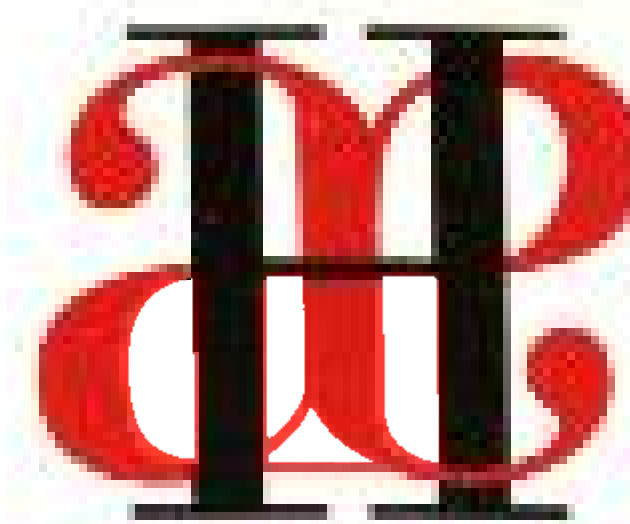


Bulletin 76



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February
2001

Association of
Art Historians

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www.aah.org.uk

A Double Farewell

Andrew Falconer, who has been our Administrator for the last four years, has moved to fresh pastures, taking up the post of Editorial Assistant at *Elle Decoration* on 5 February. We will miss him greatly, as he was an excellent administrator, always smiling and ready to help. It has been a privilege to work with him during these years and I am immensely grateful for all his work for the Association and for the support he gave me as Chair. On behalf of the Association I should like to congratulate him on his new post and thank him most warmly!

A Farewell from the Chair

This is my last occasion to report to you as Chair of the AAH, as I retire on 1 April this year, at the end of the Oxford Conference.

It has been an eventful three-year term. When I stood for the post four years ago, I emphasised three areas of interest in my statement: a more professional focus, the needs of the membership and increased membership. I believe we have made big strides in all these areas, thanks to the support the Association received from so many people.

The Editors and the members of the Editorial Boards of the three publications, the members of the Executive Committee and the Subcommittees and particularly the Officers, Fintan Cullen, Penny McCracken, Marsha Meskimmon, Peter Baitup and Andrew Falconer, all contributed immensely to the forward development of the Association.

It was the willingness to contribute by so many which really impressed me. When I introduced the informal system of giving every elected member of the EC a particular job, my trepidation was countered by comments such as 'of course I'll do it, thank you for asking me'!

However, what has most heartened me is the increase in the numbers and the activities of the students for they are the future of our discipline.

Although there is a lot of work involved in being Chair of the AAH, for me it has also been immensely worthwhile. I hope you will all extend the same support you have given me during my term to our new Chair, Shearer West, whom I should like to welcome.

I hope she enjoys the job as much as I did.

TOSHIO WATANABE

That's all folks...

April the first. Not the best day to be embarking on a new job, but that's when I started working for the AAH. At the time, in 1997, I did wonder whether this was some kind of omen of things to come. Thankfully it was anything but. However it's almost four years on and time for me to move on to a new challenge working for *Elle Decoration*.



I've thoroughly enjoyed being a part of the Association. Partly because these last few years have seen the AAH become ever more vibrant and active, but also because of all the people I have met both colleagues and the members at our annual conferences. I'm particularly grateful to all those who were so welcoming and patient when I first took over from Kate Woodhead. I hope that you will all be equally encouraging to my successor.

Finally, I would like say a very big thank you to Toshio from whom I have learnt much about how to stay cool, calm and collected. I hope he finally gets a chance to put his feet up when he retires as Chair in April, though knowing him I doubt it!

Best wishes to you all, especially Shearer, who I am certain will ensure that the AAH gets even bigger and better.

Thank you

ANDREW FALCONER

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ADMINISTRATOR

The Association of Art Historians

The Association of Art Historians is seeking to appoint a full-time Administrator. The successful applicant will hold a good undergraduate qualification, have experience of administration, IT skills and a keen interest in the arts. Good communication and interpersonal skills are essential for the post.

Salary in the range of £17,000 – 19,000 per annum, depending upon qualifications and experience.

Closing date for applications: **16 February 2001**. Interviews will be held in London on **9 March 2001**.

Further particulars and application forms can be obtained by contacting:

The Administrator
Association of Art Historians
70 Cowcross St
London, EC1M 6EJ
Tel: 020 7490 3211; Fax: 020 7490 3277
<admin@aah.org.uk>



Association of
Art Historians

Renewal Notice

If this copy of *Bulletin* contains a Reminder Letter insert, this is because you have not renewed your membership for 2001. May I encourage you to do so soon to enjoy reduced rates at our Annual Conference. The deadline for early booking is **16 February**. This could save you up to £100 on the full cost of the conference.

27th Annual General Meeting

11.15 AM – 1.00 PM SUNDAY 1 APRIL 2001

Main Lecture Theatre, Oxford Brookes University,
Gipsy Lane Campus, Oxford

The AGM is open to all members, whether or not they are attending the Annual Conference. Please bring your membership card with you. The Minutes of the 26th AGM were printed in *Bulletin* 74, June 2000, pp10–11. If you are unable to attend please **complete the proxy form** enclosed with this issue of *Bulletin* and return it to the AAH Office **by 23 March**.

The reports from the Officers and Subcommittee Chairs are published on pages 3–9 in order to give members the opportunity to read them in advance of the meeting. (Because the accounts cannot be audited in time for publication in this *Bulletin*, they will be posted up at the conference.)

Agenda

1. Apologies
2. Minutes of the 26th AGM in Edinburgh on 9 April 2000
3. Chair's Report
4. Membership Report from the Administrator
5. Honorary Secretary's Report
6. Honorary Treasurer's Report.
7. Report from the Editor of *Bulletin*
8. Report from the Editors of *Art History*
9. Report from the Editor of *The Art Book*
10. Reports from the Subcommittees:
 - Independents
 - Schools
 - Universities and Colleges
 - Students
11. Report from the British Chair of CIHA
12. Report from the Convenor of the Artists' Papers Register
13. Report from the Convenor of the London conference 2001
14. Motions, including the introduction of *Bulletin*-only membership on which there will be a vote.
15. AOB

Bulletin ad rates

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

Rates are as follows:

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

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

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

Executive Committee Annual Reports

Chair

We had another successful year with many stimulating activities, as evidenced by the other annual reports included in this *Bulletin*. I should also like to refer members to my reports in the *Bulletin* during the past year for further details.

Conferences

The Edinburgh conference was very successful, with a substantial increase in the numbers of delegates. The Association now has a real presence in Scotland and the conference reflected this. In last year's annual report I wrote about the 2001 conference at the University of East London, but this was not to be. However, Oxford came to the rescue, and Christiana Payne courageously took on the job of organising it. There was much support from many Oxford institutions and individuals for this conference, which will take place at Oxford Brookes University this spring. The preparations are on course in spite of the late start and it promises to be an excellent conference. The 2002 Liverpool conference organisers are well ahead with their planning. The CIHA London 2000 in the summer brought together many international art historians and the AAH had a prominent presence there.

New initiatives

The Student Subcommittee has been very active here. The first Student Summer School at the University of Reading was very successful and this promises to become an annual event. Yet another exciting initiative by this Subcommittee was the Voluntary-Work Placement Support Scheme launched at the V&A, where many prominent interested parties were represented. The Schools Subcommittee's ACHiS (Art Critics and Art Historians in Schools) project completed its first year successfully. Finally, a new AAH book series, *New Interventions in Art History*, edited by Dana Arnold and to be published by Blackwell, has been agreed, strengthening the academic contribution to the discipline by the AAH.

Other issues

The Art Gallery and Museums Subcommittee was resurrected by Mark Evans and has an active e-group. On the other hand, the Independents Subcommittee had difficulties in recruiting, although it is hoped that by the end of the Oxford conference new members can be found. *Art History* had a successful year with five issues. Here the roles of Editor and Deputy Editor has been reversed and Dana Arnold is now the new Editor with Adrian Rifkin as the Deputy Editor. A new Editorial Handbook was approved after much editing and consultation. *The Art Book* saw substantial changes in its editorial support structure, with Oriana Baddeley as the new Chair and with a newly constituted Editorial Group. Claire Donovan was appointed as the Hon. Editor. She has initiated substantial changes and is currently drafting a new Editorial Handbook. The *Bulletin* has shed its modest black and white format and has become much livelier. The Artists Paper Register went online, secured a project base for the last London phase at Tate Britain and funding bids have been submitted. Finally, Shearer West has agreed to investigate ways of improving our website.

TOSHIO WATANABE

Hon Secretary

This year at the AGM the next Chair of the Association, **Shearer West**, will take office. The EC would like to thank the retiring Chair, **Toshio Watanabe**, for his hard work over the past four years. He introduced a number of positive changes to both the Constitution of the Association and the daily operation of the EC during his term of office and we are all grateful to him for his commitment to the Association.

The following members will leave the Executive at the 2001 AGM, having served three years: **Oriana Baddeley** and **Gabriele Neher**. The resignations of **Penny McCracken** and **Colin Rhodes**, both taking up important new positions during the past year, leaves the Association with four spaces to fill on the EC at the AGM in April. The EC would like to thank all those departing the Committee for their efforts on behalf of the Association.

The closing date for the receipt of nominations for members of the EC is **16 March**. Please send all nominations to the Hon Secretary. These should be made on the relevant form (obtained by contacting the AAH Administrator), and include the names of two nominators (who should both be members of the AAH).

The proxy-voting form, for those people unable to attend the AGM, is included with *Bulletin* and, when completed, should be returned to the Administrator by **23 March**. By signing this you allow the Chair or your nominee to use your vote if required on any issues. I would like to encourage as many of you as possible to complete this if you are unable to attend the meeting.

Members will also be asked to vote on the following amendment to the Constitution, notification of which is hereby given:

The Association is precluded from and does not distribute any profit or excess of income that it makes and it applies any profits or excesses of income to the continuance or improvement of its stated objectives including the provision of educational conferences, seminars, workshops and like activities.

MARSHA MESKIMMON

Student Support Fund

The Student Support Fund provides a subsidy for AAH student members wishing to attend our Annual Conference.

Last year it helped 43 students. Let's see if we can do even better this year.

Please don't forget to make a contribution to the fund when filling in your conference booking form.

ANDREW FALCONER

AAH Administrator

I am delighted to report that membership of the Association is on the increase. A number of factors helped contribute to this success including the Edinburgh conference, which certainly increased interest in the AAH in Scotland, the new membership leaflet which was distributed via Blackwell, OUP and CIHA mailshots, and the activities of the Student Subcommittee, which continues to bring in new members. I'm confident that this upward trend will continue in 2001 – please remember to renew if you have not already done so.

Following your feedback we have introduced a new low-income membership category for 2001. Anyone earning less than £14,500 is now eligible for the £15 *Bulletin*-only membership. We hope that this innovation will further encourage the growth and variety of our membership. We do not require proof of your eligibility, but do rely on your honesty.

Finally, remember that if you are a member of CAA or SAAH you are eligible for a 15% discount on your membership fee.

If you have any suggestions or comments regarding membership or would like spare copies of the membership leaflet to distribute to friends and colleagues please get in touch with me.

Very best wishes for 2001.

ANDREW FALCONER

Membership figures, categories and profile of occupational base at December 2000 [1999 figures in brackets].

Total membership – 1129 [1022]

Members taking:

Art History only 370 [337]

The Art Book only 111 [99]

Art History & The Art Book 393 [369]

Bulletin only 212 [171]

Institutions subscribing to *Bulletin* 43 [46]

Categories of membership

Ordinary

with *AH* and *TAB* 205 [201]

with *AH* only 185 [200]

with *AB* only 75 [70]

Joint

with *AH* and *TAB* 10 [9]

with *AH* only 10 [9]

with *TAB* only 0 [0]

Student

with *AH* and *TAB* 93 [59]

with *AH* only 44 [40]

with *TAB* only 16 [11]

with *Bulletin* only 136 [87]

Unwaged

with *AH* and *TAB* 6 [7]

with *AH* only 6 [6]

with *TAB* only 3 [4]

with *Bulletin* only 10 [25]

Life

with *AH* and *TAB* 6 [4]

with *AH* only 7 [9]

with *TAB* only 1 [1]

with *Bulletin* only 54 [56]

Corporate

44 [25]

Europe

with *AH* and *TAB* 30 [23]

with *AH* only 18 [18]

with *TAB* only 9 [6]

with *Bulletin* only 5 [2]

USA and RoW

with *AH* and *TAB* 43 [41]

with *AH* only 56 [55]

with *TAB* only 7 [7]

with *Bulletin* only 7 [1]

Occupational profile 2000:

Academic 385 [359]

Museums 69 [67]

Students 324 [220]

Schools 32 [30]

Independent 100 [111]

Other 148 [115]

New members in 2000:

Academic 56 [22]

Museums 10 [4]

Students 158 [73]

Schools 6 [2]

Independent 9 [5]

Other 40 [21]

Total 279 [127]

European members 76 [54]

Austria 1/Belgium 2/Denmark 2/

France 10/Germany 17/Greece 7/

Ireland 7/Italy 11/Netherlands 8/

Norway 1/Poland 1/Portugal 1/

Spain 4/Switzerland 4

USA and RoW members 140 [108]

Australia 8/Brazil 1/Canada 20/

China 1/Hong Kong 1/Israel 1/Japan

2/New Zealand 3/South Africa 3/

USA 100

Art Galleries & Museums

Following the re-establishment of the Art Galleries and Museums Subcommittee at the Edinburgh Conference, the Chair met a number of AAH members with museum interests and the Secretary set up an e-mail discussion site to communicate with parties who have expressed interest (currently about 10 people).

In June the Chair prepared the AAH response to the DCMS paper *Centres for Social Change: Museums, Galleries and Archives for All*. The Chair is co-organiser of the academic session 'Millennium Displays: Making Art Histories in Museums' for the Oxford Conference, and co-operated with the Students Subcommittee over the launch of the Voluntary-Work Placement Support Scheme in November (see article on page 13).

In October the Chair wrote to RE: Source (The Council for Museums, Archives and Libraries) to express concern about the current state of curatorship in many regional art museums. This issue has caused widespread concern, and the announcement on 30 November that the Secretary of State will be appointing an Advisory Group to develop a national strategic framework for regional collections is to be enthusiastically welcomed.

The Art Galleries and Museums Subcommittee will meet at the Oxford Conference, and the level of interest expressed and the attendance it receives will determine its future viability. While there appears to be ample business for an Art Galleries and Museums Subcommittee of the AAH, it can only continue to function with the broad support and participation of the membership. Accordingly, all interested members are encouraged to attend the subcommittee meeting, and to forward points which they wish to raise to the Chair or the Secretary.

MARK EVANS

Universities and Colleges

I have been acting as Chair of this subcommittee since Susie Nash went on maternity leave in September, and will continue to do so until the Oxford conference, while Susie eases back into full-time work. (Congratulations to Susie on the birth of a healthy son, Samuel.) The membership of the Subcommittee has continued to develop and change over the last year. We would welcome further members, particularly from the North of England and from Scotland. Video-conferencing is currently being investigated, in order to make it easier for members who are based a long way from London to participate in subcommittee meetings. Anyone who is interested in joining the subcommittee should contact me.

I would like to thank all the members of the subcommittee for their help and their contributions. Special thanks are due to Tom Gretton, whose work as chair of the benchmarking panel for History of Art, Architecture and Design, and his input towards achieving the outcome of a separate benchmarking panel and statement for our subject, has been invaluable.

Subject Benchmarking

Once more a great deal of our activities this year have been related to the issue of subject benchmarking. This time last year we reported that the QAA was planning to assess Art History and Art and Design in one subject group, with the same set of benchmarks to be used for each area. (See the *Bulletin* 73, for a summary of the position at that time.) Since then, the subcommittee – and its working party on benchmarking – successfully negotiated two important outcomes:

1. The Subject Group originally named 'Art and Design', will be renamed 'Art and Design & History of Art, Architecture and Design', and will be subdivided into two, equal sub-groups.
2. Each sub-group will have an independent benchmarking panel, and be responsible for writing its own subject benchmark.

This means that there will be a clearly defined and independent benchmarking statement for art history – something which the subcommittee, and many AAH members who discussed the issue at the Edinburgh Conference, felt was vitally important. As discussed at that meeting, Social Policy and Administration & Social Work had divided their benchmarking panel into two distinct groups, and produced two separate, subject-specific benchmarking statements, prefaced by a joint introduction. (These – together with the other 21 subject benchmarking statements currently available – may be consulted on the QAA website at <http://www.qaa.ac.uk/crntwork/benchmark/benchmarking.htm>.) In summer 2000 it was agreed by QAA, the AAH (acting in consultation with the Design History Society and the Society of Architectural Historians of Great Britain) and CHEAD (Council for Higher Education in Art and Design) to proceed on such a model for Art and Design & History of Art, Architecture and Design.

The benchmarking panels for the two areas were constituted in July 2000, and had their first meetings in September 2000. The History of Art, Architecture and Design panel consists of the following members: Tom Gretton, UCL (Chair; nomination via AAH); Chris Bailey, Northumbria (nomination via Design History Society);

Barbara Burman, Southampton (nomination via Design History Society); Ian Christie, Birkbeck (nomination via AAH); Deborah Howard, Cambridge (nomination via Society of Architectural Historians); Pauline Ridley, Brighton (nomination via AAH); Thomas Tolley, Edinburgh (nomination via AAH); Evelyn Welch, Sussex (nomination via AAH); Shearer West, Birmingham (nomination via AAH); Alison Yarrington, Leicester (nomination via AAH).

Updates on Subject Benchmarking

Over the past year, I have sent out three detailed letters on developments in the benchmarking process to art history departments. The first (June 2000) explained the new arrangement for two sub-groups, and dealt with nominations to the benchmarking panels. The second (July 2000) dealt with the placement of art history within the next round of subject review. The third (November 2000) was an update on the current situation with benchmarking (in a little more detail than is possible here). *If members find such letters did not reach their own departments for whatever reason, they should contact me.*

AAH Annual Conference in Oxford

The draft benchmarking statement is moving on quickly, and the panel hope to have a first draft of the statement available in March 2001. It is hoped that this will be placed on the AAH website, and be available for consultation there.

There will be a special Forum Discussion on the draft benchmark statement at the Association's Annual Conference in Oxford, on the afternoon of **Friday 30 March**. This forum will be an important part of the preliminary consultation process, and we would like to have representatives there from as many departments teaching History of Art, Architecture and/or Design as possible.

If it is the case that no member of a department is able to attend the whole AAH conference, it will be possible, in these special circumstances, for a representative from a department (whether an AAH member or not) to attend the Benchmarking Forum Discussion only, without payment of the conference registration fee.

Special registration arrangements may be made through me. (Please do not contact the conference organiser at Oxford Brookes, or the AAH administrator.)

The annual meeting of the Universities and Colleges Special Interest Group will also take place during the Oxford conference.

Attendance at Special Interest Group meetings, and at the AAH AGM, is open to all current members of the AAH, free of charge.

It is often at these meetings that issues are raised which inform the Subcommittee's work during the year to come, so we hope to see as many of you as possible at Oxford.

BETH WILLIAMSON
(Acting Chair)

Students

Under the guiding hand of chair, Sophie Matthiesson, the Student Subcommittee had a very busy year with a number of important achievements.

Special 'Student Starter Packs', co-sponsored by the AAH and OUP, continued to be sent to every new student member by subcommittee member Gwenda Wojcik. Recipients are asked to supply email details if they wish to be kept informed of student news via our email grapevine.

The Careers Forum at the Edinburgh annual conference, organised by Vicki Kirkman and convened by Sophie Matthiesson, covered the experiences of five art historians currently working in academia, museums and as independent researchers. Their case studies, along with other information, is being compiled into a student booklet *Careers in Art History*, to be available through the AAH.

We held our own weekend SummerSchool at Reading in July, organised by subcommittee members Frances Follin and Rachel Harrison, and convened by Dennis Wardleworth and Frances Follin. This pilot event, subsidised by the AAH and attended by students from all over the country, was a great success, with many who attended expressing their support for future events. Students were able to make presentations about their own work, listen to fascinating papers presented by Professor Alex Potts, Professor Stephen Bann and Professor Toshio Watanabe, and discuss their research and future plans in a relaxed but invigorating atmosphere. Planning for the 2001 SummerSchool is underway.

The student website pages and email 'grapevine', both run by Dennis Wardleworth, were instrumental in communicating with students about the SummerSchool and other matters of interest over the year.

Through the year, student one-day conferences, convened by Vicki Kirkman, continued to attract students keen to present their work to their peers in a relaxed but professional atmosphere. Student conferences were held at Edinburgh, Sussex and Birmingham.

The student subcommittee helped CIHA organisers recruit student assistants for the Conference held in London in September. Nicola Watts co-ordinated the dedicated student team, who enjoyed meeting art historians from all over the world, while supplying a much-needed service.

Considerable hard work through the year by Sophie Matthiesson, Rachel Harrison and, more recently, Nancy Collins, led to the launch of the Voluntary-Work Placement Support Scheme in November. While Sophie organised and set up the scheme itself, obtaining full support from the AAH for this exciting initiative, Rachel has compiled a significant database of museums and other institutions offering voluntary-work opportunities and published an updated list of work placements available in the UK. In 1998-99, Sophie researched and produced the AAH *Guide to Work Experience in the Visual Arts*, which is being promoted in conjunction with the Scheme.

The high profile of the student group during 2000 was a key factor in the dramatic rise of student membership subscriptions – almost 100 more than in 1999. The range of benefits that comes with student membership has never been greater, nor has the scope for student involvement in the AAH. We look forward to attracting even more students to take part in the creation of high-quality

Schools

It appears that in its first year, the 'AS' level of the AQA syllabus (details *Bulletin 73* and *74*) has attracted good numbers across the country; although this information is merely the 'word on the block' – the subcommittee has no access to official figures.

As anticipated, teaching the first module is proving a challenge to our members, largely because the looming survey course of module 2 and 3 is determining the historical territories that can be studied. Thus the local (the focus of this year's schools' conference) tends still to be overlooked and teaching remains dependent on reproductions and the replication of canonic popular texts. The new 'A' Level will not come into its own until the second year. It will be interesting to see how many students decide to continue and take the full 'A' Level.

The Schools Conference

This year's conference (*Bulletin 74*) was well received. Delegates were happy to consider ways in which access to local 'art' objects and critical reference to developing resources (e.g. media representations of art) could inform and enrich study within the new 'A' Level. It was interesting to note that only one delegate, a lecturer at an FE college, was considering following the new Critical Studies syllabus offered as an endorsed 'A' Level within Art and Design by OCR (*Bulletin 73*). The Schools Subcommittee realises that art history and its methods are an important resource for Art and Design teaching and, as with HE, the majority of courses in Art History are allied to and housed in institutions that offer a studio-based education. The AAH has still to persuade Art and Design teachers in schools and FE that it has much to offer.

As a result of these conferences *Engage*, the journal of gallery education, has invited Elizabeth Allen and myself to guest edit an edition (March/April 2001). We have invited contributors to respond to issues arising from the first two conferences, 'Art Histories in Action' and 'Loaded Canons'. We hope that this publication marks the first in a series of collaborations in which mutual pedagogical objectives can be developed.

ACHiS

The ACHiS research project is beginning its second and final year (an interim report can be found in *Bulletin 75*). Five schools are involved, four in London, one in Bristol. Three researchers from last year have successfully re-applied: Pauline De Souza, Maria Georgaki and Jane Trowell. David Hulks and Caroline Perret join the team. The strongly interventionist model of the first year has been modified so that partnership teachers will contribute more fully. It is planned that a final report will be written by September 2000. The whole team is feeling very positive about the project and is already pursuing ways to extend and develop the research.

NICHOLAS ADDISON

student-run events for the aspiring art historians. Do please contact the group if you would like to attend a subcommittee meeting, or have an idea for a project that would benefit the wider student community.

FRANCES FOLLIN

The Art Book

Last year's annual report from *The Art Book* announced a number of changes to our arrangements for finance (now transferred fully to the Association) and the initiation of a debate about the future development and direction of this, the AAH's review magazine. At the AAH Conference 2000 in Edinburgh *The Art Book* distributed a questionnaire, to find out something more about our readership, to gain some impressions of their expectations, and to enable us to publicise the magazine and invite new reviewers and contributors. The response (though small – we collected around 40) was encouraging, and showed a level of satisfaction from our regular readers with most aspects of the production. While there were some who suggested that it might be 'livened up a bit' or that it might be 'more hard hitting: confront issues' and that a 'more distinctive, acute voice' is needed, there was a clear endorsement of its role and purpose, its 'direct and accessible style' and its 'good broad range; something for everyone'. There was a plea for a greater variety of issues, some more variety of authors, and some longer reviews and articles particularly to support undergraduate students. And there was some interest expressed in reflecting more on publishers and the book trade. It was a helpful survey (which we did not repeat with subscribers more generally) and has enabled us to put some of the proposals into action.

Volume 7 has once again offered a wide range of reviews and articles during 2000: and the number of authors and reviewers has considerably grown. May I take this opportunity to thank them all for the very many excellent articles and reviews which make *The Art Book* what it is. With the new editorial group I think we can look forward to establishing further the consistency and focus of the 'voice' of *The Art Book*, while ensuring that it performs its role for the AAH as a highly successful second publication.

We have seen considerable change in the editorial group. I would like to thank the retiring members: Howard Hollands, formerly honorary editor, Kate Woodhead, Anthea Callen, Jannet King and Peter Funnell who, as former vice-Chair of the AAH, chaired the editorial group. Sylvia Lahav agreed to continue on the group and we welcomed John Gage, Anna Bentkowska Kafel, Carol Richardson, Shearer West and Oriana Baddeley as Chair to our first meeting of the re-established group in June. Thanks to all of them for helping to take *The Art Book* forward. We are working on refining and developing our means of thinking together about more effective future planning of each issue, bearing in mind the aim to make sure that our book reviews are as current as possible. Throughout these changes, Toshio Watanabe, as the Association's chair, has been central to the group's work, and a constant source of advice. I thank him most warmly for the unstinting good-humoured guidance he has offered; he will be much missed.

We would all like to thank Sue Ward, who so efficiently brings out issue after issue – a huge task of organisation and professionalism. It is her dedication, helped by Jean Martin, the US-books editor, that has expanded our list both of authors and of readers. And, our thanks go also to Victor Morrison, who is so central to the design, layout and copyediting, and Liz Howdill and others on the production team at Blackwell.

CLAIRE DONOVAN

Art History

In 2000 *Art History* continued to develop as a leading journal for the publication of innovative scholarly work on a wide range of subjects. The move to five issues per volume has enabled the editors to explore a variety of formulae, from the now well-established special issue/annual *Art History* book to part-themed issues of the journal, where related or complementary articles are juxtaposed.

A series of high-quality submissions on Surrealism in 2000 will appear in the journal during the course of this year. Last year's special issue 'Fingering Ingres' edited by guest editor Susan Siegfried (University of Leeds), and Adrian Rifkin has already been recognised as a making a substantial contribution to Ingres studies. It is due to appear in book form alongside this year's special issue on queer theory and collecting, 'Other Objects of Desire', guest edited by Michael Camille, University of Chicago.

Art History continues to receive a large volume of first-rate articles from younger scholars, and pieces that express the most recent thinking of senior academics. Most of the submissions come from the United States but we look forward to seeing more articles coming from the UK, Europe and elsewhere.

We have been reviewing the role and makeup of the Editorial Board with a view to encouraging submissions from the widest range of scholars working on all aspects of the discipline.

The five-issue volume is not without its problems, as it tightens the production schedule, leaving little margin for error. Last year there were some difficulties with the production of the journal and the consequent delay has affected this year's schedule. As a result Issue 1 will appear about four weeks late. Everyone involved in the production of *Art History* has worked extremely hard to get the journal back on track and we hope that the remaining issues of this year's volume will appear on time. Despite these production problems, the cover of *Art History* has been revised and upgraded to give the journal a refreshed appearance.

The editors would like to thank the Editorial Board, the Executives, Andrew Falconer, Sarah Sears and Blackwell for their hard work. We would also like to thank David Oppedisano, who has stood down as Editor's Assistant, for his unstinting support for *Art History* over the past three years, and extend a warm welcome to his replacement, Mark Westgarth.

In the early part of last year last Dana Arnold changed departments and is now in the Department of Archaeology at the University of Southampton. Due to a number of pressures and commitments and the sharing of expertise, we asked the Editorial Board's permission to alternate our roles for the remainder of our tenure as editors. This came into effect in September of last year when Dana Arnold became Editor and Adrian Rifkin Deputy Editor of *Art History*.

DANA ARNOLD
Editor, *Art History*

ADRIAN RIFKIN
Deputy Editor, *Art History*

Independents

The year 2000–2001 opened at the Edinburgh Conference and with this Deirdre Robson agreed to stand for her third and final year as Chair. Catherine Parry-Wingfield agreed to stand again as Secretary. I would like to give Catherine a vote of thanks for all her efforts in helping to keep the voice of the Independent constituency heard in the Association, and to thank all other members of the subcommittee for all their efforts in the past year, my last as Chair.

The first initiative that must be mentioned in that the *Register of Independent Art and Design Historians (2001–2003)* is in preparation. Forms were circulated and collected in during the summer. The new issue of this ongoing sign of AAH support for their independent members will be ready for the conference to be held in Oxford. It is hoped that it will continue to provide a reminder of the range of expertise among independent members of the AAH, and be a useful tool for those looking to employ freelance art and design historians.

Independent members of the AAH hosted a symposium within the framework of the CIHA conference September last. Toshio Watanabe opened the session, which consisted of a panel presentation and 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 whole 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.

As Chair I have great regret that not all the initiatives taken by the group had such a positive outcome. Also in September the subcommittee had to announce that a planned symposium for independent members had to be cancelled due to lack of support. It was especially disappointing that there was so little apparent interest in the event because there have been recurrent calls in the past by fellow independents for events such as this.

As my term as Chair comes to an end it is my sad duty to note that the Independent group is not flourishing at present. Despite the much-needed new blood reported last year, the Independent Subcommittee once again dwindled to a few enthusiastic stalwarts. The small size of this group undoubtedly impacted upon any scope for initiatives in the past year. But perhaps more worrying is the future of the subcommittee. Our combined length of service, and outside commitments, mean that I cannot continue as Chair nor Catherine as Secretary after the next AGM. As no-one has come forward to stand for election as either Chair or Secretary there will be no subcommittee to speak of after the conference at Oxford.

Until the subcommittee can be re-activated by the Executive there is likely to be an interregnum. I can only hope that it will not be an extended one. Independents fought hard to get a voice on the Executive and their voice must not be stilled!

DEIRDRE ROBSON

Artists' Papers Register

The last year has mostly been spent preparing applications for funding. One has been submitted to the Getty Grant Program, and another is in preparation, to be sent to the Heritage Lottery Fund. Once funding has been secured, we will be in a position to advertise for, and appoint, Project Officers to begin compiling the final section of the Register, covering Greater London and Northern Ireland. We are currently finalising our agreement with the Tate Archive, to ensure the best possible terms for the Association.

The Register was demonstrated at last year's conference by the Secretary, David Tomkins, and at CIHA by the Chair and by Emma Halsall of the Historical Manuscripts Commission, who continue to host the database. It has provoked a significant degree of interest, and now attracts an average of over 1,000 users a month, making between 9,500 and 11,500 hits on the database.

In addition, I am pleased to record the awarding of one of the first Annual Jury Prizes to the Register by the Art History Webmasters' Association (AHWA) (*see article opposite*). The APR was one of five projects to be awarded a prize in the 'Research' category, and the only prize-winning project to be based in the UK. The prize constitutes welcome recognition of the project by the international art historical community and will, I hope, help us secure funding for the final phase of the project.

We have also been communicating with the Mission pour l'Institut national d'histoire de l'art (INHA) in Paris, offering advice on their investigations into the possibility of creating a register of papers relating to 20th-century artists held in French repositories, for which the Register provides an obvious model. If these plans are successful, I hope that we will be able to co-operate further with INHA in the future with a view to sharing our experience and resources.

In the meantime, the APR continues to be available free of charge online at <http://www.hmc.gov.uk/artists/>, where a link to the AHWA Jury Prize site can also be found.

RUPERT SHEPHERD

Bulletin

During 2000 three issues of *Bulletin* were produced in its new glossy two-colour format. Although there have been minor problems (of an electronic nature) with the printing process, the job continues to be done at a very competitive price.

During the summer Kate Woodhead handed over the responsibility of packaging and despatching *Bulletin* to Karen Wraith.

There has been an increase in contributions from members, for which the Editor is grateful. Reports on academic sessions at the AAH Annual Conference and the CIHA Conference have been included in the hope that by raising the profile of such conferences among members, more of them will be inspired to attend.

JANNET KING

British National CIHA Committee

As Chair of the British National CIHA Committee until the CIHA Congress in London in September 2000, I am reporting on the Committee's activities only until that date.

We were centrally occupied with the lead-up to the Congress, and with the persistent financial concerns that accompanied it. Those members of the AAH who attended (too few, sadly) will, I trust, agree with me that Nigel Llewellyn produced an exceptionally rich, varied and thought-provoking academic programme.

We are all immensely in his debt for the huge, and at times unrewarding, effort that he put into the whole Congress. All those involved in its organisation can only regret that the fee levels for it, although reduced to an absolute minimum for an event of that length and complexity, should have deterred so many potential delegates from attending and should have denied them such a stimulating intellectual experience.

On behalf of Nigel and the other organisers, I should also like to offer the deepest gratitude to the AAH, for its sustained support – both moral and financial – for the whole enterprise; it would not have taken place in anything like its actual form, and perhaps not at all, without that. Toshio Watanabe, as Chair, Marsha Meskimmon, who forged the links between the AAH and the Congress, and the other members of the EC, showed a faith in the whole project that was immensely enabling in every sense.

Finally, since my term as Chair of the British National Committee and as a member of the Bureau of CIHA has ended, I should pass on to the AAH membership some impressions of that organisation. During my eight years as a member of the Bureau, under two Presidents, disappointingly little was achieved. A new set of Statutes was finally ratified at the London Congress (statutes that brought the International Committee's rules closely into line with those of the British National CIHA Committee), and a website has been developed (<esteticas.unam.mx/CIHA/>) but, from the other initiatives discussed in those years, precious little has yet emerged.

I still feel that the AAH should retain its constitutional links with the CIHA, and wish Stephen Bann, my successor as Chair of the British Committee and the new President of the whole organisation, every good wish for the future. The CIHA has the potential to develop into a really positive presence in the international art-historical community, and I can only regret that, apart from its Congresses, this did not develop significantly during my association with it.

JOHN HOUSE

As incoming Chair of the British Committee of CIHA, I reiterate John House's thanks to Nigel and the other organisers of the September conference. The membership of the British Committee has subsequently been supplemented by four new recruits: **Craig Clunas**, **Tag Gronberg**, **Susan Siegfried** and **Brandon Taylor**. We hope to find new ways of complementing the activities of the AAH. As International President, I shall also be trying to resolve some of the problems to which John alludes.

STEPHEN BANN

Artists' Papers Register wins prize

One of the many events organised at last year's CIHA congress was the awarding of the first round of Annual Jury Prizes by the Art History Webmasters' Association (AHWA–AWHA). The APR was one of five projects to be awarded a prize in the 'Research' category, and the only UK-based prize-winner.

The AHWA–AWHA Jury Prizes are intended to encourage innovation in the use of the World Wide Web amongst art historians, by publicising and praising sites of special note. It is hoped that this will aid the development of the use of the Web in teaching and learning, and in turn promote online learning, and the widening and sharing of available resources.

The awarding of the prize constitutes welcome, and highly gratifying, recognition of the Artists' Papers Register by the international art historical community. I am sure members will join with me in congratulating those who created the Register and have brought it to its present, publicly accessible stage.

Further details of the AHWA–AWHA Annual Jury prizes can be found at:

<<http://www.unites.uqam.ca/AHWA/Jury/>>

The APR can be consulted at:

<<http://www.hmc.gov.uk/artists/>>

RUPERT SHEPHERD

Chair, Artists' Papers Register

AMICO Library

The AMICO Library is an online multimedia database, making artworks from the collections of leading museums accessible over secure networks to institutional subscribers. All rights for educational use of the collection are cleared.

The 2000–2001 edition of the AMICO Library documents approximately 65,000 different works of art from an array of cultures and time periods, and includes curatorial text about the artwork, detailed provenance information, multiple views of the work itself, and other related multimedia. Works include paintings, sculptures, prints and drawings, jewellery and costumes, textiles, photographs, decorative arts, and more.

To get a taste of the works in the AMICO Library, visit the website <<http://www.amico.org>> .

The Joint Information Systems Committee (JISC) has agreed to make the AMICO Library available for subscription by all HE establishments in the UK at a subsidised rate.

To learn more about eligibility, the special pricing offer from the JISC, and how to subscribe, visit the JISC web site at:

<<http://www.jisc.ac.uk/dner/collections/amico.html>>

If you have additional questions, please contact <info@amico.org> or + 1 412 422 8533.

Student Subcommittee

Who are we? What do we do?

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Sophie Matthiesson (Univ of Leeds)

- Voluntary-Work Placement Support Scheme
- *AAH Guide to Work Experience in the Visual Arts*

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Message from new Student Chair

I would like to begin my first message as chair of the Student Subcommittee by thanking **Sophie Matthiesson**, on behalf of the subcommittee and all the student members of the AAH, for the inspiring leadership she has provided since taking on the Chair in April 1999.

Sophie has chaired the subcommittee over an extraordinarily active period, with many initiatives being taken and fulfilled during her term of office. She has been personally responsible for the Voluntary-Work Placement Support Scheme (see article on the launch of this programme overleaf) and the *AAH Guide to Work Experience in the Visual Arts*.

Sophie has provided ideas, inspiration and support for those members of the subcommittee responsible for SummerSchool 2000 (initiating what we hope will be a regular event), the work-placement listings database, our regular programme of one-day student conferences, the rewriting of the AAH publication *Careers in Art History*, the student email network and webpage, and the student activities at the annual AAH conferences.

Future plans

It is in the nature of a student group that no one can belong for ever. Sophie has handed the baton of leadership to me, but I too should cease to be a student during 2001 (and some other members with me). My job is to ensure that we keep up the momentum achieved under Sophie's leadership until a newer member is ready to take over on a longer-term basis.

We have a number of new recruits to the subcommittee – **Rachel Bell, Rebecca Blass, David Packwood, Nancy Walbridge Collins, Christian Weikop** and **Penny Wickson** – who are full of ideas and enthusiasm, so I am very confident that the student membership will continue to be well represented and catered for within the Association.

Joining the subcommittee is a wonderful way to meet other students from different parts of the country and an excellent opportunity to become involved with the profession at a different level from normal undergraduate or research activities. It also looks very good on one's CV!

So I wish to encourage all student members to take a more active part in the AAH, whether by volunteering for the subcommittee; presenting papers at, or just attending, student one-day conferences; taking part in student activities at the Annual Conference; agreeing to represent the subcommittee within your own institution; joining the email network; or simply communicating with us when you have an idea you feel should be developed.

FRANCES FOLLIN



Penny Wickson

(Univ of Birmingham)

< Penelope.Wickson@virgin.net >

Gwenda Wojcik

(Southampton University)

- Student Starter Pack

< wojcik@madasafish.com >

Website: < <http://www.aah.org.uk/assn/students/students.html> >

Work Placement Listings

A 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.

Quote student membership no.

Electronic copies available from:
< rachel.e.harrison@btinternet.com >

Voluntary-Work Placement Support Scheme 2001

AAH student members now have access to financial support while undertaking a work placement in a museum, gallery, heritage site or other visual art environment



Photo Courtesy: Leeds City Art Gallery

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

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: 30 April 2001 and 31 October 2001

For Guidelines and Application Forms, see Student Website:

<http://www.aah.org.uk/assn/students/students.html>

or send an A4 stamped addressed envelope to:

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

Leicester students win money for work placements

Catherine Mailhac and **Angela Swan**, MA students in the Museums Studies course at **Leicester University** have been awarded AAH funding for their work placements. We offer Catherine and Angela congratulations, and look forward to printing a report of their work experience on completion of the placements.

Further applications are now invited for the next deadline (**30 April**). Full-time and part-time students eligible. See AAH website (www.aah.org.uk) for guidelines and application forms.

AAH ESSAY PRIZE 2002

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 2002 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 2001

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

An announcement of the winners of Essay Prize 2001 will be made at the Annual Conference and abstracts will be published in the next issue of Bulletin.

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.



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.**

15th Research-in-Progress Conference

SATURDAY 17 FEBRUARY 2001
University of Edinburgh

For details contact Vicki Kirkman,
Tel: 0161 434 3849.

16th Research-in-Progress Conference

SATURDAY 19 MAY 2001
University of Plymouth

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

Papers are invited on any topic, from postgraduate and undergraduate students. We also invite abstracts for shorter 10-minute presentations, if you have a research idea you would like to air at the conference.

For more information or to submit an abstract contact: Vicki Kirkman, Flat 8, 22 Orchard Street, West Didsbury, Manchester, M20 2LP. Tel: 0161 434 3849
<ian.kirkman@virgin.net>

Rachel Harrison
<rachel.e.harrison@btinternet.com>

Student Profile – Rebecca N. Blass

I am in the second year of my Ph.D. research at the University of Essex, under the supervision of Dr Sarah Symmons. I am often asked why I am concentrating my research on British Regency portraiture. I have always been fascinated by that period of history – the Napoleonic Wars, the political intrigues, the novels of Jane Austen, the architecture. This society and culture have drawn my attention for as long as I can remember.

My interest in portraiture of the era is a natural extension of my desire to learn more of the period – to 'see' the individuals who created such a diverse culture. The more I studied the period, the more I noticed the name Thomas Phillips. Phillips (1770–1845) was well respected during the early nineteenth century, but his portraiture has since been overshadowed by the more dramatic art of Sir Thomas Lawrence. Phillips captured some of the most famous images of the great intellectuals and artists of his day. His portrait of William Blake, for example, reveals the energy and inspiration of the poet/artist. Other works by Phillips, such as his portrait of Sir Humphry Davy, show the great figures involved with the advances of the Industrial Revolution. In my thesis I intend to track down as many surviving works as possible, make a full *catalogue raisonné* and discuss Phillips' stylistic development and contribution to nineteenth-century portraiture.

Although Thomas Phillips will be the main subject of my thesis, I have not solely concentrated my research on him. I recently published a paper on the relationship between the artist George Romney and the poet William Hayley. I have additionally participated in several conferences and was selected to chair a session at the 'Blake and the Enlightenment' conference held at the University of Essex. I have recently joined the student subcommittee of the Association of Art History and thoroughly enjoy participating in the 'behind the scenes' work that keeps this organisation going.

SummerSchool 2001

Following on from the tremendous success of last year's Summer School at Reading University, the Student Subcommittee will this year be arranging another weekend school for postgraduate and undergraduate students. As with last year the focus will be on the students' own research work, with guest speakers addressing us on topics of common interest. The date is still to be arranged, but the likelihood is that the weekend will be in early to mid July.

The location for the school will be the Barber Institute of the University of Birmingham. The Institute is internationally reputed for its excellent art collection, and the first-rate History of Art Department will assist the AAH in hosting the event. The centrality of the location means that there it is relatively easy to access from different parts of the country. The cost of the weekend has yet to be finalised, although it is anticipated that there will be a charge of about £50 per delegate to cover food and accommodation.

The success of the Summer School is dependent on getting a good response from students. We will shortly be calling for the names of those of you who would be interested in giving a short 15- to 20-minute presentation on your current research.

It cannot be stressed enough that this is an excellent opportunity to sound out ideas with regards to your own research interests. The forum of the Summer School acts as a very useful induction to the world of lecturing, with all presentations being conducted in a relaxed and supportive environment. Furthermore, it allows all participants to establish friendly and often invaluable contacts with other practising art historians. It must be added, though, that the definition of an 'art historian' is being challenged all the time. Last year's school revealed that as a subject art history is becoming increasingly inter-disciplinary in ways that are highly stimulating.

Further details as regards this event will be available in the next issue of the *Bulletin*. In the meantime, if you wish to register an interest in attending the event (without obligation), or possibly giving a paper, you can email me at the following address: <weikop@ukonline.co.uk>

CHRISTIAN WEIKOP

Voluntary-Work Placement Support Scheme launch at V&A

On 22 November 2000, the Voluntary-Work Placement Support Scheme was launched by media figure Loyd Grossman at the Victoria and Albert Museum. Mr Grossman, who is also Chair of the Campaign for Museums and Commissioner of English Heritage, addressed the 50-plus gathering, which included many high-profile figures from the museums and heritage sectors.

The event was intended to raise awareness of the work placement scheme among arts organisations whose support was desirable for the project's longer-term acceptance and success. Sophie Matthiesson (then student chair) welcomed guests on behalf of the Student Subcommittee and gave a brief history of how the scheme evolved. Mark Evans, chair of the museums and galleries subcommittee, introduced the two speakers.

Mr Grossman promoted the scheme as an innovative and effective way to encourage the closer study of art objects, and spoke of the importance of museums transmitting skills to younger generations.

Peter Walton, from the British Association of Friends of Museums, stressed the need for improved volunteer and training support across the UK heritage sector. Guests enjoyed a glass of wine in the elegant tiled Gamble Room, which was the museum's original restaurant, as they listened to Mark Evans recount the fascinating bill of fare on offer to diners late last century.

This memorable evening was a unique occasion for AAH members to make connections with their colleagues in the museums sector, many of whom are involved in making policy on volunteer issues and professional training. The organisations represented included RE:source, the National Trust, English Heritage, the Department of Culture, Media and Sport, the London and Regional Arts Boards and the Arts Council. Reporters from *The Museums Journal* and *The Art Newspaper* attended. Guests took away a press pack prepared by Nancy Walbridge Collins, and the scheme has subsequently been reported in a number of relevant newsletters.

The three-year pilot scheme, created by the Student Subcommittee with funding from the AAH, aims to foster connections between individual students and arts organisations. The scheme offers AAH student members financial support while undertaking a work placement in a museum, gallery, heritage site, or other visual art environment.

Application forms are available from the AAH Administrator (see page 11 for details). Applications are accepted on an on-going basis.

The AAH Student Subcommittee is grateful to Mark Evans and the V&A for hosting this event.

NANCY WALBRIDGE COLLINS AND SOPHIE MATTHIESSON



Above: Loyd Grossman strongly appealed to representatives of the museums and heritage community to support the scheme. Its simple structure will, he said, make it easy to implement in a wide range of arts organisations.

Below: Toshio Watanabe spoke to as many of the guests as possible about the benefits of the scheme.

*Photos courtesy of Rob Moore
<rmphotog@onetel.net.uk>*



STOP PRESS

Conference subsidy

The AAH is pleased to announce that, thanks to the Student Support Fund, AAH student members who attend the annual conference in Oxford will be eligible for a subsidy of **£50** towards their costs. We hope will enable many of you to attend the conference.

As in previous years, students will be required to apply for this subsidy by signing up at the student desk at the conference. Cheques will be sent out after the event. If you have any questions on this matter please contact the Administrator on 020 7490 3211. We look forward to seeing you at the conference.

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.

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

There will be two plenary lectures, given by the sculptor, **Richard Wentworth**, and **Professor Robert Farris Thompson** of Yale University.

Potential delegates should contact the AAH Administrator, 70 Cowcross Street, London EC1M 6EJ; Tel: 020 7490 3211; Fax: 020 7490 3277; <admin@aah.org.uk>

Other enquiries: Dr Christiana Payne, Conference Administrator, School of Humanities, Oxford Brookes University, Gipsy Lane Campus, Headington, Oxford OX3 0BP. Tel: 01865 483582. Fax: 01865 484082.

Mental Illness, Psychiatry and the Visual Arts

Convenor: Leslie Topp, Department of History of Art, School of Humanities, Oxford Brookes University

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-fertilization.

Jane Kromm (Division of Humanities, Purchase College, State University of New York): *Ornament and Madness: The Sculptural Decoration of Asylums*

Christine Stevenson (Department of History of Art, University of Reading): *Contemplating Madness in Restoration London*

Gemma Blackshaw (Department of History of Art, University of Birmingham): *Hysteric Bodies: The Salpêtrière Photographs and Egon Schiele's Self-Portraits*

Sarah Wilson (Courtauld Institute of Art): *From Artaud to Art Brut: Creativity and Institutionalisation in France, 1938–48*

Colin Rhodes (School of Art and Design, Loughborough University): *'The Official's Secret Act': Ian Breakwell's artistic interrogations of the institutions and productions of madness*

Allan Beveridge (Consultant Psychiatrist, Queen Margaret Hospital, Dunfermline): *The Art of the Mentally Ill: Psychiatric, Artistic and Historical Perspectives*

Arrivals and Departures

Convenors: Jon Wood and Penelope Curtis, The Henry Moore Institute, Leeds

This strand, which hopes to expand and complicate our approaches to, and inventory of, British sculpture in the twentieth 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.

Jonathan Black (National Portrait Gallery): *'Sentinels at the Threshold': British Memorial Sculpture of the First World War and the Space of Commercial Contingency c.1920–1930*

Patrick Eyres (School of Art and Design, Bradford College): *'The Archer': Eric Aumonier's Icon of Urban Travel and the Pre- and Post-War London Underground*

Jeremy Millar (Freelance Curator): *'Flitting Past in Furious Flight': Railways, Sculpture and the Speed of Art*

Nicholas Pope (Artist): *Seven Deadly Sins Services – 1 mile: a Contemporary Project*

Paul Usherwood (Northumbria University), Piers Masterson (Sunderland University) and Jonathan Vickery (Essex University) in discussion: *Three Views Around Gormley's 'Angel of the North': Branding, Regenerating and Passing By*

Dislocated Modernities

Convenors: Oriana Baddeley and Michael Asbury, London Institute, Camberwell College of Arts

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.

Anna Dezeuza (Courtauld Institute of Art): *Lygia Clark and Yoko Ono in the early 1960s: Exploring the boundaries of 'Open Work'*

Angela Dimitrakaki (Liverpool John Moores University): *The Sexual Politics of Nationalism, the Failure of Feminism and the Modernism/Postmodernism Debate: Appropriating the Male Nude in 20th C. Greek Painting*

Paulo Sérgio Duarte (Hélio Oiticica Centre, Rio de Janeiro) and Martin Grossmann (Museum of Contemporary Art, São Paulo): *Debating Dislocation*

Maria Esther Maciel (Federal University of Minas Gerais, Brazil): *Cataloguing the World: Bispo, Borges and Greenaway*

Caroline Perret (University of Leeds): *Difference as Subversion: The Artists of the Matter in the Immediate Post-War Period in France*

Muniz Sodré (Fundação Biblioteca Nacional, Rio de Janeiro): *Black Aesthetics and Social Sensibility*

Art, Science and Visual Studies

Convenors: Martin Kemp and Marius Kwint, Department of the History of Art, Centre for Visual Studies, University of Oxford

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 dematerialized – communication have turned to the body to develop analogues of neural structures and processes that may improve the performance of their machines. Utilizing 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.

Christopher Witcombe (Sweet Briar College, Virginia): *Looking at Pictures: Art History and the Perception of Visual Images*

Anne Hamker (Graduiertenkolleg HfG Karlsruhe): *Exploring the Body: Cognition Research in Media Environments*

Amy Ione (Berkeley, California): *Visualizing Innovation: Contemporary cross-currents in art, science, and visual studies*

Kristine Krug (University of Oxford): *Cortical Codes for Perceptual Purposes*

Hans Dreverman (CERN, Geneva): *Scientific Visualisation: Does Clarity lead to Beauty? Does Beauty lead to Clarity?*

Tim O'Riley (Artist, London): *A Collision of Sorts: an Account of an Art/science Collaborative Project at CERN, Geneva*

Millennium Displays: Making Art Histories in Museums

Convenors: Mark Evans, Department of Prints, Drawings and Paintings, Victoria and Albert Museum; **Glyn Davies,** Christie's Education, London

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*. Concentrating upon developments in London, the papers address the wide range of architecture, history, the fine and applied arts, and visual culture, from curators responsible for the new displays and the wider art historical community. Particular attention is addressed towards the future of chronology, the role of British art and the re-habilitation of historic spaces.

Paul Barlow (University of Northumbria): *Second Class Art in a Second Class Gallery? Tate Britain's Identity Crisis*

Marcia Pointon (University of Manchester): *Savaged by Sewell: Thoughts on Organising the Display of Hogarth's Sigismunda at Tate Britain*

Lara Perry (University of Southampton): *Stepping Lightly off the Treadmill of History: Display, Chronology and Historicity in the National Portrait Gallery, 2000*

Christopher Wilk (Victoria and Albert Museum): *New Interpretations of British Design and Art – the Victoria and Albert Museum's British Galleries 1500–1900*

E.C. Fernie (Courtauld Institute of Art): *New Developments at Somerset House*

Visual Connections: the Object and its Images

Convenors: Catherine Whistler, Ashmolean Museum, University of Oxford ; Geraldine A. Johnson, Department of the History of Art, Centre for Visual Studies, Univ of Oxford

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, and the changing nature of how visual connections can be made and used in the age of digital imagery.

Christina Strunck (The University of York): *Lustful Connections: Fact and Fiction in Imaging the Giustiniani Collection of Antiquities*

Julian Brooks (Ashmolean Museum, University of Oxford): *Looking and Learning in Connoisseurship: A Focus on Italian Drawings*

Simon Kelly (The Ruskin School of Drawing and Fine Art, University of Oxford): *The Impact of Lithography and Early Photography on Nineteenth-Century French Art History*

Penny Florence (Falmouth College of Arts): *Photography and Hepworth: The Lens and the Glass Ceiling*

Spike Bucklow (Hamilton Kerr Institute, University of Cambridge): *Conservation Images: Connections with the Object*

Katerina Reed-Tsocha (Department of History of Art, University of Oxford): *From Mechanical Reproduction to Digital Replication: A Theoretical Framework*

Intimate Connections

Convenors: Matthew Craske, Humanities Research Centre, Oxford Brookes University; Stephen Lloyd, Scottish National Portrait Gallery, Edinburgh

A strand devoted to the analysis of objects employed as aids to intimate or private reflection. The emphasis will be upon small objects employed in the culture of love, marriage and death: lockets, souvenir boxes, rings, mourning jewellery, portrait miniatures on vellum and ivory, enamels and waxes etc. Those who interpret 'intimate' as anything which happens which is too personal to be viewed in public will discuss the use of erotic images or objects associated with personal hygiene and excretion.

Julia Kelly (University of Manchester): *The Sacred in Everyday Life*

Marjorie Trusted (Victoria and Albert Museum): *British Worthies in Ivory*

Diane Hughes: *Engraved on the Memory: Laurence Whistler's Memorial Window, St Nicholas' Church, Morton, Dorset*

Jivan Astfalck (Chelsea College of Art): *SKIN-Carnival: Contemporary Jewellery and Grotesque Ornament*

Stephanie Brown (Department of Fine Art, University of Newcastle upon Tyne): *Intimacy with Industry: 20th-century Art and Sanitaryware*

Flora Samuel (The Welsh School of Architecture, Cardiff University): *Le Corbusier and the Intimacy of Objects*

Cordula Schumann (Wolfson College, University of Cambridge): *The Intimate Connection of the Infanta Isabella Clara Eugenia with her Subjects: Jean Terrier's emblem book*

Anne Rudloff Stanton (University of Missouri-Columbia): *Medieval Page-Turners: Narrative Marginalia in Devotional Manuscripts*

Diane Waggoner (Yale University Art Gallery): *Lewis Carroll's Photograph Albums and Intimate Contemplation*

Craig Clunas (Sussex University), Kate Bomford (Courtauld Institute of Art), Marshall Walker (University of Oslo): *Titles to be announced*

Connections Between Art History and Conservation in Museums

Convenors: Christopher Baker, Christ Church Picture Gallery, Oxford; Caroline Campbell, Curatorial Department, National Gallery, London

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?

Mary Brooks and Cordelia Rogerson (Textiles Conservation Centre, University of Southampton): *Textiles Old and New – How and Why can Collaboration between Textile Conservators, Curators and Artists be a Benefit?*

Tina Fiske (University of Glasgow): *Care and Care Alike: Cornelia Parker's Room for Margins, 1998. Issues in the Conservation and Curation of Contemporary Art*

Briony Pemberton (Tate Britain, London): *Making Sense of a Grey Area: a Look at the Graphite Pencil*

Thomas Schmutz (University of Neuchâtel, Switzerland): *For a New Reading of Artists' Instruction Manuals: Recipe-books or Historical Documents?*

Caroline Campbell (The National Gallery, London): *Conserving Cassoni and Rewriting their History: Interaction Between Conservators and Art Historians*

Lisa Psarianos (Tate Britain, London): *Fixatives: to Remove or not to Remove*

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

Convenor: Gabriele Neher, Department of Art History, The University of Nottingham

'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 will cover two related areas:

Connecting the centre to the periphery: much recent scholarship has focussed 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 will be considered as well as relationships between Italian centres and centres elsewhere; the importance of travel as a means of cultural exchange is also of interest.

These two areas will 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.

Michelle O'Malley (University of Sussex): *Party Connections: Subject matter and exchange between painters and clients in Renaissance Italy*

Carol M. Richardson (University of Edinburgh): *Making Connections and Layering Meanings in Bessarion's Chapel in Ss XII Apostoli in Rome*

Mary Vaccaro (University of Texas at Arlington): *Correggio and Parmigianino: On the place of Rome in the historiography of sixteenth-century Parmese drawing*

Tom Nichols (University of Aberdeen): *Irony and Ideal in Renaissance Images of Beggars*

Francis Ames-Lewis (Birkbeck College): *North European inspiration in the early landscapes of Mantegna and Giovanni Bellini*

Diana Norman (Open University): *Siena, Italy and Europe: A Reconsideration of Simone Martini's Maesta*

Cordelia Warr (Queen's University, Belfast): *Women, Weaving and Salvation: The Allegory of the Afterlife in the Church of San Michele, Paganico*

Ian Holgate (University of East Anglia): *The Venetian Lagoon: cult centre or backwater? The cults of St. Monica and St. Catherine of Siena in fifteenth-century Italy*

Alice Sanger (University of Nottingham): *Spiritual Connections: Pilgrimage and the Patronage of Medici Women*

Cammy Brothers (Architectural History, University of Virginia): *Architecture in Andalusia and Italy: Imports, Exports, and Ideology*

Ann Powell: *The Conqueror's Mosque in Constantinople and Renaissance Architectural Theory*

Alexandra Jackson (Aberdeen University): *Paris in France: Paris Bordon at the French Court of Fontainebleau, and the Italo/French Artistic Exchange of the Mid-Sixteenth Century*

Framing the Fetish

Convenor: Jill Carrick, University of British Columbia, Interdisciplinary Studies and Fine Arts Departments

Fetishism – the veneration of objects or part-objects as auratic sites of fascination and power – has traditionally been reviled as the domain of gullible 'savages', 'perverts', and consumers. In the last fifteen years, however, 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 theorized 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 analyzed 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.

Esther da Costa Meyer (Princeton University): *Displaying the Fetish: Pathologies of Consumption in Late Nineteenth-Century Paris*

Christopher Kool-Want (Byam Shaw School of Art, University of North London): *Géricault, Fetishism and Abuse*

Henry Krips (University of Pittsburgh): *The Social, the Psychic, and Visual Culture*

Joy James Henley (University of British Columbia): *Subject/Object/Abject: Pierre Loti and the Photograph as Fetish*

Gen Doy (De Montfort University): *Fetishistic Aspects of Drapery in Visual Culture*

Jennifer Friedlander (University of Pittsburgh): *Sexuating the Scopic: Feminism, Fetishism, and Fantasy*

Foreign Imports: Borrowing Styles for Ideological Purposes

Convenor: Michelle Facos, Indiana University; Wessel Krul, Rijksuniversiteit Groningen

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

Carmen Popescu (Sorbonne): *'All the Advantages of a Colony': French Influence in the Creation of Modern Romanian Art*

Ania Brzyski-Long (University of Southern Illinois, Carbondale): *'A Foreign Manner': The Critical Reception of Polish Impressionism in the 1890s*

Ian Horton (Open University): *The Role of Beaux-Arts Values in Constructing an English National Style of Architecture in the Early Twentieth Century*

Piotr Bernatowicz (Adam Mickiewicz University, Poznan): *Pablo Picasso and the East Central European Countries After the Second World War*

Christiane Heiser (Bochum University): *Dutch Art Nouveau in his Baggage: Johan Thorn Prikker in Germany*

Joes Segal (Groningen University): *Germany East and West – Artistic Crossovers Beyond the Berlin Wall*

Emily M. Weeks (Yale University): *About Face: Mehemet Ali and the Politics of Portraiture*

Anoma Pieris: *Borrowing the Dream: The 'American-style' House in Late Fifties Ceylon*

David O'Brien (University of Melbourne): *Moderating Influence: Modernisation and Globalisation in Thai Vernacular Architecture*

Mikiko Hirayama (University of Pittsburgh): *The Recovery of Vision: Takahashi Yuichi and the Concept of Realism [shashin] in Modern Japanese Painting*

Vandana Baweja (University of Michigan): *The Indian Post-Colonial Bourgeois Home*

Renate Dohmen: *Many an appropriat(iv)e Relation: Romantic Medievalism and the Other Renaissance – E.B. Havell and Abanindranath Tagore*

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

Convenors: Susan E. Reid, School of Humanities, University of Northumbria; Rosalind (Polly) Gray, University of Kent at Canterbury

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 Académie. 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 'uncorrupted' 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 modernization of socialist realism and, ultimately, to its demise?

Sona Hoisington (Department of Slavic and Baltic Studies, University of Illinois at Chicago): *The Enthusiasm for American Architecture in the Soviet Union of the 1930s*

Adam Jolles (Department of Art History, University of Chicago): *God Cast Down: The Emergence of the Soviet Anti-Religious Installation and its French Reception*

Karen Kettering (Hillwood Museum, Washington DC): *Decoration and Disconnection: The Russkii stil' and Russian Decorative Arts at the 1893 Columbian Exposition*

Christina Kiaer (Department of Art History and Archaeology, Columbia University, New York): *Deineka in New York, 1935*

John McCannon (Department of History, Long Island University): *Enchantments: Presentations of Primordial Russia to the West in the Art of Nicholas Roerich (1874–1947)*

Irene Tatarinova (Tel Aviv Museum of Art, New York Office): *Personal Studios at the St Petersburg Academy of Fine Arts (1757–1917) and the European Academic Tradition*

Altered Zones: from Festival to Docklands

Convenors: Margaret Garlake and Jonathan Hughes

This session will investigate the changes that have taken place in the concepts and practice of urbanism and its associated art, focussing on the Festival of Britain and the development of the London Docklands since the 1980s. They constitute two formative moments in the later twentieth 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?

Stuart Burch (Department of Heritage Studies, Nottingham Trent University): *Redesigning the Hub of Empire: Parliament Square and the Festival of Britain*

Louise Campbell (University of Warwick): *A Docklands Requiem?*

Becky Conekin (London College of Fashion, The London Institute): *'The Advanced Guard of Socialism': The People and the Politics Behind the 1951 Festival of Britain and Its Lansbury Estate*

Margaret Garlake (Independent): *Fabricating Places: Monuments and Sculpture on Canary Wharf*

Stephen Gartside (University of Liverpool): *Open and*

Closed: Art and Spatial Contrast on the South Bank

Jonathan Hughes (Independent): *Playing Politics: The Architecture of the Dome*

Jules Lubbock (Department of Art History and Theory, University of Essex): *Tate Modern in the Age of e-Production*

Alan Powers (School of Architecture and Landscape, University of Greenwich): *Community Architecture in Stepney: The Ocean Street Project, 1939*

Simon Sadler (School of the Built Environment, University of Nottingham): *Spectacular Failures*

Toby Treves: *The New Millennium Experience: The Uses of Public Art*

Donald Preziosi (University of California, Los Angeles): *No Art, No History: The Uses of Minoan Crete*

Deborah Steiner (Barnard/Columbia): *On the Wings of Desire: Love and Victory in Early Classical Greek Art and Song*

Richard Neer (University of Chicago): *Aspects of Naturalism in Early Red-Figure Pottery*

John Henderson (University of Cambridge): *I'm Still Standing: the Other Pliny Bares All for Art*

Mary Beard (University of Cambridge): *Writing the History of Sexualities: the Drunken Old Venus*

Robin Cormack (Courtauld Institute of Art): *Writing Histories with Byzantine Art*

Theorizing Appropriation

Convenor: Isabelle Wallace, Department of Fine Arts, University of New Orleans

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.

Jennifer Hirsh (History of Art Department, Bryn Mawr College): *Representing Repetition: Appropriation in de Chirico and After*

David Lomas (University of Manchester): *Boeklin's Tomb, or Phantasmatic Simulacra*

Nicole Leighton (History of Art Department, Bryn Mawr College): *Recollect: Appropriation and the Diaspora in the Photography of Glenn Ligon and David Levinthal*

Joan Gibbons (Department of Art, University of Central England in Birmingham): *The Avant-Garde, Advertising and Appropriation*

Dominic Pettman (English Department, University of Geneva): *A Break in Transmission: Art, Appropriation and Accumulation*

Jamie Stapleton (Goldsmiths College): *The Law of Appropriation: Critiquing the Privilege of the Critical*

Writing Histories with Classical Art

Convenors: Jas Elsner and Robin Osborne, Corpus Christi College, Oxford

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

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

Convenor: Juliet Simpson, Department of Art History, Buckinghamshire Chilterns University College

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 nineteenth 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 nineteenth-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 theorization.

Tom Gretton (University College, London): *Pictures and Texts in 19th-century Illustrated Magazines: Modes of Separation and Equality*

Colin Trodd (University of Sunderland): *Visions and Narratives of Image and Allegory: G.F. Watts and the Enchantment of Pictorial Expression*

Paul Smith (University of Bristol): *It can not be read: Impressionism and Flâneur-as-failed-detective Fiction*

Claudine Mitchell (University of Leeds): *The Poetics of Sculpture: Rodin in the Circle of Mallarmé*

Ruth Harland (University of Aberdeen): *'Behind the Veil': Representations of the Supernatural in Late Victorian Art*

Catherine Lever (University of Oxford): *Expression – a French Understanding*

Connecting Medieval Media

Convenor: Martin Kauffmann, Department of Special Collections and Western Manuscripts, Bodleian Library, Oxford

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.

Judith Collard (University of Otago): *Effigies of the Kings of England and the Use of Historical Romance in Thirteenth-century English Art*

Elizabeth B. Moore (University of Missouri, Columbia and Katholiek Universiteit Leuven): *The Framework of a Town in Books for the Nobility*

Giovanni Freni: Architecture and Sculpture as the Setting of Religious Rituals: *The Arca di San Donato in the Fourteenth-century Duomo of Arezzo*

John Goodall: *On the Threshold of Paradise: The Chapel of St John the Baptist at Ewelme, Oxfordshire*

Athene Reiss: *The 'Yorkshire Centrefold' and its Monumental Sources*

Michael Michael (Christie's Education, London): *Medieval Art: Fine or Decorative?*

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

Convenors: Craig Richardson and Joanne Morra, Department of Fine Art, School of Art, Publishing and Music, Oxford Brookes University

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

Melissa McQuillan (Wimbledon School of Art): *What a waste of time*

Janie S. Cochran (Courtauld Institute of Art): *Francis Picabia, The Odd Man Out*

Bernadette Buckley (Goldsmiths College, University of London): *Twisting, Twiddling and Butting In: Contemporary Curating and the Art of Interrupting*

Jean-Paul Martinon (Independent Curator): *A Tale of Gestures: Ephemerality, Contemporary Art and the Undoing of Meaning*

Loretta D-Gascard (Franklin Pierce College): *The Jahnplatz, Berlin as an Awkward Work within an Awkward Movement*

Alison Green (Oxford Brookes University): *Underknown but in the Centre: Myron Stout and the Problem of Periodisation in the New York School*

Briony Fer (University College, London): *Archive: Series: List*

Mark Little (University of Northumbria): *Morcillismo*

Deborah Cherry (University of Sussex): *Dis/placement: Contemporary Curating and the Demise of 'Rich Women of Zurich'*

Vivian Rehberg (Northwestern University): *How Gauche*

Michael Corris (Kingston University): *Respondent to Session*

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

Convenor: Deborah Ascher Barnstone, School of Architecture, Washington State University and Design Knowledge Systems, Delft University of Technology

'Abstraction, transparency, simultaneity, and symbolization 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 Brinkman and Van der Vlugt's Van Nelle factory to Dominick Perrault's Bibliothèque Nationale de France, transparency has figured in both realized 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.

John Stuart (Florida International University): *Reading into Paul Scheerbarth: Glass Adventures from the Prehistory of Transparency*

Annette Fierro (University of Pennsylvania): *Glass in the Garden of Paris: The Ubiquitous Detail of Rice Francis Ritchie*

Jennifer Taylor (Queensland University of Technology): *Transparency: Allusion and Illusion in Contemporary Architecture*

Thomas Leslie (Iowa State University): *Transparency versus Ephemerality in Postwar Modernism*

R. J. Sierksma (Design Knowledge Systems, Delft University of Technology): *Transparent Authority*

Nigel Whiteley (Lancaster University): *Seen and Being Seen: Transformations in Transparency*

Geographies of Art: Exploring Landscapes, Crossing Borders

Convenors: Murdo Macdonald, Department of History and School of Fine Art, University of Dundee; Frances Fowle, Department of Fine Art, University of Edinburgh

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.

Norman Shaw (Duncan of Jordanstone, University of Dundee): *The Sonorous Landscape – Towards the Highland Post-sublime*

John Morrison (University of Aberdeen): *Influence and Individuality: The Hague School and Scottish Landscape Identity 1867–1880*

Euan McArthur (Duncan of Jordanstone, University of Dundee): *Independence or Integration? Scotland and the Arts Council, 1940–1946*

Belinda Thomson (independent scholar, Edinburgh): *Ideas of Sickness and Health – The South Seas in the Work of Robert Louis Stevenson and Paul Gauguin*

Clare A.P. Willsdon (University of Glasgow): *Pictures, Places and Posterity: National and Colonial Landscapes in Murals at the Conseil d'Etat, Bourse and Gare de Lyon in Paris, c.1880–1926*

Kathlaine Nyden (Indiana University): *The Geography of Nationalism in Late Nineteenth-Century Czech Landscape Painting*

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

Convenor: Dorothy Rowe, Department of Art, Froebel College, University of Surrey Roehampton

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 focussed 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 will explore existing connections and offer modes of reconnection between public and private spheres of representation within modernist metropolitan culture.

Anna Green (Open University): *Growing up with Modernité: Representations of Childhood and Adolescence in French Painting in the Later Nineteenth Century*

Tag Gronberg, (Birkbeck College, University of London): *Coffeehouse Encounters: Aesthetic Modernity in the Viennese Cafe*

Malcolm Miles (University of Plymouth): *Strindberg's Birthday (1912): Masculinity, Aestheticization and Power in the Early Modern City*

Jennifer Holmes (European University Institute, Florence): *The Gendered Cities of Vorticism and Italian Futurism*

Olivier Wittezaele (University of Potchefstroom, South Africa): *'Nadja' or the Success of Feminine Parisian Flânerie*

Tanya Jayani Fernando (University of Chicago): *The Modern Subject and the Tale of Flânerie*

Rivers of Meaning

Convenors: Stephen Daniels, School of Geography, University of Nottingham; Nicholas Alfrey, School of History and Art History, University of Nottingham

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 wide range of fields, including historical studies of river imagery, the politics of water, environmental art, and the visual cultures of travel and tourism in relation to rivers.

Anne Louise Avery (School of Oriental and African Studies, University of London): *Crossing de Mighty Myo: the Image of the River in the Works of Edward Mitchell Bannister (c 1826–1901)*

Tim Barringer (Yale University): *Toil, Glitter, Grime and Wealth on a Flowing Tide: the Thames and Hudson Rivers in the Age of Capital*

Jason Rosenfeld (Assumption College, Worcester, Massachusetts): *Tayside Rambles: Tradition and Modernity in John Everett Millais's Scottish Landscapes*

Alison Sleeman (Slade School of Fine Art, University College, London): *A Crossing Place: Richard Long and the River Avon*

Lisa Tickner (Middlesex University): *E. J. Gregory's Boulter's Lock, Sunday Afternoon*

Tricia Cusack (University of Birmingham): *Crossing the Shannon: Ireland's 'Mighty Stream' and the Making of the Nation*

Still/Moving Pictures: Art History and Film

Convenor: Julia Bernard, Kunstgeschichtliches Institut, J.-W. Goethe Universität, Frankfurt/Main

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, film's 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.

Beat Wyss (Institut für Kunstgeschichte, Universität Stuttgart): *Jackson Pollock in the Sistine Chapel? Transformations of the Artist's Image in Carol Reed's Michelangelo Film (1965)*

Lynda Nead (Birkbeck College, University of London): *Hubert von Herkomer: Paintings, Films and Fast Cars*

Samantha Lackey (University of Manchester): *On Automatism: Resituating the Surrealists' Filmic Project*

Thomas Meder (Kunstgeschichtliches Institut, J.-W. Goethe-Universität, Frankfurt/Main): *Ethan Edwards and his People: Three Art Historical Readings of John Ford's 'The Searchers' (1956)*

Thomas Hensel (Kunsthochschule für Medien, Cologne): *The Afterlife of Aby Warburg's 'Storyboards': Art History and the Art of Film-Directing*

Beatrice von Bismarck (Hochschule für Grafik und Buchkunst, Leipzig): *The Artist-as-Director Revisited: Paul McCarthy and Mike Kelley's 'Fresh Acconci' (1995)*

Sharon Patricia Harper (Department of the History of Art, University College London): *'I Oughta be in Pictures': The Importance of Celebrityhood in Julian Schnabel's 'Basquiat' (1996)*

Arts, Middlesex University): *Frame by Frame: The 'Film Paintings' of David Lynch*

Allister Mactaggart (School of Art, Design and Performing Arts, Middlesex University): *Frame by Frame: 'The Film Paintings' of David Lynch*

Vanessa Joan Müller (Kunstverein Frankfurt/Main): *Topographies of the Visible: Contemporary Video Art and its Cinematic Dispositive*

Alexander Alberro (University of Florida, Gainesville): *The Television of Modern Life: Stan Douglas's 'Win, Place or Show' (1998)*

Jonathan Faiers (Department of Visual Arts, Goldsmiths College, London): *Contagious 'Others': The Museum as Site for the Supernatural in Film*

Henry Keazor (J.-W. Goethe-Universität, Frankfurt/Main): *'The Stuff you may have Missed': Art and Film as Systems of Reference for 'The Simpsons'*

East Asian Art and British Culture

Convenor: Stacey Pierson, Percival David Foundation of Chinese Art, School of Oriental and African Studies, London

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 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.

Sarah Cheang (University of Sussex): *The Orient in London: Women, Popular Missionary Activities, and Things Chinese, 1890-1920*

Judith Green (University of Sussex): *'Curiosity', 'Art' and 'Ethnography' in the Chinese Collections of John Henry Gray (1823-1890)*

Rosemary Scott (Christie's, Asian Art Departments): *The Magpie and the Scholar: The Chinese Art Collections of Sir William Burrell and Sir Percival David*

Jessica Harrison-Hall (British Museum): *Sir A. W. Franks and his Successors: the Formation and Development of the Chinese Ming Dynasty (1368-1644) Ceramics Collection at the British Museum 1876 to 2001*

Ayako Ono (University of Glasgow): *James McNeill Whistler and his Use of Japanese Objects in the 1860s*

Teresa A. Langley (Virginia Commonwealth University): *The Metalwork Designs of Archibald Knox: a Synthesis of Japanese and Celtic Art Characteristics*

Getting the message across – conference presentations

The following article has been contributed by an AAH member who has attended the last four Annual Conferences, and who has some useful comments to make about how speakers might communicate more effectively with their audience. A response from Pauline Ridley, of the LTSN Subject Centre for Art, Design and Communication, is printed below.

I found, with regret, that the general standard of presentation [at the Annual Conference] was low. No complaint about the substance, so far as it came across. But, given that the object of a talk or lecture is to communicate information and/or argument, much of what was said in the Conference sessions was spoken too fast and/or too indistinctly for any easy comprehension. Many speakers failed to engage with their audience, perhaps because they had to concentrate on getting through their material in time. Too much written material seemed indeed to be the problem. However, the manner of delivery was also unhelpful: though most speakers did make an effort to make eye contact with their audience, some of them raised their heads from the page only to make

sideways glances at the screen – even when nothing on it was being mentioned.

Participants are, of course, invited to 'read a paper', but I suggest that this is misleading. Text written to be read by an individual is, or should be, different from text intended to be spoken out loud to an audience. A text that is too densely written is likely to 'lose' the listener, who is unable, obviously, to pause to consider or return to ideas once they have swept by, in the way they could when reading a text to themselves.

In the discussion periods following the 'reading' of their papers, however, it was noticeable that most speakers relaxed, addressed their audience, spoke naturally, and became at once comprehensible and persuasive. If only things had been the same during the actual papers!

Some remedies are, I understand, available in the shape of training for academics in making presentations. I hope that more advantage will be taken of them.

A J T WILLIAMS

I've been asked to comment on the preceding article from the point of view of the LTSN Subject Centre for Art, Design and Communication, particularly in relation to the suggestion about training. However, my first reaction is based on having attended AAH and other conferences for more years than I care to remember. I have to admit that Tony Williams has a point. I still remember the disappointment of two students after hearing an eminent academic whose writings they had admired, complaining "We'd never have been allowed to get away with such deadly presentations in our seminars!"

However, conference papers differ in function and audience expectations from lectures and seminars. As well as asking speakers to remember the difference between spoken and written arguments, it seems reasonable to expect delegates to be willing to concentrate just a bit harder than the average First Year on a Friday afternoon. The debate really needs to be about what we expect from conference papers, and how and why the skills required may differ from those used in undergraduate teaching.

Without wishing to defend any of the practices that Tony Williams describes, I'd argue that the current nature and conventions of academic conferences will always tempt speakers (especially those at the beginning of their careers) to include more of their research than appropriate to the time available.

Perhaps the AAH might consider making written papers available electronically on the AAH website for a period of time before or after the conference? Then speakers might feel free to use their time to highlight the main issues and encourage more interactive discussion.

Alternatively, we could schedule fewer papers overall, but include a poster strand – a space set aside throughout the conference for poster-sized displays outlining individuals' current research, encouraging exchange of information and contact details, with opportunities for questions and discussion at pre-arranged times (widely used in other subject areas) to allow more people to share summaries of their current research.

Other problems are caused by the very disparate conference

audience. An undergraduate lecture or an article in a refereed journal both have a relatively defined audience, and you can pitch your material accordingly. A conference paper must simultaneously engage interested outsiders, inform (or impress) expert colleagues who will be familiar with previous work in the field, and make reasonable sense to any students present. There is no ideal solution, but we could perhaps signal more clearly the level of specialisation expected for particular sessions.

Tony Williams also suggested that academics should receive training in giving presentations. Many new lecturers do have access to institutional teaching and learning programmes, which usually include sessions on lecturing skills, but little if anything about the effective integration of visual material within an oral presentation (a skill we expect our students to acquire) nor about the specific demands of conference papers.

If AAH members feel it would be a useful step, the Subject Centre would be very happy to arrange a session to enable new presenters as well as experienced staff to discuss some of these issues, and exchange ideas about how to improve current practice.

Meanwhile, I'm looking forward to Oxford 2001!

PAULINE RIDLEY

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 the letter by Anthony Williams and the response by Pauline Ridley printed on this page.

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

Could anybody willing to write a report on a session at the Annual Conference please contact me in advance.

JANNET KING, BULLETIN EDITOR

Making Meaning in Art Museums

10AM – 4PM, 27 APRIL 2001

Research Centre for Museums and Galleries

A seminar based on recent research findings from Wolverhampton Art Gallery

What sets of ideas, ranges of vocabulary, and personal associations do visitors use when discussing paintings, and how does the information given by the gallery, for example in terms of the text panels and labels, enable these discussions to develop? Fee: £40 includes lunch, & publication

For further details and bookings contact:
RCMG Dept. of Museum Studies, University of
Leicester, 105 Princess Road, East Leicester LE1 7LG.
Tel: +44 (0) 116 252 3963; Fax: +44 (0) 116 252 3960;
<RCMG@le.ac.uk>

'Anxious Flirtations' Homoeroticism, Art and Aestheticism in Late-Victorian Britain

24–25 JULY 2001

University of London

Institute of English Studies, School of Advanced Study in conjunction with the Department of Art History, University of York and The Paul Mellon Centre for Studies in British Art

Drawing upon both queer theoretical accounts of late-nineteenth century sexuality and revisionist histories of Victorian visual culture, this conference will provide a forum in which to promote and develop the recent interest among British art, literary and cultural historians in the inter-relationship between late-Victorian homoeroticism, art and Aestheticism.

Confirmed speakers include:

Tim Barringer (Yale University); Laurel Brake (Birkbeck College, University of London); Christopher Breward (London College of Fashion); David Peters Corbett (University of York); Colin Cruise (University of Staffordshire); Whitney Davis (Northwestern University); Jason Edwards (University of York); David Getsy (Courtauld Institute); Michael Hatt (University of Warwick); Susan Owens (University College London); Elizabeth Prettejohn (University of Plymouth); Anthony Rodriguez (Oxford University); Andrew Stephenson (University of East London); James Thompson (University of Cambridge);

Organiser: Dr Jason Edwards, Dept of Art History, York University.

Daily Fees: £22 Standard; £12 Concessions and IES Members

Venue and Enquiries: Institute of English Studies, School of Advanced Study, Senate House (3rd floor), Malet Street; London WC1E 7HU Tel: 020 7862 8675; Fax: 020 7862 8672; <ies@sas.ac.uk>

Reassessing Nikolaus Pevsner A Centenary Conference

12 – 13 JULY 2002

Birkbeck, University of London

Organised by the School of History of Art, Film and Visual Media

Call for papers

The School of History of Art, Film and Visual Media at Birkbeck, the Department established by Sir Nikolaus Pevsner, is planning to run a symposium and produce a book devoted to a celebration and critical reassessment of this great art historian's many achievements, the year that marks the centenary of his birth.

Both symposium and book are designed to cover the remarkable range of Pevsner's achievement and will provide an important and originally reassessment of his place in the cultural and intellectual life of his times.

Papers lasting 20 minutes are called for, and may be considered for publication subsequently in the proposed book.

Please submit a title and a summary of not more than 300 words by **31 March 2001** to: Jane Gough, School Administrator and Administrator for the Reassessing Pevsner Conference. Tel: 020 7631 6134

Nature And Culture Interpretations and Interactions

11–12 MAY 2001

Eighth Annual Aberdeen International Word and Image Conference

One of the most exciting fields of current academic enquiry is the study of the interaction (co-existence, fusion, encounter, collaboration) between words and images or, more generally, verbal and visual languages. Interdisciplinary and international, it attracts scholars in fields as diverse as art history, philosophy, literature, literary theory, linguistics, geography, social anthropology, ethnography, media, drama and film studies, cultural history, psychology and sociology. The eighth annual conference of the Scottish Word and Image Group (SWIG) will be on the theme of interactions between nature and culture and how they are interpreted in word and image.

The conference has a history of welcoming scholars from all disciplines and is particularly keen to encourage the participation of post-graduate students. An exhibition of painting on the theme of Nature and Culture has been arranged in conjunction with this year's conference.

For further information and booking forms please contact: Dr Iain Davidson, Centre for Educational Research, Department of Sociology, King's College, Old Aberdeen, Scotland AB24 3QY; <i.davidson@abdn.ac.uk> or Gillian Doak, Centre for Continuing Education, University of Aberdeen, King's College, Old Aberdeen, Scotland AB24 3FX; <g.doak@abdn.ac.uk>

The Britishness of British Sculpture 1700 – 1900

SATURDAY, 24 FEBRUARY 2001

Victoria & Albert Museum, Lecture Theatre

This study day will examine the nature of British sculpture from 1700–1900 and consider how foreign traditions were assimilated and used in Britain.

During the 18th and 19th centuries sculpture of the highest quality was being produced in Britain. In the 18th century native British artists, such as Joseph Nollekens and Thomas Banks, spent many years in Rome, whilst British patrons both patronised European artists and imbibed aesthetic ideas derived from classical art. Britain's growing economic success meant that artists from the Continent, such as Michael Rysbrack and Louis Francois Roubilliac, came to find work in Britain.

In the 19th century French and Italian influences were paramount in British sculpture. The British-born sculptors John Gibson and Alfred Stevens studied and worked in Italy, while a monument like the Albert Memorial reflects a diversity of European traditions.

This study day will examine the nature of British sculpture during this period in the context of European art and discuss how foreign traditions were assimilated and used in Britain.

Fees: Full rate: £28 per day. Concessions available.

Ticket price includes morning coffee, afternoon tea and admission to the Museum on day of event.

At Home in the V&A Contemporary Art and the Domestic

SATURDAY 28 APRIL 2001

Victoria and Albert Museum, Lecture Theatre

The suppression of the domestic has been a defining characteristic of Modernism and modern art in the 20th century. The domestic and decorative were marginalised, dismissed as kitsch, or as belonging to the private 'spaces of femininity'. In recent years there has been a rehabilitation of domestic imagery in contemporary art, and a new focus on 'home' as an arena for exploring the themes of memory and identity, and the boundaries between public and private.

This study day aims to present and examine a range of work – including installation and performance – which takes the home and the domestic as its starting point, and in particular to look at artists who have created and subverted domestic rituals.

Fees: Full rate: £28 per day. Concessions available.

Ticket price includes morning coffee, afternoon tea and admission to the Museum on day of event.

For information: Tel: 020 7942 2197

Bookings: Tel: 020 7942 2209 <www.vam.ac.uk>

British Suburbia in the Interwar Years Its architecture and material culture

FRIDAY 11 MAY 2001

Kingston University – A Dorich House Symposium
Kingston University/University of Warwick

Call for Papers

The third Dorich House symposium will focus on the idea of home as a semi-rural idyll near to a metropolitan centre. It was one that underpinned much of the development of suburbia in the interwar years, both in architectural and cultural terms.

Papers are invited on the following subjects:

- The relationship of the suburb to the city
- The diverse architectural development of the interwar British suburb
- The distinctive character of suburban life and material culture in the interwar years.

Abstracts (500 words) of proposed papers should be submitted by **14 February** to: Brenda Martin, Curator, Dorich House, Kingston University, Kingston Vale, London SW15 3RN, Tel: 0208 547 7515. <B.Martin@kingston.ac.uk>

Dr Louise Campbell, History of Art Department, University of Warwick, Coventry CV4 7AL. Tel:02476 523005. <hasag@titanic.csv.warwick.ac.uk>

To book, telephone Steve Lloyd, Hospitality Unit, Dorich House on 020 8547 7519. Tickets £35, Students £25 to include lunch and refreshments and evening wine reception. Please make cheques payable to Kingston University.

Representing DESIGN 1400 to the present day

20–22 SEPTEMBER 2001

Royal College of Art and Victoria and Albert Museum, London

Design History Society conference

Call for Papers

This interdisciplinary conference will be a forum to investigate the changing nature of the representation of design in different historical periods. The conference will explore the significance of representation for our understanding of the concept of design in the cycle from origination, manufacture, dissemination to consumption. As well as seeking to support new research in design history, the conference organisers welcome contributions from economic and business history, the social sciences, practitioners and curators, film and media studies, art history, anthropology, and material culture studies.

Proposals for papers, to be 30–35 minutes in length, are invited. Abstracts of around 200 words should be sent by **31 March 2001**.

Please contact conference administrator for full details of conference strands and any other information about the conference: Jo Lewis, Design History Society Conference, Humanities, Royal College of Art, London SW7 2EU <dhsconference@rca.ac.uk>

Precious Objects and Changing Values

23 MAY 2001

Organised by Sheffield Hallam University to mark the opening of the Millennium Galleries in Sheffield and its inaugural exhibition displaying over 200 principal pieces from the V&A Museum

'Precious: Objects and Changing Values' is of an interdisciplinary nature and is structured around three sessions which explore issues concerning evidence of material value, demonstration of skills and aesthetic expression, and perceptions of cultural resonance.

The two keynote speakers and their respective papers are: Dr. Nima Poovaya-Smith, Director of Art, Yorkshire Arts ('The Dark Side of Gold') and Dr. Julie Codell, Director, School of Art, Arizona State University and Professor, Art History and Humanities ('Precious Dangers: Vile Artists and Chaste Objects').

For further information contact:
Rose Cooper / Elizabeth Norman, Tel: 0114 225 2619/2678
<cooper@shu.ac.uk><e.h.norman@shu.ac.uk>
<www.shu.ac.uk/schools/cs/conference>

Registration forms may be obtained direct from:
Richard Moore, The Showroom, 7 Paternoster Row,
Sheffield S1 2BX

A Great Social Movement Practice and Patronage in the Arts and Crafts

6-7 SEPTEMBER 2001

London

The artifacts of the Arts and Crafts movement are visually stimulating and a delight to handle, they are admired and sought after. Yet C. R. Ashbee, one of its leading figures, referred to the Arts and Crafts as a great social movement, and at that time the social impulse was as radical as the aesthetic theories. Perhaps our pleasure in the artifacts makes it too easy to overlook the impulse to social improvement that underpinned their production?

This second conference will re-examine how the movement operated. Practice and Patronage in the Arts and Crafts will focus on two aspects of the history and legacy of the movement: firstly, how individual artists or craft-workers, and production groupings, chose to organise themselves and their work; secondly, how patrons or clients acquired or commissioned work, it will include associations formed to exhibit and sell.

Proposals for papers are invited on individuals or groupings, clients or commissions, exhibiting or marketing groups, or on issues arising from these.

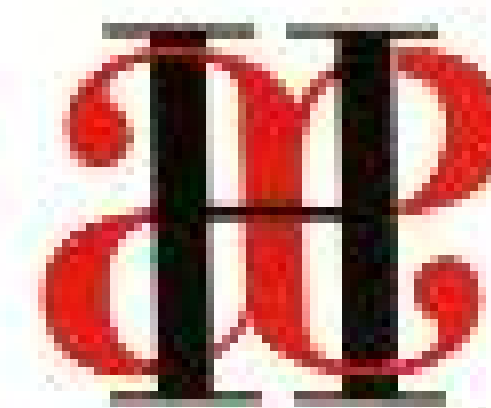
The Arts and Crafts movement in Britain will be the main focus, covering the period from the 1880s onwards, and papers will be sought on the movement in the United States, previous British colonies and from across Europe.

Further information from: Stuart Evans, Central Saint Martins College of Art and Design, Southampton Row, London WC1B 4AP, Tel: 020 7514 8126;
Fax: 020 7514 7024; <s.evans@csm.linst.ac.uk>

Culture: Capital: Colony 2002 AAH Annual Conference

4-7 APRIL 2002

University of Liverpool



Association of
Art Historians

This conference brings into critical and creative alignment three areas of intellectual, academic, and practical art activity:

1. **Art and Culture of the Other Americas** (section convened by David Craven, University of New Mexico, Albuquerque)
2. **Contemporary Art and Art Writing** (section convened by Fiona Candlin, University of London, Birkbeck College and the British Museum)
3. **Public Art, Architecture, and Institutions** (section convened by Jonathan Harris).

Organised in close collaboration with the Tate Gallery, Liverpool and the Walker Art Gallery, Culture: Capital: Colony concentrates in, and on, a city that itself condenses and exemplifies many of the problems, debates, and opportunities that conference sessions and key-note lectures will examine.

A collegiate and convivial event, coinciding with Grand National Weekend, Culture: Capital: Colony aims to make Liverpool the centre, for a while, for debate about the past, present and future of all the world.

If you would like to suggest academic sessions, please contact the relevant section convenor:
David Craven (Dept of Art and Art History, University of New Mexico, Albuquerque, NM 87131-1401, USA)
Tel: (001) 505 277 2513 Fax: (001) 505 277 5955

Fiona Candlin <f.candlin@cems.bbk.ac.uk>

Jonathan Harris School of Architecture, Abercromby Square, University of Liverpool, L69 3BX
Tel: 0044 (0)151 794 2638; <jharris1@liv.ac.uk>

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.

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, Dept of Art History, University of Leicester, University Rd, Leicester LE1 7RH. Tel: 0116 252 2864 <awy@le.ac.uk>

Shine Reflections on 20th-Century Sculpture

SATURDAY 10 MARCH 2001

Henry Moore Institute

The question of 'shine' and polish in sculpture will be addressed through a series of case studies which focus both on individual sculptors, such as Brancusi and Judd, and on a number of theoretical issues.

Speakers are: Dr Will Rea (University of Leeds), Celina Jeffery (Essex University), Dr Alexandra Parigoris (Freelance art historian, based in Chicago), Dr Doina Lemny (Curator, Pompidou Centre), Elizabeth Norman (Sheffield Hallam University), Peter Ballantine (Donald Judd Estate), Hester Westley (Courtauld Institute of Art) and Joanne Lee (Nottingham Trent University).

Organised by Dr Jon Wood (Henry Moore Institute).

Iconoclasm Contested Objects and Contested Terms

13-14 JULY 2001

Henry Moore Institute

This cross-disciplinary conference will examine infringements of the physical integrity of representational objects in different historical periods and in different cultures, and how terminology shapes the field of study and interpretations of it.

Speakers include Hans Georg Hiller (Berlin), Matthew Hunter (University of Chicago), Joseph Koerner (UCL) and Erika Naginski (Harvard University).

Organised by Dr Richard Clay (University College London) and Dr Stacy Boldrick (Henry Moore Institute).

For further information on both conferences contact:
Liz Aston, Henry Moore Institute, 74 The Headrow,
Leeds, LS1 3AH <liz@henry-moore.ac.uk>
Tel: 0113 246 7467; Fax 0113 246 1481.

Locating the Victorians

12-15 JULY 2001

Science Museum, London

A major international conference commemorating 150 years since the Great Exhibition and the centenary of Queen Victoria's death

The conference will review all branches of Victorian history and culture with many sessions of interest to art historians. There are more than 20 academic displays, evening plenary sessions and a full programme of visits has been arranged.

For programme and registration please visit the website:
<www.sciencemuseum.org.uk/researchers/victorians>

or contact Dr. Robert Bud <r.bud@ic.ac.uk>
Tel: 020 7942 4201

The Material Renaissance Costs and Consumption in Italy 1300-1650

This new research project, involving eight academics and five postgraduate students based at the universities of Sussex, Edinburgh and Warwick, will explore a range of issues surrounding prices, wages, consumption, markets and patronage over the period 1300-1650. One of its major functions is to compare the purchase and consumption of quotidian goods with the purchase and consumption of objects that are now in our museums as 'works of art'.

The result will be the creation of a database of exchange rates, wages and prices, which will eventually be made accessible via the Arts and Humanities Data Service. We will also be publishing a collaboratively written book of the same title to be edited by Michelle O'Malley and Evelyn Welch. In addition there will be a series of meetings and conferences. Our first open meeting has been scheduled for Friday 6 April 2001 and will be held at the University of Edinburgh. A second meeting and open conference will follow in Brighton in September 2001. Further details of the meetings and the activities of the project can be found at

<http://www.sussex.ac.uk/Units/arthist/matren/>

We would very much like to hear from other scholars who feel that they have data or information which might contribute to the project; they should contact the post-doctoral research fellow, Dr Rupert Shepherd, Sussex Centre for Research in the History of Art, Essex House, University of Sussex, Falmer, Brighton BN1 9RH, UK. Tel: +44 (0)1273 872544; Fax: +44 (0)1273 678644; <R.Shepherd@sussex.ac.uk>

The project has been made possible as a result of funding from the Arts and Humanities Research Board and the Getty Grant Program.

The Material Renaissance Costs and Consumption in Italy 1300-1650

FRIDAY 6 APRIL

University of Edinburgh

Members of the project and other invited scholars will lead discussions on particular topics related to the 'Material Renaissance'. We expect these to include consumption at court, and elsewhere. We invite all those interested in these subjects to attend.

Further details of the meeting will be posted on the project website (see above) and via the 'mat-ren' Jiscmail list. (To subscribe to the list, follow the links on the project website.)

If you have specific queries about attending the meeting please contact:

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Please send contributions
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Deadline: 8 May 2001

There is no charge for conference/
fellowship information printed in
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For queries re material to be posted
as an insert with *Bulletin* please
contact the Administrator.

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