

# Bulletin 79

For information on advertising, membership and distribution:  
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February  
2002

Association of  
Art Historians

Registered Charity No. 282579

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

## New Faces at *The Art Book* and *Art History*



**C**AROL RICHARDSON is the new Honorary Editor of *The Art Book* and will be working alongside the Editor, Sue Ward, representing Association members.

She works at the Open University as a Research Lecturer, spending half of her time researching into Renaissance Rome, and the other half writing course material and doing administration. Many of you will know her as the organiser of the AAH Edinburgh 2000 conference.

Carol sees *The Art Book* as a great way to keep in touch with what's being published, but she is interested in

looking at how it can even more closely meet the needs of its readership. "I am keen to explore issues arising from the business of writing about art history – the people involved and the process of getting books published, sold and read. That is why I have consulted with several eminent editors and publishers and produced a piece for the March edition on the art book publishing industry."

**D**EBORAH CHERRY, who will be taking over as Editor of *Art History* in June, is Professor of the History of Art at the University of Sussex. She writes on issues in contemporary art, as well as on the 19th century art, and is currently completing *Living with the Dead: Reviving the Victorians in the Twentieth Century*.

Her aim is to maintain the *Art History*'s position as a major and well-respected international journal, and to continue to publish essays that set the standards for scholarly expertise and professional practice. However, she sees her job as meeting the challenge created by the expansion of the field of art history, and the emergence of the study of visual culture and material culture. One of her key tasks as Editor will be to respond to, as well as initiate, discussion about the nature of art history as a discipline.



"I will encourage diversity by seeking contributions from a wide range of perspectives, working within broad-ranging definitions of art and artists, and encouraging the dissemination of interdisciplinary and cross-cultural research. I will remain open to developments as they happen, and will be publishing papers from successful conferences and symposia. I consider these initiatives as building on the established success of the journal under its current editors, and as likely to strengthen its achievements, appeal and marketability."

### DIRECTORY OF FREELANCE ART HISTORIANS

The existing *Register of Independent Art and Design Historians* is being revised. It has been decided to re-name, extend and re-design the publication.

An entry in the *Directory* is available to any paid-up member of the AAH who does not have an established full-time post at an educational institution or museum.

Just complete and return the enclosed form by **22 April**.

Please encourage freelance art historians who are not members of the AAH to join the Association so that they can take advantage of being listed in the *Directory*.

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# Culture: Capital: Colony

28th AAH Annual Conference

**5 – 7 April 2002**

**early booking deadline: 20 February 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.

Keynote speakers 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**

*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.*

*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. Martínez**, 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.

Introduction: Juan A. Martínez: *The Discourse from Within*

Florencia Bazzano-Nelson (Georgia State University, USA) *From Global to Regional: Marta Traba's Definitions of Latin American Art*

Holly Barnet-Sanchez (University of New Mexico, Albuquerque, USA) *Rasquachismo and Domesticana: Aspects of Chicano/a Aesthetics and the Art Criticism of Tomas Ybarra Frausto and Amalia Mesa-Bains*

Andrea Giunta (Universidad de Buenos Aires, Argentina) *Rewriting Modernism: Romero Brest and Other Genealogies for Modern Art*

Conclusion: Alejandro Anreus *Critiquing the Critique: Some Thoughts on Latin American Art Criticism*

### 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. 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.

Marjorie Trusted (Victoria & Albert Museum) *So What was New? Sculpture in Spain and Mexico in the Sixteenth and Seventeenth Centuries*

Eleanor Wake (SLLC/Birkbeck College, University of London) *Native appropriation of the European grotesque in the art of sixteenth-century Mexico*

Beatriz Cáceres-Péfaur (Universidad de los Andes Merida, Venezuela) *Las cabezas mascaradas en la arquitectura religiosa de Arequipa, Perú entre los siglos XVII y XVIII*

Adrian Locke (Royal Academy, London) *Movers and Shakers: Highlighting regional identity through the iconography of the colonial Peruvian earthquakes Christs of Lima and Cusco*

Renate Dohmen (University of Newcastle) *Pattern and Cultural Identity – Contemporary Traditional Shipibo-Conibo Art discussed from a Contemporary Theoretical Perspective*

Valerie Fraser (University of Essex) *Reconsidering Colonial Art in Latin America*

### 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>

This session is intended to engage discussion on the ways in which the consolidation of the aims of the Mexican Revolution and reaction to the institutionalisation of the revolution were manifest in the arts.

Tatiana Flores (Columbia University, USA) *Imagining the Mexican Nation: Fernanda Leal's First Mural*

Helen Thomas (University of Essex, England) *Aestheticising the Wilderness: Mexico City's Open Air Schools*

Joy James Henley (University of British Columbia, Canada) *Picturing the Impossible: Tina Modotti's Colonia de la Bolsa Photographs*

Discussion of papers: Carlos Monsivais, critic and writer, Mexico

### 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

#### Conference Administrator

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**Sam Gathercole.**

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art historiography, and that often has been ignored because the artists involved were somewhat marginal within conventional art historical accounts.

Nancy Jachec (Oxford Brookes University, England) *Afro's Garden of Hope UNESCO Murals, 1958: Gesture Painting as a World Aesthetic*

Alison Green (Oxford Brookes University, England) *Painting the New York School's Second Generation*

Inés Vallejo (Universidad Complutense de Madrid, Spain) *Esteban Vicente: A Spaniard in New York*

Genoveva Tusell Garcíá (Universidad Nacional de Educacion a Distancia, UNED, Spain) *The Internationalisation of Spanish Abstract Art: The Interchange of Exhibitions between Spain and the USA (1950–1964)*

Yolanda Romero (Centro Cultural Jose Guerrero, Spain) *Jose Guerro, An Artist without Frontiers*

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

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

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 Mariátegui to a critical engagement with Latin American and European art.

Sergio Rivera-Ayala (Wayne State University, USA) *Marcos, or the Mariateguist Gospel According to Enrique Krauze*

Barbara McCloskey (University of Pittsburgh, USA) *The Face of Socialism: George Grosz and Jose Carlos Mariátegui's Amauta*

Petra Barreras (University of Puerto Rico at Rio Piedras, Puerto Rico) *Nueva York: Puerto Rico's Largest City and Art Capital*

Nathan E. Bodoff (University of Puerto Rico at Rio Piedras, Puerto Rico) *Interchange and Isolation: Distance and Intimacy with the Metropolis in Puerto Rican Art*

### 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.

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

Adrienne A. Santina (University of North Texas, USA) *Negotiating Ethnic and National Identity: Patriotic Signifiers in Native American Art*

Lara M. Evans (Albuquerque, USA) *Luiseno Performance Artist James Luna: Language, the Dialogic, and Performance*

## Forums

There will be one-hour forum discussions on the Saturday of the conference on the following topics:

- **AAH Journals – The Future**  
Shearer West (AAH Chair and University of Birmingham, England)
- **Cultural Capitals/Colonizing Centres**  
Fae Brauer (University of New South Wales, Australia)
- **Walter Benjamin, the Collector/Allegorist, and Art History**  
David Packwood (University of Birmingham, England)
- **Teaching and Learning in Art History**  
AAH Universities and Colleges Subcommittee
- **Future Feminists – Feminism's Future**  
Penny Wickson (University of Birmingham, England)
- **Artists and Contemporary Politics**  
Jonathan Harris (University of Liverpool)

## 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.

**Lize van Robbroeck (University of Stellenbosch, South Africa) *Writing White on Black: the Construction of Race and Identity in 19th- and 20th-century South African Art Writing***

**Katherina Homickova (Central European University, Hungary) *The Most German Eye: Discussion over Rembrandt in Weimar Germany***

**Jacqueline Francis (The Center for Afro-American and African Studies, USA) *Gone Nationalist: Black US and English Artists in the Long 1960s and 1980s***

**Daniel J. Rycroft (University of Sussex, England) *Negotiating Sherwill's Santhals: Artisanality, Ethnicity, and Ideological Vision during the 1850s***

**Elaine Cheasley (Queen's University, Canada) *Crafting a National Identity: The Dun Emer Guild, 1902-1908***

**Julie L. McGee (Bowdoin College, USA and South African National Gallery, South Africa) *A South African 'Museum without Walls': Cape Town's In/visible Art Institutions***

### Political Art Now

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

This session will explore the resurgence of interest in politics within the art world in the last few years 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 Mühl?

**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?

**Particia Bickers (Editor *Art Monthly* and University of Westminster, England) *Politics/Smolitics***

**Mark Hutchinson (artist, England) *Four Types of Art in Search of a Public: the Political Strategies of Public Art***

**J. J. Charlesworth (University of Westminster, England) *Twin Towers: The Spectacular Invisibility of Art and Politics***

**Jonathan Vickery (University of Warwick, England) *Art Without Administration: Art Radicalism and Critique after the Neo-Avant-Garde***

**Mikkel Bolt Rasmussen (Aarhus University, Denmark) *Exodus or Intervention? From I.S. and Autonomia to Contemporary Art***

**Ben Fitton (DeMontfort University, England) *Shifting Positions***

## 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.

Leslie Hill and Helen Paris (London, England) *Ontology of the Olfactory*

Deborah Cherry (University of Sussex, England) *She Loved to Breathe – Pure Silence*

Clara Ursitti (Glasgow School of Art, Scotland) *The Good, the Bad and the Ugly*

David Cunningham (University of Westminster, England) *Sounds in the Gallery: Aesthetics, Sensibility, and the New Spaces of Art*

Andrew Stooke (Sherborne School, England) *Suspended Expectations: On Performance with Audience*

## 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. 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.

Carol Magee (Dickinson College, USA) *Reading between the Lines at the National Museum of African Art, Washington DC*

Kevin Henderson (Duncan of Jordanstone College of Art and Design, University of Dundee, Scotland) *Exhaustion and Disinterest*

Bookmark not Defined (Duncan of Jordanstone College of Art and Design, University of Dundee, Scotland) *Writing and Declaring in Contemporary Art: Literary Literalness*

Kersin Mey (Duncan of Jordanstone College of Art and Design, University of Dundee, Scotland) *The Gesture of Writing*

Katy MacLeod and Lin Holdridge (University of Plymouth, England) *The Role of Critical Writing on Art in Art Education Today*

## 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.

Susan F. Abasa (Massey University, New Zealand) *Hot Property? Collecting Aboriginal Art in Australian Art Museums 1980–1995*

Rainer Buschmann (Hawaii Pacific University, USA) *Manipulating the Salvage Paradigm: Ethnographic Collecting in German New Guinea*

Jude Hill (University of London Royal Holloway, England) *Cultures and Networks of Collecting: Tracing the Lives of Henry Wellcome's Collection*

Kavita Singh (Jawaharlal Nehro University, India) *Curzon's Collection of Indian Artefacts*

Boris Wastiau (Royal Museum for Central Africa, Belgium) *Collecting, Selecting, and Displaying the Colonial Subject in Tervuren, 1910*

John Zarobell (Philadelphia Museum of Art, USA) *The Global Landscape: Collecting Views for the Colonial Archive*

## 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.

Esther Leslie (Birkbeck College University of London, England) *Synthetix*

Rory Hamilton and Jon Rogers (Royal College of Art, England) *Art and Visual Perception: An Exploration through Science and Art*

Suhail Malik (Goldsmiths College University of London, England) *Digital Formalisations*

Jenifer Way (University of North Texas, USA) *Cybernetics and Cyborgification: John McHales Telemaths*

Frank Banfield (Goldsmiths College University of London, England) *Sine Waves and Angels*

Yvonne Scott (Trinity College Dublin, Ireland) *Landscape Unbound: Science and the Redefinition of Landscape in Art*

### 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, 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 that may be discussed 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?

Alessandro Imperato *Net Art, the White Cube, and the World Wide Web*

Sarah Parsons (York University, Canada) *Collective Sites for Remembering: Imagining Slavery in Virtual Space*

Alan Schechner *Packets of Resistance: Net.Art as Political Activism*

Salomi Voegelin (Goldsmiths College University of London) *Fluidity and Fixing: Digital Obstacles or Immaterial Commodities?*

John Byrne (John Moores University, England) *Apocalypse Then: Cybersublime and the work of Chris Cunningham*



# University of Oxford

## Department for Continuing Education

### Staff Tutor in the History of Art (Director of Studies)

Salary Range: £20,470 – £34,734

wef 1 March 2002

The Department for Continuing Education proposes to appoint a Staff Tutor in the History of Art with effect from 1 May 2002 or as soon as possible thereafter. The appointment is full-time and for a period of three years in the first instance.

Applications are invited from well-qualified art historians with proven teaching skills and suitable academic experience in the study of western art.

The successful candidate will be required to direct a large and varied programme in art history for adult students in Oxford, and in a number of centres in Oxfordshire, Berkshire, Buckinghamshire. The programme includes weekly classes, Saturday schools and part-time award-bearing courses at Undergraduate Certificate and Diploma level. The post holder will be required to direct a team of part-time tutors and to have demonstrable organisational and administrative skills.

Further particulars and application forms are available by e-mail from: <personnel@conted.ox.ac.uk>

Tel: (01865) 280152.

Applications should be sent to

Emily Constantine, OUDCE.

1 Wellington Square, Oxford

OX1 2JA

by Friday 22 February 2002.

### Contributions to Bulletin

Many thanks to all the contributors to this issue. If anybody would like to write a report on a session of the Liverpool Conference, please contact me in advance on <ed-bulletin@aah.org.uk>. Next deadline: 7 May 2002.

JANNET KING, Bulletin Editor

# 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  
<jo.darke@inted.demon.co.uk>

Alison Sleeman, Slade School of Fine Art  
<alison.sleeman@ecl.ac.uk>

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

Sculpture remains as one of the most public art forms. 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 régime 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. Sculptural objects and structures 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. But what meanings do these public 'sights' convey? Is there a role for contemporary monuments or can space itself commemorate? Can monuments help us recover memory or has memory been subsumed in art? What part do monuments play in the construction of individual and cultural identities?

This strand will explore the historical and contemporary role of monuments and sculptural objects in public spaces and consider their impact and interaction with politics, social life and culture. Focusing on two broad themes, we hope to address the idea of 'contested monuments', especially those affected by local or national conflict, and also to give consideration to issues to do with collective memory, identity, embodiment and being.

Reuben Fowkes (University of Essex, England) *Public Sculpture and the Hungarian Revolution of 1956*

Loretta D-Gascard (Franklin Pierce College, USA) *The Berlin Wall: From Border to Object*

Joe Kerr (Royal College of Art, England) *Absence in Public Space – the Failure of Sculpture in the Aftermath of War*

Paul Usherwood (University of Northumbria at Newcastle, England) *Colliery Disaster Memorials and the Construction of Memory*

Annie Gerin (University of Regina, Canada) *Maitres Chez Nous: Public Art and Linguistic Identity in Quebec*

Shelley Hornstein (York University, Canada) *The Memorial to Walter Benjamin and the Complexities of 'Being There'*

## 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?

Merilyn Savill (University of Auckland, New Zealand) *The Portrayal of Paradise*

Megan A. Smetzer (University of British Columbia, Canada) *The Edges of Empire: Negotiating Imperial Space in Captain Cook's Images from the North Pacific*

Sue Wragg (University College Northampton, England) *The Ninth Circle: Imagining Cannibals*

Betsie Gross (University of Southern California, USA) *The Imperial Imaginary*

Stephanie Pratt (University of Plymouth, England) *Sight and Oversight: Early Modern Images of Native Americans as Forms of Knowledge*

### '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 brings 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.

Michael Asbury (Camberwell College of Art, England) *Is Brazilian 'Modernismo' an Alternative Modernism?*

Ysanne Holt (University of Northumbria at Newcastle, England) *Charles Sims' Spirituals and the 'Isolation Ward' of the Royal Academy in the 1920s*

Karen Lang (University of Southern California, USA) *Beckmann and Inconceivable Modernism*

J. M. Mancini (National University of Ireland, Ireland) *Modernism is an Anthology*

Richard Meyer (University of Southern California, USA) *Cecil Beaton and the Bad Dream of Modernism*

Alexandra Stara (Kingston University, England) *Modern City Ancient Street: Pikionis' Acropolis Project*

## 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.

Angela M. Opel (Munich Alte Pinakothek, Germany) *'Un ouvrage compose dans un gout nouveau': the Development of 'Art Didactics' and Public Display under the Elector Palatinate, c.1750–1800*

Sighle Bhreathnach-Lynch (National Gallery of Ireland, Ireland) *A National Gallery for Ireland: Issues of Ideological Significance*

Fae Brauer (The University of New South Wales, Australia) *The Persistence of Institutional Power: The French State, the Academy and Official Art in the time of Cubism*

Anne Nellis (Brown University, USA) *Collecting for the 'Public' in the Domestic Interior, 1798–1824*

Laura Newton (University of Northumbria at Newcastle, England) *'To Educate the Eye and the Soul': the Newcastle Exhibitions c.1863–1890*

Helen Rees (University of Manchester, England) *Contesting the Canon of Heritage: The Burlington Magazine and the National Gallery, London, 1903–1911*

## Accommodation

Sufficient accommodation has been secured in the University 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.

## 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.

Tony Halliday (London, England) *Rearranging Academic Hierarchies*

Duncan Forbes (Scottish National Portrait Gallery, Scotland) *Historical Subject Painting in Scotland 1820–1850*

Colin Trodd *Artful Annihilations and Generations of the Public, or, Victorian Art Criticism and the Impossibility of William Blake*

Elizabeth Prettejohn (University of Plymouth, England) *Swinburne, Political Engagement, and 'Art for Art's Sake'*

Paul Barlow *Picasso's Watts: Or 'Privatising' Public Art*

Nina Lübbren (Anglia Polytechnic University) *The Historical Anecdote*

## Hybrid Narratives in Contemporary Art

**Margery Amdur**, 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. This session will involve presentations about hybrid forms of creating narratives. However common this tactic might be textually, it is not very common visually. The session will examine 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.

M. A. Greenstein (Otis College of Art and Design, USA) *Chinese Ge Ra Fi Ti: Xu Bing's TMs Calligraphy at Home and Abroad*

Joshua Mosley (University of Pennsylvania, USA) *Balancing Agile Montage*

Lisa Tamiris Becker (Richard L. Nelson Gallery, University of California at Davis, USA) *Hybridity and Hybrid Narrativity in the Work of Julio Galan and Roberto Juarez*

Clayton Merrell (Carnegie-Mellon University, USA) *Disassembling Narrative and Self-Devouring Facts*

## 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.

Shona Kallestrup (University of Aberdeen, Scotland) *Centre/Periphery in Romanian National Artistic Identity c.1900*

Alkis Charalampidis (Aristotle University of Thessaloniki, Greece) *Modern Greek Art and the Centre/Periphery Model*

Pat Simpson (University of Hertfordshire, England) *Gender and Identity in Post-Soviet Art: A View from the West*

Katrzyzna Murawska-Muthesius (University of London, England) *The 'Strategic Essentialism' of the Imaginary Slaka*

Adam Jolles (University of Chicago, USA) *Religious Defamation / Aesthetic Denunciation: The Emergence of a Soviet Museology under Stalin*

Mathew Rampley (Edinburgh College of Art, Scotland) *Warburg and Others: Art History in the Shadow of War*

## 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?

O. K. Werckmeister (independent scholar, Berlin, Germany) *Updating Arnold Hauser's Marxist Account of Romanesque Art*

Deborah Ascher Barnstone (Washington State University, USA) *Modell Deutschland: German Public Art and Architecture*

David Dunster (University of Liverpool, England) *Can Art or Architecture Survive Urban Regeneration?*

Stephen Eisenman (Northwestern University, USA) *William Morris, Primitive Communism and a Dream of John Ball*

Gen Doy (DeMontfort University, England) *The Subject of Marxism?*

Andrew Kennedy (Kingston University and Buckingham University, England) *Performativity Theory and Visual Culture – a Marxist Critique*

### 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.

Sam Gathercole (University of Liverpool) *Still thinking about 'Endless Architecture'*

Jonathan Hughes (independent scholar) *Anthony Hill: the intersection of art and architecture*

Barbara Pezzini (The Goldfinger Collection) *This is tomorrow: Ernő Goldfinger, architect and art collector*

Simon Sadler (Institute of Architecture, School of the Built Environment, University of Nottingham) *The Avant-Garde Academy*

Hadas Steiner (School of Architecture and Planning, University of Buffalo) *To be announced*

### 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.

Jane Linden *InSite? Out of Site? Obscure and Diverse Interventions in the Public Forum*

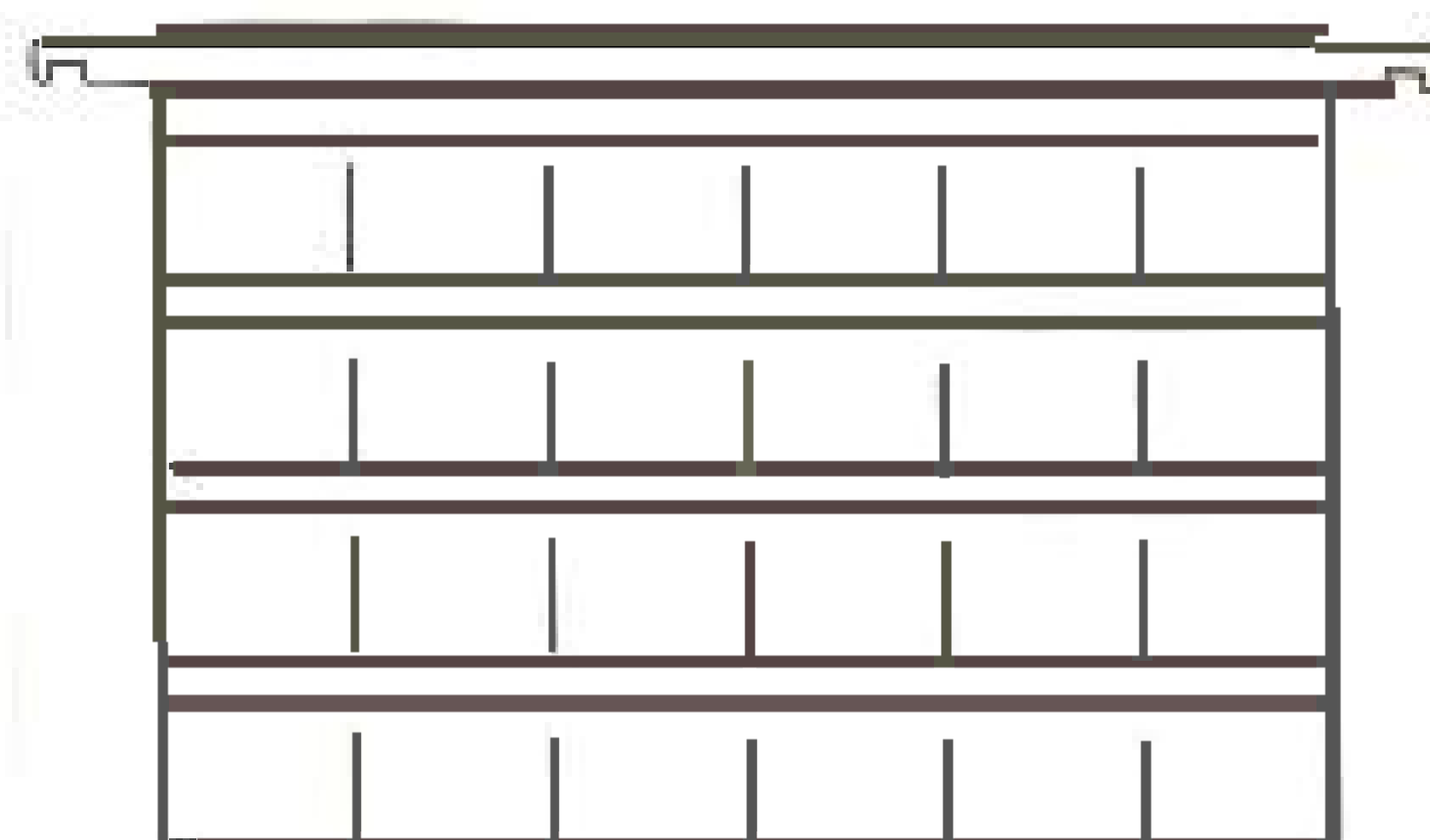
Cameron Cartiere (Chelsea College of Art and Design, England) *Changing Currents, Rising Tides: Charting the Course of New Public Art*

Michael Corris (Kingston University, England) *A Modest Proposal for the Public Realm: The Niigata Culture Box and the Skoghall Konsthall of Alfredo Jaar*

Peter Mortenbock, London and Vienna, England and Austria *The Provisional, Phantasmatic and Virtual Character of Social Space*

Rory Francis (Manchester Metropolitan University, England) *If This is Not a Pipe then What is Lost in Translation?*

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# Executive Committee Annual Reports

## Chair

IT HAS BEEN an extremely busy and productive year, with a number of changes in the AAH and some new and exciting initiatives. I took over from Toshio Watanabe as Chair in April 2001, at the same time as our new administrator, Claire Davies, began her job. We have also had a number of new members on the Executive Committee, the *Art History* and *Art Book* Editorial Boards, and we have a new Chair of the Independents group, Marion Arnold, and a new Vice-Chair of the AAH, Gen Doy. We are all learning together, but I appreciate all the energy that all of these people have brought into the job.

### New editorial posts

In discussing new positions, I am also pleased to announce the new Editorial positions on both *The Art Book* and *Art History*. Carol Richardson of the OU has already taken up the position of Honorary Editor of *The Art Book*, assisting the Executive Editor, Sue Ward. Deborah Cherry, of the University of Sussex, will be taking over as Editor of *Art History* in July 2002, and we will soon be announcing her Deputy Editor. Both of these new Editors replace teams that have given a huge amount of their time, energy and intellectual engagement to the AAH.

As new Editors take up their roles, the incumbent Editors will, sadly, depart. I would like to express my gratitude to Claire Donovan, who took on the role of Honorary Editor of *The Art Book* and worked closely with Sue Ward to reshape the already successful magazine into a publication that would help serve the interests of our wider membership. Claire has done a lot of behind-the-scenes work with the Editorial handbook and structure of *The Art Book* editorial board, and she has left it in very good shape for future developments. I am very grateful to Claire for all the work she has done.

Dana Arnold and Adrian Rifkin will complete their terms of office in July 2002. The AAH owes a great debt to Dana and Adrian, who acted as Editor and Deputy Editor for *Art History* for the last five years, reversing their relative positions halfway through. Dana and Adrian have added to the intellectual excitement and rigour of the journal, and have managed to show acute attention to the details of editing and production, while retaining a broad and clear vision for the journal. They have raised the profile of *Art History* through their innovative special issues, and have initiated book versions of the special issues that have proved to be effective and popular. They have both put more time and energy into this job than most members realise, and I am immensely grateful to them.

On the issue of *Art History*, I am pleased to note that we are entering the 25th anniversary year of *Art History*. This is an incredible achievement for any journal, particularly one that has gone from strength to strength in a period in which there have been many changes in art historical methodology. We are looking forward to celebrating this anniversary at the Liverpool AAH conference in April 2002, and we are hoping to have another celebration in London later in the year.

### Annual conference

Conference organisation has gone well this year. The conference at Oxford Brookes was a great success, and the

Liverpool conference promises to be both exciting and innovative in its approach. Organisation for the 2003 AAH conference is well under way, thanks to Birkbeck and University College, London, who are jointly organising the event. We have tightened up the administrative arrangements for AAH conferences, providing much more administrative support than previously, and we feel that this has made things easier for the organisers and for the membership. However, there are cost implications of this, and we have found that the AAH each year is carrying a bigger and bigger loss for each conference. This is one of the reasons that we will be asking the membership to approve an annual inflation rate increase of membership fees at the Liverpool AGM, so that we can attempt to keep up with our rising costs.

### Plans for the future

During the past year, the Executive Committee has had a number of wide-ranging discussions on future plans and the activities of the AAH. We have, for example, discussed the current sub-committee structures and whether or not a different arrangement of sub-committees and liaison groups would be a more effective reflection of the current state of the discipline. I am hoping that this discussion will continue and that we will be able to think carefully about the aims of the AAH and how the sub-committee structures might be rethought to take account of those aims. I would be interested to hear from the membership on this point.

Finally, there are some positive new initiatives that should be announced. The AAH has been successful in obtaining affiliation to the College Art Association in America, and we will, in future, be organising a session each year at the CAA conference. In due course, we will inform the membership about how this will work. Also, Lawrence King publishers is liaising with the AAH to offer the annual Fleming Prize to assist an undergraduate or postgraduate with research related travel. This new prize will be launched at the AAH conference in Liverpool. I hope to see everyone there!

### SHEARER WEST

Chair

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## Bulletin

The *Bulletin* continues to be published three times a year, to tie in with the call for sessions, call for papers and final details of the Annual Conference.

Contributions from members have increased, with conference reports now a regular feature.

Student members continue to be enthusiastic about contributing articles about their work placements and research.

I am trying to increase the visual content and am always on the look out for high-quality, copyright-free images.

The *Bulletin* continues to be laid out in Microsoft Publisher, and printed directly from my disk by The Print House in Brighton. Each issue seems to bring a fresh electronic challenge, however, and the eagle-eyed among you may have noticed that *Bulletin* 77 included an alien font that replaced the normal Arial!

JANNET KING

## Secretary's Report

The following members will leave the Executive at the 2002 AGM, having served three years: **Christiana Payne** and **Sam Smiles**. The EC would like to thank Christiana and Sam for all the hard work they have done on behalf of the Association and wish them all the best in the future.

We are now seeking nominations for the two spaces available on the EC, which will be filled at the AGM in April. The closing date for the receipt of nominations for members of the EC is **15 March**.

Please send all nominations on the relevant form (which you can obtain from the AAH Administrator), along with the names of two nominators (who should both be members of the AAH) to the Hon Secretary c/o The Administrator, 70 Cowcross Street, London, EC1M 6EJ.

The proxy voting form, for those people unable to attend the AGM, is included with *Bulletin* and, when completed, should be returned to the Administrator by **22 March**. By signing this you allow the Chair or your nominee to use your vote if required on any issues. Please complete this form if you are unable to attend the meeting.

**MARSHA MESKIMMON**

## Independents

The committee has devoted most of its energy since assuming office to the publication of the proposed *Directory of Freelance Art Historians*, details of which are given on the front page of *Bulletin*.

We hope that the revised, expanded and re-designed publication will offer existing members a tangible benefit for their membership, and will attract freelance art historians who are not currently members of the AAH to join the Association and get an entry in the *Directory*.

We need the co-operation of Independent members in building up the database of institutions, companies etc. which should be notified about the proposed *Directory*. We must ensure that it is widely and effectively distributed.

### Keeping in contact

The Independents as a group have little contact with one another, unlike members who work full-time at institutions and liaise with colleagues. Although we are trying to organise events in London for those who can reach the city, this does not serve the needs of members living in the north, or outside Britain.

### Email

A number of members, including some who are based for part of the year in Europe or the States, have expressed interest in having e-mail contact and sharing information about conferences, publications, research and so on.

Please get in touch with me if you would like to be part of a group and I will look into how this might be established. I would like to hear from any member who is prepared to undertake the organisation of a contact group.

Please contact us about matters that concern you.

**MARION ARNOLD**

## 28th Annual General Meeting

**3.45 – 5.30 PM, SUNDAY 7 APRIL 2002**

Science Block Lecture Theatre 1, University of Liverpool

**The AGM is open to all members, whether or not they are attending the Annual Conference. Please bring your membership card with you.**

The Minutes of the 27th AGM were printed in *Bulletin* 77, June 2001, pp 8–9. If you are unable to attend, **please complete the proxy form** enclosed with this issue of *Bulletin* and return it to the AAH office by **22 March 2002**.

### Agenda

1. Apologies
2. Minutes of the 27th AGM in Oxford on 1 April 2001
3. Chair's Report
4. Membership Report from the Administrator
5. Honorary Secretary's Report
6. Honorary Treasurer's Report.
7. Report from the Editor of *Bulletin*
8. Report from the Editors of *Art History*
9. Report from the Editors of *The Art Book*
10. Reports from the Subcommittees:
  - Museums and Galleries
  - Independents
  - Schools
  - Universities and Colleges
  - Students
11. Report from the British Chair of CIHA
12. Report from the Convenor of the Artists' Papers Register
13. Report from the Convenors of the London Conference 2003
14. Motion 1 (see below), on which there will be a vote.
15. Motion 2 (see below), on which there will be a vote.
16. AOB

#### Motion 1

*To help the AAH keep up with the costs of inflation and avoid, wherever possible, a sudden steep rise in the cost of membership subscriptions, the membership subscription may be increased annually by an amount commensurate with the current level of inflation when recommended by the Treasurer and agreed by the Executive Committee.*

#### Motion 2

*Proposed amendment to Constitution: replace existing clause 19 with new clause to read:*

*19 (a) Officers and other Trustees of the Association may be paid a fee or other remuneration for services rendered to or duties carried out for or on behalf of the Association. Any such payment shall be at the discretion of the Executive Committee which should ensure that the amount to be paid shall be no more than the amount which would be charged by an individual or organisation which is not a trustee of the Association. The Officer or other Trustee shall not be entitled to attend the discussions concerned with the determination of the amount to be paid for his or her services nor to vote on any motion connected with the proposed payment. Subject to the provisions of Part (b) of this Clause Officers or Trustees shall be entitled to vote on all other matters.*

*19 (b) All Officers and Trustees shall declare any possible conflict of interest prior to the discussion of a matter or motion where such a conflict could arise. The Officer or Trustee concerned shall leave the Meeting whilst the matter is discussed and where appropriate voted upon. The Officer or Trustee concerned shall not be entitled to vote on a matter where a possible conflict of interest has been identified.*

## Administrator

I AM PLEASED to report that membership of the Association has continued to increase this year.

Student membership, in particular, has risen significantly, as incentives such as The Student Fund (previously The Voluntary Work Placement Support Scheme) and reduced conference fees continue to attract new members. It's also encouraging to see that international membership is still on the increase.

With the introduction of additional benefits and with wider publicity and recognition I'm looking forward to the continued growth of membership throughout 2002.

Please remember to renew your membership if you have not already done so. If you are a member of CAA or SAAH, you are still eligible for a 15% discount on your membership fee.

If you have any suggestions of comments regarding membership, or would like spare copies of the membership leaflet to distribute to friends and colleagues please let me know.

Best wishes for 2002.

**CLAIRE DAVIES**

### AAH Membership 2001

Membership figures, categories and occupational profile as of December 2001. [2000 figures in brackets]

Total Membership 1166 [1129]

Members taking:

<i>Art History</i> only	312 [370]
<i>The Art Book</i> only	97 [111]
<i>Art History &amp; The Art Book</i>	430 [393]
<i>Bulletin</i> only	284 [212]

Institutions subscribing to *Bulletin*  
43 [43]

### Membership Categories

#### Ordinary

With <i>AH</i> and <i>TAB</i>	190 [205]
With <i>AH</i> only	178 [185]
With <i>TAB</i>	57 [75]

#### Joint

With <i>AH</i> and <i>TAB</i>	11 [10]
With <i>AH</i> only	9 [10]
With <i>TAB</i>	0 [0]

#### Student

With <i>AH</i> and <i>TAB</i>	110 [93]
With <i>AH</i> only	37 [44]
With <i>TAB</i>	23 [16]
With <i>Bulletin</i> only	190 [136]

#### Unwaged

With <i>AH</i> and <i>TAB</i>	8 [6]
With <i>AH</i> only	3 [6]
With <i>TAB</i>	3 [3]
With <i>Bulletin</i> only	12 [10]

#### Low Income

With <i>Bulletin</i> only	24
---------------------------	----

#### Life

With <i>AH</i> and <i>TAB</i>	6 [6]
With <i>AH</i> only	7 [7]
With <i>TAB</i>	1 [1]
With <i>Bulletin</i> only	54 [54]

#### Corporate

	43 [44]
--	---------

#### Europe

With <i>AH</i> and <i>TAB</i>	26 [30]
With <i>AH</i> only	21 [18]
With <i>TAB</i>	6 [9]
With <i>Bulletin</i> only	14 [5]

#### USA and RoW

With <i>AH</i> and <i>TAB</i>	36 [43]
With <i>AH</i> only	57 [56]
With <i>TAB</i>	7 [7]
With <i>Bulletin</i> only	16 [7]

#### Occupational Profile for 2001

Academic	357 [385]
Museums	64 [69]
Students	404 [324]
Schools	25 [32]
Independent	98 [100]
Other	213 [148]
Unaccounted	5

#### New Members in 2001

Academic	29 [56]
Museums	4 [10]
Students	221 [158]
Schools	1 [6]
Independent	12 [9]
Other	40 [40]
Total	307 [279]

#### Geographical Profile for 2001

UK members 939  
England 874/ Ireland 9/ Jersey 2/  
Scotland 41/ Wales 13

European members 79 [76]  
Austria 1/ Belarus 1/ Belgium 1/ Czech  
Republic 1/ Cyprus 1/ Denmark 2/  
Finland 1/ France 11/ Germany 18/  
Greece 6/ Italy 7/ Netherlands 8/  
Northern Ireland 5/ Norway 1/  
Poland 3/ Portugal 2/ Spain 4/  
Switzerland 5

USA and RoW members 148 [140]  
Australia 8/ Brazil 2/ Canada 18/  
China 1/ Hong Kong 2/ Japan 9/ New  
Zealand 4/ South Africa 3/ USA 99

## Schools

The Schools Subcommittee predicted that the **AQA Art History AS** course would be difficult to manage and for many teachers this has proved the case. As the AS year is an extensive survey course, teachers have found it impossible to cover in full, and difficult to select inclusions and omissions. Despite this, some members have reported that the students themselves have enjoyed this type of introduction to the subject, and many have continued into the second year. However, there is real dissatisfaction amongst some teachers and it is worth noting that an alternative examination 'Art & Design Historical and Critical Studies' is provided by the Northern Ireland Council for the Curriculum, Examinations and Assessment ([www.ccea.org.uk](http://www.ccea.org.uk)). One of the subcommittee members is investigating the content of the syllabus and the assessment procedures; he will report back to the subcommittee in January 2002.

Members have suggested that in addition to the subcommittee meetings they would like to increase the participation of non-AAH members teaching Art History in schools by holding 'practical help workshops for those struggling with the AS'. This would be one method of informing this group of teachers about the work of the Association, particularly at a time when the Schools Subcommittee has no new members, decreasing attendance at meetings and only a small active core.

### ACHiS

The ACHiS research project was completed during 2001. After the first year, when the researchers' reports addressed context-specific, divergent questions, convergence was assured during the second through a common question: 'Within secondary art and design education, how can a collaborative critical/historical intervention both inform investigation and contextualisation, and provide reflective tools for making?'

The project director's report, which considers the possibility of generalising from the study, will be published shortly.

A summary of the findings can be found on page 25.

**NICHOLAS ADDISON**

## Art Galleries and Museums

The two 'museum' academic sessions at the Oxford Conference *Connections between Art History and Conservation in Museums* and *Millennium Displays: Making Art Histories in Museums* were well received, and eighteen people attended the meeting of the Art Galleries and Museums Subcommittee. Two issues of immediate concern which were discussed were the growing shortfall of specialist curators, and the dearth of curators from regional museums attending AAH conferences. It was considered sufficient to keep in touch by e-mail, and no further meetings were scheduled prior to the 2002 conference. There are currently over 25 members on the Art Galleries and Museums Subcommittee e-group.

In June members of the e-group participated in a lively discussion on the scope for museum and object-based art history in the academic programme of the 2002 conference.

On 20 July the Chair represented the AAH at a Charity Commission day seminar on assessing quality criteria in museum and art gallery collections.

Following AAH participation in the lobbying of *Resource* on behalf of regional museums, in October the Chair welcomed the publication of the report *Renaissance in the Regions: the future of England's museums*. For full text of the report, see the website: <http://www.resource.gov.uk/information/policy/rennais01.asp>.

The under-representation of curators within the membership of the AAH continues to restrict the capacity of the Art Galleries and Museums Subcommittee to function as originally envisaged. The possibility has therefore been discussed of converting it into an e-group affiliated to the AAH, represented by a liaison officer on the Executive Committee.

**MARK EVANS**

## Universities and Colleges

Once again I should like to thank all the members of the subcommittee for their contributions and hard work.

The consultation period on the subject benchmarking statements (July to November 2001) is now closed. Many thanks to all who attended the forum discussion on the draft statement at the Oxford conference and all who made suggestions and comments on the statement, either at Oxford or afterwards. The final statement will be published in March 2002.

As was reported in *Bulletin* last June, the subcommittee has been addressing, together with other subcommittees, and with the Executive Committee, the relationship between the various subcommittees, and their areas of responsibility. We are continuing to work on this issue, with the aim of achieving a set of subcommittees that can incorporate and represent the interests of the maximum number of AAH members in the most effective way possible.

The outcome of the RAE, published in December 2001, will be discussed at both subcommittee and Executive Committee level during the next few months. The RAE outcome and its consequences will be the major subject for discussion at the subcommittee's AGM at the Liverpool Conference. Before this meeting takes place, the subcommittee would like to get a sense of the general view on the outcome across the subject community. I would welcome any thoughts on this (however preliminary or informal), to be sent to me by e-mail or post to the addresses on the back page of this *Bulletin*.

This year, the subcommittee has begun to send representatives to events run by various funding bodies and by the LTSN Subject Centre (ADC-LTSN). Reports on these events may appear in *Bulletin* from time to time, as issues of interest to the membership of the AAH arise. (The first of these reports, by Gaby Neher, appears on page 25.)

**BETH WILLIAMSON**

## Donation to the Student Conference Support Fund

The Association would like to thank the members listed below for their generous donations to last year's Student Conference Support Fund. This enabled 41 students to receive a subsidy of £45 towards the cost of their conference fee.

Until this year the subsidy was paid out after the conference, on the basis of donations received. This involved considerable administration and meant that students had initially to pay out the full fee. This year, to save administration time, we are banking on your continued support for this fund, and have simply set the student rates much lower than usual (£25 early booking./£65 full rate).

We are hoping that you will continue to give as generously as in the past.

N. Addison	V. Northcote
N. Aldred	Northeastern Illinois University
J.C. Allen	G. Noszlopy
F. Ames Lewes	R. Osborne
S. Baseby	L. Perry
H.E. Beale	D. Phillips
J. Bernasconi	M. Pointon
A. Bird	G. Pollock
A. Callen	E. Prettejohn
F. Cullen	P. Ridley
S. Conrad	M. Rogers
B. Corley	D. Rowe
C. Cruise	G. Schubert
A. Dimitrakaki	U. Seibold-Bultmann
C.M. Donovan	W. Sheridan
P. Dufton	K. Shimizu
P. Florence	H. Smailes
P. Funnell	M. Souness
J. Gage	A. Stanton
C. Grossinger	J. Taylor
J.G.F. Gunn	R. Thomson
J. House	J. Turpin
S. Higgins	C. Trodd
P. Katrintzky	N. Tyson
M. Kemp	N. Underhill
P. Kennedy Scott	C. Warr
C. Klouk	T. Wanatabe
M. Lawrence	S. Watts
D. Lomas	S. West
P. Le Rossignol	A. Williams
W. Lishawa	A. Yeates
F. Lloyd	
M. McQuillan	
P. Marcheselli	
M. Meskimmon	
C. Mitchell	

## Students

I would like to start this annual report by extending my thanks to all members of the subcommittee, past and present; the student programme has benefited much from their support and input. When I became Student Chair in April of this year I decided that, in addition to encouraging the creation of new projects, I would build on and consolidate past initiatives. I think that this has certainly been the case this year, since established projects such as the one-day conference programme and the Summer School have been developed and enhanced.

Another reason for standing for Chair was the wish to try to articulate student concerns at the highest level of the Association, in particular concerns of representation. I started my period of Chair by adding my voice to those who have argued for more concessions for students at the annual conference, something I'm delighted has come about, with the fees being held at last year's rates for members of the AAH. I also believed, as I still do, that students could have greater input into the intellectual programme at the annual conference, and this has been encouraged by the EC and hopefully will continue to be so.

### Summer School

Late June saw the staging of undoubtedly the most important event in the student calendar: the annual AAH Summer School. This year's Summer School was held at the Barber Institute, Birmingham, and was masterminded by Christian Weikop, who was responsible for devising a stimulating and entertaining programme. I was tremendously impressed by the level of professionalism, which augurs well for the future growth of art history as a discipline.

### Other projects

Other projects to celebrate this year include the continuation of a programme of one-day conferences, of which the most successful was that at the Courtauld Institute, held in November. I'm told that this was perhaps the best-attended one-day conference of recent years, with 10 participants speaking to 30 people, which is certainly an impressive number for a one-day event. In addition to this, the subcommittee is currently organising a one-day conference at UCL, scheduled for 23 February.

In addition to this, we have launched a project to raise awareness of art history in schools, and have various other initiatives in the pipeline.

### Students and Independents

As both a student and an independent freelance scholar it became a personal initiative of mine to forge greater links between the Students and the Independents groups. The nature of being a student has changed drastically in recent years, and a large percentage of students work either in institutions to supplement their incomes or as freelance tutors to top up the fees and grants they receive. This initiative is underway at the moment, with a Student Subcommittee representative being delegated to attend meetings of the Independents, and an exchange of ideas between the two groups. This kind of initiative is absolutely necessary if awareness is to be raised about the nature of being a student in the twenty-first century.

DAVID PACKWOOD

## Artists' Papers Register

The past year has been an eventful one for the Register. I was delighted to be able to announce in April that the project had been awarded a very generous grant of £105,000 from the Getty Grant Program, which would have enabled work to begin on the final, London phase of the Register. This was to have been hosted by the Tate Library and Archive, at the Millbank site.

However, shortly afterwards, negotiations with Tate – which were almost complete – fell through as a result of legal complications connected with Tate's status as a national museum, which neither I nor Tate had foreseen when we began discussions. I would like to take this opportunity to repeat that this breakdown is no reflection upon the head of department, Beth Houghton, or the archivist, Jennifer Booth, both of whom were extremely helpful throughout the negotiations; they deserve the Association's thanks for the hard work they have put in on behalf of the project. Jennifer Booth will continue to be involved in the project as Tate's representative on the Advisory Group.

The Getty very generously allowed us to keep the grant money for a year, while we attempted to find another host institution. Negotiations have been under way for some time with the V&A, and I am pleased to announce that, at the time of writing (early January) we seem close to signing an agreement. By the time of the AGM, we hope to have appointed two new Project Officers to compile the London phase of the Register. I should like to record my appreciation of the hard work that has been put into securing the V&A's co-operation on the part of the Head of Archives, Serena Kelly, and Rowan Watson of the National Art Library (and himself a former chair of the Register). At one stage, we discussed a potential partnership between the V&A and the Royal College of Art, in an attempt to circumvent a repeat of the problems we had encountered with Tate and, although this proved unnecessary, I should also like to record my thanks for Jeremy Aynsley's determined advocacy of the project within the College.

The delay in starting caused by the breakdown in negotiations means that there is now a slight shortfall in funding for the project of just over £8,000. I expect to begin work on raising this money shortly.

The Society of Archivists has appointed Guy Baxter, Head of the Archive of Art and Design at the National Art Library, to their position on the Advisory Committee. At the time of writing, there is still a vacant position for ARLIS UK's nominee.

I hope that, by the AGM itself, I will be able to confirm that an agreement has been signed with the V&A, Project Officers have been appointed, and work will shortly be underway on the last major phase of the Register. In the meantime, the Register is – as always – available online at

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

RUPERT SHEPHERD

## The Art Book

Sue Ward, executive editor of *The Art Book*, in her editorial for Volume 9, Issue 1, January 2002, described a year of considerable change in the team responsible for the production of the magazine, and alert readers will also have noted some change in the arrangement and format of the new volume. We hope that the clearer distinction between 'Feature reviews' and 'Reviews', the new section 'Exhibitions, Museums and Galleries', and a move towards shorter and sharper 'Books and catalogues in brief' will provide an improved sense of structure and purpose to meet the aspirations of the AAH membership and Executive Committee. The aim is to develop also a vigorous and lively 'Education' section with articles and reviews which are relevant to the way art books fulfil the needs of educationalists – at whatever level from schools, to universities, to adult and continuing education, including education in museums and galleries. We are keen also to encourage reviews of digital and web-based productions – including internet sites. Both education and 'non-book' art books have featured in *The Art Book* often enough for us to know their value to the readership, but this relies on good quality and up-to-date copy being supplied by a range of authors, and will probably always be difficult to maintain.

The newly enlarged Editorial Group will support these new sections of the magazine, but ultimately it is the Executive Editor who conscientiously maintains the content and the quality. For a magazine with the number of relatively short pieces and the huge number of contributors to manage, encourage, cajole and edit, the task of the Executive Editor is substantial. As the retiring (well, retired) Honorary Editor, I would like to acknowledge Sue's work with the greatest respect, and thank her warmly for the open and encouraging way she met my ideas and suggestions for change. My personal thanks also go to the Editorial Group who have worked towards implementing these changes. It has until recently been a small group, but it has worked creatively, to broaden the scope of the publication, with a clear image of the potential of *The Art Book*. In handing over to Carol Richardson of the Open University as the new Honorary Editor I am confident that this potential is about to be fulfilled.

With the enthusiasm of Blackwell Publishing, the skills and experience of Frances Follin, our relatively new Editorial Assistant, the sound foundation of the new Editorial Group, the contacts, know-how and understanding both of the art book trade and academic art history now secure in the editorial team, Honorary, Executive and in the US (Jean Martin in New York) *The Art Book* now has every ingredient for success. In guiding it to this place our thanks go to both Shearer West and Toshio Watanabe for their vision and leadership.

CLAIRE DONOVAN

## Art History

In accepting the editorship of *Art History* in 1997 we were very much aware of the achievements and high status of the journal. We felt ourselves to be in the privileged position of taking over a publication that continues to take a leading role in the national and international structures of the academic profession in all their complexities. Our editorship of *Art History* has been very much a joint project. In recognition of this, half way through our tenure we asked the Editorial Board's permission to alternate our roles. This we believe has helped us to ensure that *Art History* remains the point of convergence for intellectual and scholarly work to bring together the broadest understandings of the two words of its title.

Our five-year tenure as editors draws to a close in July of this year. This coincides with the 25th anniversary of *Art History*. What was once the engine of what came to be known as 'the New Art History' is now an established international forum, but we hope the journal remains challenging and innovative in its form and content.

Our decision to move to five issues per volume has enabled us to explore a variety of formulae through which *Art History* continues to change itself and the discipline. Foremost here is the annual special issue that also appears as a book. Our aim in this series of five volumes has been to thematise the problematics of the discipline of Art History as they unfold in professional debate. Each collection of essays addresses a specific line of enquiry at a level of depth and innovation appropriate for an academic journal. Our role as editors and/or contributors to this new venture for the journal has been to create a forum for a range of explorations of the discipline in its broadest constituency to both re-valorise and redefine it. And we are grateful both to our guest editors and essayists for their support of this project. We believe *About Michael Baxandall*, *Fingering Ingres*, *The Metropolis and its Image*, *Constructing Identities for London*, *Other Objects of Desire* and *Tracing Architecture* represent our discipline as being the business of interdisciplinary speculation and theoretical enquiry in interaction with an ever expanding reworked archive.

We see the first issues of volume 25 as representing where we wanted the journal to go and it is, then, an appropriate moment for us to be standing down as editors and handing over to the new editor Deborah Cherry of the University of Sussex. We wish Deborah the best of luck and hope she enjoys as much as we have the hands-on engagement with the discipline that the editors of *Art History* are privileged to have.

DANA ARNOLD  
Editor

ADRIAN RIFKIN  
Deputy Editor

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## Renewal Notice

If this copy of *Bulletin* contains a Reminder Letter insert, this is because you have not renewed your membership for 2002. Renew now to enjoy reduced rates at our Annual Conference. The deadline for early booking is **20 February**. This could save you over £100 on the full cost of the conference.

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**Student Subcommittee****Who are we? What do we do?**

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

**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>

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

**Gabriel Koureas**  
(Birkbeck College, London)  
Student Email Grapevine  
Gender Network  
<g.koureas@btinternet.com>

**Natasha Montgomery**  
(Open University)  
Museums liaison  
2002 Summer school  
<davidash@tinyonline.co.uk>

**Nancy Walbridge Collins**  
(Courtauld Institute)  
The Student Fund  
<hyde\_park\_london@yahoo.com>

**Christian Weikop**  
(University of Birmingham)  
<christianweikop@hotmail.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)>

## Student Email Grapevine

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>

**Message from Student Chair**

I have outlined my thoughts on my first year as chair of the Students Subcommittee in my annual report, published with those of the other subcommittee chairs on pages 12–17. Here are a few further reminders and points I wanted to make specifically to student members.

**Summer School 2002**

The Summer School for this year is still in the planning stage, and we are not yet able to announce a definite date or place. Unfortunately, negotiations with Oxford Brookes have fallen through, but it is 99.9 % certain that we'll putting the Summer School on at Essex University – the original venue. There are a few formalities to be dealt with first, but we have a provisional date of 6–7 July.

Last year's Summer School was a great success, and I would urge you to consider attending this year.

**One-day conferences**

The one-day student conference at the Courtauld in November was a great success, with 11 speakers and 30 people attending (see report on page 20). Another conference is to be held at UCL on 23 February (details on page 19).

**Funding support**

Details are given opposite of two schemes that offer substantial funding to help you in your studies. The first, funded by the AAH, is intended for those undertaking work-experience placements. The second, just announced, is funded by Laurence King publishers, in memory of John Fleming, and offers a £2000 travel grant. Details of further funding opportunities are given overleaf.

**Freelance Directory**

During the past year links between the Students and the Independents groups have been strengthened. One of the initiatives that the Independents group is taking, which will be of enormous benefit to AAH student members, is a new edition of the *Directory of Freelance Art Historians*. This will be published later this year and widely distributed to academic institutions, museums, galleries and media companies.

This is a wonderful opportunity for us to advertise the services we offer. Make sure you send in an application form (enclosed with this *Bulletin*) by the deadline.

**AAH Annual Conference**

Don't forget that there is a early booking rate of only £25 for AAH student members at the AAH annual conference – *Culture: Capital: Colony*, Liverpool University, 5–7 April. To get this special deal you need to book before **20 February, so DON'T DELAY.**

**Your Student Subcommittee needs YOU!**

I would like to make a personal plea for more of you to get actively involved and join the Students Subcommittee. If you are worried about it taking up too much of your time and crowding into your study periods and social life, then please allow me to reassure you that this is not true; the workload is parcelled out amongst all of us so that it is manageable. In addition to this, it is a good career move and you get first-hand experience of the workings of a committee, which will undoubtedly be part of your job description when you come to take up places in academic or other institutions.

Lastly, you get your expenses paid when you travel to meetings in London – about four times a year – and you get the opportunity to work with a committed group of students who will be tomorrow's art historians.

So, please consider joining up for the Student Subcommittee (both undergraduates and postgraduates are welcome), and get in touch with me if you are interested.

I wish all of you a happy and successful new year.

**DAVID PACKWOOD**

# The Student Fund

## AAH Programme for Voluntary Work

### REMINDER

The Student Fund offers financial assistance to AAH student members who arrange a voluntary work placement in a UK museum, gallery, heritage site or other visual environment.

Fund are available to subsidise the following:

- daily travel
- accommodation and meals
- childcare
- creating a work placement record
- training and materials

Deadline for next round of awards: **30 April 2002**

Application forms are available from the  
AAH Administrator, 70 Cowcross Street, London EC1M 6EJ,  
or from the AAH website <[www.aah.org.uk](http://www.aah.org.uk)>

## John Fleming Travel Award

Laurence King Publishing is offering an annual travel award of **£2000** in memory of the art historian John Fleming, who died in May 2001. He and Hugh Honour are the authors of *A World History of Art*, published by Laurence King Publishing and due out in its 6th edition in September 2002. The aim of the award is to encourage a better understanding of the arts from around the world.

The deadline for entry for the first award is **3 June 2002**. The winner will be informed in August 2002. Two runners-up will receive a copy each of the new edition of *A World History of Art*, signed by Hugh Honour. Thereafter the award will be announced every year in the October issue of the *Bulletin*, with a deadline for entries in February and the presentation of the award at the AAH Conference.

Entries are invited from undergraduate and postgraduate students of the history of art and architecture enrolled in UK universities.

### Rules for entry

Submission of an essay of not more than 300 words that should describe how the award will be used in travelling to sites of art historic interest

Each essay should be accompanied by:  
an estimated breakdown of how the funds will be used  
a copy of the applicant's CV  
two academic references

Entries from non-AAH members will be accepted

Preference will be given to applicants wishing to travel outside the UK

**Deadline for entries: 3 June 2002**

Judges of the entries will include Hugh Honour, together with representatives from the AAH Executive Committee and Laurence King Publishing.

Application forms can be obtained from and completed forms sent to:

Claire Davies  
The Administrator, Association of Art Historians  
70 Cowcross Street, London EC1M 6EJ  
<[admin@aah.org.uk](mailto:admin@aah.org.uk)>



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

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

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

*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

# 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

## University College London

23 FEBRUARY 2002

10.00AM – 3.00PM

18th Student

One-Day Conference

### Call for Papers

This series of One-Day Conferences is organised by the AAH Student Subcommittee. The events offer both undergraduates and postgraduates the opportunity to present a paper on aspects of their research to their colleagues in a relaxed and supportive environment.

Papers of about 30 minutes, and shorter papers of around 10 minutes, will be welcomed.

For more details of the above conference, or opportunities to present a paper later in the year, please contact subcommittee members:

Veronica Davies  
<veronicadavies@compuserve.com>

Penny Wickson  
<penelope@pwickson.freemove.co.uk>

## 17th Student One-Day Conference

20 NOVEMBER 2001

The conference at the Courtauld Institute of Art brought together a large number of postgraduate students, who presented their doctoral work in an informal setting.

Eleven sessions were held on a wide range of topics and periods, including colour theory and practice, Quattrocento paintings, Balkin icon painters, French revolutionary festivals, and the invention of the Parisian dining room.

Speakers included Jo Applin, Kim Hodge, Anthony Escott, Caroline Brooke, Claire Brisby, Jonathan Pratt, Lee Beard, Jelena Todorovic, Nancy Collins, Alexandra Moschovi, and Richard Taws.

A lively question and answer session ended the day.

**NANCY COLLINS**

## 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>

## Student Essay Prize 2002

### Henry Moore Institute

Submissions are invited for the second year of the Henry Moore Institute Student Essay Prize, open to MA and undergraduate students of all disciplines.

Essays must be the result of research carried out specifically using the sculpture collections of Leeds Museums & Galleries, and should be between 2,000 and 4,000 words.

A prize of **£250** will be awarded to the winner.

For details of the collections please contact Jackie Howson, tel 0113 246 9469 / Jackie@henry-moore.ac.uk.

Essays should be submitted by **1 April 2002** to Liz Aston, Henry Moore Institute, 74 The Headrow, Leeds LS1 3AH

## The Study of Sculpture Awards for Post-Graduate and Post-Doctoral Research

### The Henry Moore Foundation

Awards are offered in the following categories:

1. Three-year studentships for candidates planning to embark in the autumn of 2002 on a PhD on any aspect of the study of sculpture.

2. Two-year post-doctoral fellowships in any area of the study of sculpture tenable at a British university from the autumn of 2002.

Candidates must show that they have an affiliation with a university department when they apply.

Further details and notes for university departments are available from: The Director, The Henry Moore Foundation, Dane Tree House, Perry Green, Much Hadham, Hertfordshire, SG10 6EE. <director@henry-moore-fdn.co.uk>

Mark enquiries 'academic awards'.

## University of Bristol

### GNS Trust Scholarships

The History of Art Department offers the following scholarships for graduate study funded by the GNS Trust:

#### History of Architecture, Garden History

One research scholarship for M.Litt/Ph.D research for up to four years full-time (fees and £7500 maintenance) in any aspect of post-medieval architectural history or any area or period of garden history. Part-time research scholarships may also be available (fees and £1500 bursary).

**MA in Garden History:** two full-time scholarships or up to four part-time scholarships covering tuition fees.

Applications deadline: **31 May 2002.**

Enquiries to: Mrs A.C. Paice, Executive Assistant, History of Art, 43 Woodland Road, Bristol BS8 1UU  
Tel: 0117 954 6050  
<Anthea.Paice@bristol.ac.uk>

# A Brücke Odyssey



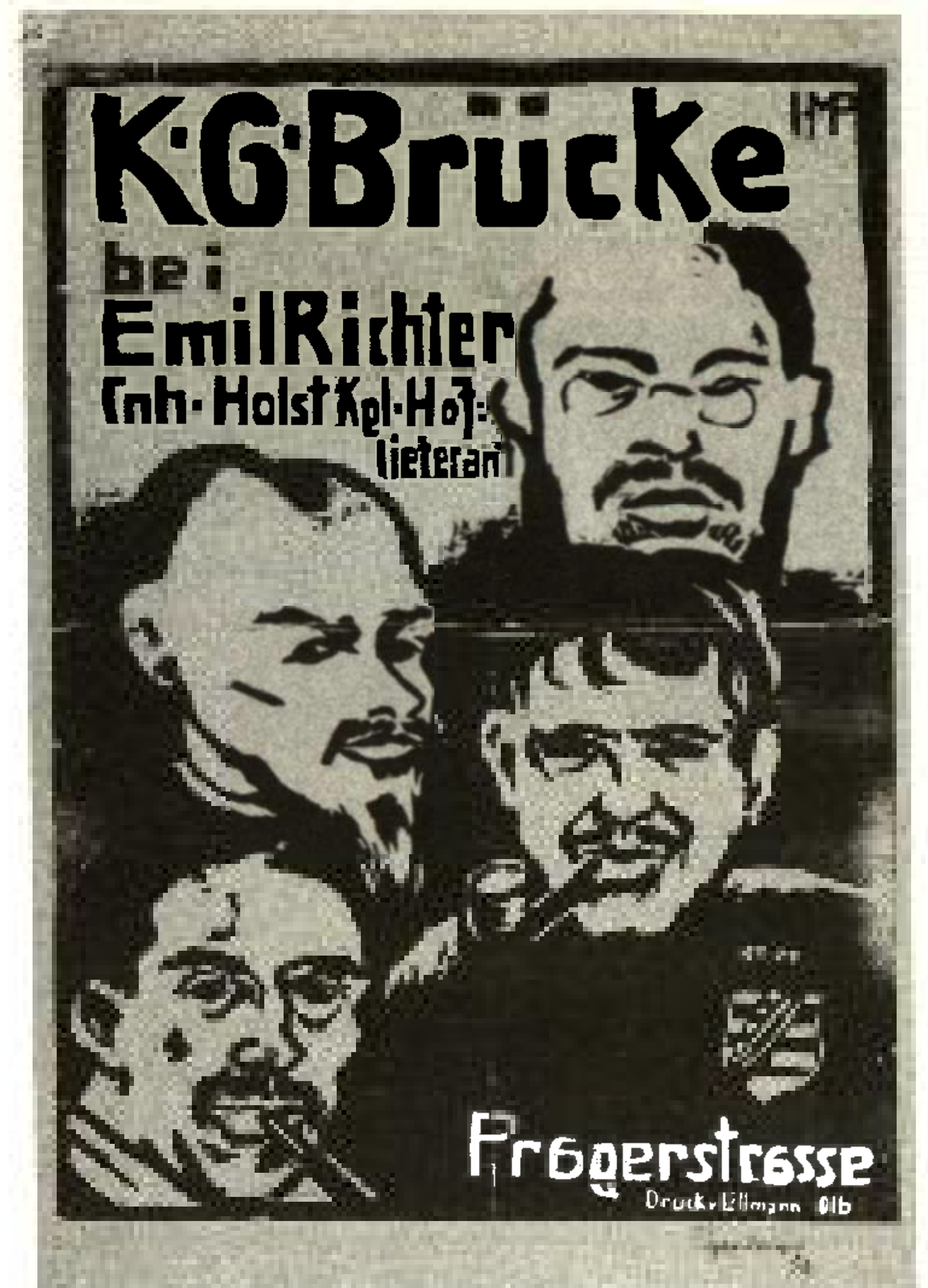
Christian Weikop – known to many of you as the organiser of last year's Summer School – is researching a PhD, under the supervision of Professor Shearer West, on the print culture of Die Brücke and Berlin Dada, and the problems of German artistic identity during the early 20th century. His investigations have taken him to the interface between German art history, aesthetics and cultural politics, allowing him to draw on his interdisciplinary background in Humanities.

A Leverhulme Trust Study Abroad Scholarship has enabled him to spend a year in Germany as a visiting scholar, first at the Zentralinstitut Für Kunstgeschichte in Munich, and then at the Freie Universität in Berlin.

The initial stages of my research explore the early years of the first German Expressionists – Die Brücke – and their revival of the woodcut medium. By a stroke of good fortune the first few months of my research scholarship year in Germany coincided with a major exhibition on the Brücke, which focused primarily on the formation of the group in Dresden. This was a wonderful opportunity to see at first hand, many of the Brücke paintings, drawings and graphic works, which hitherto, I had only seen reproduced in books.

I arrived in Dresden on a cold November morning. Trusting my luck with regards to accommodation, I ended up spending five days on an old paddle steamer on the River Elbe, that had been converted into a hostel. It was a short walk from my floating base to the castle in which the Brücke exhibition had been set up. As I walked over the Augustus bridge towards the Altstadt, I could see how, at the turn of the twentieth century, the Brücke artists Kirchner, Bleyl, Heckel, Schmidt-Rottluff and Pechstein had been inspired by the 'scenic charm and old culture' of this city.

Tragically, much of Dresden was destroyed in the controversial British and American bombing campaign of February 1945. It is truly miraculous then that the Germans were able to reconstruct so many seemingly irreparable buildings. The reconstruction of Dresden advanced dramatically after the fall of the Iron Curtain, and the post-Communist authorities are attempting to restore as much as possible before the city's 800th anniversary in 2006.



Illustrations from *Die Brücke im Dresden*. **Above:** Max Pechstein, Poster for the Exhibition 'Kunstlergemeinschaft Brücke' at Emil Richter Gallery, Dresden, 1909, Woodcut (© Max K Pechstein–Hamburg/Tökendorf). **Below right:** E.L. Kirchner, *Schiffe auf der Elbe*, 1910, Woodcut, © Ingeborg and Dr Wolfgang Henze-Ketterer, Wichtrach/Bern.

On entering the Brücke exhibition in the Dresdner Schloss, I immediately went into the gallery rooms displaying prints, where I investigated the Brücke woodcuts that were so important to my own research. The curatorial arrangement of these rooms suggested a number of points of contact between the work of the Jugendstil artist Wilhelm Laage, the early 'Phalanx' woodcuts of Kandinsky, and the Brücke's attempts to radically revive the medium.

The following day I interviewed the curator Dr Birgit Dalbajewa, who kindly took a couple of hours out of her very busy schedule to talk to me about the making of the exhibition. She discussed the art historical decisions she had to make in arranging the show thematically and by medium. It transpired that she had been working on the exhibition since May 1999. For the first time ever, a comprehensive selection of Brücke art from the Dresden years, that had been housed in private collections and museums all over the world, would be shown in the city in which they were created.

On my last day in Dresden I went on a fascinating tour of where the Brücke artists lived and worked, given by Anka Ziefer, a highly knowledgeable German art history student. As we walked down streets such as Berliner Strasse, past the flats and studios of the Brücke artists, I tried to imagine what this wonderful city would have looked like in their time, when it was still regarded as 'the Baroque Florence'.

**CHRISTIAN WEIKOP**

## The Fortuna of Leonardo da Vinci's *Trattato della Pittura* 13–14 September 2001

Organised by the Warburg Institute in collaboration with the Leonardo da Vinci Society, with the support of the Samuel H. Kress Foundation

The conference, organised by **Claire Farago** and **Thomas Frangenberg**, was affected by the events of that week. Martin Kemp questioned whether we were engaged in something trivial, but suggested that the fact that the conference was taking place at the Warburg Institute, with its history of protecting aesthetic culture in times of violence, gave it some relevance. From an impressive programme of more than 20 American and European speakers, just over half could attend. Six of the 10 prevented from travelling did manage to send their papers to be read in absentia – one of several last-minute tasks that Farago and Frangenberg took on with unfailing graciousness.

**Claire Farago**, on the history of the *Trattato* up to its publication in 1651, characterised the *editio princeps* as an important text, only very slightly resembling Leonardo's plans due to four generations of editing. Leonardo's 16th-century editor(s) invented a series of sub-categories, by objects of representation, arranged in the order in which they were encountered. **Martin Kemp** posed the question of what the *Trattato* would have looked like if prepared for publication by Leonardo himself. He drew attention to the relevance of Leonardo's *Vitruvian man* drawing to the sections of the *Trattato* on proportion, and to the engraveability of the image. **Juliana Barone** related the illustrations in the 1651 *Trattato* to those in other 17th-century texts.

Read in absentia. **Robert Williams'** paper on Leonardo's theory in 16th-century Florence reiterated Carlo Pedretti's view that many more were acquainted with Leonardo's *Trattato* than acknowledged it. Williams pointed out that the impact of the *Trattato* on 16th-century artists was complicated by Leonardo's influence more generally, for instance on Andrea del Sarto's poetics of *sfumato* half-light.

**Francesca Fiorani**, in absentia, discussed the *editio princeps* of Leonardo's *Trattato* as an illustrated book, arguing that the French edition preceded the Italian one. Fiorani attended to the indisputable differences between the French and Italian-language editions. **Donatella Sparti** presented a new manuscript of the *Trattato*, Ottobino Latino 2978 in the Vatican Library, a hybrid combining part of Leonardo's *Trattato* and Poussin's *Osservazioni* on painting. Sparti's most important insight was that the reason for Poussin's well-known low esteem for the edition and for its dedicatee Charles Errard was that it failed to acknowledge Poussin's own design role.

**Pauline Maguire**, in absentia, discussed Leonardo's theory of aerial perspective, as contained in two manuscripts of the 1630s prepared under the supervision of Cassiano dal Pozzo: the well-known abridged version of the *Trattato* MS Ambrosiana 228, and MS Ambrosiana 227 containing passages of scientific writings assembled at Cassiano's request, but then omitted from the 1651 edition. She seconded Farago on how the editorial process divorced Leonardo's observations from their intended contexts. In absentia, **Hans Henrik Brummer** discussed Raphael Trichet du Fresne's dedication of the French edition of 1651 to Queen Cristina of Sweden as a successful attempt to gain the patronage of the 'Minerva of the North' – who hired Trichet as keeper of her collections.

In absentia, **Catherine Soussloff**, on the life of Leonardo in the Trichet du Fresne edition of 1651, returned attention to how the 1651 edition combined Albert and Leonardo's treatises. Soussloff then related the 1651 *Trattato* to 16th- and 17th-century art literature, comparing it with precedents such as Cosimo Bartoli's edition of Alberti's *Opusculi morali* of 1568. Finally, Soussloff explained how Trichet's life of Leonardo sought to redress those parts of Vasari's that had diminished Leonardo's reputation so as to build up Michelangelo's.

**Thomas Frangenberg**, on Leonardo's *Traitté* in 17th-century France, showed the extent to which it determined the subjects of subsequent French art theory. All of the Academy's five priorities as defined in 1664 were derived from Leonardo. While in the third quarter of the 17th century debt to Leonardo was frequently acknowledged, by the end of the century Leonardo's ideas were so widely adopted that they were no longer recognized as his. **J. V. Field**, on literature about perspective, suggested that the fact that so many books on perspective were published up to the 17th century revealed that none of them was entirely successful.

**Javier Navarro de Zuvillaga**, on the *Trattato* in 17th- and 18th-century Spanish art theory, revealed that debts to Leonardo were under-emphasised, and often unacknowledged. The Spanish art text to refer most explicitly to the *Trattato* was Francisco Pacheco's *Arte de Pintura* (Seville 1649). Antonio Palomino's *Museo Pictorico* (Madrid 1720-4), by referring to him as Raphael's master, helped restore Leonardo's position in the academic tradition from which he is often sidelined.

**Charlene Villaseñor Black**, in absentia, rethought Leonardo's legacy in Spain as reflected in Pacheco's theory. She indicated Pacheco's debt to Lomazzo – who, as Charles Hope pointed out, was often an intermediary source for Leonardo's ideas. **Teodoro Hampe Martínez** on Leonardo's *Trattato* in Spanish America, while not absolutely excluding the dissemination of manuscript versions, concluded that its reception was mainly indirect, via Spanish editions such as those of Pacheco and Rejón.

**Thomas Willette**, in absentia, presented the first edition of the *Trattato* from an Italian press, Francesco Ricciardi's Naples reprint of 1733. Willette contextualised this edition alongside other books on the visual arts published in Naples at the time, including the clandestine first edition of Benvenuto Cellini's autobiography and new editions of Baglione's and Bellori's *Vite*. The manner in which De Dominici's life of Giordano was appended to the latter, much as Albertian texts were to editions of the *Trattato*, further exemplifies the role of art publications in creating artistic genealogy.

**Geoff Quilley** discussed Leonardo's reputation and the place of the *Trattato* in 18th-century British aesthetics. The anonymous translation into English of 1721 could by the end of the century only be found at great expense and was reprinted in 1796. John Francis Rigaud's new translation appearing in 1802. Although sought-after, the *Trattato* remained peripheral to mainstream academic debate. Leonardo and his *Trattato* appealed to more esoteric aspects of British italphilia, its structural randomness

# The War Artists Archive

## Imperial War Museum

An unparalleled resource for the study of British art of the two World Wars has been catalogued at the Imperial War Museum in London. The War Artists Archive comprises over 1,500 files, which document the official commissioning and purchase of war art during these conflicts. It includes correspondence with individual artists as well as policy, committee and exhibition files.

The new catalogue allows targeted access to the wealth of information in the papers, described and indexed to pull out significant references to artists or works. The structure conforms to archive cataloguing standards to facilitate future data exchange. The archive has also been microfilmed to aid the preservation of the originals.

The cataloguing of the archive is part of a wider documentation programme for the art collections, bringing together the War Artists Archive, the IWM's own extensive art collection, and details of other works commissioned during the Second World War and subsequently allocated to collections around the world. These integrated databases will be available later this year to researchers at the Department of Art, and future plans include mounting the databases on the web. Meanwhile, catalogue searches to identify relevant records for visitors will be carried out by staff. Catalogue data will also be submitted to the Artists' Papers Register when the London phase is underway.

The origins of the First and Second World War collections are quite different. The First World War collections were primarily produced by two main streams of activity: the Imperial War Museum, established by act of Parliament in 1917, was charged with collecting material documenting the Great War; while a succession of government committees commissioned and purchased art for propaganda purposes from 1916, and subsequently for purposes of memorial and record. At the end of the war, all these collections were combined at the Imperial War Museum, together with the associated records.

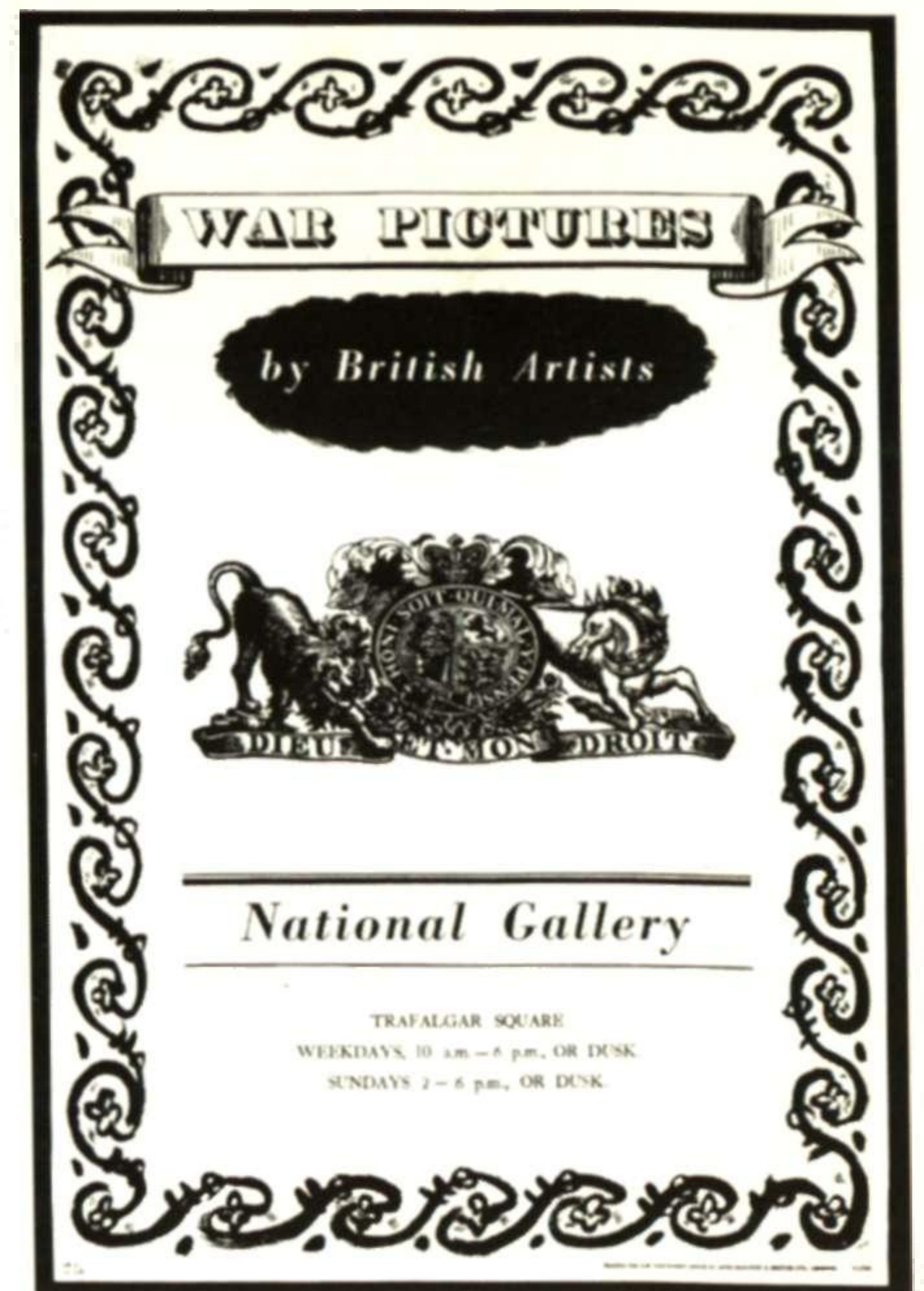
Because of the precedent for official picture collecting, an Artists Advisory Committee, chaired by Sir Kenneth Clark, then Director of the National Gallery, was soon established when the Second World War broke out in 1939. The Committee commissioned and purchased over 5,000 pictures across all theatres of the conflict, including

the Home Front. As in the previous war, the pictures were exhibited in London and in touring shows both nationally and internationally, for propaganda and morale-boosting purposes. The final phase was to allocate the works to museums and galleries across the United Kingdom and the Commonwealth, including about half to the IWM.

War acted as a stimulus for creativity, whether to convey its true horror, to harness its power, or to record the daily reality for soldiers or munitions workers. For many artists, the war had a significant impact on the development of their careers, for better or worse. For example, Paul Nash's experiences as a soldier in the First World War gave new power to his emergent artistic voice. Other artists suffered from the limited working opportunities, and repeatedly tried to secure one of the few salaried artist posts. Official artists, such as Anthony Gross in the Second World War, found their horizons opened by their travels on what Gross called 'a governmental magic carpet', in a way that might never have been possible in peace time.

The records are a unique source for many other subjects, including the involvement of women artists in documenting women's experiences on the home front or in the services; official attitudes to art, which, in many cases, were much less conservative than might be supposed; the role of art in wartime, and public attitudes to it; and the history of the Imperial War Museum and its own collecting policies.

**SUE BREAKELL**  
War Artists Archivist



corresponding to Addisonian novelty. Hogarth's *Analysis* was in part indebted to the *Trattato* – yet again elusively.

Finally, **Chryssa Damianaki-Romano** discussed the translations of the *Trattato* into Greek by the painter Panagiotis Doxoras (1662–1729). Doxoras' two manuscripts, one in the Biblioteca Marciana, Venice, and the other in the National Library, Athens, comprise the Albertian texts from Du Fresne's edition of 1651. The Venetian manuscript also includes Part II of Andrea Pozzo's *Perspectiva Pictorum et Architectorum* (Rome 1700), yet another instance of a recurrent issue in the conference, one that is relevant to anyone interested in the transmission of artistic ideas between the 15th and 18th centuries – the continuous growth by accretion of the Italian canon as adapted in different centres.

Because absent speakers had been unable to send slides, at several points the audience had to remember and/or imagine a picture in relation to text – this accidental throwback to *ekphrasis* being a reminder of how we have come to take reproduced imagery for granted.

The *Trattato's* importance for subsequent art and theory emerged clearly from this conference, as did some reasons why so many of those who responded to Leonardo's ideas did not acknowledge their source. Farago and Frangenberg plan to publish a volume of essays on the *Trattato*. Like the conference at the Warburg, this will shed light both on Leonardo's fortuna, and on the machinations of early modern art literature.

**RODNEY PALMER**, University of Leicester

## Soil & Stone: Impressionism Urbanism Environment

12–13 October 2001 • Held at Phillips (Scotland) and the Royal Society of Edinburgh

Organised by the Visual Arts Research Institute in Edinburgh

The Visual Arts Research Institute in Edinburgh held an important conference on 19th-century French landscape in October of last year. The conference was multi-disciplinary, and aimed to revisit the 'city and country' debate by presenting papers on French art, literature and social history. The conference was convened by Professor Richard Thomson, director of VARIE and Watson Gordon Professor of Fine Art at the University of Edinburgh. Professor Thomson chaired the morning session and Rodolphe Rapetti of the Réunion des Musées Nationaux the afternoon session.

Sponsored by Phillips Auctioneers, the conference opened on the Friday evening with a plenary lecture by Professor **John House** of the Courtauld Institute entitled 'The Viewer on the Beach: Romanticism to Impressionism'. The talk focused on the mythology of the sea and its reinvention in 19th-century seascapes, providing a useful starting-point to the landscape debate. The following day, the venue shifted across George Street to the Royal Society of Edinburgh. **Dr Clare Willsdon** of Glasgow University spoke about the 'greening' of Paris under Baron Haussman, emphasising the importance of nostalgia as opposed to modernité in urban impressionist imagery of this period. Her talk was balanced by **Dr Michael Pakenham's** (University of Exeter) discussion of Zola's Claude Lantier and his attitude to modernité (as innovative and a force for good) in *Le Ventre de Paris*.

The theme of nostalgia was taken up again by **Bradley Fratello**, a PhD candidate from Washington University in St Louis, who discussed contemporary urban reception of Millet as a symbol of rural nostalgia, and specifically a product of Normandy, rather than Barbizon. Focusing more specifically on the Barbizon School, **Dr Simon Kelly** of the Ruskin School of Drawing and Fine Art in Oxford presented a fascinating lecture on the innovative marketing practices of Rousseau and Diaz, attempting to sell their landscapes to an urban public. One of the most amusing and stimulating papers was given by **Anna Green** who explored the landscape debate through a discussion of the gender stereotypes and the emphasis on patrie which were a feature of French children's literature of the mid-19th century. Her discussion, which looked at literature published for a specifically urban audience, was balanced by **Dr David Hopkin's** (University of Glasgow) discussion of Breton folklore and especially Sebillot's *La Bataille des Bourdineaux*.

The day was brought to a close by two exciting lectures on major Impressionist artists. **Professor Richard Thomson** chose an urban image, Monet's *Rouen Cathedral*, discussing the series and the concept of instantaneité in the context of contemporary photography. **Professor Richard Brettell** (University of Texas at Dallas) shifted the debate back to the countryside, discussing the influence of Pissarro on Cézanne and focusing in particular on the notion of Cézanne as a Provençal working in the Ile de France.

Established in 1999, VARIE is a research partnership between the Universities of Edinburgh and St Andrews, the Edinburgh College of Art and both the National Galleries and National Museums of Scotland. These diverse institutions encompass some 80 research-active academics, curators and practitioners, whose work engages with issues

in art history and visual culture. VARIE's aim is to stimulate, co-ordinate and disseminate research within the partnership. Officially launched at the AAH Annual Conference in April 2000, VARIE has held five major conferences in the last year and a half. The series opened in November 2000 with *Brittania, Italia, Germania: Taste and Travel in the 19th Century*, timed to coincide with cognate exhibitions at the National Gallery of Scotland and from the Royal Collection at Holyrood. The same month the Edinburgh College of Art staged *Outsider Art*, bringing together doctors and artists to discuss what used to be known as the art of the insane. In March 2001 a conference on the *Shahnama*, the Persian Book of Kings, was held at the National Museums of Scotland, supported by Professor Robert Hillendbrand's five-year AHRB grant for research on this great volume. *The Stuart Court in Exile*, convened by Professor Edward Corp was held in June, linked with the Scottish National Portrait Gallery's exhibition *The King Over the Water*. Finally, in October 2001, the *Soil & Stone* conference took place. The papers from most of these conferences are being published by VARIE.

FRANCES FOWLE

### Saint Petersburg Window into the Future

11 – 17 MAY 2002

Saint Petersburg, Russia

The aim of this international forum is to present the architectural heritage of the city on the threshold of the 300<sup>th</sup> anniversary of St Petersburg, and to show the city moving forward into the future. This is a unique opportunity not only to participate in a meeting of professionals, but also to see one of the most beautiful cities in the world during the period of famous White Nights.

Working languages: Russian and English.

<<http://www.archi-tector.org>>

<[centaur@archi-tector.org](mailto:centaur@archi-tector.org)>

### UNIVERSAL versus INDIVIDUAL The architecture of the 1960s

30 AUGUST – 1 SEPTEMBER 2002

Jyväskylä, Finland

*International Conference on the Research of Modern Architecture organised by Alvar Aalto Academy, University of Art and Design Helsinki and City of Jyväskylä*

The conference will explore the architectural legacy of the 1960s from the viewpoint of universally felt currents and dominating trends, and will illuminate counter-movements of individual and regional character.

Further information:

<[www.alvaraalto.fi/conferences/universal](http://www.alvaraalto.fi/conferences/universal)>

## ACHiS – a Research Project for Art Critics and Art Historians in Schools

One of the aims of ACHiS was to question the divisions between theory and practice that have inhibited the development of critical studies in Art & Design in schools. During the residencies, the ensuing dialectical relationship between the researchers' largely language-based modes of inquiry and the visual/haptic modes of Art & Design became central to the developing action research. ACHiS in the first year found that a critical residency could 'inform modes of investigation and contextualisation in Art & Design', and 'provide reflective tools for the evaluation of pupils' practice'. However, the *significance* of this kind of intervention was often in opposition to the expectations of students (and some teachers) about what constituted study in the subject.

Art and Design is often assumed by students to be an acritical subject, and may be chosen for vocational or recreational reasons, choices determined by a sense that verbal discourse, particularly in the form of writing, is alien and thus absent from Art & Design. Theory is seen as verbal, practice as visual/haptic. The extended notion of studio practice as a form of discourse, an aspect of social production, was apparent only in one school.

To analyse this division further, the project director has drawn on the work of Basil Bernstein (2000), in particular his principles of Classification and Framing, to identify the insularity of school subjects (that is pedagogic discourses) and their relationship to professional discourses, which tend to be more regionalised (that is an 'interface between the field of production of knowledge and any field of practice'). The spaces in between these discourses are theorised as sites for deep learning because the very tensions resulting from their interaction produces a hybrid discourse where their different claims can be contested and possibly

resolved: ACHiS is one such intervention in between. Additionally, the insularity of both Art & Design and Art History as pedagogic practices, and their privileging of monomodality, is questioned with reference to theories of multimodality (Kress and Leeuwen 2001). Thus, the ways that space is organised and how it is inhabited and used (spatial and actional practices) within both discourses can be analysed together with their historical development and theoretical/artefactual production.

All the researchers acknowledge the significance of the experience for their understanding of learning. Some have commented on the way that ACHiS has encouraged them to review their teaching in other sectors, particularly when considering the interrelationship between subject knowledge and pedagogy – forms of knowledge and practice that are often separated at HE. The ACHiS residency model has enabled the researchers to address the research questions in the short term, but all participants agree that longer residencies would have a more profound effect in schools. The research team has considered ways of refining the model, and this revision, in the form of teachers' pedagogic resources, would inform both practice in schools and teachers' perceptions about the usefulness of art history as a discipline. (This would require additional funding as a curriculum development project; QCA may be interested.) A number of gallery and museum education departments have shown an interest in the project and are particularly keen to develop research partnerships; the action research component of ACHiS provides a model that will be adapted for future research.

**NICHOLAS ADDISON**  
Chair, Schools Subcommittee

## Arts and Humanities Research and the Use of IT

AHRB Research Strategy Seminar • 17 December 2001

This event was part of an ongoing series of strategy seminars that provide an opportunity for those in the Arts and Humanities sector to feed into current discussions about the future role of the AHRB. (Six seminars are planned, on such issues as Research in the Creative and Performing Arts; Museums and Galleries; Monitoring and Evaluation of Research Outcomes in Arts and Humanities.)

One issue that has emerged as of particular importance is the allocation of funding to research projects. The AHRB is considering its long-term strategies. Representatives emphasise that the policy so far has been one of 'responsiveness' rather than 'directiveness'. Because funding has been allocated solely on the excellence of the individual applications, the excellence of these applications has determined the research agenda. There is a suggestion, however, that it is now time to determine strategic priorities for the support of research in the sector. The strategy seminars currently running aim to determine these strategic priorities in consultation with the Arts and Humanities sector.

The seminar on 17 December was held in recognition of the

fact that there is a need for strategic support for the effective use of ICT in research. The day drew attention to the fact that while currently there are a number of digitisation projects under way, it is much less clear how these projects will be effectively disseminated.

Another recurrent question was whether research in ICT is driven too much by the need to develop suitable software, with questions of scholarly import not yet being addressed. Discussion here focused on the issue of research centres; currently the AHRB supports 17 Research centres after two rounds of applications, yet none of these is concerned with the use and development of ICT in Research. This was identified as a possible area for strategic development by the AHRB in an attempt at developing genuine collaboration through the use of ICT.

**GABRIELE NEHER**  
University of Nottingham

## Shopping for Modernities

10 – 11 MAY 2002

Faculty of Design, Kingston University

*Dorich House Annual Conference*

A two-day conference on the subject of shopping for goods with which to create the domestic interior and through which a modern identity is expressed.

Papers will address the themes of shopping and class formation, shopping and gender, shop display and shopping by mail order; the development of department store, retail interiors and the expansion of the local high street.

Tickets: £135, Students £50.

To book, please contact the Short Course Unit, Faculty of Art Design and Music, Kingston University, Knights Park, Kingston upon Thames, Surrey KT1 2QJ;

Tel: +44 (0) 20 8547 2000 ext. 4066.

For information about the programme please contact <b.martin@kingston.ac.uk>.

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

8 – 9 MARCH 2002

Lecture Theatre, Leeds City Art Gallery & Henry Moore Institute

This conference attempts, for the first time, to synthesise new approaches to royal monuments by subjecting them to a Europe-wide survey. The two days will be organised in four sessions:

- Representation and Reception
- Objects – Environments
- The Politics of the Royal Monument: Patronage and Identity
- *L'Europe française au dix-huitième siècle?*

Conference fees are £40 full, £15 student rate, inclusive of all refreshments. Contact Liz Aston, Henry Moore Institute, Tel: 0113 246 7467. <liz@henry-moore.ac.uk>

## The Fashioned Word

10 – 11 MAY 2002

London College of Fashion, The London Institute,

This conference addresses the relationship between fashion and writing in their professional and creative contexts. It will accompany an exhibition at the College, focusing on the content of the EMAP Archive – a unique collection of fashion trade journals and ephemera dating from c.1860 to the present. The conference will examine subjects including the historical and contemporary practice of fashion journalism, fashion and the novel, word, image and clothing, and fashion as text.

Speakers will include Elizabeth Wilson, Teal Triggs, Alistair O'Neill, Andrew Tucker, Jeremy Aynsley, Paul Jobling, Alice Beard and others.

For further information/booking form please contact: Dr Robert Lutton, Research Administrator, London College of Fashion, 20 John Princes Street, London, W1M OBJ. Tel. 020 7514 7690; <r.lutton@lcf.linst.ac.uk>

## The Tudor and Stuart Interior

22 – 23 FEBRUARY 2002

Lecture Theatre, Victoria and Albert Museum

*Two study days organised as part of the British Galleries 1500–1900 events programme*

The study days offer new approaches to familiar and less well-known pieces, plus discussion on wider issues surrounding the Tudor and Stuart interior. Speakers will also consider how subsequent centuries have interpreted these domestic spaces, and how the conservation to which the V&A is dedicated both preserves the past and re-evaluates it for modern audiences.

Speakers: Maurice Howard, David Gaimster, Claire Gapper, Annabel Westman, Annabel Ricketts, Tara Hamling, Simon Thurley, Anna Keay, Tessa Murdoch, Anthony Wells-Cole, Ian Gow, Anne Laurence, Sara Pennell, Nick Humphrey.

Tickets available from V&A Box Office, Tel: 020 7942 2209.

## Photography/Philosophy/Technology

26 – 27 APRIL 2002

University of Brighton

*Organised by Photoforum, a collaboration between University of Brighton/Kent Institute of Art and Design/Surrey Institute of Art and Design University College.*

An international panel of speakers will address a range of issues, focusing both on the histories of photography and on contemporary practices.

Confirmed speakers include: **Geoffrey Batchen, Pavel Buchler, Steve Edwardes, Richard Shiff, Laura Mulvey, Peter Osborne, Olivier Richon, Chrissie Iles**

For further details contact: David Green  
Tel: 01273 643014; Fax: 01273 681935  
<dg53@bton.ac.uk>

## The 'Avant-Garde' again

23 – 24 MARCH 2002

The University of Bristol

*Organised by the University of Bristol Centre for the Study of Visual and Literary Cultures in France*

This interdisciplinary conference will revisit and reassess the French avant-garde from the Romantic era to Surrealism. Visual and literary versions of avant-gardism will be brought together historically and through theory.

The period 1880–1920 will be highlighted, but the time-scale will run from David to de Kooning.

For full details of tariffs and booking, please contact Richard Hobbs, French Department, University of Bristol, 19 Woodland Road, Bristol BS8 1TE.  
<R.Hobbs@Bristol.ac.uk>

Details and application form on:

<www.bris.ac.uk/Depts/French/CentVisLitCult.html>

## Picturing Poverty Imagery of the outcast and marginal in early modern Europe

3 – 4 MAY 2003

*A two-day conference hosted by the Department of the History of Art, King's College, University of Aberdeen, Scotland, UK*

### Call for papers

Papers are invited for an academic conference devoted to the representation of marginal and outcast social groups in British and European art. The conference is envisaged as primarily art historical, but interdisciplinary papers are also welcomed, particularly from scholars working in the area of literary studies and cultural history. There is a specific focus on visual imagery (of any kind) featuring outcasts and marginal people from any place or period within the broad time-frame 1300–1700.

Proposals for papers (20 minutes in length) should be sent to Dr. Tom Nichols, Department of the History of Art, Powis Gate, King's College, University of Aberdeen, AB24 3UG; <t.nichols@abdn.ac.uk>; Tel: 01224 273783).

Proposals should be no more than 300 words.

Closing date: **1 October 2002.**

## Earth and Fire Contributions to the study of Italian terracotta sculpture

**SATURDAY 13 APRIL 2002, 10.30 – 16.30**

Lecture Theatre, Victoria and Albert Museum

This conference accompanies the V&A's exhibition, *Earth and Fire*, which examines Italian terracotta sculpture between 1400 and 1800, including works by Ghiberti, Donatello, Bernini and Canova. A panel of international scholars and conservators will explore the themes of the exhibition, and present the results of recent research. Topics will include:

- the changing use of the *bozzetto* or model from the 15<sup>th</sup> to the 18<sup>th</sup> centuries
- changes in sculptors' workshop practice
- what conservation can tell us about sculptors' working methods
- the materials and techniques of terracotta sculpture

Speakers: Dr Paul Williamson, Charlotte Hubbard, Bruce Boucher, Anthony M. Sigel, Alfredo Bellandi, Dr Elena Bianca Di Goia, Dr Johannes Myssok.

Tickets: £40, concessions available (includes morning coffee, sandwich lunch, afternoon tea and entrance to the exhibition). V&A Box Office, Tel: 020 7942 2209.

## Second Skin Talks

**HENRY MOORE INSTITUTE**

A series of Wednesday evening talks will accompany the exhibition *Second Skin: Historical Life Casting and Contemporary Sculpture* throughout March at the Henry Moore Institute. For details of speakers, please contact Liz Aston, Tel 0113 246 7467/ <liz@henry-moore.ac.uk>

## Adrian Stokes A Centenary Conference

28 – 30 JUNE 2002

Burwalls, 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, organised by Stephen Bann and held a century after Stokes's birth, will be concerned with bringing into focus the many sides of his achievement.

For registration forms, please contact Mrs Anthea Paice  
Department of History of Art, University of Bristol, 43 Woodland Road, Bristol BS8 1UU <art-history@bris.ac.uk>

## Museums after Modernism Strategies of Engagement

25 – 28 APRIL 2002

Toronto, Canada

*Organised by York University and co-sponsored by the University of Leeds' Centre for Cultural Analysis, Theory and History and the Ontario Association of Art Galleries*

This unique conference is dedicated to the memory of Judith Mastai, whose work has been the inspiration for the initiation and development of the programme. It will bring together, and focus on the work of, artists, independent curators, museum practitioners and scholars engaged in innovative work in this field from Canada, the United States and Europe.

There will be an opening keynote address by artist, Mary Kelly. Griselda Pollock, whose research embraces the themes of this symposium, will give the closing address. The sessions have been designed to include current practice and research, a variety of perspectives and the opportunity for discussion among creators, museum practitioners and academics.

For further information and registration, please visit  
<<http://www.yorku.ca/mam>>

## 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" (Elaine Harwood). The purpose of this interdisciplinary conference will be to explore the questions that are raised by such claims.

For further details contact: Karen Wraith, 12 Mushroom Field, Kingston, Lewes, E Sussex BN7 3LE  
(Please mark envelopes 'Building Universities')  
<[karen@wraithconf.f9.co.uk](mailto:karen@wraithconf.f9.co.uk)>

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8.0 or lower, or in rich text format) to:  
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### Deadline: 7 May 2002

Conference/fellowship information and job ads  
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