

Bulletin 80



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Association of
Art Historians
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Conference: Comments: Questions



Liverpool skyline (photo Jeremy Marshall)

The highlight of the AAH's activities since the last *Bulletin* has been the annual conference, *Culture: Capital: Colony*, held at the University of Liverpool. The conference took place during Grand National weekend, so we were not only exposed to stimulating intellectual experiences, but also to Liverpool at its most lively.

This year's conference was a little different from others in that it was based on a trio of themed sections and was deliberately designed to draw in some new constituencies to the AAH – historians of non-European art (especially that of Latin America), architectural historians and historians and theorists of contemporary art. It was very successful in doing this, and it was perhaps the most international of all the AAH conferences, with 25 different countries represented. There were also many new faces.

The feedback I have received from the conference delegates was overwhelmingly positive, and I can certainly attest to the stimulating atmosphere, lively academic exchanges and enjoyable receptions at the Walker Art Gallery and the Tate (where we were able to celebrate 25 years of Art History and recognise the achievement of the Editorship of Dana Arnold and Adrian Rifkin in stylish surroundings).

The success of the conference owes a great deal to Jonathan Harris, who was the intellectual driving force behind it, and I would like to thank Jonathan and the conference administrator, Sam Gathercole, for all the hard work and thought they put into it. This was the second AAH conference Jonathan has organised. ("Never again," he tells me!)

I would also like to thank the conference sponsors, Blackwell and Laurence King publishers, and the book fair organiser, Gill Metcalfe. *(continued overleaf)*

ONLINE DIRECTORY OF FREELANCE ART HISTORIANS

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.

Download a form from the AAH website <www.aah.org.uk>, or contact the AAH Administrator for a printed copy.

Deadline **26 July 2002**.

The Online Directory will be widely publicised to interested parties.

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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(cont.) Despite the success of the conference, discussions that arose during and after it have led me to realise that we need to work harder as an association to ensure that members perceive that the conference is serving its needs, and also that the organisers are fully supported with as much information and assistance as we can give them. We have begun to rectify this with greater administrative support and written information for conference organisers, but we still have some way to go.

I also have a personal concern that although the annual conference continues to be well attended there are many art historians who do not participate. Although I'm greatly sympathetic to those who prefer small, focused events to large, broadly themed conferences, this is our one opportunity as a discipline to come together and exchange thoughts on issues of common concern. At Liverpool, among many other events, we were able to have one forum on the future of the two AAH publications – *Art History* and *The Art Book*, and another on the RAE, attended by the panel chair Diana Donald and other panel members (see below). These sessions would have been of interest to many people who did not attend the conference.

I appreciate all those comments from individuals about ways in which we might improve our conference

Are you interested in hosting a future AAH Conference?

**If so, please contact Shearer West
<chair@aah.org.uk>
to discuss this.**

organisation, and I welcome responses from anyone who has some constructive suggestions to make. The best way to reach me is by email at <chair@aah.org.uk>.

On a more positive note, we have venues for the next three conferences: Birkbeck and UCL, London (2003) (see page 21), University of Nottingham (2004: the 30th anniversary of the AAH) and Bristol (2005). We very much look forward to each of those events.

There have a few other plans and activities to report. One of the outcomes of our RAE discussion at Liverpool was to make a decision to put together a coordinated response to HEFCE about the RAE process. To enable this, we are setting up a working group with members of both the RAE panel and the AAH, and we will be writing to Heads of Department about this soon.

We also have some new members of the Executive Committee, and would like to welcome Richard Williams and Malcolm Gee to the team (see page 11). At the same time, we are saying goodbye to Christiana Payne and Sam Smiles, who have been splendidly supportive for the last three years, especially with the conference side of our business.

We also welcome Penny Wickson, who has followed David Packwood as chair of the Student Subcommittee. Penny is already deep into the organisation of the annual Summer School (see page 19), which will take place this year at the University of Essex and should be an exciting event. Thanks to David Packwood for his work on the committee, and thanks to Penny for taking on the task with such enthusiasm!

SHEARER WEST
Chair

TATE

Tate is producing a series of catalogues to disseminate information on the gallery's permanent collection. This is your opportunity to help carry out the research involved for one of these projects as part of the Collections Division.

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Both roles call for a graduate, preferably in art history, with at least one year's relevant work experience, either paid or voluntary. Ideally, you will have a post-graduate qualification in curatorial studies or art history, and will have published your own work already. You must also demonstrate good visual sense, writing and organisational skills, plus an eye for detail and the ability to work under pressure. Computer literacy is essential.

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Culture: Capital: Colony in Liverpool • 5 – 7 April 2002

Organising the 28th annual conference has raised some important issues for the Association to consider over the following months and years. These are a mixture of academic-intellectual, political, and administrative puzzles that should be seen primarily as opportunities for clarifying the role of the Association and its direction, not as problems that simply produce more work and stress. The basic questions that need to be asked are: Who is the Association for? How can its activities (including the conference) be made more relevant to the membership? What groups presently not involved in the Association might benefit from membership and how may these change the character of the Association in positive ways?

As organiser of this year's conference I came up against these questions time and again, in the eighteen months and more since I began to formulate the programme and involve others in its realisation. The workload, especially in the final four months, proved horrendous, and the stress does tend to make you see problems not opportunities, so I'm the first to admit that there is a basic issue of attitude to confront. 'Crisis: Collapse: Can't Go On' finally came out very well, however, from all the feedback I've received and I would like to thank Sam Gathercole (conference administrator) and Claire Davies (AAH administrator) in particular for their work and good humour all the way through.

My starting point had been the desire to organise a conference that brought in new groups, with different intellectual and professional interests from that of the 'mainstream' of British art history. I use the scare-quotes advisedly because any representation of the current situation is bound to be impressionistic and perspectival. The AAH, though, I believe, should no more attempt to behave like a neutral-sounding BBC than should the RAE panel for the subject. Because you are attacked by both Left and Right, as Raymond Williams said once of the former institution, it doesn't mean you occupy some virtuous middle-ground. I tried to make my intellectual position clear in the title of the conference, and hoped it could attract many groups, both inside and outside the Association. But I particularly wanted to interest artists and others interested in recent or contemporary art. And I wanted a substantial part of the programme to consist of people talking about non-western (that is, north American and western European), cultures and societies.

One of my models for this programme was the College Art Association of America, an organisation which, since its origins near the beginning of the 20th century, has included artists and art teachers as well as art historians and art critics. The CAA has a constitution that also recognises explicitly the rights of certain groups within it to representation every year at its conference, in terms of sessions and panel discussions. In this way the CAA recognises that there are political differences between individuals and groups in its membership and that these must be catered for within a formal democratic process.

Admitting the necessity for this is neither vulgar nor divisive, though British private professional organisations and quasi-autonomous non-governmental organisations in the past have behaved as if it were, equating democracy with (apparent) consensus. The divides, however, are always there: it is a question of whether they should be, or need to be, formally identified.



Conference organiser Jonathan Harris and Conference Administrator Sam Gathercole.

'Culture: Capital: Colony' certainly leaned towards the modern period ('18th to 21st centuries'), but this didn't need to have been the case: the sections on Latin American art and culture and public art and institutions could have included much on pre-modern periods, though the connections would also need to have been made through to post-Enlightenment developments. The Renaissance and the 'Middle Ages', however, were in Liverpool, though, but not in the ways that they usually get represented. Contemporary art, similarly, is part of art history and art's history, though it tends not to get seen that way either. So people came to Liverpool who had never been before, but I also hope others who have come to the conference in the past were able to see things in a different and valuable way.

In closing I would like to thank David Craven and Fiona Candlin, who organised two thirds of the academic programme and helped make the event the success it was. Our partnership in organisation contained the best elements possible in academic work: intellectual stimulation of a high order, mutual trust and respect, and commitment to an objective with clear moral and humanistic worth.

When the day actually dawned (warm and sunny), it was also a lot of fun!

JONATHAN HARRIS
Conference organiser 2002

Liverpool 2002 – A Watershed in Art History

To quote critic Gerardo Mosquera, the April 2002 national Conference of the Association of Art Historians, *Culture: Capital: Colony*, was an international 'watershed' in the life of the discipline. His striking observation was based upon two groundbreaking features that marked off this convention from all those that had preceded it either in the UK or the USA. First, roughly a third of the sessions in the entire conference were devoted to art and criticism from Latin America. Second, there were participants from at least 25 nations at Liverpool 2002, thus making it far more of an international congress than any prior national conference had been.

Yet, this international art historical convention was centered on non-Western art, even though it was sponsored by one of the two largest professional associations in the West normally devoted to art from a handful of Western countries. In a very real sense, then, the *Culture: Capital: Colony* conference set a remarkable standard for internationalism against which all future annual conferences of the CAA and the AAH will be judged.

Setting the tone for the entire conference were a special session chaired by Rasheed Araeen of Pakistan, the founder of the indispensable art journal *Third Text*, and the three plenary speakers: Professor Dawn Ades, the best-known scholar of Latin American Art History in the UK, Gerardo Mosquera, the acclaimed scholar and curator from Cuba, who is Latin America's foremost art critic at present, and Professor Partha Mitter, who is on the faculty of the University of Sussex and who is the pre-eminent expert in the world of art from India.

All four of these figures have authored incisive studies in the visual arts that have helped to propel a broader dialogue among art historians and artists extending from North to South and East to West around the globe. The new, post-colonial dialogue that these four have forged in the visual arts can perhaps best be encapsulated by recalling the 'classic' study of almost 20 years ago by Partha Mitter that has assumed increasing significance with each passing year: *Much Maligned Monsters, [A] History of European Reactions to Indian Art* (1977). As searching and subtle as it is urgent and thought-provoking, this outstanding book should be seen historiographically alongside such other key revisionist studies from the 1970s as those by Marta Traba, T J Clark, Linda Nochlin, Michael Baxandall, and Martin Warnke. Mitter's book has changed forever how we view the 'post-colonial' reception in Western capitals of art from former colonies throughout the rest of the world, not just in Asia.

In keeping with the powerful presence in Liverpool at the AAH Conference of these four, the various sessions generally proved to be up to the challenge of engaging in innovative terms with the pressing issues posed by the above studies in the visual arts. At least ten highlights of Liverpool 2002 merit special mention, although there were many more memorable papers than just the ones on the following list of 'breakthroughs':

- 1 The brilliantly researched paper on the etymology of the term *América Latina* or 'Latin America' that located it much further back in history and at the site of anti-colonial contestations in *nuestra América* (Aims McGinnis)

- 2 The rebuttal of the attempt by right-wing Mexican thinkers falsely to link the insurrection in Chiapas with the thought of José Carlos Mariátegui (Sergio Rivera Ayala)

- 3 The leftwing political link, ignored until now, between Mariátegui of Peru and Georg Grosz of Germany in the 1920s through *Amauta* (Barbara McCloskey)

- 4 Two provocative papers on contemporary Native American artists, Jimmie Durham and James Luna, in the first session ever held by the AAH on modern art by American Indians (Greta Murphy and Lara Evans)

- 5 The unexpected roles of 'temporal hybridity' in contemporary artistic practice (Margery Amdur and Lisa Tamiris-Becker) and the possibilities of net.art as a form of political activism (Alan Schnechner)

- 6 The relocation of William Morris's floral designs in an experience of alienating working-class conditions observed in his childhood (Stephen Eisenman)

- 7 A trans-Atlantic dialogue within Abstract Expressionist paintings by such 'New York and/or Spanish' artists as Esteban Vicente and José Guerrero (Ines Vallejo and Yolanda Romero).

- 8 A deft examination of the considerable mismatch between the historiography of Spanish Colonial art and the art itself (Valerie Fraser).

- 9 The intersection of African-American and Afro-British movements on behalf of the self-determination in the visual arts before they were supplanted by patronage mechanisms in the 1980s (Jacqueline Francis)

- 10 The exceptionalism of Romanian nationalism in the arts around 1900, since it refused to idealize local vernacular traditions as did neighbouring nations, but opted instead for an alternative centre/periphery model in the arts (Shona Kallestrup)

All of these exemplary presentations – and also many others at Liverpool 2002 – will ensure that, though the conference is over, its historic legacy for analysis in the visual arts will definitely endure for a long time. Not every conference about art history also makes history itself so emphatically, but such was the case with *Culture: Capital: Colony*.

DAVID CRAVEN

Co-organiser

University of New Mexico, Albuquerque



Images: José Carlos Mariátegui (1894–1903), *Robbers* by Georg Grosz (1920), detail from *Strawberry Thief* by William Morris

New Public Art: Communication and Collaboration

As an introduction to the session, the organiser, **Jane Linden** (Manchester Metropolitan University), presented a paper that raised questions regarding the relationship between the 'new' public artists, their unconventional artworks and an often unsuspecting audience. Also called into question were the prevailing values expressed in a number of new public art projects and whether the resulting projects actually fall short of their intended aims, particularly where aspects of interactivity are concerned. Reflecting on the current conditions from the perspective of a college lecturer, Linden offered an intriguing perspective on a recent project by two of her students involving the M6 highway as their chosen medium.

The next paper by **Cameron Cartiere** (Chelsea College of Art and Design), examined the development of new genre public art with examples of temporary, permanent, interactive and intervention works that focus on the topic of water. Utilising Suzanne Lacy's models of artist and audience roles as an armature for discussion, Cartiere offered an interpretation of the influence of intention and engagement and the role of place-specificity in the creation of the works presented.

Michael Corris (Kingston University) followed with an exploration of several recent projects by Alfredo Jaar within a theoretical framework that brought into question the difference between representation of a constituency and embodiment of a constituency. Corris presented a number of innovative projects including 'The Cloud', which took place in San Diego, California along the border between the USA and Mexico. This project memorialised the hundreds of people who lose their lives each year trying to cross the border into California. Also explored were Jaar's projects in Japan and Sweden, which incorporated permanent and temporary structures as a commentary on the lack of cultural spaces available at each site.

Peter Mörtenböck (London and Vienna) presented a variety of projects from his architecture collaborative, Think

Architecture. The focus of the work presented was 'labyrinth plays', which brought into question social identity and spatial practice. The paper centred on the project CruiseSpace, which will be constructed in the anchorage of the Brooklyn Bridge. This project allows for a simulation of the act of cruising as a means of 'epistemic inquiry'.

The final presenter, **Rory Francis** (Manchester Metropolitan University), focused on language as identity and dichotomy between translation and interpretation within public art. Through various examples of memory monuments and public works, Francis addressed the premise that, regardless of intention, ideological interpretation cannot be shed as each individual's translation of a work is subject to individual experience. Francis also addressed the potential conflicts between artists' aims and intentions juxtaposed against the agendas of local governments and funding agencies. What happens to the work when the artist simply gives the community 'what it wants'?

The session raised a number of critical questions in trying to interpret the trajectory of the exponentially expanding field of New Public Art. Does the work need to be critically engaged or socially engaging? How can we develop a critical dialogue as the borders between the private realm of experience and our perceptions of 'public' become increasingly compressed? How does the work enable the visitor/viewer/participant to insert themselves in the work? How does the work become part of the memory of the audience? How is the context of socially engaged work articulated and how is that articulation interpreted by the public? While it was difficult to arrive at any definitive conclusions, the questions did provide a platform for a provocative debate amongst the session participants and the audience members.

CAMERON CARTIERE

Chelsea College of Art and Design

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

It is indicative of the present fairly parlous state of Marxism as an intellectual tradition that most papers in this session (organised by Jonathan Harris, University of Liverpool) stayed well away from explicit theoretical discussion of the kind that was prevalent in the 1970s and early 1980s. That moment of 'high theory', associated with Louis Althusser and other French philosophers in particular (though also with, for instance, certain texts by Raymond Williams and Terry Eagleton in Britain), had its art-historical counterparts then, for instance, in Nicos Hadjinicaloau, John Tagg, and Victor Burgin. Other Marxists – I'm thinking of TJ Clark and Karl Werkmeister – tended to resist this 'theoreticism' and usually presented their Marxist principles within, thorough, sustained empirical enquiry. Werkmeister's lead paper in Liverpool carried on this mode, though it insisted on raising, directly, questions again about the core values and ideas within Marxism and what might now be called Marxist art history. **Stephen Eisenman** (Northwestern University, USA), in his paper on William Morris performed a similar delicate operation, using Morris's pattern designs and some of his writings as resources for revitalising a Marxist

art history necessarily fuelled by new empirical research.

Deborah Barnstone (Washington State University, USA) presented a paper on state architecture in Germany before and after reunification, and offered an interesting perspective on how power might be signified and eschewed in architectural semiosis, although her analysis offered no sophisticated theoretical orientation. The same might be said of **David Dunster's** (University of Liverpool) entertaining talk on urban regeneration and its economic and political determinants, although in this case it wasn't difficult to discern his view that the ruling elites of social democratic societies rule, as they always have done, through a mixture of political manipulation, crude populism, and dependence on big business.

Things took a rather different turn with **Gen Doy's** (DeMontfort University) paper on subjectivity, which questioned the validity of anti-Cartesian theories of mind and knowledge through an examination of specific 17th-century paintings. As an implicit attack on post-structuralism (a term which includes now *(cont. overleaf)* *(cont)* many who are called, or who call themselves,

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

Organised by **Angela Dimitrakaki** and **Brandon Taylor**, the panel on art, identities and ideologies of the 'Other Europe' provided a pertinent contribution. While the whole conference, a radical reassessment of Eurocentric premises of art history and criticism, was focused on other continents, primarily on Latin America, this panel looked at the 'periphery' of Europe itself, systematically overlooked or misrepresented by western art history. Retrieving and rethinking the (un)recognised modernisms of the 'Other Europe', the panel, as stated by the organisers, aimed to problematise postmodern claims to decentre the hegemonic histories, and to examine the inadequacy of the centre/periphery thinking across diverse geographies of the old continent. The alterity of the 'Other Europe' became acutely manifest during the second plenary, when the discussants proved oblivious of the panel addressing the question.

The linguistic indeterminacy of the metaphor the 'Other Europe' – applied in the 1920s, in reference to the experimental state of the Soviet Union (as recalled by Adam Jolles), and appropriated as a synonym for the Soviet-dominated Eastern Europe: 'the last colonial empire still in existence' – parallels the spatial uncertainty of the discussed territory, as well as the multiple criteria for 'otherising' it, an issue not addressed by the organisers. As a corollary the panel embraced Eastern Europe, Greece, as well as the Soviet Union, the latter as the maker of avant-garde venerated rather than inferiorised by western scholarship.



The first two papers argued for the revision of the modernist canon, and for the problematisation of its perimeters, including the undisputed position of Paris as capital of modernity. **Shona Kallestrup** (University of Aberdeen) analysed the strikingly hybrid fabric of Romanian art nouveau, discussing the image of the new Romanian identity c.1900. It emphasised the Latin origins of the Romanian culture by renouncing 'easterness', and by fostering, as a liberation, western models of French

classicism in the capital and German historicism in the provinces. Yet the Byzantine style formed the basis of the opposite neo-Romanian school of architecture, appropriate

Marxists), Doy's paper attracted a prolonged, though certainly enthralling, critical response from a part of the audience. **Andrew Kennedy's** (Kingston University and Buckingham University) paper on Performativity theory and Marxism made a similar kind of critique, and became the basis for an interesting concluding debate.

It was finally clarified in this discussion, primarily for the sake of 'high art Marxists' in the audience, that the eponymous bat was indeed an invention of the 1970s rock singer Meatloaf.

JONATHAN HARRIS

for Orthodox churches, and, significantly, used as a marker of power on the newly joined territories of Bessarabia, Bukovina and Transsylvania. The classical legacy, disrupted by the Ottoman colonisation, was charged, by **Alkis Charalampidis** (Aristotle University of Thessaloniki, Greece) with a potency to both overshadow modern Greek art, as well as to foster the 'specifically Greek' strand of surrealism. Despite the close Parisian connections of the major Greek surrealists, it was the revoked Mediterranean tradition that became constitutive in formation of Greek modernism.

The next two papers moved from the West–South to West–East divide. **Pat Simpson** (University of Hertfordshire) forcefully translated the centre/periphery model onto ideological constructs of gendered identity, while presenting her critical reading of the *After the Wall* exhibition (Stockholm, 1999), one of the joined West/East efforts in revising the new post-wall (Eastern) European cultural identity. She problematised the apparent collapse of patriarchal values in post-wall societies, by unveiling the violent subversion of the Soviet myth of the 'New Man' as an evidence of its survival. **Katarzyna Murawska-Muthesius** moved on to Eastern European discourses. Suggesting an analogy between Malcom Bradbury's construction of the imagined Slaka and western art histories homogenising and orientalisising Eastern Europe, she proposed to consider the suitability of post-colonial theoretical tools in the search for the new non-derogatory interpretative strategies of writing about East European art, pointing to Spivak's notion of 'strategic essentialism' as the way to re-politicise and re-signify the denied (br)otherly identity.

The politics of exhibition display was the topic of two other papers, going back to the Soviet post-revolutionary period. **Adam Jolles** (University of Chicago) presented strategies of religious and aesthetic denunciation, staged with an avant-garde ferocity by Soviet museums in the 1920s and the 1930s. Reversing the implied direction of the borrowings on the West–East axis, he discussed the impact of Soviet installations on the provocatively anti-clerical surrealist exhibition *The Truth About the Colonies*, in Paris, 1931. The imbrication of politics and aesthetics in Russian constructivism were examined by **Maria Gough** (Clark Art Institute, Williamstown) in her compelling argument on the exhibiting strategies of Lissitzky's *Demonstrationsraum* in Dresden and Hanover, which she unpacked not as an 'apolitical homage to easel painting', but as a radical proposal to activate the viewer, by engaging his/her body in the process of visual perception.

Matthew Rampley (Edinburgh College of Art) shifted the debate again to art history writing, contesting provocatively the sweeping condemnation of art history as Foucauldian discourse. Examining Warburg's *Mnemosyne* and the later texts of Max Dvořák's, of Czech origin, and a representative of Vienna school, he argued, that in the wake of the disruption of WWI, art history renounced its aestheticising vision, displacing the absolute values of classical tradition with a plurality of national styles, the universal art history with multiplicity of art histories.

KATARZYNA MURAWSKA-MUTHESIUS

Faculty of Continuing Education, Birkbeck College, University of London

More than just a Matter of Style – On the Practices of Writing on Art

The session, organised by Kerstin Mey and Ken Neil (Duncan of Jordanstone College of Art and Design, University of Dundee), set out to look at contemporary forms and functions of written discourses on art within institutional art education. Particular focus was given to the determining institutional frameworks in which writing about art is currently embedded, as well as to the influence of the rapidly developing information and communication technologies. The session, like others, was unfortunately split into two parts by the conference organisers, with one paper placed early Saturday afternoon and the remaining four papers presented on Sunday morning.

The first paper in the session was presented by **Carol Magee** (Dickinson College, USA). Based on her research at the National Museum of African Art, Washington DC, she explored the role of the written word in the educational activities of this institution. Her insightful paper considered the representations of both Africa and North America through the construction of the artefacts' meanings on the basis of their formal description as primarily aesthetic objects which in turn privileges a western type of knowledge production and reaffirms the hegemony of the West. It attracted a range of questions with regard to the capacity of her research outcomes to instigate positive changes to the museum's framework of representation and education.

The Sunday session was opened by **Katy MacLeod's** (University of Plymouth) stimulating discussion of forms of critical writing within practice-based PhD research. By drawing on Nicholas Davey's hermeneutic approach to the relationship between the written text and the visual image, between theory and practice, and exemplary higher-order critical thinking by a number of PhD researchers her paper elaborated on pedagogical strategies that make productive the 'spaces in-between' different forms of generating, contextualizing and validating knowledge within art education.

Kevin Henderson (Duncan of Jordanstone College of Art and Design, University of Dundee) raised the question of audience to which critical writing as an important part of artists' training might be addressed and by whom it is received. Using the example of the 16th-century poetic form

of *blazon anatomique* he pointed to prevalent ways of writing about art in contemporary British art education and proposed a radical rethink of its current position, aims and addresses.

The audience responded with a number of suggestions for generating a broader audience for students' assessed written outcomes of learning such as dissertations and reports, including dedicated colloquia, viva voces and archiving final written assignments in the institutional libraries, thus creating a greater incentive and focus for those forms of enquiry.

Kerstin Mey's contribution problematized the current institutional formats of writing and their validations in the present climate of radical cultural change from

text-based to image-based generated knowledge and information, and by taking into account the transformation of language itself from a focus on the morphological/written to the phonetic component of the word. Inspired by Vilém Flusser's phenomenological exploration of the gesture of writing, which constitutes a central part of his 'Kommunikologie' project, the paper advocated a more integral rather than complementary position for text-based reflections within art education. It emphasised the need to encourage manifold interactions between different forms and formats of producing and communicating knowledge and understanding that are capable of responding sufficiently to our current 'culture of complexity'. Likewise, adequate criteria for assessing and evaluating those complex outcomes need to be put into place.

Ross Birrell (Glasgow School of Art) demonstrated through his own practice as artist and researcher how image-based and text-based aesthetic and critical thinking can be conjoined productively. He presented a vivid account of his performance-based work over the past years, which responds to institutional frameworks and political, social and cultural contexts through targeted and often contemplative gestures. Central to his art practice is the written word, which for the past centuries has been the main preserver and communicator of knowledge. He takes issue with the potent hierarchies and traditions of knowledge, but also reveals how his own thinking has been stimulated and influenced by a wide range of writers.

The session closed with a lively discussion about the relationship between writing and reading, contemporary modes of communications and their influence on the institutional formats of writing. It has stimulated further debates about the modes of constructing meaning privileged by the contemporary institutional art education frameworks and about the necessity for both consolidation and change to the current *modi operandi* of writing about art in art education.

KERSTIN MEY

School of Fine Art, Duncan of Jordanstone College of Art and Design, University of Dundee



Merseyside Maritime Museum, Liverpool (photo Jeremy Marshall)

Treasurer's Report for year ended 31 December 2001

Principal activities

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

Constitution

The Charity is a registered Charity which is unincorporated. The trustees govern the Charity in accordance with the trust deed.

Resources Expended

Resources are expended in the furtherance of the charity's objects only. Management and administration costs are carefully monitored to be kept to a minimum.

Review of the Year

During the year the Association has continued to encourage activities organised by Subcommittees and made funding available to students to support a Summer School, which was introduced with considerable success in 2000.

The Association has been successful in obtaining a grant from the Getty Foundation to continue its important project of creating the Artists' Papers Register, and thanks are due to Rupert Shepherd for his hard work which has made this possible. Negotiations are currently in progress to arrange a base for this project and these should be completed in the near future.

The Association's accounts show net incoming resources for the year ended 31 December 2001 amounting to £124,258 and unrestricted reserves carried forward at that date were £129,437 and restricted reserves of £105,000 relating to the Getty grant.

Statement of Reserves Policy

General reserves carried forward to the year 2002 amount to £99,437, after a transfer to the Designated *Art History* Sabbatical Reserve which now amounts to £30,000. The amount of this Reserve has been increased by the Executive Committee in order to provide a Sabbatical for the members who carry out the editorial duties in line with the efforts involved in performing those duties. *Art History* is not only the principal academic journal of the Association but is also its most significant source of income. The transfers to the Reserve in future years will be calculated so as to provide a total sum of £20,000 for sabbaticals for the Editor, Deputy Editor and Reviews Editor at the end of their tenure of office.

A grant of £105,000 was given in 2001 by the Getty Foundation to support the Artist's Papers Register Project. This forms the restricted fund.

Auditors

A resolution proposing that Horwath Clark Whitehill be re-appointed as auditors of the charity was put to the AGM and approved.

This report was approved by the Executive Committee on 3 April 2002, and by the AGM.

SHEARER WEST
Chair

PETER BAITUP
Hon Treasurer

Statement of Financial Activities for the year ended 31 December 2001

	2001 £	2001 £	2001 £	2000 £
	Restricted	Unrestricted	Total	
INCOMING RESOURCES				
Donations, appeals and membership subscriptions				
Subscriptions	-	32,406	32,406	30,012
Donations	-	700	700	1,650
Donation from subsidiary	-	-	-	6,318
	<u>-</u>	<u>33,106</u>	<u>33,106</u>	<u>37,980</u>
Activities in furtherance of the charity's objectives				
Publications	-	92,352	92,352	91,322
Conferences CIHA	-	6,613	6,613	-
Other income	-	962	962	1,747
Grants	105,000	-	105,000	-
	<u>105,000</u>	<u>99,927</u>	<u>204,927</u>	<u>93,069</u>
Investment income	-	3,558	3,558	6,065
	<u>-</u>	<u>3,558</u>	<u>3,558</u>	<u>6,065</u>
Total Incoming Resources	105,000	136,591	241,591	137,114
RESOURCES EXPENDED				
Costs of generating funds	-	1,615	1,615	15,081
Direct charitable expenditure	-	58,307	58,307	91,218
Management and administration	-	57,411	57,411	56,831
	<u>-</u>	<u>117,333</u>	<u>117,333</u>	<u>163,130</u>
Total Resources Expended	-	117,333	117,333	163,130
Net incoming / (outgoing) resources for the year	105,000	19,258	124,258	(26,016)
Fund balances brought forward	-	110,179	110,179	136,195
Fund balances carried forward	<u>105,000</u>	<u>129,437</u>	<u>234,437</u>	<u>110,179</u>

Balance Sheet as at 31 December 2001

	2001 £	2000 £
Fixed Assets		
Tangible	2,638	1,773
Intangible	4,700	4,700
Investments in subsidiary	2	2
	<u>7,340</u>	<u>6,475</u>
Current Assets		
Debtors and Prepayments	14,586	11,369
Cash at bank and in hand	197,220	107,356
Loan to subsidiary company - Pitchfactor Limited	29,620	16,051
	<u>241,426</u>	<u>134,776</u>
Creditors: amounts falling due within one year		
Creditors and Accruals	14,329	30,278
Students' Support Fund	-	794
	<u>14,329</u>	<u>31,072</u>
Net Current Assets	227,097	103,704
Net Assets	234,437	110,179
Funds		
Restricted	105,000	-
Unrestricted:-		
General	99,437	88,179
Designated:		
Sabbatical Reserve <i>Art History</i>	30,000	22,000
	<u>234,437</u>	<u>110,179</u>

Minutes of The Association of Art Historians 28th Annual General Meeting

Sunday 7 April 2002 • University of Liverpool

1 Apologies for absence were received from Dana Arnold, Stephen Bann, Mark Evans, Adrian Rifkin, Rupert Shepherd, Beth Williamson

2 Minutes of the 27th AGM in Oxford on 1 April 2001 were received without correction.

3 Chair's Report

The AAH Chair reminded the meeting that all Officers' and Subcommittees' annual reports were published in the *Bulletin* and that questions or comments could now be taken. She further noted that we were quorate and could vote on the motions proposed by using the proxy vote forms.

The Chair further reminded members of the introduction of the Fleming Prize for student research travel and again thanked Laurence King for their generous support in sponsoring this award.

The Chair noted that in July 2002, Dana Arnold and Adrian Rifkin would complete their term as Editor and Deputy Editor of *Art History* and that Deborah Cherry would then become Editor with Fintan Cullen as her Deputy. The Chair thanked the outgoing Editors for their efforts over the past five years and congratulated them on their successes with the journal; the new team were welcomed heartily and wished further success in the future.

The AAH Chair then thanked the organisers and sponsors of the Liverpool Conference for their enthusiastic planning and coordinating over the past year. Particular thanks went to Jonathon Harris and Sam Gathercole for their roles as Convenor and Liverpool Administrator respectively, to Gill Metcalfe for organising the book fair and to all of the wonderful student helpers who had ensured that delegates always found their way to sessions and plenaries. The Chair thanked the AAH Administrator, Claire Davies, for all of her hard work over the past year, which had helped to make Liverpool a very successful conference.

The AGM thanked the Chair for her contribution to the success of the Conference.

4 Membership Report from the Administrator

The Administrator was pleased to note the increasing membership of the Association. There were no questions.

5 Honorary Secretary's Report

The Secretary reminded the meeting of the two vacancies for elected members of the Executive Committee to replace Christiana Payne and Sam Smiles, who had reached the end of their three-year terms of office. The retiring members were thanked for their excellent work on the EC over their terms, and especially for their important contributions to Conference planning and the conference guidelines, which helped to ensure that AAH events would become increasingly professional in future.

Two nominations had been received for new members of the EC and the following were therefore duly elected unopposed: Malcolm Gee (Northumbria) and Richard Williams (Edinburgh). The Secretary welcomed the new members to the Executive Committee.

The Secretary reported on another area of current business concerning DACS. In brief, the AAH have opened discussions with DACS on the area of the SLCS (Slide Licensing Collection Scheme) and have representation on its Working Group. This in no way indicates AAH assent to

the Scheme and members will not be pressured either to join or to leave the Scheme; our representation is envisaged as a mechanism by which to press our needs, as a specialist user-group, upon DACS and to intervene in future changes. The Secretary will attend the next meeting of this Group in late May/early June and will raise the points made by members over the past year. Additionally, it was generally agreed that we have an interest in the copyright for illustrations as well as in slide usage and the Secretary has been asked to press this point with DACS as well (and, potentially, to work with representatives from publishers on this). A fuller report on progress will be made in the September *Bulletin*.

6 Honorary Treasurer's Report

The Treasurer noted that the accounts had been posted throughout the conference and said that he would be happy to take questions.

One question concerning prizes for students and our charity status was asked; the Treasurer answered that such prizes did not run the risk of forfeiting our status.

The report was accepted.

7 Report from the Editor of *Bulletin*

There were no questions.

8. Report from the Editors of *Art History*

In the absence of the Editor and Deputy Editor, the AAH Chair mentioned the Journals Forum held during the Liverpool Conference (on 6 April) and that discussion there was brisk. The Chair also noted that the new Editors were appointed in an open process, with full consultation of members, election by the Editorial Board of *Art History* and ratification by the EC.

One question from the floor concerning the relationship between *Art History* and *The Art Book* arose; the Editor of *The Art Book* was invited to respond during her report item.

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

The Editor explained the distinct role of *The Art Book* and noted the different constituency served by each of the journals.

One comment concerning the speed of reviews and the importance of *The Art Book*'s timeliness was made.

10. Reports from the Subcommittees:

Museums and Galleries – There were no questions.

Independents – The Chair of the Subcommittee reiterated that forms were available for those who wanted to be included in the Independents' *Directory*.

There was positive comment from the floor on the project and its usefulness; the AAH Chair thanked the Subcommittee and especially the Chair for getting the *Directory* going again.

Schools – The Subcommittee Chair thanked the AAH for supporting the highly successful ACHiS initiative. There was discussion from the floor concerning the availability of information on widening access and the meeting was informed of an important project now being undertaken to monitor outreach to schools. Generally, the necessity of such programmes, especially in light of the disastrous Art History A-level, was reaffirmed.

Universities and Colleges – There were no questions.

Students – The Subcommittee Chair noted that Penny Wickson (University of Birmingham) had been elected as Chair of the Students Subcommittee in the Forum meeting. The AAH Chair thanked the outgoing Chair, David Packwood, and welcomed Penny Wickson to the EC. There were no questions.

11. Report from the British Chair of CIHA

There was no report.

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

In the absence of the Convenor, the AAH Chair reported on the current state-of-play regarding the £105,000 grant from the Getty and the attempts to find a host institution for the London part of the project. Briefly, the project was going ahead and top-up funding would be sought to cover unforeseen costs. The Getty were being kept informed.

There were no questions.

13. Report from the Convenors of the London Conference 2003

Helen Weston thanked the EC and everyone involved in the Liverpool Conference for an enjoyable and productive visit over the past three days. Additionally, she reported on three areas:

- a) that she and Tag Gronberg, her co-convenor, had now announced the title of the London Conference – Articulations – and that they were certain that this title would be inclusive of the wide and varied constituencies represented by the AAH and that they would also be seeking to include practitioners
- b) the conference dates will be 10–13 April 2003 and the call for papers will appear in the *June Bulletin*
- c) rooms were now being booked for sessions and the book fair organiser in Liverpool, Gill Metcalfe, would continue as coordinator in London.

The AAH Chair thanked HW and TG and said that she expected the London Conference to be a great success.

14 Motion 1

The Secretary noted that there were two motions tabled by the Association Chair, and the Hon Treasurer, who would propose them formally. Members were reminded that they were invited to question or comment on the motion once only and that the proposer had a right of reply.

The Secretary read the first motion, which proposed a Constitutional amendment on the point of subscription charges.

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.

The AAH Chair proposed the motion (which was seconded) and explained its purpose – to keep up with the rising levels of inflation and the increasing activities of the Association without being obliged to raise subscription charges steeply in any year.

An amendment to the motion was proposed from the floor – to change 'level' to 'rate'. This was seconded.

One comment from the floor suggested that we make membership a prerequisite of conference participation.

There were no further comments or questions; the proposer refused the right of reply; the vote on the amendment passed unanimously; the vote on the amended motion passed unanimously.

15. Motion 2

The Secretary read the second motion, which proposed a replacement to Clause 19 of the Constitution to ensure that we comply with UK Charity regulations in our payment of fees and voting rights.

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.

The Treasurer proposed the motion (which was seconded) and explained its purpose – to ensure that no voting member of the EC would be permitted to vote on their own fee.

There were no comments or questions; the proposer refused the right of reply; the vote on the amended motion passed with all in favour save one abstention.

16. AOB

There were two points of business raised by members:

- a) It was noted that the standard of presentation by some speakers at the annual conferences was not high; it was put to the AAH Chair that perhaps the Association ought to consider sessions on presentation as a matter of professional development. The Chair agreed to raise this issue with the EC.
- b) The issue of recruiting new members through conference participation was again discussed and the AAH Chair agreed to take this case up again with the EC.

The meeting closed at 4.55pm

National Art Library Victoria and Albert Museum

Annual stock take

The library will be closing for its annual stock take and apologises for any inconvenience this may cause.

Closing: 5.00 pm Friday 23 August 2002

Reopening: 10.00 am Tuesday 17 September 2002

Independents

The Liverpool Conference was memorable for attracting ten members to the session allocated for the Independents. I think we all enjoyed meeting one another and sharing some of our work experiences. Barbara Goebels-Cattaneo, who moves between Europe and London, has offered to set up an email contact group. I am most grateful to her. Until now we have not had a list of email addresses but there was an opportunity to provide this data on the form for the *Directory of Freelance Art Historians*. This brings me to the next issue.

Directory

The committee elected in May 2001 inherited the task of updating the publication listing the expertise of freelance AAH members. We have worked hard to do this and the form requesting information was in the last *Bulletin*. Unfortunately, the response has not been as good as we had hoped and does not warrant the expense of producing a new publication.

We are now looking at Plan B – creating an online version for the AA website. If this proves feasible we will promote it by printing a leaflet to be distributed in *Art History*, to departments, museums and so on. On-line information will have the advantage of being easy to update, will be readily accessible to companies, institutions and individuals, and our administrator, Claire Davies, will be able to refer enquiries to the site.

If you took the trouble to submit the *Directory* form – thank you. Your efforts will not be wasted, as long you agreed to be put online. (Contact me if you would like to change your mind.) If you know of any more freelance art historians who would like an entry, please encourage them fill in a form.

Meeting: Courtauld Visit

The committee tries to arrange events that will interest members. Committee member, Joanna Selborne, curates the drawings and prints collection at the Courtauld Institute. She has made arrangements for us to see this valuable collection at 3.00pm on 26 June. Since the space does not accommodate many people we have to restrict numbers. We can accommodate 15 people.

Please contact me (details on back page) to book a place. (The committee will meet at 2 pm and committee members should note that they must also reserve places for the visit.)

If there is anything that concerns you, the committee would like to hear from you.

MARION ARNOLD

Chair Independents Subcommittee

The Courtauld Institute

Somerset House, The Strand, London

Visit to Drawings and Prints Collection for Independent members of the AAH

WEDNESDAY 26 JUNE 2002, 3.00 PM

Please book by contacting Marion Arnold on
Tel: 01553) 840 120
<ch-indeps@aah.org.uk>

**Only 15 places available, so book early
to avoid disappointment!**

New EC members

RICHARD J WILLIAMS has been lecturer in contemporary art, in the Department of Fine art, University of Edinburgh since 2000, having previously taught at Liverpool John Moores University.



He first studied art at Goldsmiths College, and after a short but varied career in publishing, went to Manchester University to write a Ph.D on 1960s American sculpture. He is the author of *After Modern Sculpture* (Manchester, 2000) and numerous articles on the art and visual culture of the 1960s. His new book, on contemporary urbanism, *Architecture of Civility*, will appear in 2004. The pedagogy of art history, and the impact of copyright law are particular interests.

MALCOLM GEE is Principal Lecturer in the School of Humanities at the University of Northumbria, where he is responsible for an extensive teaching programme in the History of Art, Design and Film, including units on studio based courses.



His teaching and research interests lie in 20th century European art, particularly the history of the art market and art criticism.

Art Galleries & Museums

Nineteen people attended the meeting of the Art Galleries and Museums Subcommittee at the Liverpool Conference: a healthy proportion of the 26 conference delegates with museum affiliations. The majority were from the London-based nationals, and the dearth of delegates from regional museums remains a subject for concern.

The main subject for discussion at the meeting was the conversion of the Subcommittee into an affiliated group, represented by a liaison officer on the Executive Committee of the AAH. There was general consent for this course of action, with the proviso that the group may revert to a full Subcommittee at a future date, in the event of this being justified by an increase in the volume of business.

There was also some discussion of museum-based activities for the London conference in 2003, and of the role of volunteers in UK and European museums.

Colleagues were reminded that the Chair of the Subcommittee will be stepping down at the next conference, on completion of three years in office. Proposals for a successor are sought, to continue the representation of Art Galleries and Museums within the AAH.

MARK EVANS

ARTES

ARTES is a recently formed group, based in the

Iberian & Latin American Visual Culture Group

UK and Ireland, dedicated to raising awareness and understanding of Iberian and Latin American art. It aims to enable people with a special interest in these fields to meet and maintain contact through its newsletter and regular meetings and visits.

Forthcoming Events

Canning House, London, 6.30 pm, Thursday 4 July – Talk by Angela Delaforce, *Art and Diplomacy: Relations between Portugal and Italy in the Eighteenth Century*. This event will be held jointly with the Anglo-Portuguese Society.

Late November/early December, 2002 (date to be confirmed) Visit to *The Aztecs* Exhibition, Royal Academy, London, in the company of the curators.

For further details or suggestions contact Carmen Fracchia, ARTES Events, School of Languages, Linguistics & Culture, Birkbeck College, 43 Gordon Square, London WC1H 0PD, Tel: (44) (0)20 7631 6147; <c.fracchia@bbk.ac.uk>.

Newsletter

The annual newsletter, *InformARTES* is available free to members. Copies are also available from Carmen Fracchia (see details above). The next issue is planned for October 2002. Copy deadline **30 June**. For further details, or to send items for inclusion, contact: Xanthe Brooke, *InformARTES* Editor, Walker Art Gallery, William Brown Street, Liverpool L3 8EL, Tel: (44) (0)151 478 4161, <xanthe.brooke@nmgm.org>.

Membership

Current subscription rates: Standard Membership £15; Student Membership £10. To join, send details of name, address and email, with a cheque payable to ARTES, to: Martin Maynard, ARTES Membership Sec & Treasurer, 17 Pinner House, Crawford Road, London SE5 9PT.

Further information on ARTES

Please contact *either*: Marjorie Trusted, ARTES Chair, Sculpture Dept., V&A, South Kensington, London SW7 2RL, Tel. (44) (0)20 7942 2610; <m.trusted@vam.ac.uk> *or* Hilary Macartney, ARTES Secretary, Institute for Art History, University of Glasgow, 7 University Gardens, Glasgow G12 8QH, Tel. (44) (0)141 334 5636; <hma7c@udcf.gla.ac.uk>



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Universities and Colleges

The Universities & Colleges Subcommittee was involved in its customary two events at the Annual Conference of the Association:

Teaching and Learning Forum

The aim of this session was to facilitate a discussion about Study Visits, and to identify areas of concern for the sector. The session was well attended by representatives from a number of institutions, and discussion centred on a series of issues arising from the implementation of the Special Educational Needs and Disability Act 2001 (SENDA), as well as the emphasis on the study of the object as laid down in the benchmarks for the discipline.

What emerged from the discussion was the wide variety of practices. Trips and study visits are arranged on either an optional or a compulsory basis, and at different stages during the degree options. Similarly wide-ranging was the variety of assessment options attached to study visits.

The subcommittee clearly needs to pursue these issues, and, in particular, the reality of study trips needs to be measured against benchmarks, programme specifications and new legislation.

Special Interest Group Meeting: RAE 2001

The subcommittee would like to thank Diana Donald, Dawn Ades and Adrian Rifkin, who kindly agreed to attend this forum, discuss RAE outcomes and answer questions from the floor. See reports on subsequent pages.

GABRIELE NEHER

University of Nottingham



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REPORT ON THE OUTCOMES OF RAE 2001: History of Art, Architecture and Design

1 THE CONDUCT OF THE EXERCISE

1.1 The Panel

The Panel for Unit of Assessment 60, History of Art, Architecture and Design comprised eleven members. Its membership represented the main areas of subject interest within the descriptor, and a fair spread of approaches to the discipline. Through the participation of Malcolm Baker of the Victoria and Albert Museum as a full member of the Panel, it also gained the perspective of a 'user group', the museums and galleries sector.

1.2 The Panel's mode of procedure

The Panel observed the guidelines laid down for UoA 60, as published in *Assessment panels' criteria and working methods* [RAE 5/99], both in spirit and in letter. Primary importance was therefore given to the outputs selected in RA 2, but submissions were assessed as a whole, with full consideration of the evidence of research activity and peer recognition presented in RA 3-6. In line with the published definitions of research excellence, the Panel awarded grades on the basis of levels of contribution to 'new knowledge and understanding, and/or to original thought'. Again following the announced criteria, 'no a priori evaluative distinctions' were made between different forms of publication: research quality was always the overriding consideration, whatever the scope or format of the output in question, and some shorter pieces such as articles were awarded the highest grades. There was thus no advantage to be gained by publishing research at greater length, or spread across more outputs, than its intellectual content appeared to justify.

1.3 Examination of outputs in RA 2

An average of 93% of outputs in each submission was 'examined in detail', that is, read thoroughly, far exceeding the provision of 'not less than two thirds' promised in RAE 5/99. A significant number of the outputs were read by more than one panellist.

2 THE GENERAL PATTERN OF SUBMISSIONS AND OUTCOMES

2.1 Characteristics of submissions

There were 39 submissions to UoA 60 in RAE 2001, as compared with 47 in 1996. The work of 372 [full-time equivalent] Category A and A* active researchers was submitted, together with that of 37 Category C staff, giving a total of 1,495 outputs. In most cases, there were signs of greater selectivity in decisions as to which researchers to include than was the case in 1996. In accordance with the published general criteria for RAE 2001, the proportion of departmental staff represented in submissions did not enter into consideration as a positive or negative factor in the Panel's assessment of them. The age profile of selected groups varied considerably, but with an understandable bias towards more established researchers. Nevertheless, the Panel welcomed evidence, where it existed, of a policy of recruiting younger researchers and supporting them in the inception of their research careers.

2.2 General outcomes of RAE 2001

The results for UoA 60 in RAE 2001 show a marked shift upwards in the average level of performance measured by the rating scale, when compared with the results in 1996. This is broadly in line with the outcomes for other Units,

and indicates a real improvement in the quality of research across the HE sector. The reasons for this improvement are complex, but may include the greater availability of research funding from previous RAEs. Arts and Humanities disciplines are, furthermore, beginning to gain benefits from AHRB funding, comparable with those that other groups of disciplines have long derived from the Research Councils. In the case of the History of Art, Architecture and Design, there was also a tendency for those HEIs which received low ratings in 1996 either to submit to other UoAs, or not to submit at all, in 2001, and this withdrawal in itself pushed up the grade average. The greater selectivity mentioned above was another factor in the overall level of performance registered by RAE 2001.

The picture that emerged was of a high level of achievement of varied kinds spread across the HE sector, not all of it in long-established departments and institutions. There was no indication that larger groups necessarily have an advantage in building a sustainable research culture. Nor does institutional or geographical location *per se* appear to be a strong factor in the attainment of research excellence.

While 'centres of excellence' emerged, there were also many cases of individuals producing research outputs of international quality within groupings which did not attain that level overall. This has often been signalled in the confidential reports to HEIs, with an indication of the outstanding subject areas. However, the Panel for UoA 60, in common with many others, decided that it would be inappropriate to use the public 'flagging' system in such instances, as this system can only be easily applied in cases of large groups with well-defined sub-areas.

2.3 The profile of ratings

The Panel's assessments, undertaken without preconception, produced a profile of results in which about 38% of all HEIs gained 5 or 5* ratings; about 21% gained 4; about 21% a 3a; 13% a 3b, and only 8% a 2. However, within this broad pattern there were some distinctive features. Firstly, only one HEI was awarded a 5*, as compared with three in 1996. Secondly, there was more movement up and down the rating table than appears in a comparison of the outcomes of RAE 1996 with those of 1992. When the results for 2001 are compared with those for 1996 [disregarding HEIs that only submitted to UoA 60 in one or other of those RAEs], it appears that only nine institutions gained the same rating on both occasions. Seventeen HEIs have improved their ratings in 2001, in eight cases by two or more points, while ten have been awarded a lower rating than in 1996.

3 THE CHARACTERISTICS AND QUALITIES OF THE SUBMITTED RESEARCH

3.1 Parameters of research

The work submitted in RA 2 very largely dealt with subjects that fell easily within the descriptor for UoA 60. Interdisciplinarity is the norm rather than the exception in current work on visual culture, and posed few problems for the Panel. Work in film history and critical writing on contemporary art were both readily accommodated. However, outputs relating to the conservation of objects and paintings were referred to specialist advisers. A small number of publications were cross-referred to other Units of

Assessment. Conversely, much work was cross-referred to the Panel for UoA 60 by other Units, notably by UoA 64, Art and Design.

3.2 Forms of publication

The selected outputs were generally conventional publications, whether monographs, articles in periodicals or essays in thematic, edited collections. The latter are a particularly widespread genre at present, often deriving from conference papers. At their best, such collections prove the value of conferences and other forms of collaboration in encouraging innovatory thought and creative dialogue between the contributors, and confirm the importance of editorship as a form of scholarly activity. Some of the other formats and modes of research output specifically admitted to RAE 2001, for example electronic publications and curatorship [as distinct from exhibition catalogues etc.], were little in evidence. It is hoped that curatorship, in particular, will become a more firmly established feature of any future assessments of research, with scope for the full preparation and presentation of data. [See also 4.4].

3.3 Subject emphases

Research into the history of Western art and visual culture predominated. It was disappointing to see less work on the arts of the ancient world and the mediaeval period, and of cultures beyond Europe, although there were a number of studies of Latin American art forms. Analysis of submissions suggests, moreover, that work on African, Asian and indigenous American arts is concentrated in relatively few research groups across the HE sector, and in many cases such groups were also making the leading contributions to studies of issues relating to cultural difference and interaction.

As regards the study of Western art forms, there was more attention to the history of fine art than to the history of design, of modern architecture or of film, although some work in these fields may have been directed to other Units of Assessment. The Panel was, however, encouraged to see a small but significant increase in submissions which convincingly placed film studies within the context of an art history programme.

Within the field of art history, there was an emphasis on the eighteenth and nineteenth centuries and the modern and contemporary periods, with fewer books or articles on subjects drawn from the sixteenth and seventeenth centuries. While the culture of the Italian Renaissance continues to draw scholars, German, Dutch, Flemish and Spanish art of those periods was relatively neglected in submissions to UoA 60. The corollary of this trend is a growing interest in aspects of British art. Even the many studies in areas such as gender and postcolonialism tend to deal with anglophone cultures, or to use sources written in, or translated into, English. It may be that limitations in knowledge of other languages are now adversely affecting the range of research which is being undertaken in British universities. However, there were a number of studies of the arts of eastern European countries in the modern period. Studies in the history of sculpture, particularly in Britain and France, have increased significantly, perhaps fostered by the availability of funding and the initiation of survey projects. These works included both important books on individual sculptors and broader studies of public and monumental sculpture.

3.4 Methodologies

There was a very wide variety of methodologies in the

selected publications, often even within those of one group of researchers. Genres of research ranged from the classic monograph or catalogue raisonné, together with technical studies of particular media, to works of a more speculative sociopolitical, psychoanalytic or otherwise theoretical character. However, this pluralism was not generally accompanied by the hostile polemic or entrenched positions of earlier decades, nor were particular approaches necessarily associable with different kinds of institutions. Across the range of universities there is a willingness to adopt adventurous cross-disciplinary methods and new approaches to visual culture, including fields which have previously been little researched. Studies of earlier periods of art often benefit from the insights developed by modernists, for example in a consciousness of the role of gender in the formation of cultural values. It is clear, furthermore, that monographs on individual artists have themselves been reconfigured in many cases: a re-engagement with the notion of artistic agency, together with a new historical awareness of the significance of conditions and materials of production, complement the general concern with reception and consumption of works of art. To applaud these trends is not to undervalue research conducted within more traditional modes, and on canonical subjects. The Panel rated every research output in the light of its intellectual excellence and contribution to knowledge or understanding, irrespective of its kind.

4 THE CHARACTERISTICS AND QUALITIES OF THE GENERAL RESEARCH CULTURE

4.1 Qualities of successful research cultures

The evidence of the wider research culture of groups, as presented in RA 3 to 6, was a significant factor in the final rating of submissions. Here there was, as would be expected, a divergence in the priorities and emphases of the units concerned, particularly in the extent to which researchers operated solely as individuals, or were grouped on the basis of their common preoccupations and engagement in collaborative projects. In some cases, such groupings, as represented in submissions, seemed more aspirational than actual, or involved over-ambitious plans for designated research centres. The Panel did not base its evaluative judgements on any criterion of collectivity, nor on the presence of clusters of subject expertise. However, effective leadership, genuine and coherent strategic planning, mutual intellectual support and constructive debate between colleagues were certainly positive factors in assessment. Research ethos was evaluated essentially on the basis of the intellectual energy and activity that were evident across a group. These qualities might be gauged not only through productivity in authorship, but also through undertakings such as the organisation of research seminars and conferences; partnerships with external bodies; and editorial, consultative or other professional activities.

4.2 Postgraduate students

The strength of the postgraduate culture was also deemed to be an important aspect of the research ethos. This was measured [proportionally to the number of researchers] by the level of recruitment of students, the level of successful completions of PhDs, and the award of studentships. Consistency or improvement in these respects over the review period was taken as a positive indicator. The Panel also looked for evidence of a well-organised provision for postgraduates, for example through systematic support

and training; the creation of a stimulating and well-resourced environment; and opportunities afforded to students to present their work, and to participate in research activities such as publication and the organisation of exhibitions. These factors were judged as being equally important in the case of provision for part-time students.

There was a surprising degree of variation in the levels of success of groups in creating and sustaining a postgraduate community. While 'old' universities have obvious advantages in attempting to attract students of high calibre, by no means all groups in such universities had a good record of recruitment of postgraduates, or award of PhDs. The pattern of supervisions, moreover, often showed considerable fluctuations across research groups, with a few individuals sometimes making a disproportionate contribution to the totals.

4.3 Grant awards

The ability to win major awards for individual or institutional projects was another measure of purposive enterprise and peer esteem. The Panel was always aware of the potential advantages of established status, large

groupings and mature institutional arrangements for supporting funding applications, in gaining external awards. However, success in this respect, like the existence of a strong postgraduate community, was not peculiar to any one type of institution. In crediting such success, the Panel had regard to the evidence of how effectively the available resources were being used to support particular projects, and to the quality of the work being produced as a result. The articulation of a policy for the direction and development of such funded projects was important here.

4.4 Curatorship and exhibitions

Links with external bodies proved to be an important aspect of research cultures, especially those partnerships with museums which led to the promotion of research through curatorial activities. Many groups have a distinguished record in initiating and researching exhibitions, and producing high quality publications associated with them. Excellent use is often made of the resources of local or national museums for research purposes. Groups linked to university museums, galleries and archives are particularly privileged, in the opportunities they have to undertake research based on

SUPPLEMENTARY REPORT ON THE OUTCOMES OF RAE 2001: Funding patterns and future directions

Since the preparation of the Panel's overview report on RAE 2001 and the publication of the outcomes, there have been various expressions of concern about the nature and effects of the Exercise. These will no doubt feed into the process of consultation between HEFCE and HEIs about the future form of research assessment. It is hoped that they will also generate debate within the art historical profession as to the appropriateness of the terms of the Exercise for the particular needs of our discipline. As Chair of the 2001 Panel, I should be happy to be involved in this ongoing debate in any way that may be helpful.

One point of concern about the results of RAE 2001 is the very evident disparities between different Units of Assessment in the ratio of higher grades awarded by Panels. As an example, one might compare Art History with History, and with Art and Design. These UoAs were nearest to us, in the sense that many colleagues' work was submitted to them, and that we had extensive cross-referral traffic with both; yet their profiles of results showed striking differences. The percentages of 5* awards were as follows: History, 8.4%; History of Art, 2.5%; Art and Design, 0%. In the case of awards of a 5 rating, the relative figures were: History, 32.6%; History of Art, 35.8%; Art and Design, 16%.

It seems unlikely that such variations, which could be further exemplified in comparisons of many other Units of Assessment, can be explained by actual differences in the level of research performance in the disciplines concerned. They must arise from the differing ways in which the various panels proceeded in interpreting and applying their criteria.

It is understandable that these factors have given rise to apprehensions that, in a tight funding round, the more 'generous' Units of Assessment will scoop the pool, at the expense of others. I therefore wrote to Sir Howard Newby, Chief Executive of HEFCE, to seek clarification of the Council's view of the situation. He agreed that 'comparisons of grades across different subjects' are never as reliable as 'comparisons within a unit of assessment'. 'For this reason, we do not allow

the proportion of submissions [or indeed the proportion of research active staff] achieving top grades to affect the size of the subject pots'. In other words, the total sum of money available to each subject is predetermined on the basis of volume and cost band, and is unaffected by the number of 5* or 5 ratings which a panel awards. I infer that, as the Funding Council has a commitment to protect the funding of 5* groups, the number of 5* awards in a given Unit of Assessment must affect the amounts available to those awarded 5 and lower grades. The sum awarded for a particular rating cannot be constant as between different Units of Assessment, even for subjects within the same cost band.

External perceptions of what a 5* or a 5 'means' do not, of course, usually take account of these relativities. It is entirely possible that the sums received by universities on the basis of their research performances will be distributed on the basis of ratings alone. It is therefore very important, in my view, that colleagues whose work was submitted either to History of Art or to Art and Design should ensure that their own institutions are aware of the approach to funding set out in Sir Howard Newby's letter.

My correspondence with Newby has also elicited the amount of the actual 'subject pot' available for the History of Art in 2002–3, based on RAE 2001: this is £4,455,001. Because RAE 2001 registered a drop in volume in comparison with RAE 1996 [39 submissions as against 47], there has been a slight reduction of funding, of the order of 3% [nearly £130,000], from the money available in 2001–2002 [£4,582,167]. However, since the actual drop in volume was about 12%, the forthcoming award represents a modest pro rata increase in funding on the basis of RAE 2001. But as the number of 5 ratings in History of Art has risen from 10.6% in 1996 to 35.8% in 2001, there will, it seems, be inevitable disappointments for research groups in the actual sums received, even when they have improved their ratings since 1996.

DIANA DONALD
Chair, RAE Panel

Glaadh Progress

As members who attended the AAH conference last year at the launch of the project by Professor Craig Clunas will be aware, 'Glaadh' stands for 'Globalising Art, Architecture and Design History'. This is the title of a three-year project (2000–2003) supported by the Higher Education Funding Council as one of its schemes to enhance teaching in the UK. The project relates to the institutions that were examined as teaching Art History in the last round of Teaching Quality Assessment, and it has been entrusted to a consortium of the universities of Sussex, Middlesex and the Open University, with Sussex as the lead institution.

If the title sounds pretty grandiose – not to say megalomaniac – that's not the intention at all. Rather, the idea is to find out what different institutions are doing in addressing issues of cultural diversity in the curriculum, to learn from one another and to support those who are interested in experimenting with new methods of broadening and deepening the study of art history.

In November 2001 we held an enjoyable conference, hosted by Sussex, at which we discussed the issues involved in shifting the curriculum and heard reports from a variety of institutions that have been experimenting with different approaches towards discussing cultural diversity. This was a very pleasant occasion attended by delegates from the majority of subject providers – after all we don't often get the chance to talk about the curriculum in such broad terms together.

Following our invitation to bid at the end of 2001, twelve universities have found the time in their busy teaching schedules to propose an interesting variety of schemes for modifying their curricula, and we look forward to assisting them and reporting their findings during the coming year and a half. We are funding 12 universities to experiment in 10 different projects.

They are: Anglia Polytechnic University; Birkbeck College, London; University of Central England; De Montfort University, Leicester; University of Edinburgh; a consortium of the universities of Glasgow, Saint Andrews and Aberdeen; University of Kingston; University of Manchester; University of Plymouth; Sheffield Hallam University.

As well as supporting these highly focused case studies in experimenting with curriculum change, Glaadh hopes to encourage discussion of issues in general. To this end we run a newsletter and a website and we are planning future workshops and conferences.

The Glaadh discussion list and newsletter is at

www.jiscmail.ac.uk/lists/glaadh.html

The website is

www.glaadh.ac.uk

We are especially grateful to the editorship of *The Art Book* for the interest they have expressed in highlighting debates relating to cultural diversity in their choice of books reviewed in forthcoming issues.

CATHERINE KING,
Art History, Open University,
Member of the Glaadh Project

the collections, and to stage exhibitions. However, submissions indicate that such groups vary considerably in the degree to which they appear to take advantage of these opportunities. In relatively few cases were university museum curators and conservators included in submissions as active researchers. Moreover, as indicated above [3.2], curatorship as a form of research output was virtually absent from submissions. In part this omission may have stemmed from the difficulties of presenting substantive material evidence of curatorship, in such a way as to gain the highest ratings for it, independently of any linked publications.

Such difficulties or uncertainties also pertain to the larger question of how far work linked to exhibitions for the general public may be rated as prime research. Exhibition catalogues are currently an important means of disseminating research, or may themselves constitute research of a high order, but their production may involve varying degrees of attention to the requirements of museums and galleries in publishing for a wide audience. The Panel, while always basing its ratings on an appraisal of the originality and intellectual substance of the contents, was sympathetic to the exigencies imposed by such requirements. It considered that the interaction between academics in the field of the visual arts and their large 'user community' was of considerable value, and would wish to encourage debate within the profession and the funding bodies on the questions it raises.

4.5 Evidence of peer esteem and recognition in RA 5 and 6

There was plentiful evidence of the esteem in which many British art historians are held, in the form of honours, prizes and major awards to individuals or groups; the offer of visiting professorships and fellowships; invitations to give plenary and keynote lectures at conferences and symposia, or to join prestigious consultative bodies; together with many other such marks of recognition. These were key indicators in appraising the status of a group at the national or international level, and as such were a significant factor in the award of ratings.

5 CONCLUSION

As has already been indicated [2.2], the outcomes of RAE 2001 provide very encouraging evidence of an excellent overall level of achievement in research into the history of art, architecture, design and visual culture in British universities. It is also clear that the quality of publications, and, more broadly, the intellectual distinction, originality and enterprise of British academics in this sphere, are fully recognised at the international level [4.5]. Many of the traditional centres of art historical research continue to foster authorship and research-related activities of the highest standards. At the same time, much research of high calibre is taking place in more recently established departments, and in a variety of settings. Neither in subject matter, approach, nor current level of attainment in art historical research, is it possible to draw categorical distinctions between different kinds of institutions. The picture that is presented is one of development and change [2.3], such as to demonstrate the value of a Research Assessment Exercise conducted at subject rather than institutional level. The characteristics of staff profiles, and the differing scope and firmness of research plans and strategies, indicate the potential for further changes in the next quinquennium.

How two days in bed changed my life. . .

My name is Penny Wickson and I am in the third year of my PhD at the University of Birmingham. My research deals with the Macciaoli's images of female domestic textile production and their relationship with mid-19th century Italian nationalism. I am very pleased to have been elected as the new chair of the Student Subcommittee, and I would like to thank the members for their support and for their warm congratulations. I would also like to thank them for all their hard work and commitment in recent months.



The Student Subcommittee cannot function without its members, and I am looking forward to helping it to achieve further success in its initiatives. I am very pleased to welcome several new members to the Subcommittee and I hope that they will enjoy the experience as much as I have done. It is evidence of the international role and profile of the AAH that a significant proportion of the Subcommittee's membership is from overseas.

A couple of weeks ago I spent an afternoon at the AAH office at Cowcross Street. With the invaluable help of the Association's wise and efficient administrator – Claire Davies – I looked through all the subcommittee's files. I was amazed at the range of work that had been accomplished since 1984, and found that I recognised a good deal of the names of past members because they are now professional academics.

I want us to revive projects such as the *Careers in Art History* booklet, and the compilation of a list of AAH student members' theses. As well as ensuring that the production of the Student Starter Pack, the organisation of the annual Summer School, the running of the Student Fund and the Student grapevine continue to operate smoothly, I shall be overseeing the new design of the student website, a new list of work placements and the setting up of a database of student members' research interests. One of my main concerns is to find out what student members would like us to do, as ultimately we are a representative group that exists to serve the needs of the student community. On a personal level, I am extremely committed to widening access to Art History and raising awareness of the discipline beyond our traditionally established audiences.

Last week I went to a state school to talk to 20 children who, for a variety of reasons, had lost their motivation to study or do well at school. I was asked to tell them about what drives me to study Art History with the hope of giving them some encouragement and inspiration. I was surprised that the history of my relationship with the subject filled six sides of paper and had spanned 14 years!

When I was 14 years old I announced that I wanted to be an Art Historian after spending two days in bed reading Gombrich's *The Story of Art* instead of going to school, which I hated. It is both ironic and testimony to the power of the dreams, passions and determination which Art History can inspire, that I will be chairing the Subcommittee over the next few months. I will then be moving to Ascot to take up the post of teacher of History of Art at Heathfield School.

PENNY WICKSON

History of Art and Visual Culture

S u m m e r S c h o o l

2 0 0 2

6 – 7 JULY

THE UNIVERSITY OF ESSEX

See page 20 for further details

Student Subcommittee

Who are we? What do we do?

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Access the student website

via: <www.aah.org.uk>

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<g.koureas@btinternet.com>

AAH Essay Prize 2002

This has been a good year for the Essay prize, with more than twice as many entries this year as last. This is a most encouraging growth, and what has been equally positive is the increase in the number of institutions that have submitted essays by students. This rose from 11 to 26 – a growth that I very much hope will continue for the next round of the Essay prize.

*As ever, thank you very much to the sponsors of this prize, the Association of Art Historians, **Manchester University Press, Oxford University Press, Reaktion Books and Yale University Press.***

Palimpsest: A Pornography of Wounds

CHRISTINE ALLMAN
(NORWICH SCHOOL OF ART AND DESIGN)

This study examines two paintings by a contemporary figurative artist Ken Currie. The extreme nature of the physical appearance of these portraits encourages an exploration of the biography of such an image. The artist, the viewer, and the subject of the paintings, the infants, are drawn into a dialogue through the visual language of these works. Who are these infants? How and why did they emerge with the evidence of such extreme physical damage from an individual's contact with contemporary western society bearing in mind the deviancy of artistic expression?

The process of perception, the acknowledgement of biography in relation to the paintings, the artist and the painting method employed by the artist suggest a biographical layering. This is integrated within the study and supports the means by which one might read the paintings. The study suggests the validation and therefore relevance of the images despite the extreme nature of them. These are acknowledged through attention to the process of perception according to Maurice Merleau-Ponty, perception being common to all but brought to focus through the deviant nature of artistic expression. Consequently this approach offers the possibility of new and or heightened social awareness and a revised sense of perception and of being for the viewer which is the suggested intention of the artist.

The Search for Holocaust Redemption in America in the 1998 Egon Schiele Case

CECILIA SILVERS (OXFORD UNIVERSITY)

During the latter part of the 20th century, remembrance of the Holocaust had become an ever-increasing social and political force in American culture. The 1998 Egon Schiele case in New York brought sharp focus to an evolving issue of the law's interaction with a passionate desire to seek redemption for the atrocities of the Holocaust through the return of looted art. This presentation endeavours to use the battleground of the court case to illuminate the struggle between those in favour of adherence to the existing law and those who believe that a higher justice must be called into play in dealing with art seized during the Nazi period.

After discussing the Nazi use of art as a political instrument to further the myth of Aryan cultural supremacy, a parallel is drawn with the Third Reich's use of art as a tool to degrade and dehumanise Jews and other

AAH ESSAY PRIZE 2003

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

Winners will also receive AAH Student membership for a year. Abstracts of the winning entries will be published in *Bulletin* (see left).

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

Rules for entry:

- Entries should be 5,000 – 20,000 words long, (depending on departmental regulations)
- Entries must have been submitted in fulfilment of coursework requirements at a UK institution within the current or previous academic year.
- Each entry must be accompanied by an academic nomination.
- Essays submitted must not have been previously published.
- Entries from non-AAH members will be accepted.
- There is no entry fee.
- Deadline: **31 October 2002**

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

GABRIELE NEHER

AAH Essay Prize 2002 Co-ordinator
Department of Art History, The Arts Centre, University of Nottingham,
University Park, Nottingham NG7 2RD; Tel: 0115 951 3184, Fax 0115 951 3194

<gabriele.neher@nottingham.ac.uk>

perceived enemies. The wake of the Holocaust in American culture is then assessed, with specific evaluation of a trend that saw a paucity of Holocaust veneration in the post-war years grow to a flood by the late 20th century. New York would become a receptive audience to a legal battle that would embroil the Museum of Modern Art and the Manhattan District Attorney.

After tracing modern history's attempt to reconstitute art looted in times of war, a local legal context is provided to illustrate New York State's readiness for the coming Schiele controversy. Beginning with District Attorney Robert Morgenthau's subpoena of two paintings on loan to the MoMA from Austria's Leopold Foundation, the ensuing legal conflict is detailed, with an emphasis on exposing the powerful ideological thrust that motivated an attempt to circumvent New York State law in the name of the Holocaust. Finally, a consideration of the ramifications of the case is presented with discussion of its effects on the legal, political and artistic communities. The conclusions drawn from the controversy include the argument that the Holocaust can be best honoured by adherence to law, a principle repudiated in Nazi Germany.

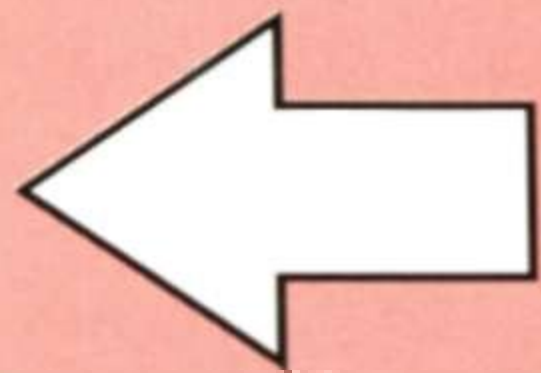
The Cosmic Race

Jose Vasconcelos, Muralism and Mexican Identity c. 1920–1925

CHARLES VILLIS (UNIVERSITY COLLEGE LONDON.)

This essay looks at the thought of Jose Vasconcelos and paintings by the Mexican Muralists. It examines how they relate to the post-revolutionary project of nation and state formation embarked on after 1920. It looks at the ways a mixed-race peasant population became the basis for imagining a National Race but were excluded from the discourses that led to this imagining.

Concepts of Mestizaje and hybridity are explored as ways in which Mexican nationalists attempted to inverse traditional racial categories to produce a racial theory of Mexican pride. It attempts to show that in the early 1920s the Mexican Murals were neither the glorious Revolutionary works nor oppressive state propaganda as in a polarised art historiography, but instead part of a much more complex discourse of nation and race. Vasconcelos' visionary and utopian concept of the Cosmic Race is seen as an essential part of this discourse, a chauvinistic and elitist position that paradoxically becomes the most liberating in the processes of a Latin American modernity.



Tate Curatorships

See page 2 for full advert

Best Runner-up

Ideas of Purity in American Visual Theory

PETER MUIR (JOHN MOORES UNIVERSITY, LIVERPOOL)

The implications of the word purity have a traceable history within the humanities. This discourse is both interdisciplinary and trans-historic, for example, the aesthetic debates occurring around the 1920s (Suprematism, Dada and Surrealism), the 1960s (Minimalism and Post-Minimalism) and the 1990s (abjection and the *informe*). This essay discusses these sites in relation to establishing an art-historical thematic functioning around notions of purity and impurity, this thematic is located within a geographical and aesthetic context – that of American art criticism between the 1960s and the 1990s.

The premise of the essay is that the aesthetic of purity has been conveniently detached from what might be termed 'anti formalism', as an expedient signifier of difference. Further, this is based on the transfer of appropriation of aesthetic power and visual authority, and is not actually reflected in the aesthetic discourse or the art objects themselves, which, according to this thesis, remain inherently attached to the visual stereotypes of purity and ordering. This essay argues that this detachment of purity – exemplified by a certain genre of criticism undertaken by the *October* writers – is a political device, functioning in order to provide self-definition in relation to a precedent, and in this case dominant discourse.

In short, purity appears in another aesthetic location, thus masking an inherent dependence on, or predisposition towards, a deep-seated European myth of Enlightened clarity.

Manga and Art: Visual Culture in Contemporary Japan • 1 February 2002

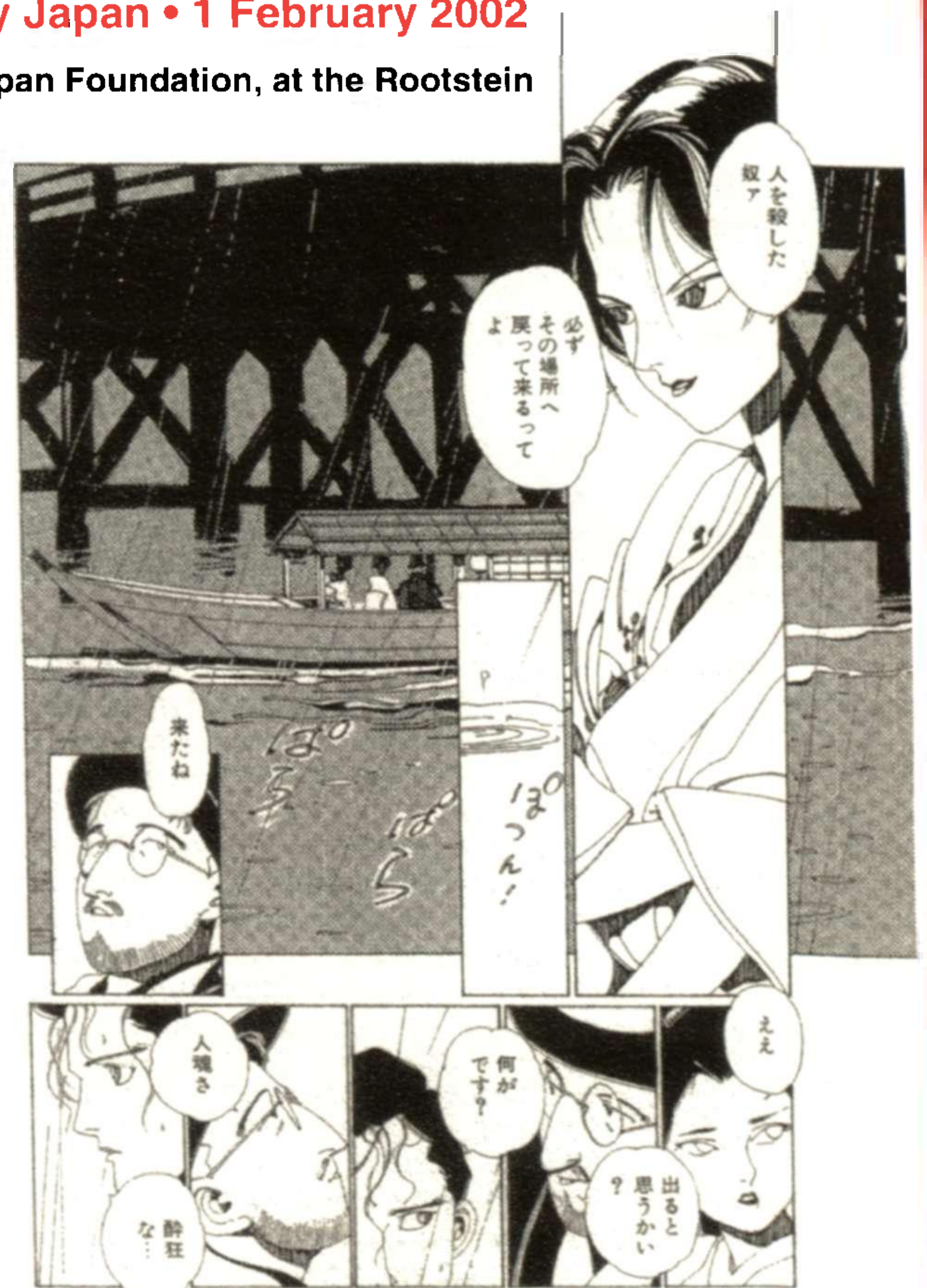
Organised by Chelsea College of Art and Design and the Japan Foundation, at the Rootstein Hopkins Space, London College of Fashion

Manga, Japan's comics phenomenon, influences every aspect of Japanese visual culture, including art. Some contemporary artists have such a close relationship with manga that traditional boundaries between popular and high culture are being eroded.

This one-day symposium was put together and chaired by **Professor Toshio Watanabe**, Head of Research at Chelsea College of Art and Design, and consisted of a 'dream cast' of speakers, which included Fusanosuke Natsume, writer and manga artist, Jaqueline Berndt, a manga expert and Associate Professor of Art and Media studies at Yokohama National University, Yukio Kondo, art historian and Associate Professor at Keio University, Roger Sabin of Central Saint Martins College of Art and Design, one of the world's leading authorities on comics, and the artist Makoto Aida.

Fusanosuke Natsume's paper considered the structure of manga expression, and the basic elements of 'picture', 'frame', and 'word', and attracted NHK, Japan's national TV broadcasting company, who filmed the famous manga expert throughout the conference. The symposium later concluded with a viewing at The London Institute of the exhibition which he curated: *Manga: Short Comics from Japan*, and which was also another official Japan 2001 event.

(continued overleaf)



History of Art and Visual Culture

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<admin@aah.org.uk>

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(continued)

Jaqueline Berndt's paper 'What's Art got to do with it? Observations on recent inter-relationships between manga and visual art' was a brilliant deconstruction of the high art/popular culture divide, and afterwards she was confronted with a large number of the packed auditorium requesting a hard copy.

Yukio Kondo, who specialises in contemporary Japanese art, was curator at the National Museum of Modern Art, Tokyo from 1980 to 1996. He spoke about the first ever Osamu Tezuka exhibition in 1990 which he curated there, and was able to add a unique personal touch, since his uncle had been good friends with Tezuka. It was also revealing to see distinguished Japanese professors singing along to the Astro Boy theme song when he showed an early clip from the TV series.

Roger Sabin added yet another perspective on the manga phenomenon, focusing on the economics of manga in the UK and US, and providing a wider context for the *Manga: Short Comics from Modern Japan* exhibition at The London Institute.

Makoto Aida, who apart from making often quite controversial works of art, some of which were part of the touring exhibition *Sex and Consumerism: Contemporary Art in Japan*, has also written his own manga such as *Mutant Hanako*. His talk, as provoking as the works themselves, led to a very excited panel discussion and audience question time at the end of the day. The number one question on everyone's lips was however, directed at Professor Watanabe: "When can you organise the next one, Toshio?"

PAUL SUTCLIFFE

Chelsea College of Art and Design

John Fleming Travel Award

Deadline extended to Monday 15 July 2002

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 **15 July 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.

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

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>

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This course provides an introduction/revision of current theoretical issues with an in-depth study of specific areas such as European, British and Emergent South East Asian cinemas. Run jointly by the Faculty of Art, Design & Music and the Faculty of Arts and Social Sciences.

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This course is a joint initiative between Kingston University and the Design Museum, and is the first postgraduate course of its kind to prepare students for a career in curating design. Professional practice, including organising live exhibitions, is taught at the Design Museum.

Courses offered on either a Full-Time (one year) or Part-Time (two year) basis. AHRB studentships may be applied for. Research proposals at MPhil and PhD level are also warmly welcomed.

For further information and application forms, please contact:

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Specific course enquires:

Deborah Bishop
Course Administrator
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Tel: + 44 (0)20 8547 7183
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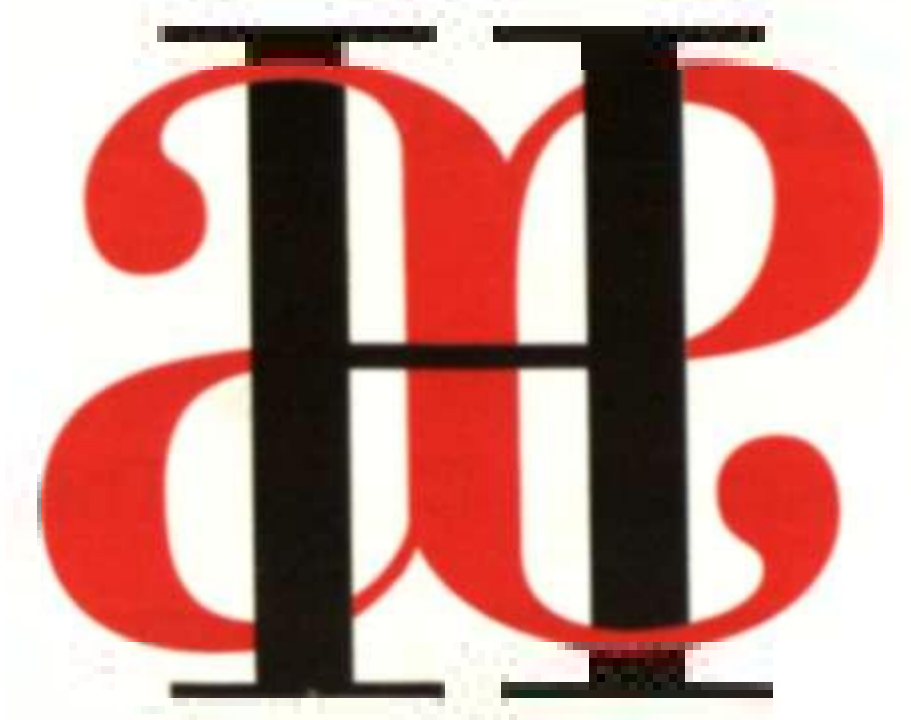
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29th AAH Annual Conference

Thursday 10 – Sunday 13 April 2003

University of London

Birkbeck and University College London



Association of
Art Historians

The first London AAH annual conference since 1997, ARTiculations will be jointly hosted in Bloomsbury by Birkbeck (School of History of Art, Film & Visual Media) and UCL (History of Art Department).

The conference theme is intended to promote debate on the means and techniques of articulating art and concepts of art. Focusing on recent developments in art history, particularly studies relating to the interdisciplinary and the intermedial, it is hoped to bring together those interested in film and media as well as those concerned with more traditional aspects of the discipline (painting, sculpture, architecture, design) across all periods.

There will be, as usual, a book fair, and maximum use will be made of London's resources and exhibitions for cultural and social events.

If you would like to convene an Academic Session, contact the conference organisers Tag Gronberg <t.gronberg@bbk.ac.uk> and Helen Weston <h.weston@ucl.ac.uk> by **31 July 2002** with a suggested title and a 500-word (maximum) description of the proposed session.

Please ensure that your proposal includes name(s) and address(es) [including email address(es)] of the proposed convenor(s) along with the title and description.

Decisions on the choice of Sessions will be made by early September 2002 and a call for papers will follow in the October 2002 issue of the *Bulletin*.



TAG GRONBERG
<t.gronberg@bbk.ac.uk>

The Country House in Europe in the 21st Century

5 OCTOBER 2002

Royal Geographical Society, London

The Attingham Trust will be celebrating the golden jubilee of the Attingham Summer School this October. For 50 years the Trust, an educational charitable foundation, has run an annual residential summer school on the study of country houses and collections for curators, academics, architects and specialists in historical preservation from all over the world.

To celebrate, the Trust has planned a full-day conference, intended for both Attingham alumni and a wider international audience.

Issues will be addressed that have seldom been discussed on a cross-cultural basis, bringing together experts from all over Europe.

*The Attingham
50th Anniversary
Conference*

Tickets: £65, inclusive of morning coffee,
lunch and tea.

To reserve a place, please send for details
and application form from:
Tricia Hill, Attingham Trust Secretary,
10 King Edward's Grove
Teddington, Middlesex TW11 9LU
Tel/Fax 020 8943 5295
<Attinghamtrust@btinternet.com>

or send cheque made payable to
'The Attingham Trust'.

Art and the Crisis in Multiculturalism

13 – 14 SEPTEMBER 2002

Nottingham Institute for Research in Visual Culture, Lakeside Arts Centre, The University of Nottingham

During the 1980s and early 1990s there was great controversy in the visual and performing arts around issues of multiculturalism, which resulted in this once-disturbing concept becoming widely accepted as the basis for standard practice. Currently, the combined impact of globalisation and 9/11 has dramatically disrupted this consensus, such that the very idea of multiculturalism is in crisis. 'Art and the Crisis in Multiculturalism' examines the extent and range of this crisis in representing ethnicity and asks what new strategies might now be adopted.

Convened by **Nicholas Mirzoeff** (SUNY) & **Michael Hatt** (Nottingham), the conference will seek to redirect our attention with regard to multiculturalism from the local to the global. The event will bring together a key international group of artists, film and music makers, theorists, critics and curators. In addition to themed sessions and plenary lectures, the event will include film screenings, a photography exhibition, and a final plenary debate chaired by **Griselda Pollock** (AHRB CentreCATH, Leeds).

For further details on the conference programme, registration, student bursaries, and related research activities, telephone 0115 951 3442, see our website at <www.nottingham.ac.uk/art-history/nirv> or email <michael.hatt@nottingham.ac.uk>

Rubens and Italian Art

29 – 30 NOVEMBER 2002

Nottingham Institute for Research in Visual Culture Lakeside Arts Centre, The University of Nottingham

This conference is closely linked to the exhibition of the same title at the Djanogly Art Gallery, University of Nottingham (20 September – 8 December 2002). Bringing together over 70 paintings and drawings by Rubens, the conference provides an invaluable opportunity for scholars to take stock of recent research in the field in the context of the works of art themselves.

The conference convenor, Jeremy Wood (Nottingham) is the curator and author of the catalogue *Rubens and Italian Art*, and is in the final stages of preparing volume XXV of the *Corpus Rubenianum Ludwig Burchard* on Rubens's Italian copies. Staging the conference in the enriching environment of this Rubens exhibition makes this a unique forum for specialist debate.

Speakers have been invited from the USA and Europe, and across the range of institutional practices. While the primary focus of the conference is on the works of art in the exhibition, scholars with varied methodologies have been invited, with concerns extending from technique and attribution to issues of gender and ethnicity. The aim is to provide a broad forum of interest to specialists working in both the Italian 16th century and the Netherlandish 17th century.

For further details on the conference and programme, registration and student bursaries, phone 0115 951 3442 and see our NIRV website at <www.nottingham.ac.uk/art-history/nirv> or email <jeremy.wood@nottingham.ac.uk>

Situated Knowledges

Consumption, Production and Identity in a Global Context

TUESDAY 3 – THURSDAY 5 SEPTEMBER 2002

University of Wales, Aberystwyth

Design History Society Conference

The conference aims to encourage an interdisciplinary approach that will address the interface between the industrial and developing worlds and encompass a long historical period. Material culture is an essential aspect of creating distinction and identity and has become an antidote to the homogenising effects of globalisation. How does this compare with times past? As the first Design History Society Conference to be held in Wales, a minority culture within the UK, it is particularly appropriate that such issues be explored.

Strands include: Virtual 'Truths'? Design, Objectivity and the Internet • Ceramics • Religion, Architecture and Material Culture • Minority Identities and Consumer Culture • Sustainable Design • Fashion and Dress • Travel, Tourism and Design • Domestic display and Design • Regeneration and Revivals

Keynote speakers **Henry Glassie** and **Craig Clunas**.

Double-Sight

Copies, likenesses and translations in early modern visual culture

12 – 13 DECEMBER 2002

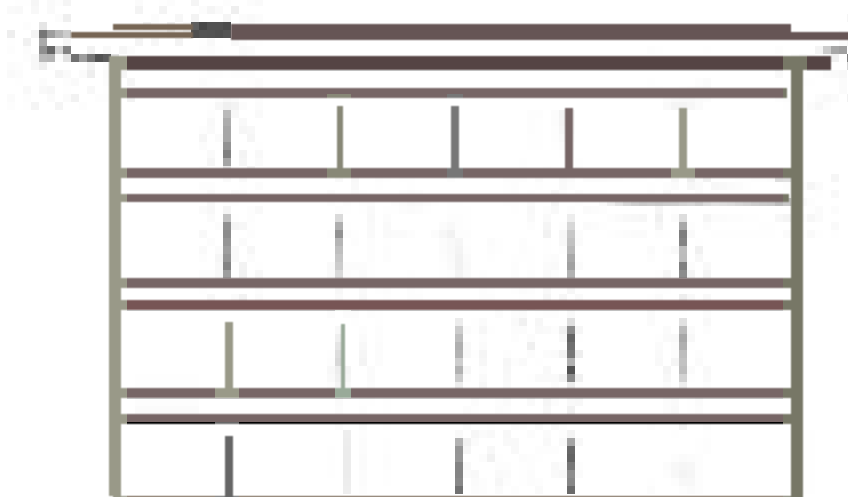
Courtauld Institute of Art, London, UK

Call for Papers

This conference will address changing attitudes towards visual replication during the 16th and 17th centuries, a period in which the nature of visual mimesis and new constructions of knowledge became closely interconnected and strongly contested. We seek papers that take up diverse theoretical and geographical terrains and prompt us to ask how images become meaningful across the spaces of representation and in the gaps between diverse visual vocabularies and representational systems.

Proposals should be sent by **31 July** to Dr. Rose Marie San Juan, Dept of Art History and Visual Art, University of British Columbia, 6333 Memorial Road, Vancouver, B.C, V6T 1Z2, Canada <sanjuan@interchange.ubc.ca> and Dr. Joanna Woodall, The Courtauld Institute of Art, Somerset House, Strand, WC2R 0RN, U.K. <joanna.woodall@courtauld.ac.uk>

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City Merchants and the Arts

10.30 AM – 4.00 PM, 1 NOVEMBER 2002

Guildhall Art Gallery in the City of London

Corporation of London's Education Service and Guildhall Art Gallery

Call for Papers

The starting point for this project was the publication earlier this year of a booklet on a late-17th-century Painted Room by Robert Robinson. This exotic and unusual cycle of paintings is now housed in the Sir John Cass's Foundation Primary School in the City. While they are arguably Robinson's masterpiece, the paintings, which originally came from a London merchant's house, have been hidden from public view for most of their existence. They are an invaluable tool for examining the relationship between Art and Merchants.

This has been largely overlooked by art historians in favour of the more familiar territories of court and church patronage. We would be interested to hear from anyone who has researched the relationship between art and merchants in Britain and Europe, particularly if there are links with London, either of an artistic or a mercantile nature.

Please write by **15 July** to the conference organiser Mireille Galinou
70 Links Road, Tooting, London SW17 9ET <m.galinou@virgin.net>

Art Criticism in Eastern and Western Europe 1700–1900 Emergence, Development and Interchange

11 – 13 SEPTEMBER 2003

School of Modern Languages, University of Exeter, UK

An interdisciplinary conference

Call for Papers

Panels and papers are invited on all aspects of 18th and 19th century art criticism in Eastern and Western Europe under the broad themes of emergence, development and cross-cultural transfer of art criticism. The conference will also mark the completion of the inter-institutional AHRB-funded project 'The Russian Visual Arts, 1800 – 1913: Documents from the British Library Collection' (Universities of Exeter and Sheffield). A special panel will be dedicated to this project.

The deadline for proposals for panels and papers is **31 September 2002**. Accepted papers will be 30 – 40 minutes long. Publication of proceedings is expected. Please send all proposals for papers and other enquiries to:
Dr Carol Adlam, Department of Russian, School of Modern Languages,
University of Exeter, Queen's Building, The Queen's Drive, Exeter EX4 4QH
Tel: 44 (0)1392 264310; Fax: +44 (0)1392 264300;
<c.adlam@ex.ac.uk> <www.ex.ac.uk/schools/sml/>

Art for Life's Sake

A symposium on Women, Gender, Class and Victorian Cultural Philanthropy c. 1860–1914

16 – 17 NOVEMBER 2002

Southampton Institute

Call for Papers

Southampton Institute will host an international Art and Design History conference on 'moral aesthetics', or the Victorian notion that the purpose of art was to improve or civilize man. The keynote speaker will be Prof. Regenia Gagnier, Exeter University, well known for her work on Oscar Wilde, Aestheticism and Commodity Culture and Individuality. Other speakers include Prof. Janice Helland, Dr. Talia Schaffer, Dr Diana Maltz, and Dr Anne Anderson.

For suggestions on areas for contributions, please contact the organisers, or send your submission of 200 – 300 words by **31 July 2002** to: Dr Anne Anderson and Dr Diana Maltz, Faculty of Media, Arts and Society, East Park Terrace, Southampton Institute, Southampton SO14 ORF. Anne Anderson. Tel: 023 80 319484. <Anne.Anderson@solent.ac.uk> <Diana_maltz@yahoo.com>
Further information on <www.solent.ac.uk/artandlife>

IMAGINATION

Visual Culture and
Identity in
Britain since the 1940s

20 – 21 SEPTEMBER 2002

Tate Britain

*Supported by: Tate Britain,
Northumbria University, Paul
Mellon Foundation*

Intended to explore transformations in
visual identities in the contexts of:

- Americanisation
- Whiteness
- From aesthetics to style culture
(and back again?)
- North and south

Keynote speakers:

- David Mellor
- Jessica Evans
- Rob Shields
- Isaac Julien

For information contact:

<ysanne.holt@unn.ac.uk>
<lorna.healy@tate.org.uk>

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Helen Weston & Tag Gronberg
(2003 conference organisers)

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Jonathan Harris
(2002 conference organiser)

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Please send contributions (preferably on disk or by email, with files saved in Word 8.0 or lower, or in rich text format) to:
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48 Stafford Road
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Tel & Fax: 01273 509653
<ed-bulletin@aah.org.uk>

Deadline: 6 September 2002

Conference/fellowship information and job ads are printed free of charge. All other ads contact Editor to discuss price. For queries re material to be posted as an insert with *Bulletin*, please contact the administrator.



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Art Historians

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