

# Bulletin 78



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October  
2001

Association of  
Art Historians

Registered Charity No. 282579

[www.aah.org.uk](http://www.aah.org.uk)

## Chair's report

It has been a busy and productive few months. There are several developments to report and others to note for future reference. First, I would like to thank everyone who responded to my 'mission statement' in the last *Bulletin*. I have had a number of thoughtful suggestions about the way the AAH should develop, and we have begun to consider some of these ideas in our Executive Committee meetings.

I'm also grateful to everyone who replied with suggestions for the new Editors of *Art History*. The search is now well in progress, and I hope to be able to announce the new Editor in the next issue of the *Bulletin* after the autumn meeting of the *Art History* editorial board. The new Editor and Deputy Editor will shadow the current editorial team of Dana Arnold and Adrian Rifkin until the handover next July. Another change on the *Art History* team is that Colin Rhodes of Loughborough University has recently taken on the mantle of Reviews Editor, following Gill Perry. We're very grateful to Gill for the five years of hard work she put into this job and look forward to Colin's tenure.

On the subject of new editors, we are also in the process of selecting a new Honorary Editor for the *Art Book*, as Clare Donovan steps down from this position. I would like to thank Clare for the creative energy she put into the job. She has worked closely with the Executive Editor, Sue Ward, to set up an editorial handbook for the magazine and develop aspects of *The Art Book* that represent the interests of the constituencies of the AAH. The new Honorary Editor will also be announced in the next *Bulletin*. We will also be expanding the Editorial Board for *The Art Book* and would appreciate any suggestions from AAH members.

There have been a number of changes in personnel and on the Executive Committee in the last few months. Claire Davies is now the AAH administrator, and she has very rapidly taken charge of the complex amount of work that accompanies this job. She has also been a great support to me at a time when we are both experiencing steep learning curves! Among the new members of the EC, Professor Gen Doy of De Montfort University has been elected to take on the role of AAH Vice-Chair, and in this role, she will be chairing the *Art Book* editorial board from January.

### Recent successes

We have had a number of successes in recent months that are worth reporting. The AAH has received a Getty grant of £105,000 to complete the Artists' Papers Register project. Rupert Shepherd has put an enormous amount of time and energy into this project grant, and I would like to thank him for this. The student subcommittee's Summer School, organised by Christian Weikop, was held at (*cont. overleaf*)

### Members of Editorial Boards for *Art History* and *The Art Book*

The Editorial Boards of the above journals are in the process of seeking new members. If you would like to nominate someone to be a member of either board, please ask for a nomination form from Claire Davies <admin@aah.org.uk>

The editorial boards of each journal will consider each nomination in relation to the needs of the journal.

### Liverpool Conference 2002 Fees kept low for members only!

In response to requests from the membership, the AAH has supported the Liverpool AAH conference by holding the conference fees at last year's rates for members only.

We are also operating a different version of the student support scheme. Rather than asking students to pay the full fees then reclaim partial costs from us, we are reducing the up-front fee and supporting these costs through money donated to the student support scheme. This means students will not be out of pocket for any period of time.

This enhances the benefits of being a member of the AAH, and we hope you will encourage non-members to join and take advantage of the low conference rates for members.

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## HAAD Benchmark Statement

The summer has been thick with treachery, coups, assassinations (sorry, 'resignations') and consultation documents in QAA-land. At the time of writing it is not at all clear what form of external scrutiny of Institutions and programmes will emerge from the current confusion.

We can, however, be fairly sure that whatever does emerge, providers of Honours degree courses in History of Art (and associated degrees) will have to write programme specifications for them, with reference to the Benchmark Statement for History of Art, Architecture and Design. A key element in the way that external scrutiny of Institutions will be conducted will be to look at how each Institution's Internal Quality processes make sure that degree design and delivery take account of such documents as the relevant subject Benchmark.

Members are reminded that the consultation period on the benchmark statement closes on **19 November**. Details of the process, and a link to the HAAD draft, can be found on: [www.qaa.ac.uk/crntwork/benchmark/phase2consult.htm](http://www.qaa.ac.uk/crntwork/benchmark/phase2consult.htm).

The drafting group for HAAD trusts that all departments will give the document serious consideration, and send their responses to the QAA, and that many individual members will see fit to do so too.

**TOM GRETTON**

Member of Universities & Colleges collective

(continued from page 1) the Barber Institute at the University of Birmingham on 30 June to 1 July. It was a highly stimulating weekend, providing an opportunity for students to exchange ideas and present short reports on their research. (See full report on pages 6–7.) Finally, we have been asked by the College Art Association to apply to become an affiliate society, which will give us closer links with our sister institution.

Organisation of the annual AAH conference is progressing well. The 'Culture: Capital: Colony' conference, to be held in Liverpool on 5–7 April, promises to be an exciting event, thanks to the academic and administrative input of Jonathan Harris and his co-organisers, David Craven and Fiona Candlin. In response to requests from the membership, the AAH has supported the conference by holding the fees at last year's rates for members only.

### AAH Conference 2003

We have also been planning future conferences, and I'm pleased to note that Birkbeck and University College, London, will be jointly hosting the 2003 Association of Art Historians Conference on 10 – 13 April 2003. The title will be 'ARTiculations'.

The last London conference was at the Courtauld Institute in 1997, so this will be the first conference in London in some years. Further details will appear in future *Bulletins*.

I'm very grateful to Tag Gronberg, Helen Weston and their colleagues at Birkbeck and UCL for taking on this project with so much enthusiasm. We look forward to it!

If you wish to contact me about these or any other AAH issues, please don't hesitate to do so. (See back page for contact details.) One of the great pleasures of this job is hearing from members.

**SHEARER WEST**

## Schools

### AS/A2 History of Art, AQA

The first AS level examinations were sat in June 2001. Unfortunately, members of the Schools Subcommittee are unable to comment in any depth on their students' perceptions as we have yet to meet to compare responses with the results. I intend to invite representatives at different centres to provide a short statement outlining the strengths and weaknesses of the syllabus as they see it. Already I can report on widely different accounts of both what it is like to teach and how students have fared in the examination itself.

### ACHiS

The residency reports by individual researchers for the ACHiS project are now completed and I am in the process of editing them to provide a compendium. As project director I am also writing a final report in which I shall present a synoptic overview of the findings, analyse the different perspectives provided by each researcher to draw out generic issues and make recommendations.

For this report I have drawn on the work of Basil Bernstein – in particular his last book: *Pedagogy, Symbolic Control and Identity* (2000). I have chosen his model rather than one based on the work of Foucault or Bourdieu (both of whom might seem appropriate sources) because Bernstein's theory of classification and framing allows the analyst to consider an elusive but highly generative site of cultural reproduction – those uncertain spaces between the varying discourses and practices. What became evident in ACHiS is that the school is a site where different discourses meet and are contested. The final report looks at the relationship of three of these: Art History, Art & Design education and demotic texts around art. What is becoming apparent is that the two disciplinary discourses are based on seemingly antithetical pedagogies, and that their assumed complementarity is a forced one in the context of the Art & Design classroom.

This may sound unduly negative but the tensions that have arisen have in fact been highly productive. The compendium and the final report should be complete in the new year.

**NICHOLAS ADDISON**

Chair, Schools Subcommittee

## MUSEUMS AND GALLERIES NEWS

On 20 July the Chairman represented the AAH at a day workshop on quality criteria for museum collections, as part of the current review of the Charity Commission Register.

The purpose of the Review is to take a careful look at the Register of Charities to consider whether the boundaries of charitable status can be extended, and to clarify the criteria to be applied in determining whether organisations should be accepted as charities.

As most museums and art galleries have charitable status, and taking into account the recent dispute over the status of the celebrated art collection at the Foundling Hospital, this Review and its recommendations ought to be of interest to the AAH.

**MARK EVANS**

Chair, Museums and Galleries Subcommittee

## Independents

At the Independents meeting, held in May, a new committee was elected. Those serving on it are: Marion Arnold (Chair); Jean Harding (Secretary) and committee members Peg Katritzky, Stephen Watts, Joanna Selborne and Vivian Northcote.

### Independents constituency

Independents are freelance art historians, many of whom are highly qualified and have specialist skills. As freelance workers, we are independent of full-time commitment to institutions. Whilst this gives freedom to manage research and teaching commitments, it denies us the security of an institutional infrastructure, networking opportunities, and partial or complete payment of AAH membership and conference fees – items which are often met by universities.

As freelance or self-employed art historians, Independents may also be postgraduate students (and could belong to the Student Group). It is important that we build our membership and attract more members.

### Action

- The Independents need to meet one another and liaise to establish the kind of infrastructure that is usually supplied by institutions.
- We probably have to meet in London at present, since many Independents have access to London, but if there is a group of Independents in other centres, we hope someone will take the initiative about establishing interaction.
- We intend to organise meetings to discuss our responses to exhibitions, published criticism and art activities held during the summer (along the lines of a book club). We are also considering organising Special Interest Groups and we do not see meetings being restricted only to Independents
- We will pursue contact with the Students Subcommittee, and hope to undertake some activities with student members, many of whom are, in effect, also independent or freelance scholars. It is to our mutual advantage to work together.
- We still intend to bring out a revised edition of the Register of Independent Scholars and are keen to include any AAH member (for example, postgraduate students) who work as part-time/independent lecturers and writers.

Since the Chairperson of the Independents has a seat on the Executive Committee, issues that concern Independents should be brought to my attention so that I can raise them with the Executive.

At the June Executive meeting I suggested that Independents, who have no access to institutional funding for conferences, should be granted the same concessions at the annual AAH conference as students.

Please feel free to contact me about any matter that is relevant to the identity and aims of the Independents Group.

### MARION ARNOLD

Chair, Independents Subcommittee  
<ch-indeps@aah.org.uk>

## COPYRIGHT ISSUES

The Association was recently approached to comment on its relationship with DACS for an article tracing the history of the copyright organisation.

Additionally, we have begun to discuss the copyright issue with other art history associations internationally so as to get a broader perspective on the problems we face as a group whose professional work requires the use of copyrighted visual material.

As Secretary, this issue has now been passed to me and I will be pursuing it over the coming year. I would like to use this report as an open call for information and thoughtful comments on the copyright situation from members who have had experience of working with DACS.

I am hoping to develop a general framework for discussion and a set of positive proposals with which we might move this debate forward. I will not be acting on behalf of individual members and will, of course, treat any details gleaned from individuals as absolutely confidential.

Please contact me at <honsec@aah.org.uk>

and thank you in advance for your help.

**MARSHA MESKIMMON**  
Hon Secretary

## Delay to London phase of Artists' Papers Register

Following the pleasant task of announcing the very generous grant of £105,000 from the Getty Grant Program to the Artists' Papers Register in the last issue of the *Bulletin*, I now have to report that the agreement to host the London phase of the project, which was being negotiated with Tate Library and Archive, has fallen through.

This is as a result of legal complications that neither party had foreseen when we began discussions over a year ago; it is no reflection upon the head of department, Beth Houghton, or the archivist, both of whom have been extremely helpful in trying to satisfy the concerns of a bewildering variety of parties during the negotiations. Indeed, I would like to take this opportunity to thank them publicly for the hard work they have put in on behalf of the project.

I have already opened discussions with another London institution, and am preparing approaches to others. Meanwhile, the Getty has kindly agreed to allow the Association to retain their grant in the expectation that the project continues, albeit rather later than anticipated.

I hope, therefore, to be able to give more positive news of the project in future issues of *Bulletin*. 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

## Student Subcommittee

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

**Chair – David Packwood**  
(University of Birmingham)  
<ch-students@aah.org.uk>

**Rachel Bell**  
(University of Reading)  

- One-day conference organiser
- Student starter packs

 <rebell.bell@virgin.net>

**Veronica Davies**  
(University of East London)  

- Museums liaison
- Conference organiser

 <veronicadavies@compuserve.com>

**Frances Follin**  
(Birkbeck College, London)  
<GenesysFF@aol.com>

**Irene Gerogianni**  
<i\_gerogianni@hotmail.com>

**Rachel Harrison**  
(University of Plymouth)  

- Voluntary-Work Placement Support Scheme
- Museums liaison
- Work-placement listings

 <rachel.e.harrison@btinternet.com>

**Gabriel Koureas**  
(Birkbeck College, London)  

- Student Email Grapevine
- Gender Network
- 2002 Summerschool

 <g.koureas@btinternet.com>

**Natasha Montgomery**  
(Open University)  

- Museums liaison
- 2002 Summer school

 <davidash@tinyonline.co.uk>

**Nancy Walbridge Collins**  
(Courtauld Institute)  

- Voluntary-Work Placement Support Scheme

 <hyde\_park\_london@yahoo.com>

**Dennis Wardleworth**  
(Southampton Institute)  

- Sources of postgraduate funding

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

**Christian Weikop**  
(University of Birmingham)  
<weikop@ukonline.co.uk>

**Penny Wickson**  
(University of Birmingham)  

- Conference organiser
- Gender Network
- Art History in schools project

 <Penelope.Wickson@virgin.net>

Access the student website  
via: <[www.aah.org.uk](http://www.aah.org.uk)>

## Message from Student Chair

I would like to start my report by acknowledging publicly the hard work put into the planning of the Summer school at Birmingham University last June by **Christian Weikop**. Christian organised and hosted an extremely stimulating programme which highlighted student research in progress notable for its rich diversity. I would like to thank everyone who attended, and on behalf of the Student Subcommittee thank all at the Birmingham Dept of History of Art and the Barber Institute for allowing this event to be staged. On another note, although not unconnected with the Summer School project, we have to say goodbye to a valued member of the subcommittee: **Rebecca Blass**. Rebecca has been offered a teaching post at Savannah College of Art and Design in the USA and is therefore unable to participate in the running of the student programme. Rebecca joined the subcommittee at the first Summer School at Reading and has contributed enthusiastically ever since. Although, it's sad to say goodbye we've obviously very pleased for her and wish her every success in her future career.

### Summer School 2002

Because Rebecca was an on-site contact at Essex (the planned site of next year's Summer School), I'm seriously considering re-locating the Summer School to either Birkbeck or Oxford Brookes, where we have Student Subcommittee members. But if anybody wants to suggest another host institution for Summer School 2002, then don't hesitate to get in touch. We will, of course keep you informed via the Student Grapevine (*see page 6 for details*) as soon as our plans have crystallised. On the other hand if there is a student member at Essex reading this who would like to act as liaison officer between the university and the AAH then get in touch and we'll proceed with the original plan. Gabriel (Koureas) and Natasha (Montgomery) are the 2002 Summer School team but you're very welcome to contact me directly also.

### Student Grapevine

I'm afraid that reference to the email grapevine above reminds me that I owe people on the list an abject apology. You may be aware of a certain absence of information being sent over this network. This was due to a technical problem with my computer set up which I wasn't able to resolve. However, I've handed the list, lock, stock and barrel over to Gabriel (Koureas), and by the time you read this it should be up and running. If you find that you are still not receiving messages then contact either Gabriel or myself who will put you back on the list. Again, apologies for that, but I'm an art historian not a programmer!

### Research-in-Progress Conference

In respect of other projects, don't forget that on **14 November** there is a one-day conference being held at the Courtauld Institute where students get the chance to present their research in an informal atmosphere. If you're interested in attending then details are available from the conference organisers, Nancy (Collins) and Rachel (Bell). We also have other projects in the planning stage such as a 'Theoretical Frameworks' conference coordinated by Penny (Wickson) and Veronica (Davies), and the creation of a 'Gender Network' by Penny and Gabriel. Please contact the students concerned if you want to know more.

### Links with the Independents

Finally, perhaps the most encouraging development to emerge from my first months as Chair has been the fostering of links with the Independents Group. We've worked with Marion Arnold, the new Chair of the Independents, to provide a framework for the communication of ideas and initiatives across our two groups. Out of this we are planning a joint students/independents event, which is likely to occur sometime next year. We'll keep you posted.

Very finally, I'd like to put out a plea for more members to come and join the Subcommittee. We're losing people as they finish their research and go to other spheres and I really would like more people to contribute actively. If you're interested, then don't hesitate to contact me.

**DAVID PACKWOOD**

### Work Placement Listings

A list of placements in UK museums and galleries is available to student members.

Please send an s.a.e. to the value of 50p to:  
AAH Administrator  
70 Cowcross Street  
London EC1M 6EJ

Quote student membership no. Electronic copies available from:  
<rachel.e.harrison@btinternet.com>

## Katsura Miyahaya benefits from VWPSS award

*Katsura was among the first of the recipients of the AAH Voluntary-Work Placement Support Scheme award. Here, she gives us a report of the work she has undertaken for the Ashmolean Museum.*

The Ashmolean Museum has lent its painting collection to a number of Oxford Colleges and University Offices for the purpose of being seen by students and visitors. This is arranged as renewable long-term loans, which means that the Museum needs to investigate the condition of paintings once every few years. The last inventory took place in 1996. Given the length of time that has passed since the last inventory, the registrar and I were primarily concerned to update the long-term loan database. This has been my aim since I started working as a volunteer in the Ashmolean Museum last December.



Currently, 16 Colleges have borrowed on loan 53 paintings. I have concentrated on examining these paintings in various colleges. First, I set out to investigate the existing manual loan-documentation system, and compare it with previous inventories. Secondly, I updated the missing catalogue information and recorded the dimension and inscription of each painting (*see above*) for the publication of a new illustrated catalogue; and finally recorded each loan and the condition of each painting by use of digital photography.

I found that much of the information, in particular contact details, was out of date. This is because most of the loans were agreed between the Museum and College Provosts, who seem not to stay in their positions as long as the long-term loans do. The second problem is that most heads of College were away from Oxford during the summer and I had to find other people in order to complete the inventory. However, with the information I was able to collate, a new database has been made and new loan agreements have been drawn up. One very positive result was that during the inventory, some Provosts showed their interest in borrowing more works from the Museum.

The project encouraged my interest in the cultural and social history of the Museum and the University, in particular attitudes towards collecting and displaying. I hope to contribute a new insight into the links between the Museum collection and the intellectual history in 20th-century Oxford in my further study. I am grateful to the generous support from AAH and members in the Western Art Department, the Ashmolean Museum.

### KATSURA MIYAHAYA

M.St. in History of Art and Visual Studies  
St Cross College, University of Oxford

## Voluntary-Work Placement Support Scheme

### REMINDER

If you want to be considered for the next round of awards, the deadline is  
**31 October 2001**

Application forms are available from the AAH Administrator, or from the AAH website

[www.aah.org.uk](http://www.aah.org.uk)

They should be sent to:  
Nancy Walbridge Collins  
21a Cheniston Gardens  
London W8 6TG

# OBJECT

POSTGRADUATE RESEARCH AND REVIEWS IN  
THE HISTORY OF ART AND VISUAL CULTURE

History of Art Department • University College London • Gower Street • London WC1E 6BT • TEL 020 7679 7545 • FAX 020 7916 5939

*Jo Applin*  
'Materialized secrets': Samaras, Hesse and small-scale boxes

*Amy Mechowski*  
'J'aime une femme et ... le Danois': Natalie Barney's photographic masquerades

*Jelena Todorovic*  
Investiture into history: the ideals of the Orthodox Church represented in the ephemeral spectacle for Bishop Moisei Putnik

*Harriet Riches*  
'Incontournable volumes': Francesca Woodman's 'House' series

*Simone van der Geest*  
Jonathan Richardson's series of self portrait drawings

*Richard Taws*  
Representation and non-representation in the festivals of the French Revolution



## Courtauld Institute of Art

14 NOVEMBER 2001

10.00AM – 3.00PM

17th Student Research  
in Progress Conference

### Call for Papers

Abstracts of no more than  
150 words are invited for  
papers of about 30 minutes  
in length.

Papers are invited on any  
topic, ranging from  
completed research to the  
airing of ideas on a new  
avenue of research.

Abstracts are also invited for  
papers of 10 minutes or less.

Attending this conference  
will offer both  
undergraduates and  
postgraduates opportunities  
to meet colleagues in related  
fields and to deliver a paper  
in a relaxed environment.

For more information or to  
submit an abstract please  
contact:

AAH Administrator  
70 Cowcross Street  
London  
EC1M 6EJ  
Tel: 020 7490 3211

<admin@aah.org.uk>

### Receive Student News While It's Fresh

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

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

Email Gabriel Koureas  
<g.koureas@btinternet.com>

# AAH Summer School 2001

The second AAH Summer School 2001 was held at The Barber Institute, University of Birmingham between 30 June and 1 July. The Saturday morning session started with a welcoming address to the delegates given by the new Chair of the AAH, **Professor Shearer West**. She briefly outlined her vision for the AAH and the importance of the role of the Student Subcommittee in embracing a wider community of students interested in art history and curatorship. She stressed that the AAH would continue to act as a forum for opening up new liaisons and networking opportunities for students, academics, curators and independent scholars.

The student presentations began with a 'home' PhD student, **Penny Wickson** (University of Birmingham), who gave a paper, entitled 'Fabric, Feeling, Femmage – Approaching the Macchiaoli', in which she considered the Macchiaoli's images of working women and depictions of the socially significant act of sewing. Penny's presentation was followed by another thought-provoking 'gender studies' paper, delivered by **Amelia Yeats** (University of Central England), entitled 'Images of Women Readers in Victorian Painting'.

**Ann Hollingsworth** (University of London) took us back to the 15th century with her interesting close study of Arcosolia Tombs in Florence. Then we swiftly returned to the 19th century and issues of gender when **Jan Annot** (University of Kent) gave a provocative presentation on her early research into issues of the 'gaze', particularly the problematics of portraying and perceiving the pornographic. The programme again shifted thematically, with the next paper delivered by **John Gibson** (Courtauld Institute), who eloquently spoke on the later career of Jean Dubuffet in a presentation entitled 'The Theatre of Memory'.

After the morning session we broke for lunch and many of the delegates chose to explore the wonderful upstairs galleries of The Barber Institute, which house one of the finest collections of European art in the UK. The collection spans the 13th to the 20th century, and its particular strength lies in its Old Master and Impressionist Collection.

On Saturday afternoon our session began back in the lecture theatre with a paper by our first guest speaker **Dr Colin Rhodes** (University of Loughborough), who gave a fascinating and dynamic multi-media presentation on the underrated contemporary artist Ian Breakwell. The paper, which was given the title 'Breakwell's Interrogations of the Institutions and Production of Madness', prompted much debate among the other delegates and Colin dealt with his own interrogation in the question-and-answer session with good humour.

**Tina Warnes** (Leeds University) then spoke to a suitably warmed-up audience on a topic intriguingly dubbed a 'Trio of 16th-century Hermaphrodites'. Tina gave a presentation last year at the Reading Summer School, and at Birmingham she talked of her continued investigations into the 'erotic' and 'transgressive'. The next paper, given by **Kim Tyler** (University of Loughborough), entitled 'Botticelli, Disney & Warhol – The Connection', was a very amusing and ambitiously wide-ranging cultural studies survey. Kim established a chain of transmission that few delegates had ever considered before.

The next speaker was **Barbara Howie** (University of Leicester), who asked the delegates for ideas on methodology for her topic 'Scholarship Versus Politics: Victorian Displays of Italian Renaissance'. The penultimate paper of the Saturday afternoon session was given by **Rita Banks** (Staffordshire University), who talked about the 'Representation of North Staffordshire in Landscape Painting' from her perspective as both artist and art historian. Finally, **Annie Ravenhill-Johnson** gave an excellent presentation on the iconography of Victorian Trade Union banners and certificates, addressing the issue of the appropriation of classicism.

After the presentations a wine reception was hosted by the University of Birmingham's History of Art Department. This preceded a lively conference dinner, where the delegates digested and cogitated over the events of the day. Everyone then adjourned to the University House bar and settled in for more alcohol-fuelled discussion.

The artist **Dr Dorian Ker** (University of Essex) got Sunday morning's session off to an exciting start with a paper entitled 'Another Vision'. Dorian is a lecturer at

# Promotes Lively Debate

Essex University and an expert on the Italian conceptual art movement known as Arte Povera. In his presentation he chose to talk about his own diverse career as an artist, taking in some of the highlights from his recent one-man shows 'Post-Povera Pop' and 'Estuary', as well as work from earlier periods.

The student presentations began with two very different papers on Poussin. The first was by **David Packwood** (Birmingham University), the current Student Chair of the AAH. His presentation was entitled 'Poussin, Archaeology and the Concerns of Art: A Sheet at Christchurch'. David has been deepening his investigations on Poussin's approach to the selection of classical sculpture in the paintings, arguing that the artist was concerned with 'abstracting' from the antique. **Phillippa Plock** (University of Leeds) took a very different critical perspective on the artist in her paper entitled 'Thinking Historical Audiences: Poussin's Early Mythological Paintings and Gendered Viewing in 1620's Rome'. A healthy scholastic argument then ensued between David and Phillippa over art historical methodology.

**Stefka Ritchie** (University of Birmingham) then brought us back to 'indigenous' territory with her discussion of Joseph Wright of Derby. Her paper was called 'Glowing in the Dark'. Poetical Imagery of the Mechanical Arts: Samuel Johnson and Joseph Wright of Derby'. We then switched from 18th-century Romanticism to modern architecture with an excellent presentation given by **Dr Alonso Pena**, a mathematician from Cambridge University, and a welcome guest to an art historical forum. Alonso discussed 'The Mathematics of the Spiral Project at the V&A Museum', giving us a scientific insight into the physical structure of the proposed extension to the building on Exhibition Road, South Kensington.

After lunch we were fortunate to have **Dr Caroline Campbell** (National Gallery) as our final guest speaker. In a brilliant presentation she talked to the delegates about her involvement in the highly successful 'Spirit of an Age' exhibition at the National Gallery, as well as more generally about her curatorial work.

The final student presentations of this most enjoyable weekend were given by two research students working on German Expressionism. **Gemma Blackshaw** (University of Birmingham) gave a highly lucid presentation on her work on Egon Schiele in a paper entitled 'The Identification of Artists with Christ as the Man of Sorrows in Turn-of-the-Century Vienna'. Lastly, **Tanja Pirsig Marshall** (University of Essex), who is currently working on the Catalogue Raisonné of Otto Mueller's paintings and works on paper at the Museum Folkwang, Essen, Germany, gave a very interesting talk on this intriguing Expressionist artist, entitled 'Otto Mueller and the Gypsies'.

The weekend was a tremendous success and the feedback from the delegates was very encouraging. One delegate wrote: 'I really enjoyed the conference. Both the intellectual and social atmosphere was superb'. I am pleased to say that it looks as if the Summer School will be a yearly fixture. Essex University has been mooted as the third venue, although others will be considered. (See *David Packwood's letter on page 4.*)

I would just like to thank a number of people who ensured that this year's Summer School ran so smoothly. Firstly, Francis Follin, former student Chair and last year's organiser at Reading, who gave me some excellent advice on the logistics of organising such an event. Secondly, Claire Davies, the new AAH Administrator, who was invaluable in helping me sort out the paperwork. Thirdly, Jannet King, the editor of the AAH *Bulletin*, who processed the publicity with remarkable efficiency.

I would also like to thank Professor Shearer West and all the staff at The Barber Institute and the University's Conference Office, particularly Sophie Wilson, Lindsay Orton, Julie Zacaroli, and Donna Willmetts.

Finally, I would like to thank all the delegates who took part for making the weekend such a great occasion. Long may the Summer School thrive!

## CHRISTIAN WEIKOP

AAH Summer School Organiser  
University of Birmingham

# AAH ESSAY PRIZE 2002

**Deadline 31 October 2001**

The AAH is offering three prizes of **£200 each**, plus book prizes from the sponsors:

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Winners will also receive AAH Student membership for a year.

Abstracts of the winning entries will be published in *Bulletin*.

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

Rules for entry:

- Entries should be 5,000 – 20,000 words long, (depending on departmental regulations)
  - Entries must have been submitted in fulfilment of coursework requirements at a UK institution within the current or previous academic year.
- Each entry must be accompanied by an academic nomination.
- Essays submitted must not have been previously published.
- Entries from non-AAH members will be accepted.
  - There is no entry fee.
- Deadline: **31 October 2001**

**Call for Readers:** Readers are needed for the Essay Prizes.

Please contact:

**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>

## Matt Cambridge on his job as temporary research curator

Writing the letter to accept any position of employment brings mixed feelings. On the one hand, there is a sense of pleasure and satisfaction that the preparation and endless fretting have achieved the desired result. The other hand attempts to fend off the fear that one is not ready for what is about to be undertaken; a role which is, the feeling goes, something that one knows little or nothing about. The post of temporary research curator for the Richard Parkes Bonington Bicentennial Exhibition at Nottingham Castle Museum and Art Gallery, stretching one whole year into the future, is no different.

Nottingham Castle Museum holds over 250 works by or after Richard Parkes Bonington – one of the 19th century's least-exhibited artists – many of them monochrome prints. The two major shows in living memory dedicated to his work (Marion Spencer's at Nottingham in 1965, Patrick Noon's at Yale and Paris in 1991–92) presented a substantial number of these works, researched by authors who had dedicated large parts of their academic careers to Bonington. Indeed, Patrick Noon's 1991 catalogue has been recognised as the best reference work for Bonington's oeuvre. It was thus with a some trepidation that the position of having to follow these two shows was accepted.

### Finding a new approach

Having said that, there is no reason to tread directly in the footprints of Spencer and Noon. Art history is a constantly evolving discipline, and it is therefore desirable and necessary to bring new approaches to bear on subjects that have been studied before. As this exhibition will be based around the core of the Castle's holdings of works by Bonington and related artists, its format is to a certain extent predetermined by those holdings. The show does not start from the position of Marion Spencer in 1965, when the Nottingham collection was smaller and the idea was to display a comprehensive selection of Boningtons to obtain as complete a picture of him as possible. Nor does it find itself adopting the enviable stance of Patrick Noon's show at Yale and the Petit Palais, where the reputation of author and institutions led to a larger number of loans being given than would have been possible here. Due to a number of factors, not the least of which is cost, the Nottingham show would be incapable of following either of its predecessors in size even if this was what was required. The bicentennial project will be designed to showcase the collection at Nottingham, Bonington's place of birth, which in principle will be complemented by a number of significant loans to create an exhibition mirroring the small jewel-like effects that Delacroix so admired in Bonington's work. At least, that is the theory.

In the catalogue I hope to demonstrate that, a decade on from Patrick Noon's exhibition, reassessment of Bonington is still occurring, if not in terms of fresh documentary evidence or lost paintings springing to light then in the placing of his activities within the sphere of current art historical activity. The theories which, ten years ago, were in the vanguard of art history are still present, but they have been supplemented and reacted against. It is a challenge to create an identity for Bonington both in relation to the work done on him previously, and free enough from that work to stand on its own.

As with all exhibitions, the question of the show's potential audience must be considered. Nottingham Castle Museum and Art Gallery is a local government institution catering



for the cultural needs of the city and its inhabitants. It is not a centre for the practice and display of abstruse research. Yet there is no point mounting an exhibition with no theoretical content. There are two sets of demands at work on the position of curator. Those of an academic audience, who have an interest in whatever may come out of the research side of the work, are contrasted with those of the show-going public, who have the right not to be patronised, hectored, or otherwise put off the legitimate practice of enjoying art. It is a further challenge to juggle these sets of demands and to produce a show that can fulfill the requirements of both without compromising either.

These statements may seem rather obvious to those who have worked in curatorial positions or other gallery-based roles before. However, to one who has never attempted to conceive an exhibition, to combine research with a final, physical, public result, or to imagine the abilities and limitations of a curator's role before, even the simple act of writing to enquire into the possibilities of a picture loan can become daunting. A whole new world of nuance and etiquette opens up, and the inability to navigate through it can have consequences beyond the horizon of borrowing a single print. Yet because of these challenges the role of research curator for the Bonington show is already becoming a rewarding one. Once the feeling of a lack of direction, or indeed too many directions at once, wears off, the opportunities for creating a thorough and memorable exhibition become clearer. There are aspects of Bonington and his surroundings yet to be examined, and hopefully some of these will achieve further exposure through this project.

**MATT CAMBRIDGE**  
Research Curator

**Richard Parkes Bonington Bicentennial Exhibition**

**25 October 2002 – 2 February 2003**  
Nottingham Castle Museum and Art Gallery.

The position of Research Curator was made possible  
with funding from the  
**Paul Mellon Centre for Studies in British Art**

## The British School at Rome

### ROME SCHOLARSHIPS 2002-3

For research on the archaeology, art history, history and literature of Italy, from prehistory to the modern period. Applicants should normally have begun a programme of research in the general field for which the Scholarship is being sought, whether or not registered for a higher degree. 9-month residency, including full board  
Research and travel grant: £444/month

### ROME AWARDS 2002-3

For research on the archaeology, art history, history and literature of Italy, from prehistory to the modern period. Applicants will normally have begun a programme of research in the general field for which the Award is being sought, whether or not registered for a higher degree. The Awards are not normally suitable for people in established posts. 1- to 4-month residencies, including full board  
Research grant £150/month + £180 travel allowance

### BALSDON FELLOWSHIP 2003-4

For research on the archaeology, art history, history and literature of Italy, from prehistory to the modern period. Open to established scholars normally in post in a UK university. 3-month residency, including full board  
Research and travel grant of £650

For further information and application forms, contact:  
The Registrar, The British School at Rome, at The British Academy, 10 Carlton House Terrace, London SW1Y 5AH.  
Tel: 0207 969 5202; Fax 0207 969 5401; <bsr@britac.ac.uk>

Information and forms are also on our website:  
<[www.bsr.ac.uk](http://www.bsr.ac.uk)> Closing date: **11 January 2002.**

## Henry Moore Institute, Leeds Research Fellowships 2002-2003

The Henry Moore Institute invites applications from artists, academics, curators and educationalists, who are interested in working on historic and contemporary sculpture, using the resources available to them at the Institute. The collections comprise sculptures, a library, slide library, an archive of works on paper, models and original documents. Up to four fellows will be offered accommodation, travelling expenses and a per diem in order to use these resources for periods of up to one month. The Institute is also able to offer the possibility of presenting finished research projects in published form, as a seminar, or in its exhibition galleries.

Please send a proposal and a c.v. marked RF to:  
Henry Moore Institute, 74 The Headrow, Leeds LS1 3AH  
Deadline **31 December 2001**

## Wingate Scholarships

Wingate Scholarships are awarded to individuals of great potential or proven excellence who need financial support to undertake creative or original work of intellectual, scientific, artistic, social or environmental value and to outstandingly talented musicians for advanced training.

Closing date **1 February 2002**. Forms available for downloading from our website, or by post by sending an A4 self-addressed envelope with a 41p stamp.

For any further information please apply to: Faith Clark, Administrator, Wingate Scholarships, 20-22 Stukeley Street, London WC2B 5LR <[www.wingate.org.uk](http://www.wingate.org.uk)>

# Getty Research Grants 2002

## RESIDENTIAL GRANTS AT THE GETTY CENTER

The **Getty Research Institute** provides support for established scholars to undertake research related to a specific theme while in residence at the Getty Center in Los Angeles. The residential grant categories are Getty Scholars, Visiting Scholars, Predoctoral Fellows, and Postdoctoral Fellows. In addition, the Research Institute offers short-term Library Research Grants.

The **Getty Conservation Institute** provides support for established professionals and scholars in conservation and allied fields to pursue independent research while in residence at the Getty Center through its Conservation Guest Scholars program.

## NONRESIDENTIAL GRANTS

The **Getty Grant Program** provides support for scholars to pursue projects that will advance the understanding of art and its history, including Collaborative Research Grants, Postdoctoral Fellowships, and Curatorial Research Fellowships.

## HOW TO APPLY (ALL GRANTS)

Detailed instructions, eligibility information, and application forms are available online at [www.getty.edu/grants/funding/research/scholars](http://www.getty.edu/grants/funding/research/scholars) or by contacting the Getty Grant Program, 1200 Getty Center Drive, Suite 800, Los Angeles, CA 90049-1685, U.S.A.  
310 440.7374 (Phone), 310 440.7703 (Fax), [researchgrants@getty.edu](mailto:researchgrants@getty.edu) (E-mail).

**Deadline for all Getty Research Grants:**

**November 1, 2001**



# Culture: Capital: Colony

## 28th AAH Annual Conference

5 – 7 April 2002

University of Liverpool



Association of  
Art Historians

This conference marks an important departure from previous AAH conferences in several respects. Organised by three section convenors, each responsible for a thematic strand in the conference including a number of sessions, this event focuses discussion on three crucial, capacious, and highly contested concepts: **Culture: Capital: Colony**. The intention is to encourage contributors radically to assess their art-historical backgrounds and to consider how their interests and perspectives have been formed, and may be changed.

The conference also specifically welcomes those whose backgrounds and practices are in art practice and contemporary art criticism and theory. **Culture: Capital: Colony** asks those attending to interrogate the status of historical and contemporary art and art writing in a global context, and specifically to review the impact of European socio-economic and cultural development on the peoples of other continents.

The 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 the afternoon of Friday 5 April.

Latest conference information on <[www.aah.org.uk](http://www.aah.org.uk)>

## 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](mailto:kbelle@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.*

### Conference Administrator

The conference administrator is  
**Sam Gathercole**.  
Please direct all enquiries regarding the conference to him at:  
School of Architecture  
University of Liverpool  
Abercromby Square  
Liverpool, L69 3BX.  
Tel: (+44) (0) 151 794 2623.  
<[Sam.Gathercole@liv.ac.uk](mailto:Sam.Gathercole@liv.ac.uk)>

Conference Organiser: Jonathan Harris,  
School of Architecture, University of  
Liverpool. Tel: +44 (0)151 794 2638.  
<[jharris1@liv.ac.uk](mailto:jharris1@liv.ac.uk)>

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 20th 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; Fax: (305) 348 6544 <martinej@fiu.edu>

**Alejandro Anreus**, Art Dept., Ben Shahn Hall, William Paterson University, 300 Pompton Road, Wayne, NJ 07470 <anreusfamily@home.com>

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.

### CALL FOR PAPERS

Conference papers must *not* exceed 20 minutes in delivery time.

**Please send your paper proposal by 25 November directly to the relevant session organiser(s).**

Include with your covering letter:

- a paper title
- your full name and contact address (including email), institutional affiliation (if any)
- an abstract of *no more than 200 words*

No one may present more than one paper at the conference.

### 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**

Maria Dolores Jiménez-Blanco, Universidad Complutense de Madrid, c/o Juan Ramón Jiménez 2-4 B 28036 Madrid, Spain <lolajb@eresmas.com>

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 20th 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 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.

## **Forums**

Culture: Capital: Colony will also include a number of one-hour 'forum' discussions. These may consider a wide range of professional, academic, and intellectual issues.

Forums on the following topics have already been planned. Details will be included in the February 2002 *Bulletin*:

- Curatorship versus Art History?
- Artists and Contemporary Politics
- Architecture and Art
- Feminism and Art History in 2002

If you would like to take part in one of these discussions, or propose another Forum discussion, please write by **25 November 2001**, to:  
Jonathan Harris, School of Architecture, University of Liverpool, Abercromby Square, Liverpool L69 3BX.

Tel: +44 (0) 151 794 2638

<jharris1@liv.ac.uk>

## 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 >

*The Cultures of Contemporary Art programme critically analyses which modes of discourse have been privileged within art history and how those cultures are institutionally maintained. 'Race, Culture and Representation' considers how artists of different races have inequitable levels of access to the resources of other cultures. These inequities are often institutionally embedded through patterns of acquisition and display which, in turn, 'Collecting the Colony' aims at tracing through a wide range of colonial encounters.*

*Questions of power within an institutional context are also central to both 'Matters of Style', which critically analyses the inclusions and exclusions of art writing in an educational context and to 'Computer Arts, the Internet and Power', which examines the intersections of corporate and military influence, ICT, globalisation and art. In contrast, 'Political Art Now' examines art that explicitly addresses political issues to ask, among other things, whether or not it is simply a stylish reworking of a conventional artistic genre.*

*Other sessions examine forms of discourse and practice that have been necessarily peripheral to conventional art history. 'Matters of Science' investigates new paradigms of matter in the natural sciences and their consequences for models of embodiment, materiality and aesthetics, while 'Smelling, Hearing, Tasting and Touching Art' discusses the implications of art that utilises the non-visual senses for an understanding of aesthetics, knowledge and experience.*

### Race, Culture and Representation

Rasheed Araeen, *Third Text*, PO Box 3509, London NW6 3PQ, Tel/Fax: +44 0207 372 0826, <thirdtext@kalapress.freemove.co.uk>

The question of race has been fundamental to colonialism. Race was used to maintain a separation of coloniser and colonised which in turn enabled 'backwardness' to be attributed to the 'inferiority' of these races, and for the connection between races and cultures to be eternally fixed. The colonised could not rise above the specificity of their cultures to speak with ideas that addressed the whole of humanity. In contrast, European artists explored indigenous cultures, their work apparently transforming the 'primitive' into an expression of modern consciousness. The living other, however, remained persistently outside this modern consciousness.

Post-colonial theories of difference discuss 'in-between space', a space defined by the enunciation of the cultural difference of the 'other'. This only differs from 19th century racial theories in that the race or the culture of the 'other' is now valorised and celebrated in the name of cultural diversity. The freedom that allowed artists like Picasso to go beyond the exhausted limits of European visual culture is thus refused the contemporary 'other' who must still represent him/herself through his or her race or cultural difference.

Conference papers are invited which explore the connections between 19th century race theories, European artists' fascination with and appropriation of the artistic forms of other cultures, notions of cultural difference in postcolonial theory and their combined implications for the position and status of the 'other' artist in contemporary art.

### Political Art Now

Dave Beech, University of Wolverhampton, School of Art and Design, Molineux Street, WV1 1SB, tel: 01902 321000 dave.beech@virgin.net

There has been a resurgence of interest in politics within the art world in the last few years. This session will explore this resurgence in terms of projects undertaken and theories relating to them.

**Political projects:** Is ambitious art being combined with radical political intentions, or does one compensate for the lack of the other? Is Michael Landy's *Breakdown* and Jeremy Deller's *Battle of Orgreave* an update of political art after Duchamp or a nostalgic spectacularisation of a lost political reality? Have contemporary artists too removed from political activism to have any chance of seriously engaging in political intervention? Is the *Art For All?* book a sign of an upsurge in political consciousness for contemporary art or a measure of its containment by administration? Were artists right to call for the withdrawal from Austria in protest at the politics of Otto Muhl?

**Political theories:** Are the competing theories for the politics of contemporary art compatible with the politics of the art itself? Are theorists more political than the artists they promote? Is Julian Stallabrass' book *High Art Lite* and Simon Ford and Anthony Davies's theory of the *Culturepreneur* a significant contribution to the analysis of the cultural politics in the 21st century, or does it rethink the role of the artist in terms derived from defeat? Is today's political art a resurgence of genuine political activity, or a stylish reworking of a conventional artistic genre?

### Smelling, Hearing, Tasting and Touching Art

Fiona Candlin, Birkbeck College, 26 Russell Square, London WC1E 5DQ, Tel: 020 7631 6610 < f.candlin@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 Matthew Dalziel and Louise Scullion's *The Most Beautiful Thing* (1995) used perfumed cards, Rirkrit Tiravanija 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 creates 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:

- Research in multisensory practices
- How might multisensory art constitute or redefine aesthetic experience?
- What questions does multisensory art raise 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
- How can contemporary developments in multisensory art be viewed in an art historical context? How do they relate to wider cultural developments?

### More than just a matter of style – On the practices of writing on art

**Kerstin Mey and Ken Neil**, School of Fine Art Duncan of Jordanstone College of Art and Design, University of Dundee, Perth Road, Dundee, DD1 4HT. Tel.:1382 345 317; Fax: 01382 200 983, <k.mey@dundee.ac.uk> <k.neil@rgu.ac.uk>

Since the onset of modernism the understanding of art has been increasingly marked by its need for commentary. Visual works – though they mean more than words may ever express – are not necessarily self-evident or self-revelatory. Their understanding depends more often than not on the written word, on the written discourse as context. Against the perceived ‘silence of the visual works’ the need for analysis and interpretation has been growing incessantly. What was once established as a ‘complementary phenomenon’ has become an integral part of contemporary art: the writing about art. The forms and functions of the written discourses on art are essentially determined by the ‘institutional’ frameworks in which they are embedded, and of course by society at large. At present we can observe a paradigm shift not least in epistemological terms from a text-based to an image-focused culture under the influence of the rapid development of new information and communication technologies. That has consequences for the ways we generate knowledge, how we communicate information and exchange ideas, and thus is not only reflected in the production of visual works but also concerns the discourses about art, including critical writing.

This session focuses on practices of writing about art in the context of institutional art education. Papers are welcome that address the following issues:

- How have the new ICT influenced and changed writing on art? How is that reflected in the education of art?
- What role does (critical) writing on art play in art education today?
- Which modes of writing on art are encouraged/discouraged, drawn upon/rejected by institutional art education and why?

### Collecting the Colony: contemporary thoughts on imperial histories

**Professor Partha Mitter and Judith Green**, History of Art department, University of Sussex, Falmer, Brighton, BN1 9RH UK; Tel. 01273 694527; <J.Green@sussex.ac.uk>

Collecting has been a central practice of colonialism: objects have been captured along with territory, works of art acquired along with information. Fragments of empire have been brought together in collections embodying colonial and imperial projects. This session seeks to expand understanding of the intersection of collecting and colonialism by bringing together scholars working on the many different aspects of this issue.

Proposals are invited for papers addressing any aspect of collecting within a colonial context. Any kind of collecting may be examined: whether public or private; consisting of souvenirs or systematically ordered objects. Collecting of any variety of visual and material culture (whether

‘designated fine art’, ‘decorative art’ or ‘artefact’) can be addressed. Discussions of collecting in all colonial situations – from settler colonies to imperial enclaves – and in all historical periods including the present, are welcome.

All papers should have in common the aim not only of tracing the history of collecting within a specific colonial context, but also a desire to engage with wider historical and theoretical questions concerning the comparative study of colonialism and collecting.

### Contemporary Art and Matters of Science

**Peggy Rawes**, 143 The Beckers, Rectory Road, London N16 7PP, tel: 020 7503 7687 <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 art works by Cornelia Parker (*Mass – colder, darker, matter*) Stelarc (*Zombie Cyborgs*) the Chapman Brothers (*Chapman World*), or Thomas Grünfeld (*Misfits*) 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 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 matter (e.g. in quantum physics, crystallography or micro-biology), issues of bio-technology and life raised by genetics and micro-biology and the transmission of genetic material occurs through exchange, symbiosis or mutation rather than linear or incremental modification.

### Computer Arts; the Internet and Power

**Alan Schechner and Alessandro Imperato**, Savannah College of Art and Design, Savannah, GA 31401, USA, <a\_imperato@hotmail.com>

This session will consider a range of issues relating to the digital arts and power. We are open to papers that consider issues such as the ‘ideology of cyberspace’; the institutional production, reception and circulation of computer art, particularly in relation to the Internet as a site of exhibition and proliferation. Other issues may include the power of institutions and corporations to shape the future of web art; does the ‘Internet Gallery’ constitute a newly emerging digital ‘white cube’ that continues to privilege and promote existing structures and processes of power and control? What relation does web art and the ‘world wide’ web have to mass access and privilege in the context of newly forming information classes, analogue and digital nations, internationalism, race, as well as gender politics? What are the manifest and potential effects of patronage via the corporate sphere on art and freedom of expression and how does this relate to previous utopian dreams of the Internet as a site of democratic participation and communication?

# 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.*

## 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.

## Accommodation

Sufficient accommodation has been secured in University of Liverpool Halls of Residence for those attending the conference.

If you would prefer to stay in a hotel **you are strongly advised to book hotel rooms well in advance** as the conference coincides with the Grand National weekend at Aintree.

The booking form contains the address of Liverpool Tourist Board.

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 <c.pierce@liv.ac.uk>

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?

### 'Alternative Modernisms'

**David Peters Corbett**, Department of History of Art, University of York, Heslington, York YO10 5DD. <dmpc1@york.ac.uk>

**Michael Leja**, Department of Art History, University of Delaware, 318 Old College, Newark, DE 19716-2516, USA, <mleja@udel.edu>

The existing literature of modernism continues to be dominated by definitions and methodologies derived from the powerful descriptions of French art after 1850 developed over the last fifty years and setting out a set of themes – the 'society of the spectacle', the dialectic of urbanisation and suburbanisation, the appearance of the flaneur, the fluid nature of late-nineteenth century class structures, among them – through which the work of French artists from the 1850s onwards are read. One of the major consequences of this dominance has been to make art and cultural circumstances which do not fit neatly into the moulds offered by the literature on French marginal and to some extent invisible objects of analysis. Art produced elsewhere, in Europe or in the United States prior to the end of the Second World War, can only unhandily be made to mesh with these conceptual categories and terms of analysis.

Impelled by a perception of this situation, the last five years have seen a growth of work on alternative modernisms that endeavours to revise our understanding of art-historical modernism through the study of places and times outside France after 1850. This session will bring together papers on such 'alternative modernisms' to open out discussion of these issues to a wider range of chronological and geographical areas than has hitherto been the case. Papers are invited on any aspect of these questions, but those dealing with art or culture of Latin America, the Iberian peninsula, Central or Eastern Europe will be particularly welcome.

### 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, Lipman Building, University of Northumbria at Newcastle, Newcastle-upon-Tyne NE1 8ST <latterdaypamphlets@hotmail.com>

**Colin Trodd**, ADM, University of Sunderland, Ashburne House, Ryhope Road, Sunderland SR2 7EF. <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 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 'culturepreneurial' models of the relationship between art, publicity and a 'consumer public'.

### Hybrid Narratives in Contemporary Art

**Margery Amdur and Jackie Tileston**, Department of Art and Art History, University of New Mexico, Albuquerque, NM 87131-1401 <MAmdur9887@aol.com>

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; <ad7@soton.ac.uk> <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.

## Making Connections – Framing the Fetish

Does the conferring of auratic value onto erotic art constitute a liberalizing strategy or an oppression masquerading as liberation? Does the ongoing stigmatisation of pornography as obscene trash and ‘groaning fornification’, even by such theorists as Roland Barthes and Slavoj Žižek, perpetuate repression of non-procreative sexuality? This was one of many contentious issues raised in the *Framing the Fetish* session, convened by **Jill Carrick**, at the AAH Oxford Conference 2001.

The issue was addressed by author of ‘Fetish: An Erotics of Culture’, **Henry Krips**. It was only due to erotic art’s screening of naked flesh in the concealing gestures and surprising conjunctions of the *punctum* – as illustrated for Barthes by Mapplethorpe’s photography of the penis and for Žižek, its veiling by the fig-leaf – that Krips considered Barthes and Žižek grant it a highly cultivated status. As both consider pornography without the *punctum*, Krips detected that they position it as *erotica*’s Other. However, Krips teased out how this binary is ironically undermined by Barthes’ correlation of the *punctum* with Freud’s uncanny, and Žižek’s conflation of it with the veiling rather than substitution of the phallus. As Krips considered these mechanisms for consuming erotic art are inherently fetishistic, he deduced that it is no less arousing than pornography. In this case, Barthes’ and Žižek’s underlying objections to pornography pertain less to its exploitation of sexual desire than to their bourgeois sensitivity to its vulgarity. Yet if, as Krips hypothesised, pornography and erotic art may both contain the *punctum*, both be sexually arousing and not be mutually exclusive, but fluidly interlocking, then neither Barthes’ nor Žižek’s demarcation can be rationally sustained.

While Krips drew attention to the Lacanianism resonant in *punctum* theory, this subject was intensely explored by **Jennifer Friedlander**, in relation to female subjectivity and spectatorship. While the *studium* operates according to the phallic logic of the signifier to secure an illusion that the Symbolic is complete, conversely the *punctum* operates according to the logic of the signifier of lack in the Other. As an inverted ‘not all’, it becomes, according to Friedlander, identifiable with female subjectivity. As these represent the two positions a subject can take in response to the failure of the Symbolic to confer identity, Friedlander deduced that positions of sexuation arise not as a matter of convention or nature, but of logic. As negative determinations of identity which are contradictory and illusory, Friedlander argued that both masculinity and femininity are then deceptions concealed by imposture or masquerade – although Friedlander aligned masquerade with Lacan’s S(A) as a more enigmatic and less precarious strategy. Rather than a subversive and pleasurable feminist spectatorship being negotiated through the masculine logic of the phallic signifier, as Laura Mulvey, Mary Ann Doane and Griselda Pollock advocate, Friedlander contended that it should proceed through the logic of Lacan’s S(A) – the signifier of the lack in the Other. While this avoids the masochism of taking up the viewing position of the male gaze, it invokes the pleasure of identifying with the fantasy which masks nothing and the *jouissance* which can erupt from the failing trips or slips of the phallic economy.

Through masquerade, **Joy James Henley** examined how the viewing subject can become their own fetish, as illustrated by the photography of Pierre Loti. While an officer in the French navy, Loti achieved notoriety for such

novels as *Aziyadé*, in which he conflated racial Otherness with transgressive sexuality. Whenever his ship reached port Loti, like his characters, went ashore disguised in local dress to fulfil his homosexual fantasies. Camouflaged in the clothes of the Other, Loti could enter a *liminal* space in which European prohibitions of ‘inversion’ could be freely transgressed. Yet just as in Loti’s masquerade balls staged at his Rochefort house of enchantment, this transgression was conditional upon a return to normative society. This is played out, Henley contended, by Loti’s photographs of himself dressed in naval uniform and ethnic costume. Due to the photograph’s ability to mirror back to the subject a specular image of itself to re-frame the subject as Lacan’s *objet petit a*, Henley deduced that through his photographs, Loti became his own fetish, excited by his oscillations of playing bourgeois European male and abject Other simultaneously.

The pleasures of sado-masochistic fetishes in Gericault were examined by **Christopher Kool-Want**. After exhibiting the *Charging Chasseur* at the 1812 Salon, Gericault depicted decapitated heads and severed limbs alongside scenes of madness and violence emanating from lions, tigers, soldiers and murderers. While Norman Bryson has decoded the former as uncanny symptoms of castration anxiety and Stefan Germer has diagnosed the latter as the œdipal struggle between incestual desire and prohibition, Kool-Want connected both with Gericault’s Sadean philosophy of life as a struggle between abused and abuser. While Gericault’s abusers were idealised for neither fearing violence nor death, Kool-Want argued that conversely the abused were aligned with madness, as corroborated by Gericault’s focus upon the jockey’s whips and horse’s frightened gaze in his *Epsom Downs Derby*. Correlating the jockey’s indifference to the State’s abandonment, Kool-Want concluded that Gericault’s horses, like the *Raft of the Medusa* crew, represent a fetishistic cycle of abuse from which there is no escape.

Turning to *fin-de-siècle* Parisian department stores, **Esther da Costa Meyer** revealed how fetishism was produced by their eroticisation of fabric, while **Gen Doy** exposed how drapery became imbricated within the commodity fetishism of retail capitalism. Amidst billowing halls, and sumptuous towers of silk, retailers from the Printemps to the Louvre staged seduction. Attuned to its lure, Karl Marx started his commodity fetish theory with, as Gen Doy pointed out, 20 yards of linen and one coat. Through their eroticisation of fabric and transformation of banal commodities into irresistible *objet d’art*, for the taking or ‘collecting’, da Costa Meyer argued that these phalansteries encouraged fingering and shoplifting. Despite massive evidence for men succumbing to this temptation, da Costa Meyer revealed that male alienists correlated textile erotomania and kleptomania to the gender purportedly most prone to hysteria.

Pursuing Marx’s theory, Gen Doy considered how once the power of the commodity took on a life of its own, it transformed inter-subjective relations into relations between things, as so potently illustrated by those women arrested for masturbating with stolen silk. Yet given that there may be nothing more tragic than a fetishist who has to make do with the whole woman, Gen Doy ended this session by questioning, through contemporary women’s art, whether it is possible to avoid the fetishisation of woman as mystery and lack, while still mobilising desire?

**FAE BRAUER**

## On-Site / In-Sight • Scottish Theoros Conference

University of Dundee • 26 – 27 January 2001

The interdisciplinary conference On-Site / In-Sight jointly organized by Dr **Nicholas Davey**, Department of Philosophy, and Dr **Kerstin Mey**, School of Fine Art, set out to take a fresh look at the role of vision in aesthetic and philosophical thought, and in visual working practices and their history. The event came into being as an initiative of the Theoros Research Project (see right).

Contributions by **Gisela Schmidt** and **Nicholas Davey** addressed the question of seeing as understanding by making productive a hermeneutic approach. Whilst the first paper used art historical interpretative and analogous psychoanalytical procedures to show that vision can be discursive construct, the latter paper concentrated on the aspect of self-reflection of the author subject in the practice of writing and philosophical thought in order to elaborate on the issue of seeing the horizon of one's vision in the practice of writing and philosophical thought. The hermeneutic tradition was also drawn on in a discussion of spiritual vision by **Brian Elliott** and of the notion of creative fidelity by **Gerald Cipriani**.

**Paul Gladstone** juxtaposed iconographic and poststructuralist readings of examples from the history of art in order to explore the notion of historicity of recognition and aesthetic understanding. **Patricia Macdonald**, **Asa Anderson**, and **Louise Scullion** and **Matthew Dalziel** talked about the relationship between sitedness and sightedness, taking their own artistic practice as a focal point.

**Murdo Macdonald** presented notions of creative vision in his talk about idea-based art in Scotland during the late 1980s and early 1990s. **Clive Cazeaux** and **Ben Rumble** discussed the relationship between the senses (and their hierarchy), the body and the creative thought process with particular reference to the work of Merleau-Ponty. **Ken Neil** referred to an Existentialist ontology in his talk about possibilities of seeing / siting the self in the world of others by presenting case studies from photo-realist art of the 1960s.

Art education provided the context for **Katie Macleod** and **Lin Holdridge**, who looked at art practice as visual concept. In emphasizing the irreducibility to theory of the visual construct they pointed to wider implication for postgraduate research and its valuation. **Kathryn Moore** challenged the concept of visual thinking, arguing that seeing and recognition are fundamentally (in)formed by cultural inscription and thus can be acquired and taught. The need for an understanding of the sensuality of digital media and of sensibility itself was of major concern to **Mark Palmer's** inquiry into new media art and the underlying theoretical discourse.

The conference concluded with a discussion of how to further develop interdisciplinary and inter-institutional activities to foster productive relationships between practice and theory in the field of aesthetics and visual culture, particularly with a view of the context of (higher) education.

**KERSTIN MEY**

Since 1996 a further two Scottish Theoros conferences have taken place: *Aesthetics, Historicity and Practice*, in 1998, and *Visual Thinking and Working Practices* in 1999. Key papers from the first two are shortly to be published. A publication of a selection of this year's conference is also planned.

The Theoros Research Project has concerned itself with ways of re-conceiving the relationship between art theory and art practice. It has promoted a hermeneutic orientation to concepts of art experience and art practice. Revisiting the classical roots of 'theory' offers a way of rebuilding a conception of theory that stresses participation, witnessing and bringing to fruition rather than analysis and indifference. Elaborating concepts of experience which emphasize development-over-time rather than the momentariness of aesthetic immediacy offers new ways of exploring how our experience of art is mediated by language and history. In short, the Theoros Research Project seeks ways to bring into reflection and, thereby, to further articulate, the 'theoretical' elements which already shape both our experiences of art and the assumptions which govern our practice of art, and thus, art and aesthetic education. It is presently located in the University of Dundee under the dual directorship of Dr Nicholas Davey (Department of Philosophy) and Dr Kerstin Mey (Art History and Theory, School of Fine Art).

For further information about the Theoros Project and its associated activities, please contact

Dr Nicholas Davey <J.R.N.Davey@dundee.ac.uk>

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## Dangerous Liaisons

### The Relationship Between Art and Craft

#### CALL FOR CONTRIBUTIONS

Original submissions that consider the ways in which artists have engaged with craft are invited for inclusion in an innovative, timely and unique anthology examining the ways in which art and craft intersect.

The contested nature of the subject will be addressed through the gathering together of a diverse groups of essays by authors from a range of vantage points – curators, theorists and historians, practitioners, teachers archivists and administrators.

Please send a synopsis of around 500 words to:

Grace Lees-Maffei

Senior Lecturer in the History and Theory of Design and Applied Arts

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## Studio Lives – Contemporary Views

### Wednesday Evening Talks

6:30 pm, Seminar Room

Henry Moore Institute (Free admission)

**3 October** Graham Gussin

**10 October** Simon Starling

**17 October** Phyllida Barlow

**24 October** Keith Wilson & Keith Tyson

How does the studio as a working space, and as a metaphor, figure in the minds of contemporary artists? Is it irrelevant – merely a room to do and store things – or does it shape and mediate making and meaning in important ways? Is there nostalgia for the studio – either in the work itself or explored through photography and film – or, as we begin the 21st century, is the 'romance of the studio' well and truly dead?

## Ordering the World in the 18th century

**12 – 13 SEPTEMBER 2002**

Manchester

*Fifth conference of the North West Group of the British Society for Eighteenth-century Studies*

### Call for papers

This international and interdisciplinary conference, sponsored by BSECS, will focus on 18th-century notions of order, hierarchy and subordination in the human and the natural spheres, and on the connections between them.

Proposals are invited for panels or for papers (200 words), to be submitted by **31 December 2001**.

Contact the organisers for further information.

Professor Frank O'Gorman <fog@man.ac.uk>  
Professor Diana Donald <dianadonald@ukonline.co.uk>;  
Tel: 01298 27946

## Research Methods in American Studies

### Oral History Technique and Visual Culture Analysis

**22 – 25 MARCH 2002**

Bordeaux, France

*European Association of American Studies Conference*

### Call for papers – deadline 22 October 2001

The workshop's purpose is to address how teachers and scholars can use the spoken word and/or the visual image most effectively as an 'American Studies' method. We are especially interested to solicit papers that conduct cross-cultural comparisons of how oral and pictorial sources are interpreted by American Studies scholars within the United States and elsewhere.

Send proposals of 250 words to both:

Professor John Dean, Université de Versailles, 13, rue Monge, 75005 Paris, France. <John.Dean@sudam.uvsq.fr> Fax: 01.43.29.34.09

Professor Michael William Doyle, Ball State University, Department of History, Burkhardt Building 213 / Muncie, IN / 47306-0480 / USA <mwdoyle@bsu.edu > Fax: 765.285.5612

## 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

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

## Shopping for Modernities

**10–11 MAY 2002**

Faculty of Design, Kingston University

*Dorich House Annual Conference*

### Call for papers

The Design Faculty of Kingston University is currently hosting an interdisciplinary research project on the subject of 'Suburban Modernity' which concentrates on the roles of domestic architecture and the material culture of the domestic interior in the formation of that concept in Britain in the inter-war years. Headed by Professor Penny Sparke, the project focuses on a local case-study examining a number of homes and their interiors on Kingston Hill which have been selected across class categories. The themes of identity and gender are uppermost. The subject of shopping for goods with which to create the domestic interior and through which a modern identity is expressed is also central to the project.

It is intended that the proceedings of the conference will be published in an anthology on the subject.

Papers are invited under the following headings:

- the cultural geography of shopping
- shopping and class formation
- shopping and gender
- shopping and identity
- shopping and modernity
- shop display
- shopping for property
- mail order shopping

Abstracts of 500 words outlining proposed papers of 30 minutes duration are invited by **15 November 2001**. Potential speakers should contact Brenda Martin at <b.martin@kingston.ac.uk>

For other information about the conference or to be put on the mailing list, please contact the:  
Short Course Unit, Faculty of Design,  
Kingston University, Knights Park,  
Kingston upon Thames  
Surrey KT1 2QJ.  
Tel: +44 (0) 20 8547 2000 ext. 4066.

## 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 to be made in **November 2001**

## Building Universities The 1960s and Beyond

11 – 12 APRIL 2002

University of Sussex

It has recently been claimed that Basil Spence's architecture at the University of Sussex "remains the best place to enjoy the sense of opportunity and optimism that were amongst the brightest features of the 1960s" (Elain Harwood). The purpose of this interdisciplinary conference will be to explore the questions that are raised by such claims.

How should Spence's architectural vision at Sussex be understood in the context of 1960s culture? What are the main historical characteristics of university building as an architectural genre? What will be the future needs and constraints in relation to planning, designing and building universities?

Speakers, participants and delegates will be historians and students of education, culture, art and architecture and practitioners such as architects, conservators, estates officers and planners.

The Steering Committee will include **Maurice Howard** and **Nigel Llewellyn** (University of Sussex) and **Susan Robertson** (University of Brighton).

The conference will be organised by:

Karen Wraith  
12 Mushroom Field  
Kingston  
Lewes  
E Sussex BN7 3LE  
<karen@wraithconf.f9.co.uk>  
(Please mark envelopes 'Building Universities')

## Adrian Stokes Centenary Conference

28 – 30 JUNE 2002

University of Bristol

Adrian Stokes (1902–1972) made a remarkably many-sided contribution to British cultural and artistic life. Originally best known for his early works on the Italian Renaissance, he also excelled as a critic of contemporary art and ballet. One of the first critical writers in Britain to espouse psychoanalytic theory, he went on to make his mark as a painter and finally as a poet. This conference, held in the centenary of his birth and thirty years after his death, will bring into focus the different sides of his achievement.

Those presenting papers will comprise scholars of different generations, some (like his official biographer Richard Read) already well known for their work on Stokes and others (like Alex Potts) bringing new light to bear on the fundamental aesthetic issues raised by his work. They will include specialists in psychoanalytic theory as well as British and foreign art historians, philosophers and literary critics.

Members of Stokes's immediate family will be attending, and there will be a simultaneous exhibition of his paintings, drawn from family collections, at the Arnolfini Gallery in Bristol during the period of the conference.

The conference will take place at Burwalls, a conference centre of the University of Bristol situated above the Avon Gorge. For registration details and further information, please contact the Departmental Secretary, Mrs Anthea Paice Department of History of Art, 43 Woodland Road, Bristol BS8 1UU <art-history@bris.ac.uk>

## DIGITAL ART HISTORY

### A subject in transition: opportunities and problems

WEDNESDAY 28 – THURSDAY 29 NOVEMBER 2001

The British Academy

*CHArt 2001 Annual Conference*

Like all other subjects, Art History is undergoing a process of transformation through engagement with the digital revolution. This conference presents developments that have taken place in the study of art and in its preservation. There will also be demonstrations of current projects and a forum discussion about the ways in which the new technology is offering new and more flexible ways of engaging with art and history, and the merits and demerits of the situation.

**Keynote address: Professor Eric Fernie**, Director, Courtauld Institute of Art, London.

Booking form available at <[www.chart.ac.uk](http://www.chart.ac.uk)>.

Full conference : £100 (CHArt members £70).

Reductions for students and the unwaged, and for those only attending one day of the conference. Bookings made after 1 November 2001 will be subject to a surcharge.

Send bookings to: Will Vaughan, Chair, CHArt, School of History of Art, Film and Visual Media, 43 Gordon Square London WC1H 0PD. <[w.vaughan@bbk.ac.uk](mailto:w.vaughan@bbk.ac.uk)>  
Tel (+44) (0)207 631 6127, Fax (+44) (0)207 631 6107.

## MAJOR ACCESSIONS TO REPOSITORIES IN 2000 RELATING TO ART

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

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

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

### National, Special and University

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

**Monumental Brass Society** (addnl): rubbings of monumental brasses in Bucks, Kent, Oxon and Suffolk, late 19th–20th cent (Acc 2000/75)

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

**Angela Martin**, cartoonist: corresp, cartoons, artwork, notes and papers 1982–2000 (7/ANG)

**Penny Martin**, researcher: corresp and papers rel to **Melanie Manchot** (7/XX53)

'Unfinished Business': papers of a group presentation by four part-time Fine Art students 1999

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

**Alexander Stuart Boyd**, artist and illustrator: corresp with members of the Barr family 1898–1918 (Acc 11881)

**Joan Kathleen Harding Eardley**, painter: corresp with Audrey Walker 1954–63 (closed until 2010) (Acc 11826)

**Alexander Nasmyth**, painter: pencil drawings (16) to illustrate 'Novels and Tales of the Author of Waverley' 1821 (Acc 11900)

**William Simpson**, artist, photographer and war correspondent: autobiographical notes and recollections 1889; with a watercolour and photographic album 1843–93 (Acc 11877)

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

**Gweled** (Welsh Association of Visual Arts): administrative records 1984–98 (Archif Gweled)

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

**Thomas Affleck Greeves** (1917–1997): collection of architectural capriccios

**Society of Antiquaries of London, Burlington House, Piccadilly, London W1V 0HS**

**Cyril Ernest Wright**, palaeographer and bibliographer: papers rel to heraldic MSS 1922–80 (MS 1010)

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

**Michael Andrews**, artist: corresp and papers 1951–95 (TGA 2000/25)

**Simon Bussy**, painter: list of paintings and works in pastel 1901–13 (TGA 2000/1.36)

**Cecil Collins**, painter, and **Elisabeth Collins**, painter: corresp, sketchbooks and papers c1927–90 (TGA 2000/15)

**Sarah-Jane Checkland**, biographer: corresp and papers rel to her biography of Ben Nicholson 1996–2000 (TGA 2000/14)

**Bernard Dunstan**, painter: letters (c105) from Richard Eurich and Peter Greenham 1941–92 (TGA 2000/24)

**Peter Hobbs**, painter: notebooks, sketchbooks and papers c1950–69 (TGA 2000/19)

**Brian Lane**, artist, gallery proprietor and publisher: corresp and papers 1967–87 (TGA 2000/3)

**Joan Souter Robertson**, portrait painter: corresp and papers c1930–85 (TGA 2000/13)

**Sir Matthew Arnold Bracy Smith**, artist: corresp with Arthur Tooth & Sons Ltd 1928–60: (TGA 2000/9)

**Silvie Turner**, researcher: corresp and papers rel to British print workshops 1975–2000 (TGA 2000/4)

**Paule Vezelay**, painter, etcher, wood engraver and lithographer: corresp, diaries, notebooks and papers c1920–84 (TGA 2000/2)

**Francis Watson**, art critic and author: papers rel to articles and broadcasts, press cuttings and transcripts c1930–69 (TGA 2000/11)

**Drian Galleries**, picture gallery, London: records, incl exhibition files, publicity files and visitors book 1957–98 (TGA 2000/23)

**Felicity Samuel Gallery**, London (addnl): corresp 1971–85 (TGA 914)

**Paul Nash Trust**: corresp and papers 1984–89 (TGA 2000/6)

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

**Eric Fraser**, painter and illustrator (addnl): papers c1915–83 (ADD/2000/14)

**D Marion Grant**, stained glass artist and designer: papers c1938–70 (ADD/2000/12)

**Leo Wyatt**, engraver and designer (addnl): papers c1970–98 (ADD/2000/11)

**Royal Institute of Oil Painters**: records 1882–1997 (AAD/2000/5)

**Society of Women Artists** (addnl): records 1987–2000 (AAD/2000/8)

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

**Lucy Susan Fawkes** (b 1812) of Farnley Hall, Otley: MS album of lace designs (MSL/2000/5)

**Martin Hardie**, painter and etcher: corresp (15 items) with John Henderson 1899–1935 (MSL/2000/10)

**Sir Edward John Poynter**, painter: letters (12) rel to the Royal Academy Winter Exhibition of works by Anthony Van Dyck 1899 (MSL/2000/2)

**Laurence Whistler**, glass engraver: corresp with Cyril Wood 1964–65 (MSL/2000/7)

**William Soper & Son**, enamellers and jewellers, London: notebook and corresp 1824–1902 (MSL/2000/14)

## Local Repositories in England

**City of Westminster Archives Centre, 10 St Ann's Street, London SW1P 2DE**

**Kerrison Preston** (1884–1974), writer: papers, incl corresp of W Graham Robertson rel to purchase of Blake material, and corresp with Sir Geoffrey Keynes, 1890–1953 (Acc 2228)

**Essex Record Office, Wharf Road, Chelmsford CM2 6YT**

**St James's Art Society for the Deafened**: corresp, photographs and papers 1946–1997 (D/Z 362;

**Hampshire Record Office, Sussex Street, Winchester SO23 8TH**

**George Edward Marston**, artist (1882–1940): corresp and papers from expeditions to Antarctica

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

**Samuel Barnett** (1844–1913) and **Dame Henrietta Barnett** (1851–1936), social reformers: corresp with various artists and literary figures 1890–1910 (LMA/4266)

**Royal Society of Portrait Painters** (addnl): peoples portraits 2000 (ACC/3489)

**Medway Archives and Local Studies Centre, Civic Centre, Strood, Rochester ME2 4AU**

**Tim Kershaw**, artist, Rochester (addnl): records c1970–90 (DE744)

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

**Nottingham Arts Society**: minutes and scrapbook 1880–94 (DD2249)

## RSLP HOGARTH Project

**Project Director**: Dr Sue Price, Head of Academic Information Services, Courtauld Institute of Art

**Project Manager**: Sarah Gilmour, Courtauld Institute of Art

The **Helpful Online Gateway to ART History – HOGARTH** for short – is one of a number of collaborative projects funded by the Research Support Libraries Programme. The overall aim of the programme is to enhance access, particularly electronic access, to research collections in the UK. HOGARTH focuses on facilitating access to major exhibition and sales catalogue collections in history of art.

The project involves twelve higher education institutions with significant library collections in history of art. As well as participating in the project the Courtauld is acting as lead institution. Primarily, the HOGARTH Project consists of what is termed 'retrospective conversion': a process common to all academic libraries as they replace the old card catalogues with online computer catalogues.

Although exhibition and sales catalogues play a significant role in art historical research, in some cases representing the single surviving source of information, they have not always been given priority in library retrospective conversion projects.

The main focus of the HOGARTH project is the targeted retro-conversion of catalogues published between the early eighteenth century and the late 1980s. The particular value to research will be the cataloguing of rare older items together with increased access by location to more widely collected material, both national and international, as these records become available online.

When the project comes to a close in July 2002 the twelve participating libraries will have created some 83,000 new computer records for exhibition and sales catalogues. And, as a direct result, researchers will no longer have to travel to an individual library in order to search that library's card catalogue manually. Instead, complete holdings of exhibition and sales catalogues of the libraries involved in the project will be accessible via the internet.

The completed project will also include a web gateway that will act as a directory to UK university, museum and national libraries with collections in art history. This online directory will provide a description of library collections, access details and links to library OPACs (Online Public Access Catalogues) allowing researchers to judge which collections in the UK most suit their research and then to search their catalogues.

More information concerning the HOGARTH Project can be found at:

[www.courtauld.ac.uk/hogarth](http://www.courtauld.ac.uk/hogarth)

**SARAH GILMOUR**

**Surrey History Centre, 130 Goldsworth Road, Woking GU21 1ND**

**Ernest Christie**, artist: sketchbooks c1897–1905 (6784)

**West Yorkshire Archive Service, Wakefield Headquarters, Registry of Deeds, Newstead Road, Wakefield WF1 2DE**

**Wakefield Art Gallery**: records, incl papers rel to air raid precautions c1937–49 (C1197)

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### Jonathan Harris

(2002 conference organiser)

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### Christiana Payne

(2001 Conference Organiser)

## Bulletin contributions

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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### Deadline: 7 January 2002

Conference/fellowship information or job ads  
are printed free of charge. All other ads  
contact Editor to discuss price. For queries re  
material to be posted as an insert with  
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