

Bulletin 75



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2000

Association of
Art Historians

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Chair's Report

Our Honorary Secretary, **Penny McCracken**, has been appointed Assistant Director of the Quality Assurance Agency! I should like to congratulate her on this prestigious post. The bad news is that she has had to resign as our Hon. Secretary, as her new job will conflict with our role in a pressure group trying to influence benchmarking issues. I should like to take this opportunity to thank Penny for all the work she has done for us with her customary care and wisdom.

The good news is that we have a new Honorary Secretary: **Marsha Meskimmon**. She has been working already for us as an elected member of the Executive Committee, and planned and ran our contribution to CIHA London 2000. The energy and enthusiasm she showed in pursuing this work made her an obvious candidate for the Hon. Secretary post and I am very happy that she accepted it.

CIHA London 2000

The international art history congress **CIHA London 2000** took place during the first week of September. It was an exciting occasion, with many home and overseas participants attending. The lack of government funding in this country (unlike in other countries) for such a congress gave the organisers financial problems, but whatever difficulties we experienced during the congress, my impression is that the level of academic papers and debate were of a high order (*see pages 6–8*). From that point of view, at least for me, it was the best CIHA congress so far.

Financial and other support given by the AAH to the Congress, co-ordinated by Marsha Meskimmon, was extremely well received. A lively and well-attended reception was hosted by the AAH at the Imperial War Museum. The Independents Forum attracted people from nine or ten countries and involved a good exchange of information and debate (*see page 3*). The Plenary Session on Friday, with stimulating and witty contributions from two prestigious speakers (Professor Lydia Goehr, Department of Philosophy, Columbia University, New York and Professor Sir Keith Thomas, President of Corpus Christi College, Oxford), was a fitting end to this exciting Congress. My impression is that the AAH came out of it with a heightened reputation. I am very grateful to Marsha for all her work.

The Student Summer School

Finally, I should like to report on a very successful first Student Summer School, organised by Frances Follin and members of the Student Subcommittee (*see pages 12–13*). The organisation was a model of its kind and the

atmosphere really good. I just wish more of my own students could have attended and benefited from it. I am also grateful to Professor Alex Potts and the Art History Department of the University of Reading for supporting this new venture.

TOSHIO WATANABE



The brickwork of Keble College – one of the venues of next year's AAH Annual Conference at Oxford.

Contents

Announcements	2
Independents News	3
Schools News – ACHIS latest	4
Developments in Architectural and Landscape History	5
CIHA 2000 Academic Session Reports	6
Conference Reports	9
Students News	10
Employment Opportunities	15
Annual Conference – Oxford 2001	16
Conference News	23
Accessions to Repositories	26
Executive Committee Details	28

Student Support Fund

The Association would like to thank the members listed below for their generous donations to the Student Support Fund. Again, there was an encouraging increase in donations, with some members giving twice, both when renewing their membership and when booking for the conference.

Such tremendous support meant that we were able to subsidise 43 student members (compared with only 21 in 1999) to attend our Edinburgh conference. A big thank you to:

N Addison
 J Albany
 JC Allan
 A Alvarez
 H Beale
 S Bertozzi
 LF Booth
 L Bourdua
 A Brook
 Buckinghamshire Chilterns University
 College
 S Cassell
 A Callen
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 M McQuillan & G Foskett
 P Meilman
 M Meskimmon
 C Mitchell
 J Montagu
 National College of Art and Design,
 Dublin
 G Noszlopy
 G Perini
 DM Phillips
 M Pointon
 G Pollock
 E Prettejohn
 P Ridley

Subscription Renewal

Renewal forms and Direct Debit Instructions are included in this issue of *Bulletin*. We encourage all members to consider changing to Direct Debit – please note the discount offer for new Direct Debits for 2001.

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

If paying by Direct Debit please return the form by **30 November 2000**.

Membership rates

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

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

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

Joint membership

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

New low-income membership (UK only)

(For those on incomes below £14,500)
Bulletin only = £15

Founder life membership

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

Student/unwaged membership – UK only

(copy of student card or ES40 required)

Option 1 = £53 Option 2 = £40

Option 3 = £33

Option 4 (*Bulletin* only) = £15 (UK); £19 (Europe*); £23 (RoW and N. America)

Corporate membership

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

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

* Europe includes the Republic of Ireland

Save £5 – Take out a Direct Debit

Following a good response last year, we are again offering a discount of £5 on membership with *Art History* and/or *The Art Book* to members who change to Direct Debit for 2001.

S Russell
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 J Snow-Smith
 M Souness
 D Tartaglia
 R Thomson
 M Thurston
 P Treadwell
 C Trodd
 J Turpin

N Tyson
 University of Southampton
 Z Veliz
 L Walsh
 C Warr
 T Watanabe
 SL Watts
 AJT Williams
 R Windsor-Liscombe
 A Wood
 Please consider making a donation
 when you renew your membership.
ANDREW FALCONER

Independents' News

The summer months have been a time of varied fortunes for the Independents' group of the AAH, as can be seen below.

Independent Visions

Independent members of the AAH hosted a symposium at the CIHA conference. Toshio Watanabe opened the session with a few well-chosen words. This was followed by a panel presentation and by a question and answer session. The panel was chaired by AAH independent stalwart Vivien Northcote, and the panel members gave short presentations on the experience of working as an independent in Britain in relation to work such as lecturing or publishing. The session was quite well attended by foreign independent delegates at the CIHA conference, and a lively discussion followed the panel presentations. The session was judged to be a great success by all those who attended. The only slight disappointment was the very low number of British independents present.

Independent Perspectives

It is with great regret that the Independents' subcommittee has to announce that this planned event had to be cancelled due to a lack of demand for tickets. This is despite the fact that a stimulating programme of speakers had been arranged. Professor John Steer had agreed to be the keynote speaker, and a number of independents had agreed to present papers on their current research. It is doubly disappointing that there was so little apparent interest in the event because there have been repeated calls for opportunities whereby independents can highlight their achievements and come together to make contacts within the wider AAH constituency.

Active Voices Required!

Are you interested in ensuring that independents have a voice in the AAH? The Independents' Group cannot exist without your involvement and help. We will be grateful for the input of both very experienced and quite new practitioners – don't feel that you have to have special qualifications to contribute to the subcommittee. The pressures of independent working need not exclude you either. The subcommittee tends to meet no more than six times annually, and if there are sufficient members then any special workload can be divided out so that no single member is too heavily burdened. If you live outside London, don't feel that you are necessarily excluded from volunteering. Finance is available to pay your travel expenses to a proportion of the meetings.

If you would like to help please contact Deirdre Robson on 020 8743 4697; or Catherine Parry-Wingfield (Secretary) on 020 8892 3908.

What do you want done?

What are the issues that most concern you as working art and design historians? Please come forward with any ideas or proposals that might be taken up by the AAH to benefit independent members. Have you experienced problems regarding your status as an independent employee, or harassment by institutional staff when guiding in galleries? If you have it might be something the AAH could take up on your behalf. It is the subcommittee's desire that the Association as a whole is aware of the issues that concern Independents, but we can't do this unless we know what concerns you. *Please get in touch.*

DEIRDRE ROBSON

Take the Initiative

Do you have a great idea for the enhancement of art history? Something that could really make a difference to the discipline, its study and development, and contribute to a wider understanding of the subject in all its diversity?

If so, then the AAH would like to help you achieve that goal by offering financial support.

We can provide seed-corn funding for a larger initiative or full-funding for a smaller projects.

Previous winners include:

- the Art Critics and Historians in Schools project
- the Student Summer School
- the Voluntary-Work Placement Support Scheme.

The deadline for the next round of applications is **17 November 2000**.

All applications need to be made via a relevant subcommittee so you are advised to get your ideas to them as soon as possible (for addresses see the back cover).

If you require further information please contact:

Oriana Baddeley
Camberwell College of Arts
Peckham Road
London, SE5 8UF.

Good luck.

On a low income?

Following approval at this year's AGM, we are pleased to announce a new membership category for 2001 for individuals on a low income.

If you receive less than £14,500 per annum you can now apply for *Bulletin*-only membership at the price of £15.

We will not require proof of your eligibility, but *do rely on your honesty.*

ANDREW FALCONER

Bulletin advertising rates

Have you or your institution thought of advertising in *Bulletin*?

Rates are as follows:

- half page 175 x 120 mm £140
- quarter page 80 x 120 mm £105
- eighth page 80 x 60 mm £60

Contact: Jannet King, Editor, *Bulletin* on ed-bull@aah.org.uk

Alternatively, an insert can be mailed with *Bulletin*. Contact Andrew Falconer on <admin@aah.org.uk> or Tel: 020 7490 3211 to discuss appropriate fee.

The new 'A' Level

Members of the Schools Subcommittee will report on their experience of teaching the new AQA Art History 'A' Level in the next edition of *Bulletin*.

Good luck to all involved: students, teachers and Examination Board.

NICHOLAS ADDISON

Artists' Papers Register

Make Those Links!

Work continues on applications to fund the next phase of the Register, based at Tate Britain, which will cover Greater London. A grant application has been sent to the Getty Grant Program, whilst further applications are being prepared for the Heritage Lottery Fund and the Pilgrim Trust.

In the meantime, the Register continues to be available at:

www.hmc.gov.uk/artists

The more it is used, the better our chances of securing further funding. To help with this, I would be grateful if all members of the Association could **check whether there is a link to the Register** on any web pages they – or their colleagues – maintain. If you add a link to the Register you will, of course, receive your colleagues' gratitude for bringing such a useful resource to their attention!

RUPERT SHEPHERD

Bulletin despatch

Ever since Kate Woodhead ceased to be Administrator in 1997 she has continued to despatch the *Bulletin* from her home in Cheshire. We are all very grateful to her for shouldering this burden and for ensuring that the newsletter is sent on its way as speedily as possible.

Kate has decided to hand over this responsibility, and from now on the *Bulletin* will be despatched by Karen Wraith, administrator of CIHA London 2000, from her home in Lewes, East Sussex.

ACHiS: Art Critics and Art historians in Schools Review of Year 1: 1999/2000

The five schools contributing to the first year of ACHiS are all in long-term partnership with the Institute of Education and are seen as having good or excellent art, craft and design provision by OFSTED. In relation to their curriculum planning each department has welcomed the ACHiS project, freely admitting that critical, contextual and historical studies (CCHS) is an area that requires further development, and endorsing the principles of collaborative action research.

Whilst acknowledging the interventionist status of the ACHiS model, the action researchers (ARs) have had to respond to the specific requirements of their placement: four of them are with first-year 'A' level Art & Design students, the other with Key Stage 3, Year 8 pupils. As part of the diagnostic stage, ARs assessed the use of art critical/historical method at their school and investigated the students' perceptions of both the role of art history and that of CCHS. What they found confirmed both existing research and the results of the ACHiS survey:

- teachers feel insecure about their art historical knowledge and welcome support
- existing resources do little to advance an inclusive curriculum
- students consider textual research alien to studio-based art education (SBAE)
- a formalist/perceptualist orthodoxy exists
- any theoretical basis to research is largely dependent on teachers' art-college training.

Many of the ACHiS findings to date confirm speculation about the reasons for the 'fragile' position of CCHS. Teachers find that CCHS is ill-defined and under-resourced; student assumptions are ingrained and therefore interventions at sixth form are almost too late.

In the past there has been little formal interest in the perceptions and assumptions of art and design students; discussing and collating these has proved one of the most enlightening aspects of ACHiS. Given the significance of CCHS for art and design education, even at this interim stage, the following recommendations can be proposed:

- Art and Design teachers require INSET from art historians and art critics in order to keep them abreast of recent developments. In addition, HE education departments should provide INSET in which the application of new subject knowledge to SBAE is explored.
- Teachers should be encouraged to participate in action research in order to transform both the curriculum and pedagogical practice.
- Models of CCHS teaching for undergraduates at art college and student teachers on PGCE need to be more engaged, systematically addressing social as well as intellectual needs.
- Following the lead taken by a small number of universities, undergraduate courses in art and design could build in an educational module (including student placements), as many graduates pursue professions with an educational component.
- Art critics/historians proposing residencies require training in pedagogy.

Impact of ACHiS

The ACHiS model can only have lasting effect in the local context of partnership schools if the collaborative element is supported and developed. It is intended that the final report and an archive of ARs' reports be made publicly available at the Institute of Education (possibly on-line) and that ARs will contribute to wider dissemination through reports at conferences, etc. Inevitably, the ACHiS findings will suggest further research questions and recommendations. Consequently, their development will require contributions from the relevant professions and the necessary funding.

Applications for the second year are invited from practising art critics and art historians – those with publishing and research records (including research degrees). Interviews will take place towards the end of October.

For an application form or further information please contact: Nicholas Addison, Art and Design Education, Institute of Education, University of London, 20 Bedford Way, London WC1H 0AL. Direct: 020 7612 6247 Office: 020 7612 6192 Fax: 020 7612 6202. <n.addison@ioe.ac.uk>

NICHOLAS ADDISON

Developments in Architectural and Landscape History

Symptomatic of their position between practice and theory, architectural and landscape history often seem to occupy a peripheral place at the annual AAH conferences, as substantive sessions alongside the thematic and theoretical art history sessions. Indeed, architectural history is often poised between the analysis of representations of architecture and the analysis of *in situ* architecture as representation. When this distinction is productively made, it tends to be linked to two developments. First are interdisciplinary developments linking architecture to other fields, such as the media, fashion or film. Secondly are studies tackling the problem of the *in situ* nature of the representational medium, exploring how architecture can be thought of as representation.



Cézanne's Garden at Les Lauves: Between presentation, representation and in situ representation.

Landscape history is currently catching up on the documentation and theorising of 20th-century landscape design (see my review in *ARQ*, vol. 3, no. 4, 1999). This process is closely linked to architectural history and theory because much of it is carried out within architectural schools. The critique of the perceptual experience of landscape and gardens is leading to a fundamental rethinking of notions of visibility (such as vision-in-movement) and of visual concepts (such as the picturesque, the scenographic, etc.). This involves a reconsideration of the viewing position, and hence of the optic presuppositions of the concept of viewer. The documentation of the history of landscapes and gardens brings about rediscovery of classical concepts of rhetoric and of the arts of memory (Mosser and Nys, 1999) which link to the analysis of narrativity and tropes, as well as of 'low-art' gardens (Conan, 1999) (Teyssot, 1999).

Just as theoretical developments in architectural history are influencing landscape studies, the resulting developments in landscape studies are feeding back into architectural history. The basic dimensions of architecture (e.g. spatial versus temporal) are being analysed. A greater interest in the methodological problems of observing essentially elusive, intractable, or apparently meaningless *in situ* materials are leading to an interest in art historical analyses which attempt this (Orton, 1994) (Dilnot and Garcia-Padilla, 1989) (Birmingham, 1986) (Leja, 1993) (Shiff, 1984). The result is an increasing interest in historiography (Jarzombek, 1999) (Leslie, 1999) (Nys, 1999) (Ponte, 2000) and in the relations between theory and studio practice (Anderson, 1999). Both are increasingly linked to the explorations of visual studies. Indeed, incisive studies of *in situ* architectural viewing are to be found in visual and art historical studies (Elsner, 1995) (de Bolla, 1995).

Other new developments are research by practice, and research presentations in other media, intimately linked to the rethinking of the phenomenological dimensions of architecture and landscape. Rethinking the craft of representation itself generates changes in practice, theory and history. Thus, new methods of visualisation, theories of writing and modelling technologies provide challenging new opportunities to both theory and practice.

Finally, social and cultural developments have led to new concepts (the 'Eurolandschaft', the 'trace', the 'lieu de mémoire'), which challenge traditional typologies of town, suburb, landscape and architecture, not to mention some traditional typological positions of critical theory (Bann, 1994).

JAN BIRKSTED (School of Architecture, De Montfort University)

Italian City

We are soliciting articles for a three-volume publication on the Italian City:

- Vol. 1. The City as Artistic Form
- Vol. 2. The City as Ritual Space
- Vol. 3. The City as the Common Good

The volumes comprise periods from Antiquity to the Present. Please send one-page abstracts by **1 November 2000**. For further information, please contact:

Barbara Deimling and Alick McLean
Syracuse University in Florence
Piazza Savonarola 15
50132 Florence, Italy
Fax: (011) (39) 055.5000531
<bbdeimli@syr.fi.it>
<ammclean@syr.fi.it>

Roman Bodies

30-31 MARCH 2001

The British School at Rome
Call for Papers

Papers are sought which provide either a synchronic but interdisciplinary examination of particular topics, or a diachronic examination, including a consideration of parallels between ancient and early modern practices and their representations.

Expressions of interest by **1 December 2000** to: Dr Andrew Hopkins, Assistant Director, The British School at Rome, via Gramsci 61, Rome 00197, Italy.
<a.hopkins@flashnet.it>

Contributions to Bulletin

Following the appeal in *Bulletin* 73 for members to make more of a contribution to the newsletter several articles have been received, including that by Jan Birksted (*left*). People have also responded positively to requests for conference reports.

So, keep sending in material: news, reviews, profiles, opinion pieces, images. All are gratefully received.

JANNET KING, BULLETIN EDITOR

Time, Vision and the Body

Convenors: Mieke Bal (Amsterdam) and Deborah Cherry (Sussex)

Whereas it is generally acknowledged that time constitutes the stuff of all historical disciplines (art history included therein), the time-work of images and their reception as a temporal, embodied process appear to be different matters. Time, vision, the body and, most importantly, their interface solicit questions of otherness, and, consequently, draw upon a variety of feminist and post-colonial approaches. The Anatomy Theatre of UCL, in which this two-day session took place, was at times full to bursting, animated by anticipation and academic exchange.

Mieke Bal's opening talk turned out to be more than a mere introduction. While she successfully mapped out many of the theoretical/political concerns that were to dominate the session, she also ventured into an interdisciplinary exploration of a visual, non-narrative model of narratology. In 'visual temporology' linearity is surpassed, while the 'stickiness' of images collapses binary distinctions and brings forth a model of reception based on affect. Reesa Greenberg's paper consisted of a virtual reconstruction of the visitor's experience in Vienna's Jewish Museum: guiding the listener through holographic images, deliberately darkened displays and Nancy Spero's installation, she demonstrated how a museum (and ultimately history itself) may function in ways which are not object- or text-centered.

On a very different note, Nanette Salomon offered her reading of *contrapposto* as the (embodied) 'moment' in which the narrative of homosexual desire is rendered visible for the first time: the posture clearly suggests the (young male) body's capacity to move, to mark externally the changes of the body internally (notably excitation and climax). Griselda Pollock's paper shifted the focus onto the classical female nude, as the body which fetishises the passing of time and mortality. In contradiction to this image (exemplified in Canova's *Three Graces*), she went on to consider various recent representations by women artists of the ageing female body as a sign of 'women's time'. Stephen Bann explored the turbulent history of a portrait of Louise Vernet by her husband Paul Delaroche, thus raising issues of loss, memory and transition. Not only did the portrait pass through a surprising variety of iconographic traditions, but it also repeatedly changed hands, intentionally as well as by mere accident. In Ernst van Alphen's paper, the body in question remains female: Marlene Dumas's reworking of the pin-up girl imagery was interpreted as an attempt to overcome the timelessness of pure (fetishised) beauty.

Drawing on the Nietzschean doctrine of the eternal return, David Lomas brought to light an overseen aspect of surrealist artist André Masson, i.e. that of recurrence and repetition, analogous to the nightmares of WWI soldiers and illustrated in Masson's work by circular and rotatory motifs. Marsha Meskimmon's engaging discussion of the work of Australian artist Fiona Foley and others illustrated an off-centre feminist reconception of time as *kairos*, i.e. praxis in process, on-going opportunity and inexhaustible potential for surprise (according to feminist philosopher Elizabeth Grosz). Jane Beckett chose not to deliver her paper and instead to offer her place on the panel to Mario Caro, whose paper was initially scheduled for the section 'Diversity and Difference', which was

cancelled by the conference organisers. He set out to present the intricate ways in which the body is intrinsically associated to the land and how the two are often conflated in visual discourses of nationalism in contemporary Native American art (e.g. in the work of Jimmie Durham and Richard Whitman).

The second day began with Roger Benjamin's rigorous examination of the precinct L'Andalousie aux temps des maures at the 1900 Universal Exposition in Paris. The premise of the exhibit rested upon a special kind of nostalgia, i.e. the cultural currency of this particular 'Orient' and, at the same time, the painful awareness of its irretrievable loss. Ranjana Khanna's contribution remained within the realm of post-colonial perspectives; her consideration of Algerian artist Baya's life and work was combined with a sophisticated investigation of the ways in which psychoanalysis and surrealism are deeply implicated in the formation of their contemporary national and colonial discourses. Carol Mavor's account of Proust's and Barthes's conceptualisations of photography demonstrated how both writers' queering of photographic ontology (i.e. time itself) succeeds in disparaging both linear and circular time. Extra time was granted for the discussion following this compelling paper, as Sarat Maharaj, who was to talk on Kali, was absent. In her comparative study of Lygia Clark and Gina Pane, Sylvie Coëllier put forward the argument that, while both artists share and emerge from the geometric space of modernism, in retrospect they appear to signify the overcoming of this space and (through a female corporeal dimension) the deployment of time as (a) material. By taking the 1993 installation 24-hour Psycho as an example, Christine Ross proposed a reconsideration of depression (a mental/temporal disorder) as critically productive, to the extent that it gives rise to new, topical perceptual practices, in which insufficiency is transformed into a valuable analytical tool. Last but not least, Johanne Lamoureux spoke about Jana Sterbak's steak patchwork *Flesh Dress for an Albino*, and argued that the controversial character of the work did not stem from the abject reaction to putrefying meat, but rather from the uncanny notion that the meat dress succeeds in 'allegorising' the female body itself.

At the end of the second day the round-table speakers (Mark Smith, Joanne Morra, Deborah Cherry and Mieke Bal) were confronted with quite a heavy task. While remaining sensitive to the specificity of each contribution, they did manage to highlight a few shared concerns, such as: the investigation of 'counter-times' (queer, post-colonial, feminine/-ist), the pressing presence of absence (as trauma, lack, or exclusion), the construction of (any) history through deferred understanding and re-presentation.

To conclude, the time-work of art did not merely emerge as a matter separate and different from the historical dimension of art history, but (most interestingly) as a matter of difference. In both the papers delivered and the discussions surrounding them, difference was privileged not only thematically but also as practice, in practice. The inspiring, rich diversity of the theoretical perspectives and interpretative strategies explored by the delegates illustrate this point most aptly.

ALEXANDRA KOKOLI

Look, See, Behold: The Spectator's Time

Johannes Nathan (Bern); Antoinette Roesler-Friedenthal (Berlin); Shearer West (Birmingham)

Although reception and the role of the spectator have received increasing attention in recent years, fewer studies have considered the issue of time in relation to the beholder and his/her responses to art. This session was intended to redress the balance through a series of papers by speakers from eight different countries, covering a chronological span from ancient Greece to Clement Greenberg, and considering different media from architecture to sculpture, painting, film and photography. Antoinette Roesler-Friedenthal opened the session by laying out the key theoretical issues underpinning a consideration of spectatorship and time values. Following her introduction, several general themes emerged over the two days of the session.

The first of these was the relationship between space and time in the spectator's experience, and the movement and response of the spectator within particular kinds of ritual or architectural spaces. **Cynthia Packert Atherton** (Middlebury College) discussed the ways in which the ritual worship of Krishna in temples of Vrindaban, India, were tied up with the Hindu calendar and with the perceived daily activities of the god. **Aileen Ajootian** (University of Mississippi) considered a different sort of ritual space – an early classical Greek sculptural programme at Olympia, near the Temple of Zeus. She speculated that the arrangement of sculptures on a Homeric theme may have been conceived with the viewer in mind. The papers of **Maria Fabricius Hansen** and **Hans Henrik Lohfert Jørgensen** (both from the University of Aarhus) complemented each other by providing different perspectives on the issue of Early Christian architecture. Hansen argued that spolia in early churches were intended to enable the spectator to recall the transformation from the pagan to the Christian world, while Jørgensen contended that the veiling and revealing of spaces through screens and other features in medieval Iberian architecture echoed the beholder's gradual acquisition of a spiritual vision. **Thomas Frangenberg** (University of Leicester) analysed critical responses to Pietro da Cortona's Barberini ceiling and how these responses were directed firstly to the aesthetic qualities of the work, and only latterly to its meaning. **Kumiko Maekawa** from Dokkyo University, Japan, examined the role of the reader in piecing together pictorial narratives of medieval manuscripts. Finally, **David Getsy** (Northwestern University) offered a close examination of male nude sculpture by Rodin, Hildebrand and Leighton and the ways in which these artists dealt differently with the spectator's perceptions and responses.

A second theme of the session was the effect of memory, history and the past in the spectator's experience, and the ways in which past, present and future can merge in response to the object of looking. The paper by **Peter Higginson** (University of Southampton) dealt with this in relation to the pilgrim's journey through Rome during Holy Year (1600) and his/her experiences of the ancient remains and modern developments of the city. **Valentin Nussbaum** (University of Fribourg) tackled this subject by examining the inscriptions on 16th-century portraits and the ways in which they force the viewer to see the portrait as a past event rather than a deictic moment.

A third theme of the session was a revisiting of the issues first explored in the 18th century by Lessing's *Laocoon*, in which he made claims for a separation between the spatial sphere of painting and the temporal sphere of poetry. Using the case study of Xavier Sigalon's 19th-century painting *Locusta*, **Margaret MacNamidhe** (Johns Hopkins University) offered a close analysis of the ways in which viewing practices were changing in the early Romantic period when the 'frozen moment' was no longer the desired aim for artistic composition. The contribution of **Pascal Griener** (University of Neuchâtel) provided an ambitious reassessment of late 18th-century aesthetic theory, involving a move towards a more temporal perception of art. **Peter Geimer** (University of Konstanz, Germany) examined the representation of time versus the perception of time in early photography, and **Andres Janser** (Museum für Gestaltung, Zurich) outlined some early 20th-century attempts to encapsulate architecture through the temporal medium of film. **Hilde van Gelder** (Katholieke Universiteit, Leuven) brought Lessing up to date by looking at the critical work of Greenberg, Fried and Krauss and critiquing the modernist notion of a timeless ideal and transcendent experience of looking at a work of art.

Finally, we were privileged to have Professor **John Shearman** from Harvard University providing the coda to two days of stimulating papers and lively debate. In his contribution on 'Donatello, the spectator and the shared moment', Professor Shearman proposed to approach images of the Italian renaissance by asking a central question: 'What is happening in the image?' In doing so, he presented a rich and highly convincing array of examples of artists' devices to engage with the spectator.

SHEARER WEST

University of Birmingham

on behalf of Antoinette Roesler-Friedenthal, Max-Planck-Institut für Wissenschaftsgeschichte, Berlin, and Johannes Nathan, Universität Bern, Switzerland, Co-presidents of this section

The Conference Director, Nigel Llewellyn (left), taking a moment's break to talk to Rupert Shepherd about the Artists' Papers Register, which was on display at the Conference.



Volunteers at CIHA London

3–8 SEPTEMBER 2000

Following calls for volunteers in the *Bulletin* we built a band of 20 willing volunteers who helped out at the conference in London. They were easily recognisable by their bright red T-shirts (a stylish addition to our wardrobes!), which made it easy for delegates to find information points. The work of the volunteers varied from directing delegates at the conference to venues, to helping the speakers with slide projection.

We met on Sunday, Registration Day for delegates, discussed roles and responsibilities and met the session convenors. Work started immediately with the construction of 'poster boards' – used for displaying posters of projects throughout the conference. The construction of the boards proved to be more difficult than originally thought – with no instructions but plenty of parts. Well done to those who eventually worked out the assembly – brute force I think being the main ingredient. An evening 'session' (the first of many) in the Marlborough Arms, organised by Dennis Wardleworth, introduced student delegates to each other – some coming from places as far away as Moscow.

Monday saw the beginning of the conference sessions – and at this stage we realised just how much hard work was going to be involved. The first hour was spent discovering the most important information we would need: the nearest loos to the lecture theatres, the bus numbers to look out for to get delegates from UCL to the Courtauld and, most importantly, directions for delegates to find refreshments! The days were long but we managed



Some of the student helpers. Top row, left to right: Tim Harrison, Emma Jaynes, Florence Hallett, Alistair Rider. Bottom row, left to right: Maria Balbi, Nadine Schibille, Sarah Campbell

to find time to meet others, discuss projects and interests and make useful contacts – and also build in some off-duty social occasions. (Thanks to Tim, Emma and Alistair for organising our own volunteers 'reception' on Thursday.)

I know that all the volunteers, as well as working hard, had an enjoyable time and found the experience extremely useful. I would like to thank them all, on behalf of the organisers of the conference, for their time, dedication, and commitment during the week.

NICOLA WATTS

Chronology

Donald Preziosi (California) and Stephen Bann (Bristol)

Is time linear, cyclical, spiral or all three simultaneously? Can chronology provide the 'Ariadne's thread' out of this labyrinth? Or does it rather lead to false associations, a coercive mapping of concepts, a commitment to a restrictive myth of artistic progress? Can chronology ever account for our melancholy attachment to the past, its rhythms of memory and oblivion, our compulsion to repeat it? These are just a few of the questions raised during a rich and varied conference session, focusing on the role played by chronology in the writing of art history and the institutions which support it.

In an absorbing opening paper, **Keith Moxey** analysed 'historicism's amnesia', arguing for the important role played by forgetting in our repetitive confrontation with the past. He showed how Memling, in repeating motifs from the art of Rogier van der Weyden, consigned to oblivion those aspects of Rogier's art that lacked appeal for a new generation of worshippers. Similarly, the historian of Flemish art, for instance Panofsky, forgets to include in his account interpretative factors that have no relevance for his particular culture of interpretation. Continuing the theme of the reflexive relationship between the image and beholder, **Catherine Soussloff** discussed the role of images in creating recognisable identities, in particular the problematic question of Jewish identity in relation to the history of art, through investigating fundamental issues shaping the historical analysis of portraiture and caricature. Identity, and the role that differing qualities of

time play in its construction, was also at the heart of **Leslie Kalb's** paper on the display of ethnographic art in American collections. She showed what happens when African art objects are exhibited in 'high art' environments, and how the 'ethnographic present' can be employed as critique, when 'historical' objects and art works from the dominant culture are exhibited in an anthropological manner.

Claire Farago discussed Aby Warburg's 1895 trip to New Mexico, arguing that in our fascination with its symbolic importance for historiography, we have forgotten that Warburg's method required the Pueblo Indians to be 'primitive', a category based on popular conceptions of the Wild West as much as it was on Renaissance accounts of the noble savage. **Johanne Lamoreux** took as the starting point for her paper Vasari's account of the exhibition of Raphael's last work at this deathbed. Pursuing the thematic equation of the artist's body and the corpus of his oeuvre from Poussin to Malevich, she demonstrated the importance of the last work as a chronological end point providing closure and acting as a summation. **Olga Hazan's** critique of the myth of progress in art history, and **Laurier Lacroix's** account of the impact of sudden enormous acquisitions on museums (for example, when an artist donates his oeuvre to a the state) complemented these themes very well.

Two outstanding papers brought Tuesday's proceedings to a close. **Michael Ann Holly** explored the poignancy of the art historical project through a Viennese case study: Franz Wickhoff's support for Gustav Klimt's controversial art. She asked, wittily and movingly, whether Freud's

Visual Culture in a Changing Society Britain 1940–2000

27–29 JULY 2000

University of Northumbria at Newcastle

The conference examined cross-cultural and historical issues surrounding visual images and objects in post-war Britain within fields as diverse as fine art, design, architecture, film, television, fashion and the performing arts. It was timed to coincide with the launch of the new interdisciplinary journal *Visual Culture in Britain*, edited by the conference organisers Ysanne Holt and Paul Barlow.

The opening plenary, given by **Stephen Bann**, described the tensions between the aims and ambitions of Visual Culture and those of normative Art History, apparent since the birth of the ‘disciplines’ in the 19th century. However, this did not mean that the two were always in conflict, as was demonstrated in the many facets of the main conference. All of the sessions stimulated lively discussion amongst the delegates – the range of subjects and disciplines enabling the phenomenon of Visual Culture to be fully explored.

Some delegates felt that the emphasis of the conference was too much on art historical issues, to the detriment of newer disciplines such as computerised technologies. This point was perhaps justified, however the concept of Visual Culture is still very much in its infancy, and it is hoped that a greater balance will be achieved in future events, as this first conference moves on from its embryonic stages and is recognised as an established forum for debate.

MARIE-THERÈSE H. RUSSELL

distinction between normal and pathological mourning could be extended to the writing of art history. **Georges Didi-Huberman** sustained a dialogue between Aby Warburg’s concept of ‘pathosformel’ and Freud’s understanding of the symptom, showing, just as much through the argument of his slides, that ‘Nachleben’ is the unconscious of time.

On Thursday, a lucid account of the history of Oxford’s Ashmolean Museum by **David Berry**, followed by **Ann Aurasma’s** intriguing analysis of the temporal complexities of Giulio Camillo’s memory theatre, prompted a very interesting group discussion of the extent to which museums, like memory theatres, structure space to allow for the location of concepts. This was followed by **Andrée Hayum’s** analysis of the role of museums and exhibitions in shaping the practice of art history during the 19th century, and Alexandra Stara’s excellent account of Lenoir’s *Musée des Monuments Français* as a radically open site of poetic fragments, in contrast to Quatremere de Quincy’s nostalgia for the unity of the work with its context. The afternoon concluded with papers from **Michele Cone** on furniture design under the Vichy regime in France, time as a theme in contemporary art by **Lars Vilks** and **Michael Newman**, and the way contemporary artists can employ installations as portraits by **Jennifer Gonzalez**.

Donald Preziosi and Stephen Bann are to be congratulated on organising such a thought-provoking and enjoyable session, which I am sure will continue to resonate in the memories of those who attended it.

BEN THOMAS

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

This report, on a session at the AAH Annual Conference, was held over from the last issue of Bulletin.

The session was very well planned around a set of interrelated themes, which, with others that emerged, inspired lively and occasionally macabre discussion after the papers. I learned a great deal from this series of close studies of the patronage and purposes of funerary monuments and other forms of commemoration of the dead, both saints and the rest, in a variety of high status social contexts in Italy and the north of Europe.

The papers exploited the range of media and rituals involved, although more could perhaps have been made of the uses of inscriptions. We started in Italy with complementary papers by **Donal Cooper** and **Joanna Cannon** on how the early Franciscans and Dominicans came to terms with disruptive popular devotion to the saints of their own orders. We saw local solutions – parallels between the orders and the particular influence of the shrine of St Dominic in Bologna. The focus moved to dynastic concerns with power and status, the representation of female power and the promotion of the cult of royal saints in **Matthew Clear’s** paper on the monuments of the Angevin royal family in 14th-century Naples. The next two papers descended the social scale to the Scrovegni, an urban middle-class family from Padua, with an inauspicious background in money lending. **Anne Derbes** and **Mark Sandona** showed how imagery, inscriptions and liturgy in the Arena Chapel may have been intended as an insistent plea to the Virgin on behalf of Enrico Scrovegni for intercession at the hour of his death. **Laura Jacobus** explored the little-studied paintings and monuments in the apse of the chapel in the context of the ambition of successive generations of the Scrovegni to transcend their social origins.

We moved north, with **Jennie Edes-Pierotti’s** investigation of the special cases of Edward II and other deposed kings of England. The treatment of their bodies and their effigies is an interesting validation of Kantorwicz’s theory of the king’s two bodies. The Beauchamp Chapel in Warwick is an aristocratic funerary chapel with almost royal pretensions in the quality of its materials, especially the gilt bronze of the earl’s effigy. **Richard Marks** revealed personal and political significances in the imagery, but questioned the unity of the message. **Stacy Boldrick** opened several lines of enquiry in her contextualised examination of a number of aristocratic monuments constructed in relation to saints’ shrines in Lincoln Cathedral. The children’s effigies surveyed by **Sophie Oosterwijk** showed a concern not only to represent social rank, status and gender but also, less expectedly, a tendency to portray even infants at an idealized ‘bel âge’ of late adolescence. **Carol Richardson** took the thwarted ambitions of two 15th-century cardinals to be buried in St Peter’s in Rome as the starting point for an exploration of the politics of burial in the Old and New St Peter’s. Finally, **Nigel Llewellyn**, in the role of ‘respondent’, offered a rich summary of the themes developed by the speakers and of the art-historical methods called for by such material – a stimulating finale to an excellent set of papers in a well-focused session.

JOHN HIGGITT

Student Subcommittee

Who are we? What do we do?

Chair – Sophie Matthiesson
(University of Leeds):

- Voluntary-Work Placement Support Scheme
 - *AAH Guide to Work Experience in the Visual Arts*
- <ch-students@aah.org.uk>
<sophiematthiesson@compuserve.com>

Secretary – Vicki Kirkman
(University of Liverpool)

- Student research-in-progress conferences
 - *Careers in Art History* re-write
 - Student Careers Forum at AAH Annual Conference
- <ian.kirkman@virgin.net>

Web-master – Dennis Wardleworth
(Southampton Institute)

- Student Website
 - Student Email Grapevine
 - Sources of postgraduate funding
- <dennis.wworth@geo2.poptel.org.uk>

Incoming Chair – Frances Follin
(Birkbeck College, London)

- AAH Student SummerSchool
- <GenesysFF@aol.com>
<ch-students@aah.org.uk>

Rachel Harrison

(University of Plymouth)

- Voluntary-Work Placement Support Scheme
 - Museums liaison
 - Work-placement listings
- <rachel.e.harrison@btinternet.com>

Dorothy Watson

(University of Kent)

- Student Rep Recruitment
- <DoroWatson@aol.com>

Nicola Watts

(Open University)

- CIHA Student Team organiser
 - *Careers in Art History* re-write
- <nwatts@primex.co.uk>

Gwenda Wojcik

(Southampton University)

- Student Starter Pack
- <wojcik@madasafish.com>

2000–2001 Incoming Student Subcommittee Members:

Rachel Bell (University of Reading);

Rebecca Blass (University of

Essex); **Nancy Walbridge Collins**

(Courtauld Institute); **Judith Green**

(University of Sussex); **David**

Packwood (University of

Birmingham); **Christian Weikop**

(University of Birmingham)

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

Message from Student Chair

SummerSchool 2000

I am delighted to report the success of the first AAH summer school held at Reading University last July, an event that highlighted the great diversity of current research being undertaken by postgraduates in the UK (*see report on page 12*). Anchored by illuminating talks from eminent art historians, SummerSchool 2000 certainly achieved its objective: to promote a dialogue between research students and leading academics. Frances Follin and Rachel Harrison were the prime movers, canvassing students, researching venues and fixing a programme, and as a result the weekend unfolded with professional smoothness. The first day concluded with a much-enjoyed reception in the Department of Art History, hosted by one of our speakers, Professor Alex Potts.

SummerSchool 2000 was something of an experiment to see whether we as students could create a conference for ourselves that addressed our particular interests. Feedback from delegates affirms this beyond any doubt, and it seems that a student summer school is now destined to become a regular fixture in the AAH calendar. I would like very much to thank the convenor, Frances Follin, our invited speakers and panellists, the delegates themselves and Professor Toshio Watanabe, who recognised the importance of creating an autonomous academic event for the AAH student membership and gave it his personal support and confidence.

Support for work placements

The AAH Voluntary-Work Placement Support Scheme (*see opposite*) is the other long-term student project whose foundations will have been laid in 2000. Posters and fliers announcing the scheme have been sent to 250 departments across the country and the first deadline for applications is 31 October.

This scheme, which subsidises travel, accommodation and childcare, allows you to think about a work placement further afield or of greater intensity than might normally be possible. We look forward to receiving your applications. Details about this and other student projects can be read about in these pages.

Student Subcommittee

The composition of the student subcommittee has been unusually stable over the last two and a half years, given the transitory nature of student populations. It is thanks, perhaps, to this stability, that we have been able to achieve so much, finding ways to work together with a consistency and shared sense of purpose. But the older timbers of the *Argo* need replacing at some point. New members will be stepping in during 2000–2001, to release those of us at the point of finishing our studies. On behalf of the subcommittee, I extend a warm welcome to the students (*listed left*) who have come forward in recent months, and offer my very best wishes to Frances Follin, who will take over as chair in mid-November. I am delighted to hand over this role to Frances. I hope to devote my energies to the Work-Placement Scheme and completing my doctoral research in this last phase of my time in the UK before returning to Australia.

SOPHIE MATTHIESSON

Receive Student News While It's Fresh

Upcoming conferences, work and study opportunities in the UK and abroad are sent out frequently to all members of the student grapevine, with little or no delay.

You can't afford not to be part of this email network. It's free.

Simply email Dennis Wardleworth: <dennis.wworth@geo2.poptel.org.uk>

AAH members are also invited to join the American College Art Association (CAA) Student Group email network by sending a blank email message to: <STUDENTMEM-L-SUBSCRIBE REQUEST@listserv.collegeart.org>

Any questions on this should be directed to: Michèle Greet, College Art Association Student Chair (U.S.A) on <mg300@is9.nyu.edu>

Voluntary-Work Placement Support Scheme 2000–2001



Photo courtesy Leeds City Art Gallery

The Voluntary-Work Placement Support Scheme is an innovative three-year pilot scheme, funded by the Association of Art Historians with the purpose of fostering connections between individual students and arts organisations and promoting good volunteer practices.

From October 2000 AAH student members will have access to financial support while undertaking 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 *Work Experience in the Visual Arts: An Inside Guide* (free to AAH 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 Guidelines and Application Forms, see Student Website:

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

or send an A4 stamped addressed envelope to:

'Voluntary-Work Placement Support Scheme' c/o AAH Administrator
(see back page for address).

Museums and Galleries Research

Following my report last February, the questionnaire canvassing museums and galleries on their position vis-a-vis volunteers has just been sent out to a further 200 institutions, and the response has been very encouraging. I have received over 45 completed questionnaires so far, with many more expected over the next month or two.

A brief glance shows that **95% of organisations that recently replied currently accept volunteers**, and 50% of them have a volunteer policy in place. Only six organisations have no volunteer policy, and three are in the process of creating one. One person remarked on the need for 'a simple "best-practice guide" to the management of volunteers'.

This is all good news as it shows that conditions for students undertaking work placements are improving, with the increased focus on the creation of volunteer structures.

I have also received many requests for samples of policy documents (kindly provided by the PMSA) and for the AAH publication *Guide to Work Experience in the Visual Arts*.

These are now being sent out as part of an effort to improve the conditions for volunteers through suitable recruitment, training, management and support.

There is now a current and expanded list of voluntary-work placements as a result of the survey (see below).

RACHEL HARRISON

Work Placement Listings

A fully revised and expanded list of work placements in UK museums and galleries is now available to student members.

Please send an s.a.e. envelope to the value of 50p to:

AAH, 70 Cowcross Street
London EC1M 6EJ.

Please quote student membership number.

Electronic copies available from Rachel Harrison:

<rachel.e.harrison@btinternet.com>

14th Research-in-Progress Conference

10.00 – 17.00

SATURDAY 11 NOVEMBER 2000

Barber Institute, Birmingham

Speakers will include:

Peter Clarkson *Medievalism in Cheltenham's Public Schools*

David Packwood *Poussin and the Triumph of Virtue: the use of the Antique in the creation of Moral Iconography*

Electra Voyatzoglou *Formalist Aesthetic in the Photography of Edward Weston*

Catherine Tite *'Each virtue beaming from her eye': Visuality, Virtue and the Elite Family in England 1750–80*

Registration is free and all are welcome. There will also be a chance to view the exhibition in the Barber Institute focusing on Rossetti's *Blue Bower*.

For a full programme and details of venue please contact :

Vicki Kirkman on 0161 434 3849 or <ian.kirkman@virgin.net>

15th Research-in-Progress Conference

SATURDAY 17 FEBRUARY 2001

University of Edinburgh

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.

The conferences are an excellent opportunity to present research in a professional yet relaxed atmosphere, as well as giving you the chance to meet fellow researchers and students.

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>

SummerSchool 2000 –

Toshio Watanabe, Chair of the AAH, gave the welcoming address to the 33 delegates at the first Student Summer School, which was held at the University of Reading between 9 and 11 July 2000. On the subject of 'Your Career and the AAH', Toshio began with an interesting personal case study – himself! – to demonstrate the ways in which the AAH can be of benefit to students' careers. Stressing the many opportunities available to students within the AAH, Toshio recommended that participation is certainly the best way to get noticed by future employers. Joining the relevant subcommittee, writing to *Bulletin* or *The Art Book* and giving (well-prepared!) public papers, particularly at the annual AAH conference, are all ways in which students can get involved.

The themes of the morning's session of student papers were gender, nationality and modernism. **Rachel Harrison** (University of Plymouth) opened with a paper that considered the collection of modern art works bought in the 1930s by the American heiress Dorothy Elmhist for her home, Dartington Hall in Devon, which was at the centre of innovation in rural reconstruction, progressive education and the arts. **Penny Wickson** (University of Birmingham) considered the Macchiaoli's images of working women and how depictions of the socially significant act of sewing served to reconfigure perceptions of mid-19th-century Italian national identity through the making of the Italian flag.

Kaoru Kojima addressed the image of woman in modern Japanese art (1890–1945), revealing how a difference in culture between East and West could be reconciled through the spirit of masculine camaraderie demonstrated by male Japanese art students' study of the female nude as a passport to entry into the Western art world. **Kirstie Skinner** (Edinburgh College of Art) outlined her research objectives as an enquiry into Mona Hatoum's engagement with recent art historical theories of discourse and her contribution to our own understanding of our environments through her use of proximity, specificity, pastiche and locality explored through shared social experience. **Frances Follin** concluded the papers with a mapping out of her thesis on the Op Art of Bridget Riley in the early 1960s, which focuses on the reception and interpretation of Riley's production between 1961 and 1965.

Professor Alex Potts then gave a paper on 'Sculptural Aesthetics and the Problematics of Viewing' in which he argued that although artistic activity and aesthetic reception have changed radically since 'modern' notions of sculpture were formulated, the gaps between established forms are crucial to the viewer's engagement with the (post) modern. By comparing Antonio Canova's *Three Graces* with a Rob Morris industrial felt work Alex concluded his address by drawing out a 'strange unity' in the relationship between integration and chaos.

On Saturday afternoon four papers concentrated on aspects of sculpture, painting and representation. **Tina Warnes** (Leeds University) spoke on 'Representations of antique sculpture in Renaissance prints and drawings' and related topical ideas such as the representation of the erotic body in the prints of Rosso and Heemskerck to the academic culture of the 16th century. **Matt Landrus** of Oxford University continued the subject of a thematics of viewing in his paper on perspective and proportion in Leonardo's *Annunciation*, making useful comparisons with other writers' and artists' use of the concepts of proportion and perspective. **David Packwood** (Birmingham University) then presented his ideas on Poussin's approach to the selection of antique sculpture in the paintings. Using examples such as *The Choice of Hercules* David argued that Poussin was more concerned with abstracting from the antique, and thus endeavoured to avoid the replication of a conventional, recognisable canon. **Martina Droth** concluded the session with her paper, 'The Statuette and the Role of the Ornamental in 19th-century Sculpture', in which she considered ideas such as ornamentation and decoration in the sculpture of Gilbert, especially as these ideas emerged through the aestheticism of Walter Pater.

Following this session, four speakers presented summaries of their research topics spanning the late 19th and early 20th centuries. **Judith Green's** account of the Chinese collection of Archdeacon Gray, Archdeacon of Hong Kong (1868), attempted a political framing of the story of the collection's reception and exhibition in England, the majority of which no longer exists as it was possibly

Who Said What. . .

destroyed in the fire at the Crystal Palace in 1936. **Christian Weikop** (Birmingham University), described the emergence of the group 'Die Brucke' and discussed the emergence of their romantic and nationalist sentiments and the ways in which these were seen to reside in the woodcut medium as symbolic of a living connection with the German soil. **David Hulks** from Reading University presented his research into the artist, critic and psychoanalytic writer, Adrian Stokes. Stokes' engagement with the work of Melanie Klein was highlighted, along with his relatively consistent views on the importance of the relationship between art and life. **Dennis Wardleworth** (Southampton Institute), then discussed the 'palaces' of modern corporations, built in London during the 1920s and 1930s, showing how these large corporations gave capitalism the resilience that it needed to survive, gloriously, the onslaught of socialism in the earlier 20th century.

Professor Stephen Bann (University of Kent at Canterbury) got Sunday morning's session off to an exciting start with his lecture on Paul Delaroche's *Jane Grey*. He began by charting the iconic influence of the image, situated it in the context of Delaroche's training and oeuvre, and speculated on the possible identity of the model. The subsequent question and answer session brought forth an interesting discussion of the relationship between his painting and the Parisian Theatre. The student presentations began with **Ryza Bread** (Falmouth College of Art), whose talk, 'Methodological Embodiments' itself challenged the traditional structure of Art History presentations. With actual examples of her work on show, Ryza's project called into question the notions of embodied subjectivity, and looks particularly at the psychoanalytic term 'masquerade' in relation to the subject-position of woman.

Katerina Reed-Tsocha (University of Oxford) entitled her paper 'Philosophy Approaches Art History: The Elusive Idea of Being Inter-Disciplinary'. Katerina introduced the utopian ideal of seeing philosophy and art history as sisters, touching on the notion of an artist's own theory as a philosophical notion. Finally, **Rachel Bell** of the University of Reading gave a paper on 'Sergent Johnson and the Dialectic of Race and Modernism'. Her argument was that Modernism depends on notions of 'Otherness', and that in Modernism's assumption of a fictive 'universal language', any actual examples of difference cannot be admitted into the Modernist canon. Johnson was an interesting artist to select, as he is usually placed amongst the black artists of the Harlem Renaissance. As Bell points out, however, Johnson in fact lived in San Francisco and was never a part of the Harlem Renaissance at all.

After lunch **Julia King** spoke of the practical considerations in both presenting a paper at an American conference, where presentation standards are often much higher than in the UK, and in getting one's work published in journals and as books. She is a successful art history author and delegates found her talk instructive and inspirational. Julia's talk was followed by two student presentations, which concluded the weekend's programme. **Thelma Richardson** described her experiences of curating an art exhibition, which she had done as part of a team of MA students. With a budget of £950 and a lead time of six months, they obtained experience of fund raising and negotiation which will no doubt serve them well in their future careers. **Veronica Davies** then told us about the role of British Fine Art Officers in post-war Germany, a many-sided task involving the development of art education in Germany, assessing war damage to monuments and historic architecture, and tracing 'lost' works of art and reuniting them with their owners.

The weekend was a great success, and the feedback from delegates has been very positive. One student wrote: "I really enjoyed the conference. It was extremely helpful and so good to meet people in a position similar to my own. I came away with plenty to think about...I think that the whole idea of the summer school is excellent and I will definitely attend future events." We certainly hope to do so, and plan to make the Summer School a yearly event. Many thanks to all who took part for making it such a memorable occasion.

MARY ANSON, TRISTAN DOWNS, RACHEL HARRISON, DAVID HULKS, ANGELINE MORRISON AND DAVID PACKWOOD

AAH ESSAY PRIZE 2001

The AAH is offering **three prizes of £200 each**, plus book prizes from the sponsors, **Manchester University Press, Reaktion Books and Yale University Press**, to be awarded at the 2001 Annual AAH Conference. Winners will also receive AAH Student membership for a year. Abstracts of the winning entries will be published in *Bulletin*.

Entries are now invited from **UK undergraduate and MA students** of the History of Art and Visual Culture from both practice-based courses and academic ones. The history of art and visual culture is to be understood in its broadest sense.

Entries should be between **8,000 and 20,000 words long**, and must have been submitted in fulfilment of coursework requirements (long essay; dissertation) at a UK institution within the current or previous academic year. Each entry must be accompanied by an academic nomination. Essays submitted must not have been previously published. Entries from non-AAH members will be accepted. **There is no entry fee.**

Deadline: 31 October 2000

Contact: Gabriele Neher, AAH Essay Prize 2001 Co-ordinator (*address on back page*).

*Apologies to **Matthew Hargraves**, joint-winner of Essay Prize 2000 for mis-spelling his name in Bulletin 74.*

The Henry Moore Institute Student Essay Prizes

The Leeds City Art Gallery sculpture collection and the library and archive at the Institute next door together provide a fascinating field for students to explore. BA and MA students are invited to enter essays of 2,000–4,000 words that address either one object/piece of sculpture in the collections, or a cluster of works bound by a given concern.

Prizes of £250 will be awarded.

Essays that form part of university course requirements will be accepted, as will those by writers from fields outside art history.

For further details about our collections, contact Jackie Howson, Tel 0113 246 9469; Fax 0113 246 1481; <jackie@henry-moore.ac.uk>

Send essays by **1 April 2001** to Liz Aston, Henry Moore Institute, 74 The Headrow, Leeds LS1 3AH.

David Packwood

I am about to begin my second year of a PhD on the topic of Poussin and Ancient Art, supervised by Richard Verdi at Birmingham University. I also teach on a freelance basis for a variety of institutions, but I am mainly seconded to Warwick University, where I direct a certificate in Art History, amongst other things. I joined the AAH as part of the package for the SummerSchool at Reading, which my department informed me of; and although I've only been in it for a few months it seems like much longer as everybody has made me most welcome.

My research has two main objectives. Firstly, it seeks to establish what kind of antique art Poussin sought to incorporate in his works by the analysis of both literary and visual sources. This has entailed reading primary and secondary sources on Poussin, and making a close

examination of his reproductions of his drawings, and in some cases the actual works themselves. This has been supplemented by the creation of a visual and tabulated database of works of both Poussin and ancient art, to serve both as a research tool for this and for future projects.

The second objective is to consider Poussin's ideas on the antique, and how they could influence his use of the sources. Of overriding importance here is the question of how Poussin 'abstracts' from the antique rather than employing direct transposition of sources. To test out some of my ideas in structured form, I have created a written overview, which I am presently editing in the interests of identifying key themes, which can then be related to individual chapter topics. My main tasks this year are to refine my observations even further, in the light of subsequent analysis and insights, and to compare the attitude of Poussin and other painters towards the antique.

Ines Fialho Brandao

After graduating in 1995 with the European Baccalaureate, I decided to come to Edinburgh to study History and History of Art. Both departments had an excellent reputation in Belgium, my country of residence, and in Portugal, my home country. It was during my first and second years that I developed my interest in Islamic art and history, basically thanks to the challenging and encouraging tutors I was lucky enough to have. I focused my degree on Islamic Art and Architecture during my two Honours years, and have just completed my final year dissertation on Iberian Islamic coinage. This is a very interesting and exciting subject. Hardly any 'artistic' research has been done on the subject, which raises questions of the independence or not of workshops and of the importance of the social condition of the bearers in the designs of Islamic coinage. My experience at Edinburgh was fantastic and I would recommend to anyone wishing to expand their views on what is 'art' and 'art history' to come over this side of the border!



Bilingual arabic coin, minted in al-Andalus Central star as a central motif

I am now beginning a two-year Masters programme at New York University in Near Eastern Studies with Museum studies. This program is excellent since it combines the academic field that I most enjoy, and the practical training vital for what (I hope!) will be my future career. I am currently focusing my studies in Islamic North Africa, especially Algeria and Morocco, although courses in art and archaeology are not on offer yet. As part of my program I will be required to do two internships of about 300 hours total each. I am planning to apply either to the Metropolitan Museum of Art or to the Brooklyn Museum, but my options are still open.

I suppose the most fascinating thing about a project like this is the search for an answer to the question of how the post-Classical world reconstructed the ancient world. I've long been drawn to this, and want to specialise in it professionally after completion of my thesis. Another exciting thing about this search is that it has meant that I've been able to consult authorities at such places as Windsor and the Ashmolean, whose staff have always sought to encourage me. Of course, ultimately what I make of it all is up to me, and the secret died with Poussin. However, he left many clues, and I never tire of seeking that elusive, yet paradoxically distinct antique presence in his art.

UNIVERSITY OF WESTMINSTER



MA in Visual Culture Production, Display and Discourse

This is a multi-disciplinary award based on the premise that visual literacy, and the impact of visual forms of thinking and working, now play a significant role in society. Drawing on the intellectual resources and cultural institutions of central London, this MA balances theoretical accounts of visual culture and thinking with the application of these perspectives to visual representations in various contexts: museum display, gallery curation, the material culture of the city, the visual arts, style and fashion, museum exhibitions, the history of technology and the face and the body.

The MA is taught collaboratively with the British Museum, the National Portrait Gallery and the Science Museum. Students will follow modules based entirely at these museums and galleries and taught by their staff, and will have access to the exhibitions, collections, libraries and archives of all the institutions involved in the collaboration. The University's cross-campus research Centre in Visual Culture already acts as a focus for interdisciplinary theoretical research and practice across the visual field.

For further information and application forms write to: Sandra Kemp, Centre for Visual Culture, University of Westminster, 70 Great Portland Street, London W1W 7UW. Tel.0207 911 5000. kemps@westminster.ac.uk

Getty Research Institute Head, Research Databases

The Getty Research Institute is a program of the J. Paul Getty Trust, an international cultural and philanthropic institution devoted to the visual arts in their humanistic context. Located at the Getty Center in Los Angeles, the Institute serves education in the broadest sense by increasing knowledge and understanding about art and its history through advanced research. For further information, please see <<http://www.getty.edu/gri/>>.

Reporting to the Associate Director, Chief Librarian of the Getty Research Institute, the Head, Research Databases assumes primary responsibility for the overall direction and management of the Bibliography of the History of Art, the Getty Provenance Index and the Avery Index. The Head, Research Databases leads policy-making for all editorial and production facets of these projects.

Knowledge of art historical research methods, issues and trends is required, as is successful experience with administrative management, broad knowledge of cataloging standards and bibliographic systems, and proficiency with spreadsheet and database systems.

A PhD degree or equivalent in art history is required with an emphasis in post-Antique Western European Art preferred. A record of art historical research and publication is required.

Experience in database management or an additional degree in bibliography or information science is desired.

Written and verbal fluency in two or more Western European languages is required. Salary DOE. EOE. For a full position description, see www.morrisberger.com.

Please send resume and cover letter to: Morris & Berger, 201 S. Lake Ave., Ste. 700, Pasadena, CA 91101. Fax or E-mail: (626) 795-6330, <mb@morrisberger.com>

Art Historian Massachusetts Institute of Technology

Associate professor with tenure or assistant/associate professor without tenure (tenure track). Starting September 2001. Specialization in 20th century and/or contemporary art. Applicants should be prepared to contribute to a program that serves a diverse body of highly motivated students: undergraduates from across the Institute, professional design degree students, and doctoral students in the history of art and architecture.

Scholarly interests should include modernism both as a historical phenomenon and as a set of critical traditions. Attention to the physical artifact, to history, and to the theoretical positions of contemporary scholarship is expected. PhD, significant publication record, a minimum of 4 years of full-time teaching experience required.

Application deadline **3 January 2001**.

Send CV, sample publications, and names of three referees to:

David Friedman, Chair-Art History search
MIT, Room 10-303
77 Massachusetts Avenue
Cambridge MA 01239 4307.

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>

Research Fellowships at the Henry Moore Institute (2001–2002)

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

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

Those interested in becoming future fellows should send a letter of application and a c.v. (marked 'Research Fellowships') to:

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

The closing date is **31 December 2000**.

Wingate Scholarships 2001

These are awarded to individuals of great potential or proven excellence who need financial support to undertake creative or original work of intellectual, scientific, artistic, social or environmental value.

They are designed to help with the costs of a specific project, which may last for up to 3 years. The average total award is about £6,500.

Last year scholarships were awarded to several art history projects, including: a history of *Vogue*, a PhD on Habsburg state portraits, a study of Japanese puppetry, and a computer animation of a grotto of automata.

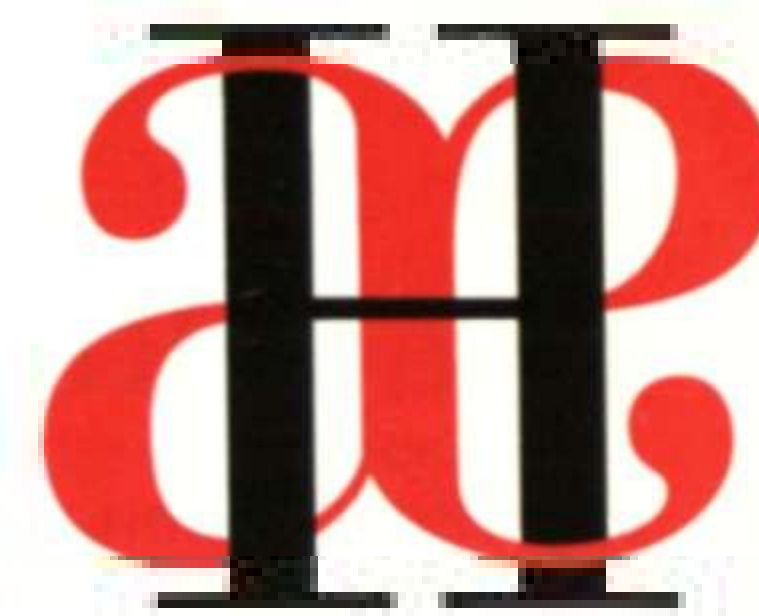
For further information access: <www.win-sch.demon.co.uk> or send A4 s.a.e. to: The Administrator, Wingate Scholarships, 20–22 Stukeley Street, London WC2B 5LR.
Closing date: 1 February 2001.

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 will consider the methodological issues raised by the breaking down of interdisciplinary boundaries, and bring together scholars from areas of activity that are usually kept separate.

We welcome contributions from artists, teachers, researchers, museum curators and independent scholars working on the art of any period or country.

A wide range of Oxford institutions are collaborating in the organisation of the conference: the programme includes plenaries and receptions at the Ashmolean Museum, the Museum of Modern Art, the University Museum, and Christ Church Picture Gallery.

Proposals for papers should be sent direct to the session convenors. Abstracts (no more than 150 words) should be submitted by 13 November.

Potential delegates should contact the AAH Administrator, Andrew Falconer.

Other enquiries: Dr Christiana Payne, Conference Administrator, School of Humanities, Oxford Brookes University, Gypsy Lane Campus, Headington, Oxford OX3 0BP. Tel: 01865 483582. Fax: 01865 484082. <cjepayne@brookes.ac.uk >

Millennium displays: Making Art Histories in Museums

Contacts: Mark Evans & Glyn Davies, Department of Prints, Drawings and Paintings, Victoria and Albert Museum, South Kensington, London SW7 2RL. Tel. 020 7942 2553; Fax. 020 7942 2561; <m.evans@vam.ac.uk>

For a few months in 2000, as lottery-funded projects reached completion, new art museums and extensions to existing buildings opened in the United Kingdom almost every week: an expansion unseen even during the Victorian heyday of museum construction. Although the building boom peaked in the millennium year, major projects continue, in London and the regions. Public comment has been extensive, but has principally been directed towards the architectural character of the new or reconditioned spaces and their success or failure as visitor attractions. Less attention has been paid to the character of the art histories presented within their walls.

This session considers connections between the form and content of the Millennium Displays. To what extent have these opportunities been taken to re-affirm, subvert, reform or transform the histories presented? How may their comparative success or failure as historical constructs be measured? To what extent have 'the new art histories' been married with traditional gallery display? Has the drive to expand access successfully negotiated the risk of 'dumbing down'? Following the end of the 20th century, what is the role of the contemporary display?

Papers are sought across the range of the fine and applied arts, and visual culture in its broadest sense, from the curators and educators responsible for the new displays and from the wider art historical community. It is hoped that the session will embrace both specific case studies and wider, thematic or methodological contributions.

Visual Connections: the Object and its Images

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

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

Works of art are reproduced in a variety of ways, some tangible, some intangible – we conjure them up as images in our visual memory, we manipulate images on-screen, or we deal with photographs, with printed reproductions, and with other types of facsimiles in two or three dimensions. A key aspect of art history as an academic and museological discipline has been the identification and interpretation of objects through the making of these kinds of visual connections. Approaches to art history, ranging from connoisseurship to social history, have relied both on the first-hand observation of individual works of art and on the use of various types of reproductions that allow comparisons between different objects to be made. This session will explore:

- past and present visual connections between objects and their images in terms of the function and the status of the reproduction in art historical and museological practices
- the ways in which 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
- the changing nature of how visual connections can be made and used in the age of digital imagery.

Mental Illness, Psychiatry and the Visual Arts

Contact: Leslie Topp, Department of History of Art, School of Humanities, Oxford Brookes University, Gypsy Lane Campus, Headington, Oxford, OX3 OBP. Tel: 01865 483 573; Fax: 01865 484 082; <ltopp@brookes.ac.uk>

The link between the production of art and mental illness or neurosis has long been a topic of discussion. There is also a substantial body of scholarship on artists' images of the 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.

Connections may emerge, for example, between:

- artists depicting the insane and architects designing asylums, and their respective encounters with psychiatry and its predecessors
- the interpretation of certain aspects of modernism as mentally degenerate and the use of modernist visual vocabulary in the design of psychiatric architecture
- various aspects of the artistic involvement in the anti-psychiatry movement, such as the embrace of 'outsider art'/Art Brut and the critique in art and film of the mental hospital as a building and an institution.

Papers may explore such connections, or discuss a specific aspect of the theme, with reference to any time or place.

Dislocated Modernities

Contacts: Oriana Baddeley & Michael Asbury, London Institute, Camberwell College of Arts, 45–65 Peckham Road, London SE4 8UF. Tel: 0207 514 6307; <o.baddeley@camb.linst.ac.uk>

The year 2000 was charged with references and ascribed meanings throughout the world but particularly so in the Brazilian context, where the millennium coincided with the quincentennial of the *founding* of the nation. The new century's rediscovery of the paradigms of modernity has a specific resonance in relation to existing stereotypes of Brazilian culture. The debates, both internally and externally about identity, nation and the 'modern' within the Latin American context have frequently focused on Brazil as a complex disjunction of clearer arguments as to the relation of post-colonial culture to the concepts of originality, authorship and experimentation so intrinsic to the precepts of historical modernism.

This session will address the issues raised by analysis of the Brazilian context but will seek to expand the debate through analogous examples beyond simple geographical boundaries. Papers dealing with the revival of curatorial and critical interest in issues of modernity and marginalisation, what Paulo Sergio Duarte has referred to as '*Moderns out of the axis*' (1998) from different national contexts, will be welcomed.

Art, Science and Visual Studies

Contact: 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; <martin.kemp@tri.ox.ac.uk>

Contact: 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; <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. This research has tended to point out the functional inter-relationship of the senses, but still the traditional Aristotelian distinction into five, with an implicit moral hierarchy helping to distinguish humans from the beasts, remains commonplace. 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.

Making Renaissance Connections: Centres, Peripheries and Cultural Exchange, c.1350–1500

Contact: 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; <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.

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?

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.

Intimate Connections

Contact: Matthew Craske, Humanities Research Centre, Oxford Brookes University, Gipsy Lane Campus, Oxford OX3 0BP. Tel: 01865 484911; <mjcraske@brookes.ac.uk>

Contact: Stephen Lloyd, Scottish National Portrait Gallery, 1 Queen Street, Edinburgh EH2 1JD. Tel: 0131 624 6425; Fax: 0131 558 3691; <stephen.lloyd@natgalscot.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: locket, souvenir boxes, rings, mourning jewellery, portrait miniatures on vellum and ivory, 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 that happens that 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.

Theorising Appropriation

Contact: Isabelle Wallace, Dept. of Fine Arts, University of New Orleans, New Orleans, LA 70148, USA. <IzzWallace@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, Richard Prince, Ken Apter, 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'.

Russia and the 'West': Connections and Disconnections from Peter to the Present

Contact: Susan E. Reid, School of Humanities, University of Northumbria, Lipman Building, Newcastle upon Tyne, NE1 8ST. Tel: 0191 227 3736; Fax: 0191 227 4630; <susan.reid@unn.ac.uk>

Contact: Rosalind (Polly) Gray, Department of Fine Art, University of Newcastle, Newcastle upon Tyne, NE1 7RU. Tel: 0191 222 8986; Fax: 0191 222 8013; <r.h.gray@ncl.ac.uk>

This strand explores artistic relations between Russia and the 'West', both in the form of actual connections – personal contacts, exhibitions and World Fairs, collections

and publications – and representations of the symbiosis 'Russia and the West'. It is as much about ruptures, rebuttals and misinterpretations, as about influences and affinities.

In the 18th century Western artists were lured to St Petersburg, and the Imperial Academy appropriated many practices of the French Academie. The following century, international tensions and internal disorders gave rise to the supposed polarity of the Westerner/Slavophile debate. How did these shifting perspectives affect the construction of Russia's cultural identity? And what explains the complex duality which saw both the identification of the West with modernity, and a Russian claim of moral superiority for its 'uncontaminated' art?

In the 20th century, many questions remain regarding the interaction between Russian and Western avant-gardes; the effects of Russia's isolation, beginning with WWI and exacerbated by the Revolution; and the problematic affinities between Soviet artists and those of Fascist Italy and Nazi Germany. Under Stalin, Western art was represented as the decadent 'other' against which socialist realism was defined. But were any windows left open? And, beginning with the Khrushchev Thaw, how did increasing exposure to Western art contribute to the modernisation of socialist realism and, ultimately, to its demise?

Dissecting Dissemination

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

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 Art History and Conservation in Museums

Contact: Christopher Baker, Christ Church Picture Gallery, Oxford, OX1 1DP. Tel: 01865 276172; Fax: 01865 202429

Contact: Caroline Campbell, Curatorial Department, National Gallery, Trafalgar Square, London WC2N 5DN. <caz73@talk21.com>

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 that 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.

Framing the Fetish

Contact: 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; <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 15 years, however, fetishism has increasingly come up for dramatic reassessment. A new literature on fetishism has flourished across a variety of interdisciplinary settings. Most recently, for example, Henry Krips has theorised an ‘erotics of culture’ that extends and challenges current conceptions of the fetish through the use of Lacanian and Althusserian theory, while Julia Kristeva has analysed the image of the decapitated head as a site where fetishistic horror, sacrality, and ‘incarnation’ intersect. Numerous contemporary artists, moreover, have embraced fetishistic imagery or re-worked and questioned its visual conventions.

This session seeks papers that investigate fetishistic projection, imagery, or theory – from works of art to memorabilia, non-Western ‘idols’ to Christian cult objects, pop-culture phenomena to phallic symbolism. Papers that critically engage with connections between anthropological, psychoanalytic, Marxist, feminist, and other theorisations of the fetish will be particularly welcome.

Writing Histories with Classical Art

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

Contact: Robin Osborne, Corpus Christi College, Oxford OX1 4JF. Tel: 01865 276759; Fax: 01865 276767; <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.

Connecting Medieval Media

Contact: Martin Kauffmann, Department of Special Collections and Western Manuscripts, Bodleian Library, Oxford OX1 3BG. Tel: 01865 277155; <martin.kauffmann@bodley.ox.ac.uk>

Many modern students of medieval art define themselves as specialists in particular media (architecture, manuscript illumination, metalwork, stone sculpture, etc.), often reflecting the way in which artefacts are stored and classified in modern collections. Yet few if any medieval objects or buildings can have been created by craftsmen/women working in or inspired by only one medium. This session will explore the connections among different crafts, through the analysis of individual surviving objects, or of objects in different media evidently designed to interact with each other, or of written texts which throw light on the co-operative practices involved.

Foreign Imports: Borrowing Styles for Ideological Purposes

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

Contact: 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; <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 19th 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.

The Awkward Works: Aberrance and Inconsistency in Modern and Contemporary Art

Contacts: Craig Richardson & Joanne Morra, Department of Fine Art, School of Art, Publishing and Music, Oxford Brookes University, Headington Hill Campus, Oxford, OX3 0BP. Tel: 01865 484981; <crichardson@brookes.ac.uk>

This strand will consider awkward works in Modern and Contemporary art.

We are interested in soliciting contributions that will explore the anomalous, aberrant, and destabilising works of art within – or outside of – an artistic oeuvre or movement. This is crucial not just for practices of art and

cultural history themselves but also for understanding the connections between artists and curators or artists and cultural historians. This strand will recognise works of art that are: awkward, unclassified, inconvenient, ungainly, unwieldy, failed transitions, mistakes, digressionary, inconsistent, dead ends. We intend to address questions such as: What is the effect of recognising these works? How does recognising these excluded, forgotten or ignored works reconfigure our knowledge and understanding of them, and of what they mean? Why do they dislocate both practice and writing of an artist's oeuvre or artistic movement?

The effect of these questions will differ depending on the context of their reception, for example 'inconvenience' as an attribute of an artwork's status will be understood differently from the spatial and audience concerns of a curator to those of a cultural historian. Through this overlap of analysis these questions will either confirm or destabilise the working patterns of areas which study and support art. We intend to show that, far from being removed from the practices of art, these processes of exclusion (and of subsequent retrieval) may be central to the negotiated reception and promotion of art.

Altered Zones: from Festival to Docklands

Contact: Margaret Garlake, 21 Cedars Rd, London SW13 0HP. Tel. 020 8876 9366; <garlake@talk21.com>

Contact: Jonathan Hughes, 15 Hamilton House, 81 Southampton Row, London WC1B 4HA. Tel. 020 7636 2669; <jfahughes@aol.com>

This session will investigate the changes that have taken place in the concepts and practice of urbanism and its associated art, focusing on the Festival of Britain and the development of the London Docklands since the 1980s. They constitute two formative moments in the later 20th century, geographically defined in areas that experienced profound architectural, social and economic changes and metaphorised by the Millennium Dome as a marker of celebration and difference. Paradoxically, Lansbury is itself part of Docklands and Lansbury Estate and Canary Wharf both emerged from areas of extreme deprivation. Yet whereas the Festival was grounded in an ethos of social benefit, education and planning for the local communities (evidenced particularly in the 'Live Architecture' exhibition on Lansbury Estate, Poplar) the development of the Docklands has throughout been motivated by profit, at the expense of marginalising local populations. What real relationships may be elucidated between such changes and differences and the visible facts of art, architecture and planning? What sort of places have they created? How may we interpret the forms taken by buildings and monuments on the South Bank (1951) and the Docklands? What is the role of monuments in housing and commercial areas? What is the role of communal memory and how is it visibly manifested?

We hope to attract papers that will engage with these and related issues, from artists, architects, historians and planners.

Through a Glass Darkly: Transparency in Twentieth-Century Art and Architecture

Contact: Deborah Ascher Barnstone, School of Architecture, Washington State University, Pullman, WA 99164 2220 USA. Tel: 001 509 335 7899; Fax: 001 509 335 6132; <dascher@arch.wsu.edu>

'Abstraction, transparency, simultaneity, and symbolisation are means of expression which appear both at the dawn of art and today.' Sigfried Giedion

Transparency is a qualifying characteristic of 20th-century cultural production with special meaning in architecture. From Paul Scheerbart's verses extolling the virtues of glass to Bruno Taut's crystalline utopias, from Mies van der Rohe's futuristic glass skyscraper to Norman Foster's Reichstag renovation, from Jan Duiker's Van Nelle factory to Dominick Perrault's Bibliotheque Nationale de France, transparency has figured in both realised designs and in visionary projects. Borrowing from cubist ideas in 1954, Colin Rowe and Robert Slutsky defined two possible approaches to transparency in architectural practice: the literal and the phenomenal. In the former, transparency is a material quality that permits vision to penetrate an object. In the latter, transparency is an implied condition that permits the imagination to penetrate a concept, object or space. Perhaps even more significant than the conditions of literal and phenomenal transparency, is transparency's stature as one of the dominant architectural metaphors in the 20th century. This session welcomes papers that explore the meaning of transparency, different uses of transparency in architectural practice, transparency as a driving concept in the work of a single architect, and the development of the concept 'transparency' in architectural history. (Email submissions preferred.)

Arrivals and Departures

Contact: Jon Wood & Penelope Curtis, The Henry Moore Institute, 74 The Headrow, Leeds, LS1 3AH. Tel: 0113 246 7467; Fax: 0113 246 1481; <jonw@henry-moore.ac.uk>

This strand, which hopes to expand and complicate our approaches to, and inventory of, British sculpture in the 20th century, will look at the relationships between sculpture and sites of network and connectivity – places of destination, mediation and departure, such as railway and underground stations, harbours, rivers, waterways, airports, roundabouts and motorway embankments. It hopes to open up the space between 'public' and 'private' sculpture, between sculpture's traditional role as a permanent marker and more contemporary concerns about conditions of viewing and display. It is concerned with opening up discussion of such sculpture in new ways beyond the traditional histories of commission and commemoration and to consider the ways in which the viability of sculptural meditation in a high-speed world has been addressed. Papers are welcome which address these issues and related concerns such as: the viewer as voyager with a mobile point of view, the perception of sculpture at speed and at a distance, the public monument and its relation to transitional, marginalised places, sculpture that adorns or is sited in mobile venues.

Geographies of Art: Exploring Landscapes, Crossing Borders

Contact: Murdo Macdonald, Department of History and School of Fine Art, University of Dundee, Dundee DD1 4HN. Tel: 01382 344516; <m.j.s.macdonald@dundee.ac.uk>

Contact: Frances Fowle, Department of Fine Art, University of Edinburgh, 19 George Square, Edinburgh EH8 9LD. Tel: 0131 552 9195; <frances@ffowle.freeseve.co.uk>

The art of a particular nation reflects not only its own cultural landscape but influences from beyond the border. Groups of artists are frequently associated with particular geographical regions or schools and also travel abroad for inspiration. The acquisition of foreign art enables the art collector to make mental journeys to other countries. This session aims to explore the connections between art and geography from these and the following points of view:

- commitment to and 'mapping' of specific geographic areas by individuals or groups of artists
- the influence of travel on taste and the acquisition of the art of other countries by collectors and dealers
- connections between countries and cultures, including the assimilation of their styles and subject matter
- national geographies and histories in art.

Exploration of these topics from a Scottish perspective is encouraged by the convenors, but papers are invited from all countries, periods and disciplines.

Still/Moving Pictures: Art History and Cinema

Contact: Julia Bernard, Kunstgeschichtliches Institut, J.-W. Goethe Universität, Hausener Weg 120 (2nd floor), D-60489 Frankfurt/Main, Germany. Tel/Fax: 00 49 69/596 4064.

This session concerns itself with 'making a connection' between art history and the cinema, which is extremely timely as demonstrated by recent as well as upcoming exhibitions, publications and colloquia. For not only is contemporary art preoccupied with the movies, but of course avant-garde art has been subject to filmic influences for a century. Representations of art and visual artists in movies have become a common genre at the same time that documentary films about (as well as art-films by) artists are well-known phenomena. While cinema studies and theory have influenced art historical practice, films having replaced the 19th-century 'Other' of photography in relation to 'high' art must be viewed within an evolving institutional framework. This involved not only development of a connection between museological practice and the study as well as showing of films, but the rise of an artist-analogue 'auteur' conception of the film director also meant that cinema itself came to be regarded as 'art' and movies as proper objects of visual-historical study. Paper proposals are inclusively but not exclusively solicited in all these areas, with the proviso that they might possess either a polemical or a theoretical and/or methodological aspect of general relevance to such 'intermedial' investigation.

Rivers of Meaning

Contact: Stephen Daniels, School of Geography, University of Nottingham, Nottingham NG7 2RD. Tel: 0115 951 5434; <stephen.daniels@nottingham.ac.uk>

Contact: Nicholas Alfrey, School of History and Art History, University of Nottingham, Nottingham NG7 2RD. Tel: 0115 951 3186; <nicholas.alfrey@nottingham.ac.uk>

In a literal sense, rivers make connections with places on the ground, linking cities, regions and sometimes nations; they also connect history with the present, and in a metaphorical sense, stand for the passage of human life and time itself. But rivers have also emerged as a key locus of interdisciplinary enquiry involving a broad spectrum of physical and social sciences, in which issues of social, economic and environmental history connect with those of ecology, planning, river management and rehabilitation. This strand is intended to focus on the representation of rivers across a range of fields; papers might focus on historical studies of river imagery, the politics of water, environmental art, the visual cultures of travel and tourism in relation to rivers, etc. Papers with a non-European cultural perspective would be particularly welcome.

Transferral and Transformation

Contact: Joy Hendry, School of Social Sciences and Law, Oxford Brookes University, Gypsy Lane Campus, Oxford OX3 0BP. Tel: 01865 483922; <jhendry@brookes.ac.uk>

Contact: Catherine Atherton, School of Art, Publishing and Music, Oxford Brookes University, Headington Hill Campus, Oxford OX3 0BP. Tel: 01865 484964; Fax: 01865 484952; <ccatherton@brookes.ac.uk>

What constitutes a 'sending' and what a 'receiving' culture and how are they connected? In the late 19th century Japan assumed the institutional frameworks of European imperialism and capitalism, upon which it constructed a 'modern' nationalism. The artefacts and art that were the result of this extreme and rapid transformation provide representations of a merging of cultures. These manifestations of modernity have continued to provide fascinating and complex examples of East-West and West-East cultural flows that range from 'high' art to theme parks. They are also examples of Japan's ability to appropriate and assimilate and, in turn to export the transformed object, situation or event.

This session will explore issues of transferral and transformation from West to East and from East to West. Japan is one example that has been examined by the convenors through anthropological discourses. Other examples are welcome, and themes may include idealised images of the East produced in the West and vice versa; differences between the artefacts and art of colonised cultures and those of independent states; the uses and validity of appropriated themes, structures and styles; the nature of conflict and inequality inherent in appropriation; manifestations of nationalism, modernity, globalisation, or a rejection of the same.

Re-connecting Public and Private: Art, Gender and the European City, c.1880–1930

Contact: Dorothy Rowe, Department of Art, Froebel College, University of Surrey Roehampton, Roehampton Lane, London SW15 5PJ. Tel: 020 8392 3388; Fax: 020 8392 3705; <d.rowe@roehampton.ac.uk>

Over the last two decades, discussions of cultural modernity have centralised the significance of the public spaces of the city within the discursive framework of modernism. Gendered interventions into these debates have often focused on the role of the *flâneur* and the spaces open to the female *flâneuse* within the constructions of the modernist city. However, more recent contributions to the debate, whilst noting that the *flâneur*, as a central character of modernity, 'was inherently gendered male', are attempting to reconceptualise current approaches to modernity that 'give priority to the street and the public arena in the very definition of modernity' (Janet Wolff). Drawing on these debates, this session seeks contributions from papers that will explore existing connections and offer modes of reconnection between public and private spheres of representation within modernist metropolitan culture. A shift of focus from gendered public spaces towards a consideration of inter-subjective approaches to common tropes of modernity will form part of the rationale for this session. Issues for consideration may include the following:

- Can interpretations of 'the private' impact on constructions of 'the public' and if so, in what ways?
- Equally, how do constructions of public discourse and the city impact on the operations, interactions and exchanges between private individuals?

Papers should focus on the interpretation of images as they connect with European urban culture between the 1880s and 1930s. Papers that offer alternatives to the dominant Parisian paradigms of modernity during this period are welcome.

Visual Image/Verbal Language: Word and Image in Nineteenth-Century Art and Aesthetics

Contact: Juliet Simpson, Department of Art History, Buckinghamshire Chilterns University College, Queen Alexandra Road, High Wycombe, HP11 2JZ. Tel: 01494 605077; <jsimps01@bcuc.ac.uk>

When Charles Baudelaire suggested in 1846 that 'the best account of a painting would be a sonnet or an elegy', he effectively outlined a programme which anticipated some of the major innovations in art and artistic theory of the second half of the 19th century. The idea of 'correspondences' between the arts was to become an aesthetic commonplace in *fin de siècle* aesthetic theory; yet its development within the Wagnerist cults of the period also prompted radical new ways of conceiving visual, verbal – and musical – relationships. This strand will consider such issues within the context of broader preoccupations with visual and verbal syntheses in 19th-century art and aesthetics writings. In particular, it will

look at the centrality of word-image debates, and the productive tensions generated by these, in shaping 19th-century (and subsequent) conceptions of modernism.

Encompassing a range of concerns from Romanticism to the *fin de siècle*, the strand will raise questions about the aesthetic and political implications of concerns endemic to word/image debates of the period, notably: the invention of such categories as 'literary' painting or 'pictorialist' poetry; the persistence of the musical paradigm in later 19th-century art theories; and the changing definitions of narrative, allegory and symbol in 19th-century art and its theorisation.

Suggested topics for papers might include:

- the 'dream' as a model for Romantic syntheses of the arts
- 'poetic painting' and theories of 'art-for-art's sake'
- Pre-Raphaelitism and narrative
- Wagnerism and art
- allegory and symbol in late 19th-century art
- artists as art critics; 'litterateurs' and art journalists
- the 'total-work' – theatre and painting; performance, painting and music.

East Asian Art and British Culture

Contact: Stacey Pierson, Percival David Foundation of Chinese Art, School of Oriental and African Studies, 53, Gordon Square, London WC1H 0PD. Tel: 020 7387 3909; Fax: 020 7383-5163

The arts of East Asia, principally China and Japan, have become an important part of art historical and cultural studies in the UK. Courses in East Asian art are offered at a number of institutions, usually as part of a general degree in art history. This is appropriate because East Asian art has a long history in England and chronological histories of Chinese and Japanese art have been published in English since the early 20th century. Recently, however, a number of scholars have begun to look at such material from a different perspective, exploring the histories of objects from China and Japan in British institutions and their role in British society.

The most recent research in this area further considers the greater impact of East Asian art on British culture itself, through exhibitions, the art market, collecting activities, modern design and art education. Such an approach is necessarily interdisciplinary, encompassing, for example, art history, museum studies, economics and anthropology.

This strand will aim to bring together these seemingly disparate concepts by exploring the role of art in forming connections between East Asia and Britain from the 19th century onward.

Landscape Studies in Oil – Call for Papers
Whitworth Art Gallery, University of Manchester
ONE-DAY CONFERENCE ON 10 MARCH 2001
To coincide with exhibition A Brush with Nature.

Further details from Alistair Smith
<Whitworth@man.ac.uk>

Deadline: 17 November 2000

Shine: Reflections on 20th Century Sculpture

SATURDAY 10 MARCH 2001 • HENRY MOORE INSTITUTE

Call for Papers

The aim of the symposium is to attend to the ways in which the surface of metal, stone and wooden sculpture was polished, plated and patinated in the 20th century and to consider the ramifications of these shiny and reflective surfaces. Papers are welcome which address this issue and related concerns across the century, such as: the debates over the crafted versus the manufactured object; religious iconic value versus financial exchange value; the animation and dematerialisation of the sculptural object through sheen and lighting; the 'fetish' and the object worn away through reverential handling; Narcissus and self reflexivity; mirrors and the reflecting and dazzling of the viewer; its relation to objets d'art, fashion design, interior decoration, jewellery and kitsch.

Please send abstracts to Dr Jon Wood at: Henry Moore Institute, 74 The Headrow, Leeds LS1 3AH, <jonw@henry-moore.ac.uk> by **31 October 2000**.

Iconoclasm: Contested objects and contested terms

13–14 JULY 2001 • HENRY MOORE INSTITUTE

Call for Papers

This cross-disciplinary conference will examine infringements of the physical integrity of representational objects in different historical periods and in different cultures. Contributors may ask how the terminology deployed by commentators to describe such activities (i.e. 'iconoclasm', 'vandalism', or 'the destruction of art') shapes the field of study and interpretations of it. The conference will embrace discussion of the effects that secularisation and the emergence of autonomous aesthetic discourses on art had upon 'iconoclastic' discourses. Proposals will be welcomed on 'iconoclasms' and their representations in words or images from any period, especially those relating in part to sculpture.

Conference organisers: Dr. Richard Clay and Dr Stacy Boldrick. Paper proposals and further enquiries should be sent to: Richard Clay, History of Art Department, University College London, Gower Street, London, WC1E 6BT. Tel: +44 (0) 207 380 7545; Fax +44 (0) 113 246 1481; <DrRichardClay@aol.com> Submission deadline is **20 October 2000**.

Drapery in Visual Culture Contexts, Clothing, Corporealities

30 AUGUST – 1 SEPTEMBER 2002

Leicester

Call for Papers

Papers are encouraged from practising artists as well as from historians and theorists of visual culture. Topics can be from any historical period and suggestions include:

- The Draped Body
- Veiling and Unveiling
- Shrouds
- Drapery as Concealment/Revelation
- Drapery and Orientalism
- Drapery and Sculpture
- Cloth/Drapery
- Dress and Drapery
- Drapery and Advertising Imagery.

Offers of papers and further details, please contact Professor Gen Doy, History of Art and Material Culture, De Montfort University, Leicester LE1 9BH; Tel: 0116 255 1551 x8682; <gdoy@dmu.ac.uk> or Professor Alison Yarrington, Department of Art History, University of Leicester, History of Art Department, University Rd., Leicester LE1 7RH. Tel: 0116 252 2864 <awy@le.ac.uk>

Postgraduate Seminar on Portraiture

SATURDAY

21 OCTOBER 2000

Henry Moore Institute, Leeds

An event held in conjunction with our autumn exhibition, *Return to Life: A New Look at the Portrait Bust*, this symposium is an opportunity for PhD students and junior scholars to meet each other and to address new research on portraiture. Senior scholars are also welcome to attend.

Speakers include: Catherine Tite (University of Manchester), Hannelore Hägele (Wolfson College, Cambridge), Charmaine Nelson (University of Manchester), Stuart Burch (Nottingham Trent University). The conference is free of charge and includes lunch and refreshments.

Advance booking is encouraged, as space is limited. For further information contact: Liz Aston, Henry Moore Institute, 74 The Headrow, Leeds LS1 3AH; Tel. 0113 246 7467; <liz@henry-moore.ac.uk>

'Return to Life: A New Look at the Portrait Bust has been produced by the Henry Moore Institute, Leeds, the National Portrait Gallery, London, and the Scottish National Portrait Gallery, Edinburgh.

Jewellery and Art Marcia Pointon

THURSDAYS 6.30 PM

CLORE AUDITORIUM, TATE BRITAIN

Paul Mellon Lectures

Thursday 5 October

Portraits as Jewels: Bridging Distances in Visual and Material Culture

Thursday 12 October

Jewellery as Excess: Luxurious Expenditure and the Imagery of the Tragic Heroine

Thursday 19 October

Jewellery and Transvaluation: Shrines, Museums and Protestant Painting

Thursday 26 October

Jewellery, Geology and Morality: John Ruskin's Lapidary Loves

For further details call: 020 7887 8922

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.

Key-note speaker: **Alain Schnapp**, Université De Paris 1, Sorbonne, on *Between Primitivism and Evolutionism: The exploration of the dark abyss of time (15th to 18th centuries)*

Speakers include:

Dana Arnold (Univ. of Southampton)

Frederick Bohrer (Hood College)

Diane Gifford-Gonzalez (University of California, Santa Cruz)

Marjorie de Grooth (Bonnetantenmuseum, Maastricht)

John Koepke (Univ. of Minnesota)

Dominic Monserrat (Univ. of Warwick)

Maurice Owen, Fine Art Research Centre (Southampton Institute)

Irina Podgorny (Universidad Nacional de La Plata)

Stephanie Pratt (Univ. of Plymouth)

Maria Wyke (Univ. of Reading)

More details, including full programme and a downloadable registration form, are available on our website at:

<<http://www.arch.soton.ac.uk/DeptStuff/representation.htm>>

For further information contact:
Conference Co-ordinator: Sue Ballard, Dept. of Archaeology, University of Southampton, Highfield, Southampton. SO17 1BJ, UK.
Tel: (+44) 023 80 592930
<seb4@soton.ac.uk>

The Cult of the Statuette in Victorian Britain

6 NOVEMBER 2000

Lotherton Hall, near Leeds

The late Victorian era witnessed a significant revival of interest in sculpture. In addition to the rediscovery of work from various earlier periods, a new school of British sculptors came to the fore. One of the most characteristic features of these so-called 'New Sculptors' was their growing insistence upon the importance of the production and consumption of statuettes. Indeed, the movement sought to emphasise the relevance of sculpture to contemporary bourgeois life, and complicated considerably the conventional role of sculpture as either public monument or rarefied gallery piece. In addition, the idea of 'Sculpture for the Home' located the statuette at the centre of a wide variety of hotly contested debates, ranging from the meanings of the contemporary nude to conceptions of the 'decorative'.

To enhance our understanding of the production, consumption, and reception of the statuette in late-Victorian Britain, the Henry Moore Institute is organising, during the Autumn of 2000, an exhibition and symposium examining 'The Cult of the Statuette' at Lotherton Hall, on the outskirts of Leeds. The exhibition will display, for the first time together, a wide selection of Victorian statuettes from the collections of Leeds Museums and Galleries. Rather than taking place within a gallery context, the exhibition will recontextualise the Victorian statuette by placing it amongst a variety of other 19th-century objets within a domestic interior. In exhibiting the statuette in this context, the exhibition seeks to recreate for the viewer the original context of many statuettes in late-Victorian Northern homes; to explore the precise impact of this context on the sculptural encounter; to examine how appropriate statuettes are, as decorative objects, within such locations; to develop an understanding of the relationship between the statuette and other applied art works and forms of decoration; and to trouble our existing notions of the Victorian statuette, once outside of the gallery context.

If you are interested in attending the symposium, please contact Liz Aston, Henry Moore Institute, Tel: 0113-246-7467; or email liz@henrymoore.ac.uk. Places are limited.

The Artist in the Archive

SATURDAY 9 DECEMBER 2000

University of Brighton

This one-day conference will bring together art historians, artists and curators to consider recent debates regarding the nature of the archive and its relationship to contemporary art practices. Amongst the issues this conference aims to address are:

- the appropriation of archival material or archival methods by contemporary artists
- artist's interventions within museological practices
- art as a form of curation/curation as a form of art
- the archive as historical narrative and cultural memory.

The international panel of speakers will comprise:

- Jeremy Deller/Alan Kane, artists (UK)
- Neil Cummings/Marysia Lewandowska, artists (UK)
- Andrea Fraser, artist (USA)
- Hans Ulrich Obrist, curator (France/UK)
- Professor Susan Pearce, cultural historian (UK)
- Professor Donald Preziosi, art historian (USA)

For further information and booking forms contact David Green, School of Historical and Critical Studies, University of Brighton, 10/11 Pavilion Parade, Brighton, BN2 1RA. Tel: 01273 643014; Fax: 01273 681935; <d.green@brisis.demon.co.uk>

Facing Portraiture – Call for Papers

10–13 OCTOBER 2002 • NATIONAL PORTRAIT GALLERY LONDON

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.

Invited and juried speakers will be asked to address four key aspects of portraiture:

- **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.

- **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

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>

Britannia, Germania & Italia Taste & Travel 1815–1870

SATURDAY 4 NOVEMBER 2000

The University of Edinburgh

Convened by Professor Graham Smith (University of St Andrews)

Speakers as follows: Professor Andrew Szegedy Maszak (Wesleyan University): *'Rambles in Rome': Some 19th-century Travellers and Photographers*; Dr Iain Gordon Brown (National Library of Scotland): *Intimacy and Immediacy: James Hall's Journals in Italy and Germany 1821–22*; Christopher Lloyd (Royal Collection) *Lady Calcott's Honeymoon, 1827–28: Art Historical Reflections in Germany and Italy*; Delia Millar (Independent Scholar) *European Paintings Acquired by Queen Victoria and Prince Albert, and their Travels*; Dr George Rawson and Sally Rush (Glasgow School of Art) *Italia and Germania and the Revival of British Decorative Art in the Mid 19th-century*; Hugh Brigstocke (Independent Scholar) *James Dennistoun and the Memoirs of the Dukes of Urbino*; Dr Carol Richardson (University of Edinburgh) *'Glorious hopes and designs': The Pugins in Rome*; Nicolas Barker (Chairman of the London Library) *Lord Lindsay's Early Collection of Art Books*; Professor Graham Smith (University of St Andrews) *Mornings in Florence: Ruskin's 'amusing little books'*; Professor Hilary Fraser (University of Western Australia) *Vernon Lee: England, Italy and Identity Politics*; Session chairs include Professor Richard Thomson (University of Edinburgh) and Graham Smith (University of St Andrews)

Venue: Faculty Room South, David Hume Tower, George Square, University of Edinburgh
Delegate's Fees: Standard £20; Student/Unwaged £10. Includes attendance at plenary lecture and reception in Palace of Holyroodhouse on Friday 3 November, and attendance at conference papers, tea/coffee, lunch and reception in National Gallery of Scotland on Saturday 4 November. Accommodation and travel is not included.

Please send your name and address, enclosing a cheque for the appropriate amount (£20 or £10), made payable to University of Edinburgh (VARIE), to: Britannia, Italia and Germania, VARIE, Department of Fine Art, 19 George Square, Edinburgh EH8 9LD, UK

Cultures of the West End

16–17 NOVEMBER 2000

Clore Auditorium, Tate Britain, London

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 signifier of the complexities of metropolitan identities. This conference seeks to explore the evolution of this area of London through a thematic investigation of its difference cultures.

The papers will explore moments in the social, economic and political life of the West End from approximately 1650 to the middle of the twentieth century and offer new insights into its architecture and geography. Such an approach, whilst avoiding a narrative survey, reveals the different chronologies of London. Although the urban planning of the West End still adheres to its original layout, leaving the valuable real estate of the large garden squares unusable by developers, this imprint of past on present exists no longer in the social connotations of the West End.

The conference will be divided into sessions on Social Cultures, Visual Cultures, and Material Cultures.

Proposed speakers include: Professor Marcia Pointon (University of Manchester); Dr Elizabeth McKellar (Birkbeck College); Professor Dana Arnold (University of Southampton); Dr David Green (King's College, London); Dr Iain Black (King's College, London); Julie Schlarman, (University of Southampton); Dr Miles Ogborn (Queen Mary & Westfield College); Professor Will Vaughan (Birkbeck College); Dr John Marriott, (University of East London); Professor Judith Walkowitz (Johns Hopkins University); Professor Rhodri Windsor-Liscombe (University of British Columbia); Dr Chris Breward (London Institute); Dr Lynda Nead (Birkbeck College); Professor Adrian Rifkin (Middlesex University).

Tickets: £50 (£25 concessions) including refreshments and wine reception. To book call Tate Box Office on 020 8778 8888 or alternatively send a cheque, payable to Tate Gallery, to Tate Box Office, Millbank, London SW1P 4RG. Visit <www.tate.org.uk>

MAJOR ACCESSIONS TO REPOSITORIES IN 1999 RELATING TO ART

The Historical Manuscripts Commission (HMC), in its annual Accessions to Repositories exercise, collects information from over two hundred record repositories throughout the British Isles relating to their manuscript accessions during the previous twelve months. The information is then edited and used to produce a number of thematic digests which are distributed for publication in a number of learned journals and newsletters, as well as being made available in full on the Commission's website (<http://www.hmc.gov.uk>).

The information is also added to the indexes of the National Register of Archives (NRA), which the Commission maintains as the central point for collecting and disseminating information about the location of manuscript sources relating to British history outside the public records. The NRA, which currently contains approximately 43,000 lists and catalogues of archives, can be consulted in HMC's public search room at Quality House, Quality Court, Chancery Lane, London WC2A 1HP, whilst the indexes to the NRA are also available on the Commission's website. In addition, HMC staff will answer limited and specific enquiries by post, fax (020 7831 3550) and e-mail <nra@hmc.gov.uk>.

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

National, Special and University

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

Gwen Raverat (1885–1957), artist and writer: letter to Jean Stewart (Add 8856/371)

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

Maud Franklin, model: letters (10) mainly to her daughter, Ione Tyler 1890–1941 (MS Whistler F568-77)

James McNeill Whistler, painter: letters to Matthew Elden and other documents 1866–83 (MS Whistler)

Linnean Society of London, Burlington House, Piccadilly, London W1V 0LQ

Bertram Evelyn Smythies (1912–1999): corresp and papers rel to publications in botany and ornithology, and illustrations and corresp rel to the Jill Smythies Award for Botanical Illustration

Florence Mary 'Jill' Smythies: drawings and corresp on botanical illustrations

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

Llewellyn Jones: letters from Thomas Sturge Moore c1920–25

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

Esther Inglis, calligrapher: illuminated MS summary of St Matthew's Gospel 1607 (Acc 11821)

David Roberts, painter: letters (45) 1831–53 (Accs 11760, 11819)

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

John Elwyn (1916–1997), painter: corresp and papers (NLW MSS 23797-804)

Sir William Goscombe John (1860–1952), sculptor: papers (NLW MSS 23749-50)

Ray Howard-Jones (1903–1996), artist: papers (Ray Howard-Jones Papers)

Henry Clarence Whaite (1828–1912), painter: papers (Clarence Whaite Papers)

Association of Visual Arts in Wales (formerly the Association of Artists and Designers in Wales): records incl accounts c1974–98 (Association of Artists and Designers in Wales)

Public Record Office of Northern Ireland, 66 Balmoral Avenue, Belfast BT9 6NY

Belfast Art Gallery and Museum: corresp, financial records, diaries, building and architectural papers 1888–1965 (D/4228)

Royal Institute of British Architects' Library, 66 Portland Place, London W1N 4AD

Henry Martineau Fletcher (1870–1953), architect: sketchbooks (10) and topographical drawings (28) c1893–1935 (1999.19)

Charles Holden (1875–1960), architect (addnl): topographical drawings, family photographs and ephemera (1999.9)

Edward Pierce (c1630–1695), sculptor: design for a pulpit c1680 (1999.8)

Sussex University Library Manuscript Collections, Falmer, Brighton BN1 9QL

Anne Oliver Bell, editor and biographer: corresp rel to Bloomsbury set 1974–96 (SxMs70)

Tate Gallery Archive, 20 John Islip Street, London SW1P 4RG

John Christopherson (1921–1996): corresp from painters and sculptors and misc records (TGA 9916)

Elizabeth Einberg: research material on the life and paintings of George Lambert (1710–1765) (TGA 9917)

Sir Jacob Epstein: letters to his daughter Peggy Jean Lewis and her first husband 1953–59 (TGA 993)

Michael Landay: misc source material, artwork and corresp rel to his work *Scrapheap Services* 1995 (TGA 9910)

Barry Martin (b 1943): corresp, sketchbooks and misc material (TGA 9911)

Sir William Rothenstein: study collection of drawings, sketches and lithographs (TGA 997)

Henry Sibson (1795–1870): autobiography (TGA 9919)

Sir Stanley Spencer (1891–1959): sketchbook pages, manuscripts and drawings (TGA 998)

Stephen Willats: notebooks, drawings, files and other material rel to his work 'Metafilter' 1973–75 (TGA 999)

Painter and Sculptor magazine: business and financial records, corresp with contributors, typescripts and proofs and publicity material 1957–64 (TGA 994)

Victoria & Albert Museum, Archive of Art and Design, 23 Blythe Road, London W14 0QF

Stewart Home, writer on underground art: papers c1980–99 (AAD/1999/5)

Crafts Council (addnl): records c1981–98 (AAD/1999/1)

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

Frederick Goulding (1842–1909), master printer of copper plate: letters (13) from various etchers and engravers (MSL/1999/10)

Thomas Jeckyll, painter: corresp and designs with Edward and Mary Green 19th cent (MSL/1999/8)

Edward Johnston (1872–1944), calligrapher and designer: album, instruction sheet and misc papers (MSL/1999/7)

William Henry Margetson (1861–1940), artist: account book thought to belong to him (MSL/1999/11)

Sir Isidore Spielmann (1854–1925), art expert: corresp (MSL/1999/2)

Letters patent with miniature of Henry VIII 1524 (MSL/1999/6)

Local Repositories in England

Barnsley Archive Service, Central Library, Shambles Street, Barnsley S70 2JF

Kenneth L Graham, artist and designer: artwork and papers c1920–70 (A/2036/F)

Bedfordshire and Luton Archives and Record Service, County Hall, Cauldwell Street, Bedford MK42 9AP

Book of naïve paintings of Bedfordshire churches (Z 1045)

East Sussex Record Office, The Maltings, Castle Precincts, Lewes BN7 1YT

Percy Frederick Horton (1897–1970), painter: personal, professional and family records incl sketchbooks and photos (A7828)

Ronald Horton (1902–1981), painter and art lecturer: records rel to Communist activities in Brighton 1930–75 (A7828)

Phoenix Group of Artists, Brighton (formerly Sussex Womens Art Club): minutes, accounts and other papers 1927–94 (A7862)

Isle of Wight County Record Office, 26 Hillside, Newport, Isle of Wight PO30 2EB

Carter family, Isle of Wight: papers incl plans of alterations to Alvington Manor, Carisbrooke 1869 and sketches by Edward Carter 19th cent (1 box) (AC 99/90)

London Metropolitan Archives, 40 Northampton Road, London EC1R 0HB

Artists League of Great Britain: financial corresp 1986–87 (Acc B99/122)

Norfolk Record Office, Gildengate House, Anglia Square, Upper Green Lane, Norwich NR3

Norfolk Artists Gallery Ltd: records rel to the Contact Gallery in Norwich c1980–99 (Acc 1999/60)

Northamptonshire Record Office, Wootton Hall Park, Northampton NN4 9BQ

John Claude Nattes, topographical draughtsman: sketchbooks mainly of Castle Ashby and surrounding villages, incl those by his pupil Lady Frances Compton c1815–18

Nottinghamshire Archives, County House, Castle Meadow Road, Nottingham NG2 1AG

Nottingham Society of Artists (addnl): minutes, membership lists, catalogues and other records 1961–90 (Acc 5686)

Nottingham Trent University, School of Art and Design: Board and Faculty minutes, financial papers and other records 19th cent–1995 (Acc 5680)

Suffolk Record Office, Bury St Edmunds Branch, Raingate Street, Bury St Edmunds IP33

Roy Turner Durrant, artist: diaries, corresp, exhibition catalogues and sketch books 1947–96 (HA 562)

Walsall Archives Service, Local History Centre, Essex Street, Walsall WS2 7AS

Walsall Arts Association: records 1973–77 (251/968)

Waltham Forest Archives and Local History Library, Vestry House Museum, Vestry Road, Walthamstow, London E17 9NH

Haydn Reynolds Rogers Mackey, painter, illustrator and war artist: photocopies of corresp and papers 1915–18 (Acc 10218)

Local Repositories in Wales

Carmarthenshire Record Office, County Hall, Carmarthen SA31 1JP

Carmarthen Sketch Club: records 20th cent

Glamorgan Archive Service, Glamorgan Building, King Edward VII Avenue, Cathays Park, Cardiff CF1 3NE

Permanent Waves: minutes and files on women artists 1992–99 (Acc 1999/71)

South Glamorgan Women's Arts Festival: files 1992–99 (Acc 1999/71)

Local Repositories in the Channel Islands

States of Guernsey Island Archives Service, 29 Victoria Road, St Peter Port, Guernsey GY1 1HU

William Arthur Toplis (1857–1941) artist: corresp and invoices 1887–1938

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