of Spanish culture, with special emphasis on how British and American writers shaped the presentation of Spain in the 19th century.

The Death of the Soul: Art in the Age of Francis Bacon

Martin Hammer, Dept of Fine Art, University of Edinburgh, 19 George Square, Edinburgh, EH8 9LD. Tel 0131 650 4119; Fax 0131 650 6638; email: <Martin.Hammer@ed.ac.uk>

The session invites reinterpretations of Bacon's work, and of the diverse ways in which his art has been understood and appropriated within the artistic practice, criticism and theory of the latter half of the 20th century.

Sacred and Profane in Titian

Professor Peter Humfrey, School of Art History, University of St Andrews, St Andrews, KY16 9AD. Tel 01334 462400; Fax 01334 462401; email: <pbh@st-and.ac.uk>

An inter-relatedness of body and soul is central to Titian's pictorial vision. His activity as a painter of sacred subjects lent a spiritual dimension to the profane, while his involvement with the profane lent a sensuous vitality to his treatment of the sacred. The session will explore the relationship in his art between spirit and matter, and also his power to express this through an unparalleled mastery of the technique of oil painting.

Scotching myths: seeking the soul of Scottish design

Dr Elizabeth Cumming, Department of Humanities, Edinburgh College of Art, Lauriston Place, Edinburgh, EH3 9DF. Tel 0131 221 6148; Fax 0131 221 6002; email: <e.cumming@eca.ac.uk>

What kinds of values, ideals or fantasies have really concerned designers and makers in the land of tartan? Speakers may wish to address theoretical issues, such as national and international identities; the relevance and reassessment of history, tradition or nature; the value of materials; symbolism; and monumentalism.

Body and Soul in Contemporary British Art

Dianne King, Acting Head, Department of Humanities, Edinburgh College of Art, Lauriston Place, Edinburgh EH3 9DF. Tel 0131 221 6142; Fax 0131 221 6002; email: <d.king@eca.ac.uk>

The session will explore the relationship between body and soul, between the material and the spiritual, in contemporary British art. Concentrating on three-dimensional, time-based and lens-based work, the session aims to connect with issues raised by the British Art Show which will be on view in Edinburgh during the conference.

Training the Body and Soothing the Soul: The Search for Nature in the 19th Century

Michelle Facos, FA132, Indiana University, Bloomington, IN47405-5501, USA. Tel (812) 855 9218; Fax (812) 855 9556; email: <mfacos@indiana.edu>

Wessel Krul, Afdeling Geschiedenis; Rijksuniversiteit Groningen, Oude Kijk in 't Jatstraat 26, Postbus 716, 9700 AS Groningen, Netherlands. Tel (050) 363 6009; Fax (050) 363 7253; email: <W.E.Krul@LET.RUG.NL>

During the 19th century, landscape assumed significance as a flexible site for the projection of ideas/myths about the relationship between nature and culture. We invite papers exploring meanings (economic, hygienic, nationalistic, nostalgic, political, social, spiritual) of individual and group activity in the landscape. Cross-disciplinary papers are especially welcome.

A Perfect Emblem: The Right Proportion of 'Body and Soul'

Dr Paola Tinagli, Department of Humanities, Edinburgh College of Art, Lauriston Place, Edinburgh EH3 9DF

The papers in this session will explore the language of symbols and allegory which spread from Italy to the rest of Europe, the culture of symbolic images shared by artists, patrons and *letterati*, and the context in which the use of emblems developed. The use of myth in the development of emblems, and the role of emblems in the creation of myths could be the subject for some papers.

Body and Soul in Islamic Art

Professor Robert Hillenbrand, Dept of Fine Art, University of Edinburgh, 19 George Square, Edinburgh, EH8 9LD. Tel 0131 650 4118 or 667 7187; Fax 0131 650 6638

An Islamic angle on the core themes of the conference – Body and Soul – should prove stimulating, and should challenge the standard Eurocentric perspectives on these concepts. Papers are invited on any relevant topic, including

portraiture, royal images, the depiction of the body, religious symbolism, death and the afterlife, and the role of myth.

Depicted Bodies and Present Souls?

Dr Rupert Shepherd, 80A Fentiman Road, London, SW8 1LA. Tel/Fax 0171 820 0200; email: <rupert@ferarra.u-net.com>

Dr Robert Maniura, 44 Wolseley Ave, Wimbledon Park, London, SW18 8BO. Email: <robert.maniura@courtauld.ac.uk>

We seek to reconsider the notion of 'presence' in images, by which we mean the identity of the image with the thing it depicts, the 'inherence' of the depicted thing in the image, the conflation of the two or the elision of the gap between them. We invite papers covering the fullest possible chronological and subject range, including non-Western art. Contributors might address these issues from various directions, for example literary sources, the uses and abuses of images, or the responses invited by the images themselves. We also encourage proposals which attempt to theorise 'presence'.

The Heart of the Matter

Nicola Kalinsky, Scottish National Portrait Gallery, 1 Queen Street, Edinburgh, EH2 1JD. Tel 0131 624 6402; Fax 0131 558 3691; email: <nicola.kalinsky@natgalscot.ac.uk>

A session with two inter-related foci, inviting papers analysing the varying values assigned to material culture by philosophical theories and, conversely, the spiritual meanings assigned by makers, patrons and critics to art objects. The session is not bound to any one period, and papers dealing with non-Western traditions are welcomed, with the aim of producing a broad exchange of ideas.

Skin: skin as surface. skin as matter. skin as material. skin as metaphor. skin as border. skin as contour. skin as mask

Briony Fer and Tamar Garb, University College London, Gower Street, London. WC1E 6BT. Tel 0171 380 7545. Fax 0171 916 5939. Email: t.garb@ucl.ac.uk

This session will explore issues of skin and subjectivity as it might be articulated on the site of the image. This might include discussions of skin and painting, the painting of skin, temporality and skin, sexuality and skin, pigmentation, colouration, surface, surrounding, breaching of borders, literally or metaphorically, boundaries of self and other, porosity and impermeability. Papers are invited on historical or contemporary subjects which show an interest in theorising skin and its relationship to representation.

Changes to the Executive Committee

Penny McCracken

After serving for four years as Chair of the Universities and Colleges Subcommittee, Penny has taken on the role of Hon Secretary.

Susie Nash



Susie is a lecturer in Northern Renaissance art at the Courtauld Institute of Art, where she has taught for the last six years; from October she will be head of the Renaissance section there. She was the convenor, with John House, of the 1997 AAH conference at the Courtauld Institute. After sitting on the Universities and

Colleges Subcommittee for the last two years, she has now taken over as Subcommittee Chair

Rupert Shepherd



Rupert is an independent art historian, specialising in the Italian Renaissance, who received his doctorate from the Courtauld Institute in 1997. He has published articles on art in Ferrara and Bologna, and is interested in issues of 'presence' in Renaissance art. He has also created a computerised index of journals in the National Gallery Library, and is currently working on the

implementation of a computerised collections-management system for the collection of works of art at the Palace of Westminster.

New AAH email addresses

Thanks to the work of Duncan Branley, every AAH officer and subcommittee chair now has his or her own official email address. The advantage of this is that even when officers change, the addresses remain the same!

The new addresses are given on the back page. Please update your email address books.

Christiana Payne



Christiana is Senior Art at Oxford Brookes University. She is the author of *Toil and Plenty: Images of the Agricultural Landscape in England, 1780-1890* and *Rustic Simplicity: Scenes of Cottage Life in Nineteenth-Century British Art*. Both publications were catalogues of exhibitions which she devised and curated.

In 1998 she convened a session on genre painting at the Exeter AAH conference, and helped to organise a conference at the Tate Gallery on the uses of British art in Russia, the USA and Australia in the late 18th and 19th centuries. She is currently working on a study of coastal imagery in 19th-century British art.

Marsha Meskimmon



Marsha teaches art history at Loughborough University and has long been involved with the AAH, speaking and convening at the annual conference. With a specialist interest in women's art and feminist aesthetics, Marsha is pleased to be joining the EC and hopes to encourage the AAH to develop more links across

theory and practice, in the UK and internationally.

Sam Smiles



Sam is a lecturer in history of art at the University of Plymouth and has served as an ex-officio member of the EC in his role as Co-convenor of the Exeter Conference in 1998. As an elected member of the EC he will have special responsibilities for advising the EC on issues to do with its Annual Conference.

New Student Chair



My name is Sophie Matthiesson and I am delighted to introduce myself as new Chair of the Student Group. I am a postgraduate student enrolled at the University of Leeds, but am writing this from Paris where I am based until

September, doing archival research. My topic is 'Artists in Prison during the French Revolution'.

I am taking up co-ordination of the Subcommittee from Dennis Wardleworth, our recent chair. Dennis is hoping to devote more time to our Student Web-site, which he single-handedly resurrected last year. I thank him for his hard work over the past months.

My first contact with the Student Subcommittee was in 1997. I had finished an M.A. at Sussex University and was working as an editorial intern at *The Art Newspaper* in Vauxhall. I phoned the then Student Chair, hoping to be put in touch with other students who, like me, were concerned to promote the many benefits of voluntary-work in the visual arts and who also knew about its pitfalls. Gabriele Neher was well informed about the issue, and surprised me with her immediate offer of support. Gaby outlined some very impressive work that she and others had already done on the subject, and invited me, then and there, to help advance those projects further. I will remain personally committed to the issue of student internships while Subcommittee Chair. I would also like to thank Gaby, who continues to show a lively interest in the group and all its projects, from her new position in the Executive.

The main thrust of the present Student Subcommittee is updating and exchanging knowledge in all areas of interest to student members. We have created archives on scholarships and careers, a database of student theses in the UK and a web-site of student news with links to other sites. We are updating our UK list of work placements and making a database of museums and galleries. We are building relationships with professionals in the museums sector, and arts journalism. We have produced a *Guide to Work Experience in the Visual Arts* and are planning a rewrite of the *Careers in Art History* booklet, which widens the framework of careers available to art historians. Much of this information is available to you, quickly and free; it is just an e-mail away.

For several years now, the Subcommittee has run a popular programme of student conferences, held around the country. All students are invited to present their research-in-progress at these events, which are generally also occasions for meeting other students, discussing problems of methodology and winding up at a pub. Past presenters have gone on to publish versions of their papers. Others re-emerged to give stimulating papers at the recent Annual

Conference in Southampton. Look out for updates on our Web-Site.

Finally, it was marvellous to see five new faces at the Special Interest Group Meeting, which was held in Southampton. Our plans for a Summer School in the year 2000 took a decisive turn, due to their fresh input. We hope to hear from Tara, Jane, Valerie, Tricia and Stephanie with more ideas about how to make this planned event a success. To all student members, please contact us if you are interested in getting involved with any of the projects you read about on these pages. See our Subcommittee Directory for whom to approach.

SOPHIE MATTHIESSON

Student Group Directory Who are we? What do we do?

Chair – Sophie Matthiesson (University of Leeds)
Guide to Work Experience in the Visual Arts,
scholarships database, Internship Bursary Scheme
feasibility study <sophiematthiesson@compuserve.com>

Secretary – Vicki Kirkman (University of
Liverpool) Student research-in-progress conferences,
Careers in Art History re-write, careers forum
<vicki1@liverpool.ac.uk>

Frances Follin (Birkbeck College, London)
AAH Student Summer School 2000 feasibility study
<genesysFF@aol.com>

Gwenda Jeffs (University of Reading)
Recruitment, Student Starter Pack
<gwendajeffs@cwcom.net>

Steve Wharton (University of Sussex)
Student theses database
<Steve@hove80.freemove.co.uk>

Rachel Harrison (University of Plymouth)
Work placements lists, museums & galleries
database, AAH Student Summer School 2000
feasibility study <rachel.e.harrison@btinternet.com>

Matthew Hargraves (University of Warwick)
Student membership research (Matthew is currently
'on sabbatical')

Web-master – Dennis Wardleworth
(Southampton Institute)
Website design and maintenance, Student Starter
Pack, sources of post-graduate funding, stop press
distribution list
<dennis.wworth@geo2.poptel.org.uk>

Don't miss the Student Noticeboard on page 16!

11th Conference on Research-in-Progress

13 NOVEMBER 1999

Birkbeck College, University of London

Call for papers

Abstracts of not more than 150 words are invited for papers of about 30 minutes presentation time.

Papers are invited on any topic from postgraduate and undergraduate students.

We also invite abstracts for shorter 10-minute presentations, if you have a research idea you would like to air at the conference.

For more information or to submit an abstract contact:

Vicki Kirkman
School of Architecture
University of Liverpool
Oxford Street
Liverpool, L69 3BX
<vicki1@liv.ac.uk>

10th Conference on Research-in-Progress

11.00-16.30, 15 MAY 1999

School of Architecture, University of Liverpool

No registration fee. Everybody welcome.

Programme

11.00-11.30 Coffee and welcome.
11.30-13.30 First session

- Sam Gathercole (University of Manchester) *Mary Martin: The Constructionist Idea and Architecture*
- Jonathan Black (University College London) *'Castrated Lancelots': C.R.W. Nevinson and the Imagining of the Traumatized Tommy*
- Anthony Escott (Kingston University) *Kenneth Martin, the Swiss and Alan Cuthbert*

13.30-14.30 Lunch (not provided)

14.30-16.00 Second session

- Tina Warnes (University of Leeds) *Policing the permissible. Selective censorship and pornographic prints in 16th-century Italy. Gods and Goddesses or tarts and sodomites, in Giulio Romano's 'I Modi'*
- Reiko Nukui (University of London) *J.M. Whistler's Japonisme Painting*

16.00-16.30 Discussion and conclusions

9th Conference on Research-in-Progress

27 FEBRUARY 1999

The Arts Centre, Department of Art History,
University of Nottingham

The 27th February marked the 9th Conference on Research-in-Progress, which was held at Nottingham University. This conference formed part of an on-going series of One-Day Conferences which are led by students working in a variety of art historical areas.

In the absence of the Chair of the Student Group, Dennis Wardleworth, the Conference was chaired instead by the former Student Chair, Gabriele Neher, and the proceedings started with coffee and biscuits which set a tone of informality that ran throughout the day. The conference itself was opened by Nicholas Alfrey, the head of the department of Art History, who welcomed the AAH Student Group to Nottingham, and who also extended a warm welcome to the day's seven speakers.

The first paper was given by **Amy Marie Zucca** (University of Warwick), who gave an informative and entertaining paper on 'Rethinking the Main Chapel at the Madonna dell'Orto, Venice'. Amy's paper focused on Tintoretto's altarpiece of the 'Construction of the Golden Calf', and by contrasting secular with religious interpretation, Amy explored a number of forces that contributed to the iconographical framework and compositional rendering of the piece as a whole. By introducing issues that focused on changing Venetian understanding of the value of gold, and its semiotic relationship with the Jews of the nearby Ghetto of Venice, Amy explored 16th-century tensions surrounding idolatry and anti-semitism which have underpinned many readings of the altarpiece.

The research-in-progress conferences welcome contributions from students from all levels of research and the next paper was given by a final-year undergraduate student, **Hannah McCracken** (University of Nottingham), who addressed some provocative issues of gender and reading in her piece on Velazquez's 'Rokeby Venus'. Hannah's highly feminist paper raised a number of interesting questions on the provenance and display of the female nude.

Next came the contribution from **Pauline Diamond** (University of Nottingham). Pauline presented a paper based on research for her Ph.D and talked about the representation of travellers to Nottingham in the 18th century. Her paper centred on the discussion of a series of whimsical prints through which she explored attitudes towards the provinces amongst the fashionable elites of the day. Pauline's paper provided an apt local touch to the conference.

The morning session concluded with a paper by **Tim Harrison** (University of Nottingham) on 'Ruskin's Drawings and the Disputed Status of the Material World'. He examined Ruskin's attitudes in relation to the work of earlier 18th-century landscapists, and focused in particular on Ruskin's preoccupation with the underlying divine forces of the physical world. The paper drew on a number of fascinating images to expose how the visual language of the two forms of naturalism was dependent upon a number of different perspectives and assumptions concerning nature.

The issues which were raised in the morning enjoyed further discussion over a replenishing meal in the Arts Centre's Cafe Lautrec, after which the Ruskin theme was taken up again in the first paper of the afternoon session by Heather Birchall, also from the University of Nottingham. Heather's paper examined the theme of 'John Ruskin and Photography', and she considered Ruskin's use of photography mainly as a drawing aid for the student of architecture.

The next speaker was **Vicki Kirkman** from the University of Liverpool, who delivered an informative paper on 'The Architectural Review and notions of Constructivism in Britain, 1930–39'. She focused on Camilla Grey's pioneering study of the 'Great Experiment: Russian Art 1863–1922', which underpinned the revival of interest in Constructivism in the 1960s.

The final speaker of the day was **Veronica Davies** from the University of East London, who explored aspects of post-war reconstruction in German and British museums, focusing her paper on the municipal collections in Leeds and Krefeld. Veronica explored the art and politics in the British zone of Germany and in Britain itself in the period immediately following the Second World War. The paper focused on issues of national identity and was based on research carried out in both Germany and England.

As two final-year undergraduate students, who had never before attended any conferences of this format and character, we found the day both entertaining and encouraging. These conferences provide an extremely valuable opportunity for reflection and provide a forum for the presentation of research in a friendly, responsive and encouraging environment of fellow students. We found the conference an invaluable addition to our understanding of the discipline of Art History, an educational as well as social experience, and we would encourage anyone in our position to follow our lead and to attend these conferences.

HANNAH MCCrackEN AND MARIE-LOUISE LANGFORD
University of Nottingham

Careers Forum

At the recent AAH Conference in Southampton, the Student group organised a Careers Forum, as an opportunity for students to hear informal presentations from a range of speakers and to discuss career-related issues.

Elisa Oliver (Tate Gallery, Liverpool) talked about her current job as Education Curator and her previous lecturing posts in a variety of institutions. Elisa's experience highlighted the possible crossovers between academic and gallery-based jobs, as well as focusing on the growing opportunities offered in the Museums sector.

Richard Williams (Liverpool John Moores University) discussed the skills needed for a lecturing post within an interdisciplinary department. Richard emphasised that any experience can be of value and stressed the need for being pro-active and building up a network of contacts.

Dorcas Taylor (Henry Moore Institute) gave a talk about the development of her career, summarising her current position as Curator of Sculpture. Dorcas mentioned the importance of constantly reassessing the skills required for a particular job and being prepared to 'back track' in order to gain relevant voluntary experience or qualifications that will ultimately pay off.

All three speakers gave informative, accessible and extremely useful presentations which prompted a good discussion with the audience. The professionalism of the audience was evident and they seemed to be keenly aware of some of the problems involved in pursuing a career in art history. However, the overall feel of the forum was very positive. There was a strong presence of mature students in the audience and while the problems associated with being a mature student were highlighted, the benefits of having wider experience and transferable skills were emphasised.

Some of the many issues raised included the importance of communication and IT skills, an ability to work in teams, to think laterally and to be pro-active and, essentially, to utilise any work experience.

The forum reflected some of the current projects being undertaken by the Student group, including a planned revision of the Careers booklet, provisionally titled *Careers for Art Historians*, the *Guide to Work Experience in the Visual Arts* and an extended Work Placement list.

VICKI KIRKMAN

Don't miss the Student Noticeboard on page 16!

AAH Thesis Prize 99: Winning entries

Reaktion Books Prize

An Examination of Richard Deacon's Use of Interplay of Inside and Outside in his Sculptural Practice

IRENE BOW

BA FINE ART, UNIVERSITY OF PLYMOUTH

An early encounter with a sculpture by Richard Deacon, the unsettling *Kiss and Tell*, evoked a sense of recognition which grew as I traced the complex route he had taken in the development of his sculptural practice. The recurrent use, in the works, of a dynamic interplay of internal and external elements seemed to offer a key to unlock the significance of the charge he gives to inert matter.

This examination of his use of dialectic, of 'inside' and 'outside' interacting with material, process, object, image, metaphor and meaning, explores the theoretical context, the key stages of his practice, the visual manifestations and the ongoing theoretical concerns which influence recent work.

Deacon's participation in and articulation of some of the major debates which have occupied modern sculptors is central to this enquiry, from the modernist and minimalist challenges to the nature of the sculptural object, their extension within conceptual art to include issues of language, institution and context, to more contemporary concerns with perceptual models.

His exploration of philosophical and literary sources enabled him to derive a unique theoretical synthesis, which emphasises a notion of sculpture operating as a language analogy. Sculptural 'presence' (Tazzi 1995, 26) is revealed through language and predicated in 'consciousness, subjectivity, the co-presence of the other and of the self, intersubjectivity.' (Derrida, *Of Grammatology*, John Hopkins University Press 1976, 11). Spatial relationships within the works evoke a dialogue of inner and outer elements, operating in various ways as skin and volume, which emblematically represent and model subject/object relations.

It is suggested that changes over time in form, structure, context and object relations, and the increasing ambiguity between 'inside' and 'outside' in the works, mirror Deacon's concern with developing notions of the nature of perception and consciousness. The method of representation seeks to reflect Deacon's approach to the derivation of meaning and the complex interrelation between languages, viewpoints and our apprehension of objects.

Manchester University Press Prize

Attitudes of Viewing: On the Optionality of the Gaze in Relation to Painting

COMHGHALL CASEY

BA FINE ART, UNIVERSITY OF ULSTER

Through a critique of Norman Bryson's book *Vision and Painting: The Logic of the Gaze*, (1983), and specifically the argument put forward in the fifth chapter ('The Gaze and the Glance'), this essay seeks to show that paintings of the Western realist tradition do not motivate the viewing attitude of the Gaze (in which the viewer regards the painting from a detached position). Instead, such paintings allow for the possibility of viewing of both the Gaze and the Glance.

The first chapter contains a brief interpretation of Bryson's text, after which the essay moves on to explore and question the techniques that Bryson sees as encouraging the viewing attitude of the Gaze. Five main points made in 'The Gaze and the Glance' are discussed: the link between the linguistic concept of deixis and the painterly trace on the surface of the canvas; the idea that the space of the viewer can be reduced to a notional point; the theory that Western painting seeks to obscure its temporal existence; the theory that the movement of the eye is repressed by geometric composition; and the link between schematic codes in painting and the linguistic term paradigm.

It is hoped that within the main body of the essay it will become evident that is possible to view paintings with either the Gaze or the Glance. The viewer is able to see what they will in the painting, and the paintings cannot be held responsible for their surrounding theory. Finally, the point is made that viewing with the Gaze is not somehow innately superior to viewing with the Glance, and it is best not to create hierarchies between viewing attitudes.

Call to Museums & Galleries members

Does your institution offer work placements to students? The Student Subcommittee would be very interested to hear from you. Please contact <sophiematthiesson@compuserve.com>

The Student Group urgently needs a copy of the current *Museums Yearbook* for its new database and also for updating its UK Work Placements Listings. We would be most grateful for any help in acquiring a copy of this, which costs £95.00 (£32.50 for M.A members). Please contact Rachel Harrison at rachel.e.harrison@btinternet.com>

Yale University Press Prize

The Exchange Between The Viewer And Duane Hanson's Sculptures Within The Spacial Context Of The Saatchi Gallery

CRAIG MARSDEN

BA STUDIO ART & ART HISTORY

ANGLIA POLYTECHNIC UNIVERSITY

The first chapter of this dissertation focuses critically upon Duane Hanson's highly realistic rendering of the human figure, and the particular effects that his treatment of the figure has upon the viewer. Through a discussion of critical opinions regarding this aspect of Hanson's realism, alongside my own experiences of a specific exhibition of Hanson's work at the Saatchi Gallery from April to June 1997, it is shown that Hanson's realism can be related to the broader theoretical discussion of Jentsch, Freud and Barthes. The chapter moves on to consider the manner in which the viewer's interaction with Hanson's sculpture is closely linked to her/his spatial positioning within the gallery setting.

The second chapter expands upon this through an in-depth discussion of Hanson's representations of 'specific' people. This exploration, founded upon a critical analysis of various interpretations of his work which suggests that his figures can be seen as both highly particularised portraits of 'individuals', and as representative 'types'. This chapter outlines the complex and problematic nature of such notions, and the issues they raise in relation to the viewers' interpretative understanding of Hanson's sculpture. Limited consideration is also given to the distinct nature of Hanson's work, in relation to other America figure sculptors working during the 1960s/70s.

The final chapter investigates the manner in which Hanson's sculpture is seen to function in terms of social commentary. In these closing stages of the dissertation, the discussion draws again upon my own interaction with Hanson's figures within the exhibitionary setting. Here I consider the role played by the gallery context, and the display of Hanson's figures within this setting, in shaping the broader implications or Hanson's concern with the 'real', in relation to the viewers interactive experience and understanding of his work.

Slide Collection For Sale

Anyone interested in purchasing a collection of good-quality slides, comprising a coherent collection of **1324 slides** on History of British Art 1100–present day, 90 slides on French Art, plus others, for **£430**, should telephone: S. Carapiet on 0171 222 8726.

Transcultural Art

Representation and Exchange in Africa, Asia and Oceania

13 SEPTEMBER – 8 OCTOBER 1999

Applications are invited from MA and PhD students to spend one month at the Centre for Cross-Cultural Research, Australian National University (Canberra, Australia), working on the theme 'Transcultural Art'. This program will explore methodologies in the interpretation of art created across the boundaries of culture. Drawing on the disciplines of art history, cultural studies and anthropology, it will assess ways of interpreting transcultural representations in a historical frame.

Case studies will be drawn from North Africa, China, Japan, and Polynesia, from the 19th century to the present. Senior scholars and participants will work together in thinking through methodologies for the analysis and contextualization of cross-cultural representations and the dynamics of cultural exchange, in both colonial and non-colonial situations.

Teaching staff will include Roger Benjamin and Nicholas Thomas from the Centre for Cross-Cultural Research and John Clark from the University of Sydney. Students from countries other than Australia and New Zealand are required to pay a participation fee.

Applications close on **30 June 1999**

For further details, email <admin.ccr@anu.edu.au> or visit <www.anu.edu.au/culture>

U.C.L students produce journal

Object, the art history annual produced and written by students at University College London, has passed the six-month mark since its launch last Autumn.

The first issue of *Object*, which included pieces by PhD students Richard Clay and Louise Govier, has earned praise in academic and publishing circles. Editor Nick Grindle informs us that the forthcoming issue will feature six articles, book and exhibition reviews by current postgraduate writers.

Watch the next *Bulletin* for further details of *Object II*, due to appear in September. The Student Subcommittee wishes its UCL colleagues every success with their exciting venture.

For your copy of *Object I* (£5.00) contact UCL Art History Department, tel: 0171 3877545 or e-mail: <art-history-www@ucl.ac.uk>

STUDENT NOTICEBOARD

Questionnaire

The Student Subcommittee is still collecting information about the student members of the AAH. This will enable us to help you better. There is a questionnaire included with your *Bulletin*. If you have not filled one in before, please do so (it won't take very long) and send it to Dennis Wardleworth, 50 Queens Road, Blandford Forum, Dorset DT11 7LA, or email the replies to the questions to: <dennis.wworth@geo2.poptel.org.uk>

List of current theses

One of the outcomes of the questionnaire replies will be a list of current PhD theses. We believe such a list will be useful to members either currently engaged in a PhD or considering undertaking one. It will tell you who is working in areas close to yours or to the one you are contemplating doing.

If you are currently doing a PhD, you may have filled in the earlier questionnaire which did not include a request for the title of your thesis. If so, and you have not supplied us with your title, please send it, together with a small number of keywords to help us compile an index, to Dennis Wardleworth at the above address or email address.

£££ Financing your studies £££

Start planning for next year's expenses. Dennis Wardleworth has compiled an up-to-date list called *Sources of funding for postgraduate students*. See the student Web-Site or contact Dennis for details.

Student Summer School

The Subcommittee intends to host a weekend event for students in the summer of 2000. It is aimed at postgraduates, but undergraduates are welcome. The discussion groups will be organised around specific themes such as gender and political issues, iconography and historiography. Depending on numbers, there may be parallel discussion sessions. For more information, see the article opposite and get in touch with Frances Follin at <genesysff@aol.com>

We can seek funding for your projects...

The Student Group can and does successfully approach the competitive AAH Initiatives Fund for projects that need financial support. The student 'Starter Pack' pack is a recent result of Initiatives Funding, and will be sent to all new members. We are now in the process of preparing bids for the Summer School 2000, and for a bursaried Internship Scheme. Any ideas for future projects are most welcome!

Free AAH membership, books & £200 to the winner of the Essay Prize 2000

Undergraduate and M.A students are invited to submit essays of 6,000–20,000 words to the AAH Essay Competition. Essays must be accompanied by an academic reference.

Deadline 1 November 1999

For abstracts of this year's winning entries, see pages 14 and 15.

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

AAH student website

Don't forget to keep looking at the student website. Something new is put on the site about once a month. It can now be found via a link from the main AAH website or directly at:
<http://hyperion.valhalla.net/~denniswworth/student.htm>

Call for student tips

The Web-master would like to hear about any interesting web-site addresses; little-known sources of funding; overseas student groups; calls for conference papers; student job vacancies; student publications; advertisements for second-hand art history books; tips for students researching abroad; forthcoming public lectures, or anything else of interest to student members!

Need to trace a book, or find help with a translation? Put it on the Student Web-Site! Someone out there may be able to help. Contact the student Web-master:

Contact <dennis.wworth@geo2.poptel.org.uk>

Stop Press email list

Get on the AAH student grapevine, to receive the latest Student Group news, conference announcements etc.
<dennis.w.worth@geo2.poptel.org.uk >

'Virtual Meetings'

The Subcommittee meets about once every two months at the AAH offices in Clerkenwell, but we 'meet' far more often on the Internet. We are increasingly defining our ideas via email. Activate that student e-mail account and go on-line! We would like to know your views.

Student SummerSchool 2000

The student subcommittee intends to host a weekend event for students in the summer of 2000. The programme will be aimed mainly at postgraduates but undergraduates will be very welcome. We have circulated a questionnaire to students on our email database to find out what students may want from such an event and the following provisional programme is the result of our survey. We are very much open to suggestions and would like to hear your views (see contact details below).

The event will be called SummerSchool 2000. It is intended to help develop research skills and be more participatory than a conventional conference. For example, we hope that every research student attending will give a short presentation about their work. There may be an additional opportunity for the presentation of longer papers on specific topics. There will be discussion groups organised around specific themes.

Suggestions for suitable themes have included:

- gender issues
- political issues
- iconography
- historiography.

Discussions will consider how the issue concerned affects art historical research: the aspects that may affect how we conduct our research and analyse our findings; the problems that arise in this research.

Such discussions will be an opportunity not only to learn from others who may have had related problems, but also to encourage one's own reflection on the issue concerned. Depending on numbers attending, we may have more than one discussion group running concurrently. We may conclude with an open discussion forum reviewing what has been gained from the weekend.

Many of those we have surveyed have expressed interest in hearing from a publisher who could address the SummerSchool on the subject of getting one's work published, either as papers in academic journals or in book form. It is our intention to arrange this if possible, as we believe that most postgraduate students must want to see their work in print in some form, eventually.

By now, if you are interested, you will be asking: 'When? Where? How much?'

Details are still being worked out but we aim to hold the event on a university campus in the southern part of the country (most respondents to our questionnaire favouring London and the South East). London itself is probably too expensive, given that most of the respondents who have contacted us so far do not want to pay more than £30 for the SummerSchool or more than £20 per night for accommodation. This is very tight! We intend to arrange the event over a weekend in the Summer vacation – July to September 2000, probably starting

around mid-day on the Saturday so as to allow people travelling some distance to attend without having an extra night's stay, and finishing late afternoon on the Sunday.

We very much welcome the views and suggestions of all students interested in attending this event. Please write to me at the address below.

FRANCES FOLLIN
20 Norlands Crescent
Chislehurst
Kent
BR7 5RN

email: genesysff@aol.com

Useful publications for students

The following publications are available.

Please send a stamped-addressed envelope to Andrew Falconer, Administrator, AAH, 70 Cow Cross Street, London EC1M 6EJ.

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. (£1 for students/£2 for non-student individuals, plus s.a.e. for 31p; £3 including p & p for institutions)

Sources of funding for postgraduate students

See Student web-site:

<<http://hyperion.valhalla.net/~dennisworth/student.htm>>

Postgraduate Research Survey

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

Treasurer's Report

The Executive Committee is pleased to report on the Association's Accounts for the year ended 31 December 1998.

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

The Accounts show an excess of income over expenditure amounting to £30,950, resulting in reserves being carried forward to 1999 of £109,799. This excellent result was due once again to the contribution received from *Art History* and the careful management of administration costs.

Balance Sheet as at 31 December 1998

	1998	1997
	£	£
Fixed Assets	264	264
Current Assets		
Debtors and Prepayments	1,934	1,577
Cash at bank and in hand	138,102	93,009
Loan to subsidiary company – Pitchfactor Limited	<u>3,044</u>	<u>3,044</u>
	<u>143,080</u>	<u>97,630</u>
Current Liabilities		
Creditors and Accruals	28,545	14,045
Students' Support Fund	<u>—</u>	<u>—</u>
	<u>28,545</u>	<u>14,045</u>
Net Current Assets	<u>114,535</u>	<u>83,585</u>
Total Assets less Current Liabilities	114,799	83,849
Sabbatical Reserve <i>Art History</i>	<u>5,000</u>	<u>3,000</u>
	<u>109,799</u>	<u>80,849</u>
Funds		
Unrestricted	<u>109,799</u>	<u>80,849</u>
	<u>109,799</u>	<u>80,849</u>

Statement of financial activities for year ended 31 December 1998

	1998 £	1997 £
INCOMING RESOURCES		
Subscriptions	30,161	33,956
Publications – Art History	58,966	61,111
– Bulletin	3,697	2,267
– Others	105	137
Conferences	2,986	1,377
Thesis competition	75	240
Interest Received	<u>5,613</u>	<u>3,997</u>
Total Incoming Resources	<u>101,603</u>	<u>103,085</u>
CHARITABLE RESOURCES EXPENDED		
Publication costs – <i>Art History</i>	21,117	24,305
– <i>Bulletin</i>	6,169	5,536
Conferences	–	499
Thesis Competition	–	139
British School at Rome	–	920
Contribution to Student Support Fund	191	402
Initiatives Fund	<u>4,043</u>	<u>–</u>
	<u>31,520</u>	<u>31,801</u>
MANAGEMENT AND ADMINISTRATION COSTS		
Staff salaries	16,325	11,530
Printing and Stationery	4,405	1,399
Office Rent	3,525	2,233
Postage and Telephone	3,033	2,329
Committee Expenses – Executive	2,626	2,522
– Subcommittees	1,399	897
Secretarial Services	793	605
Legal and Professional Costs	3,500	7,480
Bank Charges	1,730	1,856
Computer Software	486	136
Subscriptions	82	71
Audit Fee	750	250
Miscellaneous Expenses	479	309
Depreciation	<u>–</u>	<u>543</u>
Total Administration Expenses	<u>39,133</u>	<u>32,160</u>
Total Resources Expended	<u>70,653</u>	<u>63,961</u>
Excess of Income over Expenditure	30,950	39,124
Balances brought forward at 1 January	<u>80,849</u>	<u>43,725</u>
	111,799	82,849
Transfer to Sabbatical Reserve “Art History”	<u>2,000</u>	<u>2,000</u>
Balances carried forward at 31 December	<u>109,799</u>	<u>80,849</u>

PETER BAITUP
Hon Treasurer

ACHiS

A Research Project for Art Critics and Art Historians in Schools

In partnership, the Institute of Education (IoE), University of London, the Association of Art Historians (AAH) and Tate Education intend to run a two-year research project, evaluating the role of art critics and art historians working in secondary schools in London and Brighton.

Recommendations in the National Curriculum Order for Art (1995) ensure that critical, historical and contextual studies form an integral part of all art, craft and design courses. However, research has found that despite legislation it is, 'an extremely fragile dimension of the art and design curriculum, largely underdeveloped and poorly resourced,' (T. Davies, *Playing the System*, UCE, 1995). Whether at secondary or tertiary level, many teachers are finding this area difficult to manage and would welcome the opportunity to work with professionals in the field to extend resources and develop appropriate but rigorous pedagogic methods and materials.

Project aims

1 Primary aims

- To test and evaluate the significance of recent art historical methods for the analysis and interpretation of visual and material culture in secondary schools in order to:
 - inform modes of investigation and contextualisation in Art and Design;
 - provide reflective tools for the evaluation of student practice in studio-based Art and Design education.

2 Complementary aims

- To question perceived divisions between theory and practice, understanding and making, consumption and production
- To encourage professionals in the field to engage with education at Secondary level (addressing the issue of continuity and progression through partnership)

The project introduces art critics/historians to art & design pedagogy in schools and galleries and provides them with a five-day (or equivalent) residency in a school or FE college. The training sessions, running for the equivalent of one week during November/December 1999–2000 and 2000–2001, explore:

- galleries and museums as an educational resource
- methodological investigation into planning, teaching and learning
- the evaluation of educational projects.

In collaboration with Art and Design teachers the researchers plan and implement a residency, drawing on their particular specialism and methodological interests. The projects incorporate:

- appropriate analytical and interpretative methods, eg. semiotic, formalist, iconographic
- a methodological evaluation: the efficacy of the chosen method as an investigative tool for critical and contextual studies and self-evaluation in studio practice.

The ten residencies (five each year) have in common an investigation of the concept 'the real' within the chosen field of study.

The project takes up the equivalent of four weeks, distributed throughout the autumn and spring terms of each year. There is a fee for the residencies and research dimension: the successful applicants will become the 'action researchers' for the research team.

ACHiS runs in parallel with Artists in Schools, a course which the IoE has managed in partnership with the London Arts Board since 1994.

Applications are invited from practising art critics and art historians (those with publishing and research records (including research degrees)).

Please contact me for an application form or further information (see back page for details). Applications to be returned by **14 June 1999**.

NICHOLAS ADDISON

Universities & Colleges Website

The Universities and Colleges Subcommittee has now revised its website to include information on issues such as subject bench marking.

To access the website, follow the links from the main AAH web page at <<http://www.aah.org>>

As a response to discussions at the AGM in Southampton, the subcommittee has also set up a mailbase discussion list to allow for members to discuss issues of concern to art historians.

To subscribe, send an e-mail to <mailbase@mailbase.ac.uk> with the following command in the body of your message:
join aah-he-issues firstname lastname
(Put your own personal names (not your e-mail address) instead of firstname and lastname.) If your e-mail program puts a signature file or footer in your message type stop on the next line or the mailbase program will treat your signature as if it was a command.

For information on how to join a mailbase list, see <http://www.mailbase.ac.uk/docs/join-leave.html>

Any enquiries on these initiatives should be sent to <gabriele.neher@nottingham.ac.uk>

Independents' News

Officers update

Deirdre Robson was asked by the Subcommittee to continue for another year as Chair of the Independents, and she agreed to do this. As there was not really a quorum at the Independents meeting at the Southampton Conference her confirmation was referred back to the next meeting of the Subcommittee. Following the resignation of Vivien Northcote, Catherine Parry-Wingfield has agreed to step into the Secretary's shoes for the forthcoming year. Again, an election was impossible at the Conference meeting, and her position will have to be ratified at the next Subcommittee meeting.

Volunteers Urgently Required!

Further to my plea for assistance I am glad to report that one new volunteer has come forward to serve on the Subcommittee, but this still leaves the Subcommittee greatly in need of help. It now consists of only eight active members, including the Chair and Secretary. The majority of 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 continues to be in some doubt.

As current Chair, I am calling again for volunteers to help with the work of the Subcommittee. 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 single 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 Deirdre Robson on 0181 743 4697, or Catherine Parry-Wingfield (Secretary) on 0181 892 3908.

What do you want done for you?

The Subcommittee feels that it is imperative that your representatives in the AAH try to act as a ginger group on your behalf. What are the issues which most concern you as working art and design historians?

Would you like the Subcommittee to provide some kind of forum for you to discuss issues, or simply to network with your peers and colleagues?

Are there are other projects which might be embarked upon to make it easier to fight for the status and rights of Independents – questionnaire, statistical surveys etc?

If we are to do this it would be helpful if you could bring any problems you have experienced recently with regard to your employment as an Independent:

your status as independent employees on short-term or occasional contracts, harassment by tour/gallery guides, the deleterious results upon employment and terms of employment of volunteers, or any 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! This call seems to be of added importance as it has become obvious that taxation questions are not high on the list of concerns of Independent AAH members – the response to the Tax Questionnaire was very disappointing!

A.DEIRDRE ROBSON

Nederlands Kunsthistorisch Jaarboek ***Netherlands Yearbook for History of Art***

The Culture of Home in the Netherlands, c. 1400–1800

Call for Articles

This publication offers space to contributions based on traditional art historical methods such as style analysis and iconology, and it also encourages submissions that exemplify the increasing diversity of approaches to the study of Netherlandish art, including cultural, literary, and socio-economic history.

Contributions to the *NKJ* (in Dutch, English, German, or French) are limited to a maximum length of 7500 words, excluding the notes.

Volume 51 of the *Nederlands Kunsthistorisch Jaarboek*, to be published in 2000, will have as its theme the domestic culture of the Low Countries and its ramifications for early modern identity and sociability: *The Culture of Home in the Netherlands, c. 1400–1800*

Proposals for papers should be sent before **1 September 1999** to the secretary of the Editorial Board:

Dr. Jan L de Jong
Department for the History of Art and Architecture
Groningen University
P.O. Box 716
9700 AS Groningen
The Netherlands.

email: <J.L.DE.JONG@let.rug.nl>

Differential Spaces:

The European Axes of British Modernism
FRIDAY 18–SUNDAY 20 JUNE 1999
Falmouth College of Arts and 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
- Janet Wolff.

For further information contact:

Dr David Cottington
Falmouth College of Arts
Woodlane
Falmouth
Cornwall TR11 4RA.
Tel: 01326 213746; Fax: 01326 213749
email: <davidc@falmouth.ac.uk>

Trace

Memory, Materiality and Context in
Contemporary Art
24–25 SEPTEMBER 1999

Liverpool Art School

Organised by the Centre for Art International Research (cair) and the Liverpool Biennial of Contemporary Art in conjunction with the Liverpool Biennial international exhibition 'Trace'

The conference will explore:

- curatorial practice and the rhetorics of diversity
- cultural interaction / cultural hegemony
- transformation and communication through art; traditions, agency,
- interventions
- traces/materials/histories/events
- shifting paradigms and the field of vision: art, history,
- anthropology
- media, materiality, critique

For more information, contact:

cair (Trace conference)
Liverpool Art School
68 Hope Street
Liverpool L1 9EB
tel/fax: 0151 231 5057
e-mail: <cair@livjm.ac.uk>
www.lmu.livjm.ac.uk/cair/cair.htm

material cultures:

the book, the text, and the archive
26–28 JULY 2000
The University of Edinburgh

- sociologies of the text
- the material renaissance
- reading theory
- text and image
- media history
- romanticism in print
- the culture industry
- (post)modern paratexts
- new histories of the book
- new empiricisms
- publishing the enlightenment
- the cultures of collecting

Please send proposals (200–300 words) by **30 July 1999** to: Bill Bell, Material Cultures, Centre for the History of the Book, University of Edinburgh, 22A Buccleuch Place, Edinburgh, EH8 9LN
email: <chb@ed.ac.uk>

The Dress of the Poor 1750–1900

Old and New Perspectives
SATURDAY 27 NOVEMBER 1999

Oxford Brookes University

Sponsored by the Economic History Society and the Royal Historical Society

This conference, organised jointly by Christiana Payne and Steven King, is based upon the premise that the dress of the poor is a more complex phenomenon in historical, visual and literary terms than is usually recognised. The ill-fitting, drab, patched and reworked hand-me-downs which dominate popular perceptions represent just one type of experience, and in order to uncover the detailed character of the dress of the poor and interpret its significance, there is a need for a concerted interdisciplinary approach. To this end, our conference will draw together academic perspectives from art history, history, literature, costume history and museum studies.

There will be a special session for papers by postgraduate students: bursaries are available.

Speakers will include: Jonathan Andrews, Caroline Jackson-Houlston, Steven King, Brian Maidment, Christiana Payne, Aileen Ribeiro, Karen Sayer, Sam Smiles, Christine Stevens, Rachel Worth.

Fee £25 (£12.50 concessions), to include coffee, lunch and tea.

For further details and an application form please contact Beatrice Quintin, School of Humanities, Oxford Brookes University, Gipsy Lane, Headington, Oxford, OX3 0BP. Tel: 01865 483982, or email: <sking@brookes.ac.uk>

The Visual-Narrative Matrix Interdisciplinary Collisions and Collusions

15–17 NOVEMBER 1999

North Guild Lecture Theatre, Southampton
Institute, Fine Art Research Centre

Call for Papers

The conventional definition of 'narrative' as exclusively verbal is challenged by the addition of the concept 'visual'. This conference will explore the numerous ways in which 20th-century artists have radically transformed our perception of narrative through innovative approaches to forms of visual expression. For the purposes of this conference visual-narrative is conceived of as a 'matrix' in the sense of a heterogeneous fabric – a dynamic ecology of different cultural and conceptual 'events' interacting to inform multiple modes of visual representation.

The scope of the discussions will embrace a wide range of theory and practice in 20th-century visual culture, with an emphasis upon innovative, experimental and deconstructive approaches to the visual-narrative matrix. In addition to art practitioners and theorists, contributions will be particularly welcome from other disciplines such as anthropology, archaeology and psychology, where the study of the visual in human expression forms a major part of their research.

Potential areas of debate could include:

- Montage in the wake of postmodern appropriation
- Live Art: visual-narrative and its double
- Visual-narrative and discourses of the body
- Art criticism and narrative closure
- Installation, museum, and site specific mise en scène
- Experimental narrative in film, video and animation
- Mythopoetic and oneiric visual-narrative
- Hypermedia as a paradigm shift in the concept of narrative
- Photography as discourse
- Genre transgressions in visual-narrative and anti-narrative
- Illustrating and not illustrating theory
- Narrative decoration, ornamentation and kitsch
- Misreading, mistranslation and paralogic
- Phenomenology and visual-narrative
- Political representation in the wake of postmodern appropriation
- Postmodern graphic design
- Visual and verbal narrative parallels
- Visual poetics and deconstructive typography

For further details contact: Rebecca Anderson, Fine Art Research Centre, Southampton Institute, Millais Building, East Park Terrace, Southampton SO14 0RA, UK. Tel. 01703 319409 (00 44 1703 319409): Fax. 01703 232510 (00 44 1703 232510) email: <rebecca.anderson@solent.ac.uk> http://www.niss.ac.uk/noticeboard/event/e7_16_99.html

The Body Politic The Role of the Body and Contemporary Craft

14, 15, 16 SEPTEMBER 1999

University of Northumbria at Newcastle

Conference of the Fellowship in Craft & Criticism; Supported by the Crafts Council, Northern Arts & the University of Northumbria

Call for Papers

This conference takes as its theme the multiple uses and role of the body in contemporary craft practice. From its role in the symbolism of vessels, adornment with jewellery or the ergonomics of design, the human body is central to the rationale for much of current work across all disciplines in the crafts. This conference will attempt to construct a framework in the shaping of conceptual approaches in the understanding of craft and the body through tacit knowledge. Papers are now invited on the following themes:

- sensory perception
- adornment of the body
- anthropomorphism
- ergonomics & function
- gender identity
- kinesthetics
- metaphor & symbolism
- tacit knowledge
- human scale & social space

Please submit the title and a 300-word abstract of your paper to Julian Stair, Fellow in Craft and Criticism, Dept of Historical & Critical Studies, University of Northumbria at Newcastle, Newcastle upon Tyne, NE1 8ST by **25 June 1999**.

France 1900: Visual, Literary, and Political Cultures.

6–7 NOVEMBER 1999

University of Bristol

This interdisciplinary weekend conference linking the visual, literary and political cultures of France will be held within the newly established University of Bristol Centre for the Study of Visual and Literary Cultures in France. It will include discussions on Seurat and Cezanne, word and image, utopia and dystopia, nationalism and fascism in 1900.

Speakers will include: Richard Shiff (University of Texas at Austin), Dario Gamboni (Cleveland Ohio), Patricia Leighton and Mark Antliff (both of Duke University, North Carolina), Fred Orton (University of Leeds), Neil McWilliam (University of Warwick), Richard Hobbs and Paul Smith (both of University of Bristol).

For further information, contact Richard Hobbs, Department of French, University of Bristol, 19 Woodland Road, Bristol BS8 1TE. Fax 0117 928 8922. Email: R.Hobbs@Bristol.ac.uk

EXECUTIVE COMMITTEE 1999–2000

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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

(Associate Editor, Bulletin)
Gabriele.Neher@nottingham.ac.uk

Elected 1999

Sam Smiles
(University of Plymouth)
Christiana Payne
(Oxford Brookes University)
Marsha Meskimmon
(University of Loughborough)

Chairs of Subcommittees

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(Courtauld Institute of Art)

Duncan Branley

(Web-site Coordinator)
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EH8 9LD
Tel: 0131 650 4117
<conf-2000@aah.org.uk>

Brandon Taylor

(1999 Southampton Conference)
(AICA Representative)
(University of Southampton)



Association of
Art Historians

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

Jannet King
48 Stafford Road
Brighton BN1 5PF
Tel & Fax: 01273 509653
<ed-bulletin@aah.org.uk>

Next deadline: 6 September 1999