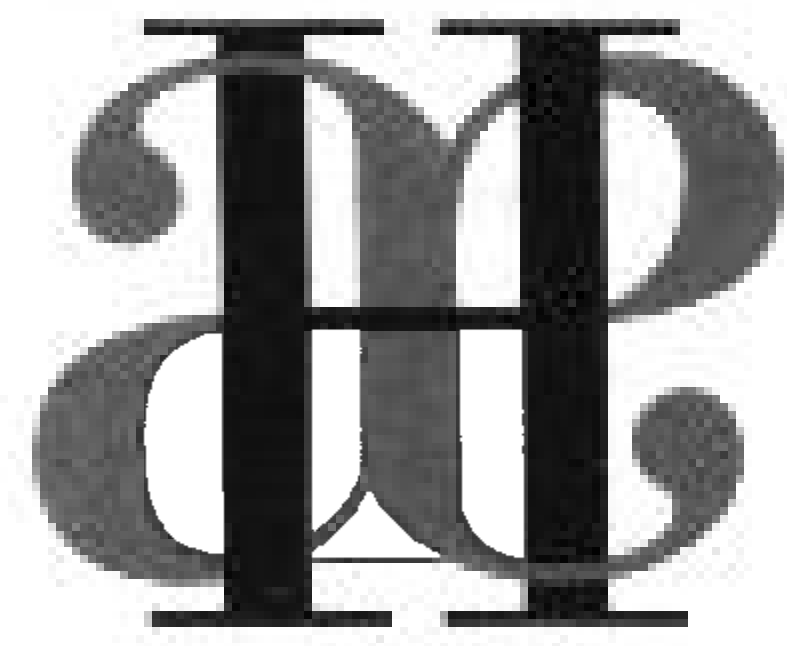


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October 1999



Association of
Art Historians

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Chair's Report

New Honorary Editor for *The Art Book*

I am delighted to be able to report that Professor Claire Donovan has agreed to succeed Howard Holland as the Hon. Editor of *The Art Book*.

Claire is no stranger to the AAH, as she was Hon. Secretary of the AAH before Fintan Cullen, our previous Hon. Sec., and thus is very familiar with the ins-and-outs of our association. In fact, she was instrumental in starting the idea of a second periodical for the Association and worked hard to make it possible, so it is particularly apposite for her to assume the new role.



Photo: Dunstan Baker

Claire is the Director of Academic Development at the Southampton Institute and has published in the fields of medieval art and 19th century British art. Claire will be leading the reorganisation of the editorial structure of *The Art Book* and it would be very welcome if members could support her in her efforts to make the periodical even more exciting by contributing reviews and pieces on various issues. I should also like to thank Howard for his wisdom and hard work and am pleased that he is staying on as the Education Editor.

HEFCE Subject Centres

HEFCE has invited Higher Education Institutions to bid for funds for subject centres. Their list of subject centres does not include art history. Therefore to protect the interest of art history as an academic subject, it was imperative

that this subject be included in the bids of other relevant subject centres. At the recent CHEAD meeting I made an announcement that we would endorse any bid which included art history as a distinct and clearly identified subject area, but that the AAH did not intend to rank bids. I received a number of draft bids, some of them rewritten to accommodate our views, and endorsement letters were duly issued. I have also been requested and have issued further endorsement letters for stage 2 of the bidding process.

TOSHIO WATANABE

Call to Museums and Galleries: Voluntary Work

The Student Group now has a detailed database of museums and galleries who offer work experience to art history students.

If your institution currently uses volunteers or is interested in recruiting them, you can register your requirements and criteria on this database.

Contact Rachel Harrison for a questionnaire at <rachel.e.harrison@btinternet.com>

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ANNOUNCEMENTS

Student Support Fund

The Association would like to thank the following members for their generous donations to the Student Support Fund. The Fund saw an encouraging increase in contributions this year and we hope that this trend will continue. The Fund was used to subsidise 21 student members who attended the annual conference in April 1999. Thanks to:

J Albany
J C Allan
J Andrews
O Baddeley
M Barnard
H Beale
D S Bertozzi
L Bourdua
A Callen
S G Conrad
A Cooper
C Cruise
C Donovan
P Funnell
J Gage
J Green
P Hetherington
A Ihle
P Le Rossignol
N Llewellyn
M McQuillan & G Foskett
B Measure
K Mey
L Moffa
D Phillips
M Pointon
G Pollock
P Ridley
D Rowe
F Salmon
G Schubert
W Sheridan
P Simpson
H Smailes
M Souness
M Stone Richards & A Parigoris
J Sweetman
R Thomson
J Turpin
N Underhill
W Vaughan
T Watanabe
S Watts
V Webb
J West
A Williams

The Fund is now very low. Please consider making a donation when renewing your membership.

ANDREW FALCONER
Administrator

Uncancelled Standing Orders

Over the past few years a number of members have lapsed their membership but unfortunately have omitted to cancel their standing order with their bank for payment of their subscription.

Where we can the member concerned is notified and the money refunded. There are, however, a significant number of cases where standing orders continue and we can no longer contact the people concerned. These overpayments have been kept in a reserve account in case a refund is requested.

Any member who considers that subscriptions have been overpaid in error may write to Andrew Falconer and request a refund.

Where no request is received it has been decided by the Executive Committee to use the funds for the benefit of the Association by allowing part to be allocated to further the interests of Student members and part to be employed within the Initiatives Fund.

May I take this opportunity to ask all members to check their bank statements and arrange with their bank to cancel any standing orders which are no longer correct.

PETER BAITUP
Honorary Treasurer

AAH Chair (2001-4)

It is our custom to elect the next Chair of the AAH one year in advance of taking up office. This allows the Chair-elect to familiarise himself or herself with the ongoing business of the Association and the workings of the Executive Committee and subcommittees before taking over. Toshio Watanabe's period of office finishes in April 2001 and the new Chair therefore needs to be nominated by the AGM at the Edinburgh 2000 conference.

Members are asked to consider possible candidates with a view to nomination. Anyone wishing further information about the post may speak in confidence to the present Chair, the Hon. Secretary or the Administrator.

Nominations should be seconded by two members, and the agreement of the person nominated will of course be necessary.

PENNY MCCRACKEN
Honorary Secretary

Subscription Renewal

Renewal forms and Direct Debit Instructions are included in this issue of *Bulletin*. We encourage all members to consider changing to Direct Debit – please note the discount offer for new Direct Debits for 2000.

Credit card payments can also be made by phone or fax and further copies of both forms are available if required. Membership rates remain unchanged for the second year and all categories include receipt of *Bulletin*.

N.B. If paying by Direct Debit please return the form by **30 November 1999**.

Membership rates

Option 1 (Membership with *Art History* and *The Art Book*)

£68 (UK) £73 (Europe*)
£78/\$125 (RoW and N. America)

Option 2 (Membership with *Art History*)

£55 (UK) £60 (Europe*)
£65/\$103 (RoW and N. America)

Option 3 (Membership with *The Art Book*)

£48 (UK) £53 (Europe*)
£58/\$92 (RoW and N. America)

Joint membership

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

Founder life membership

Option 1 = £40 Option 2 = £25
Option 3 = £18

Student/unwaged membership – UK only
(copy of student card or UB40 required)

Option 1 = £53 Option 2 = £40
Option 3 = £33;
Option 4 (*Bulletin* only) = £15 (UK); £19
(Europe*); £23 (RoW and N. America)

Corporate membership

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

There is a special reciprocal discount of 15% on subscription fees for CAA members and the Scottish Society for Art History.

* Europe includes the Republic of Ireland

Save £5 – Take out a Direct Debit

Following a good response last year, we are again offering a discount of £5 on membership with *Art History* and/or *The Art Book* to members who change to Direct Debit for 2000.

New Benefits for Members

Thistle Hotels are currently offering a number of benefits to our members:

- up to 40% off weekend leisure breaks (minimum 2 night stay – prices from £21.00 per person, per night)
- Association Weekend Special Rates at selected Thistle Hotels (no minimum night stay – prices from £25.00 per person, per night)
- Preferred midweek rates at all Thistle Hotels (approx. 12% off standard rates)

For further information, visit their web-site at <www.thistlehotels.com> or call the Central Reservations Office on 0800 181716, quoting "Association of Art Historians" and the offer you wish to take advantage of.

The Scottish Society for Art History is now offering AAH members a special reciprocal discount of 15% off their current membership rates. For further details contact Andrew Falconer.

AAH members get:

- entry at Concessionary Rate to **Edinburgh City Art Centre**
- a 10% reduction off all purchases at **Glasgow Museums and Art Galleries**.

Over the next few months we plan to negotiate a number of additional discounts and special offers including more concessions on admissions to galleries and museums. Look out for further announcements in the next issue of *Bulletin*.

If you or your organisation is interested in offering special deals to our members then please contact Andrew Falconer.

New Postal Address for AAH

Please note that my postal address has changed slightly, although the AAH office remains in the same building.

All mail should now be sent to:

Andrew Falconer
Administrator
Association of Art Historians
70 Cowcross Street
London
EC1M 6EJ

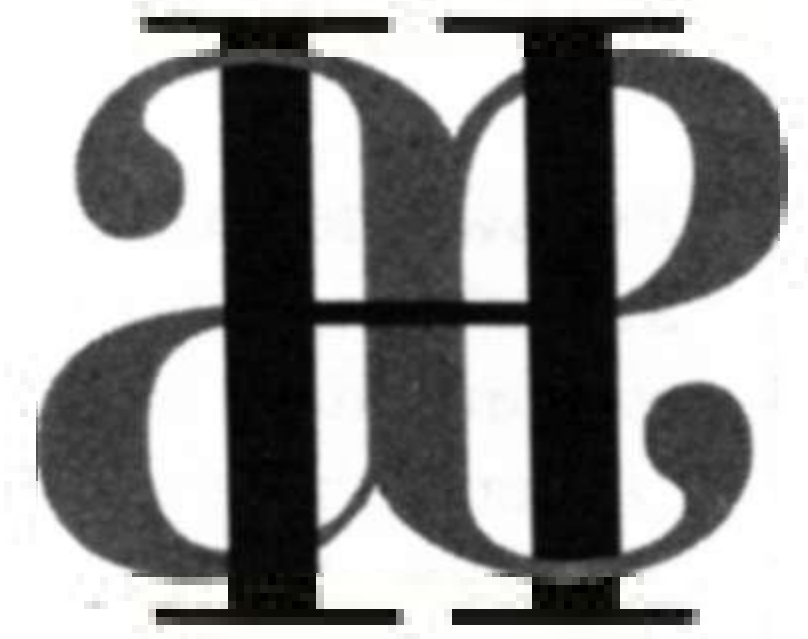
Body and Soul

exploring objects – making myths

26th AAH Annual Conference

6–9 April 2000

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



Association of
Art Historians

Body and Soul will be the 26th annual conference of the Association of Art Historians. The conference theme is an imaginative prompt to debate about the physical and the ideal: its subtitle respects the object as site of craft, power and fantasy. Academic sessions will explore this theme across a range of periods, locations and methodologies, from medieval Islamic to contemporary British art.

Hosted by the University of Edinburgh and Edinburgh College of Art, and organised in partnership with the National Galleries and National Museums of Scotland, *Body and Soul* will offer delegates an opportunity to explore Edinburgh and its artistic and cultural resources – including the British Art Show which will open in the City during the conference – at this unique time in its history. Receptions in the National Gallery on the Mound and the new Museum of Scotland, the Art Book Fair, visits to the wealth of sites the City offers – both modern and ancient – and a conference dinner in the Neo-Classical splendour of the University's Playfair Library will complement the academic content of the conference.

Papers are now invited relating to any of the following sessions, in the first instance by **contacting the session convenor(s)**. The deadline for proposals to reach session convenors (abstracts should be no more than 300 words maximum) is **Monday 22 November 1999**.

Potential delegates should contact the AAH Administrator, Andrew Falconer

Other enquiries: 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; <C.Richardson@ed.ac.uk>

Depicted Bodies and Present Souls?

Contact: Dr Rupert Shepherd, 80A Fentiman Road, London, SW8 1LA. Tel/Fax: 020 7820 0200; <rupert@ferarra.u-net.com>

Dr Robert Maniura, 44 Wolseley Ave, Wimbledon Park, London, SW18 8BO; <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'.

Potential contributors are invited to contact us for further details before submitting abstracts.

Scotching myths: seeking the soul of Scottish design

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

How should we define modern design from the land of tartan, thistle shortbread and Edinburgh Crystal? As Scots construct new identities in the arts, it is appropriate to assess the nature of design manufactures either for internal or external consumption since 1850. This session thus examines the extents to which design by Scots, for instance, may differ essentially from English design for a Scottish clientele, and it assesses the nature of a changing and challenging cultural dialogue with England.

A rich language of form, technique and philosophy covering both product design and the crafts is found along this theoretical journey. The country may have led the world in industrial and engineering design and manufacture, but equally strong has been a sense of the imagination.

Important, also, has been cultural exchange with other countries. The construction of a craft movement from the late 1890s was inspired as much by English as by indigenous philosophy and national aesthetics. Equally, designers adopted European concepts, such as Symbolism and romantic nationalism, for their own causes. Modernism, on the other hand, again encouraged inventive Scottish designers to export their ideas, and to contribute to the international market. The craft revival of the post-war period again was a reflection of renewed international exchange which is present today across the design spectrum.

Exploring Objects – Making Myths

Contact: Godfrey Evans, Curator of European Metalwork and Sculpture, National Museums of Scotland, Chambers Street, Edinburgh. EH1 1JF. Tel: 0131 225 7534; Fax: 0131 220 4819

The papers in this session will examine a diverse range of items of decorative and applied art. Although the focus will be on Scottish or Scottish related work, and in particular on objects in the New Museum of Scotland, papers on continental and non-European material are especially welcome. Papers might focus on particular objects and on how contemporary display culture effects these objects – specifically or in general. Questions such as whether or not architects should dictate display culture might also be addressed.

The Body and Soul of Nation?: making cultural identities 1707–present

Contacts: Professor Dana Arnold, Faculty of Arts, University of Southampton, Park Avenue, Winchester, Hants SO23 8DL. Tel: 023 8059 7138; Fax: 023 8059 6901;

Dr Stephen Lloyd, Scottish National Portrait Gallery

The need for a single public culture – the creation of an authentic identity – is fundamental to our understanding of nationalism and nationhood. How are 'body and soul' expressed in these manufactured cultural identities? And what is the role of the individual within these frameworks? This session considers these questions in relation to imperial, colonial and post-colonial national identities which promoted the idea of a nation which encompassed the doctrine of popular freedom and liberty from external constraint.

Particular attention is paid to the political and social contexts of national identities within the British Isles; the export, adoption and creation of

new identities in the colonial and post-colonial world and the role of gender in the forging of national identity. These elements combine to show that nationhood and nationalism are self-consciously defined tools to focus loyalty and are part of the larger process of making cultural identities.

The timing and location of the conference make the opening papers of the session, which address these issues with specific reference to Scotland, particularly topical.

Embodying the Nation: ethnic landscapes, myths and mother-figures

Contacts: Dr Tricia Cusack, Lecturer in History of Art, Architecture and Design, School of Continuing Studies, The University of Birmingham, Edgbaston, Birmingham, B15 2TT. Tel: 0121 414 2537; <T.Cusack@bham.ac.uk>

Dr Sighle Bhreathnach-Lynch, Curator of Irish Paintings, National Gallery of Ireland, Dublin, Ireland. Tel: 00 353 16615133; <sighbl@iol.ie>

The nation, and nationalism, are abstract concepts that have to be 'embodied' in ways that make them imaginable, especially through the means of art and literature. The nation is spoken of as having a 'soul' and this is sought in a mythical 'ethnic past', constantly re-presented to the nation. Nationalist ideology is more or less gendered and this too is constructed through its specific 'embodiments'.

This session invites papers that explore how nations and their histories are mediated through images and narratives of mother-figures, folk-heroes, monuments or landscape, that help to 'concretise' the idea of the nation, but also support particular gender ideologies. Papers may be on nations/nationalisms in general, or on specific nations, and interdisciplinary approaches are encouraged

The Erotic Eye

Contact: Dr Alyce Mahon, Winchester School of Art, University of Southampton, Park Avenue, Winchester Hants SO23 8DL, UK. Tel 023 8059 6953 Fax 023 8059 6901; <a.mahon@soton.ac.uk>

This session will explore the erotic and pornographic body and the role of 'profane illumination' in Western art. Aspects of the session might engage with the tensions between Eros and Thanatos; enlightenment and decadence; transcendence and transgression; eroticism and 'high-class porn'. Interdisciplinary speakers are especially welcome, as are researchers in all art historical periods.

Monsters

Contact: Louise Milne, Department of Humanities, Edinburgh College of Art, Lauriston Place, Edinburgh EH3 9DF. Tel: 0131 221 6142; Fax: 0131 221 6002

Since Antiquity, distorted and fantastic bodies have been used in art to convey extreme emotional states, and/or to represent the conditions of the Other World. This session will invite papers dealing with visual fantasies of this kind from across the history of Western Art.

Possible topics include depictions from ancient myth and pagan religion, medieval grotesques, Renaissance diablerie, folkloric monsters, Romantic and Symbolist fantasy, Surrealism, aliens in cinema and TV, contemporary hallucinatory imagery.

Clothing/Enclosing/Disclosing the Body c.1200–1550

Contact: Dr Louise Bourdua, Lecturer in History of Art, University of Aberdeen, Old Aberdeen. AB24 3UG. Scotland. Fax/Tel: +44 1224 272458; <l.bourdua@abdn.ac.uk>

Dr Anne Dunlop, Department of Art History, Concordia University, 1455 de Maisonneuve Blvd. West, Montreal, Quebec, Canada H3G 1M8. Tel: (INT+) 514 848 4692; Fax: 514 848 8627; <adunlop@alcor.concordia.ca>

In the last decade there has been an important re-evaluation of the religious and social significance of the body in the later Middle Ages and early Renaissance, while the fate of the individual soul has long been considered a central concern of medieval Christianity. As Caroline Walker Bynum has argued, 'late medieval piety emphasised the body as the locus of the sacred,' and body-centred rituals and representations abound: saints are shown kissing the pustulent sores of lepers or spitting into the mouths of others to effect cures, virgins lactate, soldiers kiss in peace, and Christ feeds the faithful on His own flesh and blood.

With this in mind, this session focuses on the sacred and the social body in the visual culture of late-medieval and early-modern Europe. It seeks to address how the body and the soul were represented and imagined, particularly in light of recent work on gender and representation in this period. Papers might examine such topics as the uses and abuses of holy bodies in Christian cults, the role/depiction of dress (in life or in death), the ritual uses of works of art, the place of eroticism in sacred or secular images, or the closure/disclosure of the body at the point of death and beyond.

Body and Soul in the Middle Ages: Death and Burial, Commemoration and Display, c. 1200–1500

Contact: Dr B A Williamson, Department of History of Art, University of Bristol, 36 Tyndalls Park Road, Bristol, BS8 1PL. Tel: 0117 928 8591; <Beth.Williamson@bristol.ac.uk>

Papers are invited for a session that will seek to explore two related areas:

1. the visual and material culture relating to death, burial and commemoration, including the choice of location for burial, the foundation and decoration of burial chapels and mausolea, chantries and chantry chapels, tomb design and decoration, and commemorative images and objects
2. the cult of saints, including buildings, images and objects connected with the shrines of saints and their relics, and with the commemoration or promotion of saintly individuals.

These two areas may elicit discussion of whether holy and 'ordinary' bodies are always treated differently, or whether there are many links between the treatment of the two groups. One of the aims of the session would be to compare practices north and south of the Alps. Therefore, although individual papers may be tightly focused on one area or location, a spread of papers dealing with both northern and southern Europe is sought.

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

Contact: Dr Alison Rawles, Centre for Emblem Studies, Department of French, Modern Languages Building, University Gardens, Glasgow. G12 8Q. Tel: 0141 330 6355; Fax: 0141 330 4234; <A.Rawles@french.arts.gla.ac.uk>

Paolo Giovio, in his *Dialogo dell'Imprese Militari et Amoroze* written in 1551, explains that the emblem is formed by image and motto, 'body' and 'soul', balanced in perfect proportions. The emblem makes it possible to express a concept which cannot be conveyed with words or images alone. The papers in this session will explore the language of symbols and allegory which spread throughout Europe, the culture of symbolic images shared by artists, patrons and, from Andrea Alciati onwards, by men of letters, as well as the context in which the use of emblems developed. The use of myth in this process, and the role of emblems in the creation of myths could be the subjects for some of the papers.

A whole 'literature of images' developed during the sixteenth and seventeenth centuries around the central problem of the relationship between

image and meaning, exploring the ways in which the latter is conveyed. It is envisaged that a number of contributions will analyse this 'literature of images' – the treatises by mythographers and iconologists, such as Pierio Valeriano, Paolo Giovio, Vincenzo Cartari, Cesare Ripa and others, as well as the writings and works of artists such as Giorgio Vasari and Jacopo Zucchi. Together with the more theoretical concerns outlined above, papers exploring the use and significance of devices (*imprese*) on clothes, jewellery, in the decoration of interiors, in ephemeral apparati, as book illustrations, etc, throughout Europe from the fifteenth to the seventeenth century will also be an important aspect of this session.

Sacred and Profane in Titian

Contact: Professor Peter Humfrey, School of Art History, University of St Andrews, St Andrews, KY16 9AD. Tel: 01334 462400; Fax: 01334 462401; <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 lends a spiritual dimension to the profane, while his involvement with the profane lends 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. The art of Titian will be central to the session, but aspects of his relations with his contemporaries will also be considered

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

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

This session will consider how Iberian culture was presented to a European and American audience in the period c.1750–1900, and what strategies were adopted to make the art and culture of the Peninsula accessible. It is possible to define ways in which historians, travellers, artists and literati struggled to make sense of the unfamiliar either through modification or imposition of the template adopted by the Grand Tourist in Italy. Another question is how the Victorians perceived the so called 'golden age of Spain'; an epithet which begs many questions. What sort of dialogue was maintained between American and British writers in relation to Iberia in this period? Did the two prisms apparently refract different emphases and how

closely did Americans like Irving and Prescott influence their British counterparts and vice-versa? Although the emphasis of the session will be Anglo American to maintain coherence and focus, an over-view of Gallic responses would be welcome; as indeed a summary by way of conclusion as to where we are now in exploring the myths and strategies of interpreting Spain and how research could be most usefully promoted.

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

Contacts: Michelle Facos, FA132, Indiana University, Bloomington, IN47405-5501, USA. Tel: (812) 855 9218; Fax: (812) 855 9556; <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; <W.E.Krul@LET.RUG.NL>

During the 19th century, landscape assumed unprecedented significance as a flexible site for the projection of ideas and myths about the relationship between nature and culture. Economics, hygienic concerns, nationalism, and nostalgia were among the factors influencing the conception and interpretation of landscape. Outdoor activities had different meanings according to the social background, intellectual position, and gender of the viewer. Furthermore, the constructed landscapes in which these activities took place operated as systems of signs presuming a certain degree of cultural literacy on the part of their intended audiences, who were presumed to share a common milieu. This milieu may have included cultural traditions, historical events, class markers, or familiarity with the geography depicted.

Papers are invited which explore the landscape as a place of physical conditioning and spiritual sustenance. Papers dealing with types of constructed landscapes – including paintings, parks, and gardens – as well as cross-disciplinary papers are welcome.

Complex Myths – The Representation of the Body 1850–1939

Contact: Imogen Racz, 70 Nansen Road, Sparkhill, Birmingham. B11 4DT. Tel: 0121 702 2416

This session will explore the various and complex imagery of the figure in late 19th and early 20th century Western art. Depictions in both painting

ANNUAL CONFERENCE

and sculpture were designed to show the condition of modernity and the modern soul, or to convey to the viewer aspects of patriotism and nostalgia. These images were frequently linked to literature, philosophy and politics. I would welcome papers on both public and private art, popular imagery or ones using a cross-disciplinary approach. Topics might include modernity and the city, rural nostalgia, memorials, exhibition sculpture, materials, sensual or mechanistic imagery or the influence of non-European art.

Building the Body Beautiful

Contacts: Dr Fay Brauer, School of Art History and Theory, The University of New South Wales, PO Box 299, Paddington, Australia 2021. Tel: (61 2) 9385 0751; Fax: (61 2) 9385 0706; <fay.brauer@unsw.edu.au.>

Dr Michael Hatt, Department of Art History, University of Warwick.

From the turn of this century until the Second World War, national revitalisation was vigorously pursued in England and Scotland, France and Germany, America and Australia through modern sports, gymnastics and body building. Across physical culture schools and journals, sporting stadiums and newspapers, art studios, academies, magazines and books, health and hygiene, muscular development and physical strength defined the beautiful body in 20th-century modernity. While identified as a new classical anatomy in art and popular culture, this body was also celebrated as ripe for genetically regenerating civilised nations – if not western races.

Papers are invited which explore connections between health and beauty through cultural representations of modern sport, physical culture and body building. They may range from the photography of bodybuilders to sculpture of the Aryan body in the Third Reich. Interdisciplinary proposals are most welcome, particularly those examining the ramifications of 'the body beautiful' in relation to issues of race, eugenics and militarism.

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

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

During his lifetime and since, the art of Francis Bacon has been highly visible and esteemed, but the literature remains repetitive and limited in its perspectives. The aim of this session to bring

together new ways of thinking about Bacon's work and its place within the wider culture of the second half of the twentieth-century, both in Britain and internationally.

Contributors may wish to focus on individual works by Bacon, on the relationship between practice and his articulated ideas, or on lines of interpretation which illuminate some particular theme, tendency or phase in his work. Several contexts for considering Bacon's affinities or influence seem to require more searching scrutiny: the image of the body, Existentialism, the School of London, gay identity, the history of photography, film etc. Papers on the reception of Bacon's art in the work of critics, writers, other artists, filmmakers etc would also be welcome

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 twentieth century.

Presence, Absence and their Stand-ins: Twentieth century Art and Photography

Contact: Dr David Hopkins, School of Art History, University of St Andrews, St Andrews, KY16 9AD. Tel: 01334 462400; Fax: 01334 462401

Consider the way in which Andy Warhol's *Electric Chair* silk-screens convey, among other things, a palpable sense of absence. Or the belief, ascribed to superstitious 'primitives', that photographs steal peoples' souls. Or Rachel Whiteread's uncanny cast sculptures. Or Rose Sélavy signing Duchamp's late readymades in lieu of an absent 'author' All in all, the dialogue between 'presence' and 'absence' has been central to much twentieth century art and photography and continues to inform current practice.

This session aims to move between two poles; on the one hand, the denial of 'presence' in twentieth century art and photography; on the other, the replacement of implied 'presences' by stand-ins, aliases, surrogates ...

The intention is to keep things as flexible as possible within these parameters. Methodologies could range from the psychoanalytic and the semiotic to the historically descriptive. Similarly, the potential variety of subjects is wide, ranging from the postmodern to the occult, from the disappearance of the Conceptualist, Bas Jan Ader, to Max Ernst's alter-ego, 'Loplop'...

This session should appeal both to the theoretical and historical concerns of art historians and to art practitioners.

Body and Soul in Contemporary British Art

Contact: Dianne King, Acting Head, Department of Humanities, Edinburgh College of Art, Lauriston Place, Edinburgh EH3 9DF. Tel: 0131 221 6142; Fax: 0131 221 6002; <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.

Body and Soul in Islamic Art

Contact: Professor Robert Hillenbrand, Department 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.

The Spirit of the City in the Twentieth Century

Contact: Prof Iain Boyd Whyte, University of Edinburgh, Department of Architecture, 20 Chambers Street, Edinburgh EH1 1JZ. Tel: 0131 650 2322; Fax: 0131 650 8019; <iain@caad.ed.ac.uk>

At its founding meeting in 1928, Congrès Internationaux d'Architecture Moderne (CIAM) led by Le Corbusier and Sigfried Giedion defined the future business of architecture under six headings: Modern technology and its consequences; Standardization; Economy; Urbanism; Education; Realisation: Architecture and the state. Architecture as a cultural act, as understood and defined from Vitruvius on, was rejected in an act of vigorous iconoclasm, and the goals of the modernist architect were sought in the realms of the engineer and the technologist. This polemic decision to confine architecture and urban design within a small number of over-simple parameters was soon seen as a serious error. Only seven years later, in 1935, Walter Gropius was complaining bitterly that the initial, idealist aims of the modern movement had been lost and had been submerged under the

simplistic formulae of functionalism. 'That is why', he wrote in *The New Architecture and the Bauhaus*, 'the movement must be purged from within if its original aims are to be saved and the straitjacket of materialism and false slogans inspired by plagiarism or misconception.'

Catch-phrases like 'functionalism' (*die neue Sachlichkeit*) and 'fitness for purpose = beauty' have had the effect of deflecting appreciation of the New Architecture into external channels or making it purely one-sided. The standard histories that defined the Modern Movement were unwilling to accept that the reductivist arguments of the late 1920s were a strategic error that had lasting and negative consequences for the definition and perception of modernist architecture. Paradoxically, the postmodern critics of the 1980s, while damning modernist architecture and urbanism as the 'victory [of] the square, the crate, the box – the multipurpose case as universal packaging, ' (Klotz) or as ' a Protestant Reformation putting faith in the liberating aspects of industrialisation and mass-democracy,' led by the likes of 'John Calvin Corbusier', 'Martin Luther Gropius', and John Knox van der Rohe' (Jencks), the prophets of Postmodernism invoked a history that was itself equally reductionist and banal. The modernist impulse in both architecture and urbanism was more complex than either Pevsner or Jencks would admit. As Adorno and Horkheimer have shown, myth, history and spirituality on one hand, and instrumental reason, order and functionalism on the other need not be understood as mutually hostile, but as essential complements to each other.

This session will investigate those spiritual and cultural ambitions of twentieth century architecture and urbanism that have been suppressed by the histories, both modernist and postmodernist. Particular areas of interest, for which papers are invited, include: temple and city crown, cloister and contemplative space, the status of the monument, the sociology of the early modernist city, the Palestine experiment and the building of Israel after 1948, urban reconstruction and the city core post-1945.

The Body Politic: Sculpted Images of the ruler from the Middle Ages to the Modern Period

Contact: Brendan Cassidy, School of Art History, University of St Andrews, St Andrews KY16 9AD. Tel: 01334 462400; <bfc1@st-andrews.ac.uk>

Images of rulers are freighted with significance. Sculpture, perhaps to a greater degree than the graphic arts, has the potential of scale, permanence, and external location, to convey its

message to a vast public. The impression of permanence and stability suggested by, for example, its mass and material, makes sculpture singularly well-suited to the expression of power. For this session I am interested in contributions that will explore sculpted images of rulers (whether as statues or busts, in narrative reliefs or on tombs) in their social matrices. Among issues that might be considered are the patronage and financing of such works, their siting, contemporaries' responses to them, and changing attitudes to them over time (including their neglect and destruction).

Particularly welcome would be discussions of the ways in which sculpture was used to manipulate public sentiment and to promote political agendas, and the stylistic features that were thought best to achieve such aims.

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

Contacts: Briony Fer and Tamar Garb, University College London, Gower Street, London. WC1E 6BT. Tel: 020 7380 7545; Fax: 020 7916 5939; <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, coloration, 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.

The Heart of the Matter

Contact: Nicola Kalinsky, Scottish National Portrait Gallery, 1 Queen Street, Edinburgh, EH2 1JD. Tel: 0131 624 6402; Fax: 0131 558 3691; <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.

AAH Publications

The following publications are available from Andrew Falconer (address on back cover). Please make cheques payable to 'Association of Art Historians'. Do not send cash through the post.

Voluntary-Work Placement Lists

Only available to AAH members

Three lists of institutions willing to accept individuals on voluntary work placements covering:

- Britain
- Europe
- Rest of World.

Free (send A4 50p s.a.e.)

Work Experience in the Visual Arts

Sophie Matthiesson of the Student Subcommittee 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.

Free to AAH members (send A5 31p s.a.e.)

Non-members £5 (includes p&p)

Guidelines for Publication

The compendium of tips on how to get your work published has been reissued.

Free (send s.a.e. for 19p)

Careers in Art History

A 48-page booklet outlining some of the options available for those seeking a career in art history.

- For students £1 (send A5 31p s.a.e.)
- For individuals £2 (send A5 31p s.a.e.)
- For institutions £3 (includes p&p)
- For overseas £4 (includes p&p)

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. Free (send A5 19p SAE)

Guidelines on Professional Practice

By Professor Martin Kemp. £1 (includes p&p)

Register of Independent Art & Design Historians 1998-2000

Listing of AAH members who are freelance art historians. £3 (includes p&p)

Independent Art Historians - Guidance on Tax Position

Only available to AAH members. Free (send A4 19p s.a.e.)

Violent Incident The Radical Gesture in Art

SATURDAY 27 NOVEMBER 1999

Collaboration between Liverpool University and Tate Gallery Liverpool.

A one-day conference as part of the Critical Forum series

This one-day conference will explore the current re-interest in body/performance art and the violent gesture of the artist in the context of a growing concern with the real and the authentic. Subjects and speakers will include: Pavel Buchler on Fontana, Marina Amramovic, Mandy Merck on Warhol film, Julian Stallabrass on documentary photography and live performance. The meeting will be chaired by Robert Ayers.

Conference fee £30, £15 concessions (students, unemployed)

For further information and to book a place contact Liz Nolan on 0151 702 7400

What's the Object? Museums of Applied Art Re-appraised

6-7 NOVEMBER 1999

The Victoria and Albert Museum, London

Supported by ICOM's International Committee of Applied Art and conceived by the V&A Research Department, the conference forms part of the V&A's celebrations of its own history: the museum was relaunched with its present name a century ago. Day one of the conference re-examines the history of applied art museums, and assesses their current relevance. Day two, considers the special problems they face in cultivating their audiences in a contemporary cultural context.

Speakers are: Anthony Burton, Stefan Muthesius, Marjan Boot, James M. Bradburne, Dr Sophie Forgan, Anniken Thue, Rachel Layton, Dr Marius Kwint, David Anderson, Jane Pavitt, Virginia Perez-Ratton.

The conference is linked to 'A Grand Design', an exhibition which both marks the 100th anniversary of the adoption of the V&A's present name; and analyses the formation and continuing re-interpretation of the museum's collections.

Cost: £80 full price (with usual concessions). Programme with booking form from Box Office, V&A Education, Victoria and Albert Museum, London SW7 2RL. Tel: +44 (0)20 7942 2197 For further information, please contact: w.freundel@rca.ac.uk

Visual Culture in a Changing Society

Britain 1940-2000

27-29 JULY 2000

University of Northumbria at Newcastle

Call for Papers

To coincide with the launch of the national and international journal *Visual Culture in Britain*, this conference is concerned with the visual culture of Post-War Britain. Papers are invited from academics, curators and practitioners, which examine the cross-cultural and historical implications of visual imagery and objects in the areas of fine art, design, architecture, film, television, video, computerised technologies, photography, advertising and graphics, fashion and the performing arts. Suggested themes for discussion include:

- Cultural Hierarchies – High and Low
- Feminisms
- Theorising the Visual
- Consensus Cultures
- Memory and Nostalgia
- Ethnicity and the Visual
- Visual Culture and Everyday Life
- Digital Visuality
- National and Regional Identities
- Brit Art

Please send proposals (200-300 words) by **end January 2000** to Ysanne Holt, *Visual Culture in Britain*, University of Northumbria at Newcastle, Squires Building, Newcastle, NE1 8ST. Fax: 0191 2274077; <ysanne.holt@unn.ac.uk>

1960s Photography Pop, art and fashion

SATURDAY 27 NOVEMBER 1999

V&A Lecture Theatre

This study day, which complements the exhibition 'Triple Exposure: 3 photographers from the '60s', will discuss the work of Ron Traeger, Michael Cooper and John Cowan, whose vibrant images captured the spirit of 1960s London.

Speakers include:

- Martin Harrison
- Tom Wolsey
- Polly Devlin
- Jill Kennington
- Philippe Garner
- Harriet Vyner

£28 and concessions. For bookings please call the box office on 020 7942 2209.

The East is Red

Art, politics and culture in the
People's Republic of China
SUNDAY 24 OCTOBER 1999
V&A Lecture Theatre

This study day explores the politicisation of the visual and applied arts in China between 1949 and 1981. It coincides with the display @Mao: From Icon to Irony@ commemorating the 50th anniversary of the People's Republic of China.

Speakers are: Verity Wilson (chair), Andrew Bolton, Frances Wood, Helen Wang, Harriet Evans, Matthew Turner, Rose Kerr and artist Qu Lei Lei.

£40 and concessions. For further information please call the box office on 020 7942 2209.

Art – Ritual – Religion

7–11 JUNE 2000

Instytut Sztuki PAN (The Art Institute of the Polish Academy of Sciences) Warsaw

Call for papers

The fifth Conference of English and Polish Art Historians will explore the multifarious relationship between art and religion(s), as well as artistic and art historical engagement with various kinds of rituals, religious and social. Papers dealing with material of any period or geographical location are welcome.

The conference will take place on 7–9 June and an accompanying trip to several sites in Poland on 10–11 June. It is hoped that accommodation and travel within Poland will be provided free of charge to participants in the conference.

Please send proposals for papers, and further enquiries by 30 November 1999 to the following address: Dr Piotr Paszkiewicz, Instytut Sztuki, Polska, Akademia Nauk, ul. Długa, 26/28, 00-950 WARSZAWA, Poland.

The Sinai

A multidisciplinary conference
10.00 AM – 5.00 PM 13 NOVEMBER 1999
Church House, Westminster, London

A range of topics will be covered, including 'History, Religion and Art History', with a contribution from Professor Robin Cormack on 'Icons and Artists at St Catherine's Monastery.

Details from: Wind, Sand & Stars, 2 Arkwright Road, London NW3 6AD. Tel: 020 7433 3684; Fax: 020 7431 3247; <office@windsandstars.co.uk

Bloomsbury and Modernism

FRIDAY 21 & SATURDAY 22 JANUARY 2000

Tate Gallery, Millbank, London

Organised by the Burlington Magazine, the Courtauld Institute of Art and the Tate Gallery. Supported by The Michael Marks Charitable Trust.

This two-day conference will consider the art of the Bloomsbury Group within the history of Modernism. Speakers include David Peters Corbett, Professor Michael Fried, Professor Robert Kudeilka, Rémi Labrusse, Patricia Laurence, Alex Potts, Dr Christopher Reed and Juliet Dusinberre.

Conference tickets will also include reception and private view of the exhibition 'The Art of Bloomsbury' on show at the Tate Gallery, and a complementary ticket to 'Art Made Modern: Roger Fry's Vision of Art', on display at the Courtauld Galleries.

For further information please contact Gavin Street at:

Tate Gallery, Millbank, London, SW1P 4RG

Telephone: 020 7887 8922

Fax: 020 7887 8763

<gavin.street@tate.org.uk>

Obscene Powers

Corruption, Coercion and Violence

11–12 DECEMBER 1999

University of Southampton

Critical Interventions Conference

Call for Papers

This international multidisciplinary conference will examine configurations of power at the millennium, and includes panel presentations on Power, Politics and the Art Market.

Proposals for papers (200 word abstracts) which address the following themes are welcome:

- Art and the state
- Power and exhibition – the museum and the gallery
- Gender, power and art
- Patronage
- The political economy of the art market
- Curatorial power
- The art market and issues of ethnicity
- Art and commodification

Details from:

Ronald Cowdery, John Hansard Gallery, The University of Southampton, SO17 1BJ.

Tel: 023 8059 2158; Fax: 023 8059 4192;

<rvc@soton.ac.uk>

Conflicting Visions The Culture of War in Europe c.1660–1815

31 MARCH–2 APRIL 2000

Digby Hall, University of Leicester

Call for Papers

The emergent powers and imperial rivals of 18th-century Europe were in near perpetual state of war. Even during periods of peace future conflict was thought inevitable. However, despite the centrality of war and militarism to 18th-century experience, their social and cultural ramifications have been largely neglected by recent critical studies of the period, particularly with regard to the history of visual culture. This conference aims to provide a forum in which the relationships between war and the writing of cultural history might be reconsidered, and in which recent and ongoing debates over the nature of national identities, culture and imperialism during the long 18th century might be developed.

It will be argued that rethinking the ways in which war was represented, commemorated and interpreted through cultural products – the ways in which order and meaning were fashioned from the chaos of battle – necessarily involves interdisciplinary perspectives. Contributions are therefore encouraged from a range of academic disciplines. Themes which might be addressed include: military history and cultural studies; the visual and textual representation of the armed forces; heroes and anti-heroes; war and the body; war, sublimity and the limits of representation; technologies of warfare; war and commerce; colonial conflict and imperial rivalries; the domestic impact of war; sensibility and war; anti-war feeling.

Abstracts for proposed papers (150–300 words) should be submitted by **31 October 1999** to: John Bonehill and Geoff Quilley, Department of the History of Art, University of Leicester, University road, Leicester, LE1 7RH. Tel: 0116 252 2866; Fax: 0116 252 5128; <jsb3@le.ac.uk> or <gq2@le.ac.uk>

The Visual-Narrative Matrix Interdisciplinary Collisions and Collusions Conference

15-17 NOVEMBER 1999

Southampton City Art Gallery

North Guild Lecture Theatre

The Fine Art Research Centre

Southampton Institute

The conventional definition of 'narrative' as exclusively verbal is challenged by the addition of the concept 'visual'. This three-day conference will explore the possible ways in which the visual and verbal might complement or deconstruct each other. For the purposes of this conference visual-narrative is conceived of as a 'matrix' – a heterogeneous fabric or 'textile'. An ecology of different symbolic, textual fluxes interacting to inform multiple modes of visual representation.

The papers will explore the expanded field of modern and postmodern art. As well as fine art, topics will include: art and text, deconstructive graphic design, narrative/non-narrative film, internet hypertext, photo-discourse, and computer games. Theoretical frameworks range through Freud, Peirce, Propp, Deleuze, Genette, and Chion. Themes include autobiographical self-representation, historical construction, dress and exhibitionism, overwriting and reconstructing the body, narrative and lexicography, inter- and intra-textuality.

Keynote Speakers: Prof. Mieke Bal, Bob Cotton

Conference Research Artists: Nina Pope and Karen J. Guthrie. 'An Artist's Impression' will be exhibited at the Millais Gallery, Southampton Institute during the conference.

Conference Enquires: Full details can be found at <www.solent.ac.uk/design/visnar> Or contact: Rebecca Anderson, Fine Art Research Centre, Southampton Institute, Millais Building, East Park Terrace, Southampton SO14 0RE, United Kingdom. Tel: 023 8031 9409 (00 44 23 8031 9409); Fax: 023 8023 2510 (00 44 23 8023 2510); <rebecca.anderson@solent.ac.uk>

Accessing Heritage Collections in the Digital Age

The impact of new information technologies on libraries, archives and museums

19 NOVEMBER 1999 • RSA, 8 John Adam Street, London

This one-day meeting will look at the challenges and opportunities for public, private and institutional historic collections, and explain the issues to a much wider audience, by hearing presentations on current projects, such as the Public Record Office's AD2001; the RSA archive project; the virtual Linnean catalogue; IT development at Hackney Archives department.

Details from: Susan Bennett, Curator, RSA, 8 John Adam Street, London WC2N 6EZ. Tel: 020 7930 5115; <library@rsa-uk.demon.co.uk>

Visual Culture and Tourism

SATURDAY, 13 MAY 2000

Anglia Polytechnic University in Cambridge

Call for Papers

From the Grand Tour and John Constable to Paul Gauguin, Anthony Gormley and postcard culture, regimes of visual representation have been implicated in the practices and politics of modern tourism, and vice versa. Historic reference, myth-making and the assertion of new identities are crucial components of tourism development and promotion, and images and displays form a significant means through which these ideas are (and were) realised and disseminated.

Touristic habits of thinking and acting have informed artistic practices; conversely, art has provided iconographies of places and produced expectations of touring. Different constituencies, including various categories of visitors and hosts, produce, consume, circulate, appropriate and critique these images of places in different and often conflicting ways, and the intersections of tourism and visual culture become contested ground.

This one-day multi-disciplinary conference will explore the complex interactions of touristic practices and ideologies with the production of visual art and artefacts. Papers are invited on all aspects of visual culture and tourism, for example:

- any aspect of visual culture (painting, photography, postcards, sculpture, exhibitions, etc.)
- museum or 'high' art as well as souvenir or tourist art
- aspects of European and North American as well as non-European practice
- historical perspectives as well as contemporary aspects
- the 'tourist gaze' as well as non-visual practices.

Contributors so far include Griselda Pollock and John Urry. A well-established academic publisher has expressed interest in publishing selected papers.

Papers of 20 minutes' duration are invited from scholars in all disciplines. A title and a 150-word outline should be sent by 20 October 1999 to: Dr Nina Lübbren, Art History <N.Lubbren@anglia.ac.uk>

or to: Professor David Crouch, Cultural Geography <D.Crouch@anglia.ac.uk>

Anglia Polytechnic University
East Road
Cambridge CB1 1PT, UK
Tel. 01223 363271

Pantheons

Transformations of a Monumental Idea

13 NOVEMBER 1999

The Henry Moore Institute, Leeds, UK

This symposium will examine the idea and practice of Pantheon as a generic phenomenon from Classical to modern times. Contributions will engage with well-known exempla of this type of monument, such as Westminster Abbey and the Panthéon in Paris, but the aim of the conference is to examine how this concept was applied across different states, at different moments of nationhood, and thereby to explore the expectations associated with such monuments.

The general theme embraces discussion of ideas of nationality and its monumental expression; debates on authorised versions of national past and its key biographical players; problems of translating patriotic reverence into visual and architectural form; and the variety of counter-readings which such projects engender.

The conference organisers are Richard Wrigley (Oxford Brookes University) and Matthew Craske (Henry Moore Postdoctoral Fellow, Oxford Brookes University).

Figuration/Abstraction Strategies for Post-War Public Sculpture in Europe 1945-68

2-4 DECEMBER 1999

The Henry Moore Institute, Leeds, UK

This conference aims to explore the similarities and differences between public sculpture in East and West Europe, and will examine the spatial, institutional, and formal, stylistic hierarchies that governed its production. Consideration of the continuities between pre- and post-war practice and problems of ostracism and 'contamination' will contribute to a better understanding of the strategies developed for the different political regimes that emerged after World War II.

Papers address: the architectural and environmental contexts for sculpture; nature, the natural and money; the cultural integration of public sculpture; the transformation of public sculpture into monuments; forms of modernism in East and West Germany; Czech and British exhibitions; concentration camp memorials; and political divisions in Northern and Central Europe.

For information:

Debbie Lee, The Henry Moore Institute, 74
The Headrow, Leeds, LS1 3AH, UK.

Fax +44 (0)113 246 1481;

<debbie@henry-moore.ac.uk >

Consuming Craft

19-21 MAY 2000

Buckinghamshire Chilterns University College

Call for Papers

The aims of the conference are to:

- raise the level of critical debate by the application of inter-disciplinary theories of consumption to the study of the crafts
- promote active international research, both empirical and theoretical, into the reception of the craft object
- bridge theory and practice by inviting contributions from academics, makers and professionals involved in the mediation of craft
- evaluate the role of crafts consumption within a variety of historical, social and cultural contexts.

Suggested themes are:

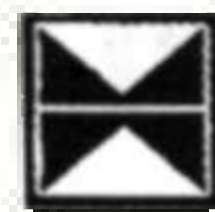
- craft and identity – nation, class, gender, generation, race, sexuality, spirituality
- craft and the city – public art, urban regeneration
- craft and the interior – lifestyle
- craft and the media – journalism, television, advertising, promotion, the internet
- creative consumption – 'hobby' crafts & DIY
- cultures of collecting craft – patronage, public/private/makers' collections
- institutions of craft – government agencies, education, museums
- shopping for craft – auction, fair, gallery, market, shop, studio
- vicarious consumption – the gift, representation of the craft object in the visual arts.

A title and 250-word abstract should be sent by post or email (Word format) to Kate McIntyre, Department of Critical Theory & Practice, Faculty of Design, Buckinghamshire Chilterns University College, Queen Alexandra Road, High Wycombe, Bucks HP11 2JZ, UK. <kate-mac@dircon.co.uk>
Deadline 1 November 1999

Conference for PhD candidates working in the area of Italian art of the 1470s

THURSDAY 13 JANUARY 2000
 The National Gallery, London

If you are currently undertaking a PhD in this area and would like to take part in this day, either by presenting a short paper or by attending, please contact: Kathy Adler, Head of Education, The National Gallery, Trafalgar Square, London WC2N 5DN,
 Tel: 020 7747 2841; Fax: 020 7747 2431



HARVEY MILLER PUBLISHERS

An imprint of G+B Arts International

New

Otto Pächt

The Practice of Art History

Reflections on Method

The first English edition of Pacht's well-known and fundamental text, *'Methodisches zur Kunsthistorischen Praxis'*, with an introduction by Christopher S. Wood.

'Otto Pächt ranks as one of the greatest art historians of the twentieth century ... and the publication in English of this book is a major cause for celebration.'

– David Ekserdjian, Editor, *Apollo*

'This book is a significant account of the development and methods of art history by a great scholar.'

– Dr Jas Elsner, Courtauld Institute of Art

'Pächt's theoretical essays are among the greatest achievements of the discipline of art history ... they secure him a place alongside Wölfflin, Riegl, Warburg and Panofsky as one of the true and still-relevant initiators of the discourse.'

– Prof. Joseph Leo Koerner, Harvard University

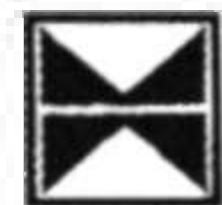
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Florence and the 1470s

Contexts and Contrasts

12 AND 13 NOVEMBER 1999

Sainsbury Wing Theatre, The National Gallery

To coincide with the exhibition *Renaissance Florence: The Art of the 1470s* at the National Gallery. Both days £60/£50 (includes refreshments and one admission to the exhibition); single day £35; student rate, both days, £20.

The Court Painter in Early 17th-Century Europe

Van Dyck and his contemporaries

26 AND 27 NOVEMBER 1999

Sainsbury Wing Theatre, The National Gallery

Organised by the National Gallery and The Royal Academy of Arts in association with the Institute for Historical Research, University of London, and the Society for Court Studies to coincide with the exhibition *Van Dyck 1599-1641* at the Royal Academy. Both days £65/£55 (includes refreshments and reception at the RA); single day £40; student rate, both days, £20.

For information contact Education Department. Tel: 020 7747 2424; Fax: 020 7747 2431; <education@ng-london.org.uk>

Student News



Members of the Student Subcommittee. From left to right starting from the back: Frances Follin, Nicola Watts, Dennis Wardleworth, Gwenda Jeffs, Rachel Harrison, Sophie Matthiesson, Vicki Kirkman.

Who are we? What do we do?

Chair – Sophie Matthiesson (University of Leeds):

- *Guide to Work Experience in the Visual Arts*
 - scholarships database,
 - Voluntary Work Placement Bursary Scheme
- <ch-students@aah.org.uk>

Secretary – Vicki Kirkman (University of Liverpool):

- Student research-in-progress conferences
- *Careers in Art History* re-write
- Careers Forum

School of Architecture, University of Liverpool,
Oxford Street, Liverpool, L69 3BX, 0151 794 2591;
c/o <lan.kirkman@virgin.net>

Frances Follin (Birkbeck College, London):

- AAH Summer School 2000 bid
- <GenesysFF@aol.com>

Gwenda Jeffs (formerly University of Reading):

- *Recruitment*
 - Starter Pack
- <gwendajeffs@cwcom.net>

Rachel Harrison (University of Plymouth):

- *Work placements lists*
 - *museums and galleries database*
 - Summer School 2000
- <rachel.e.harrison@btinternet.com>

Matthew Hargraves (Courtauld Institute):

- Student Membership *Research*
- (Matthew is currently 'on sabbatical')

Nicola Watts (Open University):

- *Careers in Art History* re-write
 - Careers Forum
- <nwatts@primex.co.uk>

Steve Wharton (University of Sussex):

- Student *Theses* Database
- <Steve@hove80.freemove.co.uk>

Web-master – Dennis Wardleworth (Southampton Institute):

- Website design and maintenance
- Student Starter Pack
- Sources of Postgraduate *Funding*
- stop press distribution list

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

Student membership database

We are now building up a good database of our student members. But there are still some of you we don't know about. If you haven't filled in the student questionnaire yet, or if your details have changed, particularly your email address, please give a little time to filling in the enclosed questionnaire and sending it off.

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 ideas you would like to air at the conference.

For more information or to submit an abstract contact:
Vicki Kirkman, 57 Stanley Road, Radcliffe,
Manchester M26 4HG <ian.kirkman@virgin.net>

Student Publications and Projects

Does your student community have a joint project, reading group or publication of interest to other art history students? Why not place an announcement in the *Bulletin*?

Email Sophie on: <ch-students@aah.org.uk>

SUMMER SCHOOL 2000

The Student Group submitted a bid to the AAH Fund Initiatives on 10 September for a weekend art history forum to be held next summer. Summer School 2000 is an inaugural event, intended to raise standards in postgraduate research and extend debates on methodology and theory. It will bring together the best of current research students and professional art history practitioners for a weekend in a central location and will be anchored around key note presentations by eminent guest speakers.

Due to the expected high level of subsidy for attending students, places will be restricted. Participating students will be expected to give a short presentation on their own work and contribute to refereed group discussions.

For further information contact Frances Follin on:
<GenesysFF@aol.com>

AAH Student Website

After a period of relative quiet the AAH Student Website is coming to life again. Have a look on
<http://hyperion.valhalla.net/~denniswworth/student.htm>

Two new pages have recently been added

- 1 Links to web-sites which are of particular interest to students of art history.
- 2 Details of current exhibitions which have been recommended by student members.

If you have any web-sites or exhibitions that you think other art history students would like to hear about, or ideas of other features that should be added to the site, email Dennis Wardleworth on:
dennis.wworth@geo2.poptel.org.uk

Student Representatives

The AAH Student Subcommittee is aiming to set up a network of student representatives across the country. We want to improve communications between the Subcommittee and the members and to help recruit more members.

Would you like to be the representative at your University? It won't involve a lot of work. What we would like you to do is the following:

1. Post an AAH student application form on a suitable notice board or boards, together with your name and a contact address.
2. Hold a set of application forms to hand out when prospective members approach you.
3. Post notices of AAH student events from time to time.

If you would like to take on this role contact Sophie Matthiesson (see back page for details)

We currently have representatives as follows:

Birkbeck College – Frances Follin.
Buckinghamshire Chilterns University College – Lois Drawmer.
Canterbury – Dorothy Watson
Courtauld Institute – Matthew Hargraves
Edinburgh – Ines Fialho Brandao
Glasgow – Ayako Ono
Leeds University – Sophie Matthiesson
Liverpool University – Vicki Kirkman
Reading University – Gwenda Jeffs
Royal Holloway – Reiko Nukui
Southampton Institute – Dennis Wardleworth
St Andrew's – Juliette MacDonald
Sussex – Steve Wharton
The Open University – Nicola Watts
UCL – Jane Williams

Volunteers required

The National Recording Project for Public Monuments and Sculpture is looking for volunteers to help in gathering background information on the public monuments of East London and to assist with database entry of material. The project will end in December this year.

This is interesting work and could be a useful addition to your CV. If you would like to help contact Jane Riches at <j.riches@uel.ac.uk>

AAH Internship Scheme

Last June, the AAH Executive voted to support a selective Work Placement Bursary Scheme, commencing next year. The scheme will contribute towards the expenses incurred by students doing work placements in museums, galleries or other visual arts environments.

The scheme was initiated by the Student Subcommittee last April following several months of extensive planning and research. It will be complemented by the new AAH guide: *Work Experience in the Visual Arts*, produced by the group earlier this year. It is the first programme of its kind to be set up in the UK and will hopefully highlight the many advantages of attaining professional skills in a non-academic art context.

In June a special project team was created to develop and implement the scheme. This group comprises two AAH Officers (Professor Christopher Bailey and Dr Christiana Payne), an independent museums expert, (Penny Wilkinson, North East Arts), and four members of the Student Subcommittee; Rachel Harrison, Sophie Matthiesson, Nicola Watts and Steve Wharton.

Project outline

This pilot scheme is expected to run for three consecutive years, and will offer thirty placements per year: fifteen two-week placements and fifteen one-month placements. A total of ninety placements should be achieved at the end of three years. The scheme will be administered by the project team in consultation with the AAH Executive and Administrator. Christiana Payne will replace Chris Bailey in 2000, while the student subcommittee will rotate when necessary, to replace student team members on the project group.

A model of the application form is now ready. An evaluative process is being planned that requires students to keep a 'work placement diary' (a copy of which will be reserved by the AAH for a special Work Placements Archive). Successfully completed work placements will receive credit in the form of a reference and certificate, jointly signed by the AAH Officers and the host institution.

Because of the substantial cost of this programme, the AAH project group is seeking additional financial support from The Pilgrim Fund and the Carnegie UK Trust Fund.

Research and development

The Student Group has maintained contact with those museums professionals who assisted in developing the guide *Work Experience in the Visual Arts*. The following organisations

generously offered essential data and advice for the formation of the present Work Placement Bursary Scheme: Museums and Galleries Commission (M&GC); British Association of Friends of Museums (BAfM); Cultural Heritage National Training Organisation (CHNTO), the UK Area Museums Councils and the National Centre for Volunteering (NCV). Last April we sent a pilot letter and survey to fifty museums and galleries, to ascertain their views and policies on student volunteers. We have so far have received more than fifty percent response.

Outcomes

The benefits of the Work Placement Bursary Scheme should be manifold. Two expected outcomes are an increase in student membership, and the fostering of valuable long-term relationships with arts and heritage organisations in the UK.

Timing

We feel that the creation of an AAH Work Placements Bursaries Scheme, in co-operation with the above organisations, is especially auspicious at this moment for several reasons:

- The recent appearance of a *Handbook for Heritage Volunteer Managers and Administrators* researched by BAfM and funded by the Carnegie United Kingdom Trust is highlighting the need for up-to-date structural provision for volunteers in the arts sector. Area Museums Councils are endorsing the training and policy guidelines contained in the Handbook along with its eight-point Volunteer Charter, throughout the UK.
- Museums and arts organisations have increasing opportunities to use volunteer labour as matched funding in development grant applications. They therefore have a real financial incentive to welcome an AAH Student Work Placement Scheme.
- The Pilgrim and Carnegie UK Trust Funds have both made promotion of training opportunities and voluntary work in the visual arts sector their priorities during 1999/2000
- Museums and heritage courses are placing growing emphasis on relevant work experience in their selection procedure. A bursaried work placement will enhance students' chances of continuing into vocational postgraduate courses.

SOPHIE MATTHIESSON

Stop Press Email List

Plug into the AAH student grapevine to receive the latest Student Group news, conference details etc. <dennis.wworth@aeo2.poptel.org.uk>

Research Fellowships at the Henry Moore Institute 2000–2001

The Henry Moore Institute invites applications annually from artists, academics, curators and educationalists, who are interested in working on historic and contemporary sculpture, using the resources available to them at the Institute. The collections comprise sculptures, a library, a slide library, an archive of works on paper, models and original documents.

Up to four fellows will be offered accommodation, travelling expenses and a per diem in order to use these resources for periods of one month (or 30 days over the course of the year). The Institute is also able to offer the possibility of presenting finished research projects in published form, as a seminar, or in its exhibition galleries.

Those interested in becoming future fellows should send a letter of application and a c.v. (marked Research Fellowships) to The Henry Moore Institute, 74 The Headrow, Leeds LS1 3AH by the end of December 1999.

Dissertation Field Research Fellowships

*Social Science Research Council and
American Council of Learned Societies*

Fifty International Dissertation Field Research Fellowships of \$18,000 for doctoral research in the humanities and social sciences will be awarded in 2000–2001. **Application deadline is 15 November 1999.**

The IDRF programme allows promising scholars to launch their careers with substantive knowledge about societies, cultures, aesthetics, and/or histories through field research outside the United States. Humanists in the fields of art and architectural history, classics, cultural studies, comparative literature, English, history or related fields are eligible to apply.

The program funds work that is meaningful not only within a particular discipline but viewed in relation to broad-based cultural and critical practices and discourses.

For further information, contact the IDRF Program, SSRC, 810 Seventh Avenue, 31st Floor, New York, NY, 10019. <<http://www.ssrc.org>>

National Gallery of Art, Washington DC Center for Advanced Study in the Visual Arts *Senior Fellowship Program*

The Center for Advanced Study in the Visual Arts awards approximately six Senior Fellowships and twelve Visiting Senior Fellowships each year for study of the history, theory, and criticism of art, architecture, and urbanism of any geographical area and of any period.

Applicants should have held the PhD for five years or more, or possess a record of professional accomplishment. Scholars are expected to reside in Washington throughout their fellowship period and participate in the activities of the Center. All grants are based on individual need. Fellows are provided with a study and subsidised luncheon privileges. The Center will also consider appointment of Associates who have obtained awards for full-time research from other granting institutions and would like to be affiliated with the Center. Qualifications are the same as for Senior Fellows.

Deadlines for Senior Fellowship and Associate Appointments:

award period: academic year 2000–2001
deadline: 1 October 1999

Deadlines for Visiting Senior Fellowships and Associate Appointments:

(maximum 60 days)

award period: 1 September 2000–28 February 2001
deadline: 21 March 2000

award period: 1 March 2001–31 August 2001
deadline: 21 September 2000

For further information and application forms, write to:
Center for Advanced Study in the Visual Arts
National Gallery of Art, Washington DC 20565.
Tel: 202 842 6482; Fax: 202 842 6733; <advstudy@nga.gov>
Website: <<http://www.nga.gov/resources/casva.htm>>

Independents News

Volunteers Urgently Required

I am glad to report that a new volunteer – Emma Watts, a younger York-based lecturer, active in adult and further education – has recently come forward to serve on the subcommittee. The enthusiasm and commitment to raising the profile of Independents which she brings has been a real boost. But if the subcommittee is to continue to fulfil its role into the future, more new members are still needed.

Are you interested in ensuring that Independents have a voice in the AAH. The Independents' Group cannot exist without your involvement and help.

We will be grateful for the input of both very experienced and quite new practitioners – don't feel that you have to have special qualifications to contribute to the subcommittee. The pressures of independent working need not exclude you either. The subcommittee tends to meet 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 a proportion of the meetings.

*If you would like to help, please contact:
Deirdre Robson, on 0181 742 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 other projects which might be embarked upon to make it easier to fight for the status and rights of Independents, such as a 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 status as independent employees on short-term or occasional contracts, harassment by institutional staff when you are guiding in galleries, the deleterious results upon employment and terms of employment of volunteers, or any issue which you think could be taken up by the Subcommittee.

It is the Subcommittee's desire that the AAH as a whole is made aware of the issues which concern Independents, but we cannot do this unless we know what concerns you.

Contributions invited

Perhaps you would like to share your concerns with the wider audience. We are very keen to receive written contributions from independents. Such contributions can take many forms, ranging from 'leader articles' on issues you feel strongly about, through reviews or reports on events, through to amusing anecdotes arising from your professional practice.

What about a 'Pseud's Corner'? All of us must have a stock of cringe-making comments overheard in galleries or contributed by hapless students (or others). All contributions will be gratefully received.

A. DEIRDRE ROBSON

Chair, Independent Art & Design Historians

ACHiS: A Research project for Art Critics and Historians in Schools

The AHRB has generously agreed to fund the ACHiS project which begins in November 1999. To date there are three 'action researchers': Jane Trowell, Grigorios Papazafiriou and Pauline de Souza, who will run residencies at Latymer, Marylebone and North Westminster schools. The research team are intending to place five residencies in each of the two academic years of the project. Therefore applications are invited for two further action researchers.

For information about the project see *Bulletin 71* (June 1999) or visit the schools section of the AAH website <<http://www.aah.org.uk>>. Please note that the project has been extended and takes up the equivalent of six weeks, not four as indicated in *Bulletin 71*. For an application form please contact me as soon as possible.

'A' Level

AEB (soon to be AQA) submitted an art history syllabus to QCA this summer. The outcome is not yet confirmed: details will appear in the next edition of *Bulletin*.

NICHOLAS ADDISON, Chair, Schools Subcommittee

MAJOR ACCESSIONS TO REPOSITORIES IN 1998 RELATING TO ART

The Royal Commission on Historical Manuscripts (HMC) in its annual *Accessions to Repositories* exercise collects information relating to manuscript accessions from over 200 repositories and record offices throughout the British Isles. This information is then edited and used to produce a number of thematic digests which are distributed for publication in a wide range of learned journals and news sheets, as well as being published in full on the Commission's website (<http://www.hmc.gov.uk>). It is also added to the computerised indexes to the National Register of Archives (NRA), which the Commission maintains as a central collecting point for information concerning the location of manuscript sources for British history outside of the public records.

The NRA, which includes over 42,000 unpublished lists of archives, can be consulted in our public search room at Quality House, Quality Court, Chancery Lane, London WC2A 1HP, whilst the indexes to the NRA are also available via the HMC website. The Commission's staff will also answer limited and specific enquiries by post, fax (0171 831 3550) and e-mail (nra@hmc.gov.uk).

Readers should note that dates for records in this digest are given when known, but that these are covering dates which are not intended to necessarily indicate the presence of records for *all* intervening years. Records have been included in the digest regardless of whether the deposit has yet been fully listed, and readers are advised to check with the staff of the relevant repository as to whether this, or any other factors, may prohibit availability for research.

NATIONAL, SPECIAL AND UNIVERSITY

Birmingham University Information

Services, Special Collections Department,
Main Library, Edgbaston, Birmingham
B15 2TT

Maria Edgeworth, novelist (addnl): letter to
David Wilkie, painter 1819 (Acc 1998/7)

Joseph Gillott of Birmingham, pen
manufacturer and patron of the arts: letters from
artists 1843-57

British Library, Manuscript Collections, 96
Euston Road, London NW1 2DB

Duncan James Corrowr Grant (1885-1978),
artist: letters to John Maynard Keynes (1883-
1946), economist (Add MS 73538)

Cambridge University Library, Department
of Manuscripts and University Archives, West
Road, Cambridge CB3 9DR

William Simpson, artist and war
correspondent: corresp and papers 1838-89 (Add
9515)

Dundee University Library, Archives and
Manuscripts Department, Tower Building,
Dundee DD1 4HN

Duncan of Jordanstone College of Art,
Dundee: records c1920-96

Durham University Library, Archives and
Special Collections, Palace Green Section,
Palace Green, Durham DH1 3RN

Mr Garthwaite, amateur actor and painter:
account of his experiences in amateur theatricals
in Sunderland and Ryhope and as an apprentice
and journeyman painter in London 1808-16
(Misc 1997/98:9)

Glasgow University Library, Special
Collections Department, Hillhead Street,
Glasgow G12 8QE

Eric Henri Kennington, artist: letters to Eric
Stanford 1958-59 (MS Gen)

Denys Miller Sutton (1917-1991), art critic and
editor of *Apollo* (addnl): corresp and papers (MS
Sutton)

James Abbot McNeill Whistler (1834-1903),
painter: letters and postcard (MS Whistler K47,
G265 L, W1415-16, H356-57, 968)

London Guildhall University: Fawcett
Library, Calcutta House, Old Castle Street,
London E1 7NT

Winifred Wheatley: papers rel to Bradford
Girls Grammar School and to art history
c1911-35 (7/WIW)

London University Library, Palaeography
Room, Senate House, Malet Street, London
WC1E 7HU

Thomas Sturge Moore (1870-1944), writer and
wood engraver (addnl): letters and postcards to
Llewellyn Jones, ms edition of poems by Moore
edited by Jones (Sturge Moore add mss)

London University: University College
Manuscripts Room, Library Services, Gower
Street, London WC1E 6BT

Slade School of Fine Art: unpublished
typescript history by Stephen Chaplin 1998 (Ms
Add 400)

Manx National Heritage Library, Manx
Museum and National Trust, Douglas, Isle of
Man IM1 3LY

Archibald Knox, artist: letters 1919 (Acc 9954,
9972)

ACCESSIONS

National Archives of Scotland, HM General Register House, Edinburgh EH1 3YY
Royal Fine Art Commission for Scotland: records incl minutes 1996–97 (RF3, 6, 7)

National Library of Scotland, Department of Manuscripts, George IV Bridge, Edinburgh EH1 1EW

Esther Inglis, calligrapher and miniaturist: manuscript 1606 (Acc 11624)

Sir Eduardo Paolozzi (b 1924), artist: papers (Acc 11652)

David Roberts, painter (addnl): journal and corresp 1846–64 (Acc 11635, 11672, 11694, 11697)

National Library of Wales, Department of Manuscripts and Records, Aberystwyth SY23 3BU

Augustus Edwin John (1878–1961), painter and etcher (addnl): corresp (NLW MS 23697B)

Royal Institute of British Architects' Library, 66 Portland Place, London W1N 4AD
Bernard Bevan (1903–95): papers mainly rel to Spanish art and architecture

Tate Gallery Archive, Millbank, London SW1P 4RG

Francis Bacon, painter: sketches on paper and overpainted on pages of boxing magazine c1950 (TGA 9810)

Nancy Balfour (1911–97), Fellow of the Royal Society of Arts: papers (TGA 9817)

Alexander Calder (1898–1976), painter: unrealised designs for poster for Arts Council exhibition (TGA 985)

Catalyst Magazine: records 1969–72 (TGA 9892)

Katharine Church, painter: letters from writers and artists 1938–78 (TGA 9814)

Sir William Menzies Coldstream, painter: papers 1945–84 (TGA 9819)

Isaac Charles Ginner, **Edward Le Bas** and **John Egerton Christmas Piper**, painters: letters to Basil and Frances Creighton 1943–88 (TGA 989)

Victor Musgrave, poet, artist and gallery owner: corresp rel to Gallery One and exhibitions curated by his wife, Monika Kinley 1941–84 (TGA 9816)

Michael Rothenstein (1908–93), painter and printmaker: drawings, corresp and papers (TGA 9818)

Joe Tilson, mixed-media artist: corresp and papers 1939–98 (TGA 9814)

Victoria & Albert Museum, Archive of Art and Design, 23 Blythe Road, London W14 0QF
Malcolm Fry, Director of the Central Institute of Art and Design: papers 1940–50 (AAD/1998/13)

David William Gentleman, artist and designer: papers rel to Charing Cross station murals c1978–79 (AAD/1998/7)

RP Gossop, commercial artist and agent: papers c1890–1950 (AAD/1998/14)

Society of Women Artists (addnl): records c1980–98 (AAD/1998/11)

Victoria & Albert Museum, National Art Library, Cromwell Road, London SW7 2RL

Sir John Everett Millais (1829–96), painter: letters and drawings (MLS 1998/5)

Thomas Willement, stained glass and heraldic artist and antiquarian: account book 1841–65 (MSL 1998/4)

James Abbot McNeill Whistler, painter: corresp and papers rel to his expulsion from the Burlington Fine Arts Club 1867–68 (MSL/1952/1353)

LOCAL REPOSITORIES IN ENGLAND

Birmingham City Archives, Central Library, Chamberlain Square, Birmingham B3 3HQ
Luke Linnaeus Pope: volume of botanical watercolours c1825 (MS 2138)

Bristol Record Office, 'B' Bond Warehouse, Smeaton Road, Bristol BS1 6XN

John Eagles (1783–1855), artist and author and **Thomas Eagles** (1746–1812), classical scholar: papers (Acc 41213)

Canterbury Cathedral Archives, The Precincts, Canterbury CT1 2EH

Ervin Bossanyi, painter and ceramist: drawings for his stained glass windows in Canterbury Cathedral and register of his works c1956 (U330)

Corporation of London Records Office, PO Box 270, Guildhall, London EC2P 2EJ
Edwin Linley Sambourne (1844–1910), artist: cartoon (ACC/N/1998/0179)

Greater Manchester County Record Office, 56 Marshall Street, New Cross, Manchester M4 5FU

George Lowe, painter: papers 20th cent (P12/)

Hertfordshire Archives and Local Studies, County Hall, Hertford SG13 8DE

Digswell Arts Trust: minutes and accounts c1957–80 (Acc 3393)

Isle of Wight County Record Office, 26 Hillside, Newport, Isle of Wight PO30 2EB
National Association of Decorative and Fine Arts Societies: record of church furnishings of Brighthelm and Newchurch 1997–98 (98/72)

London Metropolitan Archives, 40
Northampton Road, London EC1R 0HB
Artists League of Great Britain (formerly
Imperial Art League): records incl minutes 20th
cent (LMA/4054)

Sandwell Community History and Archives
Service, Smethwick Library, High Street,
Smethwick, Warley B66 1AB
Archie Exton, Smethwick artist: drawings and
cartoons c1930-70 (Acc 9854)

Shakespeare Birthplace Trust Records
Office, The Shakespeare Centre, Henley
Street, Stratford-upon-Avon CV37 6QW
Oliver Baker, artist and antiquary: corresp incl
with Solomon Charles Kaines Smith, art
historian (DR 968)

Southampton Archives Office, Civic Centre,
Southampton SO14 7LY
Southampton City Art Gallery and the
National Gallery: corresp rel to potential
purchases 1938-69 (SC/ART)

Staffordshire and Stoke-on-Trent Archive
Service: Lichfield Record Office, Lichfield
Library, The Friary, Lichfield WS13 6QG
Eilidh Armour Brown, artist: papers 20th cent
(D272)

Tyne and Wear Archives Service, Blandford
House, Blandford Square, Newcastle Upon
Tyne NE1 4JA
Thomas Bewick (1753-1828), engraver: corresp

West Yorkshire Archive Service, Bradford,
15 Canal Road, Bradford BD1 4AT
Cartwright Hall Art Gallery and Museum,
Bradford (addnl): records c1920-50 (Acc 68D88)

LOCAL REPOSITORIES IN SCOTLAND

North Lanarkshire Archives, 10 Kelvin Road,
Lenziemill, Cumbernauld G67 2BA
Monklands Art Club: records incl minutes
1948-69 (U99)

Perth and Kinross Council Archive, A K Bell
Library, 2-8 York Place, Perth PH2 8EP
Perthshire Art Association (addnl): minutes
1985-96

LOCAL REPOSITORIES IN WALES

Flintshire Record Office, The Old Rectory,
Hawarden CH5 3NR
Buckley Art Society: papers rel to the 'Goya
micro-signature theory' 1998 (985)

Artists' Papers Register online

Members of the Association will be pleased to hear that the Artists' Papers Register is now available online, at: <<http://www.hmc.gov.uk/artists/>>

This marks a significant stage in the development of the Register, which now contains almost 16,000 entries relating to 6,900 artists, designers and art- and design-related organisations. Many of these papers have never been catalogued or described before, and relate to artists and designers who have yet to find their way into the standard reference works. The Register reflects the holdings of 884 different libraries and archives, in Scotland, Wales, the Channel Islands, the Isle of Man, and England except for Greater London. We are currently approaching potential host institutions in London with a view to securing funding to enable the final stage of the Register, covering Greater London and, we hope, Northern Ireland, to be completed. Further information on the contents of the Register can be found at the Web address given above.

Even in its incomplete state, however, the Register represents a major resource for those working on the history of art and design - not just of British artists, but of any artist who has papers relating to them in the United Kingdom. Indeed, it may help to counteract the undue emphasis on material housed in London, which is still apparent in much research in the history of art and design.

The Association of Art Historians has been involved with the project since its inception, having first proposed the idea of an Artists' Papers Register in the mid-1980s. Following a pilot study in 1987, the Register had to wait until 1996, when Leeds University Library and the Henry Moore Foundation provided funding for the appointment of the first Project Officer, for work to begin in earnest. A year later, a generous grant from the Getty Grant Program and support from the University of Birmingham Library allowed the second Project Officer to be appointed at the Barber Institute.

That the Register has reached the stage it has is due both to the generosity of those institutions which have provided funds, and to the hard work of the two Project Officers, **David Tomkins** and **Robin Bourne**, and of the previous Chairs of the project, **Reyahn King**, **Jonathan Franklin** and **Rowan Watson**. I am sure that all members of the Association will join me in thanking them for the contribution they have made to the development of a significant new resource for the history of art and design.

RUPERT SHEPHERD
Chair, Artists' Papers Registers

EXECUTIVE COMMITTEE 1999–2000

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Please send contributions to
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(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 January 2000

NB: There is no charge for
conference/fellowship information

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Art Galleries and Museums

Contact Administrator, Andrew
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Elected 1997

Christopher Bailey
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Pauline Ridley
(University of Brighton)

John Morrison
(University of Aberdeen)

Peter Funnell
(National Portrait Gallery)

Elected 1998

Oriana Baddeley
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Elected 1999

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Ex-officio members

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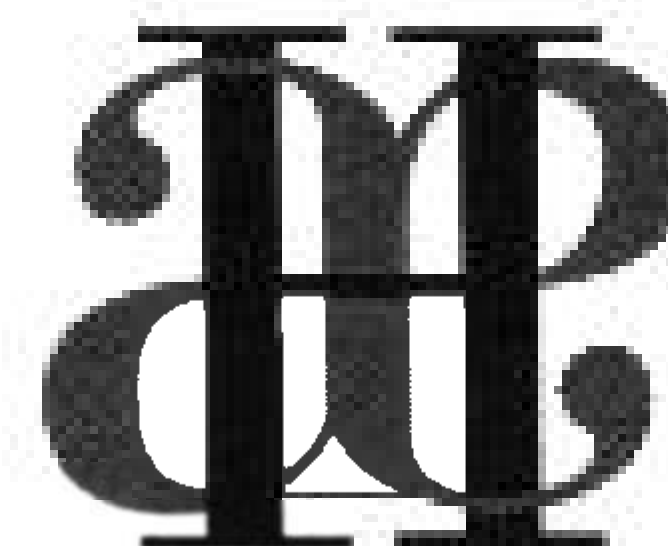
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Edinburgh
EH8 9LD
Tel: 0131 650 4117
<conf-2000@aah.org.uk>

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



Association of
Art Historians