

Bulletin 74



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June
2000

Association of
Art Historians

Registered Charity No. 282579

www.aah.org.uk

Chair's Report

The Edinburgh Conference was a wonderful event. So many people told me how much they enjoyed it. I should like to thank Richard Thomson and Dianne King, Frances Fowle and, above all, Carol Richardson, who worked so hard to make this conference so worthwhile.

I am also grateful to our sponsors, including Manchester University Press, Reaktion Books and Yale University Press, who supported the Thesis Prize by providing books. The list of companies and institutions that supported this conference is unusually long. It includes, Navy Blue Design Consultants, Tullis Russell, LEEL, University of Edinburgh Development Trust, Oxford University Press, Blackwell, Simmers of Edinburgh and Thomas Tunnock's Ltd.

Chair-elect and the Executive Committee

I should like to give a big welcome to Shearer West who was elected as the next Chair and who will join the Executive Committee now, and take over as Chair next year. I should also like to thank the four retiring members (Christopher Bailey, Pauline Ridley, John Morrison and Peter Funnell) for their work, and welcome four new members (Richard Humphreys, Tom Nichols, Colin Rhodes and Evelyn Welch). My thanks are also extended to the retiring CIHA representative, John House, and I welcome the new representative, Stephen Bann.

Art Galleries and Museums Subcommittee

After a year's suspension, the Art Galleries and Museums Subcommittee has been revived. I should like to welcome Mark Evans as the new Chair and Rowena Shepherd as the new Secretary of this important subcommittee. Mark reports on page 11. Anybody wishing to join the subcommittee should contact either Mark or Rowena.

A new book series

I am delighted to be able to report that the EC has agreed to a brand-new AAH book series – *New Interventions in Art History* – to be published by Blackwell, the current publisher of both *Art History* and *The Art Book*. Dana Arnold, who was instrumental in setting up this series, will become the series editor from 2001 and outlines her plans on page 19.

Annual Conference 2001 in Oxford

In the last *Bulletin* I reported that the University of East London had agreed to host the next conference. However, this became difficult due to the unexpected early retirement of a key staff member. At short notice, Christiana Payne of Oxford Brookes University has agreed to organise the 2001 conference at Oxford. A committee

has been formed representing many key Oxford institutions and is already very active, as reported elsewhere in this *Bulletin* (pages 22–24). I am so grateful to Christiana and the many people at Oxford who pledged support. If you would like to propose a session or know a good sponsor, just let Christiana know.

TOSHIO WATANABE

Art History – Why not join the Board?

The AAH is looking for members to join the Editorial Board of *Art History*.

If you would like to nominate a member to be part of this leading journal, please complete the form inserted and return it to the AAH office by **1 September 2000**.

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Edinburgh 2000 • Body and Soul • Conference Reports



Members of the Executive Committee enjoying the conference dinner in the magnificent surroundings of the Playfair Library. (Left to right: Chris Bailey, Penny McCracken, Toshio Watanabe, Marsha Meskimmon)

From 6 to 9 April the world of art history came to Scotland. More than 400 artists, art historians and museum professionals from all over the world attended the 26th annual conference of the AAH, hosted by the University of Edinburgh and the Edinburgh College of Art.

The conference was opened by a plenary lecture by Professor Tom Crow, an authority on 19th- and 20th-century art, and the new director of the Getty Research Institute (see report right). Oxford University Press then treated us to a reception in the National Gallery of Scotland, where we celebrated the launch of Martin Kemp's *History of Western Art*, surrounded by the Titians, Gainsboroughs and Turners of Scotland's national collection. Starting the proceedings with a plenary session was something of a new departure for the AAH conference, but the organisers wanted to bring everyone together before sending them on to the meat of the conference.

Twenty-three academic sessions ran across Friday and Saturday in a very full programme. The number of delegates meant that there was a good audience for all the sessions. Even those with fewer visitors reported a good seminar-like atmosphere that led to creative discussions. The quality of papers, presented by speakers from all over the world, will be reflected in the number of sessions to be published as volumes of essays.

Visits on the Saturday afternoon were small in size because of the wealth of sites in Edinburgh. While some of the delegates made it as far as Princes Street, others only ventured to the Scottish National Gallery of Modern Art. I went along to the visit to the Prints and Drawings room of the National Gallery, hosted by the curator of Italian and Spanish Art, Aidan Weston-Lewis, and was witness to discussions of a few of the treasures of the collection by some of the art history world's great authorities.

The *British Art Show 5*, which opened in Edinburgh on the Friday evening of the conference, was celebrated both by specific papers given in the sessions on contemporary art and, on Saturday evening, by a plenary lecture by the renowned artist, Susan Hiller (see report right). Not only were we treated to discussions of some of the ideas behind the artist's work, but were also shown Susan's film *Balthazar's Feast*.

Much was done to make the conference a showcase for Art History in Scotland. For one thing the weather was on our side and delegates were treated to views of the capital in the spring sun. Receptions were held in the National Gallery of Scotland, new Museum of Scotland and in Edinburgh College of Art's sculpture court. Even the catering had a Scottish theme; the conference dinner included the compulsory haggis, neeps and tatties, while the biscuits were generously provided by Simmers of Edinburgh and by Tunnock's.

The organisers would like to thank everyone who came to the conference and made it such a success. It doesn't end there, however. We look forward to next year's conference hosted by Oxford Brookes and challenge them to feed us the Oxford equivalent of haggis!

CAROL RICHARDSON & RICHARD THOMSON
Conference organisers

Edinburgh – a city of architectural contrasts



Plenary Sessions

Professor Tom Crow

Professor Crow's talk, on the situation of 'Art at the Millennium' took place in the George Square Lecture Theatre and was attended by over 400 delegates, who listened to a fascinating exposition on the nomadic role of the object for the contemporary art historian and critic. Drawing on a number of works by Robert Rauschenberg, Crow examined the role of the object in reflecting conditions. He argued, that more detailed attention needs to be paid to the object as a means of artistic communication, with its own history open to mapping. He demonstrated this point by considering works by Watteau and Oldenburg as, on the one hand, 'fantasy images' which transformed a fictional, fantastical world into images of a visual reality, as well as warnings against any stable readings of the objects themselves. Crow drew particular attention to the changing status of the object in the light of rapid technological changes that allow for the replication of images as well as their global spread, almost instantaneously, through email and the web.

The second part of his lecture engaged with the formal qualities of the art object. Crow suggested that whatever the outcome of the artist's engagement with his environment, the object was the material outcome of this engagement and as such needed to be looked at in its own rights and as an indicator of the conditions it reflects. In conclusion, Crow argued that one of the points that mark art at the Millennium is maybe the need to turn to artists for guidance on how the object has been manipulated.

GABRIELE NEHER

University of Nottingham

Susan Hiller

Susan Hiller's plenary lecture on Saturday evening of the AAH Annual Conference in Edinburgh provided compelling insight into the manner in which an artist works. Hiller spoke candidly about the difficulty of talking about her work when it is still not fully understood even by her. Her dialogue was accompanied by unedited film footage of the installation and viewing of her work *At the Freud Museum*. Hiller noted that the viewer was an integral element of her work and its understanding, thus subtly utilising her audience for its comprehension. Hiller described her manner of work as 'odd' and explained that her initial starting point was not with ideas, but with objects – what she called 'artefacts of our own culture'. She went on to express her curiosity for 'things' as part of her background in anthropology and 'cultural exploration.' Hiller provided insight into her methodology, often describing it as 'play' – 'playing' with objects, 'playing' the curator – and demonstrating her passionate involvement in the creative process.

The title of the conference was the motivation for Susan Hiller's participation. She described *body* as contemporary, whereas *soul* as being a rather unfashionable and romantic. Hiller expanded upon the terms with Freudian definitions – the *body* as something which can only be evoked, and the *soul* being the seat of both the mind and passions – ambiguous terms well suited to the varied interpretations presented in the diverse strands of the conference. Freud and his collection of classical art provided Hiller with both a venue and the inspiration for her work titled 'At the Freud Museum.' She spent five years creating this piece. Fascinated by the 'aura of memory' associated with objects, Hiller 'orchestrated relationships' between objects and 'framed' them in archaeological collection boxes. She described the objects as 'materials that have fallen out of sight socially'. Her role in the act of making this piece was described as that of 'becoming and unbecoming an anthropologist'.

Susan Hiller summarised by stating that her work is provisional – in a state of making sense, that the work requires viewers as participants, and that her signature is not conforming to a specific style. The evening was concluded with a viewing of Hiller's short film *Belshazzar's Feast*, thus expressing as an artist does best – via her work.

JULIE SCHLARMAN

University of Southampton

Edinburgh 2000 from an Independent's viewpoint

Arriving at Edinburgh Station, I felt the familiar sense of expectation and hope that greets the start of a Conference. The first introduction to the next few days was the halls of residence. In this case they were of a good standard and much more comfortable than those at some conferences venues. Everything was well organised and the staff helpful and polite. Breakfast was good and provided a first chance to talk to colleagues.

Meeting fellow art historians and sharing ideas is, for the independent scholar, one of the prime purposes of the AAH Conference. It is just such a pity that the Conference is now so expensive that for those without university support, the chance to attend is often denied. I felt privileged to be one of the few independents at this year's Conference. Our special interests group only yielded five of us: a small number when one considers the list of those on the *Register* and the many others working in the field.

The book fair was situated right in the centre of the concourse where we ate and drank, providing plenty of opportunity to browse through the books on sale. One of the advantages of the book fair is the chance to see publications by smaller and overseas publishers whose works are not normally on sale in general bookshops and I was pleased to find a key text from the University of California Press.

The conference included a reception at the new Museum of Scotland, where there was a chance to browse round the inspiring new galleries and learn a little of Scotland's history. The conference dinner afterwards, in the magnificent setting of the Playfair Library, was a huge success, with a chance to sample Scottish fare including haggis, neeps and tatties! This was altogether a very enjoyable conference.

VIVIEN NORTHCOTE

Edinburgh 2000 • Reports on Academic Sessions

The Body and Soul of a Nation? Making Cultural Identities 1707–2000

Convenors: Professor Dana Arnold and Stephen Lloyd

How is a nation defined? What makes up its *body*? What is in its *soul*? The papers presented in this academic session sought to broaden historical concepts of nationhood by utilising material culture in the form of popular literature, mass-produced prints, sculpted monuments, portraiture, and built space.

Two distinct and interrelated themes emerged in this academic session. Several papers dealt with the concept of Britain as a colonial and imperial power, and its attempt to create a diverse 'body' of nation. Professor Dana Arnold and Fintan Cullen looked specifically at the creation of purpose-built space in Dublin to reinforce colonisation. The spatial organisation and embellishment of Phoenix Park and the rotunda-style buildings constructed to house Robert Ker Porter's panoramas were used as venues for the reinforcement of Britain's imperial hegemony. Sophia Chambré's research into the Irish country house established links between the iconography of nation, the symbolic nature of architecture and concepts of ownership, possession and feudalism within the framework of contemporary literature. The individual and nation was the focus of Stephen Lloyd's investigation of portrait painter Henry Raeburn. The conflicting national attitude of Raeburn through his association with both the Royal Academy of London and of Scotland, the constant inner struggles with art and commercialism, and the establishment of a gallery and studio in his home in Edinburgh provided an intimate look at how the artist attempts to resolve the greater questions of nationalism. Fred Bohrer's paper looked to Britain's 19th-century policies of diplomacy as the strategy for collecting antiquities. Visual accounts of Layard's Assyrian archaeology and the Albert Memorial became the vehicles for reinforcing idealised views of imperialism.

The power of public sculpture to strengthen national identity was a major topic in this academic session. The military monument as an expression of dominance and authority was explored in Jonathan Black's paper, which brought forward the dilemma artists encountered in creating a model of English military masculinity, in contrast to Scotland, where nationality was embodied in the soldier. One of the major forums for the appreciation of Britain's military achievements is Westminster Abbey.

Joan Coutu's research focused on the developing cult of military heroism surrounding Major General James Wolfe, and the political ramifications of his monument in the Abbey, which was commissioned by Parliament.

The other predominant theme in this academic session was an investigation into how those colonised countries tried to retain their nation's 'soul'. Gender was a secondary topic running through papers dealing with nationalism. Representations of literary heroines were utilised by both Ireland and Scotland to reinforce their rustic Gaelic pasts. Stana Nenadic's investigation into Scottish Ossian legends and Professor Andrew Ballantyne's comparison of Lady Morgan's *Wild Irish Girl* and Benjamin's Disraeli's *Sybil*, demonstrated the power or, in the case of Ossianic literature, the lack of power that legend and myth exerted in defining a nation. Idealised descriptions of the land inhabited by virtuous female figures became the vehicle for reinforcing a nation's soul. The sense of national identity and the landscape was presented in Dr Jos Hackforth-Jones' investigation into the parallels in the colonial circumstances of Wales and New South Wales. Late 18th-century landscape imagery became the means of recording the conquering spirit of European settlers in the Blue Mountain region of New South Wales.

In view of recent changes in Scotland, those papers that addressed the issue of the Scottish nationalism were indeed timely. John Gifford's research looked into the long-standing controversy over the creation of a Scottish national monument. His paper summarised the social, political and religious problems endured by those trying to create a visual expression – a replica of the Parthenon – which was worthy of those honoured and provided an enduring symbol of the nation. In the early 20th century, the legendary figures of William Wallace and Robert the Bruce came to be visual icons linked with Scottish history. Helen Smaile's research looked into the creation of monumental bronzes of Wallace and Bruce for Edinburgh Castle, which were a result of the growing awareness and need in Scotland to create a separate and distinct national identity based in its distant past.

Throughout the course of the two-day session, many direct links were established between the papers, which provided for lively discussions. In summary, the research presented in 'The Body and Soul of the Nation?' academic session embellished current national 'portraits'.

JULIE SCHLARMAN

Embodying the nation: ethnic landscapes, myths and legends

Convenors: Dr Sighle Breannagh Lynch and Dr Patricia Cusack

This session was concerned with occurrences of the mother/female figure in art in the context of the visual arts of England, Ireland, Germany, Canada and India. In all, eight papers were read. The topic may be familiar, but in this session of the AAH conference different and previously unexplored aspects were identified. The variety and significance of the discoveries suggests that the information should be disseminated among a wider audience.

Sentimental infant–parent relationships, precious male with fretting mother protectors were eschewed in favour of women liberating themselves from male dominance to wield power in a wider world. Punch cartoons traced the complexities of the changing role of women in Victorian England and we were made aware of the serious content in those seemingly trivialising representations (Anne Helmreich, Texas Christian University). One writer explored the changing relationships of mothers and daughters as seen in contemporary Irish art (Hilary Robinson, University of Ulster at Belfast). A contrast to the familiar mourning or militant ladies, were previously unobserved provocative, sensual images of Ireland / Hibernia (Dr Paula Murphy University College, Dublin).

Depicted Bodies and Present Souls?

Convenors: Rupert Shepherd and Robert Maniura

The organisers of this session set out to consider the notion of 'presence' in images – the conflation of image with prototype. The session provided an opportunity to assess the extent to which, ten years after the publication of *The Power of Images*, art historians have responded to Freedberg's call to consider viewers' responses to images. Like Freedberg's book, the papers covered a broad chronological range and dealt with many diverse subjects.

Considering the prototype

The first group of papers, covering medieval and renaissance art, concentrated on debates surrounding the physical presence of the prototype in the depiction. Hellmut Wohl's paper, which outlined the importance of the Byzantine concept of *oekonomia* – in which the image is a part of the prototype – as expressed in the iconoclast and anti-iconoclast debates of the 8th and 9th centuries, provided an excellent foundation for the session. Robert Maniura, using the example of Roger van der Weyden's *Deposition*, questioned Michael Camille's thesis that the doctrine of the real presence predisposed late-medieval viewers to elide image and prototype. Rupert Shepherd argued that the habitual evocation of life in images in Ferrarese texts of the Renaissance period encouraged contemporary viewers to regard images as in some sense embodying the things that they depicted. Bridget Heal questioned Freedberg's notion of the ineradicable 'sense of the signified in the sign', pointing to the Lutheran conviction that images could be rendered harmless by the power of words. Alex Nagel examined the use of the eucharistic tabernacle as a substitute for imagery in early 6th-century Italy. He argued that in an era of crisis bodily presence was used to restore the efficacious unity of sign and signified that had characterised old cult images.

Spiritual presence

Three successive papers on 17th-century art turned their attention to notions of spiritual rather than bodily presence. Kate Bomford's paper considered how the Rubens' portraits of humanists rendered their sitters spiritually present for their beholders through their evocation of voice, breath and spirit. John Nash also dealt with the notion of spiritual presence, in particular with Rembrandt's remarkable ability to depict emotion and thereby to reveal the souls of his subjects. By contrast, Gert Fischer examined images by Poussin in which soul and identity are deliberately concealed. The artist used mask-like faces to de-individualize divine figures, thereby placing them on a higher plane, and representing the divinity present in the figures.

Physical presence

Returning to responses to images that suggested the physical presence of the prototype, Erika Naginski considered the representation of an extreme response to the perception of presence in works of art – iconoclasm. She outlined ways in which depictions of iconoclasm formed part of French Revolutionary imagery, and how the resulting fragments were themselves assembled into revolutionary 'representations'.

Michael Leja provided a detailed context for the 19th-century American William Harnett's *tromp-l'oeil* paintings, situating them in a culture pervaded by anxieties about illusionism and deception. He suggested that illusionistic art provided a harmless way in which viewers might sharpen their abilities to distinguish between the 'real' and the 'deceiving', helping them to cope with the cognitive complexities of modern life.

James Hall rounded off the historical section of the session by showing how theoretical discussions of sculpture in the 16th and 17th centuries policed the viewer's potential (and potentially Pygmalion-like) interactions with statues by privileging sight at the expense of touch. Despite the reinstatement of touch in the 18th century, the smooth surface of neo-classical sculpture still indicated an unease with the medium's tactility.

From prototype to image

Finally, Andrew Harrison provided a philosophical insight into the notion of presence, arguing that the relation between an image and its prototype or referent is analogous to that between an engineering model and the thing it models. In the case of works of art, the properties of the referent modelled by the image are those properties that give it its aesthetic charge – grace, beauty and so forth. It is this ability of art to transfer the numinous from prototype to image that leads to our fear of presence in works of art.

The session indicated that the period since the publication of Freedberg's *Power of Images* has seen significant developments in the discussion of some of the issues he raised. The ways in which viewers' responses to images can interact with the images themselves to animate the image, making the prototype 'present' in the image, remain an area of study with the potential for significant advances in our understanding of the ways in which we perceive works of art.

**BRIDGET HEAL
& RUPERT SHEPHERD**

Academic session reports continued on page 24.

A different view of Ireland was projected in religious works of art aimed at maintaining the subjective role of the female in the post-colonial era (Professor John Turpin, National College of Art and Design, Dublin). Indian women's creativity was subsumed into constructs of post-colonial identity (Renate Dohmen, Goldsmiths' College, University of London).

In Scottish folklore the female deity appeared to have equal status with her male counterpart (Murdo Macdonald, University of Dundee), and Canadian identification of land as female suggests that motherhood is a position of powerful productivity rather than servility (Christine Conley, York University, Toronto). The

ideological significance of German architecture in the immediate decades after the World War II was explored and compared with pre-war architecture in which the notion of a triumphant, strong state became transformed into a more 'feminine' construct (Deborah Ascher-Barnstone, Washington State University).

The diversity of resultant questions and the lively discussions that ensued suggested a considerable interest in the theme. The introduction of humour, where relevant, added a further dimension to these important expansions of the history of art.

PATRICIA MCCABE

Shearer West

Chair-Elect

I consider it a great honour and challenge to be elected as Chair of the AAH. Previous chairs have progressively enhanced the profile and professionalism of the Association. It will be a pleasure to be able to build on these strengths by drawing on the ideas and input of the expanding membership, and continuing to raise the profile and influence of the AAH, both nationally and internationally.

I have been a member of the AAH since 1985, and from 1995 to 1998 was also an elected member of the Executive Committee. I have attended most of the annual conferences, participating as both speaker and session organiser, and have been an enthusiastic supporter of the Association and its activities throughout this time.

I am currently Head of the Department of History of Art at the University of Birmingham, and have held this post for four years. I am involved on a number of committees in the university, have participated in many art history conferences both nationally and internationally, and am on the editorial boards of the *Journal of Victorian Cultures* and Birmingham University Press. I also co-edit the Barber Institute Critical Perspectives series with Manchester University Press. I have acted as external examiner for both undergraduate and postgraduates programmes at a number of British universities and have been a subject specialist assessor for the QAA.

Although the majority of my experience is in the realm of higher education, I have relationships with, and interests in, other sectors of the art historical world. My job involves close liaison with the Barber Institute of Fine Arts, providing insights into the pressures and challenges of contemporary gallery administration. I have also liaised with schools in my capacity as admissions tutor. These experiences have given me a broad view of current issues in art history, and insights that I hope to be able to use for the benefit of the AAH.

SHEARER WEST



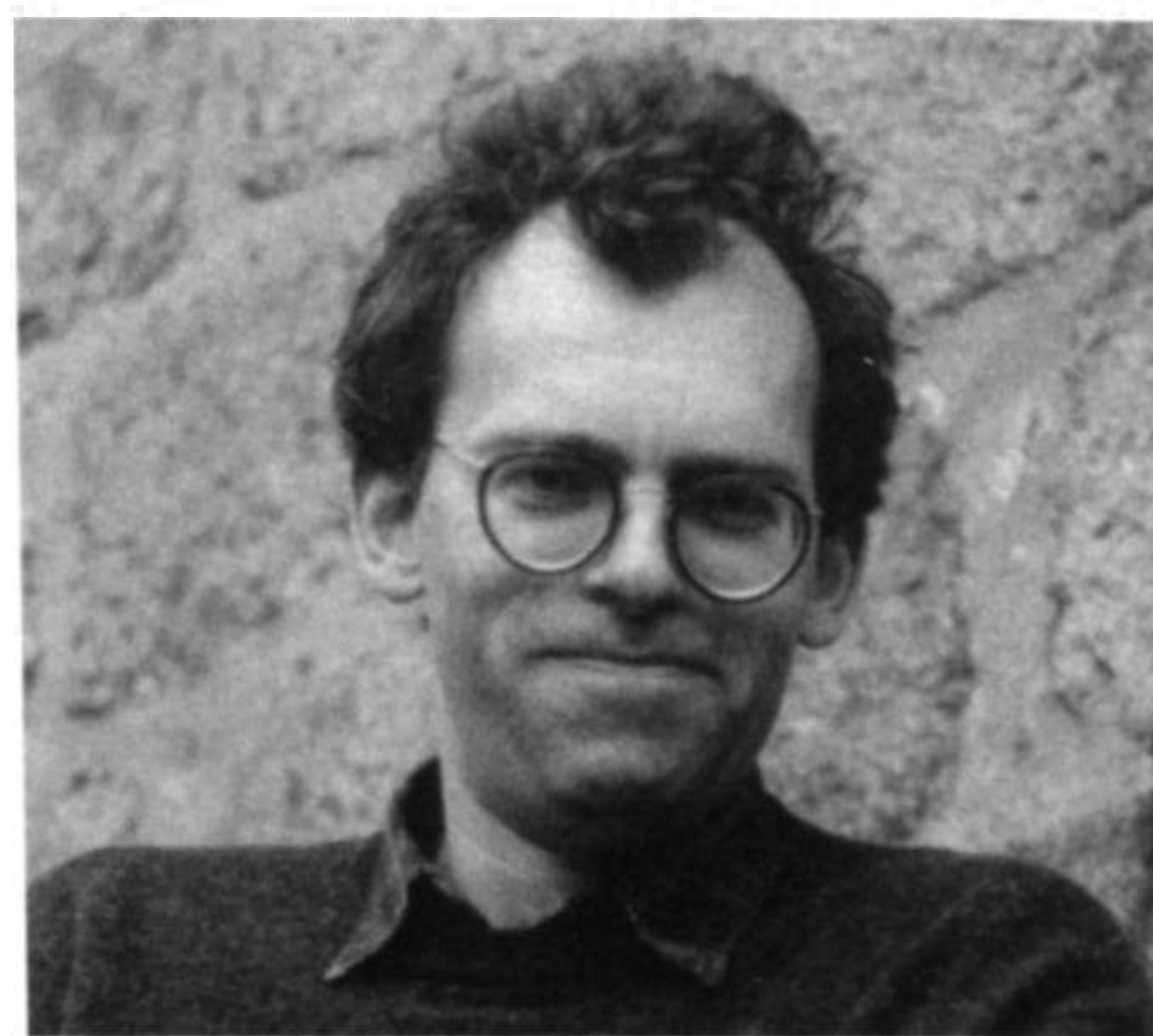
Colin Rhodes

Colin Rhodes (*left*) is Reader in Art History & Theory at Loughborough University. He studied Fine Art and Art History at Goldsmiths College before completing his PhD on Primitivism at the University of Essex. He is author of *Primitivism & Modern Art* (1994) and *Outsider Art: Spontaneous Alternatives* (2000), both published by Thames & Hudson, and contributed substantial parts of the Dutch Open University course on Expressionism.

He first became a member of the AAH as a student in 1987.

Evelyn Welch

Evelyn Welch (*right*) is Reader in the History of Art in the School of European Studies at the University of Sussex. A specialist in Italian art and culture between 1300 and 1600, she is the author of *Art and Society in Italy, 1350–1500* (Oxford) and *Art and Authority in Renaissance Milan* (Yale). Her forthcoming work, *Shopping in the Renaissance. Consumer Cultures in Italy 1300–1600*, will be published by Yale. She has been an active member of the AAH for many years and is currently working on benchmarking issues as a member of the Universities and Colleges subcommittee.



Tom Nichols

Tom Nichols (*left*) has been a lecturer in the History of Art at the University of Aberdeen since 1993.

His main areas of research interest are in Venetian Renaissance painting, and the visual representation of poverty. His monograph, *Tintoretto, Tradition and Identity*, was published in 1999 by Reaktion Books.

Richard Humphreys

Richard Humphreys has worked at the Tate Gallery since 1981 and is currently Head of Interpretation and Education at Tate Britain, specialising in Academic Programmes and the general editing of all Tate Britain catalogues and books. His publications include *Pound's Artists* (1985), *Kurt Schwitters* (1985), *British Landscape* (1989), *Futurism* (1999),

British Art 1500–2001 (to be published in 2001), as well as articles and reviews on a range of art historical and other topics. He was Curator of 'Pound's Artists' in 1985 (Tate Gallery and Kettle's Yard) and of the current 'Roast Beef and Liberty' display at Tate Britain. He has organised many international conferences and events, including the AAH Annual Conference in 1993. He was a founding member of the London Consortium PhD programme.

Teaching and Learning Art History

The Universities & Colleges Subcommittee convened a well-attended forum on Teaching and Learning Art History, which dealt with new technologies and the establishment of the new Subject Centre for Art, Design and Communication. Professor Chris Bailey (University of Northumbria) presented the first preliminary results of a survey on the impact of digital images on research and work methods of art historians. A questionnaire had been distributed to a sample of AAH members and, in addition, the results of returns of the on-line questionnaire:

<http://www.unn.ac.uk/iidr/CC/survey1.html>

had also been analysed. This survey, carried out by the Institute for Image Data Research, forms the first part of a larger project (funded by the Arts and Humanities Research Council) on: 'Compare and Contrast: a study of the impact of digital image technology on art history'.

Chris Bailey emphasised that the methodological development of art history has implications for the uptake of digital imagery amongst practitioners. He also stated that one of the aims of the survey was to enquire, on the one hand, into the availability of the technology to art historians as well as trying to understand attitudes towards these new sources of information.

One of the findings of the survey so far has been a clearer understanding of the development of expertise in the sector through prolonged use of the available resources.

The survey also showed that art historians using digital images value the use of the technology for comparative purposes, but returns to the questionnaire emphasised that digital images were not seen as a substitute for the material object and its analysis. Instead, access to digital imagery allowed for a more focused preparation of research trips and the images served as handy reference tools.

For more information on the research carried out by the Institute for Image Data Research, contact Professor Chris Bailey <c.bailey@unn.ac.uk> or Margaret Graham <margaret.graham@unn.ac.uk>.

LTSN Subject Centre

The second speaker of the morning, Pauline Ridley (University of Brighton) talked about the establishment of the new Learning and Teaching Support Network (LTSN) Subject Centre for Art, Design and Communication. This is to be run by a consortium comprising the University of Brighton, Coventry University, the University of Dundee, Ulster University and the Group for Learning in Art and Design (GLAD).

This new initiative replaces the earlier Computers in Teaching Initiative network, but the remit of the new centre is broader in subject range and will deal with all aspects of teaching and learning, including new technologies, pedagogical research, staff development, and the publication of a new refereed journal. The new manager and administrator will take up their posts in June; until then, enquiries are being dealt with but the main focus of activities is the setting up of the infrastructure and networks.

A preliminary review of the relevant QAA subject reports has also been undertaken, and common concerns arising from the History of Art review were summarised at the meeting. These included questions of assessment and resourcing, and the apparently unrepresentative student profile, particularly in terms of gender imbalance and low proportion of students from ethnic minorities. At the same time, strengths of the discipline included its interdisciplinary nature and the research skills and independence fostered.

Questions from the floor included enquiries about the funding of the new subject centres and their relationship to the Institute of Learning and Teaching (ILT), and the need to identify subject specialists to support staff development activities. (*Answers to these questions are provided in the article by Pauline Ridley on page 18.*)

GABRIELE NEHER
University of Nottingham

Mailbase discussion list

The Universities and Colleges Subcommittee has set up a **mailbase discussion list** to facilitate discussion of issues of concern to art historians.

To subscribe, send an e-mail to <mailbase@mailbase.ac.uk> with the following command in the body of your message:

Join aah-he-issues firstname lastname (put your name, not your e-mail address).

If your email programme puts a signature file or footer in your message, type 'stop' after your name or the mailbase programme will get confused.

For information on how to join a mailbase list, see: <<http://www.mailbase.ac.uk/docs/join-leave.html>>. Alternatively, send an email indicating your wish to join the list to: <gabriele.neher@nottingham.ac.uk>

The Sculpture Journal

The Sculpture Journal is the foremost scholarly journal devoted to European sculpture from the medieval to the present. The theme of Volume IV, which appeared in March 2000, is European sculpture in American collections.

Published by the Public Monuments and Sculpture Association, and edited by Marjorie Trusted (Victoria and Albert Museum), the price of the journal is £20 for members of the PMSA, or £30 retail (\$50 for US customers).

To subscribe as a PMSA member, contact Marjorie Trusted, Dept of Sculpture, Victoria and Albert Museum, South Kensington, London SW7 2RL; Tel: 020 7942 2610; Fax 020 7942 2616; <m.trusted@vam.ac.uk>

To order a retail copy within the UK, contact Stuart Lochhead, Daniel Katz Ltd, 59 Jermyn Street, London SW1Y 6LX; Tel: 020 7493 0688; Fax 020 7499 7493; <stuart@katz.co.uk>

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Symposium 2000 Independent Perspectives

1 SEPTEMBER 2000

Fitzroy Square, London

An inaugural one-day symposium is being organised in London to give an opportunity for independent members of the AAH to present aspects of their ongoing research.

For full details see *Conference News* (page 26).

Contributions invited!

As Chair I would like to encourage you as independent members of the AAH to take a more active part in how the subcommittee works. We've had some success in the past year recruiting new blood onto the subcommittee, but we'd very much like to hear more of an independents' voice in the *Bulletin*.

Perhaps you'd like to share your concerns with the wider audience? Such contributions can take many forms. You might write an article on issues you feel strongly about, or a review or reports on an event you have attended. What about an independent's report on a conference? (See those from Vivien Northcote on pages 3 and 24.) Perhaps you might have some 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.

DEIRDRE ROBSON

Chair, Independents

Register of Independent Art & Design Historians 2001–2003

The Association is pleased to fund a second issue of the *Register of Independent Art and Design Historians of the Association of Art Historians*.

Inserted with this issue of *Bulletin* is the registration form for the upcoming 2001–2003 issue of the *Register*, to follow on from the successful issue for 1998–2000. This edition, like the last, will be circulated to all relevant institutions and organisations. It will also be freely available at the Annual Conference in 2001.

All Independent members of the AAH are enjoined to participate in the *Register*.

Please note that only those filling in the enclosed registration form will be included in the new issue.

If you have an entry in the current *Register*, and your details are largely unchanged, you may indicate this as 'no change' in the appropriate section of the form and/or enter only additional information. *You must, however, send a form to ensure inclusion.*

Please consult the Guidelines (*printed below*) for help in filling in the registration form.

If you have not received a registration form with your *Bulletin*, or need another copy, please telephone Deirdre Robson on 020 8743 4697, or email her at <deirdre.robson@talk21.com>.

You are asked to submit your completed registration form by **30 July 2000**.

Guidelines for filling in Register form

Professional/Academic qualifications

List in order of seniority.

Specialisations

Put most significant first, describing as follows:

Period – For example:

- from Classical to present
- Classical – to C4th
- Byzantine C5th – C10th
- Medieval
- Renaissance C14th – C16th
- Centuries from C17th onwards

Nationality – National schools

Area of interest – Select from the following, or make up your own descriptions:

- Architecture
- Critical approaches
- Design and decorative arts
- Film
- Individuals – artists or critics
- Manuscripts
- Materials, techniques & conservation
- Photography

- Pictorial arts
- Prints
- Sculpture
- Theatre & festivals

Publications

Give details of titles of art historical publications (books, catalogues, catalogue essays, articles, reviews). If publications are in non-print format (video, CD-Rom or internet etc) then this should be indicated.

If your publications are numerous, then the most recent and/or major publications should be listed.

Experience and preferred type of work

Fill in all previous experience, and tick those areas in which you are seeking work.

Availability for work

Give details as far as you know at present. This availability is only meant as a rough guide, and the *Register* gives no guarantee that these details will continue to be accurate.

Other relevant experience

This may not be in the field of art history, but could include, for example, language or computer skills.

Art Critics and Art Historians in Schools

The ACHiS research project is about to complete its first year and the researchers are delivering their reports. (These will be housed initially at the Institute of Education, University of London.) The five participating schools are very different and the residents' individual research questions, whilst acknowledging the overall aims of ACHiS (*Bulletin 71*), have been conditioned by the specific educational context and the particular needs of students: These include issues and questions such as:

- Distinction in the creative field: approaches to definitions of 'art', 'craft' and 'design' in secondary art and design education.
- Whether contemporary art can be made more accessible in a school context by relating it to a historical background?
- The role of an art historical intervention in the 'A' Level Art and Design curriculum.
- 'A' Level Art and Design students' assumptions about and views on the purpose of 'Critical Studies': What can we learn? A Case Study with six first year 'A' level students.
- To what extent can pastiche be a means of access to the canon, and a critical practice?

In addition, the team is constructing an archive which includes records of the residencies: video, audio and photographic, and documentation of planning, resourcing, reflections and evaluations. Housed at the same site, this is already proving a valuable resource for student teachers.

Applications for the second and final year are welcomed from practising art critics/historians, including students engaged in research degrees.

For an application form please contact:

Nicholas Addison
Art & Design Education
Institute of Education
University of London
20 Bedford Way
London WC1H 0AL.
Tel: 020 7612 6192
Email: <n.addison@ioe.ac.uk>

The AQA 'A' Level Art History

The initial response of the Schools Subcommittee to the new 'A' level was somewhat muted (*Bulletin 73*). Since then members have reflected on its many positive attributes and are looking forward to working with the syllabus. The second year in particular offers both familiar, popular topics and new possibilities. For example, as well as an open choice for candidates' dissertations, in module 5 centres can choose to study from a list of seven fields, including 'Art and Architecture in early Renaissance Florence' or 'The Architecture, Design and Philosophy of Galleries and Museums'; and in module 6 from fields including 'Victorian Narrative Painting' or 'Figure, Object, Idea and Installation – Modern British art c.1960–1998'. The inclusion of museology, contemporary practice and highly focused study, signal a radical shift in the A Level and the subcommittee hopes that some centres

Looking Over the Overlooked Local Resources and Art History

10.00–17.00 30 JUNE 2000

Clare Auditorium, Tate Gallery

*Tate Britain Interpretation and Education / AAH
Schools Conference 2000*

The new 'AS' and 'A' levels offer real opportunities for art history. However, some art objects and the discourses that surround them are still neglected. The aim of this conference is to examine how the 'local', so easily overlooked, can be used as an accessible and critical resource.

- Why do educators often depend on the canon and make straight for the National Collections?
- Why is late Victorian art still denigrated?
- How can the local built environment serve as a critical resource?
- Where can students find evidence of Britain's intercultural history?
- How can students critically engage with representations of contemporary art when their views are largely determined by the media?

These questions will be addressed by four speakers. Delegates will be invited to debate the implications of the talks in seminars and a plenary.

The day will be chaired by Professor Germaine Greer.

Speakers include: Dr Paul Barlow, Rebecca Sinker, Rachel Withers.

Tickets: £25.00 (includes lunch) before 10 June, £35.00 thereafter.

For enquiries please call Nicholas Addison on 020 7612 6192 or Tina Melbourne on 020 7887 8756.

Please return booking forms to:

Josephine Borradaile
Art and Design Education
Institute of Education
University of London
20 Bedford Way
London WC1H 0AL

will take an adventurous route, even though it may initially prove demanding.

To support teachers Elizabeth Allen is negotiating with London galleries to hold specialised study days, some for teachers others for students. The Schools Conference 2000 (*see above*) is intended to address module 1 of the first 'AS' year, 'Ways of Seeing', examining empirical and historical method. The conference will also advise teachers not to teach this module so as to serve the survey course of modules 2 and 3, but demonstrate how it can be used to introduce the critical methods necessary for the second year and indicate something of art's diverse histories.

NICHOLAS ADDISON

Chair, Schools Subcommittee

Minutes of the 26th Annual General Meeting of the Association of Art Historians Appleton Tower, University of Edinburgh, Sunday 9 April 2000

AAH Executive Members present: Nicholas Addison, Dana Arnold, Chris Bailey, Peter Baitup (Hon. Treasurer), Andrew Falconer (AAH Administrator), John House (CIHA representative), Penny McCracken (Hon. Secretary), Sophie Matthiesson, Marsha Meskimmon, John Morrison, Susie Nash, Gabriele Neher, Christiana Payne, Pauline Ridley, Deirdre Robson, Sam Smiles, Brandon Taylor (AICA representative), Toshio Watanabe (Chair).

Apologies: Oriana Baddeley, Duncan Branley, Peter Funnell and Adrian Rifkin.

Members: The meeting was attended by approximately 50 members. In addition, 47 proxy-voting forms had been received. Before the meeting the Chair, Toshio Watanabe, thanked the organisers and hosts of the conference, the University of Edinburgh and the Edinburgh College of Art, together with the sponsors. In particular he singled out the Academic Convenor, Richard Thomson, and Dianne King (College of Art Co-ordinator), to whom bottles of wine were given, and Frances Fowle (Book Fair organiser) and the conference administrator, Carol Richardson, who were presented with flowers. Thanks were also extended to the conference assistants who had so helpfully assisted delegates throughout the conference.

Minutes of the 25th Annual General Meeting: held in the Faculty of Arts, University of Southampton, 11 April 1999. Apart from two typographical corrections, these were agreed as a true record and signed. There were no matters arising.

Chair's Report

To the report that appeared in *Bulletin 73*, the Chair added three items.

- Outgoing members of the Executive Committee were warmly thanked for the work done during their membership: the elected members retiring were Chris Bailey, Peter Funnell, John Morrison and Pauline Ridley. John House is retiring as Chair of CIHA but has been a longstanding member of the EC in a number of roles.
- The Art Galleries and Museums Subcommittee has been re-established, with Mark Evans (V&A) as Chair and Rowena Shepherd (English Heritage) as Secretary.
- Blackwell is launching a new book series in conjunction with the AAH, *New Interventions in Art History*. Dana Arnold will be the series editor. Initially there will be 6 volumes appearing over two to three years from 2002. Each will contain 10–12 essays of about 10,000 words.

Membership Report from Administrator

Report published in *Bulletin 73*.

Hon. Secretary's Report

Report had appeared in *Bulletin 73*. Penny McCracken informed the AGM that one nomination for the next Chair of the AAH had been received and **Shearer West**, University of Birmingham (proposer: Toshio Watanabe; seconder: Penny McCracken) was duly elected to serve from 2001–4.

Four nominations had been received for the four vacancies for elected EC members and the following were elected to serve for three years:

- Richard Humphreys, Tate Gallery (proposer: Gill Perry; seconder: Anita Greutzner-Robins)
- Tom Nicholls, University of Aberdeen (proposer: John Morrison; seconder: David Manning)
- Colin Rhodes, University of Loughborough (proposer: Marsha Meskimmon; seconder: Pauline Ridley)
- Evelyn Welch, University of Sussex (proposer: Toshio Watanabe; seconder: Gabriele Neher)

Hon. Treasurer's Report

Report circulated at the meeting. A full statement of AAH accounts is available from the Administrator and is published in this issue of *Bulletin*.

Bulletin

Report published in *Bulletin 73*.

Art History

Due to faults at the printers, the current issue had to be reprinted twice and was therefore late. The financial consequences of this for the AAH were discussed. The Chair will take this matter up with Blackwell.

The Art Book

In response to observations about the possible input of AICA members in providing reviews, the Editor summarised the directions in which she planned to take the publication. It was important to think through the purpose of the *The Art Book* over the next few months and she welcomed the AICA representative's suggestions. The Editor had circulated a questionnaire at the conference and urged members to return it by the end of the AGM.

Subcommittees

Independent Art and Design Historians: Report published in *Bulletin 73*.

Schools: Report published in *Bulletin 73*. The Chair reported on the pivotal role played by the subcommittee, and Elizabeth Allen in particular, in ensuring the continuation of 'A' level Art History. The introduction of 'AS' level Art History is likely to result in a larger number of students taking up Art History. It was observed that the maintained sector is not currently represented on the subcommittee. The subcommittee was warmly thanked for its efforts.

Universities and Colleges: Report published in *Bulletin 73*. As a result of the subcommittee AGM held the previous day, the agreement of the full AGM was sought. The subcommittee requested the AAH Chair to write to the CVCP expressing concerns about the direction in which benchmarking was going. Although the AAH will continue to work with QAA, strong concerns had been expressed in the meeting. The AGM endorsed this action.

Students: Report published in *Bulletin 73*.

CIHA: John House announced that he was retiring as Chair of the British group. Stephan Bann (University of Bristol) had been nominated in his place (proposer: John House, seconder: Lisa Tickner).

The following members have also reached the end of their

Art Galleries and Museums Subcommittee

News of a revival

The Art Galleries and Museums Subcommittee was re-established at the Annual Conference, with Mark Evans (Head of Paintings, Victoria & Albert Museum) as Chair and Rowena Shepherd (English Heritage) as Secretary. A subcommittee is currently being formed.

At the first conference of the AAH in 1975, there were three special-interest groups: universities, museums and galleries, and the art trade. The trade fell away almost immediately, and while the universities group has flourished, and sections for students and independents have appeared, the AAH museums group has had a patchy history. The role of *Art History* during the 1980s in the growth of 'the new art histories' played a part in this process, as these avenues of enquiry often initially seemed incompatible with the traditional areas of study which remain the *forte* of curators. Prophecies of the separation of theoretical and object-based art history proved incorrect, the New Art History approaches middle-age, and many of its insights have been appropriated by more empirical students.

A principal reason for the apparent success, or at least constant business, of the AAH universities group appears to be the broadly common agenda of teachers of art history in higher education. By contrast, there is considerable variety in the circumstances, threats and opportunities faced by curators in London and the regions, in the national, local authority and university sectors. Institutional diversity and the traditionally hierarchical structure of museums is further complicated by the subdivision of curatorship between specialist categories such as exhibition organisation, documentation and registrar work. The quest for common ground between these constituencies poses the threat of becoming marginal to all, while the Museums Association provides a platform for purely professional issues. However, there is no alternative umbrella organisation in the UK for art historians in museums and similar institutions, and there appears to be a substantial range of business for the Art Galleries and Museums Subcommittee.

It is incumbent upon the AAH to make special provision for activities central to museum-based art history: collecting, cataloguing and interpretation, and display. It is desirable to provide a forum for issues and areas where curators have necessarily taken the lead. This includes all-embracing concepts such as 'heritage' and 'pre-eminence', as well as specific areas of enquiry such as the history of collecting, the technical analysis of works of art, the role of the art trade and the whole realm of applied and/or decorative art. It would also be helpful to flag up broader art historical issues that impinge upon curatorial activities, such as the role of reception and consumption in the display and interpretation of works of art.

A major issue is the development of links between national and regional art museums. Current examples of such co-operation include the British Museum exhibitions toured by the South Bank Centre, the Lottery-funded 'Sharing Museum Skills' programme, and the National Gallery's proposals for a national database of old master paintings. The AAH could create a framework for such initiatives, as well as organising training seminars in art historical areas for 'generalist' curators. The Art Galleries and Museums Subcommittee plans to mount an academic session at the 2001 Oxford Conference, probably on the theme of 'making art history in museum displays', and will be soliciting contributions from Tate Modern and Tate Britain, the National Portrait Gallery, the Victoria and Albert Museum and regional art galleries.

The principal business of the Art Galleries and Museums Subcommittee is to support and facilitate the practice of art history in museums and galleries. What form such support and facilitation should take is principally a matter for the AAH membership, from whom

I would be delighted to hear more – by letter, fax, telephone or email – in advance of the subcommittee meeting at Oxford in 2001.

MARK EVANS

Chair, Art Galleries and Museums Subcommittee

term on the Committee: Julian Gardner, Martin Kemp, John Onians. Brandon Taylor (University of Southampton) had been nominated as a replacement for one of these (proposer: Stephen Bann, seconder: John House). Other replacement members will be nominated during the year and presented to the 2001 AGM for formal election. The AGM endorsed these nominations *nem con*.

Members were urged to support the Congress in London in September in order to show the strength of Art History in Britain.

Artists' Papers Register: A demonstration of the on-line database had been available at the Book Fair. Members were urged to show their support by using the site and by displaying posters. An increased number of hits on the site will facilitate obtaining funding.

Conference 2001: Members were informed that in March it had become apparent that UEL would not be able to host the next conference and that at short notice Oxford Brookes University had agreed to provide the venue from 29 March–1 April 2001. Christiana Payne would be the

Convenor and the theme was *Making Connections*. Other institutions in Oxford had expressed a willingness to collaborate. Brookes was warmly thanked for taking on the organisation at this late stage. Members requested that Forums and the meetings of the Subcommittees be more centrally embedded within the programme.

Motions

The Chair read out the relevant parts of the constitution concerning motions. The motion proposed was that a new membership fee of £15 for *Bulletin*-only should be introduced for members whose salary fell below a level which was to be determined and reviewed by the Executive Committee. Initially, the EC had fixed a level of £14,500. Applicants would self-declare. There were no amendments to the motion, which was proposed by Toshio Watanabe and seconded by Chris Bailey. It was agreed *nem con*.

AOB:

No business.

The meeting closed at 12.15 p.m.

Treasurer's Report and Accounts 31 December 1999

The Executive Committee is pleased to report on the Association's accounts and activities for the year ended 31 December 1999.

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

The accounts show an excess of income over expenditure amounting to £24,063, after transferring £2,000 to the *Art History* Sabbatical Reserve.

The following factors contributed to the result for the year:

- *Art History* continued to make a significant contribution as one of the leading academic journals in its discipline. As a result, the financial contribution made to Association funds made it possible to support many important new initiatives.
- A donation of £5,000 was made by the Association to the CIHA Conference to be held in London in September 2000. In addition, a loan amounting to £35,000 has been advanced to the organisers after the

year end to enable them to finance the costs of the conference prior to the receipt of delegate fees. This loan is interest free until the repayment date, 30 September 2000.

- Administration expenses increased a little more than inflation, largely as a result of taking a small area of additional office space at Cowcross Street, and legal costs are higher in line with the Executive Committee's policy of taking advice where prudent.

One particular area where advice was sought in 1999 was the structure and activities of Pitchfactor Limited and the ownership of the *The Art Book*. As a result the *The Art Book* has been transferred from Pitchfactor Limited into the ownership of the Association.

Reserves amounting to £133,864 were carried forward at 31 December 1999 and the Association is thus well placed to continue its policy of supporting initiatives which the Executive Committee consider beneficial to the membership generally and which promote the Association's stated objectives.

PETER BAITUP
Hon Treasurer

Balance Sheet as at 31 December 1999

	1999		1998
	£	£	£
Fixed Assets			
Tangible		2,225	264
Investments in subsidiary		<u>2</u>	<u>2</u>
		<u>2,227</u>	<u>266</u>
Current Assets			
Debtors and prepayments	8,357		1,934
Cash at bank and in hand	195,168		138,102
Loan to subsidiary company: Pitchfactor Limited	<u>470</u>		<u>3,044</u>
	<u>203,995</u>		<u>143,080</u>
Current Liabilities			
Creditors and accruals		65,180	28,545
Student Support Fund		<u>178</u>	<u>-</u>
		<u>65,358</u>	<u>28,545</u>
Net Current Assets		<u>138,637</u>	<u>114,535</u>
Total Assets less Current Liabilities		<u>140,864</u>	<u>114,801</u>
Funds			
Sabbatical Reserve <i>Art History</i>		7,000	5,000
Unrestricted		<u>133,864</u>	<u>109,801</u>
		<u>140,864</u>	<u>114,801</u>

Statement of Financial Activities for the year ended 31 December 1999

	1999 £	1998 £
INCOMING RESOURCES		
Subscriptions	29,118	30,161
Publications		
<i>Art History</i>	78,291	58,966
<i>Bulletin</i>	2,308	3,697
Others	102	105
Conferences	4,365	2,986
Thesis competition	90	75
Interest received	5,793	5,613
Total Incoming Resources	<u>120,067</u>	<u>101,603</u>
CHARITABLE RESOURCES EXPENDED		
Publication costs		
<i>Art History</i>	33,486	21,117
<i>Bulletin</i>	6,285	6,169
Conferences	5,000	-
Contribution to Student Support Fund	-	191
Artists' Papers Register	1,589	-
Initiatives Fund	3,605	4,043
	<u>49,965</u>	<u>31,520</u>
MANAGEMENT AND ADMINISTRATION COSTS		
Staff salaries	17,254	16,325
Staff training	294	-
Insurance	350	-
Printing and stationery	1,431	4,405
Office rent	5,907	3,525
Postage and telephone	2,952	3,033
Committee expenses		
Executive	3,306	2,626
Subcommittees	1,923	1,399
Secretarial services	669	793
Legal and professional costs	5,482	3,500
Bank charges	1,300	1,730
Computer software and systems support	201	486
Maintenance of office machinery	176	-
Subscriptions	774	82
Advertising	241	-
Audit Fee	750	750
Miscellaneous expenses	375	479
Depreciation	654	-
Total Administration Expenses	<u>44,039</u>	<u>39,133</u>
TOTAL RESOURCES EXPENDED	<u>94,004</u>	<u>70,653</u>
EXCESS OF INCOME OVER EXPENDITURE	26,063	30,950
BALANCES BROUGHT FORWARD AT 1 JANUARY	109,801	80,851
	135,864	111,801
Transfer to Sabbatical Reserve <i>Art History</i>	2,000	2,000
BALANCES CARRIED FORWARD AT 31 DECEMBER	<u>133,864</u>	<u>109,801</u>

All amounts above are derived from continuing operations and the Association has no recognised gains or losses other than those passing through the Statement of Financial Activities

These accounts were audited by Horwath Clark Whitehill, Chartered Accountants, Carrick House, Lypiatt Road, Cheltenham, Glos, GL50 2QJ. They were presented in full at the 26th Annual General Meeting on 9 April 2000. For a copy of the complete accounts, please contact the AAH Administrator or the Hon Treasurer (see back page for addresses).

Student Subcommittee

Who are we? What do we do?

Chair – Sophie Matthiesson
(University of Leeds):

- Scholarships and careers database
 - Voluntary-Work Placement Support Scheme
 - *Guide to Work Experience in the Visual Arts*
 - CIHA 2000 recruitment of student help
- <ch-students@aah.org.uk>

Secretary – Vicki Kirkman
(University of Liverpool):

- Student research-in-progress conferences
 - *Careers in Art History* re-write
 - Careers Forum coordination
- <lan.kirkman@virgin.net>

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>

Frances Follin
(Birkbeck College, London):

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

Gwenda Jeffs
(MA student at Sotheby's)

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

Rachel Harrison
(University of Plymouth)

- Work-placement lists
 - Museums and galleries database
 - Voluntary-Work Placement Support Scheme
- <rachel.e.harrison@btinternet.com>

Nicola Watts
(Open University):

- *Careers in Art History* re-write
 - Voluntary-Work Placement Support Scheme
- <nwatts@primex.co.uk>

Dorothy Watson
(University of Kent):

- Student Representative Coordinator
- <DoroWatson@aol.com>

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

Get yourselves 'on the map'

Is your institution on this map?

No? Then why not volunteer to become a student rep for your department? It's easy. All you have to do is:

1. Post membership forms on a notice board in your department, along with your contact details.
2. Keep a stock of forms to give interested students.
3. Pin up regular notices announcing student events.

Contact Dorothy Watson:
<DoroWatson@aol.com>



AAH Student Representatives

1. **Frances Follin** (*Birkbeck*)
Nicola Watts (*Open Univ.*)
Matthew Hargrave (*Courtauld*)
Gwenda Jeffs (*Sotheby's*)
Reiko Nukui (*Royal Holloway*)
Jane Williams (*U.C.L.*)
2. **Lois Drawmer** (*Bucks. Chilterns*)
3. **Rachel Harrison** (*Plymouth*)
4. **Jan Annot** (*Cant.*)
5. **Ines Fialho Brandao** (*Edinbg*)
6. **Thelma Richardson** (*Essex*)
7. **Amy Barker** (*Warwick*)
8. **Ayako Ono** (*Glasgow*)
9. **Sophie Matthiesson** (*Leeds*)
10. **Matthew Gregory** (*Liverpool*)
11. **Debbie Summerson-Fenwick** (*Northumb*)
12. **Juliette Macdonald** (*St Andrews*)
13. **Roz Cousley** (*Brighton*)
14. **Steve Wharton** (*Sussex*)
15. **Dennis Wardleworth** (*Southampton*)
16. **Julie Schlarman** (*Winchester*)

Voluntary-Work Placement Support Scheme 2000–2001

The Association of Art Historians announces the launching of a **Voluntary-Work Placement Support Scheme**, which will contribute towards the costs of AAH students undertaking work-experience placements. This pilot programme, designed to run for three consecutive years, will offer financial assistance and advice to AAH student members who successfully arrange a work placement in a museum, gallery, heritage site or other visual art environment.

- Part-time and full-time work placements are equally eligible.
- Specialised projects, as well as more general placements, are encouraged.
- For advice on setting up a work placement, you are recommended to consult the AAH publication *Work Experience in the Visual Arts: An Inside Guide* (free to members).
- The scheme encourages diversity of projects and a broad regional spread.
- **Eligible expenses** include: travel to and from workplace, insurance, meals, accommodation, postage, childcare, creation of a work-placement record, special training, special materials and protective clothing.
- **Credit:** You will receive a certificate, jointly signed by AAH Executive Officers and your host institution.

Application deadlines There are two application periods per year.

Deadlines: 31 October 2000 and 30 April 2001

For membership details, Guidelines and Application Forms, see Student Website: <http://hyperion.valhalla.net/~dennisworth/student.htm> (printable format), or send an A4 stamped addressed envelope to: 'Voluntary-Work Placement Support Scheme' c/o AAH Administrator (see back page for address).

Careers Forum – Edinburgh 2000

At the Careers Forum, organised by the Student Subcommittee, five working art historians described the nature of their work and the various steps in their careers, to an audience composed largely of students. **Jon Wood** works at the Henry Moore Institute, where his role is to facilitate the use of the Institute for research, both by members and by visiting scholars. He also helps in the organisation of exhibitions and conferences. The Institute has a sculpture collection, mainly early modernist, an archive of documents about various sculptors, an extensive library and temporary exhibition space.

Emma Barker is a lecturer at the Open University. She pointed out that because of the nature of the OU, devoted to distance learning, she does not actually lecture, but is engaged mainly in the development of course material.

Frances Fowle is an independent scholar, devoting herself mainly to peripatetic teaching and part-time arts administration. She stressed the precariousness of the independent role, emphasising the importance of developing a wide range of contacts and acquiring some form of definable status. She, for example, is a Trustee of the Burrell Collection.

Helen Smailes is a curator at the National Gallery of Scotland in Edinburgh. She described the variety of tasks within the job, from dealing with often quite trivial queries from the general public, to very difficult academic enquiries, and the organisation of special exhibitions. She said that, for a curator in a National Gallery it was important to become established as a recognised authority.

Mark Evans is the Head of Painting at the Victoria and Albert Museum. He said that in addition to the curatorial role, there were now a variety of other departments within museums and galleries, dealing, for example, with education, publicity, IT and fund-raising. Qualifications in art history could be of value in each of these. He recommended that students get work experience in a museum and gallery to find out what type of work might most appeal.

The audience found the forum most helpful and it is intended that notes from this meeting, together with those held in subsequent years, will be compiled into a booklet offering career guidance to students of art history.

DENNIS WARDLEWORTH

Student Profile • Juliette MacDonald

I am currently in the second year of my PhD research, at the University of St Andrews. Since September I have also been teaching both in the School of Art History at St Andrews, and in the Humanities Department at Edinburgh College of Art. Last November I gave a paper at the Annual Conference of the Universities Art Association of Canada in Toronto, and more recently gave a paper at the AAH conference, *Body and Soul 2000*, in Edinburgh.

My research focuses on aspects of 20th-century Scottish stained glass, and in particular its relationship to issues of nationalism and identity. I am particularly interested in the work of the stained-glass designer Douglas Strachan. I believe that stained glass, as a form of public art, is generally overlooked, but that its visual language can have an important role to play in telling us about specific communities and national politico-cultural concerns through its references to geography, climate, historical events, and its evocation of collective myths and memories.

Much of my research is carried out 'in the field' since there are so few secondary sources on Scottish stained-glass to refer to. This has involved travel throughout Britain and to sites in Europe, and I am currently looking forward to a visit to Kraków, where I hope to make a comparative study of Polish stained glass.

After the first few terrifying weeks I have to admit to really enjoying the experience of teaching and have gained a lot from it, both in terms of mixing with a variety of students and looking at art from different perspectives. I have also found the experience of going to conferences very rewarding and enjoyed encountering the diversity of interests present at the *Body and Soul* conference.

JULIETTE MACDONALD



Douglas and Alexander Strachan (1932) Queen Margaret of Scotland, Dunfermline Abbey

You use a glass mirror to see your face; you use works of art to see your soul.

George Bernard Shaw

14th Research-in-Progress Conference

SATURDAY 11 NOVEMBER 2000

Barber Institute, Birmingham

Call for papers

Abstracts of not more than 150 words are invited for papers of about 30-minutes presentation time. Papers are invited on any topic from postgraduate and undergraduate students. We also invite abstracts for shorter 10-minute presentations, if you have a research idea you would like to air at the conference.

For more information or to submit an abstract contact:

Vicki Kirkman, Flat 8, 22 Orchard Street, West Didsbury, Manchester, M20 2LP.
Tel: 0161 434 3849;
<ian.kirkman@virgin.net>

WANTED

Conference Assistants

TIME

30th International Congress of the History of Art

3-8 SEPTEMBER 2000
London

Are you interested in attending the major CIHA conference held in London this September?

Were you wondering how to pay conference fees?

There may be a solution.

We have had an excellent response to the advertisement for student help at CIHA, which appeared in the February *Bulletin*. Student assistants will be able to attend some sessions free and will receive payment in exchange for working part-time at this major international conference. There are now just a few remaining vacancies. If interested, do not hesitate to get in touch.

Email Sophie at:

ch-students@aah.org.uk

SummerSchool 2000 – Call for Delegates

8-9 JULY

University of Reading

The AAH research student SummerSchool will combine inspirational talks by well-known art historians with structured discussions in which research students at every level will be able to present their own work, raise their concerns and make contact with others with common interests. The aim is to promote a high standard of research among current students and encourage networking, on which later careers may depend.

Our main speakers will be **Professor Stephen Bann**, soon to take up a chair at Bristol University, and **Professor Alex Potts**, whose new book, *The Sculptural Imagination*, is due to be published shortly. The Chair of the AAH, Toshio Watanabe, will make a welcoming address to delegates. Most research students would like their own work to be published eventually and there will be a session on this topic by US-based freelance researcher **Julia King**. All talks will be on subjects of wide interest to students of the history of art and visual culture.

There are only 50 places available at this inaugural SummerSchool and bookings have been coming in since it was first announced. Around 30 delegates will have the opportunity to give a 10-minute presentation of their work; if you would like to do this, submit a title for your presentation with your application for a place.*

As with the places themselves, the presentation 'slots' will be allocated on a first-come, first-served basis. The presentations will help delegates to identify those with shared interests, promoting a cross-fertilisation of ideas. A broad-ranging discussion of research methods and problems can then occur, informed by the content of the papers.

All facilities for the SummerSchool are available on site at the Reading campus. Reading itself is easily reached by rail from many parts of the country.

Cost

At £40 for members of the AAH, the cost includes all meals from morning tea/coffee on Saturday 8 July to afternoon tea/coffee on Sunday 9, with one night's bed and breakfast accommodation (St George's Hall), lunches and a SummerSchool dinner on the Saturday night.

How to book

Please send a cheque for £40 (AAH members, please give membership number) or £60 (non-members), payable to the Association of Art Historians, to Frances Follin at 20 Norlands Crescent, Chislehurst, Kent BR7 5RN, including your name and address, and a contact phone number if possible.

Include the working title of your presentation (if you wish to give one).

Indicate if you would like to arrive in Reading on the Friday evening. (We will try to arrange this, at a further charge of approx £20-£25, to be billed separately.)

* Please note that all bookings must be in advance and paid for in full before 1 July.

OUP sponsors Student Starter Pack

Following the 'Call for Sponsors' in *Bulletin 73*, Clare Bebbler of Oxford University Press contacted Gwenda Jeffs. They worked on a complete redesign of the AAH Student Starter Pack, conceived by Dennis Wardleworth and produced in 1998 with money from the AAH Initiatives Fund. The result is a glossy white dossier, with logo and text in glorious technicolour!

We look forward to promoting recent art history titles by OUP, along with our regular updates to students on the latest developments in the discipline, and the activities of the student group. This is only the beginning; Gwenda hopes to bring about even more changes to the pack and the recruitment process. She appeals to other interested advertisers to come forward with any ideas for future collaboration.

The AAH extends thanks to Gwenda and Clare Bebbler for their creativity and initiative, and OUP for its generous contribution. To find out about advertising in the Pack, contact Gwenda at <gwendajeffs@genie.co.uk> or Andrew Falconer at <admin@aah.org.uk>. Sample copies available.

Heather Birchall**Ruskin: the Daguerreotype and the Photograph**

This dissertation compares Ruskin's use of and attitude towards the daguerreotype and the photograph. Ruskin greeted the invention of photography with enthusiasm, urging artists to copy 'the beautiful effects which the daguerreotype alone can seize' and building up what he described in 1851 as an 'enormous collection' of daguerreotypes. Ruskin's predilection for the medium was to change dramatically in the mid 1850s. From this time Ruskin began to refer to photography as 'entirely mechanical' and 'for art purposes worth a good deal less than zero'. Despite Ruskin's change in attitude he continued to use the medium. From the mid-19th century onwards Ruskin used the photograph as a means to create a record of the Italian cities threatened with restoration and as a tool for his students to copy.

Although Ruskin continued to criticise the effects achieved by the photographic camera, he was rarely dissatisfied with the results of the daguerreotype. Ruskin's continued use of the daguerreotype, despite its hasty demise, is explored in this study. This dissertation also examines in detail a number of photographs taken of Ruskin by Lewis Carroll and Frank Sutcliffe. Although Ruskin was rarely, if ever, satisfied with his appearance through the lens of a camera, a large number of photographs taken of him have survived. Finally, the effects of Ruskin's art teaching on a number of the 19th century's most esteemed photographers are explored.

Although Ruskin never ranked photography as an art form, his influence on such artist photographers as Henry Peach Robinson and Frank Sutcliffe was significant. Watson's comment in 1944 that Ruskin was 'one of the earliest and most honourable names in the practice of photography' is evidently still pertinent.

Emily Howe**Divine Kingship and Dynastic Display: The Altar Wall Murals of St Stephen's Chapel, Westminster**

Destroyed by fire in 1834, St Stephen's Chapel at the Palace of Westminster was undoubtedly one of the most opulent and enduringly influential English building programmes of the late 13th and 14th centuries. Focusing, in particular, on the programme of wall-painting which flanked its high altar, this study seeks to clarify the royal chapel's importance not only in terms of its stylistic innovation, but as an arena for Edward III's kingly image-making.

The first chapter, attempting to reconstruct the routes of circulation within the chapel, its furniture, and its liturgy, investigates the way in which the space was used and the audiences for which its east wall images were intended.

Subsequent chapters scrutinise the altar murals and attempt to locate them in the context of other royal artistic commissions in England and on the Continent at this time. Chapter 2 considers the dynastically forward-looking images of Edward III and his family in the lower registers, as well as the representation of St George as patron saint and physical intercessor. A final chapter, contemplating the biblical scenes in the upper registers, tests the hypothesis that the Westminster murals reflected more than just conventional mid-14th-century devotional preoccupations and were, in fact, indicative of Edward III's own Christian ideology of his kingship.

**Winners of Essay Prize
2000****Heather Birchall**

(MA British & Irish Art, University of Nottingham)
Ruskin: the Daguerreotype and the Photograph

Matthew Hargrave

(BA History of Art, University of Warwick)
*Sir Joshua Reynolds and 18th-Century
Gender Politics*

Emily Howe

(MA History of Art, Courtauld Institute,
University of London)
Divine Kingship and Dynastic Display

Sponsors

Manchester University Press
Reaktion Books
Yale University Press

Matthew Hargrave**Sir Joshua Reynolds and 18th-Century
Gender Politics**

Since their delivery Reynolds' *Discourses* have been recognised as seminal works of critical art theory. It is only recently however, since the publication of John Barrell's *The Political Theory of Painting from Reynolds to Hazlitt: The Body of the Public* (1986), that the wider social and political implications of Reynolds' texts have been considered. The contention surrounding Barrell's thesis has made the *Discourses* a fertile ground for art historical enquiry.

This dissertation seeks to insert the *Discourses* into the context of the critical debates surrounding luxury and its consequences in 18th-century Britain. In particular it argues for a reading of Reynolds' theory and practice in relation to particular fears amongst contemporary commentators over the power of unbridled luxury to effeminize the nation state.

Significantly Sekora's analysis of luxury in *Luxury: The concept in Western Thought* (1977) suggests that fears such as these dominated the first half of the 18th century but that, from the 1770s, their force had dwindled. By redressing the bias of the historian in favour of literary texts alone this dissertation highlights that from the evidence of the visual arts – specifically the works of Reynolds – fears over luxury can be shown to have remained prevalent and a cause for concern well into the later 18th century.

As Penny has put it, Reynolds 'may at times have sounded like a voice from the past . . . but [he] had an urgent and uncompromising message for the present'. (Reynolds, 1986, p.30). This dissertation argues that Reynolds' message concerned the troubling spread of luxury and the concomitant rise in the threat of cultural effeminacy.

The Learning and Teaching Support Network (LTSN)

Subject Centre 20: Art Design and Communication

Some of you will have heard about this new initiative, and may be wondering about the implications for art history. I've been asked to write a report on progress so far, and have also incorporated some answers to questions raised at the discussion of the Subject Centre in the Teaching & Learning Forum of the Edinburgh Conference.

What is the LTSN?

The Learning and Teaching Support Network (LTSN), intended to promote high-quality teaching, learning and assessment within subject communities, has been set up by the UK Funding Councils with a commitment of £30 million over the next five years. The network consists of 24 Subject Centres, each hosted by a university or consortium, and a Generic Learning & Teaching Centre (GLTC) to provide advice on issues that affect HE as a whole. The remit of the centres is to:

- collate and promote information on good practices of learning and teaching
- provide opportunities for professional development
- ensure awareness of current and potential pedagogic developments
- review, advise and encourage discipline-based pedagogical research and development.

This new initiative replaces the earlier Computers in Teaching Initiative (CTI) network, and the Teaching and Learning Technology Support Network (TLTSN), but the new Subject Centres will deal with all aspects of learning and teaching, not just those involving the use of IT, and the subject range of some centres is wider than before.

What is the relationship with the Institute for Learning & Teaching?

The directors of the Institute for Learning and Teaching (ILT) and the Learning and Teaching Support Network (LTSN) have produced the following clarification.

The ILT and the LTSN share common objectives to promote and enhance good practice in learning and teaching. The funding councils have therefore contracted the ILT to provide the Executive management function of the LTSN, while the LTSN Programme Director, Cliff Allan, is a member of the ILT Directorate and reports to the funding councils' LTSN Steering Group for the delivery of the Programme.

The Generic Learning and Teaching Centre (GLTC) will be located in the ILT's offices in York and accountable to the LTSN Programme Director. The GLTC's services will be made available to the HE sector as a whole, while the ILT will develop means of focusing the outputs of the GLTC's services on individual members' interests and needs. Given their common interests, the links between the LTSN and ILT are expected to evolve over the next few years, with the intention of developing a mutually supportive and complementary relationship.

What are the implications for art history?

Previously, in the CTI network, History of Art was located with History at Glasgow's CTICH. Art and Design was served by the CTIAD at Brighton, while Film and Media Studies was included within CTI Textual Studies. The new

network brings these three broad areas together within the Subject Centre for Art, Design and Communication. The new development offers enormous potential for collaboration on common issues, particularly given the centrality of visual concerns, but will also require a sympathetic understanding of discipline-specific differences and the range of pedagogical models in operation across the sector.

Subject Centre 20

The consortium chosen to run Subject Centre 20 consists of the University of Brighton, Coventry University, the University of Dundee, Ulster University and the Group for Learning in Art and Design (GLAD). The Centre is located at the University of Brighton, and will be supported by a further network of delivery partners – Cumbria College of Art & Design, Falmouth College of the Arts, Plymouth University, Surrey Institute of Art & Design and Swansea Institute – to assist regional coverage.

Concerns were expressed at the Edinburgh meeting that although the consortium offers considerable strengths in art and design, and in media and design history, more traditional art history departments are not represented. This was partly a result of the universal assumption, until quite late in the bidding process, that art history would remain with history. However, the interests of all art historians will be guaranteed in a number of ways: relevant subject associations, including the AAH, will be represented on the advisory board and all university departments will be asked to nominate individual representatives, to ensure direct communications between their subject group and the centre. In addition, appropriate subject specialists will be invited to contribute to workshops and other activities, and others will join the editorial board of the new journal. Everybody involved is committed to ensuring that the Centre meets the needs of all its constituent subject communities.

The Director of the Centre is Professor Bruce Brown, Dean of the Faculty of Arts and Architecture at University of Brighton. A full-time Centre Manager, Linda Drew, and Administrator, Kath Bowden, have been appointed and will take up their posts in June. There are also four half-time project leaders: Linda Ball (responsible for pedagogical research), Paul B. Clark (communications, newsletter and research journal), Sue Gollifer (C& IT) and myself, Pauline Ridley (staff development). All are experienced teachers in one or more of the subject areas, and will continue teaching and research activity alongside our work for the Centre.

What's happening at the moment?

We have been responding to preliminary requests for advice and information, but the main focus between now and June is setting up the infrastructure to support the Centre's work over the next few years. In particular, we are developing our database of individual contacts in departments and institutions. Art and design were well represented within the old CTIAD, but we are now updating and extending the list to cover all the new subject areas.

A letter is going out to all Heads of Department, asking them to nominate individuals with the experience and enthusiasm to champion learning and teaching issues in

New Interventions in Art History • General Editor: Professor Dana Arnold

Published by Blackwell and the Association of Art Historians

The AAH and Blackwell are entering into a new publishing venture: a series of edited volumes – *New Interventions in Art History*. This series aims to provide innovative approaches to, and perspectives on, the study of art history. Each volume focuses on a specific area of the discipline of art history – here used in the broadest sense to include painting, sculpture, architecture, graphic arts and film – and aims to identify the key factors which have shaped the artistic phenomenon under scrutiny. Particular attention is paid to the social and political context and the historiography of the artistic cultures or movements under review. In this way the eight to ten essays which comprise each volume cohere around the central theme whilst providing insights into the broader problematics of a given historical moment.

Blackwell intends to promote the series world wide and as such it will be an excellent ambassador for the Association, alongside *Art History*, which will remain distinct from the series.

The six initial volumes, here with provisional working titles, are already being commissioned and the first are due to appear in 2002 and will be available to all AAH members at a 35% discount.

1 Art and Thought

This volume explores the relationship between the discipline of art history and key movements in the history of Western thought from the Enlightenment onwards. Each of the chapters considers the impact of the writings of thinkers on the way in which objects are perceived and understood and histories of art are constructed, deconstructed and reconfigured according to varying sets of philosophical beliefs. The chapters combine to present an incisive analysis of the intellectual preoccupations that inform the complex narratives of our visual culture and introduce the reader to the theories of psychoanalysis, aesthetics, class, gender contained therein.

2 Modern Art: its subjects and histories

Modern art – that is to say the art that concerned itself with the actualities of everyday life – was a visual revolution that found potent expression in the artistic theories and practices of mid- to late 19th-century France. The essays in this volume examine issues such as the historiography of the flâneur, the city, gendered viewing, spaces of modernity. In this way the volume presents at once an important re-appraisal of the histories and theories of modern art over the last two decades and signals the new directions being taken in the study of this period.

3 Post-Modern Art: theories and practices

One of the central debates concerning post-modern art is the relationship between the theories and processes behind the production of the object and the object itself. This has also been one of the most controversial aspects of much recent art, which now seems remote from popular culture in a way that the more easily recognisable, though no less complex, visual narratives of figurative art do not. These essays explore the complexities of the relationship between artistic theory and practice including video and performance as well as the relationship of post-modern art to its site of display.

4 Art and its Publics

This volume explores the interface between the art object, its site of display and the viewing public. There are three principal lines of enquiry: private patronage; national collections; and public edification, which stand distinct from each other and intersect at different historical moments to reveal the continuities and changes between art and its publics in the modern period.

5 Architectures from Modern to Post-Modern

The survey begins with a consideration of the impact of mechanisation and industrialisation on the production and consumption of the built environment in the mid-19th century and a consideration of the term historicism and its implications for the writing of histories of architecture. The remaining chapters present moments when the languages of the architecture of the past respond to cultural circumstance by their presence or apparent absence. In this way revivalist, modern and post-modern architecture is presented as being part of an ongoing dialogue between aesthetic criteria and social and cultural imperatives.

6. Shopping: Buy Design

The chapters consider key moments in the ongoing relationship between design and desire in the urban community. The central concern is the expansion of the range and availability of goods that followed the growth of urban environments as centres of production and consumption in the industrial age. From this point on there was a self-conscious mapping of the designed object against the social aspirations of the purchasing public. This resulted in the creation of objects of desire that both met and directed consumer demand and so helped shape modern society.

DANA ARNOLD

Deputy Editor, *Art History*

their particular field, so if you are interested please discuss this with your colleagues; you can also contact us directly (see below). The primary role of the representatives will be to act as the point of contact between their department and the Subject Centre. We will also be asking them to identify areas of expertise (brief details of which will be available on the Subject Centre website), and to indicate whether they would like to become involved in particular aspects of the Centre's work – by participating in staff-development workshops, for instance, or contributing to the new twice-yearly journal.

Now that pedagogical research is to be included in the RAE by subject area rather than under Education, we should expect it to become increasingly rigorous and visible, and the new journal will draw upon the expertise of distinguished academics in the field from the UK and overseas. In addition to major papers, it will also publish accounts of particularly successful or innovative practice and reviews of recent publications, conferences, electronic media and software. We are in the process of establishing an editorial board, advisory panel and list of potential referees, and expressions of interest or (*continued overleaf*)

The Twentieth Canadian Conference of Medieval Art Historians Queen's University, Kingston, Ontario (23–25 March 2000)

The Department of Art of Queen's University, Kingston, hosted this year's Canadian Conference of Medieval Art Historians, organised by Professor Cathleen Hoeniger.

Twenty-six papers, spread over three days, were divided into sessions including 'Romanesque and Gothic Art' and 'Architecture in France', 'Medieval Art and Architecture in Britain and its Revival' and 'Italian Painting during the Fourteenth and Fifteenth Centuries'. As ever, the conference was a friendly and stimulating experience with plenty of time to discuss new ideas in an informal atmosphere. Most of the papers were on 'work in progress', with a significant number being given by graduate students.

James Addiss (City University of New York) opened the conference with 'Romanesque Architecture: Churches of the Order of Grandmont', followed by Irene Kabala (Johns Hopkins University) on 'Mary as the Mercy Seat: The Painting in the Refectory at Lavaudieu'. Nicole Kleinsmith's paper (University of Victoria) on 'Profane and Sacred Themes in the Sculptures of the Basilica of St. Andoche at Saulieu' explored the close links between Gallo-Celtic religions and Christianity in Burgundy.

Moving away from France, Erika Cruikshank Dodd (University of Victoria) spoke on a rather elusive personage: 'Nicephorus of the Long Beard: An Unknown Lebanese Saint'. Spain was also well represented by Kirstin Noreen (National Gallery of Art, Washington: CASVA) on 'The Pantheon of Kings in San Isidoro, León' and Christabel Watson (University of Warwick) on 'Conant Revisited: A Reassessment of the Chronology of the Romanesque Cathedral of Santiago de Compostela'. In the final session, on Italian art, contributors included Janis Elliott (McGill University) on 'The Last Judgement at Santa Maria Donnaregina in Naples' and Catherine Harding (University of Victoria) on 'Eye of the Flesh, Eye of Reason: Vision and Imagination in the Work of Francesco da Barberino and Domenico Lenzi'.

Three papers departed from the strictly medieval and in doing so provided a fascinating insight into the way medieval art has been studied and understood, and its continued relevance – and not just to medieval art historians!

Peter Coffman (Art Gallery of Ontario and Erindale College, University of Toronto) brought the house down with his paper on 'Saint Anne's Anglican Church (Toronto) and its Patron'. Commissioned in 1907 by the Reverend Lawrence Skey, Saint Anne's departs from the English Gothic style of contemporary Anglican churches. Instead, Skey opted for the 'Byzantine look', believing that it did not give a 'high church' impression.

Karen Lundgren (York University) spoke on 'Saint Bartholomew the Great: a 19th-Century Recreation of the 12th-Century Design', charting the re-creation/preservation debate and Kathryn Brush (University of Western Ontario) spoke on 'Spaces for the Study of Medieval Art in the 1920s', comparing facilities at Marburg and Harvard. Professor Brush ended with a timely reminder that study of the medieval period was once at the cutting edge of art history. The enthusiasm and support that the Canadian Conference of Medieval Art Historians enjoys provides evidence of its continuing importance.

Next year's conference will be held at McGill University (22–24 March 2001). Anyone wishing to submit a paper should send an abstract and short c.v. (by **1 September**), to the organiser: Professor Hans J. Boker, Department of Art History, McGill University, 853 Sherbrooke Street West, Montréal (Qué), Canada H3A 2T6.

CORDELIA WARR

Queen's University of Belfast

(continued from overleaf) proposals for papers should be sent to the Issues Editor, Paul B. Clark <p.clark@brighton.ac.uk>.

Other current activities include a review of existing research into teaching and learning in the subject area, and identification of some key issues arising from the relevant QAA Subject Reviews. In future, the Centre will support new pedagogical research initiatives in a number of ways – providing information about existing work, consultation and some preliminary funding for development of new projects, brokering partnerships, advice on funding opportunities, and dissemination of results through the journal, website and workshops.

Staff development activities will emphasise subject-specific issues and we will shortly be sending out an electronic survey (via relevant mailbase lists) to identify priorities, and find out what formats and locations people would prefer for workshops and roadshows, and what web-based and other resources would be most useful. We can also advise on subject-specific elements within institutional staff development programmes, such as those

leading to SEDA or ILT accreditation. Meanwhile, if you have strong views on any aspects of teaching and learning, or ideas about how you would like the Centre to support your work, please let us know. You can contact me directly by email on <p.ridley@brighton.ac.uk> and also join the mailbase list by sending the following message 'join adc-ltsn Your Name' to <mailbase@mailbase.ac.uk> (leave the subject field blank).

The new website <<http://bton.ac.uk/adc-ltsn>> is currently under construction as this goes to press, but information and resources can still be accessed via the former CTI site: <http://www.bton.ac.uk/ctiad/>

Subject Centre 20: Art, Design and Communication
University of Brighton
Faculty of Arts and Architecture
68 Grand Parade
Brighton BN2 2JY
Tel: 01273 643119 Fax: 01273 643119
<adc-ltsn@bton.ac.uk>

PAULINE RIDLEY

Printed images in their social context within the Low Countries c.1475–c.1800

Call for Articles

The *N.K.J. (Nederlands Kunsthistorisch Jaarboek / Netherlands Yearbook for History of Art)* offers space to contributions based on traditional art historical methods such as style analysis and iconology, and it also encourages submissions that exemplify the increasing diversity of approaches to the study of Netherlandish art, including cultural, literary, and socio-economic history. Contributions to the *NKJ* (in Dutch, English, German, or French) are limited to a maximum length of 7500 words, excluding the notes.

Volume 52 of the *NKJ* will explore the function of printed images in their social context during the early-modern period within the Low Countries. The *NKJ* welcomes proposals for contributions from any discipline, including art history, cultural anthropology, history of science, history of medicine and intellectual history.

Proposals for papers, in the form of a 200-word abstract, should be sent before **1 September 2000**, to the secretary of the Editorial Board: Dr. Jan L. de Jong, Department for the History of Art and Architecture, Groningen University, P.O. Box 716, 9700 AS Groningen, The Netherlands.
<j.l.de.jong@let.rug.nl>

The deadline for the completed papers is **15 May 2001**. Final acceptance of all papers will be made by the editorial board following receipt of the complete text.

Fellowships

National Gallery of Art, Washington DC
Center for Advanced Study in the Visual Arts

Applications are sought for the following:

Six Senior Fellowships and twelve Visiting Senior Fellowships are offered each year for the study of the history, theory, and criticism of art, architecture, and urbanism of any geographical area and of any period

Samuel H. Kress/J. Paul Getty Trust Paired Research Fellowship in Conservation and the History of Art and Archaeology

Frese Senior Fellowship Program.

For further details of qualifications required, remuneration and deadlines for submission see:

<www.nga.gov/resources/casva.htm>

Varo Registry – new website address

The Varo Registry of Women Artists, a virtual gallery for contemporary international women artists, home of the Feminist Art History (FAH) listserv, and resource material on historical and contemporary women artists, has moved from <www.netdreams.com/registry> to our own domain at:

<www.varoregistry.com>

There is no forwarding link, so please update your bookmarks.

Andrew Geddes (1783–1844)

Information required for exhibition at National Gallery of Scotland

The National Gallery of Scotland is intending to mount a major exhibition on the portrait, figure and landscape painter and dealer Andrew Geddes, one of the finest British painter-etchers of the first half of the 19th century and a close friend of Sir David Wilkie. This exhibition (to be held at the Gallery 15 February–29 April 2001) will be the first monographic exhibition to be devoted to this London-based expatriate Scot since Geddes' own one-man promotional exhibition in Edinburgh in 1821. Exhibition loans will be drawn from a number of British public and private collections, supplemented, if possible, by selected loans from overseas.

Unlike Wilkie, Geddes is surprisingly difficult to document. (I have already explored the resources of all of principal research libraries and public archives in London and Edinburgh, a few private sources in Scotland and am in touch with Dr Selby Whittingham of the Watteau Society, another Geddes enthusiast.) As the exhibition organiser and researcher, I should greatly appreciate an opportunity to establish contact with anyone with a research interest in Geddes and, most especially, anyone who may have personal knowledge of unrecorded archival material or works of art in private possession not currently known to the National Galleries of Scotland.

Any information conveyed to me would be treated with the strictest confidence and would neither be published nor released in any way into the public domain without prior authorisation.

Helen Smailes
Assistant Keeper of British Art
National Gallery of Scotland
The Mound, Edinburgh EH2 2EL
Tel: 0131 624 6505
Fax: 0131 220 0917
<Helen.Smailes@natgalscot.ac.uk>

Adrian Berrington (1886–1923)

An architectural historian seeks primary sources and other information on this British architect who studied in Liverpool, worked with R. Frank Atkinson, Reginald Blomfield, Patrick Geddes, H.V. Lanchester, and served during the First World War in France, Belgium, and with the Imperial War Graves Commission. He was acquainted with D.H. Lawrence, Rachel Annand Taylor, Siegfried Sassoon and Wilfred Owen. In 1920 he won a prize in the Greater Paris masterplan competition (1920) and became Associate Professor for architecture at Toronto University in the same year.

Adrian Berrington was a talented draughtsman, etcher and water-colourist, and any information about drawings, paintings and etchings in collections and archives is particularly welcomed.

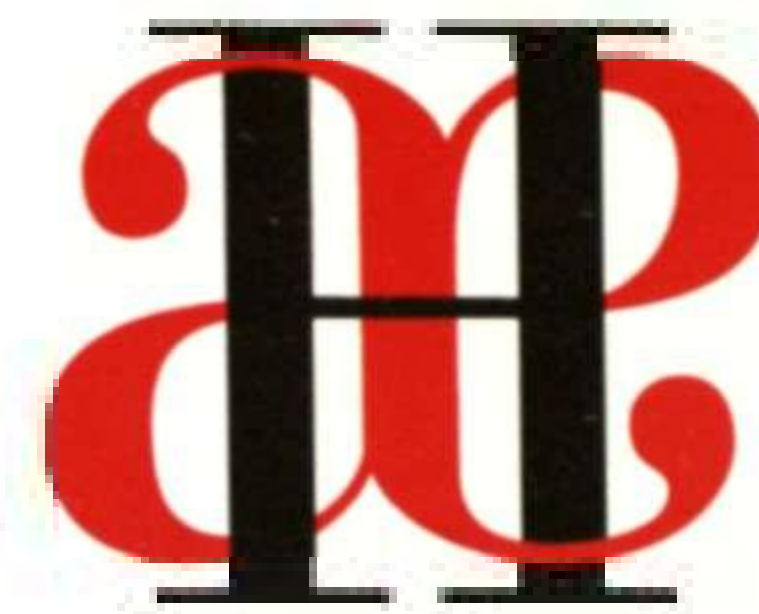
Please contact: Dr. Volker M. Welter, Dept. of Architecture, Edinburgh University, 20 Chambers Street, Edinburgh EH1 1JZ, UK, Fax ++44/(0)131/6508019.
<V.Welter@ed.ac.uk>

Making Connections

27th AAH Annual Conference

29 March – 1 April 2001

Oxford Brookes University



Association of
Art Historians

The conference theme is intended to prompt debate on the formation and breaking of links among peoples, institutions, media and periods. Sessions might consider the methodological issues raised by the breaking down of interdisciplinary boundaries, or bring together scholars from areas of activity that are usually kept separate.

We hope to encompass a wide range of art-historical activity, and welcome contributions from artists, teachers, researchers, museum curators and independent scholars working on the art of any period or country.

The conference is being organised in collaboration with other Oxford institutions, and we plan to have plenary sessions, receptions and visits at major artistic centres throughout the city.

Further proposals for sessions are still invited. The deadline for these is **30 June 2000**.

Contact: Dr Christiana Payne, School of Humanities, Oxford Brookes University, Gipsy Lane Campus, Headington, Oxford OX3 0BP. Tel: 01865 483582. Fax: 01865 484082. Email: cjpayne@brookes.ac.uk.

Mental Illness, Psychiatry and the Visual Arts

Dr Leslie Topp, Department of History of Art, School of Humanities, Oxford Brookes University, Gipsy Lane Campus, Headington, Oxford, OX3 0BP. Tel 01865 483 573; Fax: 01865 484 082; email: ltopp@brookes.ac.uk

The link between the production of art and mental illness or neurosis has been a topic of discussion since the beginning of the twentieth century. There is also a substantial body of scholarship on artists' images of the mad/insane/mentally ill/neurotic. Recently, architectural and landscape historians have begun to investigate the design and decoration of asylums, sanatoria and mental hospitals, and to study the visual images of these institutions. The goal of this strand is to make connections among these three usually unconnected fields of research, and to prompt some fruitful cross-fertilisation.

Intimate Connections

Dr Matthew Craske, Humanities Research Centre, Oxford Brookes University, Headington Hill Campus, Oxford OX3 0BP. Tel: 01865 484911; email: mjcraske@brookes.ac.uk

A strand devoted to the analysis of objects employed as aids to intimate or private reflection. Papers are invited from scholars of all periods and cultures. Obviously, the emphasis will be upon small objects employed in the culture of love, marriage and death: lockets, souvenir boxes, rings, mourning jewellery, ivory portraits, enamels and waxes etc. It would be stimulating to receive contributions from those working upon objects used in domestic religious contemplation such as rosaries and devotional images. Those who interpret 'intimate' as anything which happens which is too personal to be viewed in public may like to discuss the use of erotic images or objects associated with personal hygiene and excretion.

Art, Science and Visual Studies

Professor Martin Kemp, Department of the History of Art, Centre for Visual Studies, University of Oxford, 59 George Street, Oxford OX1 2BE. Tel: 01865 288595; Fax: 01865 288593; email: martin.kemp@tri.ox.ac.uk

Dr Marius Kwint, Department of the History of Art, Centre for Visual Studies, University of Oxford, 59 George Street, Oxford OX1 2BE. Tel: 01865 288596; Fax: 01865 288593; email: marius.kwint@hoa.ox.ac.uk

Recent developments in the neurophysiology of sensation and perception, partly by virtue of their striking imagery, have helped humanities scholars to stress the bodily basis of cultural processes, of the exchange of signs and symbols. Equally, researchers in digital – or dematerialised – communication have turned to the body to develop analogues of neural structures and processes that may improve the performance of their machines. Utilising some of the multi-disciplinary resources in Oxford, this session will take stock of such methodological cross-currents. It will examine research into vision as practised by art historians and artists on the one hand, and scientists and engineers on the other, asking what they can learn from each other.

Visual Connections: the Object and its Images

Dr Catherine Whistler, Ashmolean Museum, University of Oxford, 35 Beaumont Street, Oxford OX1 2PH. email: catherine.whistler@ashmus.ox.ac.uk

Dr Geraldine A. Johnson, Department of the History of Art, Centre for Visual Studies, University of Oxford, 59 George Street, Oxford OX1 2BE. email: geraldine.johnson@history-of-art.ox.ac.uk

A key aspect of art history has been the identification and interpretation of objects through the making of visual

connections. Such connections involve the first-hand observation of individual works of art, and the comparison of different objects by means of images such as reproductive prints, photographs, facsimiles, and works of art recalled in memory. This session will explore visual connections between objects and their images in terms of the function and the status of the reproduction, how different types of reproductions have conditioned approaches to works of art, the importance of the reproduction in the practice of connoisseurship and other methodological approaches, and the changing nature of visual connections in the age of digital imagery.

Making Renaissance Connections: Centres, Peripheries and Cultural Exchange, ca. 1350-1500

Dr Gabriele Neher, Department of Art History, The Arts Centre, The University of Nottingham; University Park, Nottingham NG7 2RD. Tel: 0115 951 3184; Fax: 0115 951 3194; email: <gabriele.neher@nottingham.ac.uk>

'Making connections' is an essential part of Renaissance culture. This session hopes to explore a number of ways in which these 'connections' were established. Papers are sought for two related areas:

1. Connecting the centre to the periphery: much recent scholarship has focused on an investigation of 'visual controls' established by a dominant, politically superior centre over the art of its subject territory. Yet was this exchange always from the centre to the periphery? Was there a political motivation to the export of art?
2. Connecting the centre to a centre: cultural exchanges between centres might clarify relationships between culturally dominant centres. The role of the courts could be considered as well as relationships between Italian centres and centres elsewhere; the importance of travel as a means of cultural exchange might also be of interest.

These two areas may elicit discussions of why 'making connections' was such an integral part of Renaissance culture and whether it was cultural exchange that characterised much of the artistic production of the period. Papers are invited to cover a geographically diverse area as well as to address a number of media.

Framing the Fetish

Dr Jill Carrick, University of British Columbia, Interdisciplinary Studies and Fine Arts Departments. 6201 Cecil Green Park Rd., # 227, Vancouver, British Columbia V6T 1Z1, Canada. Tel: 1 604. 222 1090; Fax: 1 604. 822 8742; email: <carrick@interchange.ubc.ca>

Fetishism – the veneration of objects or part-objects as auratic sites of fascination and power – has traditionally been reviled as the domain of gullible 'savages', 'perverts', and consumers. In the last fifteen years, however, the fetish has increasingly come up for dramatic reassessment. This session seeks papers that investigate fetishistic projection, theory, or imagery – from works of art to memorabilia, non-Western 'idols' to religious cult objects, pop-culture phenomena to phallic symbols. Papers

that critically engage with connections among anthropological, psychoanalytic, Marxist, feminist, and other theorisations of the fetish will be particularly welcome.

Foreign Imports: Borrowing Styles for Ideological Purposes

Michelle Facos, FA132, Indiana University, Bloomington, IN 47405, USA. Tel: (812) 855 9556; email: <mfacos@indiana.edu>

Wessel Krul, Afdeling Geschiedenis, Rijksuniversiteit Groningen, Oude Kijk in 't Jatstraat 26, Postbus 716, 9700 AS Groningen, Netherlands. Tel: 050 363 7253; Fax: 050 363 7253; email: <W.E.Krul@let.rug.nl>

Throughout history, there have been moments when foreign artistic styles have been imported to express a particular ideological stance. For instance, when Peter the Great wanted to establish Russia as a progressive, Western power, he hired architects from France and Italy to construct a Baroque capital on the Baltic, and when the Rhineland German bourgeoisie sought a style to express their wealth and modernity at the end of the nineteenth century, they imported the fledgling Art Nouveau style from The Low Countries. Both borrowings were motivated by an urge to define oneself in opposition to the indigenous status quo and to affiliate with a style considered more 'advanced'. Papers are invited which explore the dialectics of these borrowings and the cultural, economic, political, and social conditions which motivated them.

Writing Histories with Classical Art

Jas Elsner, Corpus Christi College, Oxford OX1 4JF. Tel: 01865 276721; Fax: 01865 276767; email: <jas.elsner@ccc.ox.ac.uk>

Robin Osborne, Corpus Christi College, Oxford OX1 4JF. Tel: 01865 276759; Fax: 01865 276767; email: <robin.osborne@ccc.ox.ac.uk>

No one denies the connections between art and history, but how can you read history out of art? In the wake of a wave of recent publications, including John Onians' *Classical Art and the Cultures of Greece and Rome*, Andrew Stewart's *Art, Desire and the Body in Ancient Greece*, and the volumes of the new *Oxford History of Art* series, the session will address the different kinds of stories that can be told through the use of Greek and Roman art, and also the different methods art historians have used to create history. The aim of the panel is to look at a wide range of ways in which art can construct history, and papers are invited on any area within Greek, Roman and early Christian art.

Theorising Appropriation

Dr Isabelle Wallace, Department of the History of Art, Bryn Mawr College, 101 N. Merion Ave. Bryn Mawr, PA 19010, USA. email: <lzzWallace@aol.com>

A dominant trend within contemporary visual practice, appropriation art – that is, art that makes explicit reference to art historical and popular precedents – is necessarily concerned with making connections. Indeed,

however varied the motivations of today's appropriation artists, their work is nevertheless linked by virtue of its engagement with the following fundamental concern: the nature of the relationship between artistic present and past. This session aims to address the practice of appropriation with particular attention to this issue. Papers may concentrate on a specific artist – Sherrie Levine, Sam Taylor-Wood, Yasumasa Morimura, Ken Aptekar, David Levinthal, et al – or they may address the trend of appropriation as a whole, asking what might be at stake in the shift to 'appropriation' from the historically important rhetoric of 'influence'.

Dissecting Dissemination

Clair Chinnery, School of Art, Publishing and Music, Oxford Brookes University, Headington Hill Campus, Oxford, OX3 0BP. Tel: 01865 484994; email: <cychinnery@brookes.ac.uk>

Jerome Fletcher, School of Art, Publishing and Music, Oxford Brookes University, Headington Hill Campus, Oxford OX3 0BP. Tel: 01865 484997

When an artwork cuts across or goes against the grain of established conventions it becomes difficult to quantify. What will happen if similar blurring of boundaries is applied to the conference strand as a mode of scholarly dissemination and sharing of ideas? Of particular interest is the triad formed by the intellectual, the imaginative and

the technological, and how they might (re)combine to shape the way in which ideas are transmitted and received. Contributions are welcomed from researchers of varying disciplines for whom methods of communication of ideas are an issue. All forms of 'paper' will be considered.

Connections Between Conservation and Art History in Museums

Christopher Baker, Christ Church Picture Gallery, Oxford, OX1 1DP. Tel: 01865 276 172; Fax: 01865 202429

Caroline Campbell, Ashmolean Museum, Oxford, OX1 2PH. Fax: 01865 278056; email: <caroline.campbell@ashmus.ox.ac.uk>

Conservators and curators frequently collaborate, and conservation projects are increasingly becoming a driving force behind museum-based research. However, the nature of the relationship between the two disciplines is not always smooth or easy to define. To what extent can conservators provide objective facts which reliably form the basis of art historical opinion? We would welcome papers which address aspects of the history of this complex dialogue, or case studies where it has proved either fruitful or problematic. Contributors might consider linguistic, ethical or analytical issues that arise from it, addressing media such as ceramics, works on paper, paintings, sculpture, textiles, furniture and frames.

Edinburgh 2000 – Academic Session Reports continued

Sacred and Profane in Titian

Convenor: Professor Peter Humfrey, University of St Andrews

This session allowed for a variety of ideas on the theme of 'spirit and matter and Titian's power to express this through an unparalleled mastery of the technique of oil painting'. The contributors were a truly international group, reflecting the standing of the AAH Conference. They included Joanna Kilian from the National Museum, Warsaw; Jean Habert from the Louvre, Paris; Josef Grabski from Krakow, Poland; Sylvia Ferino Pagden from the Kunsthistorisches Museum, Vienna; Daniela Bohde from the University of Frankfurt and Patricia Mielman from the American University, Washington. This international quality is one of the strengths of the Conference, bringing with it a wide variety of ideas.

Discussion ranged far and wide, with one or two controversial moments when an animated debate evolved. The spirit of academic debate was truly present. John Steer began the proceedings with a most interesting paper on Titian's topographical accuracy in his painting of landscape. John Dick provided a very thorough introduction to the conservation of the Edinburgh Titians. This was complemented by Sylvia Ferino Pagden's paper on the policy being adopted towards the conservation and cataloging of Titian's paintings in Vienna. Other papers included a discussion of the villa culture of the Venetian patricians by Joanna Kilian; a fascinating introduction to the place of animals in Titian's art by Mary Rogers and a very useful and enlightening paper by Gabriele Neher on Titian's resurrection polyptych and the painters of Brescia. Daniela Bohde presented a paper on the question of

corporeality in Titian's art. There were other papers of equal interest such as Jean Habert's paper on the so-called Pardo Venus, Philip Cottrell on the development by Titian of the *sacra conversazione* and Patricia Meilman on Titian's late work *The Virgin and Child with St. Titian and St. Andrew*. The session was, on the whole, interesting and stimulating. This Independent certainly came away with a number of new ideas to chew over and to relate to my own work.

VIVIEN NORTHCOTE
Independent Scholar

Below: Delegates at the Conference Book Fair



time

ART HISTORY FOR THE MILLENNIUM

3–8 SEPTEMBER 2000

London

Thirtieth International Congress of the History of Art (CIHA)

The first time the CIHA congress has been held in the UK in its 130-year history

Over 250 speakers from over 30 countries, providing a week of academic sessions

Additional attractions: receptions, visits, international book and trade fair

Extension of early-booking discount for AAH members until 19 June 2000

Registration fee £195/£250 (students £75/£125)

The AAH is playing an important role in ensuring the success of the event, but we need your support.

Please send in your completed registration form as soon as possible.

For replacement form contact Karen Wraith, CIHA London 2000, Sussex Centre for Research in the History of Art, Arts A, University of Sussex, Brighton BN1 9QN, UK. Fax: 44 (0) 1273 623246 <k.f.wraith@sussex.ac.uk>
<<http://www.esteticas.unam.mx/CIHA>> <<http://www.sussex.ac.uk/Units/arthist/CIHA2000>>

The Association in an International Frame • AAH at CIHA

As an association, the AAH will maintain a presence at CIHA through a number of co-ordinated activities. At the AAH stand in the registration area, delegates can take away copies of *Bulletin*, go on-line to explore the Artists' Papers Register and become members of the Association. Blackwell's stand in the book fair will promote *Art History* and *The Art Book* (offering back-copies free to delegates) and will have information available about the latest AAH-sponsored publication venture, the series *New Interventions in Art History*. The Independents are hosting an exciting forum on the Thursday to encourage the development of international networks for freelance art historians and we will extend our hospitality to delegates at a satellite reception on the Tuesday evening. The presence of capable student assistants, so crucial to any conference, has been co-ordinated through our own, very active, Students Subcommittee.

The main academic event spearheaded by the AAH is the final plenary, held at the end of sessions on the Friday. Our approach to the plenary has been to use the timing of this forum to think about 'art history for the millennium'. We have invited two scholars from outside the discipline (including Sir Keith Thomas, President of Corpus Christi College Oxford and well-known for his work on religion, ritual and culture), to be our guests at CIHA, sampling sessions, special-interest group meetings, trips and receptions before making their final comments.

While their diverse perspectives should prove a fascinating close to the week, for me, they beg a larger question about the Association at CIHA. Of course we must plan and sponsor activities so that the AAH, as a 'corporate' entity, is well represented and gives adequate support to those

members who have undertaken the enormous task of organising CIHA. But what will our plenary speakers, not to mention our international colleagues within the discipline, think about the state of art history in the UK at the beginning of the 21st century? What will be the lasting impressions of CIHA London?

I have no answers to these questions, but I would like to suggest a few observations to open discussion among the membership. First, the dynamic and active presence of the AAH is important, but it is only one element. Our individual participation, from organising and speaking, to encouraging lively discussion in academic sessions and beyond, will establish more conclusively how we are perceived in the international context. Will we be seen as insular or, as my own experiences as a US expatriate suggests, will we show that art history here has something to say to an international audience? Have we embraced changes in the topography of the intellectual map or will our concerns be revealed as parochial? Can our research, in our publications, delivered papers and by the evidence of our students (the real harbingers of the future of a discipline), be seen to be looking to the future or lagging behind?

I am looking forward to September and the prospect of investigating some of these questions, challenging my own preconceptions and widening my knowledge of art history in a world-wide frame. I have no doubt that we will provide our international guests with a stimulating, sociable and memorable congress. It is a unique opportunity to explore new and diverse ideas and to enliven the discipline through communication.

MARSHA MESKIMMON

Sculpture and the Divine

FRIDAY 23 JUNE 2000

Winchester Campus, University of Southampton

A one-day conference on the role of the sculptural object in evoking, representing and embodying transcendent experience

This one-day event is for artists, art historians, theologians, philosophers, cultural historians and others.

Speakers include Sir Anthony Caro, Nicholas Pope, Dr Anna Moszynska, Richard Lofthouse, Michael Pennie, Professor Paul Crowther. The conference will be held in central Winchester, a short distance from the cathedral.

To secure a conference place and full programme send £25 (regular fee) or £10 (students and unwaged), with cheques made payable to 'University of Southampton', to:
Departmental Office
History of Art and Design
University of Southampton
Park Avenue, Winchester, SO22 5EN
Tel: 01703 59694516; Fax: 01703 596901
<bt1@soton.ac.uk>

Visual Culture in a Changing Society

Britain 1940–2000

27–29 JULY 2000

University of Northumbria at Newcastle

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 will 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.

Strands are as follow:

- Theorizing Visual Culture
- British Visual Culture After Empire
- Spaces in Visual Culture
- Identities in Visual Culture: Gender and Sexuality
- Consensus Cultures
- Cultural Hierarchies: High and Low

Participants include: Stephen Bann, Paul Barlow, Rosemary Betterton, Andrew Brighton, Andrew Causey, Kevin Davey, Simon Faulkner, Steven Gartside, Jonathan Harris, Patricia Holland, Chris Jenks, Mike Opray, Joanne Morra, Neil Mulholland, Jeffrey Richards, Bill Schwarz, Marq Smith, Andrew Stephenson.

For further details and booking forms contact:
Cecilia Holmes, Visual Culture in Britain, University of Northumbria at Newcastle, Squires Building, Newcastle, NE1 8ST. Fax: 0191 227 4077;
<cecilia.holmes@unn.ac.uk>

Symposium 2000 Independent Perspectives

1 SEPTEMBER 2000

Fitzroy Square, London



Association of
Art Historians

An inaugural one-day symposium is being organised in London to give an opportunity for independent members of the AAH to present aspects of their ongoing research.

The symposium will run from 10.00 to 16.00. After initial registration, the morning session will kick off with a keynote presentation by a senior independent. The keynote address will be followed by 30-minute papers demonstrating the range of independent perspectives upon a variety of art historical themes. Breadth and depth will be the twin notes of the day.

The cost for booking this event is £15.00, to include a sandwich lunch and refreshments. Bookings can be made by contacting either **Deirdre Robson** (Chair) at 10 Davisville Road, London W12 9SJ or **Catherine Parry-Wingfield** (Secretary) at 11 Montpelier Row, Twickenham, Middlesex TW1 2NQ. (Please include a stamped addressed envelope for the return of your ticket).

Facing Portraiture

10–13 OCTOBER 2002

National Portrait Gallery London

Preliminary Call for Papers

The National Portrait Gallery London, the Smithsonian National Portrait Gallery and the University of Westminster are organising an international four-day conference to coincide with *Notable Americans*, a loan exhibition of portrait paintings and photographs from the collections of the Smithsonian National Portrait Gallery, running from October 2002 to February 2003 at the National Portrait Gallery London.

The conference aims to explore issues that arise out of the changing role and status of portraiture in the public domain and will include, but not be restricted to, American portraiture. Invited and juried speakers will be asked to address four key aspects of portraiture:

- **Portraiture and Media** (to include all methods and materials of making portraits from painting and sculpture to photography and multi-media)
- **The Portrait as a Historical Document** (evidential issues in understanding the historical significance of portraits)
- **Concepts of the Face** (new approaches to the face via science and technology)
- **Face and Portraiture** (open session: to allow for papers not clearly attributable to the other categories).

Abstracts for proposed papers (300–500 words) should be submitted by 31 October 2000 to both Sandra Kemp, Centre for Visual Culture, University of Westminster, 9–12 Euston Centre, London NW1 3ET. Tel: 020 7911 5000 x4335; Fax: 020 7911 5001; <sandra@limewalk.u-net.com> and to John Cooper, National Portrait Gallery, St Martin's Place, London WC2H OHE. Tel: 020 7306 0055 x215; Fax: 020 7413 8030; <jcooper@npg.org.uk>

Envisioning the Past Constructing Knowledge through Pictorial Traditions of Representations

10–12 NOVEMBER 2000

University of Southampton

Call for Papers

Envisioning the Past is a groundbreaking international, interdisciplinary conference, bringing together researchers from across the globe to discuss the latest insights into the visual representation of anthropological, archaeological and scientific knowledge.

The representation of the past is a new and developing field of research, which addresses the construction of knowledge through visual media, including fine arts, illustrations, museum displays, multimedia and popular culture.

Papers are invited from researchers in archaeology, anthropology, history, art history and the history and philosophy of science. Abstracts of not more than 500 words should be forwarded to the Conference Co-ordinator by 14 July 2000.

Susan Ballard, Conference Co-ordinator
Envisioning the Past Conference
Dept. of Archaeology, University of Southampton,
Highfield, Southampton. SO17 1BJ United Kingdom
Tel.: (+44) 023 80 592930; <seb4@soton.ac.uk>

For further information visit our website at:
<www.arch.soton.ac.uk/DeptStuff/representation.htm>

European Cities Networks and Crossroads

31 AUGUST–2 SEPTEMBER 2000

Technische Universität Berlin, Germany
Fifth International Conference on Urban History

Specialist Session: Culture Space and the City: Simmel at the Crossroads of Modernity

Session Conveners: Dr Dorothy Rowe, Department of Art, University of Surrey Roehampton & Dr Janet Stewart, Department of German, University of Aberdeen

Programme: Dietmar Jazbinsek & Ralf Thies (Berlin): *Georg Simmel, Julius Bab und die Berliner Boheme*; Dr Laura Marcus (Sussex): *Georg Simmel and the Philosophy of Modern Nervousness*; Dr Helga Mitterbauer (Austria): *Zur Auseinandersetzung mit Akzeleration und sozialem Wandel bei Robert Musil und Franz Blei*; Drs Mike Pyrke and John Allen (OU): *Experiencing City Networks. Georg Simmel and the history of the present Berlin*; Dr Katherina Scherke (Austria): *Georg Simmel and the Aestheticisation of the Lebenswelt, c.1900*; Dr Christine Ujma (Loughborough): *Urban Dreams and Urban Reality in the Writings of Simmel, Kracauer and Benjamin*; Professor Janet Wolff (Cornell): *Benjamin, Simmel and the Gender of Modernity*

For further details: <www.eauh2000.tu-berlin.de>
<kongresse@wtb.tu-berlin.de>

Looking Over the Overlooked Local Resources and Art History

10.00–17.00, 30 JUNE 2000

Clore Auditorium, Tate Gallery
*Tate Britain Interpretation and
Education / AAH Schools Conference 2000*



Association of
Art Historians

The new 'AS' and 'A' levels offer real opportunities for art history. However, some art objects and the discourses that surround them are still neglected. The aim of this conference is to examine how the 'local', so easily overlooked, can be used as an accessible and critical resource.

The day will be chaired by Professor Germaine Greer. Speakers include: Dr Paul Barlow, Rebecca Sinker, Rachel Withers.

For fuller information, see page 9.

Tickets: £25.00 (includes lunch) before 10 June, £35.00 thereafter.

For enquiries please call Nicholas Addison on Tel: 020 7612 6192 or Tina Melbourne on Tel: 020 7887 8756.

Please return booking forms to:

Josephine Borradaile
Art and Design Education
Institute of Education
University of London
20 Bedford Way,
London WC1H 0AL

Cultures of the West End

16–17 NOVEMBER 2000

Tate Gallery, London
*Coinciding with the Blake in Lambeth Exhibition
organised by Tate Britain and the University of
Southampton with support from the Paul Mellon
Centre for Studies in British Art*

The West End remains a self-consciously constructed urban environment and a signifier of the complexities of metropolitan identities. The conference seeks to explore the evolution of this area of London c 1650–1950 through a thematic investigation of its social, visual and material cultures. Representations of the West End and its inhabitants in paintings and prints form an important part of the visual culture of the area alongside the presence or absence of artists' residences. The papers offer fresh insights into these visual cultures and shed new light on the architecture, planning and geography of the area. Perhaps the most enduring culture of the West End is that of the conspicuous consumption and display of goods as seen for instance in the jewellers' shops of Mayfair and the importance of Oxford Circus.

For booking information please contact: Education and Public Events, Tate Britain, Millbank, London SW1.
Tel: 020 7887 8000

Dana Arnold, University of Southampton

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Bulletin contributions

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

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

Deadline: 6 September 2000

NB: There is no charge for
conference/fellowship information.
Please send direct to editor.

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