

Bulletin 82



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Sue Ward – Editor Extraordinaire

I MET SUE in the lounge of DeVere's Grand Hotel in Brighton – a town where skateboarders, antique dealers and tattooed, braided and pierced young women running dot-com businesses share tall, skinny lattes. The Grand Hotel was an appropriate place at which to meet her: it's sophisticated and charming, with a natural air of graciousness about it. Sadly, the devastated pier was on full view from the window, and I wondered what Sue thought of its demise, brought on by years of procrastination by the Council and the commercial sector. She regrets the architectural loss to the country, but wonders whether, in a city with the social needs of Brighton, the millions needed to rebuild it could not be better used in other ways?

Sue Ward created *The Art Book* in 1993 and has been its Editor ever since, notwithstanding the buy-out from Blackwell Publishers and the AAH five years ago, which enabled its further growth and international expansion. This year *The Art Book* celebrates its 10th birthday – a tremendous moment. Among the year's celebratory festivities will be an elite gathering at the Century Club in New York.

I asked Sue whether she had made a conscious decision to mix the heavy workloads of motherhood and career woman? Her immediate response was that she had always wanted both and had never imagined either life-style to be mutually exclusive. In fact, Sue has faced the even greater trials of widowhood and divorce and subsequent, enforced career moves whilst raising her family. "Perhaps" she muses, "I might have flown higher had I not had children, but I would never, ever wish to be without any of them."

THE ROAD TO *THE ART BOOK*

Sue Ward's first degree was in history, followed by a PGCE and entry into teaching. With what she now calls the audacity of the young, but which was, I suspect, the flair of a perfectionist combined with inherent ambitiousness and natural charisma, she was appointed as an extremely young Head of Department. Such an early start could have been the first step in a career of higher and higher educational posts, but Sue didn't want to pursue too narrow a career path. Scouting the beginning of media frenzy, she went into advertising, earned marketing qualifications and worked on advertising programs for blue-chip companies such as Gold Corporation, Boeing and Renault. There was another short foray in education, before her lifelong interest in art and architecture formed the basis of a Masters degree in Media Studies & Visual



Photo: Alistair Ward

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NEW CHAIR

NEW SECRETARY

NOMINATIONS NEEDED

At the AGM to be held at the London conference in April, we will need to elect a new AAH Secretary (to take up the post immediately), and a new AAH Chair (to shadow the current Chair for a year and then take up the post at the 2004 AGM).

If you are interested in either of these roles, or can recommend someone for them, please contact one of the following:

Marsha Meskimmon
<honsec@aah.org.uk>

Shearer West
<chair@aah.org.uk>

Claire Davies
<admin@aah.org.uk>

as soon as possible.

Full contact details on back of *Bulletin*. Nomination forms can be obtained direct from Claire Davies.

Forthcoming series

New Interventions in Art History

**AAH members
will be entitled to
35% discount**

Full details to be announced at the AAH London Conference in April and published in the next *Bulletin*.

Culture. This was followed by the Christies art course, which, she enthuses, she "loved, just loved." Whilst there, Sue saw extensive libraries of expensive art books and wondered who reviewed them to help students make sensible choices. Finding no such reviews – hey presto! *The Art Book* was conceived.

As with everything she undertakes, Sue's market research for the magazine was lengthy and thorough. At the Frankfurt Book Fair she described her ideas to the English publishing community, who were rather cautious in their support, and to the American publishing community, who encouraged her to push ahead. Her first publishing foray at an AAH conference was from a tiny stand plastered with early covers of *The Art Book*, which all showed selected nudes from the history of art. On sale over the counter as well as by subscription, *The Art Book* had to attract attention, and "Nudes sell!" Sue exclaims. She also kept a crate of beer under her desk, which helped her to make new friends among fellow publishers fast! *The Art Book* now has 45 percent of its readership in the USA, with other subscribers dotted around Europe and to be found as far-a-field as Japan and Australia. The New York City Library has just requested a complete set of back issues; already long-term subscribers, they wish to keep an untouched set of the magazine for posterity.

THE KEY TO SUCCESS

It is impossible to identify Sue's single greatest contribution to the magazine, but it is fair to say that without her thorough initial research, and her extreme dedication to its reviewers and publishers, *The Art Book* could not have achieved the respected position it holds today. I asked Sue what she would like for the future of the magazine? "I would like it to become more cosmopolitan with an even wider and more varied readership, thus helping to introduce potential members to the AAH. We recently made the decision to review more books on non-Western art, which will help widen the magazine's appeal. The current editorial board is bigger and more dynamic than it has ever been, and the magazine's possibilities are limitless. Suddenly *The Art Book* is running, and it's great fun."

Sue has an encyclopaedic memory of art publishing, and until recently recalled most of the books ever featured in *The Art Book*. But she is happy that a searchable web-based index of all the books reviewed is now being established, as she fears her memory may have reached saturation point. While I didn't ask Sue if she has an all-time favourite art book, which, understandably, would be an impossible choice, I did ask for her preferred artist. "Only one? No, there are too many!" she laughed, looking diplomatically appalled at the idea of being forced to name a single person. Does she have any modern-day heroes among art critics? "There are so many to admire. Definitely Waldemar Januszczak, and Matthew Collings. And it's always interesting to be around Brian Sewell at a press show." Sue and Carol Richardson – the honorary editor, who represents *The Art Book* on the AAH Executive Committee – recently asked Sewell, the President of the CAA and others, to nominate the 'Art Book of the Decade'. Amazingly, no two people chose the same book! Which entirely validates the intrinsic need for *The Art Book*'s existence.

Sue remains a close and loyal friend to those who helped launch her publication. Jean Martin and her late husband Allan Frumkin, along with various figures in British and American art-book publishing, were all very supportive, and Sue is enormously appreciative of their encouragement.

The many writers who review books for her have remained equally loyal over the last decade. Recalling the experience of her own children, Sue responds positively to student requests, other people's ideas and business ventures. "I think the qualities I most deplore in others are selfishness and aggression, whereas I most admire honesty and kindness, tolerance and consideration, which helps people to get on so much more easily."

LOOKING TO THE FUTURE

The future for *The Art Book* includes further international expansion, more features and interviews, more celebrations of its longevity. The future for Sue holds endless possibilities of new publishing ventures, perhaps a PhD, watching her children live their lives and having a giggle with the people she works with.

Happy Birthday, Sue, to you and to *The Art Book*.

KIM HODGE
13 January 2003

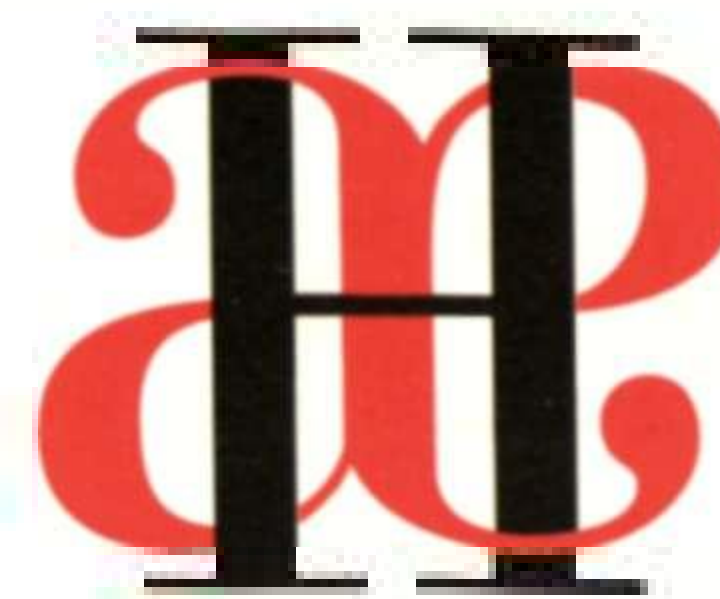
articulations

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.

Conference administrator: **Daphne Saghbini** <daphnesaghbini@hotmail.com>

Conference organisers: **Tag Gronberg** (Birkbeck) and **Helen Weston** (UCL)

Conference booking forms available from Claire Davies, AAH Administrator
70 Gower Street, London, EC1M 6EL Tel: 020 7400 3211 <admin@aaah.org.uk>



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 explores 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 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 will 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.

Shirley Ann Brown (York University, Toronto) *The Bayeux Tapestry and its Audience: Privileged Reading or Subversion?*

Mickey Abel (University of Texas at Austin) *Subjective Control: Closing the Visual Rhetoric of the Archivolted Portal*

Jill Burke (University of Edinburgh) *Meaning and Crisis in High Renaissance Italy*

Dorigen Caldwell (Birkbeck College) *Mistaking the Pope for a Pig and Other Tales*

Michael Grillo (University of Maine) *The Ineffable Expectations of Trecento Audiences*

Eckart Marchand (University College, London) *Sophisticated Gestures and Inscribed Viewers*

Lynn Ransom (Walters Art Museum, Baltimore) *Conforming to Christ: Viewer Response in the Verger de soulas (Paris, BNF fr. 9220)*

Christine Sciacca (Columbia University) *The Donor as Viewer in the Gradual and Sacramentary of Hainricus Sacrista (Morgan Library, M. 711)*

Jessen Kelly (University of Chicago) *The Viewer as King-maker: The Edinburgh Trinity Panels by Hugo van der Goes*

Janet Robson (Birkbeck College) *The Pilgrim's Progress: Strategies for Determining Viewer Experience in the Lower Church of San Francesco, Assisi*

Agnieszka Roznowska-Sadraei (Courtauld Institute of Art) *Glorifying Passion: Perception of Martyrdom in the Hagiography and Art of St. Stanislas of Poland*

Elizabeth L'Estrange (University of Leeds) *Bleeding Bodies: Gender and Responses to Devotional Imagings*

George Ferzoco (University of Leicester) *A newly discovered mural of a phallus tree: intentions and receptions*

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 <anna.bentkowska@courtauld.ac.uk>

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 recognized. This session will address the issue of anthropomorphism in visual arts across chronological and geographical divides.

Matthew Landrus (Wolfson College, Oxford University) *Leonardo and Pre-modern Histories of Human Proportions*

Randall Rhodes (Frostburg State University, Md. USA) *Christ's Digestive Tract: an Alchemical Crucible for Salvation*

Frances Downing and Upali Nanda (Texas A&M University) *Autopoiesis and the Emerging Aesthetics in Architecture*

Paul Galvez (Columbia University, New York) *When Landscape Became Landscape*

Kent Minturn (Columbia University, New York) *Physiognomic Illegibility, Impossible Exchange: Jean Dubuffet's Postwar Portraits*

Anna Bentkowska (Courtauld Institute of Art) *Corpus of Romanesque Sculpture in Britain and Ireland*

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. 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.

Nigel Worden (University of Cape Town) *Tracing Slavery in the City: The Recovery of Slave Pasts in Cape Town, South Africa*

Simon Schaffer (Cambridge University) *Enlightenment Knowledge and the Slave Networks*

Joy Gregory (London College of Printing) *Memory and Skin*

Carmen Fracchia (Birkbeck College) *Representing the Slave Trade in Early Modern Spanish Urban Space*

Anthony Tibbles (Merseyside Maritime Museum, Liverpool) *Assessing the Transatlantic Slavery Gallery Project*

Ana Lucia Araujo (Laval University, Quebec) *Representing Slavery in Rio de Janeiro During the 19th Century: The Contradictory Images of Debret, Rugendas and Biard*

Nigel Rigby (National Maritime Museum, Greenwich) *Assessing the Gallery of Trade and Empire*

James Walvin (York University) – respondent

Photography: History, Theory, Practice

Convenors: Lynda Nead <l.nead@bbk.ac.uk> **Patrizia di Bello** <p.dibello@hist-art.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

Reception

THURSDAY 10 APRIL 7.00 – 8.30PM

North and South Cloisters, UCL

Hosted by Laurence King publishers

photography within visual arts studies, and to represent a variety of different approaches to the history and theory of photography.

Robyn Kelsey (Harvard University) *Unconscious Inclusions: in William Henry Fox Talbot's The Pencil of Nature*

Lindsay Smith (University of Sussex) *Back to the Future*

Steve Edwards (Open University) *Grotesque Aesthetics. Photography Then and Now*

Patrizia di Bello (Birkbeck College) *Vision and Touch*

David Evans (Arts Institute at Bournemouth) *Le Corbusier, Photography, and the Architecture of the Book*

Mark Haworth-Booth (Victoria and Albert Museum) *Photo-based art – or Photography?*

Adrian Rifkin (Middlesex University) *(A)part from sex...?*

Michael Hatt (University of Nottingham) *To see the Shadow You Become: Sculpture and Photography, c.1900*

Victor Burgin (Goldsmiths College) *Marker Marked*

Jaime Stapleton (Goldsmiths College) *The Art of Photography: the Extension of Copyright to Photographic Images*

David Bate (University of Westminster) *Towards Theory in History of Photography*

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, Louis Kahn 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 explores the architecture which continues to articulate the 'alternative modern' ethos of building from the 1920s to the present.

Jonathan Massey (Syracuse University School of Architecture, USA) *Ornament and Space in the Genealogy of Humanist Modernism*

Magarita McGrath (Department of Architecture, Virginia Polytechnic Institute, USA) *A Generous Deceit*

Alessandra Como (Universita di Roma 'Torvergata') *The House Designed in the 1930s by Costenza, Rudofsky and Ponti*

Christine Macy (Faculty of Architecture and Planning, Dalhousie University, Canada) *The Modernism of TVA Housing Projects*

Patrick Lynch (School of Architecture and Landscape, Kingston University, UK) *Natural History: The Problem of Typology in Modern and Postmodern Architecture*

Robert McCarter (University of Florida School of Architecture) *Louis I. Kahn and Aldo van Eyck: Parallels in the Other Tradition of Modern Architecture*

Eeva-Liisa Pelkonen (Yale School of Architecture, USA) *The Making of Aalto as the Other*

Gevork Hartoonian (Faculty of Architecture, University of Sydney, Australia) *Louis I. Kahn @ 40: Architecture in the 50s*

Peter Schneider (College of Architecture and Planning, University of Colorado at Denver, USA) *Encounter with the Other: Louis Kahn and the Practice of the Possible*

Christopher MacDonald (School of Architecture, University of British Columbia, Canada) *Cabin and Camp: Modernism comes to Vancouver*

Barnabas Calder (University of Cambridge) *Denys Lasdun's New Court Building in Christ's College, Cambridge*

Mark Cottle (Georgia Tech, College of Architecture, Atlanta, USA) *Tectonic Elements and their Spatial Implications in the work of Gigon/Guyer*

Dana Buntrock (University of California, Berkeley) *Examining the Role of the Influential Outside: Two Examples from Japan*

Tim Gough (School of Architecture and Landscape, Kingston University, UK) *Alternative Abstractions of Modernist Architecture*

Independents at the London Conference

On Friday 11 April, after the reception at the National Gallery, the Independents will meet for an informal supper at a venue to be notified at the conference. This will be a social occasion with food, drink and great company.

Independents' Forum Freelancing – Pleasures and Perils

SATURDAY 12 APRIL, 4.15 – 5.30 PM

Conference venue to be notified.

Issues that affect our practice as freelance art historians will be discussed, including:

- self-employment and tax
- publishing and copyright

Articulating meanings in late medieval and early modern interiors

Rupert Shepherd, Department of Western Art, Ashmolean Museum, Beaumont St, Oxford OX1 2PH; Tel: +44 1865 278050; <rupert.shepherd@ashmus.ox.ac.uk> **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 29 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.

Mary Vaccaro (University of Texas at Arlington) *Reconsidering Parmigianino's Camerino for Paola Gonzaga at Fontanellato*

Molly H. Bourne (Syracuse University in Florence) *The Domestic Interior in Renaissance Mantua: An Analysis of the Stivini Inventory of 1540–42*

Andrea Galdy (University of Manchester) *New Flesh on Old Bones: Cosimo I de' Medici, Vasari and the Making of a Palazzo Ducale in 16th-Century Florence*

Jacqueline Marie Musacchio (Vassar College) *Antonio de' Medici and the Casino di San Marco: Identity and Interiors at the Florentine Court*

Claudia Goldstein (William Paterson University) *Luxury, Greed, and Sentimentality: Multivalent Household Goods in Early Modern Antwerp*

Jonathan Foyle (Historic Royal Palaces) *The Conception and Experience of Thomas Wolsey's State Apartments at Hampton Court Palace, c.1515–30*

James Lindow (Victoria & Albert Museum / Royal College of Art) *Theorising on the Domestic Interior in 15th-Century Florence: Magnificence and Splendour*

Marta Ajmar (Victoria & Albert Museum / Royal College of Art) *Open House? Objects, Leisure and Domesticity in 16th-Century Italy*

Silvia Evangelisti (University of Birmingham) *Articulations of Religious Discipline: Interiors in Early Modern Italian Convents*

Leah Knight (Queen's University, Kingston, Ontario) *Domesticating Plants and Books in Later 16th-Century England*

Claire Lamont (University of Newcastle) *Old Capulet's House: The Domestic Interior in Romeo and Juliet*

Ann Matchette (University of Sussex / AHRB Centre for the Study of the Domestic Interior) *Reconstructing Meanings: Disposal of Domestic Objects in 15th- and 16th-Century Florence*

Catherine Richardson (Shakespeare Institute, University of Birmingham) *Distinguished Rooms: Status and the Experience of the Domestic Interior*

Maurice Howard (University of Sussex) *Public spaces, domestic interiors: England 1500–1650*

'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.

Anna Green (Norwich School of Art and Design) *Muting the Spectacle: Italian Child Street Musicians in 19th-Century Paris*

Fintan Cullen (University of Nottingham) *Ireland in Court*

Diane Miliotes (Hood Museum of Art, Dartmouth College) *Crossing Borders: Jose Clemente Orozco in the United States*

Deborah Schultz (University of Sussex) *Suppression and Amplification of Speech in Works by Artists Displaced during the Nazi period*

Naomi Skelton (Connaught Brown Gallery) *Performing Exile: Some Reflections on the Work of Ruth Francken and Ana Mendieta*

Roisin Kennedy (University College Dublin) *Made in England: The Critical Reception of Louis le Brocquy's painting, A Family*

Dorothy Rowe (Froebel College, University of Surrey) *Cultural Crossings: Locational Identity in recent Black and Asian British Art*

Histories of the Eye

Maria H. Loh, Department of Fine Art, University of Toronto : 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 considers 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?

Andre Dombrowski (UC Berkeley) *Pessimism and the Evolution of the Senses in Burne-Jones's Laus Veneris*

Alastair Wright (Princeton University) *Trouble Retinien: Fauvism and the Schizophrenic Eye*

Juliet Koss (Humbolt Fellow, Berlin) *Empathy Resurgent*

Sarah Monks (Courtauld Institute) *Distant Horizons: The Spectacle of Empire at Vauxhall Gardens, circa 1740*

Michael Lobel (Bard College) *Perceiving Pop: James Rosenquist, Peripheral Vision and History of Painting*

Karen Butler (Columbia University) *Jean Fautrier, Phenomenology, and French Art Criticism in the 1940s*

Johanna Fassel (Columbia University) *Interior Vision: Giambattista Tiepolo's Etchings Seen through the Eye of Ingenium*

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 such as Rosalind Krauss have urged a return to a discussion around the medium. In the light of this discussion, this session will question what the medium has meant for 20th century artists and what it might mean today. Do some artists and critics use the term 'medium' where others use genre, apparatus, or conditions/conventions associated with the medium? Are the implicit political arguments for the return to the (reinvented) medium valuable? How does digitalisation affect the discussion? 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?

David Lomas (University of Manchester) *Surrealist Automatism and Medium Specificity*

George Baker (Purchase College, State University of New York) *The Anti-images of Robert Whitman: The Dante Drawings 1974-1977*

Tamara Trodd (University College, London) *Maps, Mapping and the Medium in Work from the 1970's*

David Jeffreys (Cardiff School of Art & Design) *Paintings, Objects and Demonstrations: Redefining Medium in the work of Rauschenberg and Metzger*

Mark Lewis (Central St. Martin's, London) *Painting/Film*

Susan Morris (Central St. Martin's, London) *The Paradox at the Heart of the Photographic Apparatus*

Katerina Reed-Tsocha (University of Oxford) *The Theorized Medium: From Self-Criticality to Self-Differentiability*

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@macmail.com>

The geographer David Matless has used the term 'cultures 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. The session will allow for the discussion of current relationships between the study of visual culture and human geography.

David Matless (School of Geography, University of Nottingham) *Visual Cultures of Regional Landscape: Breckland*

Paul Usherwood (School of Arts and Sciences, University of Northumbria) *The Bleak Philosophy of Northern Ridges*

Ed Lilley (History of Art Department, University of Bristol) *Inventing Modern Nature: Claude-Francois Denecourt and the Forest of Fontainebleau*

Divya Tolia-Kelly (Department of Geography, University College London) *Visualising Diaspora: Cultures of Landscape in the South Asian Experience*

Leora Maltz (History of Art and Architecture, Harvard University) *Landmarks: David Goldblatt and the Marking of the South African Landscape*

CAREERS FORUM

AAH ANNUAL CONFERENCE 2003

FRIDAY 11 APRIL 12.40pm

A ROUND TABLE DISCUSSION DESIGNED TO BROADEN YOUR CAREER OPPORTUNITIES

FOR MORE INFORMATION CONTACT THE STUDENT SUBCOMMITTEE OR VISIT OUR INFORMATION TABLE AT THE ANNUAL CONFERENCE

ALL STUDENT MEMBERS WELCOME

**AAH STUDENT
SUBCOMMITTEE**

Robert Grant (University of Kent) *"The country around has all the appearance of a homelike English landscape": Mid-19th-century British images of colonial landscape*

Kathlaine Nyden (School of Fine Arts, Indiana University) *Viewing Nationalism, Displaying Regionalism, Demonstrating Identity: The Function of the Bohemian Landscape in Late 19th-Century Czech Painting*

Tricia Cusack (Centre for Lifelong Learning, University of Birmingham) *The Chosen People: Hudson Valley Landscapes and American Identity*

Sighle Breathnach-Lynch (National Gallery of Ireland) *The Role of Landscape in Constructs of Irish National Identity*

Yvonne Scott (Department of History of Art, Trinity College Dublin) *The Iconography of Absence: Lost Horizons, Distant Traces*

Has the Bubble Burst?

Sylvia Lahav, Senior Education Officer National Gallery
Trafalgar Square London WC2N 5DN. Tel: 020 7747 2894;
Fax: 020 7747 2431 <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.

Andrew Brighton (Independent writer, formerly Tate Modern) *The Inclusion Industry: An Enemy of Art?*

Margaret O'Brien (The British Museum) *The Discreet Charm of the Thing Itself: Museums, Material Culture and the Adult Learner*

Maurice Davies (Museums Association) *Increasing Access*

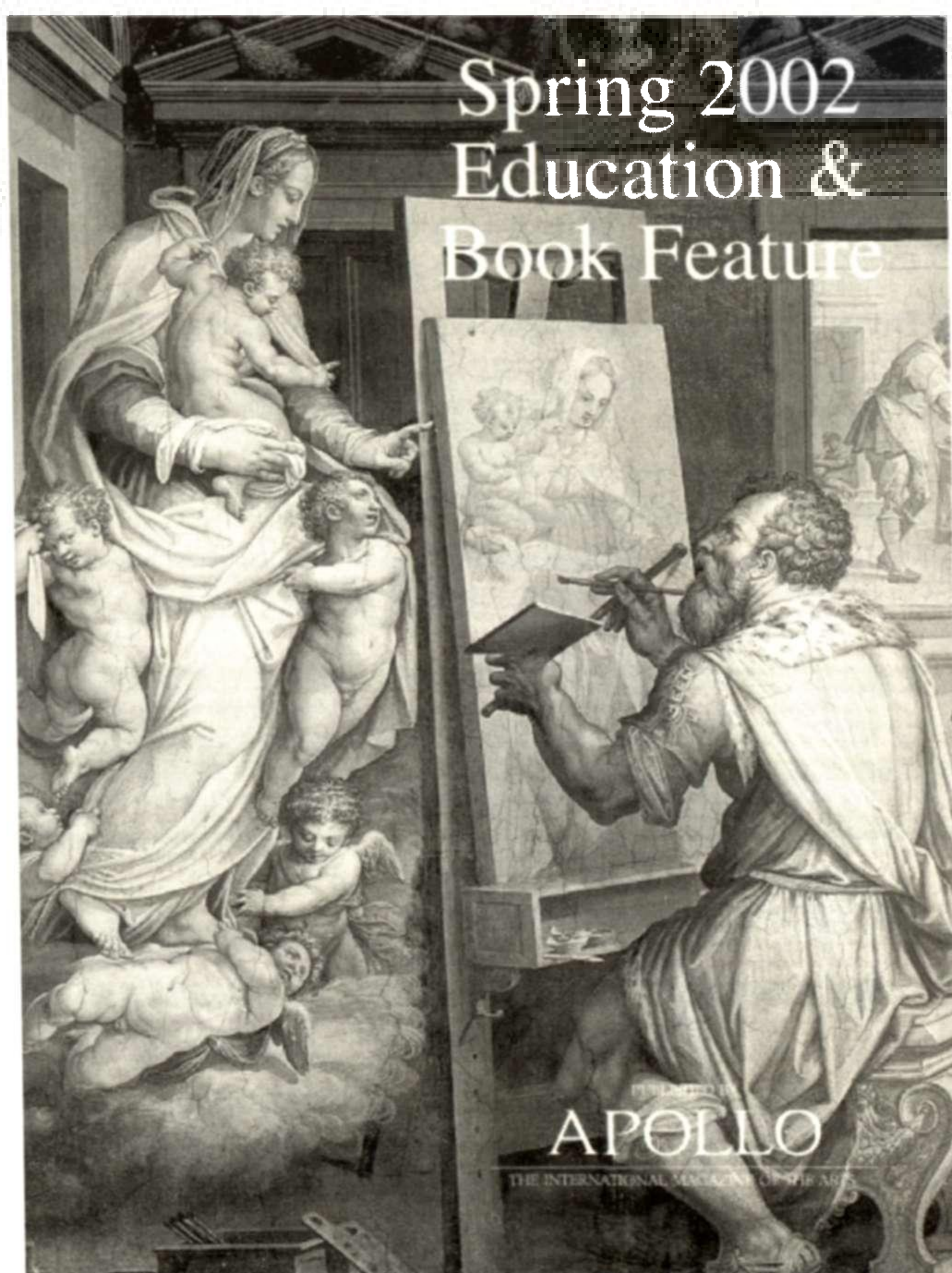
Jacob Simon (National Portrait Gallery) *Structure and Culture: Success and Failure in Museums and Cultural Institutions in Britain*

Dominic Willsdon (Tate Modern) *Overcoming Excellence*

Sylvia Lahav (The National Gallery) *Falling Apart at the Themes: Mourning the Particular*

Nick Merriman (Curator of UCL Museums) *The UCL Panopticon: A New Way of Using University Collections?*

Helen Rees Leahy (Centre for Museology, University of Manchester) *Rewriting the Gallery: The Politics and Practice of Interpretation*



The Apollo Spring 2003 Education and Book Feature April 2003

Apollo Magazine is pleased to announce the forthcoming publication of its Spring Education Feature, which will appear in the April "National Trust" Issue.

All advertisements will appear not only in Apollo but also in a special run-on booklet, for free distribution at the AAH annual conference in London. As an added bonus all course advertisements will be included in the National Trust Historic Houses & Collections Annual for 2003 at no extra cost.

Universities and colleges are invited to advertise and are urged to immediately telephone, fax or e-mail to reserve space. Copy date March 7th

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The Ends of Photography

Dr Frances Stracey, History of Art Department, University College London <ucwcxf@ucl.ac.uk>

Dr Stewart Martin, Philosophy Department, Middlesex University and Andrew Fisher The Slade School of Fine Art, UCL

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 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.

Andrew Fisher (Slade School of Fine Art, UCL) *Alan Sekula's World of Photography*

Sas Mays (Slade School of Fine Art, UCL) *Becoming Dust: Vik Muniz and the Ends of Photography's Institutional Critique*

Frances Stracey (Department of Art History, UCL) *Myth and the Readymade in David Levinthal's Toy Stories*

Diarmuid Costello (Oxford Brookes University) *The Resurrection of 'Aura' in the Age of Digital Technology: Re-reading Benjamin Today*

Stewart Martin (Middlesex University) *Art-photography after Conceptualism*

John Roberts (University of Wolverhampton) *Snapshot Ideology and the Critique of Value*

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.

Alison Walker (University of Ulster) *The Noble Ragged Child in Victorian Evangelical Illustrated Children's Literature*

Susan Waller (University of Missouri, Saint Louis) *Pifferari and La Fornarina in Paris: Constructions of Italian Peasants in Mid-19th Century French Print Media*

Dr. Meaghan Clarke, (University of Sussex) *Black and White Devils: Print Culture in the 1890s*

J.M. Mancini (University of Sussex) *From the Christmas Card to the Avant-Garde: The Rise and Fall of Chromolithography in the 19th-Century United States*

Ruth E. Iskin (Ben Gurion University) *Modernity's Quick-Time Images: Posters in Print Culture, 1880–1900*

Lia Yoka (University of Thessaly, Greece) *Moments of Word and Image Interaction in Greek Cultural Journals*

Matthew Plampin (London) *A Stern and Just Respect for Truth: The Arundel Society's Prints of the Arena Chapel, Padua*

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 considers 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 14th to 16th centuries. Attention is 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.

Patricia Rubin (Courtauld Institute of Art) *Hierarchies of Vision: Fra Angelico's Coronation of the Virgin for San Domenico, Fiesole*

Fabrizio Nevola (Warwick University) *From Civic Facade to Elite Development: Patronage Typologies in Siennese Palace Streets c.1460–1520*

Adrian W.B. Randolph (Dartmouth College) *Flipped: Gender, Spectatorship and Figural Inversions in Italian Late Medieval and Renaissance Art*

David R. Smith (University of New Hampshire) *Portrait and Counter-Portrait in Holbein's The Family of Thomas More*

Sally Korman (Courtauld Institute of Art) *Image, Action, Devotion: Savonarola and the Printed Page*

Alexander Nagel (University of Toronto) *High Art as Paradox in the Renaissance*

Michelle O'Malley (University of Sussex) *Altarpieces and Agency*

Tom Campbell (European Sculpture and Decorative Arts, Metropolitan Museum of Art, New York) *Threads of Magnificence: The Valuation of Renaissance Tapestries*

Denise Allen (The Frick Collection, New York) *Towards a Material Decorum: Cellini and Michelangelo on Golds, Gemstones and Presentation Drawings*

Peta Motture (Victoria and Albert Museum, London) *Bronze and Bronzes in the Renaissance: Hierarchies of material and making*

Marietta Cambareri (Museum of Fine Arts, Boston) *Subject/Skill/Material: The Spur of Hierarchy in Sculptural Representations in 16th-Century Italy*

Georgia Clarke (Courtauld Institute of Art, London) *Hierarchies of Language and Architecture*

Stephen J. Campbell (The Johns Hopkins University, Baltimore) *Decentering Rome: Mantegna, Correggio and the Gonzaga*

Christopher Poke (Independent Scholar) *Absolutely Grotesque: a Journey to the Lower Depths of the Art of Printmaking*

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>

This strand focuses 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 will 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.

Genevieve Warwick (Glasgow University) *Pasquinade: The Speaking Statues of Early Rome*

Victoria Nelson (Independent Scholar) *The New Allegory: Animating Images in Antenna Theater's Skin & Bones/ Flesh & Blood*

Michael White (York University) *Dionysus in Devon: Willi Soukop and the place of the mask in modern sculpture*

Melissa McQuillan (Wimbledon School of Art) *Moving Pictures: Mercure (1924) Picasso, Satie, Massine and Etienne de Beaumont*

Edward Allington (The Slade School of Art) *Raymond Roussel and the Beginnings of Robot Art*

Lynne Cooke (The Dia Center, New York) *Robert Whitman*

Helen Weston (University College, London) and Mervyn Heard *Throwing Light and Raising the Dead: Magic Lanterns for Articulating Images and Ideas in Revolutionary France*

Steven Connor (Birkbeck College) *Ventilations: Air, Voice and Puppets*

Joan Baixas (Theatre Practitioner) *Anima-Animality-Animation: Three aspects of animated objects in contemporary art*

Anna Dezeuze and Alessandra Santarelli (Courtauld Institute of Art) *Photographing Spectator Participation in Helio Oiticica's Parangoles 1964*

Camilla Jackson (The Photographers' Gallery) and Rebecca Duclos (Manchester University) *Spectral Presence: the artist as medium in recent works*

Marquard Smith (Kingston University, UK) *Aesthetics, Erotics, Prosthetics: Matthew Barney, Aimee Mullins, James Gillingham, and yours truly*

Lisa Joyce (Leeds University) *Talking Alibis: Jeff Wall and Ventriloquism*

Asta Groting (Berlin) *The Inner Voice (1993–2003): collaborations with ventriloquists in different languages*

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 we must develop and theorise new categories emerging out of our engagement with 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?

Stacey Pierson (Percival David Foundation of Chinese Art, University of London) *Teaching Chinese Art: towards a History of a Discipline*

Thomas Dowson (School of Art History and Archaeology, University of Manchester) *An Archaeology of African Art*

Giles Tillotson (SOAS, London) *The Jaipur Exhibition of 1883*

Candace M. Keller (Indiana University) *Identity, Authorship and Style in Bamako, Mali: Applying Local Social Theory to the Photographs of Seydou Keita and Malick Sidibe*

John T. Carpenter (SOAS, London) *East Asian Calligraphy as Texts of Performance: Traces of the Brush in Various Media*

Tania Tribe (SOAS, London) *Body, Space and Narrative in Late Antique Egypt*

Shane Mc Causland – Discussant

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.

Mark Westgarth (University of Southampton) *Selling-Knowledge: Exhibitions, Antique Dealers and an Evolution of Decorative Art*

Simon Knell (Leicester University) *Collecting for the Museum of Hidden Agendas*

Malcolm Gee (Northumbria University) *The Art Market and the Public Art Gallery in France and Germany 1918–1933: Nationalism, Internationalism, Commerce, and Contemporary Art*

Jane Pavitt (University of Brighton and the V&A) *Commerce and Curatorship: the Collection and Exhibition of Contemporary Goods at the V&A, 1900–now*

Valerie Mainz (University of Leeds) *Framing the French Revolution*

Jonathan Vickery (Warwick University) *Art and its Organisations: the Institutionalisation of Aesthetic Value*

Dr Jenny Tennant Jackson (University of Leeds) *F.C.U.K: The Wallace Collection*

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>

Recent debates about art museums have focused on the way they not only reflect, but also contribute to shape the culture(s) in which they are immersed. One aspect of museums, particularly relevant in the context of these debates, 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 will explore two related areas: the use of new technologies and media to interpret art and the challenge for museums to interpret works in new media meaningfully.

Hanna Lewi (Curtin University of Technology, Australia) *A day out at the Hyper-Museum*

Elfriede Dreyer (University of South Africa) *Digital Art from South Africa: Third World Problems in the Face of World-Wide Digitalisation*

Emilie Gordenker (Antenna Audio) co-authors **Cristiano Bianchi** and **Paul Coldwell**: *Digital Collaboration: Building a Web-based Kiosk for the Victoria and Albert Museum*

Maria Brown (University of Auckland, New Zealand) : *Technology and the Visitor's Experience in an Art Exhibition: a Case Study*

Malcolm Ferris (University of Hertfordshire) *Immersion, Interactivity and Performance: Models of Experience in Digital Media*

Universities and Colleges Group at the London Conference

Special Interest Group Meeting

12.40 PM, FRIDAY 11 APRIL 2003

Venue to be announced at conference

Topics for discussion:

- continuing effects of RAE
- future development of subcommittee
- how to communicate with wider membership
- possible bids for funding from AAH Initiatives Fund

Teaching and Learning Forum

4.15 PM, SATURDAY 12 APRIL 2003

Venue to be announced at conference

Topic for discussion:

How the provisions of the Special Educational Needs & Disabilities Act 2001 (SENDA) might affect our learning and teaching practices, including the ways in which we implement the Benchmark Statement for History of Art Architecture and Design.

Reception

FRIDAY 11 APRIL 6.30 – 8.30PM

National Gallery

Hosted by Blackwell Publishing Ltd

Tina Fiske (University of Glasgow) *Taking Stock: British Regional Fine Art Collections and Issues in the Acquisition of Film and Video Works*

Holly Witchey (New Media Initiatives, The Cleveland Museum of Art, USA): *Are Art Museums Serving their Target Audiences? Changing Audiences and Changing Technologies*

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.

Ronald W. Hawker (Zayed University, Dubai) *From Bombay to Basra: 19th-Century Trade and Architectural Exchange in the Arabian Gulf*

Daniel Hull and Stephen Rowland (York University) *The Pearl Trade in Abu Dhabi Emirate*

Derek Kennet (University of Durham) *The Development of Military Architecture in the Northern Oman Peninsula*

Omid Rouhani (Zayed University, Dubai) *The Bastakia Merchants and their Influence on Dubai*

Race and the Enlightenment

David Bindman, University College London and Angela Rosenthal, Dartmouth College, New Hampshire, USA

This session offers diverse perspectives on the role of the visual in shaping ideas of human variety, and cultural and racial difference. Papers will address such topics as colour and human complexion ('whiteness' as well as 'blackness'), art and the teleology of race, the representation of racialized Europeans and non-Europeans, methodologies applied to the Enlightenment and its 'invention' of race, and fictions of Empire, in the period c.1700–c.1870. The session will also include testimony by a renowned contemporary artist, whose work will shed light on the shadows of Enlightenment.

Eva Frojmovic (Centre for Jewish Studies, University of Leeds) *Savage Jews? Picart's Circumcision in Ceremonies et coutumes religieuses des tous les peuples du monde (Amsterdam 1723)*

Geoff Quilley (National Maritime Museum, Greenwich) *A Breed Apart: Race and the Visualization of the 18th-Century Sailor*

Agnes Lugo-Ortiz (Department of Spanish and Portuguese, Dartmouth College, USA) *Bordering the Enlightenment: Portraiture and the Beginnings of the Slaveholding Plantation System in Cuba*

Judith Jackson Fossett (University of Southern California) *Silhouettes, Race and the Visual Culture of Antislavery*

Julie Roberts (Massey University, Wellington, New Zealand) *Black looks and the White gaze: Augustus Earle and the Antipodean Other*

Maud Sulter (Artist, Curator, Poet, Playwright) *Sugar is Sweet*

Deborah Cherry (University of Sussex) *Hauntings at the Heart of Empire: Trafalgar Square now and then*

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 will 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.

Nina Lübbren (Anglia Polytechnic University Cambridge) *Tales of mystery and imagination: Storytelling strategies of European painting, 1860–1900*

Etolia Ekaterini Martinis (University of Essex) *The Sphinx in Continental Symbolist Painting 1864–1914. The Metamorphosis of a myth and its 'rites of passage'*

Dr Colin Cruise (Staffordshire University) *Aesthetic Narratives: Quoting the Masters in late 19th-century British painting*

Thomas Latham (University College London) *The Rupture of the Narrative: The beginning of the end of the story of the American War of Independence told as a Family Quarrel*

Fae Brauer (University of New South Wales) *Narrating the Secret: Salon Phantasies and Homoerotic Desires*

Lutz Robbers (Princeton University) *The Image on the Wall: Photomontage and Giuseppe Terragni's Casa del Fascio*

Miranda Wallace (Goldsmiths College, University of London) *Conjuring Narrative: reading Hollis Frampton's filmic metanarratives*

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.

Michael Corris (Kingston University, UK) *Information Exchange in Conceptual Art*

Nicholas Lambert (Birkbeck College) *Scripting and Sketching: two approaches to using computers in visual art*

Caroline Langill (Trent University, Ontario) *Behaving Badly: Electronic Art in Canada 1980 – 1990*

Maria Fernandez (Cornell University) *Slimy Codes and Matrix Bitches: A History of Cyberfeminist Art*

Luci Eysers (KIAD, University of Kent) *Low-Fi Locator – a Temporal Space*

Caitlin Jones (Solomon R. Guggenheim Museum, New York) *Variable Media Networks*

Sarah Cook (University of Sunderland) *The Impossibility of Digital Art History*

Simon Yuill (University of Dundee) *Ibn al-Bawwab and the Bastard Codes: an Overview of Notational and Programmatic Practice*

Sandra Mols (Centre for History of Science, University of Manchester) *Numerical Aesthetics of 3-D Electronic Mapping in 1950s Organic Crystallography*

Simon Pope (UWIC Business School, Cardiff) *Self-Historicising: Artist as Curator in the Art for Networks*

Helen Cadwallader (The Arts Council of England) *UK Electronic Media Arts Practice Landscape*

Mike King (London Metropolitan University) *The Work of the Digital Art Museum*

Jeremy Gardiner (London College of Music and Media) *The Digital Art Roadshow*

Edward Shanken (Duke University, USA) *Art and Electronic Media*

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 will explore the shifting context for the study of surrealism and 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. It will also consider the relevance of surrealism to contemporary practice and debate recent trends in exhibiting surrealism in museums and galleries.

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**.

This grant will provide up to \$2,000. 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 c.v., 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. All applicants will be notified by 30 April 2003.

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

Haim Finkelstein (Ben-Gurion University) *Struggling with Dali anew; or, what's new in Daliland*

Elliott H. King (University of Essex) *Carrots and Cretins: Considering Dali's Negative Appraisal of (and by) Modern Art*

Susan Laxton (Columbia University) *The Guarantor of Chance*

Patricia Allmer (School of Art and Design, Loughborough University) *The True Art of Painting' Magritte and the Ends of October*

David Cunningham (Department of English and Linguistics, University of Westminster) *A Question of Tomorrow: André Breton and the Writing of Surrealism*

David Hopkins (University of Glasgow) *Barney, Gobar and their Critics: Post-Surrealism in 90s America*

Angela Dimitrakaki (Winchester School of Art, University of Southampton) *Surrealism and the Post-feminist Unconscious: Meaning, Loss and Ideology in Contemporary Video Art by Women*

Amna Malik (Slade School of Art) *Mass culture as woman? Surrealism in the Museum at the end of the 20th century*

Krzysztof Fijalkowski (Norwich School of Art and Design) *Ouvrez-vous?' Surrealists and Curators*

Lewis Kachur (Kean University) *Framing Surrealism in 1930s: displaying desire versus the modernist white cube*

Panel discussion: Simon Baker (chair), Dawn Ades (University of Essex), Fiona Bradley (Hayward Gallery), Haim Finkelstein (Ben-Gurion University), Lewis Kachur (Kean University)

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

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.

Ian Heywood (Department of Art, Leeds Metropolitan University) *Mantegna, Bonnefoy and Intelligence*

Margaret MacNamidhe (Department of the History of Art, University College, Dublin) *Romantic Intelligence: Renewing Emotion in the Work of Eugene Delacroix*

Claudine Mitchell (School of Fine Art, History of Art & Cultural Studies, University of Leeds) *The Sculpture as Poem: Reflections on the Concepts of Metaphor and Analogy*

Catherine Clinger (University College London) *Pansophist: the Preparatory Thought of Max Beckmann Apparent in the Jahrmarkt (1922) Print Cycle*

Sam Gathercole (School of Architecture and Building Engineering, University of Liverpool) *The Dice Man Kenneth: the Use of Chance in the Work of Kenneth Martin*

Allen Fisher (Art Programmes, Froebel College, University of Surrey Roehampton) *Visual Intelligence Exemplified by the Drawings of Joseph Beuys*

Nigel Whiteley (Dept of Art, Lancaster University) *Visual Intelligence in an Age of Low Eye Cues*

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 looks at newly discovered blues in 17th-century Dutch paintings, and considers 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.

The second part of the session will be looking at the relativity of the colour blue. Since time immemorial blue has been associated with the heavens, and yet the sky is not made up of blue particles, it simply APPEARS blue. The role of perception as investigated by Aristotle, Leonardo, Newton and then Goethe, and the use painters made of these philosophical and scientific theories will be discussed, and questions asked as to the relativity of meaning and impact of colour in general and blue in particular through the ages.

Stephen Gritt (National Gallery of Art, Ottawa) *Delacroix's Journal: an articulation of painting technique*

Libby Sheldon (University College London) *Blue Pigments: the Painter's Choice and Handling – a Path to Attribution?*

Sarah Richards (Manchester Metropolitan University) *Smalt and Zaffer in 17th-century Painting and Pottery*

Spike Bucklow (Hamilton Kerr Institute, University of Cambridge) *Platonic Blues*

Martha Ioannidou (Aristotle University of Thessaloniki)
The Blue Face of Immortality

Helen Glanville (University College London) *Restoration and Authentication: Articulations in Time*

Articulating the Antique

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

This 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 relation between sculpture collections and figures in paintings; the creation of a tradition of articulation of the antique from the Renaissance through to Poussin, David and beyond.

Verity Platt (Christchurch, University of Oxford) *Dying to See: Epiphanic Sarcophagi from Imperial Rome*

Phillippa Plock (University of Leeds) *Poussin, Statius and Lucretius: Articulations of maschio e femina in Poussin's Mars and Venus at Boston*

Lindsey Schneider (Institute of Fine Arts, NYU) *Antique Sources in Michelangelo's Battle of Cascina*

David Hemsoll (University of Birmingham) *Michelangelo's Theory of Antique Imitation*

Leatrice Mendelsohn (Independent Scholar, New York) *Depicting Perfection: Ancient Extremities and Renaissance Portraits*

Tina Warnes (University of Leeds) *In aedibus vulgo dictis de Zasse: Early Modern Attitudes to Antiquity, in Representations of the Sassi Courtyard and its Antique Sculptures*

Paolo Sanvito (University of Freiburg) *Representation of Sculpture in Patrician Courts in Rome in the First Decades of the 17th Century*

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. <g.koureas@btinternet.com>

In wars of the 20th 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 addresses 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?

Jonathan Blackwood (University of Glamorgan) *Local Defence Volunteer: The Painting and Criticism of Edward Baird, 1939-45*

Graham Dawson (University of Brighton) *Trauma, Postmemory, Place: Bloody Sunday, Derry 1972-2003*

Simon Dell (University of East Anglia) *The Apocalypse of Fraternity: The Spanish Civil War and the Image of the Popular Front in France*

Paul Gough (University of West of England) *Creating Communities of Peace, Protest and Intervention*

Sharon Lowenna (Falmouth College of Arts) *Missing in Action: the Newlyn School and the Anglo-Boer War, 1899-1902*

Veronica Davies (University of East London) *From Active Service to Collaboration: Reconstructing the German Art World in the British Zone*

Chin-tao Wu (UCL and Nanhua University, Taiwan) *Missing Presumed Dead: Absence and Remembrance in the work of Doris Salcedo*

Opening Plenary

The Cinematic City

THURSDAY 10 APRIL 5.00 – 6.30PM

Bloomsbury Theatre

Chairs: Professor Ian Christie and Professor Laura Mulvey (Birkbeck School of History of Art, Film and Visual Media)

Speakers:

Professor Lynda Nead *Animating the Everyday: London on Film c.1900*

Iain Sinclair and Chris Petit in conversation about their film *London Orbital*

Closing Plenary

On the trail of Flaxman

SUNDAY 13 APRIL 12.00 – 1.00 PM

UCL

A panel of experts including Professor William Vaughan and Professor David Bindman in discussion on the newly restored Flaxmans on display.

Throughout the morning there will be a special preview of the UCL Flaxmans exclusively for conference delegates.

Transformations: the aesthetics of replication 1800 – 1900

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

Patricia Mainardi, City University of New York Graduate Center, 365 Fifth Avenue, NY, NY 10016
<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. The session will 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.

Heather MacLennan (University of Gloucester) *Prints of prints: The facsimile and the "discovery" of the early Renaissance print in Britain, 1810–1828*

Satish Padiyar (University College London) *Sculpture. Engraving. Photography. Restitution of the Truth in Replication*

Pierre-Lin Renie (Musée Goupil) *The Reproductive Print and Photograph in the Second Half of the 19th Century*

Kate Nearpass Ogden (The Richard Stockton College of New Jersey) *Close Cousins: Landscape Photography and The Plein Air Oil Sketch*

Susan Siegfried (University of Michigan, Ann Arbor) *Repetition as Artistic Process*

Monica Kjellman Chapin (Clark University) *A Dialogic Replication: Ingres in Whistler's "Little Blue Girl"*

Amy Herman (Frick Collection) *Constable's Salisbury Cathedral Paintings: The Role of Patronage and Shifting Aesthetics*

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.

Alex Potts (University of Michigan at Ann Arbor) *Excess and erasure: Modern visions of monumentality*

Dominic Rahtz (Oxford Brookes University) *Robert Smithson's Nonphenomenal Reading of Minimalism*

Jean-Paul Martinon (Goldsmiths College) *The Ephemeral Event*

Marianne May (University of Sussex) and Alison Bracker (Royal College of Art) *Fading into the Distance*

Margaret Iversen (University of Essex) *Lost and found*

Peg Rawes (Goldsmiths College and The Bartlett) *Janet Cardiff: Immersive Imaginaries*

Gavin Parkinson (University of Manchester) *Minding the Gap: Articulating Deference in/to Duchamp*

Jo Applin (University College London) *Lee Bontecue: Topographies of the Void*

Gill Perry (The Open University) *"Do it in the grass": Soil and Performance in Anna Mendieta's Silueta Series*

Brigid Doherty (Johns Hopkins University) *Writing as Making Present or, Darboven's Disappearance*

John Fleming Travel Award

This award is presented by Laurence King Publishing, in memory of the art historian John Fleming. He and Hugh Honour are the authors of *A World History of Art*, now in its 6th edition.

The aim of the award is to encourage a better understanding of the arts from around the world. Awards were made in 2002 to the following:

Winner of the £2000 award in 2002:

Sarah Dadswell, a PhD student in the Department of Russian and Slavonic Studies at the University of Sheffield. She has used the money to visit St Petersburg, Moscow and Paris to carry out archival research on Russian Futurist theatre and theatre design of the inter-revolutionary period of 1905–1917.

Runners-up:

George Dzigbordi Atta Kwami, a PhD student in the Department of Art History, the Open University. He wanted to use the money to carry out his research on Kumasi painting in Ghana between 1952–2002

William Laurie, graduated with a History of Art (MA) degree from Edinburgh University in July 2002. He was planning to stay in Cairo for 9 months studying Arabic and involving himself in a project to restore Islamic monuments in the city before undertaking post-graduate research in Islamic art.

Entries for the 2003 award (advertised in the last *Bulletin*), are now closed, and the winners will be announced at the AAH Annual Conference in April.

The Renaissance of the Student Subcommittee

The Student Subcommittee is once again running at full steam. I am delighted to be able to inform you of some of the noteworthy projects we currently have under way. The most significant of these is our new conference series, **New Voices**. This will be an ongoing, twice-yearly conference run by students for students. That is, you will have the opportunity to present your current research in an environment that is less formal and less intimidating than a major academic conference. You will gain valuable experience in giving papers, meet peers who may be engaged with similar topics, and receive feedback and advice from your fellow students.

Most importantly, all students are welcome to take part, not just postgraduates. The first New Voices conference will be held at Loughborough University on **24 May 2003**, and the deadline for submission of a 300-word abstract is **1 April**. Faculty and staff, please encourage your undergraduate and research students to submit a paper or simply to attend. There is a large, untapped source of very able, young art historians in this country who do not know about the AAH and its student initiatives, or do not yet recognise that their participation would be most valued. I have taught several undergraduates who could make a valuable contribution to New Voices and the AAH, and I am certain that there are many, many more.

If you are a new student member of the AAH, welcome aboard! We look forward to your involvement in student activities. There will be a student information table at the **ARTiculations** conference this April (see *previous pages*). Please feel free to drop by and get acquainted with members of the Subcommittee and its various projects.

This is also the final year of the **Student Fund** pilot scheme (see page 19), which may or may not be continued in the future. So if you are volunteering at a museum or gallery, be sure to submit an application for funding by **30 April**. This year's Summer School will be at the end of July. Look for information at the student information table, or feel free to contact any member of the Subcommittee for details.

There are many exciting projects in the works for AAH student members. 2003 truly promises to be a renaissance for the Student Subcommittee.

JASON SHRON
Student Chair

Student Subcommittee

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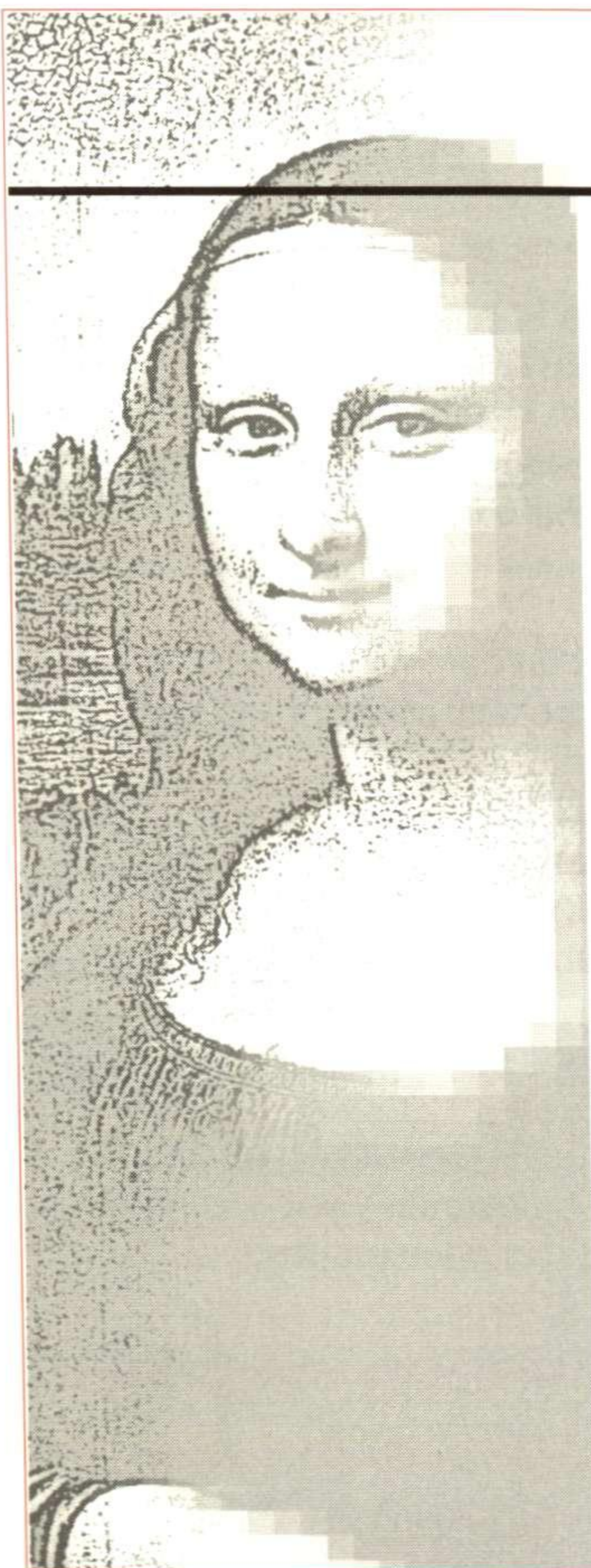
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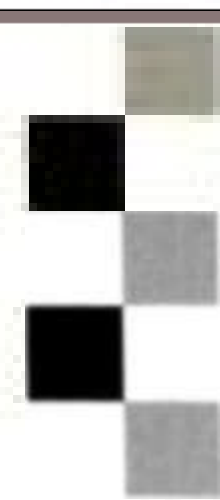
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DEADLINE PLEASE SEND A 300-WORD ABSTRACT BY 1 APRIL 2003
CONTACT ch-students@aah.org.uk

**AAH STUDENT
SUBCOMMITTEE**





University of Essex

Department of Art History and Theory

Funding Opportunities for Research

PhD Studentships in Art History and Theory

Applications for funding in the form of studentships are invited from Home/EU and Overseas students intending to register for a PhD in the Department of Art History and Theory at the University of Essex. Studentships will be awarded on a competitive basis to outstanding applicants (a maximum of two awards are available for October 2003 entry). The amount of the award is £3000 per annum plus a waiver of the Home/EU fee (in 2002-2003 this amount is £2870). Overseas students will receive a reduction in their fees equivalent to the Home/EU fee. Holders of a studentship may be required to teach for a maximum of two hours per week in their third year of study.

Home and EU students who are eligible must submit an application for Arts and Humanities Research Board funding in addition to their application for a studentship (consult www.ahrb.ac.uk/postgraduate for more information). In the event that applicants are successful in both competitions, they will wish to accept the AHRB, in which case their Essex studentship will be offered to runners up in ranking order. Overseas students must submit an application for an Overseas Research Scheme award, and if successful will be able to hold both the ORS award and the studentship (consult www2.essex.ac.uk/gradschool/overseas.html for more information on ORS).

Applications should be made in the form of a description (maximum 500 words) of the proposed research project for the PhD and a CV, including where necessary an indication that an AHRB or ORS application is in preparation. Candidates must submit a separate formal application for admission.

The deadline for applications is 20 March 2003

Results will be announced by 2 May 2003

For more information on the Department and its research strengths, visit our website at www2.essex.ac.uk/arhistory

Or contact Michele Hall, Graduate Secretary on 01206 872953,
e-mail ahgsecs@essex.ac.uk

School of Art History and Archaeology & The Centre for Museology The University of Manchester

MA Bursaries in Art History

The School is offering MA bursaries, each worth £3000, to students taking one of our one year, full-time MA programmes in 2003/04.

Our MA programmes include:

MA in Art History

General
Early Modern c1500 - c1850
Modern
Art and Architecture of Italy

MA in Art Gallery and Museum Studies

For further particulars contact:

Kerry Cundiff,
Postgraduate and Research Secretary,
School of Art History and Archaeology,
The University of Manchester,
Oxford Road,
Manchester, M13 9PL

Tel: 0161 275 3312
Email: kerry.cundiff@man.ac.uk
Web: www.art.man.ac.uk/ARTHIST/

The Pointon PhD Bursaries

The School is offering two PhD bursaries of £ 2000 each to students embarking on full-time PhD research from October 2003.

The School of Art History and Archaeology achieved a score of 5, denoting International Excellence, in the latest Research Assessment Exercise (RAE).

The School has a flourishing and vibrant research culture and is at the forefront of international research in the disciplines of archaeology, art history and museology.

The principal areas in which Art Historical PhD supervision can be offered are:

British art from the 18th to the 20th Centuries; Architectural history and theory; Postcolonialism; Classical art and architecture (Greek, Etruscan, Roman); Italian art and architecture, including the Italian Renaissance; French art, 18th - 20th centuries; Stained glass; Art gallery and museum studies; Fine and decorative arts (with Sotheby's Institute, London); History of photography; Contemporary art.



THE UNIVERSITY
of MANCHESTER

The Student Fund

AAH Programme for Voluntary Work

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

Fund are available to subsidise the following:

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

Deadline for next round of awards:

30 April 2003

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

Work placement at ArtSway

As part of my Mphil in art history in Copenhagen I spent 2001–2002 in England, doing the MA in Museum Studies at Leicester University. Here, a two-month work placement is part of the course, and the AAH's student fund made it possible for me to pay my accommodation and therefore also accept my first choice: **ArtSway**.

ArtSway is a small, experimenting contemporary art gallery (*see below*) in Sway, a village in the New Forest. My job focused on marketing, which involved a visitor report, writing press releases, setting up a marketing database and helping with the mailouts. I was also involved in setting up and preparing a new exhibition.

My stay at ArtSway was great. The bundles of constructive criticism from the director Mark Segal and the chance to work closely with exhibition/education officer Ali gave me the feeling of being part of a team and of making a difference to the gallery. I am grateful to the AAH student fund for making this placement possible.

METTE HOULBERG



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 email 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>](mailto:veronicadavies@compuserve.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>](mailto:g.koureas@btinternet.com)

ANNUAL REPORTS 2002

Chair

The past year has been a very busy one, with both positive developments and less expected and more taxing issues arising. To begin with, it is worth stressing the positive!

ANNUAL CONFERENCES

The AAH has continued its successful established activities, the most visible of which is the annual conference. The conference, held in Liverpool this year, was both innovative and stimulating – attracting delegates from 25 different countries and including a number of themes that have not been considered so thoroughly at previous conferences. I'm grateful to Jonathan Harris and the conference administrator, Sam Gathercole, for all the work and thought they put into the conference.

We have also been deep in the planning process for the 2003 conference at Birkbeck and UCL. This will be the first AAH London conference in six years. The conference organisers, Helen Weston and Tag Gronberg, and the administrator, Daphne Saghbini, have been working tirelessly to put together a varied programme, and we are looking forward to high attendance in London in April.

ARTISTS' PAPERS REGISTER

The Artists' Papers Register Project has also gone from strength to strength this year, as the AAH, in partnership with the V&A, has appointed new project officers to begin the London phase of the project. This phase has been generously sponsored by a Getty Grant, and the huge efforts of Rupert Shepherd in coordinating the grant and the liaison with the V&A is greatly appreciated.

ANNIVERSARIES

We were also fortunate this year in celebrating 25 years of publication of the journal *Art History* – which is now one of Blackwell's top-selling academic journals. A reception at the Paul Mellon Centre in London was held to mark this occasion, and I'm very grateful for the generous sponsorship of Blackwell and the Paul Mellon Centre in enabling us to celebrate the success of the journal.

We're looking forward to a similar celebration next year, when the *Art Book* marks its tenth anniversary.

CHANGES IN PERSONNEL

There have been several changes in 'personnel' this year. Dana Arnold and Adrian Rifkin completed their term of office as Editor and Deputy Editor of *Art History*, and have been succeeded by Deborah Cherry and Fintan Cullen. We owe a huge debt of gratitude to Dana and Adrian for all the work they put into *Art History*, as well as to their innovative approach – which has resulted in an annual 'special issue' and a book version of the journal.

More change has occurred in the chairing of the Student Subcommittee. David Packwood completed his term of office and handed the chair over to Penny Wickson, who acted as an inspiring chair for six months until taking up employment teaching art history. Jason Shron has subsequently been elected as chair and is bringing characteristic energy to the job. My thanks go to all three for keeping the very important work of the Student Subcommittee alive.

MORE POSITIVE DEVELOPMENTS

Other positive developments this year include the introduction of the John Fleming Travel Prize, generously sponsored by Laurence King publishers and administered by the AAH. The prize attracted a large number of high-quality applicants, and the choice was a difficult one to make. We look forward to our continued association with Laurence King and the Fleming Prize.

Also this year, the CAA has approved our affiliate status, and we hope to begin taking advantage of this with an AAH sponsored session at the Seattle CAA in 2004. To encourage our affiliation, the Executive Committee has agreed to offer £500 towards the conference fee and travel cost of a session organiser for the 2005 CAA conference and beyond (see the Conference News section). We hope this will stimulate some interesting proposals.

Finally, the AAH has acted decisively in responding to the outcomes of the 2001 Research Assessment Exercise. We held an email discussion with Heads of Department, and convened a working group in order to produce a response to the Joint Funding Bodies' Review of the Research Assessment process (see page 27 for details). I am especially grateful to those who took time out to participate in the working group – Diana Donald, Sandy Heslop, Stephen Bann, Marsha Meskimmon and Evelyn Welsh.

PROJECTS IN PROGRESS

There are other activities that have not yet reached fruition but are currently the subject of hard work and much discussion. The Independents Subcommittee, under Marion Arnold's decisive and conscientious chairing, has revived the Independents' Register (now the 'Directory'), which lists interests and work availability of independent members of the AAH. This Directory will be going online once we have moved the host site of the AAH website – another major change, which is still the subject of discussion. I'm sure I will be able to report more definitively on this next year.

Also in process, the Executive Committee is producing a conference handbook, which will include a code of practice. Once the final version has been approved, a copy will be printed annually in the *Bulletin*. Thanks to members of the Association who have written in with suggestions for this.

CONSTITUTIONAL REVISIONS

It is encouraging for me to summarise the achievements of the year, as in other respects, this has been quite a difficult time for the AAH. As you will all know by now, we have been in correspondence with the Charity Commission, who have questioned payments the AAH has made for a number of years to people the Charity Commission believed to be 'Trustees'. When we discovered that the Charity Commission was basing its assumptions on a 1981 version of our constitution (much revised since then), we made the decision to work closely with them to revise fully our current constitution to bring it up to date with the current practices of the AAH as well as with recent charity legislation.

This has been a lengthy process, but it has been made easier by the cooperation of the Executive Committee, most notably Peter Baitup and Marsha Meskimmon, and Claire Davies, who has done a superb job of helping us gather

Secretary

Although Shearer West remains in the Chair for one more year, it is now time to elect a new Chair of the AAH, who will spend 2003–4 shadowing the present Chair before taking up the post at the 2004 AGM. To that end, Shearer West and I are happy to answer, confidentially, any queries concerning the nature of the post and we invite nominations for the Chair at this time.

At the 2003 AGM, Tom Nichols and Evelyn Welch will leave the Executive having served three years. Additionally, Rachel Worth left the EC in Autumn of 2002, following the birth of her son. The EC would like to thank Tom and Rachel for their commitment to the Association and especially for the work they have done to enhance transparency and to develop effective strategies for the work placement scheme. We are especially grateful to Evelyn for participating in the working party on the disciplinary response to the RAE.

This AGM will also be my last as Secretary of the Association and I would like to thank all the members of the Executive with whom I have served over the past three years for making this time interesting and enjoyable. Special thanks, however, must go to both Administrators, Andrew Falconer and Claire Davies, the Treasurer, Peter Baitup, and the two Chairs, Toshio Watanabe and Shearer West, with whom I have seen many positive changes to the structures and working practices of the Association, designed to make the AAH a vital and relevant subject body in the volatile climate of UK Higher Education now and in the future.

NOMINATIONS SOUGHT

In addition to electing the new Chair at the forthcoming AGM, we are seeking nominations for the post of Hon. Secretary and for one member of the EC. The closing date for the receipt of nominations all posts is **25 March**.

To make a nomination, please obtain the relevant form from the AAH Administrator, Claire Davies (see front and back page for contact details). Two nominators (who should both be members of the AAH) are required, as is the permission of the nominee. Forms should be sent to the Hon Secretary c/o the AAH office.

MARSHA MESKIMMON

material from old AAH files. We have also been assisted throughout by the AAH solicitors, Willans and Co., and especially Margaret Austen, to whom I owe a personal debt of thanks for the efficient and supportive way she has steered us through the legally complex issue of charity law. The revised version of the constitution is included in this issue of the *Bulletin*, and we hope it will be adopted at the AGM in London.

LOOKING TO THE FUTURE

Although this has been a stressful period, it has led to some useful reflection on the original charitable purpose of the AAH to further 'the study of art history'. Having spent many hours digging through dusty archives, I have had the historian's luxury of gaining a view of the AAH to which few others have had access. I have been impressed by the

29th Annual General Meeting

4.30 – 6.00PM FRIDAY 11 APRIL 2003

Darwin Lecture Theatre, University College London

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

The Minutes of the 28th AGM were printed in *Bulletin* 79, June 2002.

Agenda

1. Apologies
2. Minutes of the 28th AGM in Liverpool
3. Chair's Report –
There will be a vote on the revised Constitution (see pp 30–34 for full text).
4. Membership Report from the Administrator
5. Honorary Secretary's Report
6. Honorary Treasurer's Report
7. Report from the Editor of *Bulletin*
8. Report from the Editors of *Art History*
9. Report from the Editors of *The Art Book*
10. Reports from the Subcommittees:
Museums and Galleries
Independents
Schools
Universities and Colleges
Students
11. Report from the British Chair of CIHA
12. Report from the Convenor of the Artists' Papers Register
13. Report from the Convenors of the Midlands Conference 2004
14. AOB

amount of time and commitment many individuals have willingly devoted to the charitable purposes of the AAH from the beginning. This exploration of the AAH's history has made me realise just how much the AAH has evolved from a small, informal group of like-minded individuals, to the large, diverse and professionalised society it now is.

Naturally, such a major change brings with it some problems, but I hope we can see the adoption of the revised constitution as a fresh beginning and an opportunity to bring the AAH into the 21st century.

SHEARER WEST Chair

Financial benefits of AAH membership

Standard UK cost of AAH publications per year if you are **not** an AAH member:

Art History (5 issues) = £80

The Art Book (4 issues) = £24

Total = £104

Whereas:

Annual AAH membership with *Art History* and *The Art Book* costs £68

saving = £36

Annual Student/Unwaged AAH membership with *Art History* and *The Art Book* costs £53: **saving = £51**

Members of the College Art Association (CAA) save even more, with 15% discount on the AAH subscription.

Members of the AAH save 15% on their CAA subscription.

Bulletin-only memberships are still only £15 and provide news and information about AAH business, as well as of fellowships, awards, and conferences.

This year AAH members attending the Annual Conference will **save at least £65** on conference fees. Thanks to AAH subsidies and the Student Support Fund, Students and *Bulletin*-only members **will save £30** – double the amount it costs to join the AAH as a *Bulletin*-only member!

AAH membership also entitles you to concessionary admission rates to exhibitions at a number of museums and galleries (see back of membership card).

Student members can currently apply for

Administrator

I am pleased to report that the AAH continued to attract new members last year, particularly from countries such as Israel, Korea and Nigeria.

Membership figures, on a whole, are slightly lower than last year, however, in light of 2003's forthcoming events I'm hopeful that more people will be encouraged to join or renew their membership.

MEMBER BENEFITS

With London hosting this year's annual conference for the first time in five years, AAH members will continue to benefit from reduced or subsidised conference fees. 2003 should see the development and modernisation of areas such as conference administration and website design and functionality. Members should also anticipate further discounts with other journals and receive concessionary rates at more museums and galleries across the UK.

We are continuing to look at ways of improving and adding value to your membership, so any feedback would be welcome and appreciated. If you have any suggestions or comments regarding membership, or would like additional copies of membership forms for friends, colleagues or students, please let me know.

Do remember to renew your membership, if you have not already done so. As a member of CAA or SAAH, you are still entitled to a 15% discount on your membership fee.

Best wishes for 2003.

CLAIRE DAVIES

AAH Administrator

AAH Membership 2002

Membership figures, categories and occupational profile as of December 2002 [2001 figures in brackets]

Total Membership 1106 [1166]

Members taking:

Art History only 310 [312]

The Art Book only 96 [97]

Art History and *The Art Book* 387 [430]

Bulletin only 271 [284]

Institutions subscribing to *Bulletin* 42 [43]

MEMBERSHIP CATEGORIES

Ordinary

With *AH* and *TAB* 175 [190]

With *AH* only 176 [178]

With *TAB* 64 [57]

Joint

With *AH* and *TAB* 8 [11]

With *AH* only 9 [9]

With *TAB* 0 [0]

Student

With *AH* and *TAB* 98 [110]

With *AH* only 43 [37]

With *TAB* 16 [23]

With *Bulletin* only 138 [190]

Unwaged

With *AH* and *TAB* 7 [8]

With *AH* only 3 [3]

With *TAB* 4 [3]

With *Bulletin* only 14 [12]

Low Income

With *Bulletin* only 39 [24]

Life

With *AH* and *TAB* 6 [6]

With *AH* only 7 [7]

With *TAB* 1 [1]

With *Bulletin* only 50 [54]

Europe

With *AH* and *TAB* 26 [26]

With *AH* only 25 [21]

With *TAB* 5 [6]

With *Bulletin* only 13 [14]

USA and RoW

With *AH* and *TAB* 26 [36]

With *AH* only 47 [57]

With *TAB* 6 [7]

With *Bulletin* only 14 [16]

Corporate

UK 41 [43]

Europe 11

USA and RoW 19

Institutions

UK 42 [43]

Europe 27

USA and RoW 3

12

OCCUPATIONAL PROFILE FOR 2002

Academic 337 [357]

Museums 60 [64]

Students 365 [404]

Schools 22 [25]

Independent 93 [98]

Other 205 [213]

Unaccounted 24 [5]

NEW MEMBERS IN 2002

Academic 18 [29]

Museums 3 [4]

Students 98 [221]

Schools 0 [1]

Independent 9 [12]

Other 18 [40]

Total 146 [307]

GEOGRAPHICAL PROFILE

UK members 896 [939]

England 813/ Northern Ireland 12/

Scotland 47/ Wales 24

European members 83 [79]

Austria 2/ Belgium 1/ Czech Republic 1/

Cyprus 1/ Denmark 2/ Finland 1/ France

7/ Germany 18/ Greece 13/ Italy 4/

Netherlands 9/ Ireland 11/ Norway 1/

Poland 2/ Portugal 1/ Spain 5/

Switzerland 4

USA and RoW members 125 [148]

Australia 7/ Brazil 1/ Canada 14/ China

1/ Hong Kong 2/ Israel 3/ Japan 3/

Korea 1/ New Zealand 5/ Nigeria 1/

South Africa 2/ UAE 1/ USA 84

Artists' Papers Register

As members will have read in the previous *Bulletin*, the previous year has seen the Victoria & Albert Museum agree to act as the host institution for the London phase of the Register. Despite my optimism in last year's annual report, negotiations were more complex than either side envisaged, and an agreement between AAH and the V&A was finally signed only in June last year. I would like to take this opportunity to record my and the Association's thanks to Serena Kelly, Head of Archives, and Mark Jones, Director, at the V&A, and to Jeremy Aynsley at the Royal College of Art for their commitment to the project whilst navigating the complexities which seem to surround the implementation of a collaborative project like the APR nowadays.

One of the areas of debate was the project's liability for VAT, which the V&A insisted would have to be paid on the majority of the budget. This has increased the shortfall in funding to approximately £29,000. An application for funding made to the Paul Mellon Centre this autumn was unsuccessful, due in part to a higher-than-expected number of applications received by the Centre. Further funding opportunities are being investigated, and applications should have been submitted by the time of the forthcoming AGM. In the meantime, however, I should be grateful if members would suggest any other potential sources of funding which might come to mind; these should be sent to me at the address on the back of the *Bulletin*.

However, the current shortfall has not prevented work continuing on the Register, as there is sufficient money to run the London phase for 18 months (rather than the 2 years originally envisaged). As a result, two Project Officers, Gudrun Richardson and Miranda Stead, were appointed last autumn, and began work on the Register last October. Their report on their activities to date can be found below. They have identified 476 repositories likely to hold artists' papers in the Greater London area, and have begun the process of sending out questionnaires and collating returns. They have already added some 575 new records to the Register, bringing the total number of entries for papers or groups of papers to 16,412; these include entries for 260 people or corporate bodies not previously represented in the Register. Once again, I would urge any member whose institution receives a questionnaire from the Project Officers to ensure that it is completed and returned speedily and accurately; and, if they are aware of papers likely to be of interest to the Register, to bring them to the Project Officers' attention.

As always, the Register continues to be available online, for free, at <http://www.hmc.gov.uk/artists/>

RUPERT SHEPHERD

Chair, Artists' Papers Register

Artists' Papers Register

Since commencing work on the Greater London survey in October 2002 we have sent questionnaires to 133 repositories, receiving responses ranging from "no relevant papers", to extensive listings of material. We have been delighted with the generous level of co-operation offered by respondents; even a response expressing a lack of records is of use, as it confirms that no further action need be taken with regard to that repository. We have visited several repositories, either to discuss further the issues arising from the collection, or to undertake listing work.

As a result we have added around 500 records of documents, a proportion of which relate to artists not previously in the database, including: Samuel de Wilde (printmaker), Sir Charles Bell (watercolourist and anatomist), Syrie Maugham (interior designer), Edward Folkard (sculptor) and Mary Beale (portraitist). The additional information will become publicly accessible once the web site receives its first update, in the New Year.

We are now sending questionnaires to educational establishments, whilst continuing follow-up work on forms already received.

MIRANDA STEAD AND GUDRUN RICHARDSON

Artists' Papers Register, Museum Archives, Victoria & Albert Museum, Blythe House, 23 Blythe Road, London W14 0QX, apr@vam.ac.uk

Art History

In taking up the editorship of *Art History* in July last year we recognised the high professional standing of the journal, and the work of the previous editors, Adrian Rifkin and Dana Arnold, in securing its reputation, nationally and internationally; we are particularly indebted to them for all their help and advice.

The journal has a well-established schedule of five issues annually, with the special issue being published as a free-standing book. Recent changes include the lifting of the 9,000 word length for contributions and new initiatives introduced by Colin Rhodes to strengthen the reviews section, by enhancing its visual impact and, when appropriate, pairing reviews of an exhibition and its attendant publications.

The first issue that we saw into production was the special issue (volume 265.4), edited by Dana Arnold and Stephen Bending, *Tracing Architecture: The Aesthetics of Antiquarianism*, also published by Blackwell in book form (ISBN 1-4051-0535-6). Special issues take key themes in contemporary debate and historical enquiry. That for 2003, edited by Gill Perry, considers *Difference and Excess in Contemporary Art* by focusing on women artists in Britain and the United States. It will be launched at a conference at Tate Britain on Friday 30 May.

The forthcoming conference of the College Art Association enables the editor, deputy editor and reviews editor, all of whom will be in New York, to promote the journal (taking with them 26.1), solicit contributions, and promote the *Art History* book series, relaunched with *Tracing Architecture* and *Difference and Excess in Contemporary Art*.

The *Art History* Style Sheet, introduced by the editors, will be available from the Association office and the AAH website.

The new editorial co-ordinator, Tracy Anderson, has been appointed

DEBORAH CHERRY
Editor

FINTAN CULLEN
Deputy Editor

COLIN RHODES
Reviews Editor

Students

First off, thank you to all the members of the Student Subcommittee. We have a very dedicated core group of people who are making things happen – and making them happen well. Keep up the enthusiasm and the good work. 2002 was a difficult year for the Student Subcommittee, but despite the obstacles we have achieved much and are well on our way to a very promising 2003. David Packwood stepped down as Chair and was replaced in a temporary capacity by Penny Wickson. Penny's position was known to be temporary from the start, as she began a very challenging educational post at the Heathfield School this past autumn. I thank them both for the work they have done for the Subcommittee. Following a vote at our meeting on 1 November 2002, I have taken on the position of chair.

ONE-DAY CONFERENCE

Due to the changes within the Subcommittee there were no conferences in 2002. We have taken the time to regroup and rebuild, and this May we launch a new series of one-day conferences under the collective title, **New Voices**. This will be an ambitious, twice-yearly student conference event to be held each May and November. Art history students from across the UK will have the opportunity to share their research with their fellow students, and we actively encourage the participation of undergraduate students as well as postgraduates. The first 2003 New Voices conference will be held in Loughborough and the second will be held in Cambridge. By encouraging the participation of undergraduate students, these conferences are also a means of exposing future research students to different history of art departments. If you would like your department to host one of the 2004 conferences, please contact me.

OTHER PROJECTS

The third annual Summer School, held this year at the University of Essex, was enthusiastically attended by AAH student members. Student research papers were presented alongside workshops aimed at improving career and academic opportunities. We are currently planning this year's Summer School, to be held in late July. The Student Fund continued to provide sources of funding for students engaged in volunteer museum and gallery work. 2003 is the last year of this initial three-year pilot project, and we will evaluate its success and decide whether or not to continue. We are currently updating the *Careers in Art History* booklet, to be reissued in 2003. The new Student Subcommittee website has been put on hold while we launch our New Voices conference series and improve what we already have to offer students. Following that, we do intend to create an online arm of the Subcommittee this year, which will be another important outreach tool.

The Subcommittee is planning a busy calendar of programmes in 2003. The Summer School and New Voices conference series are accompanied by a Student Forum and an Information Table at the AAH Annual Conference, as well as an aggressive campaign to increase student membership in the AAH, particularly from undergraduates. The Student Subcommittee plays a vital dual role in representing art history student interests in the AAH and representing the AAH to art history students. In 2003 we will increase the visibility of student issues and increase our relevance to British art history students as a whole. We are committed to making students more aware and involved in Association issues and assuring them that they, too, have a role in shaping the direction of our discipline.

JASON SHRON, Chair, Students

Schools

In June 2002 students sitting the History of Art were the first cohort to complete the new AQA 'A' level. AAH teacher members' reactions were very different, from 'challenging but enjoyable' to 'impossible', although all conceded that grades were lower than anticipated. After the very public fiasco of 'A' Level marking in certain subjects this summer, difficulties over marking in History of Art were somewhat marginalised. But for a few members, particularly those in the maintained sector, the examination was seen as difficult in comparison with other humanities subjects, and both students and headteachers are now questioning its viability.

One of the difficulties lies in the tension between marks being awarded for in-depth answers, and the essentially survey-driven new syllabus, which militates against the development of the analytical skills required by the marking system. AQA has acknowledged teachers' concerns over this issue and are in the process of revising the regulations so that more selection is possible. The numbers taking the examination have dropped and are down to 1,200, although other minority subjects have even lower numbers. Nonetheless, despite teething problems, most members feel that with revision they will be able to develop worthwhile courses.

ART CRITICS AND ART HISTORIANS IN SCHOOLS

The completed reports from the ACHiS research project were collated in time for the 2002 Liverpool conference, and a number of delegates showed an interest in reading them. However, the full compendium is an unwieldy document and a synoptic report has been commissioned so that the research findings can be disseminated more widely. This should be available for the AAH Schools/Tate Britain conference 'The Truant Curriculum' on 14 March 2003 (see page 37).

WEB PAGE

Carol Jacobi has developed a new page for the Schools Subcommittee, which can be accessed via the schools link on the AAH home page <www.aah.org.uk>. It is hoped that this will become a useful tool for communicating our activities.

NEW CHAIR

I am delighted to announce that after the London conference in April 2003 **Carol Jacobi** will take over as Chair of the Schools Group; Kate Evans has agreed to continue as secretary.

Over the last five years it has been a pleasure for me to work with a very dedicated group of teachers during a time that has proved quite traumatic for the subject in schools. Now that the 'A' Level has been 'saved', the group wishes to turn its attention to other matters. One of the central issues for the Association is 'widening participation' and I feel confident that the Schools Group will be able to contribute positively to this agenda.

NICHOLAS ADDISON

Chair, Schools

The Art Book

Of the two AAH publications, *The Art Book* has been described variously as the more populist, more vibrant and more colourful one. Each issue is different, depending on the issues it highlights, exhibitions it covers and the books it reviews. The bright and glossy covers alone (which now paper my notice board) brightly represent the differences between each of the issues. But each issue is like all the others in one important and unseen respect: namely the hard work and dedication of the reviewers who contribute to it. Some have now been writing for *The Art Book* for a decade. Others have contributed once. We are ever grateful to them but we are always keen to attract new reviewers.

The enlarged Editorial Board has proved essential to keeping *The Art Book* moving. As well as putting books to potential reviewers, it has been keeping its eyes open throughout the UK and abroad for issues and exhibitions we will cover. Priorities in 2002 have been in the areas of museums and galleries and of education. We are also very aware of our transatlantic market, which provides a significant regular readership. We have thus been working with Blackwell Publishers in 2002 to develop our marketing strategies, something that has proved quite a challenge for all of us. Is *The Art Book* a magazine or a periodical?...

TENTH ANNIVERSARY

My first year as honorary editor has been a very lively one (though nowhere near as lively as Sue Ward's!). 2003 promises to be an even bigger and better year for *The Art Book*, for we are now ten years old – a rare achievement in so pressured an industry. The main focus of the anniversary celebrations will be the CAA conference in New York in February and the AAH conference in London in April. Volume 10 issues will have more pages and a range of exciting articles and reviews commissioned for this important year.

As a more lasting marker of our 10 years, 2003 will see the completion of a searchable web-based index for all the books reviewed in *The Art Book*. This is an important way to make *The Art Book* as user-friendly as possible, especially as electronic subscriptions and consultations continue to increase. The editorial board will also be reviewing its procedures and practice in light of the major constitutional changes in the AAH as a whole.

No acknowledgement could be effusive enough to thank Sue Ward for her work as Executive Editor. She has a huge task and she handles it (and us) with the utmost efficiency, grace and humour. Jean Martin continues her great work as the US reviews editor. Francis Follin, the Editorial Assistant, has given us all great pleasure this year through her design and proofing skills (and through her achievement of a PhD!). To the staff at Blackwell go thanks for the work they do to make sure *The Art Book* reaches its devoted public. And, of course, *The Art Book* would be nothing without its readers. In particular we thank the AAH membership for its continued interest and support and look forward to an exciting future working with and for you.

CAROL M. RICHARDSON
Honorary Editor

Independents

The Independent Art Historians continued to maintain viability as a group during 2002 although the members are most diverse in their activities and consequently their requirements.

DIRECTORY

During the past year a number of people worked hard to try and publish a Directory of freelance members. Unfortunately, insufficient people submitted forms to make a hard copy publication viable. The next step is to make information available on the AAH website, but the site itself is currently being redesigned. Independents will be consulted before any information is released.

The submission of forms for the proposed Directory did have benefits. Both the Administrator, Claire Davies and myself now have more information about the research interests and employment needs of members, and can contact people when we receive information about part-time work. Furthermore, an email newsletter will be appearing this year and it will put members in touch with one another and we hope it will serve as a way of making contact and exchanging ideas. This should be of particular benefit to those many members based outside the United Kingdom.

VISITS

The small Independents committee meets regularly. We now try to organise one major event in the early summer. Last year we met at the Courtauld, where Joanna Selborne arranged a display of work from the Prints and Drawings collection. Support for this interesting afternoon has prompted us to organize a similar outing for 23 June 2003 to the Prints and Drawings Collection at the Royal Academy. Full details will be circulated, but please contact me if you are interested. We are also planning a forum session at the London conference, and a social event so that members can strengthen social links (see page 5).

CONSTITUTION

With the issue of the AAH constitution having received attention during 2002–2003, it necessary to note that the Independents group will be looking to formalise its identity and procedures for electing the committee. We will keep the membership informed.

The committee welcomes input from any AAH members about how the Independents Group can serve the freelance membership and the Association as a whole.

MARION ARNOLD

Chair, Independents Group

Bulletin

This was an uneventful year for *Bulletin*. Production ran smoothly, and I am grateful to The Print House and to Karen Wraith, who distributes the *Bulletin*, for the part they played in this process.

While the *Bulletin* remains primarily a vehicle for informing the AAH membership of the business of the Association, I am doing my best to include articles of general interest to readers. I am grateful to all those who have contributed articles, and items of interest. Feel free to contact me if you have something you would like to share with the other members of the Association.

JANNET KING, Bulletin Editor

Universities and Colleges

As members will remember, the Universities and Colleges Subcommittee organised its customary two events at the Annual Conference in Liverpool. For the London Conference, the Subcommittee has decided to follow up the issues discussed at Liverpool.

The outcome of the RAE was discussed at the Special Interest Group meeting. As a result of that discussion it was decided to put together a working group to produce a co-ordinated response to HEFCE about the RAE process. That working group, made up of members from the RAE panel and members of the AAH Executive and Universities and Colleges Subcommittee, has consulted with Heads of Department and has produced a report from the AAH to the Joint Funding Bodies' Review on the RAE (*see opposite*).

The continuing effects of the RAE on Art History departments (and institutions' plans for any future reviews) will form the Item for Discussion at the Subcommittee's **Special Interest Group** meeting on the Friday afternoon of the Conference. It is intended that this meeting should also offer a chance to discuss the AAH Initiatives Fund, and to outline procedures for making Bids to the Fund.

LEARNING AND TEACHING FORUM

The Learning and Teaching Forum discussion (to be held on the **Saturday afternoon of the Conference, at 4.15 pm**) also arises out of some of the themes raised at the Liverpool Conference. There, the Learning and Teaching Forum discussed Study Visits, with some consideration of the Special Educational Needs and Disability Act 2001 (SENDA). Now that the SENDA legislation is in place (the main sections of the Act came into force in September 2002), and institutions have carried out disability audits, it seems timely to discuss, in more detail, the ways in which the provisions of this Act might affect our Learning and Teaching practices in Art History, including the ways in which we implement the Benchmark Statement for History of Art, Architecture and Design (final version published March 2002), and the ways in which we design course units and programmes.

GREATER REPRESENTATION

As always, the Universities and Colleges Subcommittee is concerned to represent the interests of AAH members in Universities and Colleges in the most effective way. For several years, in order to make the Subcommittee more representative of the AAH membership and of the Art History subject community, the Subcommittee has been attempting to expand its membership, and particularly to recruit more members from institutions geographically distant from London and the Southeast. We have achieved some success in this area, and the Subcommittee now has members from institutions in Scotland and Northern Ireland. However, we would still like to make the Subcommittee more representative of the wider AAH membership, and of the departments and institutions teaching Art History in the UK. In order to do this, and to facilitate consultation and discussion across the Art History Universities and Colleges sector, we are considering changes to the ways in which the Subcommittee functions. The advent of the revised constitution for the AAH makes this a particularly suitable time to address this issue.

To begin with, we would like to have an email contact in each institution teaching Art History and its cognate disciplines. If you would be prepared to be that contact, to

facilitate the dissemination of AAH information within your institution, and to be a point of contact for future AAH consultations on issues of relevance to the subject community, please send your contact details to me at the address on the back of the *Bulletin*. We are also considering reducing the number of London meetings for the Subcommittee (currently one a term) and doing more of the business of the Subcommittee by email.

We hope that this might allow more members to become involved in the work of the Subcommittee, and for the subjects of future Special Interest Group Meetings and Forum Discussions at Annual Conferences to be developed by a wider cross-section of the AAH membership. These changes, along with other changes associated with the revised constitution, will need to be discussed with the membership as a whole at the London Conference, so if you have views about the way in which the Subcommittee should develop, and the ways in which it might communicate with the wider membership, please make every effort to attend the Universities and Colleges Special Interest Group meeting (**Friday 11 April, 12.40 pm**), to discuss this.

BETH WILLIAMSON
University of Bristol

Universities and Colleges Subcommittee Members

Beth Williamson (Bristol) – Chair
Gaby Neher (Nottingham) – Secretary

Jane Dover (Tower Hamlets)
Tom Gretton (UCL)
Geraldine Johnson (Oxford)
Catherine King (Open University)
Alyce Mahon (Cambridge)
Susie Nash (Courtauld Institute)
Ken Quickenden (UCE)
Pauline Ridley (Brighton)
Dorothy Rowe (Roehampton)
Gudrun Schubert (Brighton)
Shirley Walker (Tower Hamlets)
Cordelia Warr (Queens, Belfast)
Evelyn Welch (Sussex)
Clare Willsdon (Glasgow)

University of Essex • University of Manchester • Tate

THE AHRB RESEARCH CENTRE FOR STUDIES OF SURREALISM AND ITS LEGACIES

ON-LINE JOURNAL

The AHRB Research Centre for Studies of Surrealism and its Legacies will shortly be launching an on-line journal which will reflect the rich diversity of research in these topics. We would like to invite academic papers, exhibition or book reviews, interviews and shorter notices. Enquiries or proposals for submissions should be directed to:

Emma Jenkins, Executive Officer, The AHRB Research Centre for Studies of Surrealism and its Legacies, University of Essex, Wivenhoe Park, Colchester CO4 3SQ

Tel: 01206 872 600 <ejenkins@essex.ac.uk>
<www.surrealismcentre.ac.uk>

Joint Funding Bodies' Review of Research Assessment

Response of the Association of Art Historians

As many of you will know already, for the past few months the AAH has been seeking feedback from Departments about the Research Assessment Exercise – both the procedures and effects of the last RAE, and ideas about how this exercise might be conducted in the future. As part of this process, a working party consisting of AAH officers (Shearer West, Marsha Meskimmon and Evelyn Welch), and RAE panel members (Diana Donald [Chair], Sandy Heslop and Stephen Bann) met in September to discuss the issues raised by the departmental responses. As a result of this widespread and varied discussion, the AAH sent the following feedback to the Joint Funding Bodies' Review. While I appreciate that this does not represent everyone's perspective, it does reflect the views of the majority who responded to our call for feedback.

The Association of Art Historians (AAH) is a Charity devoted to promoting the study of art history. It has over a thousand members, the majority of whom are involved in the Higher Education sector. We are grateful for the opportunity to offer our observations to the Joint Funding Bodies' RAE review. These observations were collected from an email exchange with all Heads of Departments of Art History and from discussions of an AAH Working Party that consisted of both RAE panel members and AAH officers. Although the views were diverse – especially about the future of the RAE – there was consensus about certain issues that must be addressed. The summary of these discussions below thus represents the views of the AAH and its membership.

The Joint Funding Bodies' review document requests feedback on models for the next RAE, and the document acknowledges the many problems that arose from the last one. However, before addressing the models for the future, some issues that arose from the 2001 RAE need to be raised. Any future Research Assessment Exercise should be designed to avoid these problems:

- The criteria of 'national', 'international' and 'subnational' were felt to be vague, meaningless, or, at best, open to misinterpretation.
- Given that panels in different units of assessment were working within disparate parameters (e.g. how much work they actually read) and to their own interpretations of the set criteria, the consolidation of results into a common league table for all disciplines was felt to establish inequitable comparisons, as some units of assessment were perceived to be harsher in their judgements than others.
- Any future RAE should minimise the opportunities for gamesmanship.
- The RAE grading system has been used by many Vice-Chancellors and heads of institutions as excuses for amalgamation and rationalisation of staff, with resulting demoralisation and inhibition of research development. This is widely the case in Departments scoring below 4, but even in Departments that improved their rating, or scored highly, there is evidence of such rationalisation and amalgamation. The imposition of grades and consequent labels has been damaging to the development of research in the discipline as a whole.
- The RAE as it stands treats different sizes and types of research communities in the same way. A system that suits the sciences may not be so appropriate for humanities.

- Certain types of art historical research that are valuable but don't result in traditional 'outputs' (e.g. curatorship, editorships) need to be more firmly acknowledged as integral to the discipline. There is evidence, for example, that art historians are avoiding curatorial activities because of their invisibility in the RAE process.
- Any future RAE should be less demanding of the time of individuals (both panellists and those preparing the submissions), less costly to the government and the university sector as a whole, and less distorting of individual research cultures.

In summary, it was widely agreed that the RAE as it stands is stifling and distorting, rather than promoting, a healthy research culture. In addition, the final funding awarded does not justify the cost of administering and running the process. Panel members struggle to remain research active during the RAE process, and staff in institutions work under duress to meet artificially imposed deadlines, avoiding important research activities that might be longer-term or are not recognised by the RAE criteria.

Your document presented four possible 'models' for future RAEs. Responses to these models are as follows:

Peer review. Any assessment of research should continue to involve people who are knowledgeable and active in the discipline. Judgements should not be made by non-experts.

Algorithm. This model is inappropriate and wholly unacceptable for a humanities discipline.

Self-assessment. Self-assessment potentially provides a useful way for units to consider their strategies and future direction.

Historical ratings. This was widely rejected by the History of Art community, as many History of Art units are in post-1992 universities – some of whose research potential is only beginning to be realised.

These are the responses to the 'models' as they stand. However, it is also felt that tinkering with the old system may only repeat the errors of the past. The dissatisfaction with this RAE result far outweighed the aftermath of the 1996 one. Part of this has to do with HEFCE's late announcement of the limitations on funding, but dissatisfaction is also growing at the long-term effect of research being driven by a bureaucratic exercise rather than by the needs of the research community.

Therefore, a radical rethink of the current system is called for. It has been suggested, for example, that a realistic baseline core funding should be established for all research-active institutions, calculated perhaps on the basis of research active staff (although this too is open to manipulation and exploitation), and that greater use should then be made of an Arts and Humanities Research Council to enable individual and team bids for further top-up funding. This creates a foundation of equality, but then allows units to develop their research cultures and outputs based on *research projects* rather than on the *research assessment exercise*.

I would hope that the Joint Funding Bodies' review panel could consider these issues seriously and avoid imposing on the HE sector another RAE that destroys what it purports to promote.

PROFESSOR SHEARER WEST, Chair of the AAH

Student Support Fund

Many thanks to all those who donated to the Student Support Fund. This subsidises the annual conference fees of around 50 student members.

Do please consider making a donation to the fund – when renewing your membership, filling in your own conference booking form, or by simply sending a cheque to the AAH, with a covering letter indicating that it is a donation to the fund.

MEMBERS WHO DONATED IN 2002

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DACS and the AAH

For the past two years, in my role as Secretary of the Association, I have re-established communication with the Design and Artists Copyright Society Ltd (DACS) on the issue of copyright. It was made clear to DACS that our discussions in no way indicated a wholesale acceptance of the current position on image copyright, but rather our commitment to playing a part in future developments.

SLIDE LICENSING AND EDUCATION INSTITUTIONS

Our initial discussions centred on slide licensing in educational institutions and we have had an AAH representative on the Slide Collection Licensing Scheme (SCLS) Steering Group since November 2001. Our representative is in place to affect decisions on important issues such as the distribution of fees to artists and designers, digitization, the licensing of personal collections and the future operation of the scheme. Once again, I want to stress that the Association is acting to monitor and influence the decisions of this Steering Group, not simply to affirm them. We recognise that many of our members stand outside licensing schemes, while others work within fully licensed institutions; it is not our intention to encourage either position, but to represent the diverse interests of our members.

Richard Williams took over the SCLS role from me this Summer and will continue to act as the AAH representative during his time on the EC. He is committed to pursuing members' interests and I would encourage you to contact him with your views on the subject of copyright of images for educational use.

TARIFF SCHEME

In July 2002, we further developed our negotiations with DACS to include discussions on the tariff scheme for primary rights in publications. This is an important development, since DACS had assumed that this scheme was acceptable to all users and thus had not engaged in any substantive debate on its parameters before. These discussions are on-going, but, to date, we are moving forward on the practical application of reduced tariffs for academic, art history and visual culture, publications.

Generally, DACS are sympathetic to the funding restrictions faced by academic authors and have, in individual instances in the past, lowered or waived fees. The point was made, and accepted, that it was important to move from these individual, personally negotiated, instances to more general principles of tariff reduction for academic authors on the following lines:

- There should be a standard reduction rate for academic texts, available to all authors whose works qualify, and made public in DACS literature
- Tariff reductions for academic journals and books could be different (i.e. to account for major differences in print-run, for example)
- Not every publication can be classed as 'academic' by virtue of being informative or 'educational' in the widest sense
- The criteria by which publications will be deemed 'academic' will be decided jointly by representatives of the AAH and DACS, not solely by DACS or by publishers

While my discussions with DACS this Summer ended on a positive note (it was agreed that DACS would look at possible reductions in the tariff for both journals and books, and the AAH would begin to draft a set of criteria for 'academic' publications in the discipline), subsequent attempts to continue these discussions have been stalled by DACS.

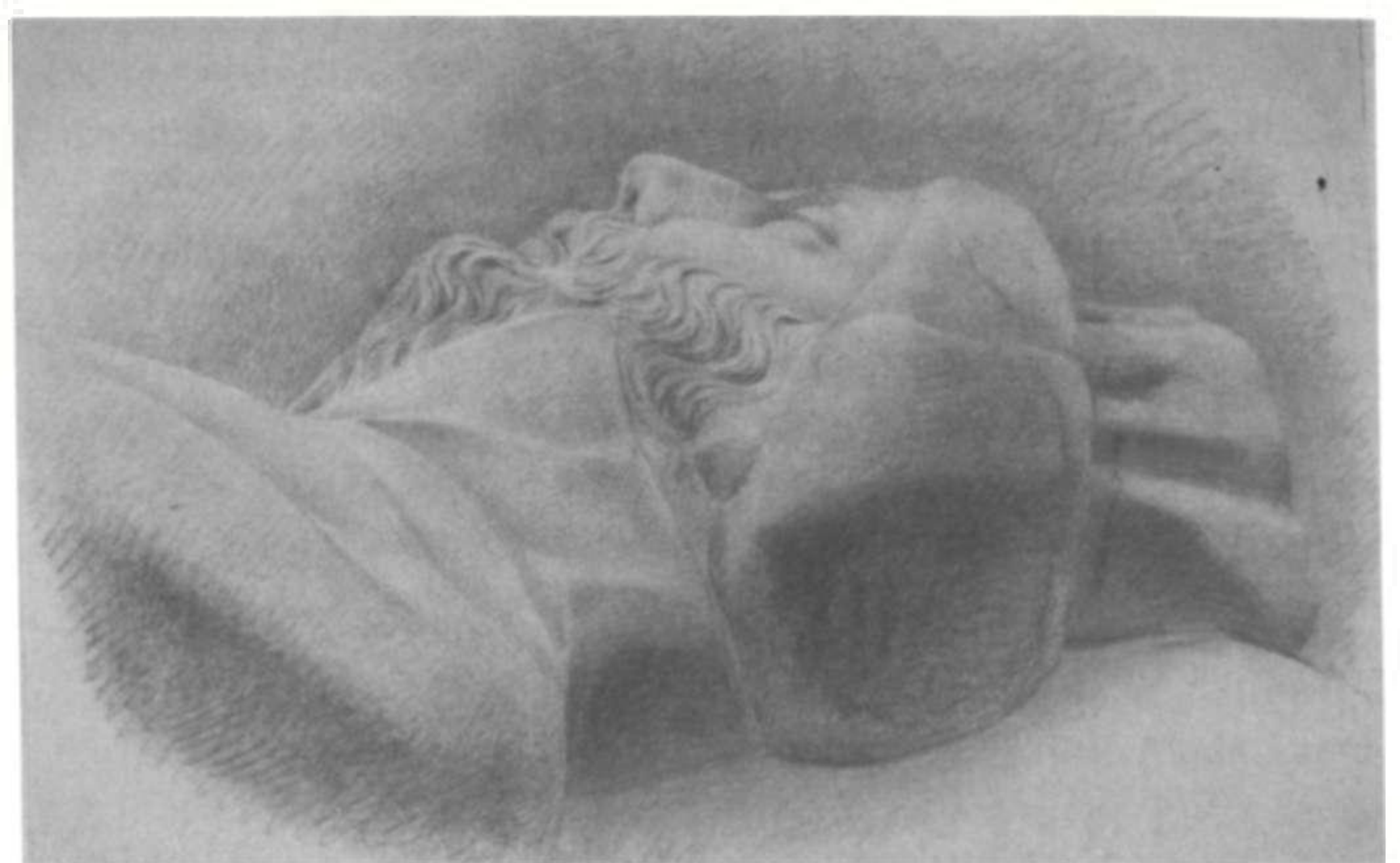
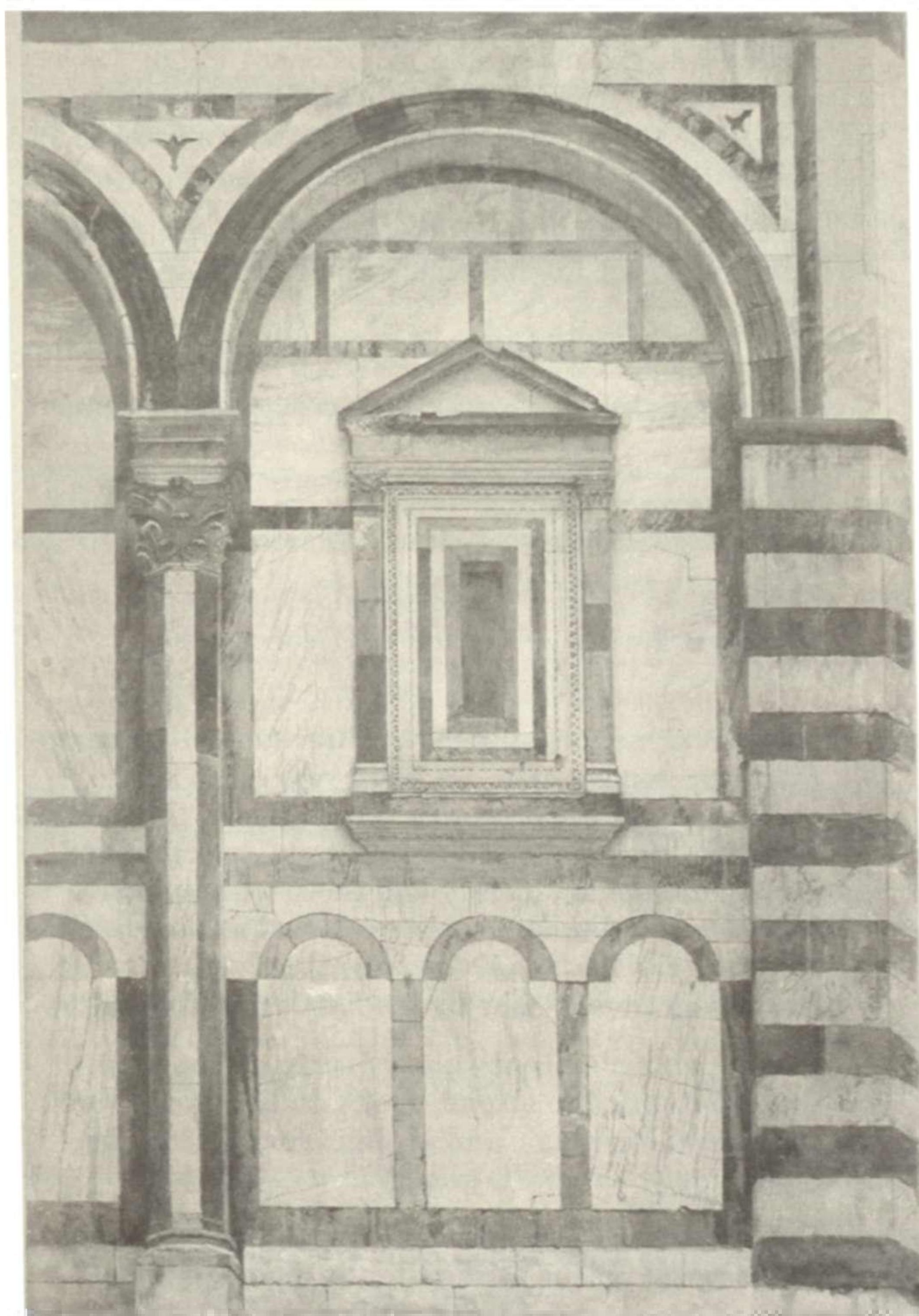
I hope to have some resolution to this situation to report at the AGM in April and to leave my successor in a strong bargaining position. For now, I welcome comments and contributions to any aspect of this debate from members. Please contact me.

MARSHA MESKIMMON
<honsec@aah.org.uk>

Digitising the Ruskin Teaching Collection at the Ashmolean Museum

Work has begun at the Ashmolean Museum, Oxford, on the digitisation of the Ruskin Teaching Collection. During his time as Slade Professor of Fine Art at the University of Oxford (1869–79 and 1883–85), John Ruskin assembled a collection of exemplary works to use as aids to the teaching of drawing in the classes he established at the University. The Ruskin Teaching Collection comprises watercolours, drawings, prints and photographs by old masters, Ruskin himself, his assistants and his friends and contemporaries. It is currently preserved in the Ashmolean Museum. The collection, organised into different series according to the objects' roles in Ruskin's schemes of instruction, was described by Ruskin himself in several published and manuscript catalogues produced while he was Slade Professor. The different editions of the catalogues reflect the arrangement of the collection – which was continuously changing – at certain fixed points.

Funding from the Arts and Humanities Research Board's Resource Enhancement Scheme has allowed work to begin on digitising the collection, Ruskin's catalogues, and the Ashmolean's catalogue information on the objects. This material will be made available on the web using an interface that allows it to be browsed and searched. A copy of the images and data will also be deposited with the Visual Arts Data Service. The opportunities provided by digital technology should allow for the collection to be reconstructed virtually according to the different catalogues – something that has not hitherto been possible.



Arthur Burgess, *Head of the Recumbent Statue of Mastino II, Verona*, graphite on blue paper, 38 x 54 ½ cm. No. 129 in the Reference Series of the Ruskin Teaching Collection
© The Ashmolean Museum, Oxford

Work is now underway on the collation of Ruskin's catalogues with the collection as it now stands. Once this is complete, a pilot phase of the project will take a trial set of objects, digitise them and their accompanying information, and use this material to create a prototype system; the lessons learnt from the pilot phase will inform the digitisation of the main body of material. We expect the pilot phase to be completed by the end of summer 2003; the project as a whole will be completed by the end of October 2004.

The project represents a collaboration between the Ashmolean Museum, Oxford University Computing Service's Learning Technologies Group, and the Ruskin School of Drawing and Fine Art. It is advised by a steering committee representing the interested parties and notable Ruskin scholars.

For further details of the project, please consult the project's homepage at

<http://www.ashmol.ox.ac.uk/ash/amulets/ruskin/>

or contact the project manager:

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Left: John Ruskin,
The Baptistery,
Florence,
watercolour and
bodycolour,
52 x 35 ½ cm.
No. 120 in the
Reference Series of
the Ruskin
Teaching Collection
© The Ashmolean
Museum, Oxford

Proposed Revised Constitution

You may remember that in *Bulletin 81* I explained that the Association had been engaged in correspondence with the Charity Commission 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.

As a result of our solicitor's discussion with the Charity Commission, it has been agreed that the Association should revise its current Constitution to reflect the changes to the working practices of the Association that have inevitably evolved over the last 20 odd years. It also clarifies 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 confirming officially that they are not "trustees". 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.

The text of the proposed revised constitution is given here so that members can study it prior to voting on a motion to accept it, to be held at the Annual General Meeting on Friday 11 April (*see page 21 for full details*).

SHEARER WEST

Chair

<chair@aah.org.uk>

1. NAME

The name of the Association is the Association of Art Historians ("the Charity")

2. ADMINISTRATION

Subject to the matters set out below the Charity and its property shall be administered and managed in accordance with this constitution by the members of the Executive Committee, constituted by clause 7 of this constitution ("the Executive Committee").

3. OBJECTS

The Charity's objects ("the objects") are to advance the education of the public by the study of art history and by publishing the results of this study.

4. POWERS

In furtherance of the objects but not otherwise the Executive Committee may exercise the following powers:

- 4.1. power to raise funds and to invite and receive contributions provided that in raising funds the Executive Committee shall not undertake any substantial permanent trading activities and shall conform to any relevant requirements of the law;
- 4.2. power to buy, take on lease or in exchange any property necessary for the achievement of the objects and to maintain and equip it for use;
- 4.3. power subject to any consents required by law to sell, lease or dispose of all or any part of the property of the Charity;
- 4.4. power subject to any consents required by law to borrow money and to charge all or any part of the property of the Charity with repayment of the money so borrowed;
- 4.5. power to employ such staff and engage such consultants (who shall not be members of the Executive Committee) as are necessary for the proper

pursuit of the objects including a Treasurer and Administrator of the Charity and to make reasonable provision for the payment of pensions and superannuation for staff;

- 4.6. power to co-operate with other charities, voluntary bodies and statutory authorities operating in furtherance of the objects or of similar charitable purposes and to exchange information and advice with them;
- 4.7. power to establish or support any charitable trusts, associations or institutions formed for all or any of the objects;
- 4.8. power to appoint and constitute such advisory committees as the Executive Committee may think fit;
- 4.9. power to provide educational conferences, seminars, workshops and like activities.
- 4.10. power to do all such other lawful things as are necessary for the achievement of the objects.

5. MEMBERSHIP

- 5.1. Individual membership of the Charity shall be open to any person over the age of 18 years who is a professional art historian or researcher in the field and to all those involved in the study, teaching and propagation of art history and those with an active interest in and commitment to the subject provided such persons have paid the annual subscription laid down from time to time by the Executive Committee.
- 5.2. Every member (except Junior Student Members) shall be entitled to attend, speak and have one vote at General Meetings, and to stand for office in the Charity.
- 5.3. The Executive Committee may by unanimous vote and for good reason terminate the membership of

any individual: Provided that the individual concerned shall have the right to be heard by the Executive Committee, accompanied by a friend, before a final decision is made and shall have a right to appeal to the next Annual General Meeting.

- 5.4. Persons who were founder members when the Charity was formed in 1974 and who are so designated by the Executive Committee, and such other persons as shall be designated as such by the Executive Committee, shall be Founder Members. They shall pay such reduced subscription and have such other status as the Executive Committee shall from time to time determine.
- 5.5. Institutional Membership shall be open to all museums, universities, colleges of higher or further education and such other institutions as may be approved from time to time by the Executive Committee. Institutional Members shall pay annual subscriptions at the rate laid down by the Executive Committee from time to time for such members. Each Institutional Member shall be entitled to appoint up to three persons who shall be employed by such institution and who shall be actively engaged in the field of art history to represent such Institutional Member at meetings of the Charity. Each person so appointed shall be entitled to attend, speak and have one vote at General Meetings and to stand for office in the Charity.
- 5.6. Student Membership of the Charity shall be open to any full or part-time student registered at a further or higher education institution who is over the age of 18 years. Student Members shall pay such reduced subscription and have such other status as the Executive Committee shall from time to time determine.
- 5.7. Junior Student Membership of the Charity shall be open to any person who is a full or part-time student in a school or college or further or higher education institution who is under the age of 18 years. Junior Student Members shall pay such reduced subscription and have such other status as the Executive Committee shall from time to time determine. Junior Student Members shall not be entitled to speak or vote at general meetings or to stand for office of the Charity.
- 5.8. The membership fee may be increased in January each year by an amount equal to the percentage increase in the Retail Price Index published in the month preceding the date on which subscriptions are increased (or such greater amount as shall be determined by the Annual General Meeting from time to time).
- 5.9. All members shall receive a membership card and a copy of the Constitution.
- 5.10. The Charity reserves the right to deny or withhold membership from anyone who, in the opinion of the Executive Committee, is likely to bring the Charity into disrepute. Any appeal against exclusion shall be made in writing to the next Annual General Meeting.

6. HONORARY OFFICERS

- 6.1. From the date of taking office, the Chair shall hold office for a period of 3 years. After the expiry of that period he or she shall not be eligible for re-election for a further period of 3 years.

- 6.2. A Chair Elect shall be elected at the Annual General Meeting one year prior to the expiry of the current Chair's term of office. The Chair Elect shall be a supernumerary member of the Executive Committee until he or she takes office as Chair.
- 6.3. The Vice Chair shall be elected by the Executive Committee from its own members and the appointment shall take effect from the date of such election until the end of the Vice Chair's term as an elected member of the Executive Committee.
- 6.4. In the event of the death of a Chair after a Chair Elect has been elected, then the Chair Elect shall take office as Chair immediately and his/her term of office shall expire on the date of the third Annual General Meeting after the date when he or she takes office.
- 6.5. In the event of the death of a Chair during his or her term of office when no Chair Elect has been appointed as successor, then the Vice Chair shall immediately take office as acting Chair and agree with the Executive Committee a timetable for electing a new Chair.
- 6.6. In the event that the Vice Chair takes office as acting Chair, then a postal ballot to elect a new Chair shall be conducted of the membership. Nominations in writing (duly seconded by two members and with the agreement of the nominee) shall be sent to the Honorary Secretary no later than two months after the date of the death of the Chair.
- 6.7. The Honorary Secretary shall be elected at an Annual General Meeting for an initial term of 3 years and then may be re-elected for a further period of 1 year only. The intention shall be that the new Honorary Secretary and new Chair shall not commence their terms of office at the same time and the term of office of the Honorary Secretary shall be adjusted accordingly.

7. EXECUTIVE COMMITTEE

- 7.1. The Executive Committee shall consist of not less than 14 members nor more than 20 members being:
 - 7.1.1. the Chair Honorary Secretary and Chair Elect specified in the preceding clause;
 - 7.1.2. six elected members who shall each hold office for a period of three years from the date of the Annual General Meeting at which they were elected ("Elected Members");
 - 7.1.3. up to three co-opted members appointed by the Executive Committee.
 - 7.1.4. members who shall be the chairs of the members' groups representing special interests (for example schools and colleges; students; museums and art galleries). These members will be elected by each special interest group of members as the chair of that group and will then be ex officio members of the Executive Committee. The formation of members' groups and their procedure for appointing a chair shall be approved by the Executive Committee from time to time.
 - 7.1.5. The chair for the time being of the British National Committee of the Comité International d'Histoire de l'Art

- 7.2. Each appointment of a co-opted member shall be made at a meeting of the Executive Committee and shall take effect from the end of that meeting unless the appointment is to fill a place which has not then been vacated in which case the appointment shall run from the date when the post becomes vacant. The term of appointment of a co-opted member shall be two years after which such person may not be reappointed but shall be eligible for election at an Annual General Meeting under clause 7.1.2. A co-opted member may at any time be removed by a meeting of the Executive Committee.
- 7.3. An Elected Member of the Executive Committee shall retire from office at the end of the Annual General Meeting three years after the date on which such Elected Member came into office but may be re-elected or re-appointed for periods up to a maximum of a total of six years continuously after which a year must elapse before he or she is eligible for further re-election.
- 7.4. The proceedings of the Executive Committee shall not be invalidated by any vacancy among their number or by any failure to appoint or any defect in the appointment or qualification of a member.
- 7.5. Nobody shall be appointed as a member of the Executive Committee who is aged under 18 or who if appointed would be disqualified under the provisions of the following clause.
- 7.6. No person shall be entitled to act as a member of the Executive Committee whether on a first or on any subsequent entry into office until after signing in the minute book of the Executive Committee a declaration of acceptance and of willingness to act in the trusts of the Charity.

8. DETERMINATION OF MEMBERSHIP OF EXECUTIVE COMMITTEE

A member of the Executive Committee shall cease to hold office if he or she:

- 8.1. is disqualified from acting as a member of the Executive Committee by virtue of section 72 of the Charities Act 1993 (or any statutory re-enactment or modification of that provision);
- 8.2. becomes incapable by reason of mental disorder, illness or injury of managing and administering his or her own affairs;
- 8.3. is absent without the permission of the Executive Committee from all their meetings held within a period of six months and the Executive Committee resolve that his or her office be vacated; or
- 8.4. notifies to the Executive Committee a wish to resign (but only if at least three members of the Executive Committee will remain in office when the notice of resignation is to take effect).

9. EXECUTIVE COMMITTEE MEMBERS NOT TO BE PERSONALLY INTERESTED

- 9.1. No member of the Executive Committee shall acquire any interest in property belonging to the Charity (otherwise than as a trustee for the Charity) or receive remuneration or be interested (otherwise than as a member of the Executive Committee) in any contract entered into by the Executive Committee.

10. MEETINGS AND PROCEEDINGS OF THE EXECUTIVE COMMITTEE

- 10.1. The Executive Committee shall hold at least four ordinary meetings each year. Meetings shall be called by the Honorary Secretary on the direction of the Chair or by any three members of the Executive Committee upon not less than 4 days' notice being given to the other members of the Executive Committee of the matters to be discussed but if the matters include an appointment of a co-opted member then not less than 21 days' notice must be given.
- 10.2. The Chair shall act as chair at meetings of the Executive Committee. If the Chair is absent from any meeting, the members of the Executive Committee present shall choose one of their number to be chair of the meeting before any other business is transacted.
- 10.3. There shall be a quorum when at least seven members of the Executive Committee are present at a meeting.
- 10.4. Every matter shall be determined by a majority of votes of the members of the Executive Committee present and voting on the question. All persons specified in clause 7.1.1 - 7.1.5 shall have one vote each. In the case of equality of votes the Chair of the meeting shall have a second or casting vote.
- 10.5. The Executive Committee shall keep minutes, in books kept for the purpose, of the proceedings at meetings of the Executive Committee and any sub-committee.
- 10.6. The Executive Committee may from time to time make and alter rules for the conduct of their business, the summoning and conduct of their meetings and the custody of documents. No rule may be made which is inconsistent with this Constitution.
- 10.7. The Executive Committee may appoint one or more sub-committees and working parties consisting of three or more members of the Executive Committee and such other persons as the Executive Committee shall deem it appropriate to appoint for the purpose of making any inquiry or supervising or performing any function or duty which in the opinion of the Executive Committee would be more conveniently undertaken or carried out by a sub-committee : provided that all acts and proceedings of any such sub-committee and working party shall be fully and promptly reported to the Executive Committee. Each sub-committee and working party may have a chair who shall be appointed by the Executive Committee.
- 10.8. The Editors of Art History, the Art Book and the Bulletin, the Chair of the Artists' Papers Register and the Treasurer shall be entitled to attend meetings of the Executive Committee but not vote. For the avoidance of doubt such persons shall not be members of the Executive Committee.
- 10.9. All members of the Executive Committee shall declare all interests and the Honorary Secretary shall maintain a register of interests.
- 10.10. Other persons associated with the work of the Charity may be invited to attend meetings of the Executive Committee without voting rights.

11. RECEIPTS AND EXPENDITURE

- 11.1. The funds of the Charity, including all donations contributions and bequests, shall be paid into an account operated by the Executive Committee in the name of the Charity at such bank as the Executive Committee shall from time to time decide. All cheques drawn on the account must be signed by at least two members of the Executive Committee.
- 11.2. The funds belonging to the Charity shall be applied only in furthering the objects.

12. PROPERTY

- 12.1. Subject to the provisions of sub-clause (2) of this clause, the Executive Committee shall cause the title to:
- 12.1.1. all land held by or in trust for the Charity which is not vested in the Official Custodian for Charities; and
- 12.1.2. all investments held by or on behalf of the Charity; to be vested either in a corporation entitled to act as a custodian trustee or in not less than three individuals appointed by the Executive Committee as holding trustees. Holding trustees may be removed by the Executive Committee at their pleasure and shall act in accordance with the lawful directions of the Executive Committee. Provided they act only in accordance with the lawful directions of the Executive Committee, the holding trustees shall not be liable for their acts and defaults.
- 12.2. If a corporation entitled to act as a custodian trustee has not been appointed to hold the property of the Charity, the Executive Committee may permit any investments held by or in trust for the Charity to be held in the name of a clearing bank, trust corporation or any stockbroking company which is a member of the International Stock Exchange (or any subsidiary of any such stockbroking company) as nominee for the Executive Committee, and may pay such a nominee reasonable and proper remuneration for acting as such.

13. ACCOUNTS

The Executive Committee shall comply with their obligations under the Charities Act 1993 (or any statutory re-enactment or modification of that Act) with regard to:

- 13.1. the keeping of accounting records for the Charity;
- 13.2. the preparation of annual statements of account for the Charity;
- 13.3. the auditing or independent examination of the statements of account of the Charity; and
- 13.4. the transmission of the statements of account of the Charity to the Commission.

14. ANNUAL REPORT

The Executive Committee shall comply with their obligations under the Charities Act 1993 (or any statutory re-enactment or modification of that Act) with regard to the preparation of an annual report and its transmission to the Commission.

15. ANNUAL RETURN

The Executive Committee shall comply with their obligations under the Charities Act 1993 (or any statutory re-enactment or modification of that Act) with regard to the preparation of an annual return and its transmission to the Commission.

16. ANNUAL GENERAL MEETING

- 16.1. There shall be an Annual General Meeting of the Charity which shall be held in the month of March or April in each year or as soon as practicable thereafter.
- 16.2. Every Annual General Meeting shall be called by the Executive Committee. The Honorary Secretary shall give at least 21 days' notice of the Annual General Meeting to all the members of the Charity. All the members of the Charity shall be entitled to attend and vote at the meeting.
- 16.3. The Executive Committee shall present to each Annual General Meeting the report and accounts of the Charity and of any wholly-owned subsidiary company for the preceding year.
- 16.4. Nominations for election to the Executive Committee (including for the positions of Chair Elect and Honorary Secretary (duly seconded and with the candidate's consent and a brief statement of his or her background and interests) must be made by members of the Charity in writing and must be in the hands of the Honorary Secretary at least 14 days before the Annual General Meeting. Should nominations exceed vacancies, election shall be by ballot.
- 16.5. Motions affecting the management and Constitution of the Charity must be sent in writing to the Honorary Secretary at least 14 days before the notice of Annual General Meeting has to be sent out.
- 16.6. Matters which do not affect the Constitution may be raised at the Annual General Meeting itself with the prior consent of the Chair.
- 16.7. The Honorary Secretary shall send out a proxy form with all notices convening General Meetings. A proxy must be a member of the Charity.

17. SPECIAL GENERAL MEETINGS

The Executive Committee may call a Special General Meeting of the Charity at any time. If at least twenty-four members request such a meeting in writing stating the business to be considered the Honorary Secretary shall call such a meeting to take place within 8 weeks of the receipt of such request by the Honorary Secretary. At least 21 days' notice must be given. The notice must state the business to be discussed.

18. PROCEDURE AT GENERAL MEETINGS

- 18.1. The Honorary Secretary or other person specially appointed by the Executive Committee shall keep a full record of proceedings at every General Meeting of the Charity.
- 18.2. There shall be a quorum when at least forty members of the Charity are present in person or by proxy at any General Meeting.
- 18.3. In the event of a tie, the Chair shall have a casting vote in all matters at General Meetings. The decision of the Chair on any motion or the announcement of the result of any vote shall be final and binding on the meeting.

19. NOTICES

Any notice required to be served on any member of the Charity shall be in writing and shall be served by the Honorary Secretary or the Executive Committee on any member either personally or by sending it through the post in a prepaid letter addressed to such member at his or her last known address, and any letter so sent shall be deemed to have been received within 2 days of posting.

20. USE OF FUNDS

The Charity shall not distribute any profits or excess of income that it makes to its members. It shall apply any profits or excesses of income to the continuance or improvement of its stated objectives including the provision of educational conferences, seminars, workshops and like activities.

21. ALTERATIONS TO THE CONSTITUTION

- 21.1. Subject to the following provisions of this clause the Constitution may be altered by a resolution passed by not less than two thirds of the members present and voting at a General Meeting. The notice of the General Meeting must include notice of the resolution, setting out the terms of the alteration proposed.
- 21.2. No amendment may be made to clause 1 (the name of charity clause), clause 3 (the objects clause), clause 9 (Executive Committee members not to be personally interested clause), clause 22 (the dissolution clause) or this clause without the prior consent in writing of the Commissioners.
- 21.3. No amendment may be made which would have the effect of making the Charity cease to be a charity at law.
- 21.4. No amendment to the Constitution may be proposed at General Meeting unless it shall previously have been published in the Bulletin.
- 21.5. The Executive Committee shall promptly send to the Commission a copy of any amendment made under this clause.

22. DISSOLUTION

If the Executive Committee decides that it is necessary or advisable to dissolve the Charity it shall call a meeting of all the members of the Charity, of which not less than 21 days' notice (stating the terms of the resolution to be proposed) shall be given. If the proposal is confirmed by a two-thirds majority of those present and voting the Executive Committee shall have power to realise any assets held by or on behalf of the Charity. Any assets remaining after the satisfaction of any proper debts and liabilities shall be given or transferred to such other charitable institution or institutions having objects similar to the objects of the Charity as the members of the Charity may determine or failing that shall be applied for some other charitable purpose. A copy of the statement of accounts, or account and statement, for the final accounting period of the Charity must be sent to the Commission.

[This Constitution was adopted at the meeting of members of the Charity held on Friday 11 April 2003.]

The Business of Prints in Rome 1500 – 1650

24 – 25 MARCH 2003

University of Edinburgh, Scotland

This conference will explore the innovations in the production and consumption of prints in Rome that led to an intensely creative diversity of practice over the period 1500–1650. Speakers include: Peter Parshall (Washington, D.C.), Suzanne Boorsch (New Haven, CT), Francesca Consagra (St Louis), Eckhard Leuschner (Passau), Gert Jan van der Sman (Florence), Ben Thomas (Canterbury) and Tina Warnes (Leeds).

The conference will incorporate a viewing of *The Print in Italy 1550 – 1620* (National Gallery of Scotland), the exhibition that originated at the British Museum and has since travelled to New York and Ottawa.

Fee: £40 (day rate £25); £20 for students and concessions. For further information and a booking form, contact:

Dr Jill Burke, University of Edinburgh, History of Art,
19 George Square, Edinburgh EH8 9LD, Scotland;
Tel. +44 (0)131 650 4124; Fax: +44 (0)131 650 6638;
<Jill.Burke@ed.ac.uk>

Medium and Message

15 – 16 MARCH 2003

The University of Bristol

A weekend conference organised by the University of Bristol Centre for the Study of Visual and Literary Cultures in France

Using instances of verbal/visual exchange from the 18th century to the contemporary, differing relationships between means of expression and perceptions of meaning will be investigated. Interdisciplinary issues will extend into Word & Image theory.

Papers will include literary art criticism, the oil sketch, Mallarmé, sculpture, engraving, Symbolist aesthetics, fin-de-siècle decorative arts, artists' writings, semiotics, and abstraction in poetry.

Speakers will include Stephen Bann, Michael Podro, Michèle Hannoosh, Anthea Callen, Penny Florence, and Andrew Rothwell.

Venue: Burwalls, situated in Leigh Woods close to the Clifton Suspension Bridge. Accommodation will be available, but delegates can also be non-residential.

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

The full programme is at
<<http://www.bris.ac.uk/Depts/French/CVLconf03.html>>

The Material Renaissance

Costs and Consumption in Italy, 1400–1650

MONDAY 7 – TUESDAY 8 APRIL 2003

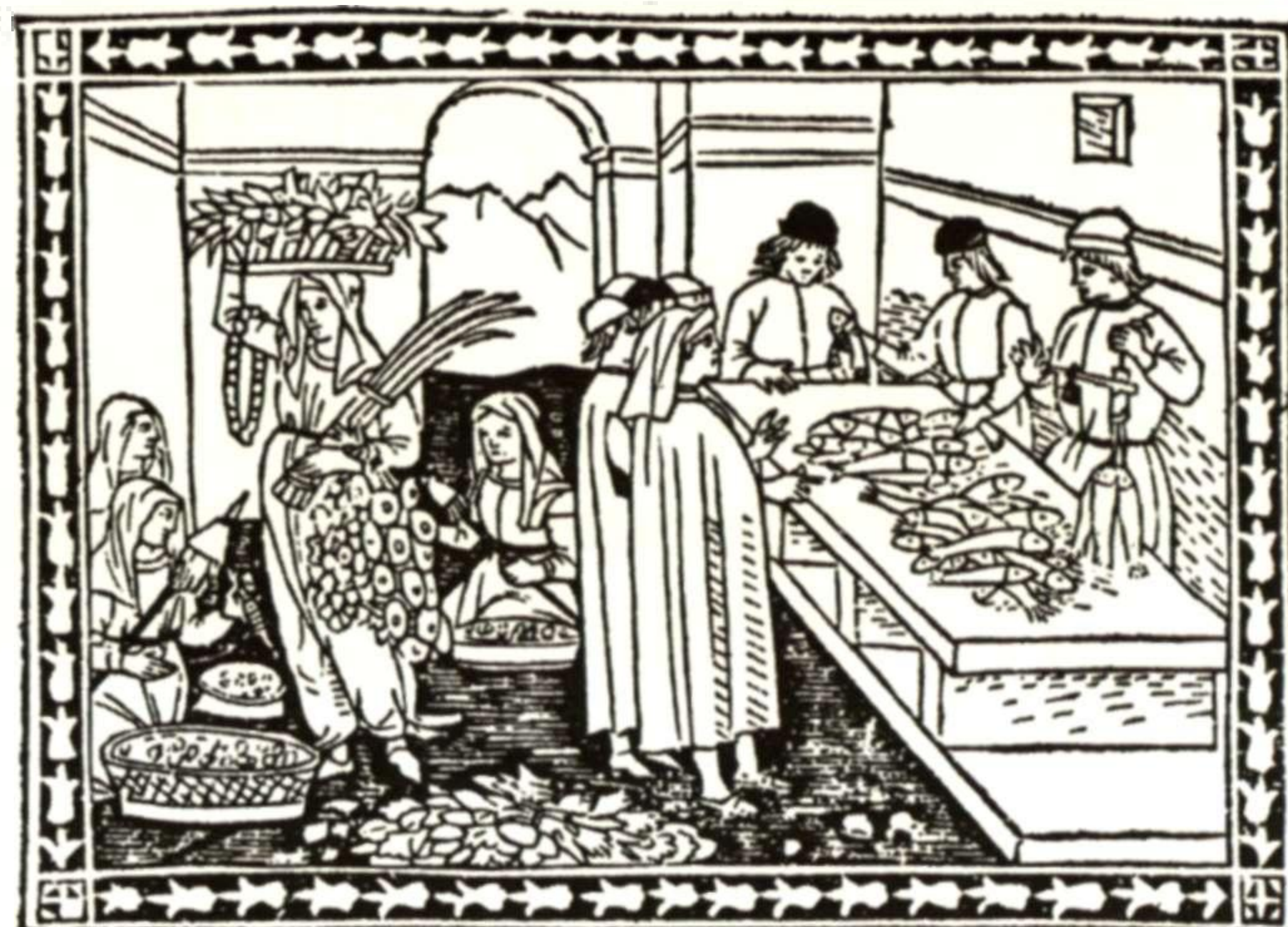
University of Sussex, Brighton, UK

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, Rupert Shepherd.

Conference fee: £10 full fee / £5 students and unwaged. Booking forms can be downloaded from 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

For more information on the Material Renaissance project, visit www.sussex.ac.uk/Units/arthist/matren/



Visual Knowledges

17 – 20 SEPTEMBER 2003

University of Edinburgh

*Institute for Advanced Studies in the Humanities,
University of Edinburgh
Arts and Humanities Research Institute, University of
Glasgow*

Call for papers

This interdisciplinary conference will investigate the role of visual technologies in informing and shaping knowledge. Its overarching aim is to investigate the claims of scholars such as Barbara Stafford, Martin Jay, and Timothy Binkley that our own culture is currently, in the wake of the electronic revolution, undergoing a shift in which the visual medium, traditionally playing a secondary role as the illustration of text, is becoming the dominant medium of thought.

Plenary speakers will include: John Bender, Tony Bennett, Jonathan Crary, Simon During, Martin Kemp, Celia Lury, Joel Snyder, Mark Wigley.

Conference Sessions: *Diagrams and Visual Communication*
Microscopes and Macroscopes *Cultures of Mapping* *Visual Technology and Artistic Practice* *The Camera's Eye* *Urban Planning in the Digital Age* *Vision and Illusion* *Viewing the Invisible: Medicine and Technologies of Viewing* *From Invention to Diffusion: A Social History of Viewing* *Exhibition and Display* *Image and Text in the New Media: Thinking on Screen* *Cultures of Virtual Interaction: Chat, Gameplay, Virtual Reality* *Logo and Brand: Advertising and Global Space*

One-page proposals for papers should be sent to iash@ed.ac.uk.

The deadline for proposals is **31 March 2003**. Papers should be 30 minutes in length.

For further details visit the conference website at: www.ed.ac.uk/iash/future.events.html

Siting the Photograph

Between Wall, Page & Screen

FRIDAY 9 AND SATURDAY 10 MAY 2003

Victoria & Albert Museum

Siting the Photograph: Between Wall, Page and Screen will address the implications of photography's increasing dispersal across an ever-wider range of technologies of distribution and physical contexts of display. Not only have the traditional means of dissemination of the photographic image such as the gallery wall, the pages of the book and magazine been radically supplemented by the electronic screen, contemporary photographers are now more likely to work across these various sites and take up different relations to their audiences as a result.

Contemporary artists engaging with the photographic are often acutely aware of the possibilities of making work adaptable to a number of locations, and their practice is often disseminated to its audiences in many different forms. The consequences of photography's mobility across a range of technologies and contexts for our understanding of the hybrid nature of contemporary visual practices will be a primary focus within this conference that brings together a range of international writers, curators and photographers.

Confirmed contributors to the conference so far are: Sophie Ristelheuber, Benjamin H.D. Buchloh, Allan Sekula, Susan Meiselas, Jeremy Millar, Julian Stallabrass, Martin Parr, and Val Williams.

For further details (available in March) contact:
David Green
School of Historical and Critical Studies
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BN2 1RA

Tel: 01273 643014 Fax: 01273 681935
dg53@bton.ac.uk

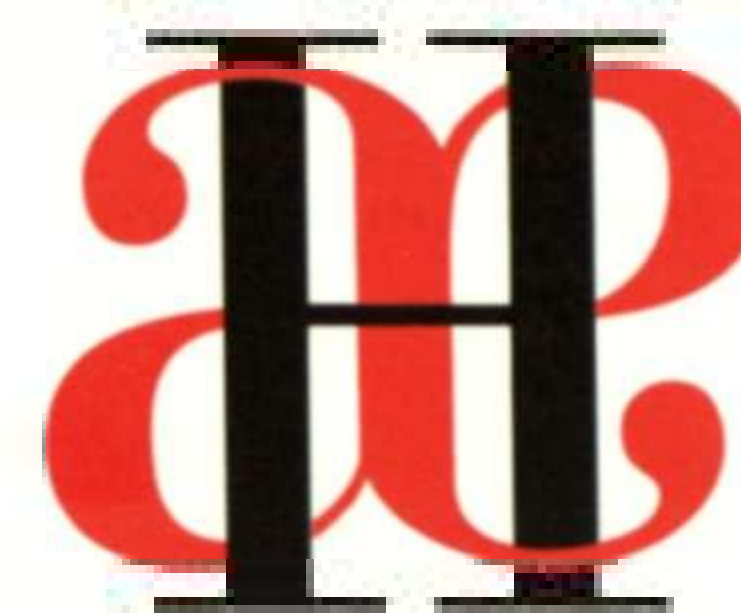
AAH Annual Conference 2004

Old / New ?

University of Nottingham

The 30th Anniversary Conference of the AAH

CALL FOR SESSIONS – deadline 30 April 2003



Association of
Art Historians

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.**

illuminating the Renaissance: The Triumph of Flemish Manuscript Painting in Europe

5 – 6 SEPTEMBER 2003

The Department of Manuscripts at the
J. Paul Getty Museum, Los Angeles

A symposium to accompany the exhibition of the same name, which is co-sponsored by the British Library and Royal Academy and will be on view at the Getty in Los Angeles (17 June – 7 September 2003) and will continue at the Royal Academy in London 25 November 2003 – 22 February 2004.

A group of specialists will address questions inspired by the exhibition, including:

- issues related to patronage and the court
- the relationship of manuscript illumination to panel painting
- the careers of individual illuminators.

This symposium offers an opportunity for participants to view the exhibition, which includes artworks assembled from public and private collections in Europe, the United Kingdom, and North America and to discuss and debate the issues it raises.

Registration for the symposium is required.

For additional information, please contact
Rita Keane
Tel: (310) 440-7031 <Rkeane@getty.edu>

The 'Make-believe of a settlement': Nineteenth-Century Venice

12 – 13 JULY 2003

School of English, University of Leeds

Call for Papers

Plenary speakers: Professor John Dixon Hunt (Pennsylvania) 'The "ruined garden" of 19th-century Venice: fact & fiction' and Professor Robert Hewison (London), 'Ruskin, San Marco, and the Protestant Beholder'.

Abstracts are invited (no more than 300 words) for papers of 20 minutes for this interdisciplinary conference on nineteenth-century Venice. Papers may address any aspect of the city's life, including the cultural, political, social, architectural, economic, musical, artistic, literary, sexual, horticultural, or material.

Papers on imaginative constructions of Venice and on individual figures including Grant Allen, Rawdon Brown, Robert Browning, Byron, Gautier, Augustus Hare, Henry James, Vernon Lee, Margaret Oliphant, Ruskin, Verdi, Wagner are also welcome.

All papers should be delivered in English.

Abstracts, snail mail or email, should be sent, by
31 March 2003, to:

Dr Francis O'Gorman
The School of English
University of Leeds
Leeds, LS2 9JT, UK
<f.j.o'gorman@leeds.ac.uk>

The Truant Curriculum

Resourcing critical studies in secondary schools and FE

FRIDAY 14 MARCH 2003, 10.30AM – 5.00PM

Clore Auditorium, Tate Britain

A one-day conference convened by the AAH Schools Group and Tate Britain

Research has shown that in secondary schools the critical dimension of the curriculum in Art & Design is either 'fragile' or absent, a truly 'truant curriculum'. There are many reasons for this, but significantly the dearth of published resources specifically addressing school age students is cited as problematic.

This conference invites radical art historians and contemporary architects/artists to discuss the ways in which they disseminate their work, particularly in written publications, but also to consider the issue of communication with young audiences. The discussion will take the form of presentations, seminars and plenary debate where publishers, scholars and teachers can voice different perspectives in an attempt to secure common educational objectives. The plenary speakers will talk about feminist interventions, the built environment and Renaissance studies but there will also be a series of seminars in which delegates will have the opportunity to discuss with educators from different sectors the types of publication and teaching methods that best support critical approaches to learning.

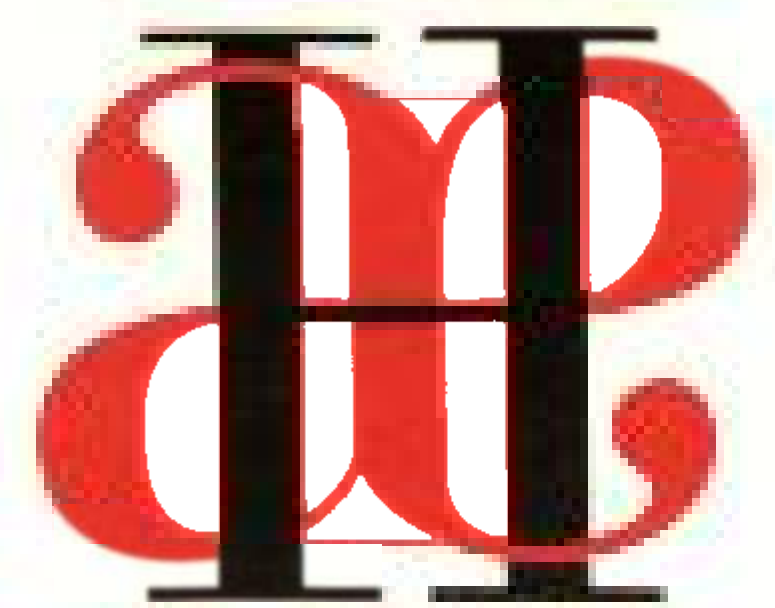
At a plenary session contributing speakers will be invited to form a panel in which the issues of the day are prioritised and where strategies for developing a critical curriculum can be debated.

Chair: Gen Doy, De Montfort University

Speakers will include: Marsha Meskimmon, De Montfort University; Margit Thofner at University of East Anglia

Cost: £30.00 including lunch.

For further information and bookings please contact Nicholas Addison on <n.addison@ioe.ac.uk> or Josephine Borradaile on Tel: 020 7612 6192.



Association of
Art Historians

THE MODERN PERIOD ROOM

The construction of the exhibited interior
1870–1950

FRIDAY 9 MAY 2003

Faculty of Art, Design & Music, Kingston University

5th Annual Dorich House Conference

Keynote speaker: Professor Jeremy Aynsley
(Royal College of Art)

Papers will discuss a range of examples of exhibited modern interiors and themes, including notions of authenticity, differing interpretations of modernity, the positioning of the 'modern' within the 'postmodern', curatorial practice, issues of conservation and the questions raised concerning historical representation.

The one-day conference will take place at Dorich House, Kingston University (Kingston Vale, London, SW15 3RN) and will include a tour of the museum's collection.

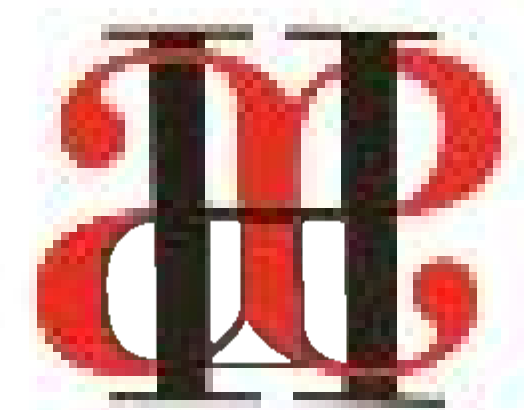
To book, please contact:

Nina Hunt
The Short Course Unit
Faculty of Art
Design & Music
Kingston University
Knights Park
Kingston Upon Thames
Surrey, KT1 2QJ.

Tel: +44 (0) 208 547 7066.

£60 (full delegate rate); £25 (student rate)

£500 towards CAA conference expenses in 2005!



Association of
Art Historians

The AAH is now affiliated to the College Art Association of America (CAA), and as an affiliate we are entitled to an 'AAH session' at the annual conferences. In order to encourage our affiliation, the Executive Committee has agreed to offer £500 conference expenses to the individual who proposes the best session for the CAA conference in 2005 (*venue not yet announced*).

A subcommittee of the Executive Committee will vet the proposals and make the selection. The CAA will have the final word about whether or not the proposal is acceptable. The Executive Committee reserves the right not to make the award if the proposals are not appropriate, or of a sufficient quality, or if the CAA does not accept the proposal.

Given the CAA's early deadlines, we will need to make the decision for 2005 in the summer of 2003. If you would like to propose a session for the 2005 CAA conference, please send a title and an abstract of no more than one side of A4 to Claire Davies at the AAH office in Cowcross Street no later than **30 April 2003**.

The decision will be announced in the summer.

MAJOR ACCESSIONS TO REPOSITORIES IN 2001 RELATING TO ART

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

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

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

National, Special and University

British Library, Manuscript Collections, 96 Euston Road, London NW1 2DB

George Cruikshank (1792–1878), artist and caricaturist: papers of and rel to 1840–94 (Add MS 78156)

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

David Roberts, painter (addnl): 12 drawings for his projected 'The Antiquities of Scotland' 1831 (Acc 11990)

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

Michael de Courcy Fraser Holroyd (b 1935), writer: corresp and research papers rel to Augustus John (Michael Holroyd (Augustus John) Papers)

Augustus Edwin John (1878–1961), painter and etcher (addnl): appointment diaries and corresp (NLW MSS 23850-2, 23853-6)

Gwen John (1876–1939), painter (addnl): corresp (NLW MSS 23850-2)

Thomas Jones (1743–1803), landscape painter: memoirs and accounts (NLW MSS 23811E-12D)

Natural History Museum, Cromwell Road, London SW7 5BD

Commander Alfred Marcus Hughes, ornithologist: original art work for Smythies' 'Birds of Borneo' 1955–59 (Tring Ornithological Library)

Sedelmeyer: watercolours (70) of plants painted for Prof von Jacquin c1780 (Botany Library)

Herbert Stevens: bird drawing collection (Tring Ornithological Library)

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

Julian Phelps Allan (1892–1996), sculptor: biographical material and photographs of her work (TGA 2001/4)

Ian Breakwell, artist: manuscript texts, photographs etc 1976–78 (TGA 2001/8)

Phelan Gibb, painter: corresp and photographs c1911–49 (TGA 2001/10)

Paul Neagu (b 1983), sculptor: personal papers incl corresp, diaries, illustrated notebooks, press cuttings etc 1947–96 (TGA 2001/9)

Jean Spencer (1942–1998), artist: personal papers incl corresp, notes, files and press cuttings (TGA 2001/7)

Peter Startup, sculptor: sketchbook and drawings (21) c1950–69 (TGA 2001/3)

Carel Weight, painter: personal papers incl corresp, drafts of articles and papers of his wife Helen Roeder c1950–99 (TGA 2001/14)

John Wells (1907–2000), painter: personal papers incl corresp, diaries and writings (TGA 2001/6)

Art Monthly periodical: records incl editors corresp, article and letters for publication c1970–2001 (TGA 2001/13)

Artists Union: papers incl agendas, minutes and newsletters (TGA 2001/16)

Cambridge Dark Room Photographic Gallery: papers 1984–94 (TGA 2001/5)

Trinity College Dublin, College Street, Dublin 2

Harry Clarke Stained Glass Studios, Dublin (addnl): records (TCD MS 11142)

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

John Vere Brown, painter, writer and photographer: papers c1960–2000 (ADD/2001/3)

Francis Johnston, needlework pattern designer: papers c1904–62 (AAD/2001/1)

Rupert Lee, artist: papers c1880–2001 (ADD/2001/11)

Arts Council of Great Britain (addnl): records c1980–84 (ACGB)

Society of Women Artists (addnl): records 1986–2001 (ADD/2001/8)

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

Eyre Crowe (1824–1910), artist, and **Sir Joseph Archer Crowe** (1825–1896), journalist and art critic: corresp and sketches (204 items) (MSL/2001/4)

Edward John Gregory (1850–1909), painter: corresp (9 items) rel to designs for a cabinet for the Royal Institute of Painters in Watercolours (MSL/2001/1)

Louise Jopling, artist: MS exhibition catalogue of paintings at the Lyceum Club 1906 (MSL/2001/3)

Vera Law, calligrapher: manuscripts and illustrations (17 items) (MSL/2001/7)

Jan van der Wateren, chief librarian of the National Art Library: corresp with various book artists 1988–2000 (MSL/2001/5)

Local Repositories in England

Bedfordshire and Luton Archives and Record Service, County Hall, Cauldwell Street, Bedford MK42 9AP

National Association of Decorative and Fine Arts Societies: record of furnishings in Sutton parish church 2001 (Z837/7)

Berkshire Record Office, 9 Coley Avenue, Reading RG1 6AF
Reading Guild of Artists: records 1930–2000 (D/EX 1656)

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

Maurice Bradshaw: papers incl some rel to the Federation of British Artists and associated art societies 1831–1991 (Acc 2244)

Cumbria Record Office and Local Studies Library, Barrow, 140 Duke Street, Barrow-in-Furness LA14 1XW

National Association of Painters, Barrow Branch: records 1947–59 (BDSO/99)

Cumbria Record Office, Carlisle Headquarters, The Castle, Carlisle CA3 8UR

Paul Greville Hudson, artist, Carlisle: papers 1902–60 (DX 1659)

Liverpool Record Office and Local History Service, City Libraries, William Brown Street, Liverpool L3 8EW

William Stubbs (1830–66), artist, architect, surveyor and City Engineer, Liverpool: album of sketches, engravings, photographs and ephemera rel to Liverpool (Acc. 5448)

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

Royal Fine Arts Commission: London case files 1985–99 (B01/005)

Manchester Archives and Local Studies, Central Library, St Peter's Square, Manchester

Manchester Art Museum: committee minutes 1877–87 (M674/)

Oxfordshire Record Office, St Luke's Church, Temple Road, Cowley, Oxford OX4 2EX

Royal Fine Art Commission: files (20) rel to Oxford Colleges (4802)

Suffolk Record Office, Ipswich Branch, Gatacre Road, Ipswich IP1 2LQ

Haste Gallery and East Anglian Art Shop Ltd, Ipswich: records 1895–2000 (HC 468)

Suffolk Record Office, Lowestoft Branch, Central Library, Clapham Road, Lowestoft NR32

Jane Worship, amateur artist, Great Yarmouth: drawings 1839–45 (Acc 1409)

Tameside Archive Service, Tameside Local Studies Library, Astley Cheetham Public Library, Trinity Street, Stalybridge SK15 2BN

Friends of Tameside Museums and Galleries: accounts, membership records, ledger, corresp and other records 20th cent (Acc2966, Acc2992)

West Sussex Record Office, Sherburne House, 3 Orchard Street, Chichester. Correspondence address: County Hall, Chichester PO19 1RN

Pallant House Gallery, Chichester: records 1980–96 (Acc 12508)

Wiltshire and Swindon Record Office, County Hall, Trowbridge BA14 8BS

Salisbury Group of Artists: minutes and papers 1952–2001 (3259)

Wirral Archives Service, Wirral Museum, Town Hall, Hamilton Street, Birkenhead, CH41

Heswall and District Arts Association: records c1968–98 (Acc. 1506)

Hoylake and District Arts Association: minutes and newsletters 1973–87 (Acc. 1507)

Local Repositories in Scotland

North Lanarkshire Archives, 10 Kelvin Road, Lenziemill, Cumbernauld G67 2BA

Coatbridge Art Guild: records c1965–95

Scottish Borders Archive and Local History Centre, St Mary's Mill, Selkirk TD7 5EW

John Ballantyne (1815–97), portrait and genre painter: MS memoirs 'Sketch of the life of a painter' and 'The artists I have met' (SBA/144)

Local Repositories in Wales

Carmarthenshire Archive Service, Parc Myrddin, Richmond Terrace, Carmarthen SA31

Dyfed College of Art: minutes 1972–85 (CAC/ED)

EXECUTIVE COMMITTEE 2002 – 2003

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Tom Nichols
(University of Aberdeen)
Evelyn Welch
(University of Sussex)

ELECTED 2001

Susie Nash
(Courtauld Institute)
Gen Doy (Vice-Chair)
(De Montfort University)
David Lomas
(University of Manchester)

ELECTED 2002

Richard Williams
(University of Edinburgh)
Malcolm Gee
(University of Northumbria)

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Helen Weston & Tag Gronberg

(2003 conference organisers)

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Gaby Neher

(2004 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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Editor, *Bulletin*,
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<ed-bulletin@aah.org.uk>

Annual deadlines:

5 January (pub mid-Feb)
5 May (pub mid-June)
5 September (pub mid-Oct)

Conference/fellowship
information and job ads are
printed free of charge.

All other ads (e.g. for courses)
contact Editor to discuss price.

For queries re material to be
posted as an insert with *Bulletin*,
please contact the Administrator.



Association of
Art Historians

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