

# Bulletin 77



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June 2001

Association of  
Art Historians

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## New Vision for the AAH

Since the AAH was founded, there have been major changes in the structures and systems of universities, schools, museums and the worlds of students, academics and independent scholars of art history. Along with this, art history as a discipline has undergone growth and transformation. The AAH has been actively involved in these changes and debates throughout this period, and my predecessors have addressed this issue, through such new initiatives as the creation of an administrator and office, and the gradual professionalisation of the systems and procedures of the AAH.

The Association could, perhaps, go even further in responding to the needs of art historians in the 21st century. My recent experience with the benchmarking group for the History of Art, Architecture and Design has identified for me the intellectual richness and diverse constituencies of the discipline today; but I have also been made aware of the bureaucratic and institutional rigidities (in the worlds of universities, museums, etc) that prevent productive interaction between the constituent groups.

In attempting to address these problems while Chair, I want to open up a discussion with the Executive Committee of the AAH and the membership generally. The points I have identified are:

- Reconsidering subcommittee and Executive Committee structures to ensure that the AAH better answers the needs of contemporary art history. This may include rethinking both the museums and independents groups, as well as opening up new liaisons and networks, for example, with art and design. As part of this, I would like to consider ways to foster and consolidate international links, particularly through the CAA and CIHA organisations, and to use these links to address important international issues, such as copyright legislation.
- Reviewing the funding and organisation of the annual conferences
- Considering terms of office for the Art History editors and ways in which to develop the role of the editorial board to enable them to further support the editors.
- Examining the role of *The Art Book* within the AAH and consider how this publication may best serve the needs of the membership.
- Ensuring that the AAH is appropriately consulted by government decision-making bodies such as the AHRB, QAA, school curriculum authorities, etc. As part of this

project, to ensure that the AAH can assist, where appropriate, individual members, departments or units that might feel vulnerable or under threat.

- Targeting membership at groups where it could be developed; to make the advantages of membership more transparent to existing and potential members.
- Creating a higher profile for the AAH both nationally and internationally.
- Reviewing systems that are currently functioning but might be more productive, e.g. the Initiatives Fund.
- Creating email distribution/discussion lists in order to include the wider membership in debating issues that are normally considered only in discussion by EC and subcommittee members.

During my term of office, I will also need to fill a number of key roles, including the Editorship of *Art History*.

If anyone would like to contact me about these, or other issues they feel should be on the agenda during my term of office, please contact me at:  
<s.c.west@bham.ac.uk>.

**SHEARER WEST**  
Chair of AAH 2001–2004



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## New AAH Administrator

Hello. For those who didn't meet me at the Oxford Conference my name is **Claire Davies** and I have recently taken over from Andrew Falconer as Administrator for the Association.



I graduated from Goldsmiths College a couple of years ago, having completed a degree in Fine Art. Since then I have helped organise shows and set up group exhibitions as well as continuing to practise and promote my own work.

After some time in Personnel at The British Library I took up the position as Administrator for a recruitment agency specialising in Universities and Charities.

I am delighted to have accepted this appointment and only hope that I can continue progressively where Andrew left off, but will certainly try my best to do so.

I am very grateful to Andrew for taking time out to train me, despite having to adjust to a new job himself, and I'd like to thank him, Toshio and Alice Watanabe for all their support and patience over the last few weeks.

I am looking forward to becoming an integral part of the Association and I am happy to be embarking upon this new role along side Shearer West, the new Chair. I look forward to meeting you all in the future and in the meantime should you have any queries please don't hesitate to contact me.

## 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.

## Conference brochure – for sale

Members wishing to purchase copies of the AAH Oxford Conference brochure, containing abstracts of all the papers, please write to:

Claire Davies  
The Administrator, AAH  
70 Cowcross Street  
London  
EC1M 6EJ

enclosing a cheque to the AAH for £3 (for those outside the UK, please send £6).

## New EC Members

### Gen Doy

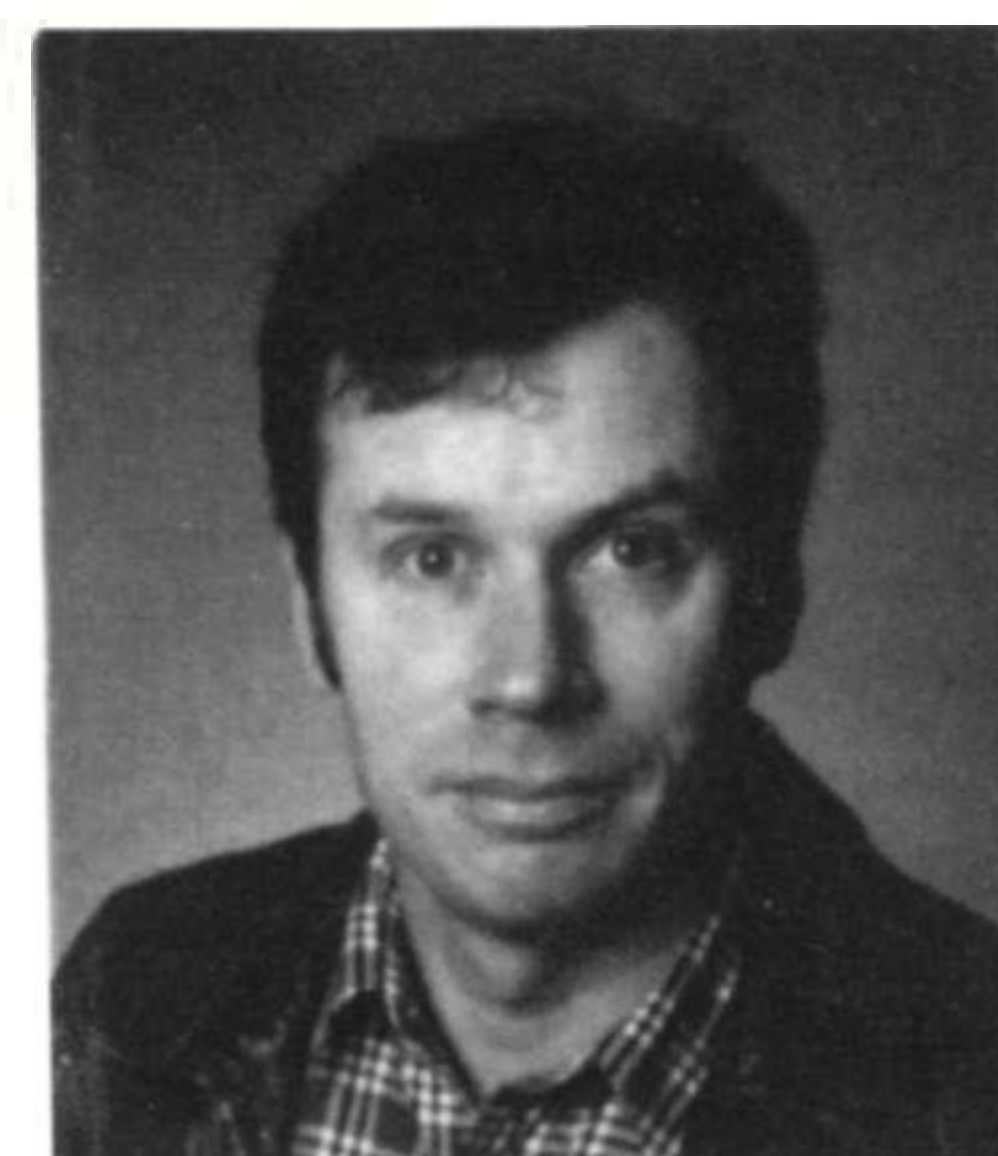
I am a Reader in the History and Theory of Visual Culture at De Montfort University, Leicester and a member of the Department of History of Art and Material Culture. I have wide experience of university teaching at all levels, and have published on issues of 'race', class and gender in relation to visual culture.

My books include *Black Visual Culture: Modernity and Postmodernity*, *Seeing and Consciousness: Women Class and Representation*, and the forthcoming *Drapery: Classicism and Barbarism in Visual Culture*.

I am particularly interested in issues concerning research and publishing and hope to contribute to the development of these areas whilst on the Executive. I live with my two sons and their three-legged dog Pepe.

### David Lomas

I lecture in the history of modern art at the University of Manchester. My research interests lie primarily in the areas of surrealism and early 20th-century visual culture. I have recently published a book on surrealist art, *The Haunted Self: Surrealism, Psychoanalysis, Subjectivity* (Yale University Press, 2000). Among previous publications is an article on *Les Demoiselles d'Avignon* and physical anthropology in *Art History* 16, no 3 (September 1993). I participate regularly in the AAH annual conference and other international events such as last year's CIHA conference. During my time as postgraduate officer for our department I have gained some insight into current issues in postgraduate education. By joining the Executive Committee of the AAH, I hope to do whatever little I can to ensure that art history as a field of academic study and as a professional career continues to thrive in the UK.



### Rachel Worth

I was formerly Senior Lecturer in Fashion at Staffordshire University before taking up my current post in 1999 at the Arts Institute at Bournemouth where I am Programme Director for HND Fashion/Fashion Marketing. I have recently written and validated a new BA (Hons) Fashion Studies, which goes on-stream in September 2001.

My PhD research (I am currently registered at the Courtauld Institute of Art) is in the history of working-class dress and in retailing in the 20th century.

### Susie Nash

Following my maternity leave I have decided to step down from the post of Chair of the Universities Subcommittee. This decision has been helped by having such a suitable and effective replacement in Beth Williamson, who stood in for me during my leave. I will continue to work on issues relating to universities as a member of the EC.

I would like to thank Beth for all her hard work, particularly on the Benchmarking issue, which was at a crucial point when she took over.

For those of you who haven't heard, I had a (very large) baby boy, called Sam, who is now almost walking.

# Making Connections

## 27th Annual Conference of the AAH • Oxford Brookes University

This year's conference took place at Oxford Brookes University – the first time in the history of the Association that the conference has been held in Oxford, and also, perhaps, the first time that it has been organised at such short notice. It was on 21 March, 2000, that Toshio Watanabe rang up Christiana Payne to tell her that the 2001 conference could not be held at the University of East London after all, and to ask whether there was any possibility of it being hosted by Brookes. Just over a year later, she and her fellow convenors have no regrets.

### Fortuitous circumstance

There were some disadvantages in having so little lead time – prior bookings limited the choice of dates, accommodation, lecture theatres and dining halls. However, the combination of the Examination Schools for a plenary lecture, followed by a reception at the Ashmolean Museum (and taking in some fine architecture on the walk between the two), on the Thursday, could hardly have been bettered. Equally, on the Saturday, another combination that came about partly as a result of narrowed choice, that of a lecture and reception at the University Museum of Natural History followed by dinner at Keble College, proved perfect. The rooms we booked at Merton College were popular, despite being relatively expensive, and delegates seem to have appreciated the chance to stay in a medieval college in a central location.

One advantage of the short notice was the tremendous amount of help and goodwill that came from the AAH and its membership. Carol Richardson and Frances Fowle generously shared their experience of the Edinburgh conference, and Toshio and the Executive Committee always made us feel that our efforts were appreciated – indeed, that we were heroic to take on the conference at all. Andrew Falconer was a great help until his departure in February. A change of administrator at this juncture (just before the peak period for conference bookings to flood in to Cowcross Street) was far from ideal, but Alice Watanabe held the fort very effectively and Claire Davies was a great support at the conference itself.

We were lucky, also, to find enthusiastic support for the conference within Oxford. Museum directors, above all Christopher Brown of the Ashmolean, responded very positively to our requests for help. A committee, including members from institutions across the city, was set up to scrutinise session proposals and discuss arrangements for visits and receptions. The Oxford-based publishers, Oxford University Press and Blackwell's, were generous with their sponsorship: Oxford University Press sponsored the reception in the Ashmolean and Blackwell's sponsored the plenary and reception in the University Museum. In addition, an application to the British Academy for financial assistance was successful, and a grant of £1600 is being distributed amongst overseas speakers as a contribution to their travel expenses.

With so little time for forward planning, a theme and range of academic sessions had to be put together very quickly. 'Making Connections' emerged from just one lunchtime discussion, yet it proved a flexible and suggestive theme. Session proposals flowed in with remarkable swiftness – indeed, we had more offers than

we could accommodate. We decided to make full use of the rooms we had available, running six 12-paper and 18 six-paper sessions, so that all 15 rooms were in use at any one time. This spread out the delegates fairly evenly, and we heard no complaints of sparsely attended papers. The papers seem to have been of uniformly high quality, judging from the comments of delegates, ranging from the most seasoned conference-goers to students attending for the first time. One of the most gratifying features of the conference – and one that we had not fully anticipated – was the way our student assistants entered into the spirit of the conference, working hard, yet obviously deriving intellectual stimulation from the papers. It was also good to see how friendly convenors and delegates were towards them.

### Plenary lectures

The two plenary lecturers gave excellent performances. **Robert Farris Thompson**, from Yale University, gave a dramatic lecture on Thursday, outlining the connections between the Kongo art of Africa and its creolisations in the Black Americas, utilising dance, gesture and music along with the visual arts. This lecture was sponsored by GLAADH (Globalising Art, Architecture and Design History) – a project that plans to extend the predominantly Eurocentric vision of art history presently taught in British universities. On the last evening of the conference, the artist **Richard Wentworth** showed us some of his recent photographs, accompanied by a highly entertaining but at the same time thought-provoking commentary on coincidence.

Oxford is, of course, a wonderful place to hold an art historians' conference. Oxford Brookes University does not claim stunning aesthetic appeal, but then most of the delegates' time there was spent either in the dark, looking

*(continued overleaf)*

**Below:** Christiana Payne (second left) with Matthew Craske (left), Matt Feldman (student assistant) and Joanna Woodall.



## Writing Histories with Classical Art

The Classical session at this year's AAH conference addressed the complicated problem of telling art-historical narratives out of absences – a lottery of surviving objects, a medley of fragmentary texts. The theme is germane to many areas in the anthropology of art and in the archaeology of the ancient arts across cultures. However, it has a specific frisson in the context of Classical antiquity, where a canonical picture has been constructed upon which the Renaissance and its successors have built their foundations.

The various papers staked very different and even antithetical positions on the issue of how to use the objects and the texts to tell satisfactory art-historical narratives.

**Donald Preziosi** opened the session with an account of what scholars have done in the total absence of texts. He pictured Sir Arthur Evans in Oxford, and subsequently in Crete, inventing a Minoan art (and from it a Minoan empire – sea-based, wonderfully cultured, independent of the great continental empires of Greece and Egypt – in short, a patriotic Brit's version of a British Empire of the ancient Mediterranean). The intellectual technologies upon which Preziosi's Evans relied in the absence of texts were those of Museology and Archaeology – at their late-19th-century height in his period.

By contrast, **Deborah Steiner**'s story of the interchangeability of the iconography of Eros and Nike (love and victory) in fifth century Greek pottery and sculpture, relied on a parallel and intertwining focus on images and elite literary texts. Where Steiner's account took our fragmentary materials and attempted to put them together, **Robin Osborne** (standing in at the last moment for Richard Neer) read conflicting histories of Greek war from the textual materials surviving in the Greek historians and the visual archive of Attic vase painting. He staged the image against the text to show how different 'takes' and different ideologies emerge when one looks at discrete kinds of evidence.

Moving to the Roman world at the beginning of the second half of the session, **John Henderson** gave an entirely text-driven paper on an unaccountably ignored letter by the Younger Pliny. A lack of sophisticated literary-critical reading, he implied, has seriously impaired the kinds of

art-historical accounts scholars have given of the patronage, purchasing and dedications in the Roman world. Complex literary texts have to be read through several layers and cannot simply be believed or used as documentary sources. Henderson's co-author in the new Oxford volume on *Classical Art*, **Mary Beard**, offered an account of Venuses – washing and drunken. She made the strong polemical point (perhaps with her tongue firmly in her cheek) that one might resist the urge to turn outside the corpus of objects to texts, and look more closely at the ways objects replicate, parody, rework what was already a Classical canon by the Hellenistic and Roman periods.

Finally, in a closing paper on Byzantium, **Robin Cormack** worried about the ways the twin narratives of change and continuity were already written into the mind-sets of those approaching the material before they had started. If Byzantium were to be decoupled from its usual (Gibbonian) linkage with the 'decline' of Rome, and were to be seen as a culture whose models were as much Islamic as Classical, he argued that a very different kind of picture might emerge.

**JAS' ELSNER**



*The Ashmolean – venue for Thursday night's reception.*

(continued from previous page) at slides, or else in the Book Fair (at which 24 publishers were represented). We took advantage of Oxford's art-historical and museological resources on the second day, Friday, when visits were offered to a wide range of venues, including several departments in the Ashmolean Museum, the Museum of the History of Science, the University Museum, the Museum of Modern Art, the Bodleian Library, and the *New Dictionary of National Biography*. There was also a walking tour of modern architecture in Oxford, and a visit to a private collection of works by Leonid Pasternak. Receptions that evening were held at the Museum of Modern Art and at Christ Church Picture Gallery.

The conference was well attended: there were around 450 delegates. Two groups whose numbers in the Association have dwindled in recent years were well represented. Museum professionals were attracted by two sessions on

display and conservation in museums, and the museums and galleries special interest group gained new members. Independents, many of whom are based in London, presumably appreciated the accessible location, and their subcommittee, now has new members. As requested at the 2000 AGM, the forum discussions and subcommittees were signalled in the conference brochure and timetable as fully as possible (depending on the amount of information we were given by their chairs!). The forum discussions, on the Friday afternoon after the visits, included an important session on benchmarking, as well as discussions of publishing, careers and IT. In addition to these options, delegates had the opportunity to see a film or a performance.

Getting the timetable right is always difficult. Some convenors and delegates were unhappy with the Sunday morning academic sessions, but, without them, would

## Visual Connections: The Object and its Images

When **Geraldine Johnson** and I sent out our call for conference papers, we were open to all sorts of possibilities on how the session might take shape, since it embraced such a variety of concerns and practices in art history. We hoped to explore both how reproductions have affected the study and interpretation of works of art, and the way art historians have employed visual images to enhance their knowledge or understanding of the original object. Thus the session could have looked at anything from reproductive engravings to Wölfflinesque diagrams, from plaster casts to on-line art galleries. The response was excellent and the selected six papers heralded a session that would refer to 16th-century drawings, 17th-century antiquities collections, 19th-century photography and lithography, 20th-century sculpture, contemporary conservation, and recent debates on the status of digital imagery, taking in on the way issues such as the nature of connoisseurship, or photography and gender.

What was refreshing was the sometimes unexpected links that emerged between different papers, and the fact that although speakers were exemplary in sticking to their allotted 30 minutes, the lively discussions always had to be curtailed. **Christina Strunck's** many-layered paper on the Giustiniani collection examined the relationship of the etched and engraved reproductions to the actual antique statues, where the printed images often endowed individual sculptures with extra accessories and an animated character; the aim of the published *Galleria* however was to provide a didactic and antiquarian image of the collection as a whole. Yet her analysis of inventories showed that the actual arrangement of the sculptures in the real gallery was quite different, aiming for picturesque and even playful or erotic effects. **Julian Brooks** presented case-studies of the working methods of three well-known connoisseurs, Giovanni Morelli, Bernard Berenson and Philip Pouncey, emphasising the matrix of physical data, visual comparisons and previous visual knowledge and interpretative experience within which connoisseurial conclusions are formed. Their attitudes towards photography varied, with a retreat from the object into photographic files discernible, although Pouncey in particular was able to exercise an extraordinary visual memory. **Simon Kelly's** paper was a thought-provoking

study of how art historians and writers on art in mid-19th-century France reacted to the new possibilities of photography, exploring their different uses of photography or of lithography in publishing and interpreting the works of artists as diverse as Théodore Rousseau and Vermeer. He revealed their highly sophisticated appreciation of the limitations as well as potentialities of this reproductive medium. Links with the previous papers emerged in the uses of photography in early connoisseurship, and with examples Christian Strunck had shown of 19th-century photographic documentation of the Giustiniani collection.

In moving towards the contemporary, the session continued to throw up connections. **Spike Bucklow** outlined the different possibilities that infra-red and x-ray photography can present to the art historian, then concentrated on the photography of craquelure, with a view to opening up again questions of connoisseurship. He proposed that a particular set of physical data, visible to the naked eye, can provide an objective means of assessing when, how and where a picture was painted, and he compared the results of the analysis of such data by computer and by the human observer. The human eye and brain won. **Penny Florence** presented a close visual analysis of two pieces of sculpture by Barbara Hepworth, in order to compare the kind of understanding of her sculpture that multiple viewpoints will give us, with the understanding of Hepworth's work based on single-image, frontal views. Reproductions of the latter kind have constructed an image of the sculptor as a pure modernist - an image that she herself assisted in creating through the photographs she approved or supplied of her work. The transforming effects of photography were vividly presented in this paper, and again connections emerged with many of the themes of earlier papers. **Katerina Reed-Tsocha** provided a fascinating survey of philosophical approaches to the question of the status of the reproduction and the original object, lucidly outlining the possibility, explored by philosophers in thought-experiments, of the perfect copy, before deconstructing these arguments to demonstrate that this is a consoling fiction. As the last paper of the session, on Sunday morning, this excited much discussion, revealing the gap between logical philosophy and art history, where, despite our inevitable dependence on images projected onto screens, art historians continue to be keenly aware of the importance of the material object and the constructed nature and physical reality of all types of reproduction.

CATHERINE WHISTLER

there have been such good attendance at the Saturday evening lecture, reception and conference dinner, with all the opportunities they offered for networking and bonding within each session's group of speakers? There were evidently some delegates and speakers who came only to hear a small number of papers in one session (and consequently found the conference expensive), but most relished the opportunity to sample a wide range of topics and approaches, and to have extended discussions over the four days of the conference.

We would like to extend our heartfelt thanks to everyone who assisted in the conference - particularly the session convenors. Finally, we wish our colleagues in Liverpool every success with next year's conference.

CHRISTIANA PAYNE  
LESLIE TOPP  
CATHERINE WHISTLER

## Contributions to *Bulletin*

Many thanks to all the contributors to this issue. There will be a report on the session 'Framing the Fetish' in the October issue, as well as a report on the recent Theoros Conference.

Anybody who would like to write an article one of this summer's conferences is welcome to contact me in advance - or just to send it in.

I appreciate contributions sent on disk or by email (saved in Word 8.0 or lower, or as a rich text file).

Next deadline: **7 September 2001.**

JANNET KING  
Bulletin Editor

## Reconnecting Public and Private:

### Art, Gender and the European City c.1880–1930

This was a session of six papers that lasted over two half days. The overall theme of the session was to interrogate the ways in which the largely masculinised public constructions of the city within European modernity have been traversed and transformed by other modes of representation. The session sought to consider spaces of reconnection between public and private in a move to explore alternative paradigms of modernist experience.

The session opened on the first morning with **Anna Green**'s consideration of the role of the child in Paris of the late nineteenth century. 'Growing up with Modernité' was an eloquent address to the broader aims of the session and also to the specific exploration of an area of French discourse that has been largely overlooked in standard considerations of this period. Green argued that representations of the young were traditionally categorised in academic history painting as a strain of the 'history of private life', yet, as she eloquently demonstrated, the trope of the child also frequently intersected with other common tropes of urban modernity in the public sphere. The tension between the role of the state in the welfare of the child and the Republic's belief in the power of the family was foregrounded in Green's paper as the source of ambivalence for representations of the child within French painting of the later nineteenth century.

**Tag Gronberg**'s paper then explored the fascinating history of Adolf Loos' 1899 Café Museum in Vienna and in particular the construction of the 'Gibson' room. As Gronberg observed, the gendered spaces of fin-de-siècle Viennese coffeehouses generally privileged a masculine experience of modernity but that within the back rooms of the Café Museum, the Gibson room was constructed around Loos's ideas of the feminine. Through an analysis of Loos's writings on 'Ladies Fashion' (which he generally regarded as trivial), Gronberg was able to deconstruct a type of femininity idealised by Loos: an American ideal of the vibrant, athletic and uneroticised 'Gibson Girl' – a version of the new woman idealised in magazines and popular culture. As Gronberg argues, the Gibson room in the Café Museum represented a site of the feminine within the heart of the masculine spaces of the coffee house. Further discussion after the paper raised the issue that historically coffeehouses were spaces for a particular kind of writing that was considered trivial and femininised (e.g. the feuilleton) and that such writing was aimed at a mass audience, for mass popular entertainment which has links with Huysen's arguments about mass culture as being 'other' and 'feminine'.

**Malcolm Miles**'s paper continued the session with a consideration of masculinity in the work of Strindberg and Le Corbusier which problematised the aesthetic of the modern that these two figures have come to represent. The paper was a discursive and theoretical reflection on the problems of masculinity and modernity that began with the evocative image of a Stockholm Worker's Party celebrating Strindberg's 63rd birthday in a torchlit procession in 1912, and ended with a consideration of Le Corbusier's misogynistic mural painting at the villa Cap-Martin. Miles uses these examples, amongst others, as a springboard for reflections on the gender of modernism that extends to a consideration of urban planning and the privileging of the distant view. Examples from private and

public spheres of Le Corbusier and Strindberg's work are drawn on to illuminate this wider consideration.

The morning ended with the first of two papers on Italian Futurism. **Jennifer Holmes** considered the gendered cities of Italian Futurism and Vorticism in her paper, whilst also bravely battling against the technological deficiencies of the slide projector. Holmes began by indicating that although domestic space and domesticity were firmly rejected by the Futurists in their celebrations of the city and of creativity, it is only by understanding the spaces and concepts that are rejected that one can fully understand their writings and their art. The paper began with a consideration of the Futurist and Vorticist rejection of the decorative arts, which were associated by them with femininity, (as was standard in much male modernist discourse). It then moved on to their interest in the older cities of Italy, an aspect often overlooked in critical histories that focus on Futurist celebration of the technological city of the future. The paper ended with a consideration of women, the domestic and domesticity, focussing on Boccioni's archetypal expression of Futurism, *The Street Enters the House*, 1911.

The following day, the session was rounded off by two papers, the first of which continued the Futurist theme introduced by Holmes on the previous day. **Edward Aiken** presented a paper that took the theme of the urban roving eye of the modernist metropolis as its point of departure, arguing that the vision of the 20th-century city was grounded in much 19th-century experience. He went on to point out that the collapsing of time and space was encouraged by the cinema and that in addition, modern art spatialised the temporal. He used his consideration of vision and modernity to draw interesting parallels with aspects of our own experience in the late twentieth and early twenty first centuries, particularly in relation to the new technologies offered by cyber culture and the internet.

The session ended with a literary paper that took up an important aspect of modernity that was not addressed by other papers, namely the location of the colonial 'other' that is central to constructions of modern identity. Through a close analytical reading of passages from Virginia Woolf's novel *Mrs Dalloway*, (1925), **Tanya Jayani Fernando** foregrounded the centrality of colonial India to a construction of identity in post first war London. As Fernando argued, in *Mrs Dalloway*, the idea of the nation that is at heart of the Londoners' fragile existence, is contingent upon Empire and that the problems of Empire disrupt the activities of everyday life in the novel. As Fernando cogently demonstrated, the modern subject is constructed through Empire.

In general the session had a reasonable level of attendance throughout and the papers all explored aspects of modern metropolitan culture in Europe from fresh perspectives. An edited volume from the session is currently being considered.

**DOROTHY ROWE**

## Connecting medieval media

The aim of this session was to make connections between medieval artistic media which, whilst mostly designed to interact with each other in a particular setting, are today often studied in isolation.

The first two papers looked at connections between illustrated manuscripts and monumental art. The focus of **Judith Collard's** paper was a manuscript known by scholars as the Effigies of the Kings of England, produced in the reign of Edward I. The difficulty of linking the images in the manuscript to other media lies partly in the loss or fragmentation of much of the comparative material. But in considering the 'formal theatre of sovereignty', Collard was able to bring into play the surviving fragments of what may have been a gallery of kings at Windsor, as well as the Welsh castles of Edward I. She also discussed links between written historical romance and monumental decorative schemes such as the Antioch rooms, which were constructed in several royal residences.

In her paper, **Elizabeth Moore** moved the scene to late-13th- and early-14th-century Ghent, examining the images in the margins of manuscripts produced for the Count of Flanders and his family. Parallels can be found between heads on the corbels of buildings and in manuscript initials, between objects of daily life depicted in the margins of the manuscript page and archaeological finds from the city, and between the illustration of the same proverbs in manuscript marginalia and in stained glass. Discussion after the paper focused on the reception of the manuscripts, in particular on the difference between images in a small-scale object owned by its patron and those occurring in a monumental setting with a larger audience.

The next two papers investigated the interaction of art forms in the creation of settings for religious ritual. **Giovanni Freni** looked at the relationship between the sculpted reliquary altar of San Donato, the tomb of the Blessed Gregory X, and the architecture of the cathedral at Arezzo in creating a setting for the celebration of the feasts of the patron saints whose protection was considered vital to the prosperity of the city. The themes here were of interaction not only between architecture and sculpture in the provision of an organic setting for the performance of liturgical ritual, but also between secular and ecclesiastical authorities (both of which fulfilled a role in the celebration of the cults) and even between different ecclesiastical bodies (which disputed the ownership of the relics of San Donato). **John Goodall's** paper took us to Ewelme, not far from Oxford, where the chantry chapel of William and Alice de la Pole, completed in 1438, formed just one part of a complex that also included the family's palatial residence, a group of almshouses, and a school. As well as the connections between media, for instance between the painted decoration of the walls of the chapel and contemporary textiles, Goodall's discussion of the language of materials and the use of brick at Ewelme included examples of the dressing up of lower-grade materials to imitate other, more prestigious, materials.

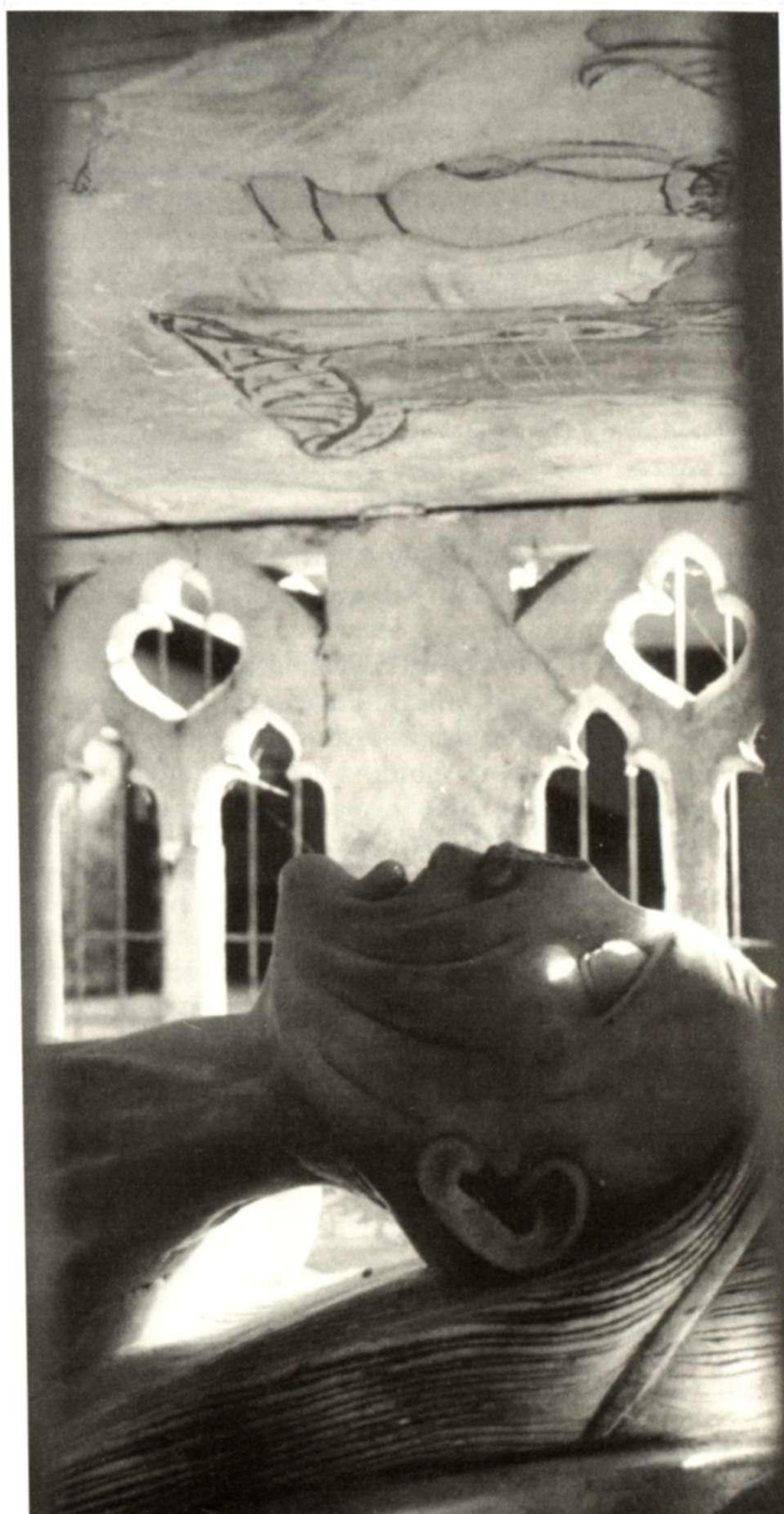
The penultimate paper, by **Athene Reiss**, explored a double-page drawing of the paths through life, a 'map of salvation', in a 15th-century English Carthusian manuscript. The most unusual construction and shape of this drawing can be compared to the decoration of a chancel arch; furthermore, the drawing's individual themes, such as the Seven Sacraments linked by the blood

of Christ, or the works of mercy, appear mainly in monumental sources, such as stained glass. The discussion after the paper raised a variety of points concerning the Carthusian context for the drawing, including the role of this mystical, semi-eremical order in the dissemination of popular religion.

At the end of these individual case studies, the final paper by **Michael Michael** reflected on the categories of art in the Middle Ages in relation to the categories of art today. In holding up the concepts of 'fine' and 'decorative' art to scrutiny, Michael ranged over a wide variety of topics, including the idea of artistic self-consciousness amongst artists and patrons, the foundation of the concept of material culture in Soviet Russian theory, the construction of contexts for medieval objects in museum displays, and the incorporation of medieval panel paintings into the canon defined by the National Gallery. It is certainly true that the concepts used in the study of medieval art can contribute to, and benefit from, a more explicit relation to the concepts used in the study of later art. It is to be hoped that the AAH conferences, in which the representation of medieval art has often been conspicuously weak, will in future contribute to this process.

**MARTIN KAUFFMANN**

Detail from the tomb of Alice de la Pole in the chantry chapel at Ewelme. (Photograph courtesy John Goodall)



## Minutes of The Association of Art Historians 27th Annual General Meeting Sunday 1 April 2001 • Main Lecture Theatre, Oxford Brookes University, Gypsy Lane Campus, Oxford

### 1. Apologies for absence

These were received from Nicholas Addison, Dana Arnold, Oriana Baddeley, Duncan Branley, Richard Humphrey, Dierdre Robson

### 2. Minutes of 26th AGM in Edinburgh on 9 April 2000

These were received without correction.

### 3. Chair's Report

The AAH Chair reminded the meeting that all Officers' and Subcommittees' annual reports were published in the *Bulletin* and that questions or comments could now be taken.

Additionally, the AAH Chair thanked the organisers and sponsors of the Oxford Conference for their hard work and excellent planning over the past year. Particular thanks went to Oxford University Press and GLAAD for sponsoring plenary speakers and to Blackwell Publishers for sponsoring a reception and to Christiana Payne, who, with the assistance of Lesley Topp and Catherine Fisler, took on the Conference at shorter notice than usual and made a superb job of it. Jill Metcalf, organiser of the Book Fair was also thanked along with the two acting Administrators of the AAH during the Conference booking period, Cameron Cartiere and Alice Watanabe, and all the energetic conference assistants who made the event run so smoothly on site in Oxford.

The AAH Chair also reported that the Association now had a new Administrator in place; Claire Davies was welcomed to her new role and thanked for her work during the conference period.

### 4. Membership Report from the Administrator

The Administrator had no report; the AAH Chair reported the good news that membership had increased over the past year.

### 5. Honorary Secretary's Report

The Secretary reminded the meeting of the four vacancies for elected members of the Executive Committee which had arisen over the past year as Penny McCracken took a position with Hefce, Colin Rhodes became Reviews Editor of *Art History* and Oriana Baddeley and Gabriele Neher reached the end of their three-year terms of office. The retiring members were thanked heartily for their excellent work on the EC over their terms. Gill Perry's hard work as Reviews Editor for *Art History* was commended and she thanked.

Four nominations had been received for new members of the EC and the following were therefore duly elected unopposed: Gen Doy (DeMontfort University), David Lomas (Manchester University), Susie Nash (Courtauld Institute), Rachel Worth (Arts Institute, Bournemouth). The Secretary welcomed the new members to the Executive Committee.

The Secretary also reported that this AGM would be the last Chaired by Toshio Watanabe, who had completed his term of office, and that following the meeting, Shearer West would take over as Chair of the AAH for the next three years. The Secretary handed over to the in-coming Chair who thanked TW for his exceptional job as Chair over the past three years, noting especially the growth of the Association under his leadership, how effective the EC had become and the increasing membership.

The out-going Chair responded by thanking everyone in the EC and throughout the Association who had made the job a pleasure.

### 6. Honorary Treasurer's Report

The Treasurer noted that the accounts had been posted throughout the conference and he would be happy to take questions. The accounts were accepted without question.

The Treasurer also moved to re-appoint the Association's auditors in line with the Constitutional requirements – the auditors were reappointed unanimously.

### 7. Report from the Editor of *Bulletin*

There were no questions.

### 8. Report from the Editors of *Art History*

There were no questions.

### 9. Report from the Editors of *The Art Book*

There were a number of questions and two main lines of discussion ensued. The first question was from a reader of *The Art Book* abroad who asked that forthcoming exhibitions and events be advertised. Lively debate took place concerning the remit of *The Art Book*, whether *Bulletin* might carry some further information about events and whether both publications might just carry URLs which would lead readers to listings sites. The latter was a very popular suggestion.

The second discussion developed from a query concerning the questionnaire that the Editors had circulated at the last annual conference in order to poll opinion and produce changes to the journal. This had been used as a starting point and a number of changes were now underway and being defined through a new Handbook and set of Guidelines for Contributors. These included the redefinition of the types of review article and an updated contents and index. The changes will take some time to reach print stage.

The AAH Chair wished to thank both of the Editors, Sue Ward and Claire Donovan, for their great efforts with the journal.

### 10. Reports from the Subcommittees:

**Museums and Galleries** – There were no questions.

**Independents** – The AAH Chair reported that the previous Subcommittee had retired after many years of service to the Independents, for which they were heartily thanked. There had been a very exciting meeting of the Subcommittee at the conference and they now had an Acting Chair, Marion Arnold, and an Acting Secretary, Jean Hardin. They were welcomed to the EC and thanked for their participation.

**Schools** – There were no questions; the AAH Chair thanked the Subcommittee for their hard work on the *Art History A-Level* over the past two years.

**Universities and Colleges** – Beth Williamson reported that she had been elected to the Chair of the Subcommittee, having been Acting Chair over the past year. The AAH Chair thanked her and the rest of the Subcommittee for their particularly pro-active role in the Benchmarking activities.

**Students** – Frances Follin noted that David Packwood (University of Birmingham) was taking over as Chair of

## Changes in the Independents Subcommittee

At a recent Executive Committee meeting, Deirdre Robson stepped down as Chair of the Independents Subcommittee. We are very grateful to Deirdre for all the work she put in to the Subcommittee over the past months and appreciate the time and energy she devoted to this very important group. The subcommittee has been responsible for updating the *Register of Independent Art Historians*, and they have also worked on pinpointing issues that particularly impinge on scholars working outside institutions.

As a number of members of the subcommittee have also completed their terms, the committee will need to make a fresh start. Fortunately, the Independent group meeting at the Oxford AAH conference was a very lively one, and we now have several new members of the subcommittee, as well as an Acting Chair, **Marion Arnold**.

Marion recently moved back to England after teaching Art History at the University of South Africa in Pretoria and the University of Stellenbosch in the Western Cape. In addition, she is a practising artist and has published extensively on African art. While in South Africa, she was a founder member of the South African Association of Art Historians and is a former National President of that organisation.

Marion has kindly agreed to convene a meeting so that an election of new officers can take place and the business of the committee can continue. If you are an independent scholar or a freelance art historian, and if you think you might be interested in becoming involved in this subcommittee, please contact Marion at <ch-indeps@aah.org.uk>.

the Students Subcommittee but that, in his absence, she would take questions. There were no questions. The AAH Chair welcomed David Packwood to the EC and hoped that the enthusiastic activities of the Subcommittee would continue.

### 11. Report from the British Chair of CIHA

The AAH Chair noted that the EC had now received a frank and detailed report from Nigel Llewelyn, concerning the final accounts of CIHA London 2000. The AAH would be receiving a part of its loan back. The British Chair of CIHA agreed to take questions; there were none.

### 12. Report from the Convenor of the Artists' Papers Register

The Convenor mentioned how helpful the Tate had been in recent negotiations with the APR; the AAH Chair thanked the Convenor for his continued hard work on the project. There were no questions.

### 13. Report from the Convenor of the Liverpool Conference 2002

In the absence of the Convenor, the AAH Chair reported that all was going well with the planning of this conference. One question was asked regarding the Grand National, which was set to coincide with the Liverpool dates. The Chair agreed to check on the implications of this, if any.

### 14. Motions

The Secretary noted that a motion had been tabled by the

## Art History Editorship

In July 2002, Dana Arnold and Adrian Rifkin will complete their term of office as Editor and Deputy Editor of *Art History*. The new Editor and Deputy Editor of *Art History* will be appointed by the Editorial Board early in the new year to give them the opportunity to shadow the current editorial team.

As Chair of the Editorial Board, I would be pleased to receive views from the membership about the qualities they would like to see in the new editorial team of *Art History*. I would also be happy to receive any suggestions of individuals who might be approached to take on this position. Communications will be treated in confidence. Please contact me at: s.c.west@bham.ac.uk or on 0121 414 7331.

**SHEARER WEST**

## Goodbye to Toshio

Toshio Watanabe retired as Chair of the AAH at the Oxford conference on 1 April. During his three-year term of office, he made a huge commitment of time and creative energy to the AAH. While he was Chair, the AAH increased both its membership and its level of activity, with a noticeably greater involvement, particularly from the student members. He has also devoted considerable attention to essential 'behind the scene' activities, such as organizing the systems and procedures of the AAH and its boards and sub-committees.

I have had the opportunity to shadow Toshio for the last year and have been continually impressed by his diplomatic skills, his capacity for hard work, his integrity and sheer dedication to both art history and the Association. The AAH has flourished under his leadership. We will miss him very much but look forward to his continued involvement with the AAH!

**SHEARER WEST**

Treasurer, who would propose it formally, Members were reminded that they were invited to question or comment on the motion once and that the proposer had a right of reply. The Secretary then read the motion, which was a slight change of wording to the Constitution of the AAH, as printed in *Bulletin* 76.

*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.*

The Treasurer explained that the motion was meant to ensure that our charity status was clearly delineated in every relevant section of the Constitution.

The motion was seconded by Pauline Ridley; there was one question concerning the status of Pitchfactor; the Treasurer replied that this was unaffected; the motion was passed 47 in favour, none abstaining, none opposed.

### 15. AOB

There was no other business.

The meeting closed at 12.15 pm.

## Treasurer's Report for year ended 31 December 2000

### Principal Activities

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

### Review of the Year

The Accounts for the year ended 31 December 2000 show an excess of expenditure over income of £26,016.

The result for the year reflected the Association's commitment to supporting the International Art History Congress (CIHA) held in September 2000. This congress was a unique opportunity for the Association to increase international awareness of its work and reputation and for this reason it was decided to invest a substantial resource into the event. Your Executive Committee is satisfied that the prestige of the Association was considerably enhanced as a result.

Other administrative costs increased for normal inflationary reasons and in line with the ever-increasing work carried out by the Administrator, Officers and Subcommittees.

### Statement of Reserves Policy

General reserves carried forward to the year 2001 amounted to £88,179, after a transfer to the Designated *Art History* Sabbatical Reserve, which now amounts to £22,000. The amount of this Reserve has been increased by the Executive Committee in order to provide a Sabbatical for the members who carry out the editorial duties in line with the efforts involved in performing those duties. *Art History* is not only the principal academic journal of the Association but is also its most significant source of income. The transfers to the Reserve in future years will be calculated so as to provide a total sum of £20,000 for sabbaticals for the Editor, Deputy Editor and Reviews Editor at the end of their tenure of office.

This report was approved by the Executive Committee on 29 March 2001.

PETER BAITUP

### Statement of Financial Activities for the year ended 31 December 2000

	2000 £	1999 £
<b>INCOMING RESOURCES</b>		
Subscriptions	30,012	29,118
Publications	91,322	80,701
Donations	1,650	—
Donation from subsidiary	6,318	—
Other income	1,747	4,455
Investment income	6,065	5,793
<b>Total Incoming Resources</b>	<b>137,114</b>	
	<u>120,067</u>	
<b>RESOURCES EXPENDED</b>		
Direct charitable expenditure	91,218	54,634
Management and admin	71,912	44,039
<b>Total Resources Expended</b>	<b>163,130</b>	<b>98,673</b>
Net (outgoing) / Incoming resources for the year.	(26,016)	21,394
Fund balances at 1 January 2000	136,195	114,801
Fund balances at 31 December 2000	110,179	136,195

### Balance Sheet as at 31 December 2000

	2000 £	1999 £
<b>FIXED ASSETS</b>		
Tangible	1,773	2,225
Intangible	4,700	—
Investments in subsidiary	6,475	2,227
<b>CURRENT ASSETS</b>		
Debtors and Prepayments	11,369	8,357
Cash at bank and in hand	107,356	195,168
Loan to subsidiary company - Pitchfactor Limited	16,051	470
	<b>134,776</b>	<b>203,995</b>
<b>CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR</b>		
Creditors and Accruals	30,278	69,849
Students' Support Fund	794	178
	<b>31,072</b>	<b>70,027</b>
<b>Net Current Assets</b>	<b>103,704</b>	<b>133,968</b>
<b>Net Assets</b>	<b>110,179</b>	<b>136,195</b>
<b>Funds</b>		
<b>Unrestricted:-</b>		
Sabbatical Reserve <i>Art History</i> Designated	22,000	7,000
General	88,179	129,195
	<b>110,179</b>	<b>136,195</b>

## Universities and Colleges Subcommittee

The Universities and Colleges Subcommittee arranged two well-attended events at the Oxford conference.

### Benchmarking

On the Friday afternoon, a forum discussion was held, at which members offered views and asked questions about the emerging benchmark statement for History of Art, Architecture and Design (HAAD). Views expressed at that meeting, and suggestions received by the Chair of the benchmarking panel since that meeting, have been discussed by the benchmarking panel, and have informed the final stages of work on this initial draft of the benchmark statement. This draft statement will go to the Quality Assurance Agency (QAA) in the near future, and will be published by the QAA in July, at which point the formal consultation process will begin. Members are asked to look out for this statement (it will be placed on the QAA website, as well as published in hard-copy format), and to discuss it within their departments early in the autumn term of the next academic year, so that feedback can be sent to the QAA.

Colleagues involved in the teaching of historical and critical studies (HCS) for studio-based courses should note that most such programmes will use the benchmark statement for Art and Design as their sole point of reference, not the HAAD statement, which applies mainly to full-time HAAD courses (or those which include at least 50% of the subject). Some art and design historians have expressed concern that the draft Art & Design benchmark statement gives insufficient weight to the HCS areas, and that such an omission might lead to reductions in staffing and resources. Some changes have been made to the draft in response to representations from the AAH and members of the HAAD panel, but individuals and departments should also make their views fully known during the formal consultation period. (The Art & Design statement is due to be published at the same time as the HAAD statement).

### Special Interest Group meeting

On the Saturday afternoon of the Oxford conference, a Special Interest Group meeting was held, at which, in addition to the business of the Subcommittee's AGM, the following presentations were delivered. Anyone seeking further information is invited to make contact via email

**Cordelia Warr** (Queen's University, Belfast <C.Warr@qub.ac.uk>): a pilot project, funded by QUB, to research the use of on-line teaching resources and acquisition of IT skills.

**Craig Clunas** (Sussex <N.Rosso@sussex.ac.uk>): the HEFCE-funded project on Globalising Learning in Art History, Architecture and Design History

**Pauline Ridley** (Brighton/ADC-LTSN – the Subject Centre for Art, Design and Communications <p.ridley@bton.ac.uk>): Sources of Funding for Teaching and Learning Projects.

Several issues arose out of the Special Interest Group meeting, which the Subcommittee will address over the next few months, together with the Executive Committee. These include: copyright, and how it affects the use of web-based resources, both text- and image-based; the membership of subcommittees in general, and the liaison between the Universities and Colleges subcommittee, and the Schools subcommittee, particularly with relation to FE

## Art Galleries and Museums

The first meeting of the revived Art Galleries and Museums Subcommittee was held at the Oxford Conference. Eighteen people attended, largely drawn from the national and Oxford collections, and enjoyed a constructive and animated discussion.

The Subcommittee considered that its role of addressing the relationship between museums and art history is a necessary and significant one, which is not catered for elsewhere. The gulf between object-based art history and the 'new art histories', which played a major role in the decline of the Art Galleries and Museums Sub-Committee during the 1980s, was no longer viewed as a burning issue.

The two 'museum' academic sessions of the Oxford Conference, on Millennium Displays and Art History and Conservation, had been well received. It was considered that such events – especially in the open academic sessions of the AAH conferences – would demonstrate the utility of the Subcommittee, and increase its membership and influence. The role of Art Galleries and Museums 'Forum' sessions at AAH conferences was also discussed, and it was suggested that topics for future events could include the entire process of preparing exhibitions, and an insider's assessment from the DCMS of the role of museums and galleries within a wider governmental context.

In the past the Subcommittee had been most active in times of crisis. For the present, it was considered sufficient to use the e-group to discuss issues related to museums and art history, or external policy documents, plus a single annual meeting at the AAH conference. Additional meetings will be arranged if required.

Two issues of immediate concern for the Subcommittee and its e-group are:

1. The growing shortfall of specialist curators being trained up currently, to replace those retiring within the next decade (this relates directly to issues such as the undergraduate curriculum). This matter is allied to a growing disinclination in museums to appoint to higher level curatorial posts, or to include specialist curators in increasingly project-based museum developments. The government's drive towards access could potentially be harnessed to promote the need for specialist curators.
2. Last, but probably most important of all, remains the need to address the dearth of curators from regional museums attending AAH conferences.

There are currently over 25 members on the Art Galleries and Museums Subcommittee e-group. AAH members wishing to join should contact Rowena on

<minervaresearch@netscapeonline.co.uk>

**MARK EVANS AND ROWENA SHEPHERD**

provision of all kinds. We would welcome contact from members on other issues of concern to them, or issues which might form the basis of Forum Discussions or Special Interest Group discussions at future AAH conferences.

Also at the Special Interest Group meeting, it was announced that Susie Nash has decided not to resume her position as chair of the Universities and Colleges Subcommittee, and that the Subcommittee has therefore elected me to continue to serve in that capacity. We welcomed several new Subcommittee members, a total of 16 members. Other AAH members who would be interested in serving on the Universities and Colleges Subcommittee, either immediately, or in the future, should contact me.

**BETH WILLIAMSON**



## Student Subcommittee

### Who are we? What do we do?

**Chair – David Packwood**  
(University of Birmingham)

- Student Website
- Student Email Grapevine  
<David.Packwood@tesco.net>

**Rachel Bell**

(University of Reading)

- One-day conference organiser  
rebell.bell@virgin.net

**Rebecca Blass**

(University of Essex)

- Summer School organiser  
rblass@essex.ac.uk

**Stuart Burch**

(Nottingham Trent University)

stuart.burch@ntu.ac.uk

**Veronica Davies**

(University of East London)

- Museums liaison  
veronicadavies@compuserve.com

**Frances Follin**

(Birkbeck College, London)

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

**Rachel Harrison**

(University of Plymouth)

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

**Vicki Kirkman**

(University of Liverpool)

<ian.kirkman@virgin.net>

**Gabriel Koureas**

(Birkbeck College, London)

<g.koureas@btinternet.com>

**Sophie Matthiesson**

(University of Leeds)

- Voluntary-Work Placement Support Scheme
- AAH Guide to Work Experience in the Visual Arts  
<sophiematthiesson@compuserve.com>

**Natasha Montgomery,**

(Open University)

- Museums liaison  
<davidash@tinyonline.co.uk>

**Nancy Walbridge Collins**

(Courtauld Institute)

- Voluntary-Work Placement Support Scheme  
<hyde\_park\_london@yahoo.com>

## Message from new Student Chair

**M**y name is **David Packwood**. I am the newly elected chair of the Student Subcommittee, and am currently in the second year of my PhD at Birmingham University. In coming into this position, I am aware of the work, energy and vision of my predecessors, who have helped to establish the Subcommittee as a lively and essential part of the AAH. I would like to take this opportunity to pay tribute to their achievements, and to make a firm commitment to overseeing the continual growth of the projects and initiatives they set in train, in addition to creating and promoting new ones.

Amongst the current batch of projects that you can get involved with as students I would mention the following. Firstly, the one-day conferences, where you can give a seminar paper in less formal surroundings and exchange ideas with motivated students like yourselves. There will be a couple of these a year, mostly coordinated by Rachel Bell.

Secondly, if you want to be considered for the **Voluntary Work Placement Support Scheme**, which can help with such expenses as travelling to galleries where you work, then please contact Nancy Walbridge Collins who will be only too pleased to advise you about this.

Thirdly, please be aware that the AAH holds an annual conference featuring intellectual debate and socialising at which you can attend. Come along and mix with established academics and postgraduates in an atmosphere of professionalism. The next one, entitled 'Culture and Capital', will be held at Liverpool University next year.

I joined the AAH last year at the first and extremely successful **Summer School** at Reading, and you can read of this year's up and coming summer school at Birmingham in a report by Christian Weikopf, who is coordinating this event with Rebecca Blass. I can really recommend this event as it is a very good way of networking, enjoying yourself and learning about many the different kinds of research being undertaken by postgraduates in the country today – the diversity of the programme is one of the reasons for its success.

In the last few months the Subcommittee has increased in size and I would like to welcome Stuart Burch, Veronica Davies, Gabriel Koureas, Natasha Montgomery and Penny Wickson. Veronica and Natasha help Rachel Harrison compile the Museums database and Penny is involved in careers and schools projects. In fact, we have many projects to build on, and many more to be realised, which is precisely where you come in as students.

The new chair of the AAH, Shearer West, has opened up all aspects of the organisation to debate and I can't help echoing that sentiment where students are concerned. If you have any ideas or any thoughts you would like to share, then don't hesitate to communicate them, not only to students, but to the membership at large, whether it be an idea for a project, some reflection on the situation of art history for students at present, or anything at all. Communicate and participate! I look forward to hearing from many of you or even meeting some of you some time during the next year.

### DAVID PACKWOOD

**Dennis Wardleworth**

(Southampton Institute)

- Sources of postgraduate funding  
<dennis.wworth@geo2.poptel.org.uk>

**Dorothy Watson**

(University of Kent)

<DoroWatson@aol.com>

**Nicola Watts**

(Open University)

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

**website:** <[www.aah.org.uk/assn/students/students.html](http://www.aah.org.uk/assn/students/students.html)>

**Christian Weikop**

(University of Birmingham)

- Summer School organiser  
<weikop@ukonline.co.uk>

**Penny Wickson**

(University of Birmingham)

- Careers forum  
<Penelope.Wickson@virgin.net>

**Gwenda Wojcik**

(Southampton University)

- Student Starter Pack  
<wojcik@madasafish.com>

# History of Art and Visual Culture Summer School

## 2001

### 30 JUNE – 1 JULY

THE BARBER INSTITUTE  
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A weekend of intellectual stimulation, networking and fun  
for research students at every level

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Papers on subjects of wide interest from our guest speakers:

Dr Colin Rhodes

Dr Dorian Ker

Professor Shearer West

Delegates will also have the opportunity to present and discuss their own work.

Places are available from an all-inclusive cost of £40.

You should, by now, have received a leaflet through the post.

If you wish to attend, fill in the application form without detail.

For further information contact Christian Weikop on: Tel: 0208 642 4992

<weikop@ukonline.co.uk>

## Voluntary-Work Placement Support Scheme

### Reminder

This scheme is now up and running and this is a reminder that if you want to be considered for the next round of awards, the deadline is **31 October 2001**.

Application forms (available from the AAH Administrator, or from the AAH website <[www.aah.org.uk](http://www.aah.org.uk)>) should be sent to:

Nancy Walbridge Collins  
21a Cheniston Gardens  
London W8 6TG.

## Wanted

### Volunteers for Tate

The Collections Division seeks **part-time, temporary volunteers** to file a backlog of papers about artists and works of art in Tate's Collection, mainly relating to British art 1900–1960, and to contemporary art.

It is envisaged that two or three people will be taken on, depending upon the availability of applicants and Tate need, and will start as soon as mutually convenient.

**The task:** sorting and categorisation of papers and placing them into artists' files in the designated order, with due regard to archival practice.

The volunteers will have an opportunity to gain detailed insights into individual works in Tate's Collection and their creators and, to a limited degree, experience of work in a large, national art museum.

The volunteers would work agreed hours/days, on a part-time, temporary, basis.

Please note there is no payment for the work or for travelling expenses, and the work is based at Tate's Millbank site (the Tate Britain site).

**How to apply:** write, including CV and details of two referees, to Sue Liddell, Senior Curator, Tate Collections, Millbank, London, SW1P 4RG. Selected applicants will be invited for interview.

## Winners of AAH Essay Prize 2001

### Who Dwelleth More Richly Dead: Approaches to the Career of Maximilian Colt

Matt Cambridge  
MA in Art History, University of Nottingham

Maximilian Colt is not an artist who has suffered overly from the attentions of scholars. During the reign of James I he was the most important sculptor in England, and it is therefore surprising that there has been no monograph on him or his work. This study attempts to assess who Colt was and to determine what can be gained from a variety of approaches to his career.

The lack of documentation concerning Colt means that any serious discussion of his work must begin from a biographical point of view. This project therefore commences by placing Colt within the context of early seventeenth-century England, and by assessing factors contributory to his career.

These ideas are followed by a discussion of issues that could be brought to bear upon Colt's oeuvre, which are also pertinent to current art history. They include an assessment of the funeral practice of the period and Colt's somewhat ambiguous position within it, and a discussion of the idea of artistic development: can modern notions of stylistic progression be applied to Colt? Contained within the debate is a consideration of the growth of English classicism over this period. Issues of the body and gender are also assessed with reference to Colt's depiction of the human, particularly female, figure.

This study is aware of the limitations in scope imposed by its size and takes into account other potential approaches to the subject, including those of court studies and semiotics. In advocating a pluralistic approach it presents a picture of Colt which is not definitive, but which points the way towards a fuller treatment of a sculptor at the forefront of development of art at James I's court.

### Unland. A Maternal Continent: Doris Salcedo's 'Art Now' Exhibition at the Tate Gallery Considered Through the Writings of Julia Kristeva

Anthea Toorchen, B.A. Fine Art,  
Byam Shaw School of Art

This essay builds around the close observation of three objects comprising Doris Salcedo's 1999 Tate Gallery Exhibition *Unland*. The formal, aesthetic and symbolic qualities of each are analysed in depth, supported by photographs taken within the viewing space. A background of war influences the text, with attention to Columbia, the context of the artist, and to the persistence of conflicts such as Kosovo. Recognising problems of representation, the issue of war opens a discussion of parallel themes in the writing of Julia Kristeva, particularly conflict, violence and loss.

Salcedo's invented title 'Unland' and Kristeva's term 'maternal continent' both allude to place, or more specifically, a conceptual space. The essay considers movement between internal and external space from political, social and individual perspectives. The position of the subject is investigated, negotiating a ground between theory and artistic encounter through the body.

The *Unland* composites relate to territories, boundaries and thresholds. The essay uses them to articulate Kristeva's notion of the maternal and explore her interest in suffering. First, a distinction between a threat of the abject and the condition of the abjection is considered; second, a process of becoming is observed; and thirdly, the avenging or releasing aspect of the melancholic experience is discussed. The purpose is not to isolate one particular reading as definitive, but to retain the provocation presented in the title and the material of each piece. The work of the essay lies in an intricate network of associations and explorations that highlight the instability and irresolution of *Unland*.

### Contemporary Artistic Practice in Cuba: The New Art of Cuba

Doreen Wepler-Grogan  
B.A Art History, Birkbeck College

During the last two decades, Cuban culture, and the visual arts in particular, has developed within the context of a highly intense period of artistic practice. It has been an art-historical moment that Cuban cultural critic Gerardo Mosquera argues is not only unique in the history of socialism, but also highly significant for Third World art production, and for the processes of de-colonisation. However, there is pronounced incongruity between what many viewers and critics expect contemporary artistic practice in Cuba to be, and what they actually discover upon viewing. This phenomenon is matched by powerful contradictions that are emblematic of Cuban society today.

The end result is that while artistic production is indeed a deeply politicised practice in Cuba, it is often treated in art criticism as carrying meanings that have more to do with the reviewer's preconceived ideas about the Cuban political system than with the work itself. Art criticism therefore becomes a directly political act, although it is presented as 'neutral' or as objective analysis. The end

result is that the rich and often contradictory meanings of artistic works are rarely probed. All of the examples under consideration in this essay suffer especially acutely from this kind of superficial approach that – paradoxically – often transforms them into a monolithic and repetitive statement (albeit against communism), which is a mirror image of the lifeless, formulaic practice of socialist realism that these same critics mistakenly expect to find in Cuba.

Four works by young artists involved in the 'New Art' of Cuba, the third wave of a generation whose formation was registered at the pivotal 'Volumen Uno' exhibition in Havana in 1980, are interrogated in this essay. Each artist is a major exhibitor on an international scale today. A critical examination of the production and reception of their exhibits reveals the cultural parameters that these young artists have negotiated in the highly contradictory conditions under which they work. It also explores the artistic handling of several common themes within an otherwise highly diverse set of artistic practices- including the issue of emigration; notions of gender and racial identity, involving a consideration of the role of African religious practices associated with santería; and the impact of the increasing weight of the market on artistic production.

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The AAH is offering three prizes of **£200 each**, plus book prizes from the sponsors, **Reaktion Books**, **Manchester University Press**, and **Yale University Press**.

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- 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**

*Call for Readers: Readers are needed for the Essay Prizes (especially those with expertise in the 20th-century and in the Arts. (All other areas of expertise also welcome). Please contact Essay prize Co-ordinator.*

### GABRIELE NEHER

AAH Essay Prize 2002 Co-ordinator, Department of Art History, The Arts Centre, University of Nottingham, University Park, Nottingham NG7 2RD; Tel: 0115 951 3184, Fax 0115 951 3194 <gabriele.neher@nottingham.ac.uk>

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For further details and application forms, contact: Dr. Michael Hatt, Department of Art History, Arts Centre, University of Nottingham, University Park, Nottingham, NG7 2RD, Tel: 0115 951 3185; <michael.hatt@nottingham.ac.uk>  
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# Culture: Capital: Colony

28th AAH Annual Conference

4 – 7 April 2002

University of Liverpool



Association of  
Art Historians

This conference aims to bring the streams of intellectual, academic, and practical art production into critical and creative alignment. Organised in collaboration with the Tate Gallery Liverpool and the Walker Art Gallery, **Culture: Capital: Colony** concentrates on, and in, a city that itself exemplifies many of the problems, debates, and opportunities that conference sessions and key-note lectures will examine.

Intended as a collegiate and convivial event, coinciding with the 'Grand National Weekend' horse-racing meeting at nearby Aintree, **Culture: Capital: Colony** aims to make Liverpool the centre, for a while, of debate about the past, present, and future of all the world.

Four keynote speakers will be taking part in two plenary events: **Dawn Ades, Tariq Ali, Partha Mitter, and Gerardo Mosquera.**

The conference social programme will include receptions at the newly refurbished Walker Art Gallery, the Tate Gallery Liverpool, and John Moores University Art Gallery. A series of visits and tours in the vicinity of the city are planned for Monday 8 April.

*While sufficient accommodation in University of Liverpool Halls of Residence has been secured for those attending the conference, hotel space in the city at this time is highly limited. You are strongly advised to book hotel rooms well in advance of the conference.*

Conference Organiser: Jonathan Harris, School of Architecture, University of Liverpool, Abercromby Square, Liverpool L69 3BX. Tel: +44 (0)151 794 2638. <jharris1@liv.ac.uk>

The academic sessions are mostly organised within three sections. What follows are accounts of the aims of these three sections, along with sessions already planned. If you would like to offer proposals for additional sessions, please contact the **section convenors** directly by **15 July 2001**. Your proposal must include: title of session, names and addresses (including email) of all session convenors, and an outline of no more than 250 words.

## Art and Culture of the Other Americas

Section Convenor: David Craven, Department of Art and Art History, University of New Mexico, Albuquerque, NM 87131-1401, USA; Tel: (001) 505 277 2513; Fax: (001) 505 277 5955; <kbelle@unm.edu> <mamdur@unm.edu>

*The term 'Latin America' has been the subject of recent analysis by several scholars. As is now becoming clear, the designation of 'Latin America' for an area embracing half the hemisphere was forged less by European colonisers, than it was by progressive intellectuals for whom post-colonial self-determination in politics, as in culture, was a defining, multinational aim. (Much the same could be observed about the coinage of the term 'Third World' during the late 1950s.) Just as the original conception of 'Latin America' will be the topic of discussion in one session, so the enduring accomplishments and ongoing legacies in the arts of Latin America will be addressed in various other sessions within this section on the Americas.*

*Amongst the key themes to be discussed will be the notable contribution to international art criticism by Latin Americans since the 1960s when the emergence of the New Left and the impact of the Cuban revolution had momentous consequences on the arts. Any current discussion of postmodernism in relation to post-colonial art or the rethinking of modernism can hardly proceed very far without taking up writings by Marta Traba and Juan Acha or Gerardo Mosquera and Nestor Canclini. If the*

*terms of debate within art criticism were advanced by the social changes of the 1960s, modern art had already been influenced deeply throughout Latin America by the Mexican Revolution. The latter social process had a formative impact on subsequent developments in the region not only through the 'Mexican Mural Renaissance' of the 1920s, but also through printmaking via the Taller de Grafica Popular of the 1930s, and the distinctive type of multilateral vanguardism represented by Estridentismo in 1921. A focal concern of this session will be one of charting anew the rich legacy of 'socialist pluralism' in the arts, which first emerged in Mexico and then enjoyed a potent afterlife in Nicaragua.*

*Another session will feature a concerted look at the 'resistant cultures' that date back to the creation of Western colonial hegemony in the late 15th and early 16th centuries. Papers in this area will analyse the 'pre-history' of revolutionary cultural policy in the 20<sup>th</sup> century by looking at the emergence among indigenous ethnic groups of counter-cultural movement that would create a tradition of subaltern cultural practices with anti-colonial intent. Another session will address not only the interplay*

*of past and present, of North and South, but also the trans-Atlantic interchange of New York School art and the counter-movements of 'arte informal' that emerged in Spain during the Franco years. The dissident artistic practices associated with this group of artists will be examined in light of its counterpart in Abstract Expressionism, as represented by Spanish emigrés like Esteban Vicente and Jose Guerrero.*

*Engagé and ideologically recalcitrant artworks have long been linked to various Native American figures in the US artworld, such as Jimmy Durham and James Luna. Accordingly, one session will focus in particular on Durham and the profound challenges to arise from his distinctive artistic practice.*

*Finally, another session will critically survey an indigenous theoretical attempt in the Americas to articulate what has been most instructive about almost all of the above noted issues in Latin American art and culture. This session will look at the remarkably innovative thought of Jose Carlos Mariategui of Peru. Because of the suppleness and openness of his unorthodox variant of Marxism, Mariategui is often seen as the 'other America's' answer to Antonio Gramsci. Both of these leftwing theorists were in fact quite important to art and cultural during the Cuban and Nicaraguan Revolutions.*

*Few other contemporary art critics are better placed to address virtually all the issues noted above, than Cuban author Gerardo Mosquera (who in the last two decades has served as a curator for numerous exhibitions of international scope and matching significance). A world expert on contemporary Latin American art and a student of Mariategui, Mosquera has been chosen, along with the renowned art historian Dawn Ades, to give keynote addresses. Their opening talks will help to set the terms for the six sessions operating under this banner.*

### **'Latin American Art:' The Critical Discourse from Within**

**Juan A. Martinez**, Associate Professor of Art History, Florida International University, 6341 SW 18th St, Miami, FLA 33155  
**Alejandro Anreus**, Curator, Jersey City Museum, 203 Magic Ave, Roselle Park, NJ 07204

An extraordinary recognition of 'Latin American' art began in the 1990s in both Europe and the United States. Major international exhibitions with ambitious catalogues, anthologies of art and cultural criticism, and thematic issues in international magazines have defined and categorised the problematic concept of a 'Latin American' art during the past decade.

Although some of the critics defining the contemporary production and marketing of art from Latin America or by Latin Americans have been outside observers, since the early 1960s there have been an increasing number of significant local commentators. Marta Traba, Juan Acha, Nestor Garcia Canclini, Nelly Richard, Gerardo Mosquera and others have been creating a critical narrative of Latin America from within.

Among the themes most discussed by these critics are the existence of a utopian Latin American identity, a culture of resistance, the dynamics of Periphery/Center relationships, the meanings of Modernity and Postmodernity in the context of Latin America, etc. We call for papers on specific Latin American critics, or on

themes in Latin American art criticism since the 1960s.

### **Colonial Art in Latin America**

**Valerie Fraser**, Department of Art History and Theory, University of Essex, Wivenhoe Park, Colchester CO4 3SQ, England; <vfraser@essex.ac.uk>

This session will seek to explore the diversity of the visual arts in Latin America during the colonial period and proposals are invited for papers that will extend our understanding of the art produced by and for the many different social and ethnic groups that comprised colonial society. To say that the culture of colonial Latin America was extraordinarily heterogeneous is not to ignore the fact that it was founded on the domination of indigenous American and African people by the Europeans; but just as these three populations were not homogeneous in themselves, neither was the art they produced. The aim is to be inclusive in terms of media (painting, sculpture, textiles, ceramics, jewellery, furniture, etc) and of the racial and cultural background of artists and patrons. Recent research is revealing how some of the many distinctive categories of colonial art can be explained in terms of very specific local or regional conditions: rivalry between different groups (between creoles and peninsulares, for example); the ambitions of surviving members of an indigenous nobility; the availability of a particular material or technical skill; the continuity of an indigenous sacred geography. Preference will be given to proposals which seek to place works of art in a precise context but which also draw out the wider implications and challenge old stereotypes.

### **The Mexican Revolution and its Legacy in the Arts**

**Linda B. Hall**, Professor History, University of New Mexico, Albuquerque, NM 87131-1401, USA: <lbhall@unm.edu>

**Kathleen Howe**, Curator, University Art Museum, University of New Mexico, Albuquerque, NM 87131-1401, USA; <kshowe@unm.edu>

We solicit papers from multi-disciplinary and interdisciplinary scholars concerned with the interplay of art, culture, and history in Mexico in the aftermath of the Mexican Revolution. This session is intended to engage discussion on the ways in which the consolidation of the aims of the Revolution and reaction to the institutionalisation of the revolution were manifest in the arts. Papers may address the revolutionary legacy in painting, printmaking, photography, film, performance, or sculpture, and in national or international contexts.

### **The New York School: Trans-Atlantic Interchange with America**

**Dolores Jiménez-Blanco**, Universidad Complutense de Madrid, Call Juan Ramón Jiminéz 2-4 B 28036 Madrid, Spain

According to mainstream art history, art in America and in Europe in the twentieth century seems to have led two separate lives. While European art did not look beyond its boundaries, conscious of its world primacy based on past glories, American efforts towards modernism were focussed on the liberation from Europe (also in the field of art), by seeking a differentiated artistic identity. After the Second World War, in contrast, international artists started to feel the attraction of the new art mecca: New

York City. The truth, however, is that under the apparent surface of isolation there were many links between European and American art, even before the appearance of the New York School. This is supported by several facts: many of the most representative American artists of abstract expressionism paid special attention to painters such as Picasso and Miro, American sculptors like David Smith had their artistic model in the then unknown Julio Gonzalez, while young European artists sought international recognition through the approval of American museums and critics. The objective of this session will be to study this trans-Atlantic interchange, which has been only occasionally alluded to in art historiography, and that often has been ignored because the artists involved were somewhat marginal within conventional art historical accounts.

### **The Latin-American Left and Avant-garde Art, or Jose Carlos Mariategui and Unorthodox Socialism**

David Craven (*see section details*)

Jose Carlos Mariategui (1894-1930) of Peru was one of the most original thinkers from Latin America in the entire 20<sup>th</sup> century. Significantly, he is often called the 'Latin American counterpart to Gramsci' because of the way that he analysed art and culture in relation to uneven development. His unorthodox use of classical Marxism caused him to write with striking subtlety about avant-garde art from both sides of the Atlantic and beyond. A key forum for his analysis of early modernism was his journal *Amauta* (1926-1930). While Mariategui has often been hailed in political theory for his resourceful look at the role of the popular classes in a 'war of positions' against hegemonic forces and sometimes praised in literary theory for his nuanced examination of contemporary literature, he has been almost ignored in Art History. This is the case despite his active support for the Mexican Mural Renaissance during the 1920s and notwithstanding his notable impact on cultural policy

## **Cultures of Contemporary Art**

Section Convenor: Fiona Candlin, Faculty of Continuing Education, Birkbeck College, 26 Russell Square, London N16 5DQ < f.candlin@cems.bbk.ac.uk >

*What are the cultures in which contemporary art is considered, made, displayed and distributed? How do particular institutional, ethnic, intellectual and cultural contexts impact upon and create ways of working within art practice, academia, the media, museums and galleries?*

*The Cultures of Contemporary Art section will analyse and explore a variety of different cultures. In particular, sessions will examine forms of discourse and practice that have been peripheral to, or excluded from, conventional art history. These include a session on race, culture and representation which looks at the double-edged celebration of cultural diversity, and a session on multi-sensory art which discusses the institutional and conceptual implications of art that utilises the non-visual senses. 'Fashioning the Scene' focuses on art criticism rather than art history to examine both the creation of a contemporary London art scene and its sometimes symbiotic relationship to the media, while 'Matters of Science' investigates new paradigms of matter in the natural sciences and their consequences for models of embodiment, materiality and aesthetics.*

immediately following both the Cuban Revolution of 1959 and the Nicaraguan Revolution of 1979. Our session will explore the rich yet overlooked contribution of Mariategui to a critical engagement with Latin American and European art. Among other things, this session will feature analysis of his contemporary response to vanguard art and reconsiderations of his influence on theorising about art with that of, say, Georg Lukacs. Like the latter thinker from central Europe, Mariategui has been the subject of critical essays by major Latin American intellectuals from Mexican philosopher Adolfo Sanchez Vazquez to Cuban critic Gerardo Mosquera.

### **Across the Great Divide, or Trumped by the Race Card: Contemporary Native American Art and Mainstream Discourse**

Greta Jennings Murphy, Department of Art and Art History, University of Wisconsin at Eau-Claire, Eau-Claire, WI 54701 <szabo@unm.edu>

This session begins with the premise that contemporary Native American art suffers from a lack of rigorous criticism. The work of many of today's Native artists can be rather insular, and this insularity often acts as a barrier to sustained critical inquiry from those who view the art as racial products rather than artistic ones. The result is that even artists as universally recognised and respected as Jimmy Durham tend to have their work discussed in vague cultural or colonial terms rather than from diffuse art-historical and critical perspectives. The purpose of this session is to challenge these monologic readings and to propose ways by which contemporary Indian art can be brought into the fold without being denuded of its cultural specificity. Related issues might concern nationalism, identity, and the politics of representation. Papers concerning Jimmy Durham are of particular interest.

Native and non-Native critics, scholars/students, and artists are equally encouraged to participate. Multidisciplinary approaches are especially welcome.

*In addition, I invite proposals for sessions that look critically at all aspects of contemporary art culture. The scope is very broad but I am interested in sessions that show an awareness of the exclusions of art history and art practices. Suggested sessions could include discussion of non-western paradigms of contemporary art, new approaches to community art, art and emotion, and art education.*

### **Fashioning the Scene: Art in the 1990s**

David Burrows, Department of Fine Art, University of Central England, < smithard@dircom.co.uk >

Throughout the 1990s, the art scenes in Britain and Europe were celebrated for their 'DIY' attitude and high media visibility. This session invites papers that examine the phenomena of art scenes and their reception.

In the 1990s what constituted 'British art' became quickly fixed, in terms of national identity, generational themes and attitudes to popular and everyday culture. Alternative histories and interpretations have yet to receive much

attention. Papers included in this session might explore:

- definitions of the term 'art scene' (which might be considered a blind spot in art history and criticism)
- art scenes in Britain and Europe, focusing on artists' spaces and practices that have developed their own networks, means of dissemination and organisation of art exhibitions/events
- the 'production of space' through examining artist spaces and ventures
- the urban, economic, and social aspects of art scenes.

Networking the Scene: Postmodern theory challenges the concept of the scene and its mirror. Suggesting an alternative equation: the screen and the network. The event of mass media embracing art has arguably begun to shape contemporary artworks. For example, much contemporary art is designed to circulate rather than arrest circulation, as in Avant-garde practices. Papers could explore the following:

- the relationship of contemporary art to mass media
- the performative aspect of contemporary art in relation to representation and self-representation by artists
- practices that allegorise or critique mass media spectacle and mass media circulation of art
- practices that are 'mute' or 'silent'.

### Smelling, Hearing, Tasting, and Touching Art

Fiona Candlin, Centre for Education and Museum Studies, Birkbeck College, University of London, <f.candlin@cems.bbk.ac.uk>

Major exhibitions such as Audible Light (2000) and Sonic Boom (2000) indicate the increasing interest in sound-based art, but there are also numerous art practices that involve smelling, touching and tasting (multisensory art). For instance, Mathew Dalziel and Louise Scullion's *The Most Beautiful Thing* (1995) included perfumed cards, Rirkrit Tiravanija's art installations have included food and drink for visitors, while Marina Abramovic's quartz sculptures are made to be touched. Like much conceptual art these kinds of practice implicitly question the assumed connections between art and physical sight, but also potentially create new audiences for art. For instance, multisensory art can make art accessible to blind and visually-impaired people, which in turn suggests the potential for different ways of experiencing art and prompts a re-thinking of aesthetics.

This session explores artwork that utilises the non-visual senses and examines both the institutional and theoretical implications of those practices. Papers are invited on all aspects of multisensory art, including the following issues and questions:

- Research in multisensory practices
- The relationships of multisensory art to art history. How does multisensory art relate to wider cultural developments?
- The role of multisensory art in constituting or redefining aesthetic experience.
- The questions multisensory art raises about embodiment.
- What are the specific issues concerned with exhibiting, conserving and documenting art which is made to be touched, heard, tasted or smelled?

- How could multisensory art refigure institutional space and experience? What are the implications for access for blind and visually-impaired visitors? How could gallery educators respond to multisensory art?

### Contemporary Art and Matters of Science

Peggy Rawes, Department of Historical and Cultural Studies, Goldsmiths College, University of London.  
<peg.rawes@virgin.net>

This session will consider issues in contemporary art practice and aesthetics that reflect new paradigms of matter that are produced in the contemporary natural sciences. The exhibition *Force Fields* (Hayward Gallery, 2000) and artworks by Cornelia Parker, Stelarc, the Chapman Brothers, or Thomas Grunfeld suggest concepts of materiality in contemporary science. Sciences such as micro-biology, genetics and theoretical physics produce concepts of matter which can be understood as a series of concrete and potential states, rather than an idealised and inert concept brought to life by the external principle of form. These radically altered states of matter therefore offer new structures through which to consider issues of identity, embodiment and technology in the production and consumption of art.

Papers are invited from individuals and groups who are engaged in researching new models of materiality and aesthetics in relation to science and technology, for example:

- research that challenges static models of embodiment, space and time
- collaborations between artists and scientists that present cross-disciplinary research
- concepts of transformation and embodiment in visual art practice and theory in relation to theories of multiple states of matters (e.g. in quantum physics, crystallography or micro-biology)
- issues of bio-technology and life-creation raised by genetics and micro-biology and the transmission of genetic material through exchange, symbiosis or mutation rather than linear or incremental modification.

### Race, Culture and Representation

Rasheed Araeen, *Third Text*, PO Box 3509, London NW6 3PQ.

The question of race has been fundamental to colonialism, by which a separation between the coloniser and the colonised was maintained. The triumph of the white race posed against the predicament of the colonised black, brown and yellow races, gave rise to a discourse of the 19th century which attributed the conquest of these races by the European to the 'backwardness' of their cultures. This 'backwardness' was not only attributed to the 'inferiority' of these races, but the connection between races and cultures were eternally fixed.

The colonised could not therefore rise above their own race, above the specificity of their cultures, and speak with ideas which addressed whole humanity or its universality. However, while indigenous cultures and what they produced as art were relegated as 'primitive', they also became objects of benevolent European gaze. Thus fascinated by the difference of other cultures. European artists found a new area to explore resulting into the transformation of the 'primitive' into an expression of

modern consciousness; but without a dialogue with the living other who was persistently seen to have remained outside this consciousness.

With the end of colonialism, and post-war migration of artists from Africa and Asia to the European cities, this separation between the European consciousness and the 'primitive' others collapsed. But this collapse was only of physical nature, the 'other' could now sit on the same table with the 'master', but without the 'master' relinquishing the power to predetermine the position of the 'other' at his table. It was still determined not by the 'other' becoming the free subject and his/her right to speak in the language of his or her own choice, but by the benevolence of the 'master' which demanded that the 'other' must still represent him/herself through his or her race or cultural difference.

The post-colonial theory of difference calls it an in-between space, a space defined by the enunciation of the cultural

difference of the 'other', and with this 19th-century racial theories have come full circle. But, with one difference. The race or the culture of the 'other' is no longer subjected to a malevolent gaze, but is valorised and celebrated in the name of cultural diversity. The only victim of this gaze is the freedom or right of the individual 'other' to go beyond one's own cultural boundary or limits, the freedom which allowed artists like Picasso to go beyond the exhausted limits of European visual culture and to lay a foundation of art which dominated the whole 20th century.

The conference papers will deal with the 19th-century race theories, the fascination and appropriation by European artists of the artistic forms of other cultures, and the notion of cultural difference in postcolonial theory; exploring the connection between them and their implications for the position and status of the 'other' artist in contemporary art.

## Public Art, Architecture, Institutions, and Art History

Section Convenor: Jonathan Harris, School of Architecture, University of Liverpool, Abercromby Square, Liverpool L69 3BX. <jharris1@liv.ac.uk>

*This section brings together discussion of 'art made for the public' with consideration of the variety of contexts – physical, ideological, social, aesthetic – within which such art has always been located. And because the notion of 'art made for the public' is so broad, or so vacuous, the section encourages a sustained intellectual engagement with the inescapable problems of definition, tradition, and value involved in thinking through the relations of art production to economic, social and political circumstances. Of course, in a much narrower sense, the section explores state patronage of arts in historical and contemporary situations. In particular the section aims to integrate accounts of architectural setting with art siting. 'Architecture', however, presents as many problems of definition and value as 'public art', and so its apparent synonyms or correlates will also be under scrutiny: 'building', 'the built environment', 'structure', 'the city', and so on. The section is also intended to raise questions to do with the role the discipline of art history has played in organising such discussion, as well as its involvement, instrumentally and critically, through both direct and indirect means, in the institutions and ideologies of art patronage.*

### Legitimising Art in Public: the development of Art Institutions and Exhibitions, c.1750 – 1914

James Moore and Dongho Chun, School of Art History and Archaeology, University of Manchester, Manchester M13 9PL. <Dongho.Chun@man.ac.uk>

Recently, increasing attention has been paid to the institutional history of art. Germane to this process is an awareness of the significance of art institutions and their exhibitions in shaping the public taste for art. Museums, galleries, artistic clubs, societies, and associations are all forms of art institution concerned with the public production and consumption of art beyond the private realm of individual artists and patrons. Also, the practice of holding exhibitions to reach a wider and/or appropriate public has been common in most art institutions. Needless to say, art institutions have been primarily intended, or

claimed to be intended, to mobilise and foster the public concern and taste for art, but they have inevitably reflected, and helped to instigate, broader social discourses rather than merely aesthetic issues. This session seeks to bring together research on the roles, functions, and polemics of different art institutions within their concrete historical contexts – political, economic, and social, etc – with a view to throwing fresh light on the histories, ideologies, and cultural politics of art institutions and their exhibitions. Exploring the underworld of art institutions and exhibitions, this strand aims to address the issue of legitimising the production and consumption of art in public, and hopes to prompt some fruitful interdisciplinary approaches to the subject.

### Civilised Painting

Paul Barlow, School of Humanities, University of Northumbria at Newcastle.

<latterdaypamphlets@hotmail.com>

Colin Trodd, Department of Fine Art, University of Sunderland. <colin.trodd@sunderland.ac.uk>

'Public art' – most centrally History Painting – is a concept that was crucial to the definition of 'fine art' as codified in the Renaissance. Up to the 19th century it held the position as the highest of art forms, and as the embodiment of public values within Fine Art. According to standard histories of Western art, History Painting 'declines' during the 19th<sup>h</sup> century, to be replaced by modes of artistic practice in which the roles of narrative and Public Art cease to have the same meaning. This session will look at the way in which a declining Public Art aesthetic came to be defined, and how it was sustained in this period of so-called vulgarisation.

Papers are invited which explore, evaluate and question these and related topics: transformations in 'Victorian' and proto-Modern history painting; articulations of genre painting as a modern 'public aesthetic'; different characterisations of the artist-theorist as public writer, codifications of the social utility of 'social realism' as a

critical technique and public technology of mass communication; accounts of the public efficacy of commercially reproduced art through the print trade, art unions and other organisations; public remembrance in art criticism of 'communal' figures like Reynolds, Blake, Turner, Haydon, and the formulation of 'national public' discourses; connections and tensions between visual and literary definitions of the nature and function of public culture; and 'culturpreneurial' models of the relationship between art, publicity and a 'consumer public'.

### The Colonisation of Public Space – the Empowerment of Sculpture

**Jo Darke**, Public Monuments and Sculpture Association, 72 Lissenden Mansions, Lissenden Gardens, London NW5 1PR, <jo.darke@inted.demon.co.uk>

**Alison Sleeman**, Slade School of Fine Art, University College London, Gower Street, London WC1E 6BT, <alison.sleeman@ecl.ac.uk>

**Gillian Whiteley**, Department of Fine Art, University of Leeds, Leeds LS2 9JT; <whiteleybright@ntlworld.com>

Sculpture probably remains the most public art form. From the Eiffel Tower to the St. Louis Arch, vast architectural sculptures have become icons of the modern metropolis. In 1889, a quarter of a million people watched the unveiling of Dalou's *Triumph of the Republic*. A hundred years later, public sculpture provided some of the most evocative images of the fall of the Soviet regime as statues were demolished en masse. Historically, monuments have been erected to legitimise and perpetuate political power structures; they have contributed to the imposition of colonial hegemony. Undoubtedly, sculptures placed in public space have provided sites of ideological contention which have extended far beyond controversies about aesthetics.

Global companies and civic bodies have collaborated on public projects not only to generate/re-generate cultural and capital investment but also to create 'visitor attractions'. Arguably, since the 1950s, conspicuously prestigious public sculpture has been utilised to bestow 'culture' on the fruits of Capital. Every development in the contemporary built environment has its sculptural feature or temporary installation/intervention, asserting its place in modern-postmodern culture.

This session will focus on the historical and contemporary role of three-dimensional art in public spaces and consider its impact and interaction with politics, social life and culture. From 'civic' sculpture to the contemporary urban environment, we want to address the issue of art intended as public as well as that which has been claimed, absorbed or re-absorbed by the public.

Topics might include: public sculpture and national, urban or civic identities; SusTrans; sculpture trails and 'parks'; the 'problem' of Trafalgar Square; sculpture within dynamic political contexts such as social/political revolution, counter-revolution; readings/interpretations of work which has 'entered' or been removed from the public domain; sculpture in colonial and post-colonial society; collective memory and public works; does the colonisation of cyberspace present a new 'public space' for sculpture, new forms of virtual 3D art? With the proliferation of 'pure' art rather than the ubiquitous commemorative sculpture of former times, has memory been subsumed by art?

Papers exploring any aspect of these themes are invited from individuals or groups, with reference to any time and any place.

### The Roles of Visual Tropes in 17th- and 18th-Century Engravings of Colonial Subjects

**Christopher Pierce**, School of Architecture, University of Liverpool, Abercromby Square, Liverpool, L69 3BX.

The 20th century was overwhelmed with pronouncements on the epochal cultural transformations to be expected from the advent of photography. In the 17th and 18th centuries, the rapidly expanding and increasingly efficient printmaking industry developed countless stylisations directed at satisfying the collective desires of the aristocracy, nouveaux riches, and 'contemporary masses'. That this coincided with global European expansionism meant that there was not only a broader and wealthier purchasing public, but one embroiled in an intellectual reformation eager to bring 'things "closer" spatially and humanly'. The commercialism of engraving affected its image: the authority of the object was in direct proportion to its marketability. What visual tropes can be exhumed from this economy? How were social modes of perception satisfied? How are these images diachronic?

In the familiar words of Walter Benjamin, 'the instant the criterion of authenticity ceases to be applicable to artistic production, the total function of art is reversed. Instead of being based on ritual, it begins to be based on another practice- politics'. Yet for centuries, colonial historians have relied on visual images as evidence in literary investigations. How could they have overlooked the system of economy on which mechanical reproduction depended? Branding the doyens of literary historicism as guilty of having their 'eyes wide shut' to the image's economic, political and visual gamesmanship has two purposes. It forces a general reassessment of established dogma, and it promotes the revision of colonial history by visual means. What are the historiographical effects of recognising the visual tropes in 17th- and 18th-century engravings of colonial subjects? How do they impact upon our perceptions of colonialism's agenda?

### Hybrid Narratives in Contemporary Art

**Margery Amdur and Jackie Tileston**, Department of Art and Art History, University of New Mexico, Albuquerque, NM 87131-1401

When artists think of hybridity, they often think of mixed media artworks or of mixing cultural traditions. Both of these strategies are important – in fact they seem almost inevitable. What we have in mind is a session that is somewhat unusual. It will involve presentations about hybrid forms of creating narratives. However common this tactic might be textually, it is not very common visually. So, what we wish to examine is the heterogeneous fusion in the visual arts of divergent types of narrativity: oral traditions (which always have a perceptual aspect, as in African films, like those from Bikino Faso); musical traditions, with their links to visual rhythms or cadences (think of Rauschenberg's collaboration with John Cage); and different ways of telling a story in the West (think of the Renaissance use of sequential views to relate an unfolding story or the modernist device of ellipsis that Matisse used so well).

All of these hybrid narratives employ various media and

engage with different visual languages. Yet, foregrounding the temporal *mestizaje* is what we wish to underscore – a temporal mixture that combines competing concepts of history from various cultures; and diverse ideological elements with the life of the same individual artist, what Freud termed parallax. We welcome papers that address this rather different type of hybridity – the hybridity of narratives that tell various stories at the same time.

### Architecture, Society and the Avant-Garde in Post-war Britain

**Stanley Mathews**, Hobart and William Smith Colleges, Geneva, New York, NY 14456, USA; <mathews@hws.edu>

This session traces the complex and diverse avant-garde architectural responses to the new post-war consciousness of social issues. In the post-war years, architecture became the quintessential expression of social reform and aspiration for the New Britain. For many architects, society and the 'common man' became central concerns, and more than a few architects embraced openly leftist positions. In the early post-war years the social aspirations of the Welfare State found expression in two mainstream architectural tendencies: the Swedish-inspired 'New Empiricism' which sought to ameliorate social conditions by emulating a nostalgic and homely 'Englishness' of cottages and village life, and the 'New Brutalism' which countered the pastoral vision with a rigorous and starkly modern urban social view.

Yet, the younger generation of British architects were not entirely satisfied with either of these alternatives, and began to view mainstream architecture as outmoded and increasingly out of step with the rapidly changing political, social and cultural scenes. In the 1950s, various avant-garde contingents of English architects abandoned what they considered the aesthetically and culturally conservative orthodoxy of mainstream architecture.

Proposals are invited for papers relating to cultural and social aspects of the architectural avant-garde in post-war Britain. Submissions should include a cover letter, curriculum vitae and a one-page proposal.

### The Other Europe: Art, Identity and Politics in the Shadow of the First World

**Angela Dimitrakaki** and **Brandon Taylor**, History of Art and Design, University of Southampton, Park Avenue, Winchester SO23 8DL; bt1@soton.ac.uk>

The fractured geopolitical boundaries of modern Europe, from the Russian Revolution in 1917 to the Collapse of the Berlin Wall in 1989, and beyond, have given rise to multiple and repeated distortions in prevailing images of the values, causal connections and achievements of many parts of what we call 'modern art'. Also the term 'postmodernism', which today seems already exhausted, has been problematic in its marginalisation of histories, practices and arguments perceived as falling outside the perimeter of dominant cultural references even in a European context.

This strand examines the impact of the centre/periphery model (as an ideological construct and a lived reality) on the development of art practice and theory across diverse geographies in Europe, considering the dynamics of cultural translation in progress. Questioning the major disjunctions of East/West, capitalist/communist, and not least that of centre/periphery, papers in this strand will present new research on the methodologies, barriers and data of the

complex patterning of experimental art practice. We are particularly interested in work from Eastern and Southern Europe seeking to cast new light on the interconnections of power discourses, the impact of the centre/periphery model on the development of national traditions and 'schools', the implications of technology and the art market for the promotion of 'translocal' identities, and the meanings these have held for classed and gendered subjects in the course of the 20th century.

### Like a Bat Out of Hell? Marxist Art History in the 21st Century

**Jonathan Harris**, School of Architecture, University of Liverpool, Abercromby Square, Liverpool L69 3BX, <jharris1@liv.ac.uk>

**Christopher Riding**, Department of Visual Arts, Keele University, Staffordshire ST5 5BG, <cjriding@keele.ac.uk>

This session will investigate the present state of, and future prospects for, Marxist art history. If Foucault once remarked that 'Marx out of the 19th century is like a fish out of water', then maybe the same could, and should, be said about Marxist art history in relation to the 20th. What agreement exists now about the definition, and purpose, of 'Marxist art history'? What is 'historical-materialism' supposed to be now? This session invites papers that demonstrate the continuing validity of Marxist analysis for understanding art and culture of the past and for diagnosing future developments. Papers based on either empirical or abstract theoretical discussions are welcome. The session convenors in particular would like to attract those interested in international dimensions, aesthetics/politics debates, and the relations between art, architecture and the built environment.

### New Public Art: Contemporary Theory and Practice

**Jane Linden**, Department of Contemporary Arts, Manchester Metropolitan University, Crewe and Alsager Faculty, Alsager, ST7 2HL; <j.linden@mmu.ac.uk>

As the distinctions between art and life are further eroded by contemporary trends toward hybrid and interdisciplinary practices, we are more likely to experience 'public art' in the form of an internet project, a time-based intervention in a shopping centre, or as inscribed into the fabric of the surrounding architecture. Working in this ever-expanding territory leads to a diversity of approaches, enriched and enlivened by the debates and issues that arise out of the new collaborations between artists, institutions, and the public. By bringing together a range of these key players, and reflecting on their mixed ecology, this session aims to offer some insights into the nature of these collaborative working processes, the resultant innovative arts practices, and the shifts in pedagogic strategies that seek to embrace and further inform them.

# The AAH Annual Essay Prizes 2001

## Reports, Suggestions and Call for Entries for 2002

It has been a busy year for the Essay prizes and congratulations are due to this year's winner: **Matt Cambridge** (MA), **Doreen Wepler-Grogan** (BA) and **Anthea Toorchen** (Arts). (*Abstracts of the winning entries are published on page 14.*)

The three winners will each receive £200 from The Association of Art Historians, and £100 in books each from one of the sponsors, **Manchester University Press**, **Reaktion Books** and **Yale University Press**. Thanks to the generosity of our fourth sponsor, **Oxford University Press**, it has also been possible this year to award a runner-up prize of £100 in books, and this prize has gone to **Sabine Hocking** (B.A. Art History, University of Nottingham) for her dissertation on 'A study in the Iconography and Cultural Significance of Female Personifications of Venice

During the Renaissance'. Many thanks to the sponsors for their generosity and ongoing support of the AAH Annual Essay Prizes.

These prizes were first established in 1992, and with each entry accompanied by an academic nomination, the essays have been of outstanding quality, and have reflected the variety of approaches and the flexibility of the discipline of Art History.

*What is striking, however, is the limited number of institutions that are regularly putting forward their students for these prizes. For 2001, the number of participating institutions was 11 – a surprisingly small percentage of the total of providers for the discipline. One of the most pressing tasks in hand for the Essay prizes, therefore, must be to improve the coverage of institutions that enter students.*

Copies of the guidelines and entry forms can be obtained either from me, or from the AAH Administrator, Claire Davies, and will be shortly be on the AAH website, together with information about future developments!

Please note the first Call for Entries for 2002 (*page 15*), as well as the Call for Readers.

**GABRIELE NEHER**  
Essay-Prize Co-ordinator

### Nineteenth-Century Art Worldwide

The Association of Historians of Nineteenth-Century Art (AHNCA) welcomes article submissions for *Nineteenth-Century Art Worldwide*, the first scholarly, refereed E-journal devoted to the study of 19th-century painting, sculpture, graphic arts, photography, architecture, and decorative arts across the globe. Set to launch on-line in **February 2002**, this journal will be open to various historical and theoretical approaches and will reach across national boundaries to illuminate intercultural contact zones. The chronological scope will be the 'long' 19th century, stretching from the American and French Revolutions to the outbreak of World War I.

*Nineteenth-Century Art Worldwide* seeks to expand the period's canon – particularly into geographical regions traditionally ignored in mainstream scholarship – and to demonstrate the interconnectedness of the artistic achievements of different nations. Articles should be 4,000 – 6,000 words long and should include up to 10 illustrations, all of which will appear in color. The deadline for initial submissions is **15 August 2001**. Suggestions for book and exhibition reviews are also invited.

Further details on: <<http://www.19thc-artworldwide.org>>

### The Exotic Imagined

Netherlandish images of peasants and non-European peoples 1500–1850

*Nederlands Kunsthistorisch Jaarboek (Netherlands Yearbook for History of Art) 53 (2002)*

#### Call for articles

Contributions (in Dutch, English, German, or French – maximum 7,500 words, excluding notes) are requested from a range of approaches

This volume will explore the changing functions of images of the exotic in the early modern period, as perceived in representations of the newly discovered peoples of Asia, Africa, and the Americas, and of the Low Countries' peasant and fisher folk.

The deadline for submission of proposals is **1 July 2001**, and the deadline for the completed papers is 15 January 2002. Final decisions on the acceptance of all articles will be made by the editorial board following receipt of the complete text.

Please send a one-page abstract to the acting secretary, Dr. B.A. M. Ramakers, Afdeling Nederlands, Katholieke Universiteit Nijmegen, P.O. Box 9103, 6500 HD Nijmegen, The Netherlands, or to: <[ramakers.bam@worldonline.nl](mailto:ramakers.bam@worldonline.nl)>

### Getty Grant Program funds London phase of Artists' Papers Register

A very generous grant of £105,000 from the Getty Grant Program has enabled work to begin on the final, London phase of the Artists' Papers Register. This will involve assessing and describing the holdings of papers and other archival material relating to artists, designers and craftspeople held in libraries, archives and other repositories in the Greater London area and, we hope, Northern Ireland.

We are particularly pleased that the Getty – which also funded the initial pilot study for the Register in 1987, and provided a significant share of funds for the South England and Wales phase of the project – is sufficiently impressed with the Register to increase its financial commitment to this extent.

Work is now underway finalising our agreement with Tate Library and Archive, who have generously agreed to provide accommodation and day-to-day management for the project. Two new project officers to compile this section of the Register will be advertised.

We hope that work on completing the Register will be underway again by autumn.

In the meantime, the Register will continue to be available online at <[www.hmc.gov.uk/artists/](http://www.hmc.gov.uk/artists/)>

**RUPERT SHEPHERD**  
Chair, Artists' Papers Register

## Portugal at the Crossroads

14 – 16 NOVEMBER 2001

Seminary of Vilar, Oporto

APHA – Portuguese Association of Art Historians

Are you an Art Historian, expert in Portuguese Art?

If so, you are welcome to participate in our second International Conference.

For further information and booking forms please contact:

APHA – Mrs Luisa Fernandes (President)

Casa-Museu Abel Salazar

Rua Dr Abel Salazar, 488

4465-012 S.Mamede de infesta

Portugal

Tel/Fax 0035 1229010827; <cmabelsalazar@um.geira.pt

## Navigating the Material World

25 – 27 JUNE 2001

University of Brighton

*The third in this international inter-disciplinary conference series Living in the Material World*

A strong programme is in place and contributions have been received from those working in the fields of history; literature; social science; psycho-geography; cultural geography; media, cultural and material culture studies; as well as from practitioners in the production of material culture.

Full details are available on the conference website at:  
<<http://www.brighton.ac.uk/liam/>>

Bookings are now being taken and we welcome your enquiries. Lesley Whitworth, Conference Organiser, <[liam@brighton.ac.uk](mailto:liam@brighton.ac.uk)>, Tel: +44 (0)1273 643209

## '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/Dept of Art History, University of York? The Paul Mellon Centre for Studies in British Art*

Drawing upon both queer theoretical accounts of late-19th-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.

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

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](mailto:ies@sas.ac.uk)>

## 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](http://www.sciencemuseum.org.uk/researchers/victorians)>

or contact Dr Robert Bud <[r.bud@ic.ac.uk](mailto:r.bud@ic.ac.uk)>

Tel: 020 7942 4201

## The Admonitions Scroll

Ideals of Etiquette, Art & Empire from Early China

18 – 20 JUNE 2001

The British Museum, London

*Percival David Foundation Colloquies on Art & Archaeology in Asia, No 21*

For further information about the colloquy and the accompanying exhibition, contact: Department of Oriental Antiquities, The British Museum, Great Russell Street, London WC1B 3DG. Tel: 020 7323 8250/8457; Fax: 020 7323 8561;

<[oriental@thebritishmuseum.ac.uk](mailto:oriental@thebritishmuseum.ac.uk)>

<[www.thebritishmuseum.ac.uk/oriental](http://www.thebritishmuseum.ac.uk/oriental)>

View the Admonitions scroll online:

<[www.thebritishmuseum.ac.uk/compass](http://www.thebritishmuseum.ac.uk/compass)>

## Soil & Stone

Impressionism, Urbanism & Environment in late 19th Century France

12 – 13 OCTOBER 2001

Phillips Scotland, 65 George Street, Edinburgh

*The Visual Arts Research Institute, Edinburgh*

The Soil and Stone conference is intended to provide a forum for new scholarship and debate during the preparation of the major international loan exhibition *Monet. The Seine and the Sea. Vétheuil and Normandy, 1878–1883*, which will be staged by the National Gallery of Scotland in 2003 (2 August – 26 October). At its core are questions about 'land': land as national territory, as local pays, as the aesthetic category 'landscape', as source of agricultural produce and profit, as temporary experience for the tourist, as cultural construct. Soil and Stone also seeks to revisit the 'city versus country' dialectic.

The conference is intended to open new dialogues between disciplines, including Art History, French Literature and Economic & Social History.

Speakers will include Professor John House (Courtauld Institute), Dr Michael Pakenham (University of Exeter), Dr David Hopkin (University of Glasgow), Dr Clare Willson (University of Glasgow), Anna Green (Norwich School of Art), Bradley Fratello (Washington University in St Louis) and Prof Richard Thomson (University of Edinburgh).

For further information, please contact Dr Frances Fowle, VARIE Administrator, Dept of Fine Art, University of Edinburgh, 19 George Square, Edinburgh EH8 9LD; Tel: no 0131 650 4126; email Frances.Fowle@ed.ac.uk

## The 1890s

5 – 7 JULY 2001

University of Newcastle,

*An Interdisciplinary Conference*

Plenary Lecturers: **Leonee Ormond** (on John Everett Millais), **Richard Ormond** (on John Singer Sargent), **John Stokes** (on Oscar Wilde and Sarah Bernhardt). In addition there will be 30-minute papers on a number of writers and artists of the 1890s, and on a range of topics including: The Arts and Crafts debate, The Fin de Siecle, Urbanisation, Degeneration, Regeneration, Women's Questions, Ireland, Nationalism and Imperialism, The Boer War, Socialism, Anthropology, Biology, Psychology, Theories of Gender and the Mythologising of the 1890s.

The deadline was 15 May, 2001, but offers of papers – in outline, not more than 500 words, please – can still be considered by the convenor: Professor John Batchelor, Department of English, University of Newcastle, Newcastle NE1 7RU <J.B.Batchelor@ncl.ac.uk> Tel: 0191-222-7764; Fax: 0191-222-8708

Conference charge: £100 including conference fee (£45) and lunches and dinners, excluding accommodation (special rate for graduate students of £50 including £20 conference fee). Standard university conference accommodation charge £23.00 per night B&B. Registration and inquiries to Mrs Rowena Bryson, Department of English, University of Newcastle, NE1 7RU Tel: 0191 222 7761 <Rowena.Bryson@ncl.ac.uk>

## 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 see below.

## Royal Monuments and Urban Public Space in 18th-century Europe

8 – 9 MARCH 2002

Henry Moore Institute

### Call for Papers

This conference attempts, for the first time, to synthesise new approaches to royal monuments by subjecting them to a Europe-wide survey. Attention will be drawn to the study of the 18th-century monuments in connection with their architectural settings and their urban contexts throughout Europe.

Comparative studies will be favoured as they will help us to measure the impact of specific artistic, political and urban contexts on each monument, while illustrating at the same time the innovative quality and variety of 18th-century town-planning.

Proposals are also welcome which address the issue of the reception of the royal monuments by the urban public. Papers on ephemeral sculptures, rituals and fêtes would be appreciated.

Paper proposals in English (not more than 1000 words) and further enquiries should be sent to Charlotte Chastel-Rousseau, Research Fellow, c/o Liz Aston (see below for details) by **30 September 2001**.

## Workshop on German Figurative Sculpture and the Third Reich

SATURDAY 23 JUNE 2001

Seminar Room, Henry Moore Institute

A limited number of places are available to those interested in participating in a discussion-based in-focus event related to the exhibition *Taking Positions*.

Specialists working on figurative sculpture of this period, or on Fascist art are particularly welcome.

Advance booking is required and extremely limited.

Contact address for further information on all these conference: Liz Aston at the Henry Moore Institute, 74 The Headrow, Leeds LS1 3AH.

Tel +44 (0) 113 246 7467; Fax: +44 (0) 113 246 1481 <events@henry-moore.ac.uk>.

## Art and the British Empire

5 – 7 JULY

Tate Britain

A major international conference bringing together scholars from museums and universities across the globe to discuss the impact of the British Empire on the making and collecting of art, from India to South Africa, from Australia to Canada and the American Colonies, over a period of 400 years.

Keynote speakers are Professor Linda Colley, author of *Britons*, and Professor W J T Mitchell, a leading theorist of visual culture, and the programme includes more than 50 speakers from four continents discussing themes such as:

- empire and slavery
- natural history
- the Raj, women
- the body
- popular culture
- film
- modernity
- the fall of empire.

Tickets: £75 (£30 concessions) Supported by the Paul Mellon Centre for Studies in British Art

To book or for more information call Tate Box Office on 020 7887 8888

## 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 focusing on two aspects of the history and legacy of the movement:

- how individual artists or craft-workers, and production groupings, chose to organise themselves and their work
- how patrons or clients acquired or commissioned work (including 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.

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>

## Power and Persuasion

### Sculpture in its Rhetorical Context

7 – 11 APRIL 2002

Bretton Hall, University of Leeds

*Sixth Biennial Conference of Polish and English Art Historians*

#### Call for Papers

The forum of Polish and English Art Historians has been organising a biennial conference sited alternately in Poland and England over the past ten years, aiming to promote both a critical interchange of scholarly discourse, as well as joint research projects and publications. The conferences are open to all academic colleagues within Poland and the UK.

The sixth conference will be held at the Centre for Applied Studies in Sculpture, Bretton Hall, and will include visits to the important centres of research in historical and contemporary sculpture located in the region.

Papers are invited from all historical periods in European sculpture and may include issues related to architectural programmes (religious or secular), interior design, urban space, public art, as well as garden-design. The central issue will be the role of patronage in evolving the various rhetorical languages of sculpture.

Proposals for papers should be submitted by **30 November 2001** to:

Dr Urszula Szulakowska  
Fine Art  
Bretton Hall (University of Leeds)  
West Bretton  
Wakefield  
WF4 4LG  
Tel: 01924 830261; Fax: 01924 830521

## Drapery in Visual Culture

### Contexts, Clothing, Corporealities

30 AUGUST – 1 SEPTEMBER 2002

National Gallery, London **NB Note change of venue**

#### Call for Papers

Papers of 30 minutes in length 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 x8421; <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>

A final decision on papers will be made in November 2001

## Photography in the Post-Medium Age

FRIDAY 29 JUNE 2001

Tate Modern, Starr Auditorium

This conference explores the expansion of photography in contemporary art and its diversification through new approaches and technologies (conceptual photography, light-box installation, slide projection and digitalisation). Do these developments put pressure on existing theoretical models of photography? Is there a need, as Rosalind Krauss has claimed, to maintain a critical notion of medium or are we forced to think beyond the medium? How entwined are post-modernism, post-media art and the rise of photography?

Speakers will address the work of a range of artists including Gabriel Orozco, James Coleman, Ed Ruscha and Gillian Wearing. Speakers include: Victor Burgin, Molly Nesbitt, Parveen Adams, David Hopkins, Michael Newman, Rebecca Comay, Margaret Iversen and Briony Fer.

Tickets are £20 (£15 concessions), available from Tate Ticketing on Tel: 020 7887 8888. Organised by Margaret Iversen and Briony Fer, with support from Essex University and University College London.

## Representing DESIGN

1400 to the present day

20 – 22 SEPTEMBER 2001

Royal College of Art and Victoria and Albert Museum  
*Design History Society conference*

Over 60 speakers will present new research in the following conference strands:

- Representing the Renaissance Home
- Representing the World of Goods: Attitudes to Consumption in the Renaissance
- Design in Translation: Visual and textual descriptions of design in 18th-century France and England.
- Design Mediation and Representation
- Representing the Domestic Interior in Europe and America, 1850 to the Present
- Representing Fashion
- Representing margins and peripheries
- Curating and Collecting Contemporary Design for the 21st Century

Keynote speakers at this event will include Craig Miller, Curator of Modern Design at the Denver Art Museum, and filmmaker Patrick Keillor who will show his film *The Dilapidated Dwelling*.

In addition to the academic strands, delegates will also have opportunities to visit the departments of the Museum and to see the new galleries of British Art and Design 1500-1900 before they open to the public. Architectural walks and visits to other design collections will form part of the conference programme. Full details of the conference programme / booking forms can be obtained from Design History Society Conference, History of Design, Royal College of Art, London SW7 2EU <dhsconference@rca.ac.uk>

## National Gallery of Art

Washington DC

Center for Advanced Study  
in the Visual Arts

### SENIOR FELLOWSHIP PROGRAM

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

Applicants should have held the PhD for five years or more or possess a record of professional accomplishment. Scholars are expected to reside in Washington throughout their fellowship period and participate in the activities of the Center. All grants are based on individual need. Fellows are provided with a study and subsidized luncheon privileges.

The Center will also consider appointment of Associates who have obtained awards for full-time research from other granting institutions and would like to be affiliated with the Center. Qualifications are the same as for Senior Fellows.

**Senior Fellowship and Associate Appointments:**  
award period academic year 2002 – 2003  
deadline: **1 October 2001**

**Visiting Senior Fellowships and Associate Appointments:** (maximum 60 days)  
award period: 1 March 2002 – 31 August 2002  
deadline: **21 September 2001**

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

## Bader Chair in Southern Baroque Art Art History Program, Department of Art Queen's University at Kingston

Applications are invited for a permanent tenured or tenure-track full professorship in Southern Baroque Art with an emphasis on Italy.

The successful candidate will be expected to have an international reputation for scholarship in this area, distinguished publications, and mastery of the related languages. A research stipend is included. The Chair will have outstanding ability teaching at the university level and will be expected to teach undergraduate and graduate students. Administrative experience would be an asset.

The Department of Art offers programs in Art History (BA, MA, PhD), Art Conservation (MAC) and Studio Arts (BFA). The university is committed to employment equity, welcomes diversity in the workplace, and encourages applications from all qualified women and men, including aboriginal peoples, people with disabilities, visible minorities, gay men and lesbians. Canadian citizens and permanent residents will be considered first for this position.

A letter of application, a full curriculum vitae, copies of major publications, and three letters of reference should be sent to: Pierre du Prey, Professor and Acting Head, Department of Art, Queen's University, Kingston, ON K7L 3N6. Tel: (613) 533-6166; Fax: (613) 533-6891. The deadline for applications is **15 June 2001** or until the position is filled.

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Please send contributions (preferably on disk or by email, with files saved in Word 8.0 or lower, or in rich text format) to:

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