

# Bulletin 81

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October  
2002

Association of  
Art Historians

Registered Charity No. 282579

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

## New Constitution for the AAH

Since the last *Bulletin*, the Executive Committee has had a particularly busy time. As some of you are no doubt aware, we have been engaged in correspondence with the Charity Commission over recent months regarding payments to EC members shown in our accounts that were not permissible under charity law. Although these payments would be permissible under the current Constitution, which has been regularly amended and approved by all the members of the Association, these amendments were not notified to the Charity Commission and are therefore not valid.

As a result of our correspondence with the Charity Commission it appears that the only Constitution of the Association that the Charity Commission recognises as being valid is that which dates back to 1981. All constitutional amendments since 1981 are not valid because they were not notified to the Charity Commission.

You will no doubt appreciate that it has come as a great shock to us to discover that, over a period of two decades, the Association has been operating on the basis of rules and regulations that have should have had confirmation from the higher authority of the Charity Commission. I am sure you will realise that the AAH officers and executive committee members have at all times acted with the utmost good faith and in the belief that the Constitution has been validly amended and approved over the years.

### LEGAL ADVICE SOUGHT

On realising that there was a problem, we immediately sought legal advice. As a result of our solicitor's discussion with the Charity Commission, it has been agreed that the Association should adopt a new Constitution as soon as possible. The new Constitution will reflect the changes to the working of the Association that have inevitably evolved over the last 20 odd years. It will also clarify how those working for the Association will receive payments and the conditions under which they receive them. This particularly applies to the Editors of the *Bulletin*, *Art History*, *The Art Book* and the Honorary Treasurer. It has been decided that all of the above will in future be permitted to attend Executive Committee meetings but they will not be entitled to vote, thus redeeming them of their "trustee" status. This would be in accordance with Charity Commission regulations, which state that trustees of a charity may not receive payments from the Charity except in exceptional circumstances and only with the consent of the Charity Commission. Most of the other changes to the new constitution will reflect the way the Association is now organised. (continued overleaf)

### Choose the Direct Debit option and save 10% on your subscription

New or existing AAH members arranging to pay their fees by direct debit will be entitled to a 10% discount for the first year of their direct debit arrangement.

As an ordinary members subscribing to *Art History* and *The Art Book*, for instance, you can reduce their fee to £61.20, saving £6.80

Members not already paying by Direct Debit who wish to do so must complete a form that is available from the Administrator (see contact details above).

Direct Debits will be processed at the end of January 2003, and prior notice will be given.



The entrance to Cowcross Court. Photo: Claire Davies

**EXTRAORDINARY GENERAL MEETING**

Over the summer, we drafted the new constitution in consultation with our solicitor. This document is based on the Charity Commission's model constitution and reflects the changes in the Association's practices and internal organisation that have evolved over the past 21 years. That new constitution is currently being considered by the Charity Commission.

When they respond to us with their suggestions and amendments, we will be calling on all AAH members to attend an **Extraordinary General Meeting** to discuss and validate the new constitution. Please look out for a forthcoming EGM notice for further details. It is essential that we are quorate for this meeting, so 40 people must attend. (Unfortunately, proxy voting was introduced as a constitutional change after 1981 so is therefore not valid!)

Although this has been a difficult few months, I am looking upon this as an opportunity to help bring the Association's practices and procedures up to date, and to ensure that we avoid such problems in the future. To further this, the Executive Committee will be preparing new codes of practice, both for its own procedures and for such activities as the annual conferences.

We will be publishing this information in the *Bulletin* and on the website. I hope this will enable us to continue to move forward positively and efficiently in all our activities once the new constitution has been ratified.

If anyone has any questions about this or wants further information, please don't hesitate to contact me.



**SHEARER WEST**  
Chair  
<chair@aah.org.uk>

**Call for nominations**

**NEW CHAIR OF THE AAH**

Shearer West will complete her term of office as Chair of the AAH in April 2004. However, at the London AGM in April 2003, we will need to elect a new Chair. The Chair-Elect will then shadow the current Chair for a year and take up the position at the AGM in April 2003.

The Chair's position is a very interesting one that offers exposure to a range of art historical activities both in the UK and abroad. It is also a challenging management position that would best suit someone with leadership experience.

If you would like to nominate someone for the Chair's position, contact Claire Davies <admin@aah.org.uk> (see full contact details on front and back of *Bulletin*) for a nomination form.

If you would like to find out more about the responsibilities of the Chair, please contact Shearer West <chair@aah.org.uk>.

**NEW HON SECRETARY OF THE AAH**

Marsha Meskimmon will complete her term of office as Secretary of the AAH in April 2003. We will therefore need to elect a new Secretary at the London AGM. If you would like to nominate someone for the Secretary's position, please contact Claire Davies <admin@aah.org.uk> (see full contact details on front and back of *Bulletin*) for a nomination form.

If you would like to find out more about the responsibilities of the Secretary, please contact Marsha Meskimmon <honsec@aah.org.uk>

**Contents**

AAH London Conference 2003	3
Student Fund reports	14
Student Chair's report	15
Grants and fellowships	16
Summer School 2002 report	17
AAH Essay Prize	18
Prizes, fellowships and awards	18
John Fleming Travel Award	19
Artists' Papers Register	20
Independents News	20
Conference News	20-23
AAH Conference 2004	23
Executive Committee contact details	24
Bulletin copy deadline	24

**Accessions to Repositories relating to Art 2001**

Owing to shortage of space in this issue, the digest of accessions made available by the Historical Manuscripts Commission will be published in the February *Bulletin*.

In the meantime, the information can be accessed on:  
<www.hmc.gov.uk>

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# articulations

## 29th AAH Annual Conference

10 – 13 April 2003

University of London

Birkbeck and University College London



Association of  
Art Historians

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

The conference theme will 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 brings 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. The conference welcomes those whose backgrounds and practices are in art practice and contemporary art criticism and theory.

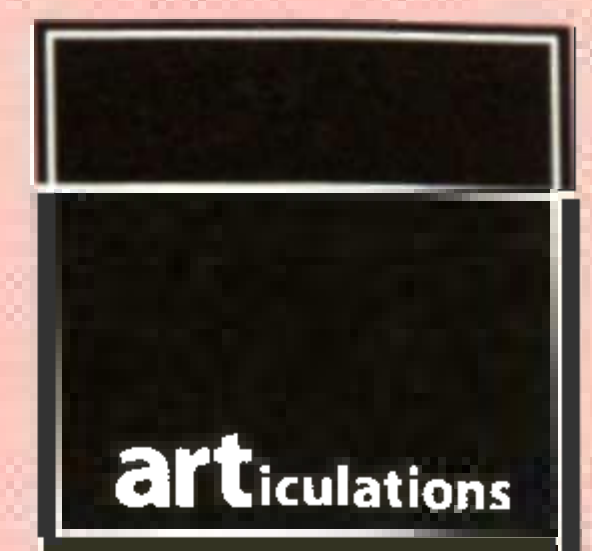
There will be a book fair, and maximum use will be made of London's resources and exhibitions for cultural and social events, including an evening reception at the National Gallery on Friday 11 April. Plenary speakers will address the major issues raised by the conference theme.

### TAG GRONBERG

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### HELEN WESTON

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## Determining the Viewer of Medieval and Renaissance Art

**Robert Maniura** <r.maniura@bbk.ac.uk> and **Laura Jacobus** <l.jacobus@bbk.ac.uk> Birkbeck College, School of History of Art, Film and Visual Media, 43 Gordon Square, London WC1H 0PD

To what extent were the responses of medieval and renaissance viewers of art determined by the creators of the work, and to what extent did viewers remain determinedly autonomous? Were strategies adopted to ensure the 'safe' reception of an intended meaning, or to manipulate the viewers' experience? And what circumstances and attitudes contributed to viewers' reception of the work; their evasion, acceptance or reinterpretation of their given role as audience? This session invites contributions which explore both the ways in which medieval and renaissance works of art invite or attempt to enforce a privileged reading, and the ways in which viewers could either invest in these readings or, wilfully or accidentally, create new readings of their own.

Examples of controlling strategies might include the selection and composition of a work's content; glosses in other media such as text or associated performance; the siting of a work; the placement, selection or segregation of viewers; limitations on viewers' physical movement and patterns of access; the controlled revelation or concealment of the work of art.

Examples of viewers' autonomous or conditioned responses to works of art might be found in their own accounts of works of art; accounts of their responses; individual cases or larger patterns of appropriation through copying, purchasing, embellishing or re-installing works. We would also like to consider the potential for interaction between a work and its environment leading to viewer experiences which may be unanticipated and beyond determination by any interested party.

## Landscape Metaphors in Film / Film Metaphors in Landscape

**Dr Jan Kenneth Birksted**, School of Architecture, Faculty of Art and Design De Montfort University, The Gateway, Leicester LE1 9BH. Tel: 0116 257 7411 (direct/voicemail), 0116 257 7415 (departmental) <jbirksted@dmu.ac.uk>

Gardens and landscapes have provided subject matter, models and metaphors for the cinema and photography. The cinema and photography have provided subject matter, models and metaphors for garden design and landscape architecture. This session sets out to explore, through case studies, the two-way flow of models and metaphors – in theory and in practice – between these two fields. Methodologically, the session prefers to explore and develop the use of visual evidence to explore the flow of models and metaphors between the two fields. The session thus

positions itself within the 'pictorial turn'. Theoretically, the session sets out to explore the strategic reasons and the operational logic underlying the flow of models and metaphors between film and landscape design. It thus asks which strategies of production and consumption underlie these articulations. Finally, there are examples of these two fields having influenced the theoretical or methodological production of art history itself, as in Warburg's use of photography. The session encompasses the third side of this criss-crossing and overlapping triangle of articulations.

### Articulated Body. Visual and theoretical approaches to anthropomorphism

**Dr Anna Bentkowska**, Corpus of Romanesque Sculpture in Britain and Ireland, Courtauld Institute of Art Strand London WC2R 0RN Tel/Fax +44(0) 20 7848 2785

Post-modernism seems to have hijacked the concept of body. Body was given a variety of forms and put it in the forefront of anthropological, gender and cultural studies among others. The recent introduction of digital body to the feminist and performance studies suggests that the emulation of this concept in other disciplines, including art historical discourse, is imminent. In parallel to those post-modern trends, art and architectural historians continue to explore pre-modern body by approaching the subject from more traditional, iconological positions. Whether corporeal or metaphysical, the 'old' bodies are generally easier to grasp: the medieval body was governed by cosmology, the Renaissance body was shaped by power and ideology, the Early Modern body-machine has taken the form of an automaton. The influence of the old forms of anthropomorphic symbolism and its iconography on modern artists and architects is noticeable but often unintended and seldom recognised. This session seeks to address the issue of anthropomorphism in visual arts across chronological and geographical divides. Papers on manifestations and perception of anthropomorphism in modern art and architecture, including digital art, are welcomed. The little explored issue of the artistic legacy of the Early Modern dualism of the mind and body and its representation is of special interest. Can today's artists and their critics learn from the past or rather prefer to disassociate themselves from the old body of knowledge? The contributions looking into possible links rather than divides are encouraged.

### The Topography of Slavery: Re-Membering Metropolitan Space

**Dr Annie E. Coombes**, School of History of Art, Film and Visual Media 43 Gordon Square, London WC1H 0PD UK <a.coombes@hist-art.bbk.ac.uk>

The commerce of slavery has indelibly transformed both the demography and topography of metropolitan centres in Europe, North America, the Caribbean and the African continent. There is a growing literature on various aspects of the history of the slave trade, in particular the Trans-Atlantic trade. This literature includes important new research on abolitionism, the experience of and technologies involved in the trans-Atlantic crossing, the involvement of various African states in the trade and its economic and cultural impact on those states, the survival and experience of slavery and rebellion and resistance. However, the ways in which slavery has marked and continues to mark metropolitan spaces has received less attention.

This session aims to build on the research which has been produced as part of the UNESCO Slave Routes project and

by colonial historians and literary historians of travel and other literature (including slave narratives) by focusing on the visual evidence and representation of the impact of the slave trade in the colonial and contemporary city. This might include fine art, print media, monuments, urban planning, architecture, film and museum exhibitions. It will contain contributions which address both the historical dimension of the slave trade – the various transactions and exchanges between people, places and material culture – and current concerns about how to adequately represent the more complex aspects of this history to a contemporary audience in heritage sites, museum exhibitions and film, without diminishing an acknowledgment of the horrors of the trade.

### Photography: History, Theory, Practice

**Convenors: Lynda Nead** <l.nead@bbk.ac.uk> **Patrizia di Bello** <adibe01@students.bbk.ac.uk> School of History of Art, Film and Visual Media, Birkbeck College, 43 Gordon Square, London WC1H 0PD

What is the role of the study of the photographic image, within the wider study of art and visual culture? How can we articulate the specificities of the photographic image? Or are these best articulated by considering photographic images in the visual, textual and tactile cultures within which they are used? This session aims to promote debate on, and make a contribution to, the future development of photography within visual arts studies, and to represent a variety of different approaches to the history and theory of photography. We seek contributions that address the interdisciplinary nature of the study of the photographic image, and across different media, periods and cultures.

### Articulating an Alternative Modern Architecture

**Deborah Ascher Barnstone**, Washington State University School of Architecture

**Alexandra Stara**, School of Architecture and Landscape, Kingston University, UK. Tel: 07967 671234; <a.stara@kingston.ac.uk> <alexstara@onetel.net.uk>

Almost concurrent with the avant-garde of modernism in the 1920s there emerged another tendency, which is formulated as both an elaboration and critique of the former. Often discussed as an 'alternative' modernism, this tendency is articulated in the work of such diverse architects as Alvar Aalto, Aldo Van Eyck, Giancarlo di Carlo, Denys Lasdun, Luis Barragan, and Willem Marinus Dudok, among others. What characterises this architecture – and distinguishes it from postmodernism in its various guises – is its embrace of the humanist ideal of modernism and its aim at social reform, while, at the same time, insisting on the importance of place and inhabitation against the universalising abstraction of technology. The backbone of this 'other' modernism remains the 'interpretation of a new way of life valid for our period', as Sigfried Giedion put it, but the novelty is no longer understood as an unsituated tabula rasa; instead, the modern is seen as ontologically grounded in cultural and topological continuities. This architecture tends to privilege the poetic over the merely functional or aesthetic and, being resistant to fashion and trend, tends to fall outside the usual categories of design classification. This session proposes to explore the architecture which continues to articulate the 'alternative modern' ethos of building from the 1920s to the present. We welcome papers on a wide range of topics, from the discussion of specific architectural

projects or architects, to historical/theoretical investigations of alternative modernism as an essential part of 20th century architecture. We particularly welcome contributions on contemporary practices (Peter Cardew, Rick Joy, Alvaro Siza, Peter Zumthor, to name a few), as the relevance of a modernist alternative becomes particularly poignant after the exhaustion of the various postmodernisms.

### Articulating meanings in late medieval and early modern interiors

**Rupert Shepherd**, Department of Western Art, Ashmolean Museum, Oxford OX1 2PH, (from 21 October); Tel: 07941 187904; <rupert@ferrara.u-net.com>

**Flora Dennis**, AHRB Centre for the Study of the Domestic Interior, Royal College of Art, Kensington Gore, London SW7 2EU. Tel:+44 20 7590 4188; Fax: +44 20 7590 4580 <flora.dennis@rca.ac.uk>

The acts of building, decorating, furnishing, using and representing interiors are laden with meanings, implied or explicit. These meanings can inform us about the interiors' creators, owners and users: about political, social and familial aspirations and attitudes; and about the reciprocal relationships between people and interiors.

This session will explore the methods which people used to articulate some of these meanings through their relationships with the interiors they owned, used or represented. Concentrating on the visual and material cultures of Europe c.1300–c.1600, we invite papers on interiors of all social levels, from the grandest palace to the meanest hovel. We particularly welcome contributions on interiors from Northern and Eastern Europe, and papers which address use as much as creation, decoration, furnishing or representation.

### 'Dislocation': Expressing displacement in visual culture

**Christine Boyanoski** <boyanoski@hotmail.com>

'Dislocation' is a term, coined by James Joyce and adopted by cultural critic and curator Sarat Maharaj, that describes the double disruption of place and speech that is a condition of the displaced, or those in exile. These groups, including exiles, refugees, immigrants and expatriates, must find alternatives to their native forms of expression which no longer serve them in new and different cultures. The analogy of speech is useful – particularly the concept of cultural translation – for exploring the interconnections that are made upon the meeting of cultures, the transposition of cultural values, and the new hybrid forms of artistic expression that arise.

In his 1984 essay 'Reflections of Exile' Edward Said opposed exile to nationalism – 'opposites informing and constituting each other'. Those dislocated from their place of origin must negotiate the tension between loss and invention, absence and the need to inscribe their presence on another culture. This has wider implications, for the dominant culture is itself involved in the process – even

altered by it – and the assumption that national cultures represent an 'isomorphism of space, place and culture' is challenged. The history of nations, like Great Britain, demonstrates that a plurality of cultures has contributed and still contributes to their making.

This strand will explore the different types of displacement and the forms of artistic expression to which the experience of 'dislocation' has given rise across time and in a variety of media, from the more conventional to contemporary media-based artworks. Papers could address the history of European emigrés in Britain, the Afro-Asian diaspora, expatriates from Ireland and the former settler societies (Australia, Canada), and current refugees from the Balkans, Afghanistan and other sites of conflict and repression that have given rise to global migration.

### Histories of the Eye

**Maria H. Loh**, Department of Fine Art, University of Toronto. Send proposals to: 2 Drake House, 120 Stepney Way, London E1 3BE UK. Tel: 44 020 7265 9436; Fax: 44 020 7357 8929

In the classical paragone of the senses, vision was given prominence over hearing, touch, smell, and taste for it was the most efficacious of the five. In one glance of the eye, the spectator could grasp what it took the poet several lines to relate. For this reason, writers championed painting over poetry as a

more effective means of communication and persuasion. However, although beauty was in the eye of the beholder and although the power of this beauty often reverberated throughout the body, it was in the beholder's mind and ultimately through his/her works and/or words that the aesthetic experience was recorded. This session seeks papers that consider the connection between the eye, the body, and the mind and the way this experience is articulated by artists and in histories of art. Is beauty truly in the eye of the beholder? Is seeing really believing? Does blindness play into vision? How is the power of the eye articulated in both the making and writing of art? Proposed papers should consider the eye not only as a visual motif, but also as a metaphorical device used to explain certain aspects of the aesthetic experience. Some themes might discuss desire, judgement and the eye of the beholder, issues of opticality *v* tactility, the spiritual eye, the period eye, the eye as a machine, the mind's eye, attention and suspension, the discourse of the gaze, failures of vision, blindness and art, optical effects in art, etc.

### Medium Matters Today

**Mark Godfrey** (Slade School of Fine Art, UCL) <markgodfrey9@yahoo.com> and **Christopher Kul-Want** (Byam Shaw School of Art) <cyass@talk21.com>

Recently certain writers have urged a return to a discussion around the medium. The terms of this discussion are articulated very differently by different protagonists: Rosalind Krauss supports artists whom she sees as reinventing the medium. George Baker believes certain art works occupy a space between mediums. Hal Foster proposes that mediums can be transformed, while Victor Burgin discusses the notion of an expanded specificity which might include the medium, the site and the commission.

### CALL FOR PAPERS

Papers must *not* exceed 30 minutes in delivery time

Please email your proposal by **1 November** to the relevant session convenor(s)

Include with your covering letter:

- ◆ the title of your paper
- ◆ your full name and contact details
  - ◆ institutional affiliation (if any)
- ◆ abstract of *no more* than 200 words

If you are an overseas speaker and need to apply for a BA grant, please indicate this and state your travel costs

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

Papers are invited from speakers interested in contributing to the questions arising from this debate, some of which might be summarised as follows:

- a) What is meant by the term medium in these discussions? Do some writers use medium where others use genre, or apparatus, or conditions/conventions associated with the medium?
- b) To what extent are the practices theorised by Krauss and others retrieving a spark of redemption from the obsolescent (in line with Benjamin's thinking), and to what extent are they nostalgic and non-progressive? Are the implicit political arguments for the return to the (reinvented) medium valuable?
- c) How might artists use digital programmes to explore questions of the medium? What might the discussion of the medium mean for internet artists?
- d) Is the return to the discussion of the medium a symptom of an anxiety around installation art and, more generally, a post-medium age? How can expanded kinds of reflexivity in art be thought about?
- e) How do art schools negotiate non-essentialist ideas about the medium?
- f) What does the state of this debate tell us about the values, assumptions and ideologies of art theory today?

### **Describing images and articulating categories: application and meaning in medieval and early modern works of art**

**Dr Tatiana C. String**, Dept of History of Art, University of Bristol, 43 Woodland Road, Clifton, Bristol, BS8 1UU. Tel: 0117 954 6050 (dept office), 0117 954 6066 (direct); <T.String@bristol.ac.uk>

**Dr Beth Williamson**, Dept of History of Art, University of Bristol, 43 Woodland Road, Clifton, Bristol, BS8 1UU. Tel: 0117 954 6050 (dept office), 0117 954 6047 (direct); <beth.williamson@bristol.ac.uk>

Images are, and have been, conveniently categorized, compartmentalized and labelled by means of period (Medieval, Renaissance), genre (portraits, history paintings) or function (liturgical, devotional), as well as in many other ways.

This session will consider how the describing of images, and the articulation of different categories of image, can condition responses and ascribe meanings. The application of reception theory to visual and material culture has developed the awareness that responses to images may not correspond with, or map onto, the categories into which the images might have been placed by their makers and/or original users, by later users, or by modern art-historians. An image made to be used as an altarpiece, in a public, liturgical setting, may have been used devotionally, in the private prayer of an individual; on the other hand, a small, portable image, ostensibly designed for private, devotional contemplation, may be shot through with more 'public' themes and issues of historical, political or liturgical import.

Changes in the ways in which images are categorized, described or labelled can produce different responses to those images and re-ascribe new meanings to them. When devotional objects were redeployed in secular contexts after the Reformation they carried significantly different labels and provided other varieties of experience for viewers. Similarly, modern, perhaps anachronistic, responses to inscriptions on images can also change the ways in which

those images are understood, placing them in categories which may differ significantly from the ways in which those images were originally experienced.

Participants are encouraged to consider the utility and effect of the apparently dichotomous categorizations discussed above, or other similar articulations, possibly including, but not limited to, religious/secular, liturgical/devotional, public/private, original/copy.

### **Visual Cultures of Landscape**

**Dr Simon Faulkner**, Department of History of Art and Design, Manchester Metropolitan University, Righton Building, Cavendish Street, Manchester, M15 6BG. Tel: 0161 860 6016 <s.faulkner@appleonline.net>

The geographer David Matless has used the term 'culture of landscape' (Landscape and Englishness, 1998) to describe the ways in which particular sets of practices 'generate particular ways of being in landscape' and thus form the basis of specific kinds of identity. This session will emphasise the visual aspects of cultures of landscape, looking at how visual representations have contributed to the establishment of particular ways of imaginatively and physically being in landscape. This emphasis upon 'being in landscape' encourages the consideration of the function of visual representations within what Matless defines as 'processes of subjectification effected through landscape'. This means that visual representations of landscape should not be considered simply as symbolic within formations of identity, but also as a kind of cultural practice, amongst others, that contributes to the construction of geographical selves. Thus an emphasis is placed not merely on the interpretation of landscape imagery, but also on understandings of the use of such images in relation to practices of spatial movement, occupation and demarcation. The session will prioritise artistic representations of landscape, but will also pursue an intermedial approach by encouraging the identification of links between fine art and other kinds of visual culture. Papers could consider, for example, the ways in which visual cultures of landscape have functioned in relation to issues such as belonging and exclusion, national and regional identity, and constructions of gendered and racialised difference. It is also hoped that the session will allow for the discussion of current relationships between the study of visual culture and human geography.

### **The Prevalence of Print Culture: Communication Art in the 19th-Century**

**Penny Wickson and Jason Shron** University of Birmingham Department of History of Art, The Barber Institute of Fine Arts, Edgbaston, Birmingham B15 2TS. Fax: 0121 414 2727 <jshron@whonotes.com>

The printed image has informed popular understanding of all aspects of human development and interaction, from technology to travel, ethnicity to class consciousness. The print has been a news outlet, a means for distraction, an instrument of devotion, an ideological apparatus, a tool for hegemonic control. The dissemination of the printed image was at its greatest in the final years before photography came to dominate image reproduction. The falling costs of production and the increasingly literate and mobile population encouraged 'bigger and better' publishing enterprises in England and North America. In much of Europe, the printed image maintained its supremacy as the dominant means for visual communication, articulating

thought and feeling among a population still largely illiterate. Around the world, prints provided widespread access to the popular 'high art' images of the day, as well as being valued as works of art in their own right. The impact of prints on public opinion and ways of perception was unmatched: the mobility and intelligibility of the medium allowed for widespread articulation of common ideas. While two aspects of this period in printmaking history have been extensively studied – caricature and posters by well known artists – the boom years of the printed image have not received their due attention in art historiography. In the days before photography, film and television, the print was the interdisciplinary art medium. This session will examine the roles played by prints, illustrated journals and publishing projects in constructing visual identities towards the end of the print era.

### Hierarchy in Late Medieval and Renaissance Art

**Luke Syson**, Research Dept., Victoria and Albert Museum, Cromwell Road, South Kensington, London SW7 2RL. Tel: 020 7942 2454 <l.syson@vam.ac.uk>

**Alison Wright**, Dept. of History of Art, University College London, Gower Street, London WC1E 6BT. Tel: 020 7679 7530 <alison.wright@ucl.ac.uk>

The drawing of distinctions, whether in relative status, honour or values of other kinds, is a constant feature of Late Medieval and Early Modern thought and discourse. This session invites consideration of how, and how far, hierarchical conceptions inform the types, construction and reception of images and objects in (though not necessarily from) western Europe in the fourteenth to sixteenth centuries. Attention may be given to the relationship between different hierarchical models as they operated in social, political, religious and artistic spheres, how these shift over time, as well as to the importance of understanding how images/objects help to affirm, construct or subvert hierarchies within different societies rather than simply reflect them. Papers may consider hierarchies in representation (distinctions between figure and frame, centre and margin, painting and sculpture for example). Equally of interest would be evidence for hierarchical evaluation within the expanded range of object types circulating or produced in the west and the implications for Hans Belting's notion of the emergence of 'art' in the period.

### The Ends of Photography

**Dr Frances Stracey**, History of Art Department, University College London, **Dr Stewart Martin**, Philosophy Department, Middlesex University and **Andrew Fisher** The Slade School of Fine Art, UCL. Proposals by post should be addressed to Dr. Frances Stracey, History of Art Dept, UCL, London, WC1E 6BT, or by email to <ucwcxf@ucl.ac.uk>

Art practice and criticism is characterised today by the absence of disputes over photography as a legitimate form of art. This appears to have brought to an end a controversy that has in many ways constituted modernism in the visual arts. One of the most conspicuous and historically new forms that this legitimacy has taken is the emergence of a form of photography characterised by its large and even monumental scale, its highly professionalised production, its thematic relation to traditions of modern painting, and its high profile within the commercial and museum culture of contemporary art. Given its emphatic legitimacy and high profile as art, this new form of photography may be thought

## READING TEXTS AND IMAGES

### Essays on Medieval and Renaissance Art and Patronage

edited by Bernard J. Muir

**Contributors:** Jonathan Alexander, Janet Backhouse, Joan Barclay Lloyd, Dagmar Eichberger, Christopher de Hamel, Thomas Kren, Louise Marshall, Nigel Morgan, Bernard J. Muir, Lucy Freeman Sandler, Peter Steele, John Stinson, Rodney Thomson, Gerard Vaughan.

'This volume honours Margaret Manion, an art historian of distinction and range and a teacher of influence and innovation. It follows a similar plan to the volume of essays, *The Art of the Book*, also published by University of Exeter Press and edited by Muir and the honoree herself. That volume has already established itself in the core bibliography of medieval and early renaissance cultural historians: I see no reason why this volume should fail to do the same. Once again, the personal details of the contributors are a reminder of the huge contribution to the recent development of the subject by art historians from Australia and New Zealand. The list of contributors reads like a who's who of contemporary medieval art historians.'

Vincent Gillespie, St Anne's College, University of Oxford

0 85989 713 3, 366 pages, hardback, 16 colour and 108 black and white illustrations, £55.00 publication July 2002

## PLINY'S STATUE

### The *Letters*, Self-Portraiture and Classical Art

John Henderson

'John Henderson's *Pliny's Statue* is a wonderful account of the complex interrelationship between art, text and self-portraiture in the letters of the Younger Pliny. Written with Henderson's characteristic richness of ideas, each page sparkling with original observations, this book denies us any easy pigeon-holing of word and image in Roman imperial culture. Instead we are shown a confidant of emperors obsessed with his own monumentalization—both in his writings and in the art works he handles—whose concerns stand for an elite equally obsessed. For the student of Roman art, this book explicates the purchase, display and inscriptional commentary on statues in Pliny's world with a panache and subtlety that is quite unrivalled.'

Jas Elsner, Corpus Christi College Cambridge and author of *Art and the Roman Viewer: The Transformation of Art from the Pagan World to Christianity*

0 85989 720 6, 256 pages, illustrated hardback, £40.00 publication expected November 2002

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of as 'art-photography'. However, if this art-photography does indeed present one of the most explicit symptoms of photography's new found legitimacy as art, its status within the transformation of art that photography has historically induced is nevertheless fundamentally questionable. In many respects it may be regarded as restoring or recovering various conventions of art that photography had historically appeared to question and even attempt to destroy. If the attempt to preserve art's autonomy from photography is largely obsolete and, where it persists, a conservative concern, this does not exhaust the critique of art that photography has historically introduced. But it does indicate the need to rethink and reconfigure the terms of this critique, and therefore the need to articulate a new discourse on photography's critique of art. The intention of this session is to assemble papers that engage with something of this discourse, however critically or obliquely that may be.

### **ARTiculation: space, totality and fragment 1789–1830**

**Dr Steven Adams**, Faculty of Art & Design, University of Hertfordshire, College Lane, Hatfield, Herts, AL10 9AB. Tel: 01707285330 (direct line); 0208 318 4107 (home); <s.adams@herts.ac.uk>

The French Revolution and its aftermath changed the way in which urban and rural spaces were conceived and conceptions of space continued to mutate as France worked its way through republics of varying political hues, the Consulate and Empire, terminating with the return of the Bourbon monarchy in 1814. This session provides a forum for interdisciplinary research into ways in which representations of real and imagined spaces changed as a result of the Revolution. Submissions are invited on all aspects of visual culture connected with spatial practices during the period including the fine and applied arts, public spectacles and popular entertainment. Areas of research may include shifting conceptions of city space; spatial practices in relation to political fetes of the 1790s, panopticism and the state, landscape and the conception of nationhood, gender and shifting conceptions of space, and concepts of the crowd and carnivalisation. Submissions that explore some of the more marginalized everyday cultural practices in relation to space, and spatiality during the period are especially welcome.

### **Performing Objects/Animating Images**

**Aura Satz**, Slade School of Fine Art, University College London, Gower Street, WC1E 6BT <aurasatz@onetel.net.uk>

**Jon Wood**, Henry Moore Institute, 74 The Headrow, Leeds, LS1 3AH <jonw@henry-moore.ac.uk>

Original papers are invited for a strand focusing on objects and images in relation to theatricality. Recent scholarship has highlighted an interest in the 'performing object' and pre-cinematic formats of the moving image (for example last year's Getty Research Institute exhibition *Devices of Wonder: From the World in a Box to Images on a Screen*). This strand of papers aims to develop this by looking at the crossovers between art object and performing theatrical object, and at the articulation of sound, voice, kinetics and at the mechanics of the object and image. Papers are invited that address media from the eighteenth to twentieth century: from early film to contemporary video, from figurative sculpture to prostheses. Papers might address the sculptural, choreographic and performative aspects of

objects such as puppets, marionettes, ventriloquist figures, automata, props, magic lanterns, projection puppets, etc.. We would also be interested to receive papers that looked at such objects in relation to phantasmagoria, scenography and staged pictorial settings, and at how questions of spectatorship might be addressed in relation to illusion and the animation and performance of the object and image.

The strand will emphasise cross-disciplinarity and contributions from art historians and historians of the performing arts are most welcome. Papers from practitioners and collaborative presentations from both artists and academics are also most welcome.

### **Articulations: art history and archaeology in Asia and Africa**

**Shane McCausland & Tania Tribe**, Department of Art & Archaeology, School of Oriental & African Studies, University of London Thornhaugh St, Russell Square, London WC1H 0XG <sm80@soas.ac.uk> <tt10@soas.ac.uk>

This session addresses the theoretical basis for the study of art and archaeology in Asia and Africa, asking how the discipline of art history prepares us to understand non-Western forms of art and whether must we develop and theorise new categories emerging out of our engagement the visual material and cultural realities in question. What dangers are posed by the dominance of a paradigm in which Western approaches are seen as inadequate? Does the urge to theorise non-Western culture actually express nothing so strongly as a continuing preoccupation with just those Western approaches? The session aims to provide scholars who work with indigenous theoretical paradigms, either through disciplinary or regional approaches, the opportunity to address this set of epistemological needs.

Specifically, the conveners hope to foster debate about the call for new paradigms in the study of calligraphic traditions, pictorial organization and pictorial narrative in Asia and Africa. In the case of Islamic, East Asian, African and other calligraphic traditions, for instance, there may be no comparable paradigms in Europe. Ideas of selfhood, cultural hybridity and colonialism, especially as these concern indigenous articulations of art, culture and nationhood, are of concurrent interest. How have undertakings such as colonial exhibitions, explorations, building and archaeology projected a characteristically colonial view of tradition, craft, hybridity and so on, and so contributed to a wider policy of constructing 'colonial' society in an ideologically inflected manner? How would studying the long-overlooked indigenous participation in these exercises tell a new story about them as part of indigenous strategies of self-definition?

### **Articulating Value: Object, Market, Museum**

**Dr Abigail Harrison Moore**, School of Fine Art, History of Art and Cultural Studies University of Leeds LS2 9JT. Tel: (0113) 343 5281 <a.l.moore@leeds.ac.uk>

**Mark Westgarth**, Centre for Studies in Architecture and Urbanism University of Southampton, 22 Market Place, Snaith, Nr. Goole, East Yorkshire DN14 9HE. Tel: (01405) 861012 <m.westgarth@btinternet.com>

This session will examine value creation and the articulation between the object, the academic discourse (decorative art history/material culture), the market and the museum. The value of objects is created by a circular

system, meaningful and sensible in its own terms. Bound up in this are moral, intellectual and social attitudes which discriminate between objects, the whole operating as a self-perpetuating system of power, in which, in material terms, the authentic pieces are elevated and the inauthentic pieces depressed. When the same experts are working with or as dealers, questions must be raised regarding the construction of the market. This has been brought to light in recent times through the media focus on court cases involving major international auction houses. As a self-perpetuating articulation, any interruption, whether it be to question or to accuse, causes an immediate breakdown of value. The museum, from its moment of inception, has been more than a mere historical object. It has manufactured an image of history. By collecting artefacts from the past, the museum gives shape to history. The objects are reinscribed into a socially meaningful language. Museums are as much in the business of trading art objects and history as the antique shop and the auction house. The objects and the past are commodities, open to systems of valuation and devaluation under the cover of historical rationality. This session will focus on material culture in order to examine how objects can be read in relation to the articulation between the discourse, the museum and the market.

### Has the Bubble Burst?

**Sylvia Lahav**, Senior Education Officer  
National Gallery Trafalgar Square London  
WC2N 5DN. Tel: 020 7747 2894;  
F a x : 0 2 0 7 7 4 7 2 4 3 1  
<sylvia.lahav@ng-london.org.uk>

**Sara Selwood** (University of Westminster)  
<selwoos@wmin.ac.uk>

Tate Modern, New Art Gallery Walsall, The Lowry, and more recently, the Baltic have all attracted huge interest and visitor numbers have far exceeded expectations. For these new galleries, the days of a white-cube culture have passed. Methods of interpretation and display have been re-evaluated and a wider range of text, audio and visual guides are now standard for their visitors. Education departments meet a seemingly ever-growing need for lectures, gallery talks, seminars and courses for both general and specialist audiences, while fund raising sponsorship and marketing has become an essential arm of the museum's activities. But while increased visitor numbers may be used to justify government's grant in aid and national museums are free, not everything in the garden is rosy. Lottery distributors are regularly criticised for failing to anticipate how capital projects would create greater revenue costs. Financial crises are common, building and maintenance costs are mounting and a continued emphasis on increasing visitor numbers is putting a strain on resources, financial as well as personnel. Papers are invited which question why so many people are visiting our new museums and are still curious about looking at, and seeking to understand art. How regional museums are coping with a startling different situation to that of the Nationals. Whether there is a role for architecture in making museums more accessible and socially inclusive? How much of a difference education programmes actually make, and whether museums are really attracting and retaining new audiences? Whether we may ultimately pay too high a price

for free admission and whether the desperate state of museum finances will result in income-generating activities taking precedence over free programming?

### Articulating The New: Art Museums, New Technologies And New Media

**Maria Brown**, Department of Art History, University of Auckland, Private Bag 92019, Auckland, New Zealand;  
<maria.brown@auckland.ac.nz>

**Elfriede Dreyer**, Department of Art History, Visual Arts and Musicology, University of South Africa, P O Box 392, Pretoria 0003, South Africa <Dreyee@unisa.ac.za>

### CALL FOR PAPERS

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Please email your proposal by **1 November** to the relevant session convenor(s)

Include with your covering letter:

- ◆ the title of your paper
- ◆ your full name and contact details
- ◆ institutional affiliation (if any)
- ◆ abstract of *no more* than 200 words

If you are an overseas speaker and need to apply for a BA grant, please indicate this and state your travel costs

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One aspect of art galleries and museums, particularly relevant in the context of recent debates on the cultural role of these institutions, is their functioning as mass communicators with significant definitional power. If we start from the premise that cultural circulation and social exchange are influenced by the technical condition and the material form of the media, then it seems timely to invite reflection on the opportunities and the risks inherent in the use of new technologies in art museums. This strand aims to explore two related areas: the use of new technologies and media to interpret art and the challenge for museums to present works in new media meaningfully.

Papers are invited from a wide range of perspectives, from case studies to critical analyses, with reference to any type of art museum. Potential topics might include: the adoption of new technologies and media as response to

the demands for increased accessibility for more diverse audiences; the deployment of new technologies to compete with other participants in the culture and leisure industries; the effect of these strategies on the authority of museums, their cultural role, and the messages they articulate; possibilities opened by digital archives and databases; interpretative devices that can help the public appreciate works in new media; particular problems experienced by artists and museums when they exhibit art in new media; and changes that may be required in the functions and spaces of art museums to provide an adequate context for works in new media.

### Articulating the Antique

**David Packwood**, University of Warwick,  
<david.packwood@tesco.net>

In 1638–39 Poussin discovered Francois Perrier's engraving of the Niobe Group and immediately began to use the configuration of sculptural figures in a landscape to produce complex narratives. The session considers the relationship between painting and the arrangement of sculpture in pictorial space. What does the articulation of sculptural sources in a painting reveal about the intentions of the artist, the expectations of patrons and the general cultural situation? Such themes that might be explored include the following: the array of sculpture in religious scenes such as the baptism of Christ to communicate

theological ideas; the use of relief sculpture such as sarcophagi by painters to convey abstract ideas such as sleep and death; the relationship between classical literature such as Ovid and sculptural figures in paintings; the creation of a tradition of articulation of the antique from Poussin through David and beyond.

Papers are welcomed with subject proposals relating to art of all periods.

### Art and Moving Image Histories: Convergence or Conflict?

**Ian Christie** and **Laura Mulvey**, School of History of Art, Film and Visual Media, Birkbeck College <i.christie@bbk.ac.uk> <l.mulvey@bbk.ac.uk>

The starting point for this session is a fragmentary canon of texts dating back to the 1920s in which art historians and critics have considered the medium of cinema and endeavoured to draw conclusions from the experience of older arts. The founders of the tradition would probably include: Erwin Panofsky, Siegfried Kracauer, Rodolf Arnheim, Elie Faure, Sergei Eisenstein, Andre Malraux; while more recent contributors might be Laurence Alloway, Jean-Louis Schefer, W.J.T. Mitchell, T.J. Clark, David Mellor (leaving aside, for the moment, those writing 'from' film about the other arts, such as Annette Michelson, Peter Wollen, Raymond Bellour). The fact that these texts do remain isolated, even within their writers' own output, might be seen to point to real difficulties and tensions which have continued to keep the history of the newest art a minority interest within History of Art, and to limit 'border crossing' to an occasional, sometimes uneasy or self-consciously amateur practice.

We invite papers which address the history and constitution of this putative canon: re-considering individual texts or authors; identifying absences, emphases; national, institutional or professional pressures which have influenced it. Other topics might include moments of dialogue or debate, such as the Clark-Wollen exchange in *Screen* in 1980; or the widespread adoption of concepts such as 'iconography' and 'genre' in Film Studies. Are there convincing models of 'good practice' that point to future alliances or convergence of methods? Or are there unacknowledged obstacles, divisions that keep the methods and objects of Art History and Film/Media History separate?

### An Ocean of Exchange: Colonialism, Trade and Architecture in the Indian Ocean Basin, 1800–1930

**Ronald W. Hawker**, Assistant Professor, Department of Art and Design, Zayed University, Dubai, United Arab Emirates

Colonization in the Indian Ocean basin beginning in the 17th century reinvigorated old trade partnerships and instituted new ones. In this context of accelerated commerce, new architectural forms were stimulated through the trade of both materials and ideas. Although marginalized in conventional discussions of Islamic, South Asian and African architecture, the influx of wealth that accompanied the pacification and colonization of the region stimulated urban growth in coastal communities. This created architectural styles that combine Gulf Arab, Persian, South Asian and African forms in a number of variations.

How trade created cross-cultural influences in the

development of regional architecture is important from a variety of perspectives. First, the linkage between the different parts of the Indian Ocean trade zone has rarely served as the primary focus of investigation. Second, many historic buildings from this period are currently seen as the last remnants of architecture pre-dating modernism and are the target of conservation efforts. Third, the way in which these different regional forms and materials were synthesized describes the complex creative effects of colonialism. Rather than simply imposing new architectural orders with their origins in the imperial center, colonialism in the Indian Ocean set up a regional web of cross-cultural exchange that was interpreted and realized differently at each point of connection.

This session investigates both the mechanisms and results of this exchange. We therefore invite papers that either focus on the development of specific regional architectural styles or that explore inter-regional relationships in the area during this time period.

### Race and the Enlightenment

**David Bindman**, University College London <d.bindman@ucl.ac.uk>

**Dr Angela Rosenthal**, Dartmouth College, New Hampshire, USA

Both authors have been working recently on projects concerned with issues of race, human variety, aesthetics and colour in the Enlightenment, and they are subjects that have attracted much attention from art historians and others. We would welcome papers on such topics as colour ('whiteness' as well as 'blackness'), art and the teleology of race, the representation of non-Europeans, and methodologies applied to the Enlightenment and its 'invention' of race, provided that they make reference to the period c.1700 – c.1850.

### The Visual Narrative

**Loretta D-Gascard**, 56 Concord St, Peterborough NH 03458, USA, Tel/Fax +1 603 924 7880 <gascard@fpc.edu> <ldgascard@yahoo.com>

The facility of images and objects to tell stories is evident across periods. Narratives have been presented in the forms of continuous frieze, compartmentalized images, cycles, and in the presence and absence of text. Narrative content has ranged from mythological and heroic themes to the modest parable and the lighthearted cartoon. The advent of film with its 'unique and specific possibilities', defined by Panofsky 'as (the) dynamization of space, and accordingly, the spatialization of time', appeared to lengthen the reach of the narrative potential of images. Recent developments in digitizing images and sequencing hold further potential of developing the visible story. This session aims to examine visual narration, by considering paradigmatic relationships between narrative elements in traditional art forms, film and digital imaging; the interdependence (and possible independence) of specific narrative devices which have occurred in visual art forms; and the similar and contrasting conceptual underpinnings from a range of periods. Possible topics might include, but are not limited to, connections of style, narrative content and technique/technology; the visual narrative as storyteller and/or reiterator; the function of surface – page, painting, object, film and monitor – as illuminator; the temporal element within (and outside) the confines of relating 'what follows what'; the role of language in the text-less narrative; the

element of the interim as an element of a serialized presentation; and the nature and sequential handling of images and objects.

Since this session explores the element of narration as a continuous, yet formally and conceptually transmutable thread-and so transcending period-specific elements – papers from all periods all welcome.

### Historicizing Digital Art

**Charlie Gere**, School of History of Art, Film and Visual Media, Birkbeck, University of London, 43 Gordon Square, WC1H 0PD, <c.gere@bbk.ac.uk>

Art made using computers and other new technologies has in general received little attention from art historians. Since the 1960s it has been treated as a marginal activity that is largely irrelevant to the concerns of art history and to the trajectories and debates it engages with. But recently, with the rise of the World Wide Web and the increasingly important role played by digital technology in current society, this has begun to change. The critical interest generated by contemporary artistic movements such as net.art has also enabled the recovery of a rich history of practice in this area, going back to the 1950s and before. Digital and computer practice is being belatedly recognised as an important part of the history of contemporary art. There is a certain urgency to this as both the work and knowledge of pioneering practitioners are in danger of disappearing before they can be properly accounted for and given their due place in the narratives of modern and post-modern cultural history. For this session proposals are invited for papers which look at the history of digital and computer art, or which consider the issues in historicizing this area, which, hitherto, has not received the attention it deserves.

### Just what is it that makes today's surrealism so different, so appealing?

**Simon Baker**, Department of History of Art, University College London, 39-41 Gordon Square, London, WC1E 6BT <s.baker@ucl.ac.uk>

**Neil Cox**, Department of Art History and Theory, University of Essex, Wivenhoe Park, Colchester, Essex, CO4 3SQ <ncox@essex.ac.uk>

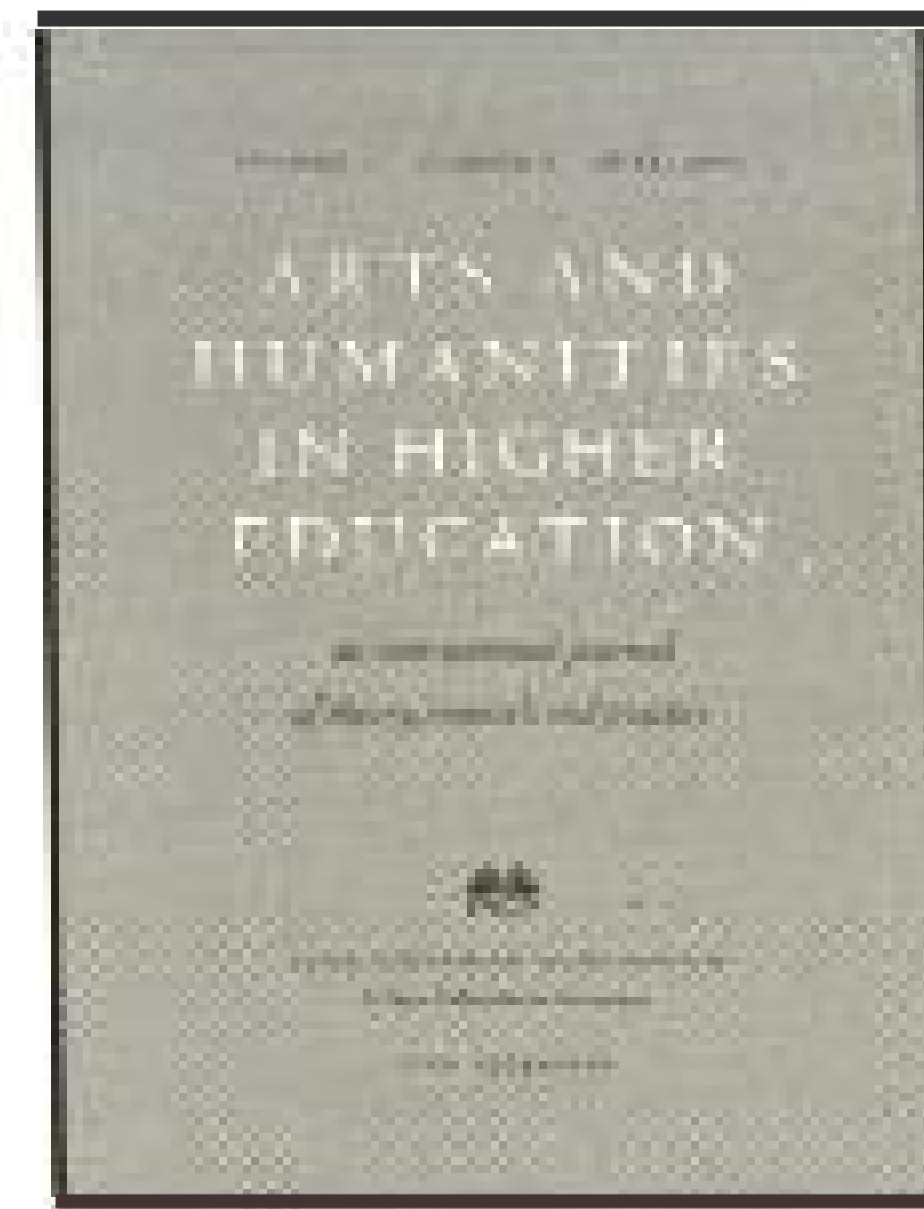
This session aims to explore the shifting context for the study of surrealism and to reflect on tensions between the unfashionableness associated with surrealism in the visual field, and the increasing centrality of figures such as Georges Bataille and Michel Leiris. The convenors invite proposals for papers that deal, either directly or by example, with the following questions:

What effect has 'recent' scholarship on surrealism (especially the influential publications of those associated with the journal *October*) had on the way in which surrealism is understood and represented institutionally? What is the relationship of surrealism to the field of visual art associated with 'high modernism'? Is it possible to track the distance between readings of modernism and the various counter-modernist claims made by reconstructions of surrealism? What vision of surrealism's revolutionary project is offered in these reconstructions, and how does this vision function in relation to historical narratives of modernism? What other processes have contributed to the reinvention of surrealism for art history? Is there a traceable history from the 1978 exhibition *Dada* and

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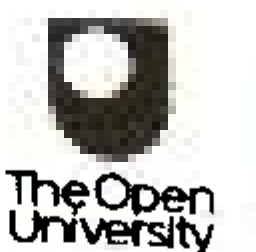
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Published three times a year from 2003  
ISSN: 1474-0222

Individual Introductory Rate £28/\$44  
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**Surrealism** Reviewed down to present-day museum or gallery re-presentations of surrealism? Does the shift of attention away from painting toward the surrealist object or photograph relate to the prominence of 'visual culture' as a challenge to the perceived conservatism of art history? Where is interesting research on surrealism likely to come from in the next decade – outside the field of art history? Will the surrealist work function as text or as pretext?

This session will be run with the support of the AHRB Centre for Studies in Surrealism and its Legacies (Essex/Manchester/Tate)

## Disappearance

**Tamar Garb**, University College London <t.garb@ucl.ac.uk>

**Briony Fer**, University College London <b.fer@ucl.ac.uk>

If art is normally thought to be concerned with the appearance of things within a field of representation, this session looks at the idea of disappearance – as that which falls away from view and puts pressure on notions of visibility and presence. We are interested in thinking through and trying to thematise the idea of disappearance from various angles – for example, the mechanics of erasure in processes of representation; the disappearance of the figure; uncertainties about the corporeal object in representation and implications for subjectivity; the questions of evanescence, obsolescence, transience; the dissolution of the *thing* that is the art object. Rather than assert absence as the consequence, we are interested in thinking about new configurations and how they emerge, new forms of articulating the void.

We invite papers on painting, sculpture, video, film, photography etc in the 20th century until the present.

## Articulations in Blue

**Helen Glanville** and **Libby Sheldon**, University College, London <h.glanville@ucl.ac.uk> <l.sheldon@ucl.ac.uk>

The significance of blues in colour composition will be discussed in the context of the availability, economics, characteristics and employment of the wide range of pigments which make a blue. It also hopes to show the importance of certain types of blue and the ways in which they can influence the balance of the whole palette.

It will highlight the interest painters took in the optical properties of various pigments and the measures artists took to achieve a colour when poverty or lack of availability, did not allow them to use the blue they desired.

The session hopes to look at newly discovered blues in 17th-century Dutch paintings, and consider how and why they were chosen and have been employed. It also will consider whether certain blue pigments such as smalt have deteriorated, or whether they were employed for another purpose. If they have changed, what this means for our interpretation of the paintings. We will also discuss the part played by the identification of particular blues within a painting in matters of attribution.

## Articulating Images of the Early Modern European City, 1620–1760

**Christopher Pierce**, University of Westminster, School of Architecture <c.d.pierce@westminster.ac.uk>

In his *Cities in Civilization: Culture, Innovation, and Urban Order* (1998), Sir Peter Hall virtually ignored the period between 1620 and 1760. While art historians have rigorously sought to demystify the phase between the Baroque and Enlightenment, architectural and urban historians have, broadly speaking, been content delimiting the Baroque influence until it meets the Neo-classical trajectory of the Enlightenment. Their methodology has been based almost exclusively on soliciting evidence from contemporary architectural practice and texts. There are, however, important discontinuities that such a monolithic construction obscures. We could do with a radical synthesis of historical developments in this interregnum, of the order of Manfredo Tafuri's infamous commentary on modernity in *Architecture and Utopia: Design and Capitalist Development* (1976), to challenge the discourse of the twentieth-century's most widely published architectural historians.

This session examines visual representations of the Early Modern European city – as documented in the broadest possible array of genres, e.g. oil paintings, cartography, and scientific treatises – in order to identify 'Other' agencies at work in the process of signification. These agencies operate, and are interpretable, not only at the level of the topographic view, but equally, and perhaps more tellingly, in representations of the city's inhabitants, material culture, and social practices. Who depicted the seventeenth and eighteenth-century European city (defined in the widest geographic context), and for what purpose? How do transformations in the art of representation and technique define historical tendencies unrecognised in political and commercial processes? The fact that this time frame coincides with Europe's rampant colonisation policy is

the sign of a double articulation. What is the role of the colonial image in the arsenal of the colonising state? Are the effects of this form of capitalist production discernible in representations of the coloniser?

## Visual Intelligence

**Professor Nigel Whiteley**, Lancaster University, <nigelwhiteley@hotmail.com>

Art history has undergone a paradigm shift in the last quarter century with the previous prioritisation of the visual and the producer being countered by readings and audience. However, there is a danger that the contribution of the artist in terms of her or his special skills in articulating imagery, may be undervalued. There is, rightly, a suspicion about texts that emphasise the artist's uniqueness or genius, or which concentrate on the formal qualities of a work as relating to some transhistorical set of qualities, but there is a paucity of material that qualitatively analyses the way in which an artist has integrated the different aspects of a work in a way which

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achieves, for example, expressive power or subtlety, resonance, a compelling image, sustainable impact, symbolic richness or poetic evocation.

Papers might focus on one particular work as a case study, or examine broader or more theoretical aspects. What are the 'tacit knowledges' which contribute to visual intelligence? What is the relation of 'visual intelligence' to other forms of intelligence in art?

The gain will be to reintroduce the idea of an artist's special skills, but in a way that is inclusive. Previous models were exclusivist, producing an absolute and separate form of the visual, notably Formalism. 'Visual intelligence' encourages diversity and difference, and re-evaluates the artist's particular abilities in articulating form, subject matter and meanings as one of the ingredients of the creation and reception of signs, without returning to simplistic notions of authorial creativity.

### War, Community and Visual Culture

**Gabriel Koureas**, Birkbeck and **Angela Weight**, Curator of the Department of Art at the Imperial War Museum, and the Group for War and Culture Studies at the University of Westminster. Send proposals to: <g.koureas@btinternet.com>

In wars of the twentieth century, the 'imagined community' of the nation-state was often in tension with actual communities forged in response to conflict: colonial troops within the Allied forces; occupying troops and local inhabitants; refugees of many nationalities fleeing together; prisoners-of-war who shared no common language with their fellow inmates; the wounded of both sides in the same hospital ward; people of all ages and all classes descending into the London underground every night of the Blitz; the drastically changed social composition of the armed forces in wartime. While some new collective identities created by images of social cohesion were used as propaganda, some were censored or remained little known. Focusing on what joined people together in war and how these new configurations were and are represented in visual culture, this session will seek to address the following questions: What do wartime images and objects reveal about attitudes to, for example, male bonding in the forces, communities that ignored peacetime divisions of class and race, or the new prominence of women living and working together on the land, in hospitals or the munitions factories? What visual records exist but have been suppressed or ignored, and why? What was the role of museums in the memory and commemoration of war? What were the implications in the postwar period of seeing representations of new communities that transcended barriers of race, class and gender? How have these identities and relationships been articulated in visual culture? Papers offering an interdisciplinary approach are particularly welcome, especially from art and film historians, curators, and practising artists.

### Transformations: the aesthetics of the replica 1800 to the present

**Martina Droth**, Henry Moore Institute, 74 The Headrow, Leeds LS1 3AH. Tel: 0113 2467467; Fax: 0113 2461481 <martina@henry-moore.ac.uk>

**Patricia Mainardi**, Professor of 19th Century Art, City University of New York, 602 Carlton Avenue, Brooklyn, NY 11238, USA <pmmainardi@aol.com>

The issue of replicas and copies of works of art has been the

subject of much critical debate over the last three decades. Discussions have focused on the moral and ethical implications of replicas; the problematic status of mechanical reproduction within parameters that define the art work as unique; the technical and practical issues of reproduction, such as the development of new techniques and changes in studio practice. This session aims to shift the focus of discussion into a new direction, by looking at the question of how works of art are affected visually and aesthetically when they are replicated and re-contextualised.

It aims to explore ways of understanding and interpreting the visual impact on works of art when they are 'transformed' into other media, dimensions and contexts. It asks not only how perceptions and meanings change when a work is transformed, but examines what the work becomes in its transformed state – what relationships remain between the 'new' and 'original' state, and what is the role of the 'original' in these outcomes? Ultimately, the session asks where we perceive the essence of a work of art to reside, and how this is retained, lost, or re-negotiated once the object is reframed as something else.

We seek papers that examine the replica in a diverse range of media – including statuettes and prints, film, photography, etc. We wish to put together a session that takes up diverse aspects of replication, and to examine implications from a broad perspective.

### It's not just what you say – it's how you say it!

*The problem of poor presentation at conferences was discussed under AOB at the recent AGM, and I wrote on the subject in Bulletin 76. I thought readers might be interested to see comparable comments from page 7 of CA News of June 2002, reporting the proceedings of the Classical Association's April 2002 Conference in Edinburgh. I quote from 'Argus' (Philip Howard, Literary Editor of The Times and then-President of that Association). He puts the problem far better and more lightly than I ever could, but the gist is the same!*

The teachers all know how to lecture. *C'est leur metier*. Some of the younger postgraduate lecturers could do with some lessons. Even an outsider like Argus could improve their presentation by 100 percent in an hour. What they have to say is often interesting and original. But the way that they say it is often unintelligible and irritating.

They try to say far too much in 20 minutes. They gabble. They overshoot their time limit, thus making everybody late. They read their papers without making eye contact with their audience. They jiggle the coins in their pockets and fiddle with their hair. Research is important and interesting work. But if you can't explain it to the world so that the world listens and understands, what is the point? Perhaps next year [the CA] should have a panel on The Art of the Lecture. But perhaps that would be patronising. It is up to the Departments to give their new graduates training. If even monster Argus can manage the basic arts of speaking to an audience, any fool can.

Regards

**ANTHONY WILLIAMS**

## Museums and Galleries voluntary-work placement lists

Some time ago, the Student Subcommittee compiled lists of institutions that offer voluntary-work placements to students.

There are three lists, covering the UK, Europe, and Overseas.

All three continue to be in demand, but are in need of updating. This is particularly the case with the Europe and Overseas lists, which were compiled in the mid-1990s. Since this pre-dates the electronic communication revolution, writing to all the institutions on the existing lists means this update is likely to take some time and expense to complete.

In the meantime I would be pleased to hear by e-mail from contacts in any museum or gallery that would like to be included, or would like its entry updated, so that a more up-to-date interim list can be produced.

As well as details of your institution, and a contact address, any details of the kind of placement offered would also be appreciated.

**VERONICA DAVIES**  
<veronicadavies@compuserve.com>

## Student Fund Work Placements

This year's Student Fund can report on another series of successful candidates for funding to support them in a voluntary-work placement. As well as the projects described below, placements included involvement in the contemporary ArtSway project in rural Hampshire and a research placement at Portsmouth Museum, collecting the oral history of minority ethnic groups.

It is hoped that next year's Student Fund will be able to support more students in furthering their practical knowledge and experience in the art world. For further details or application form please contact the AAH administrator, Claire Davies on <admin@aaah.org.uk>

**The deadline for the next Student Fund is 30 April 2003. For full details check out the AAH website: <www.aah.org.uk>**

**RACHEL BELL**  
Student Fund Chair

### Brewhouse Yard Museum of Nottingham Life

I was involved in producing a temporary exhibition about a local antique dealer for the 25th anniversary of the Brewhouse Yard Museum. The dealer was W.J Thompson and he collected ethnographic material, antique furniture, armour, weapons, coins, keys and locks. I assisted with the research of this man and his collection, contacting friends and relatives for further information that could be added to the exhibition text, and photographing these artifacts for the museum's database.

Many of the artifacts were donated to the museum in the 1950s. They were beautifully made. The items chosen for the display were stable and pleasing to look at. Items that were too fragile to display were digitally photographed and their images were added to the display cases.

**SHARAIN JONES**

### Horniman Museum

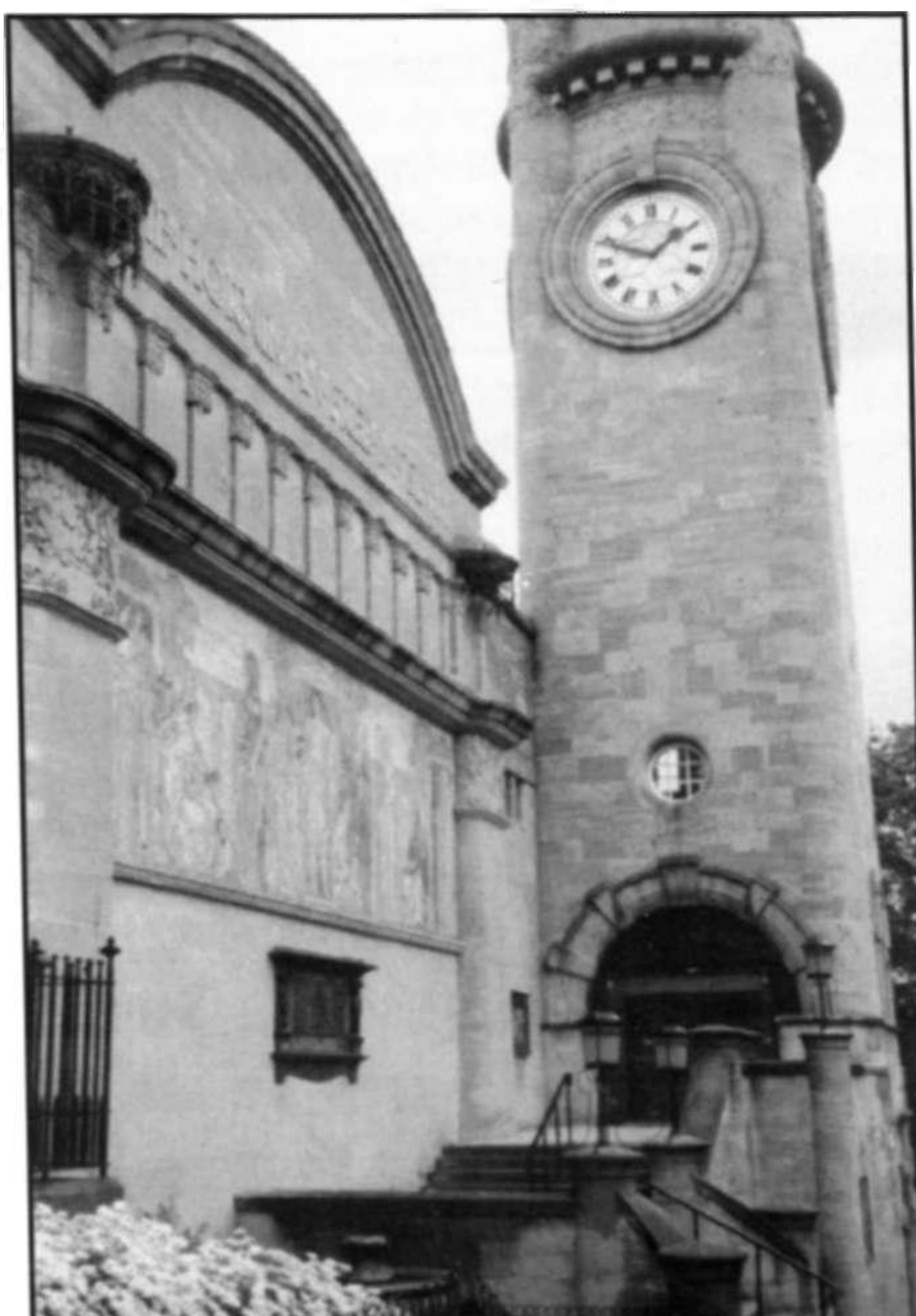
From April 2002 I did my two-month work placement in the Horniman Museum in London. During these two months I worked in the Collection Management and Education departments.

Before starting I received some training courses on object packing, handling, labelling and photography, and Multi MIMSY training with the collection management team. Then, I contributed mostly to the Horniman 2001 project, including the preparation of a new Music Gallery, Hands-On Gallery and the Puppets Exhibition, which opened in the summer of 2002. I also assisted with the objects loan process and did objects research for the Educational Department, which allow the collections to be more accessible to the public.

Through the work placement I had the chance of combining the theory I had learnt in my course with the experience of real work. I believe the work placement will greatly help my museum career. There is a notebook of my placement on: <<http://tw.note.yahoo.com/elizza29/museumwork>>

Horniman Museum website: <[www.hornniman.ac.uk](http://www.hornniman.ac.uk)>

**CHING-JU CHENG**



*Left* The old entrance to the Horniman Museum

*Right:* The new entrance



# Make those connections . . .

Alarm sounds • Get showered and dressed • Wake up • Pack a lunch • Drive/train/bus/walk 40 minutes to the archive (it has to be 40 minutes at least) • Plough through 136 images with little white gloves • Take 17 pages of notes • Drive/train/bus/walk one hour home (traffic worse) • Stare at notes • Read email reminder that chapter 2 was promised for Friday • Read email postscript that this was the fourth such promise • Stare at notes some more •  
Scream...

At some point in the completion of a PhD, most people go through a scenario similar to the one above. Maybe you have to stay in a dingy hostel close to your archive as it is too far to commute. Maybe it's one image instead of 136, 170 pages of notes instead of 17. The end is the same. You stare at the smug white void known only as "Document1" or "Untitled" and try to figure out how to put all that you have observed and discovered into that nagging thing called a thesis. Or, better yet, you stare at the 400-page document known as "thesis draft 1" and wonder how on earth you are going to turn it into something coherent.

The point is, whatever stumbling blocks you face, whatever difficulty you have finding the right questions to ask, your fellow students (myself included) have faced or are facing similar challenges. Second only to your supervisor, your fellow students are your best source for feedback, encouragement and helpful advice.

The Student Subcommittee is a means for bringing you into contact with your fellow art history research students. We are responsible for student conferences and events, as well as funding for students involved in voluntary-work placements and fee reductions for the AAH annual conference. The Subcommittee is entirely student-run, and there are no additional qualifications needed to become a member. Just contact us and you're in. Very simple and hassle-free.

## Introductions

Now that the sales pitch is out of the way, please allow me to introduce myself. I am beginning the second year of my PhD at the University of Birmingham, investigating the presence (and absence) of railways in 19th-century British landscape representation. I am very pleased to step in as acting chair until a new chair is elected. I have already witnessed some of the remarkable achievements of the Student Subcommittee to date and I look forward to contributing to further successes.

I have spoken much with my predecessor, Penny Wickson, and we share the same beliefs concerning the direction the Subcommittee should take in the coming years. More must be done to connect students. It is too easy to become engrossed in your own research, missing the vital support, advice and encouragement which comes from sharing ideas with your peers. This is an even greater problem in smaller departments, where you may be the only resident research student. It is absolutely essential that the internet be used as a networking tool to bring students into contact with other students. This means an easily accessible online database of thesis topics and email addresses. For example, my research dealing with the 19th-century railway landscape for the most part cannot be examined separately from the picturesque landscape. A dialogue with my fellow students of the picturesque may reveal essential avenues for research – questions I should be asking – that I had completely overlooked. Better this should happen today and not two weeks before my thesis draft is due. The conferences and summer school are a vital tool for this networking, but why should the sharing of good ideas be limited to once or twice a year?

## Use the Bulletin – air your views

The Student Subcommittee receives a gift every time this *Bulletin* is published: the gift of space. Student issues can be raised and brought to the attention of the entire AAH membership by making good use of this space. If you have an issue that you feel the Subcommittee should address, please contact us (or, better yet, get involved directly) and this space could be used to voice your issue. Like the internet, the *Bulletin* is a vital resource for students which should be exploited to its maximum potential.

I will do my best to listen to your needs while I am chair of the Subcommittee, and I look forward to meeting more of you and sharing research problems and solutions in the months to come.

**JASON SHRON**  
Acting Student Chair

## Student Subcommittee

**Acting Chair – Jason Shron**  
(University of Birmingham)  
<ch-students@aah.org.uk>

**Patricia Allmer**  
<sears@allmer.fsnet.co.uk>

**Rachell Bell**  
(University of Reading)  
<rebell.bell@virgin.net>

**Roz Cousley**  
(University of Brighton)  
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**Veronica Davies**  
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<g.j.smart@engl.keele.ac.uk>

**Paul Sutcliffe**  
(Chelsea College of Art and Design)  
<paul.sutcliffe2@gol.com>

## Student Email Grapevine

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

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

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

**WORCESTER COLLEGE, OXFORD****The Scott Opler Fellowship  
in Architectural History****2003–2005**

**Worcester College, Oxford is pleased to be able to offer a two-year residential Fellowship in the study of Renaissance or Baroque architectural history through the generosity of the Scott Opler Foundation.**

Applications are invited from scholars of any nationality and academic affiliation in the final year of their dissertation or within the first three years after the completion of their Ph.D., D.Phil. or comparable degree.

Topics may include any area or aspect of European architectural history during the Renaissance or Baroque era, including urbanism, landscape and garden history, drawing and design method, theory and publication, architectural representation, as well as studies of architecture and related disciplines.

The Opler Research Fellow will receive a stipend of £18,250 per annum (revised annually) and will have access to certain travel, research and publication funds. The Fellow is entitled to free accommodation and meals in the College as a member of the Senior Common Room. It is expected that the Fellow may need to travel for the purposes of research but he or she will be based in Oxford for the duration of the Fellowship.

Applications are due by **15 December 2002** and should include a statement of the proposed research programme and a current curriculum vitae. Applicants must also arrange for three confidential letters of recommendation to be sent direct to the College by the same date.  
Interviews will be scheduled in March 2003.

**Henry Moore Institute  
Research Fellowships  
2003–2004**

The Henry Moore Institute invites applications from artists, academics, curators and educationalists, who are interested in working on historic and contemporary sculpture using the resources available to them at the Institute.

The collections comprise sculptures, a library, slide library, an archive of works on paper, models and original documents.

Up to four fellows will be offered accommodation, travelling expenses and a *per diem* in order to use these resources for periods of up to one month.

The Institute is also able to offer the possibility of presenting finished research projects in published form, as a seminar, or in its exhibition galleries.

Please send a proposal and a CV marked RF by  
**6 January 2003** to:  
Henry Moore Institute  
74 The Headrow  
Leeds LS1 3AH.

For further information contact:  
Liz Aston, Tel 0113 246 7467  
<liz@henry-moore.ac.uk>

**Getty Research Grants 2003****RESIDENTIAL GRANTS AT THE GETTY CENTER**

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

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

**NONRESIDENTIAL GRANTS**

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

**HOW TO APPLY (ALL GRANTS)**

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

**Deadline** for all Getty Research Grants:

**November 1, 2002**

## Summer School – Essex 2002

The third annual Summer School organised by the Student Subcommittee was held at the University of Essex during July, and was attended by both postgraduate and undergraduate student members, all of whom contributed to making it an enjoyable event. Delegates were welcomed by **Penny Wickson**, Chair of the Student Subcommittee, and **Neil Cox**, of the Art History and Theory Department at Essex, who emphasised the value of such events for maintaining academic dialogue in the student community in the present higher education climate.

In all six student members gave presentations on their research, and the lively and good humoured discussion which followed the first two papers set the tone for the whole weekend. **Cameron Cartiere** of Chelsea College of Art and Design gave the first presentation, on *Curation as Practice: The Evolution of an Enabler*. In this she described her experience of working on a practice-based PhD as a curator, rather than as an 'artist'. Cameron's project on 'place' and new genre public art uses the innovative method of conversations with fellow practitioners in England and the USA, as against agenda-based interviews. The video diaries which document these conversations will then form part of her final submission, presenting a process rather than a traditional 'product'. The second paper, by **Outi Remes** of the University of Reading, was on *Confession as Source of Inspiration in Contemporary Art and Culture*. Focusing mainly on late 20th-century art, and using a wide range of examples, she discussed the negative and positive aspects of confessional art in an age when there is no religious pressure to confess or reveal personal secrets, but where the artist may become a celebrity in a 'confessional culture'.

**Penny Wickson**, University of Birmingham, concluded the morning session with a talk on her experience of *Art History and Working in the Community*. This outlined some of the work she has done in utilising Art History in voluntary work with local comprehensive school students, and as a member of the Young Women's Development Workers' Network of the Rape Crisis Federation. Penny explained how she has tried to develop techniques of working outside the usual expectations of art as a therapeutic or purely practical medium in the kind of work she does, which can be very challenging but also, as Penny's enthusiasm and commitment shows, very rewarding.

Any fear of post-lunch lethargy was dispelled when **Gemma Blackshaw**, University of Birmingham, led a workshop on *Writing at Postgraduate Level*. Gemma offered a very well-structured set of strategies under the headings 'Getting started', 'Getting organised', 'Re-drafting' and 'Bringing it all together'. The enthusiastic reception and rapt attention from all delegates confirmed that this workshop met a widely felt need for practical advice and support.

The informal themes of challenging assumptions and pushing boundaries, which had developed during the morning sessions, were taken up by guest speaker **Dr Roi Kwabena**, Lecturer in West African Studies, University of Birmingham, and Birmingham's Poet Laureate. Dr Kwabena's talk was entitled *Conquest Myth versus Survival Reality*. In a wide-ranging and lively talk, he demonstrated the sources of the diverse visual culture in the Caribbean, drawing on examples from pottery made by indigenous

people to images of contemporary carnival and different projections for mapping the world. He invited us to question our own perceptions of the 'myth of conquest', suggesting that reality has more to do with the celebration of survival.

Following a most productive forum on ways for the Student Subcommittee to meet the needs of students, led by Penny Wickson and Veronica Davies, the last session of the day

Penny Wickson & Dr Roi Kwabena (right) with happy delegates (below)



consisted of a further two student papers. **Kim Tyler** of Loughborough University posed the question *Just what is it that makes Richard Hamilton So Different, So Appealing?* As well as the early, and less well-known, work done by Hamilton in the 1940s and early

50s, which attracted a lot of interest. Kim drew on the artist's interest in the work of Marcel Duchamp, and on James Joyce's *Ulysses*, to explore possible answers to this question. To conclude, new Subcommittee member **Graeme Smart** of Keele University gave a paper on *The Recovery of Frederic Leighton*. He outlined some of the difficulties inherent in this 'recovery' of an artist who, in the context of 20th-century art history, had come to be seen as a byword for Academic 'bad art', and put forward a range of arguments for a revival of interest in Leighton's work.

Sunday morning started with a talk by **Dr Richard Clay** on *Widening Access in Art History*, followed by a forum discussion on approaches and strategies for widening access, led by **Dr Simon Baker**. Both speakers drew on their experience of this topic as Research Fellows at UCL. As well as the wider implications for HE of Government initiatives, Dr Clay stressed the urgency of those facing Art History as a discipline with a history of demographic imbalance and under-representation of minority ethnic and lower socio-economic groups. Both speakers described practical and innovative ways in which these issues could be addressed, and in particular how postgraduates could become involved through their universities in access activities with school students in their own locality.

The last two presentations brought the Summer School to an end. **Tina Warnes** of Leeds University, in her paper *Representing the Sassi Courtyard*, described the work she has been carrying out on prints and drawings from the 16th Century. **Annie Ravenhill-Johnson**, University of Central England, who is working on representations of the god Vulcan in Renaissance art, gave the title of her talk as *New Thoughts on an Old Chestnut: Mantegna's Parnassus*. Both these papers were inspiring examples of the value, and indeed the excitement, of detailed archival work combined with close examination of visual sources. They provided a fitting note on which to close the weekend, the enthusiasm of both speakers for their subjects hopefully inspiring all delegates to return refreshed to their own work.

**VERONICA DAVIES**

## AAH ESSAY PRIZE 2003

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

**Reaktion Books, Yale University Press,  
Manchester University Press and  
Oxford University Press**

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

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

Rules for entry:

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

## Residential Awards for Research in the Humanities

The British School at Rome will offer a number of Fellowships, Scholarships and Awards for 2003-4. These include full board and lodging at the School, together with a research grant.

For further information, contact:

The Registrar  
The British School at Rome  
British Academy  
10 Carlton House Terrace  
London SW1Y 5AH  
Tel: 020 79 69 52 02  
Fax: 020 79 69 54 01  
<[bsr@britac.ac.uk](mailto:bsr@britac.ac.uk)>  
<[www.bsr.ac.uk](http://www.bsr.ac.uk)>

## Research Fellowship Grant 2003 – 2004

### Special Collections Library California State University, Fresno

This purpose of this research fellowship, generously supported by Dr. Roger K. Larson, is to support the individual research of graduate students, university professors, and independent scholars for an extended period at the Special Collections Library. Fellows will have the opportunity not only to conduct intensive research but also to give a lecture on their research to the campus community. The fellowship runs from 1 July 2003 – 30 June 2004.

The Special Collections Library houses a number of research collections. Details on:  
<[www.lib.csufresno.edu/subjectresources/specialcollections](http://www.lib.csufresno.edu/subjectresources/specialcollections)>

This grant will provide up to \$2,000 to fund transportation, lodging, and related research costs, such as photocopying and photographic reproduction. One grant is available in each fiscal year. Special Collections staff will assist the chosen fellow in obtaining housing. Borrowing privileges within the Henry Madden Library at California State University, Fresno, during the fellow's stay will be given.

### APPLICATION

To apply, please send your curriculum vitae, a research proposal of no more than four pages (including the dates of your visit), a proposed budget, and a description of the ultimate end result of your research. Letters of recommendation may be requested during the review process. We encourage you to contact us prior to applying in order to ascertain the viability of your proposal. You may call the Special Collections Library at (559) 278-2595.

Please send all materials by **31 March 2003** to:

Tammy Lau, Head, Special Collections Library, Henry Madden Library, 5200 N. Barton Avenue, M/S ML34  
California State University Fresno, Fresno,  
CA 93740-8014

## Post-doctoral Research Assistant History of Art, Edinburgh University

Applications are invited for the position of Post-doctoral Research Assistant for an AHRB-funded project to study artistic production, patronage and consumption in Early Modern Rome 1450-1750.

The appointment is for three years, starting on December 1 2002 and will be at point 3 (AR1A)

Further particulars from Pauline Gibb  
Tel: 0131 650 4124  
Fax: 0131 650 6638

**Closing date: 18 October 2002**

## John Fleming Travel Award 2003

Laurence King Publishing is offering an annual travel award of **£2,000** in memory of the art historian John Fleming. He and Hugh Honour are the authors of *A World History of Art*, published by Laurence King Publishing and now in its 6th edition. The aim of the award is to encourage a better understanding of the arts from around the world.

The deadline for entry is 24 January 2003. The winner will be informed in March 2003 and the award will be presented at the AAH Annual Conference in London, 10–13 April, 2002.

Entries are now invited from undergraduate and postgraduate students of the history of art and architecture currently enrolled in UK universities and who will still be enrolled at the time of travel.

### Rules for entry

Submission of an essay of not more than 500 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  
letters of recommendation from two academic referees

Entries from non-AAH members will be accepted

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

The winning candidate will be asked to write a report on the completion of his/her travels

### How to apply

For an application form please contact Claire Davies, The Administrator, AAH

Deadline for entries:  
**24 January 2003**

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>

## Wingate Scholarships 2003

The Harold Hyam Wingate Foundation funds the Wingate Scholarships – awarded to individuals of great potential or proven excellence who need financial support to undertake creative or original work of intellectual, scientific, artistic, social or environmental value. Applications from more mature students are welcomed, as are those from non-traditional academic backgrounds. Wingate Scholarships attempts to provide funding for cross-disciplinary projects.

The scholarships are designed to help with the costs of a specific project of up to three years, which may or may not be in the context of a higher degree. The maximum in any one year is £10,000 (with a maximum over three years of £30,000) but the average total award is about £7,000.

Past winners include Christian Weikop, AAH Student Subcommittee member, who received a grant that enabled him to undertake research in Germany for his PhD on the print culture of Die Brücke and Berlin Dada.

Closing date: **1 February 2003**.

For full details see: <[www.wingate.org.uk](http://www.wingate.org.uk)>

# OBJECT

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

*Caroline Donnellan*

Hoogstraten's House: Representing the Domestic Interior in the Dutch Republic

*Harriet Riches*

Delicate cutting: Francesca Woodman's articulation of the photographic *coupe*

*Rachel Sanders*

The American Scene: Sloan and Soyter at the Whitney Genre Exhibition, 1935

*Mercedes Cerón-Peña*

Patriotic Citizens and Conscripted Soldiers: Representing 'Frenchness' in Lethière's *La Patrie en Danger* (1799)

Reviews by *Jo Applin, Thomas Latham, Melinda Silva, and Richard Taws*



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

## Artists' Papers Register

### Work begins on Greater London

I'm pleased to announce that, following the various set-backs you have read about over the last couple of years, two Project Officers began work on the final phase of the Artists' Papers Register on 1 October.

**Miranda Stead** joins the project from the National Art Library, and **Gudrun Richardson** from the University of Portsmouth. They will be based at the Victoria & Albert Museum's Archive in Olympia.

Our thanks are due to the V&A for agreeing to act as the host institution for this phase of the project – and particularly to **Serena Kelly**, the Head of Archives, for her hard work and dedication in ensuring that the project has reached this stage. She will provide day-to-day management for the Project Officers, whilst the project as a whole will continue to be guided by the existing working group and advisory group.

#### FURTHER FUNDING STILL SOUGHT

This section of the Register is funded by a generous grant of £105,000 from the Getty Grant Program, contributions in kind from the V&A, and seedcorn funding of £7,500 from the Association. There is still a shortfall of about £30,000 to be found, and I will begin work on securing this shortly. Any suggestions for possible funding sources would be gratefully received.

The Project Officers will begin work by ascertaining which libraries, archives etc in Greater London are likely to contain papers that should be included in the Register, and will then continue by sending out questionnaires, compiling the Register from the answers they receive and, if necessary, visiting repositories to check the papers which they hold for themselves.

#### YOUR CO-OPERATION IS VITAL

If you or your institution receives one of our questionnaires, I hope you will ensure that it is completed accurately and returned to the Project Officers promptly. The ease with which the Register is compiled depends very heavily upon the collaboration we receive from repositories. Equally, if you know of an institution which you think should receive a questionnaire, but has not done so, I hope you will bring it to the Project Officers' attention.

The Project Officers can be contacted at:

The Artists' Papers Register  
c/o The Victoria and Albert Museum  
Blythe House  
Blythe Road  
London W14 0QF

As always, the Register continues to be available online, for free, at

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

#### RUPERT SHEPHERD

Chair, Artists' Papers Register

## Independents

The committee recognises that the Independents are a very diverse group of people resident throughout Britain and beyond. We cannot meet the needs of all our members. However, we are trying to organise events where people can get together to enjoy both social contact and the experience of an art-based activity.

#### COURTAULD VISIT

On 26 June we met in London at the Courtauld Institute. Joanna Selborne, committee member and curator of the drawings and prints collection, kindly made arrangements for us to see some of the extensive Courtauld holdings and gave us a short history of the collection. We had a good attendance at the event and those present greatly enjoyed the opportunity to examine drawings and prints at very close quarters, and to share responses. We are grateful to Joanna for her contribution to our activities.

We would like to make this sort of event an annual occasion in the early summer and have plans in hand for June 2003. We also plan to have more than one opportunity for Independents to meet at the London Conference next year, and if any member has useful suggestions, please let me know.

#### EMAIL CONTACT GROUP

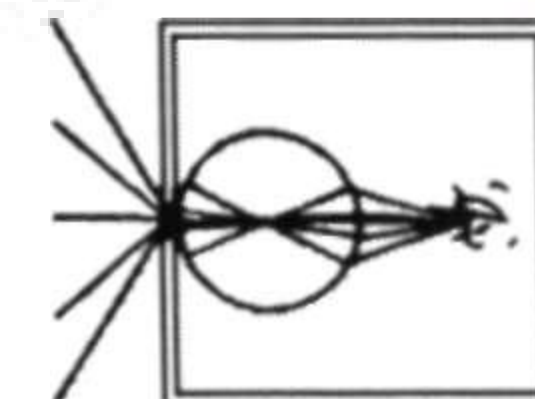
We hope to get the email contact group established in late autumn. If there are new members on email, or if existing members now have access to this facility, please send me your address. Please also notify changes of email address. Already the contact has proved useful in notifying members of part-time lecturing opportunities.

#### MARION ARNOLD

Chair, Independents Subcommittee

## DIGITAL ART HISTORY?

### Exploring Practice in a Network Society



14 – 15 NOVEMBER 2002

The British Academy, 10 Carlton House Terrace, London

Following on from the CHArt Conference last year, this conference will look further at the transformation History of Art is undergoing through engagement with the digital revolution. While presenting developments in teaching and resource management the conference will also consider innovations in online art and new research methods.

**Keynote address: Professor Tim Benton**, Open University

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

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

Reductions for students and for those only attending one day of the conference. Bookings made after 15 October 2002 will be subject to a £20 surcharge for two-day bookings and £10 for one-day bookings.

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

## The Material Renaissance

Costs and Consumption in Italy, 1400–1650

MONDAY 7 – TUESDAY 8 APRIL 2003

University of Sussex, Brighton, UK

The conference will discuss attitudes to values and valuing, consumption, markets and marketing, aesthetic and technical innovation, gifts, social status, patronage, networks and connections in Italy from c.1400 to c.1650. It is based upon the work of members of the Material Renaissance research project, a collaborative project funded by the AHRB and the Getty Grant Program.

Speakers: Reinhold C. Mueller, Suzanne B. Butters, Mary Hollingsworth, Evelyn Welch, Luca Mola', Patricia Allerston, Guido Guerzoni, Michelle O'Malley, Anna Melograni, Ann Matchette, Elizabeth Currie, Steve Wharton, Valerie Taylor, Paula Hohti

Conference fee: £10 full fee / £5 students and unwaged. Booking forms can be downloaded from [www.sussex.ac.uk/Units/arthist/matren/Brighton2003.shtml](http://www.sussex.ac.uk/Units/arthist/matren/Brighton2003.shtml) or obtained from Philippa Woodcock, Room 205, Essex House, University of Sussex, Falmer, Brighton BN1 9QQ, UK. Tel: 44 (0)1273 872544. Fax: 44 (0)1273 678644. [matren@sussex.ac.uk](mailto:matren@sussex.ac.uk)

For more information on the Material Renaissance project, visit [www.sussex.ac.uk/Units/arthist/matren/](http://www.sussex.ac.uk/Units/arthist/matren/)



## War, Art and Medicine

FRIDAY 8 & SATURDAY 9 NOVEMBER 2002

University College London and The National Portrait Gallery

*in association with The Group for War and Culture Studies, University of Westminster*

The seminar will bring together surgeons, scholars, artists and broadcasters to discuss the conjunction of war, art and medicine from the First World War to the present day. This two-day seminar will accompany an exhibition on the artist and surgeon Henry Tonks held at the Strang Print Room, University College London from 2 October 2002 to 28 March 2003.

The sick and wounded and, above all, the facially disfigured, in no way conformed to conventional portrayals of the soldier as hero, but a new type of image which did explore the representation of trauma raised ethical issues of spectatorship and display. In the First World War an innovative relationship between art and medicine emerged as new medical and surgical techniques were evolved, creating a new prominence for those who cured and cared for the casualties of war. Whose faces and bodies were portrayed? Whose were hidden, masked or recreated?

Speakers include: Kate Adie (BBC Chief News Correspondent), Andrew Bamji (Queen Mary's Hospital, Sidcup), Jonathan Black (University of Newcastle), Sarah Crellin (Independent Art Historian), Emma Chambers (University College London), Santanu Das (St John's College, Cambridge), Prof. Paul Gough (University of the West of England, Bristol), John Keane (Artist, Imperial War Museum Official Recorder, Gulf War).

Delegate fee – two days £25.00; one day £12.50  
Student fee – two days £12.50, one day £7.00

To book a place at the seminar, please contact: War, Art and Medicine Conference, Education Department, National Portrait Gallery, St Martin's Place London WC2H 0HE. Tel: 020 7312 2417 [education@npg.org.uk](mailto:education@npg.org.uk)

### Re:search

Collections, Museums and Research

7 – 8 NOVEMBER 2002

School of Art History, University of St Andrews

*The third biennial UMIS conference, organised on behalf of University Museums in Scotland by the School of Art History, University of St Andrews*

The UMIS conferences provide opportunities for discussion and exchange of ideas for the whole museum community in Scotland and beyond. The theme of this conference is Research, both in and about Museums and Art Galleries.

For a programme and registration form contact: Conference Secretary, UMIS/Museum and Gallery Studies, School of Art History, 9 The Scores, St Andrews, Fife KY16 9AR [dsw1@st-and.ac.uk](mailto:dsw1@st-and.ac.uk)

### DOUBLE-SIGHT

Copies, likenesses and translations in early modern visual culture

12 – 13 DECEMBER 2002

Courtauld Institute of Art, London, UK

This conference seeks to explore how notions of replicas and replication were reconceived in the early modern period.

A group of international scholars (including Stephen Bann, Elizabeth Honig, Stephen Clucas, Joanna Woodall and Rose Marie San Juan) will address discourses of imitation, icon and index, truth and deception, resemblance and representation in the unstable context of the shifting status of early modern painting and print.

For booking please contact Joanna Woodall at the Courtauld Institute, [joanna.woodall@ac.uk](mailto:joanna.woodall@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 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 Ludwvig Burchard* on Rubens's Italian copies. Staging the conference in the enriching environment of this 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, contact: Tel: 0115 951 3442 <[jeremy.wood@nottingham.ac.uk](mailto:jeremy.wood@nottingham.ac.uk)> and see our NIRV website at <[www.nottingham.ac.uk/art-history/nirv](http://www.nottingham.ac.uk/art-history/nirv)>



Peter Paul Rubens after Michelangelo *A Nude Youth Turning towards the Left* © British Museum, London

## Art for Life's Sake

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

16 – 17 NOVEMBER 2002

Southampton Institute

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.

Registration fee is £70 including tea, coffee and lunch both days. £60 for students and members of the WHN. Details and registration forms can be found on the website: <[www.solent.ac.uk/artandlife](http://www.solent.ac.uk/artandlife)>

## Henry Moore Institute

74 The Headrow, Leeds LS1 3AH. Tel 0113 246 7467 <[events@henry-moore.ac.uk](mailto:events@henry-moore.ac.uk)>

### Model Forms Symposium

10.30 – 5.30PM SATURDAY 23 NOVEMBER

One-day symposium, coinciding with the exhibition *Model Forms: Sculpture and Architecture in the 1950s and 1960s* (3 October 2002 – 5 January 2003), focusing on the small-scale model and the relationship between the sculptural maquette and the architectural model.

Introduction by Alastair Grieve. Speakers: Sam Gathercole, Jonathan Hughes, Robert Hall, Christoph Grafe, Paul Usherwood, and Jane Rendell. Final discussion in the gallery, conducted by Stephen Gartside and Toby Paterson. To book a place, contact Liz Aston at above address.

### Medieval Sculpture Workshop

6 DECEMBER 2002

The workshop will include a viewing of the *Wonder* exhibition and a session devoted to medieval polychromy and conservation, followed by a session on art historical, methodological and curatorial issues related to the exhibition.

Participants include: Caroline Walker Bynum (Columbia), Barry Knight (English Heritage), Christopher Norton (York), David Park (London), Unn Plahter (Oslo), Debra Strickland (Glasgow). The workshop is free, but as places are limited, advance booking is required.

For further details or to reserve a place, contact Liz Aston at address above.

### Making Believe – Wednesday Evening Talks

A series of talks will accompany our autumn exhibition: *Wonder: painted sculpture from Medieval England* (2 October 2002 – 6 January 2003). All are welcome to attend, though seating is limited.

6.00 pm, 23 October: Stacy Boldrick on curating the exhibition *Wonder: painted sculpture from Medieval England*

6.00 pm, 30 October: Donal Cooper, *Polychromatic and polyfunctional – Plastic form and painted image in the Italian church interior during the Early Renaissance*

## The Inspiration of Astronomical Phenomena

3 – 9 AUGUST 2003

Magdalen College, Oxford

*Fourth Meeting of INSAP*

### Call for Papers

The conference will explore humanity's fascination with astronomical phenomena as strong and often dominant elements in life and culture. It will provide a meeting place for artists and scholars from a variety of disciplines (including Archaeology and Anthropology, Art and Art History, Classics, History and Prehistory, the Physical and Social Sciences, Mythology and Folklore, Philosophy, and Religion) to present and discuss their studies on the influences of astronomical phenomena and address topics of common interest.

Opportunities will be provided for 30-minute presentations and poster presentations. The application form available within the 'application process' on: <<http://ethel.as.arizona.edu/~white/insap/i4applyx.htm>>

Applications to attend and abstracts must be submitted by 1 December 2002 to Professor Ray White <[rwhite@as.arizona.edu](mailto:rwhite@as.arizona.edu)> and Mr Nick Campion

## AAH Annual Conference 2004

# Old / New ?

University of Nottingham

*The 30<sup>th</sup> Anniversary Conference of the AAH*

### FIRST CALL FOR SESSIONS

The Association of Art Historians was founded in 1974 and has since then grown to include over 1,000 members worldwide. In order to celebrate the 30th Anniversary of the Association in 2004, sessions are invited to explore the theme of 'Old/New'. The aim of the conference is to encompass sessions that cover as wide a range of periods, media, artistic practices and geographical locations as possible to stimulate debate.

Sessions might want to probe a variety of debates, including discussions concerning the state of art history and new developments in the discipline in the last 30 years, both methodologically and from the point of view of media.

Sessions are also invited to focus on artistic practices such as drawing where learning from the old to create the new is an intrinsic part of the artistic process.

It is also thought that sessions will explore the theme of 'Old/New' in relation to particular periods of art history.

If you would like to convene an Academic Session, contact the conference organiser, Gabriele Neher, <gabriele.neher@nottingham.ac.uk> with a suggested title and a 250-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.

Proposals for sessions will be considered in May, and calls for papers will be published in the June and October editions of Bulletin.

Deadline for submission of session proposals: **30 April 2003.**



Association of  
Art Historians

## 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*

Research into the City of London's mysterious Painted Room revealed that the contribution of 17th-century City merchants to the History of Art has been sadly overlooked. The conference aims to bring together what is known or currently being researched about the engrossing and yet little-studied theme of City Merchants and the Arts.

Everyone with a professional interest in the Arts, the history of London and the exotic world of its City merchants should find the day a learned, stimulating and enjoyable experience. The Conference will also appeal to all those with an interest in the history of urban culture.

Conference fee: £20 per person for the day (students and OAPs £12).

For booking form contact: Mireille Galinou, 70 Links Road, Tooting, London SW17 9ET. Tel: 020 8767 7148

<m.galinou@virgin.net>

<www.guildhall-art-gallery.org.uk>

# CRITICAL FORUM

*chair: andrew brighton*

## Art: Money: Parties?

A Conference on the  
Changing Relationship  
between the State,  
Commerce and  
Contemporary Art

**Date** Saturday 9 November  
**Tickets** £30, concessions £15

Lunch provided.  
Pre booking  
essential. Please  
contact Sam Brewer  
**0151 702 7451**  
**samantha.brewer**  
**@tate.org.uk**

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## ELECTED 2000

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**Evelyn Welch**  
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## ELECTED 2001

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**Gen Doy**  
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### Stephen Bann

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### Helen Weston & Tag Gronberg

(2003 conference organisers)

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### (NON-VOTING)

### Jonathan Harris

(2002 conference organiser)

## Bulletin contributions

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

### Deadline: 7 January 2003

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  
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Association of  
Art Historians

Registered Charity No. 282579

ISSN 03079163P