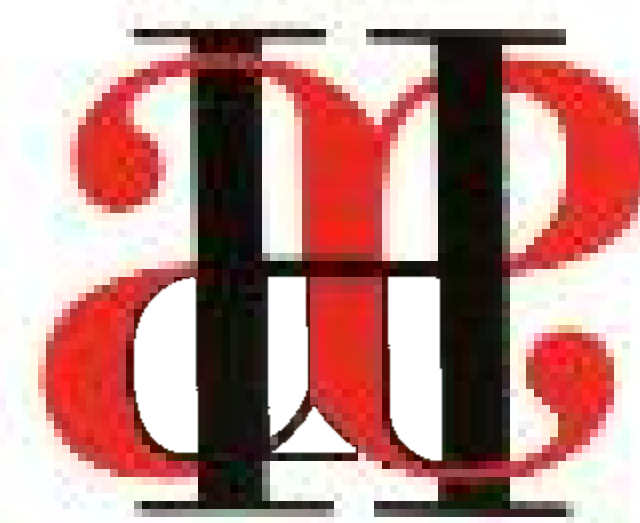


Bulletin 83



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June
2003

Association of
Art Historians

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www.aah.org.uk

Chair's report

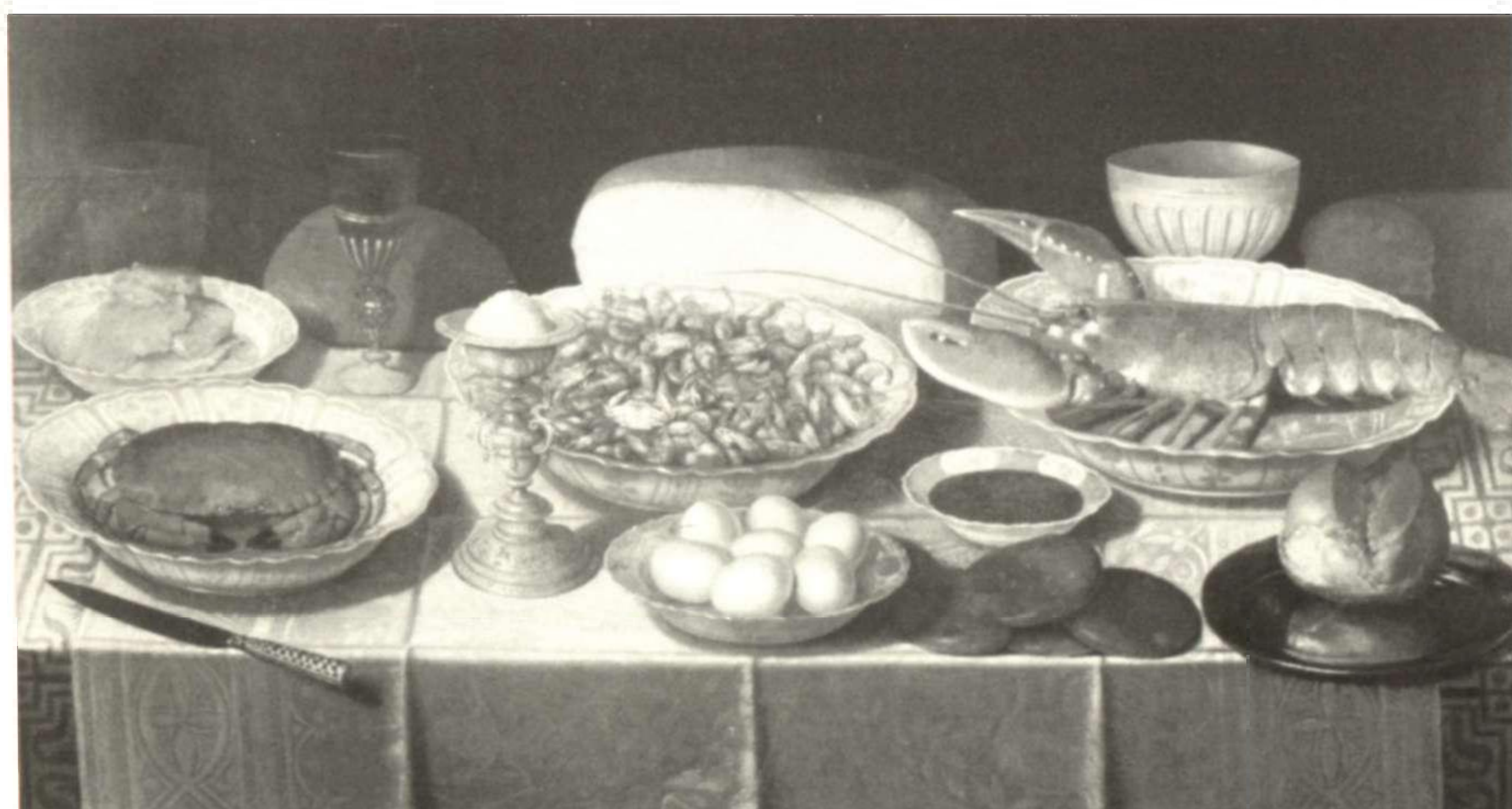
I am pleased to devote my Chair's report in this *Bulletin* to news about the constitution, a vote of thanks to a number of people and a welcome to some new faces. First, I'm delighted to say that the revised version of our constitution, published in the last *Bulletin*, was voted in unanimously at the AGM held in London on 11 April. This is a positive development that enables us to continue with our current practices and move forward with an up-to-date constitution that reflects current Charity legislation and practice. I am grateful to everyone who was involved in the long process of revising the constitution and to all the members who came to the AGM and offered their support.

My second item is thanks to a number of people who have worked hard for the AAH over the past few months and years. First of all, I am immensely grateful to the organisers of the very successful annual conference this year: the academic organisers, Tag Gronberg and Helen Weston, and the conference administrator, Daphne Saghbini. This conference was a particularly complex one, as it was held in two venues – Birkbeck and UCL – and it was also attended by over 600 people, with many delegates from abroad. The organising team handled the complexities efficiently and with good humour, resulting in an event that was both intellectually stimulating and relaxing! We are also grateful to the reception sponsors, Blackwell Publishers, the National Gallery, Laurence King Publishers, the Courtauld Institute and the Cloisters at UCL. And I'd particularly like to thank Sylvia Lahav, James Cuno, Philip Joseph, Kara Hattersley-Smith, Sue Ward and Carol Richardson for their role in organising these receptions.

Other thanks are due to retiring members of the Executive Committee, Evelyn Welch and Tom Nichols, and to several chairs of subcommittees. We owe a great debt of gratitude to Beth Williamson, Chair of the Universities & Colleges Subcommittee, who steered the AAH through a number of major government issues involving Higher Education; Mark Evans, Chair of the Museums and Galleries Subcommittee, who kept a useful e-group going; and Nicholas Addison, who has been Chair of the Schools Subcommittee during the terms of three Chairs, and certainly deserves a long-service medal for the work he has (*cont. p3*)

Contents

New Faces	2
Universities & Colleges	3
<i>Art History</i> in the States	4
AGM Minutes	5
Treasurer's Report	6
Annual Conference 2004	8
Annual Conference 2003	14
CIHA Conference 2004	16
New Interventions	17
John Fleming Travel Award	18
Publishing on the Web	19
Student News	20
Student Summer School	21
Working at the V&A	22
Careers in Art History	23
New Voices	23
Conference News	24 – 26
National Inventory	27
Contact details	28



The National Inventory

Just one of many paintings to be included in a searchable, on-line, illustrated database of European paintings in British museums.

See page 27 for further details.

Clara Peeters (c.1589 – after 1657), attr., *Breakfast Piece*, oil on panel. Shipley Art Gallery, Gateshead (Tyne and Wear Museums)



Amy Barker
New Chair of
Museums &
Galleries

Amy Barker completed a BA at the Courtauld Institute

and an MA at the University of Warwick. She joined The Bowes Museum as Curator of Fine Art in July 2001 after spending six months as acting curator at the Lady Lever Art Gallery in Port Sunlight.

Amy would like to thank Mark Evans for his work with the group over the last three years. This small but vital part of the AAH provides an important link for art historians working in various areas of the discipline. The e-group system has ensured useful debate when issues arise and allows members spread throughout the country to keep in touch.

Amy hopes to encourage more regional museum staff to participate in the e-group and attend AAH conferences:

The Museums & Galleries group consists mainly of curators from national museums at present. It is important that this is a discussion forum for art historians working in museums throughout the country. It could also provide a rare opportunity for regional curators to make contacts with the nationals and university departments that would be beneficial to all parties.

Christiana Payne
New Hon Secretary



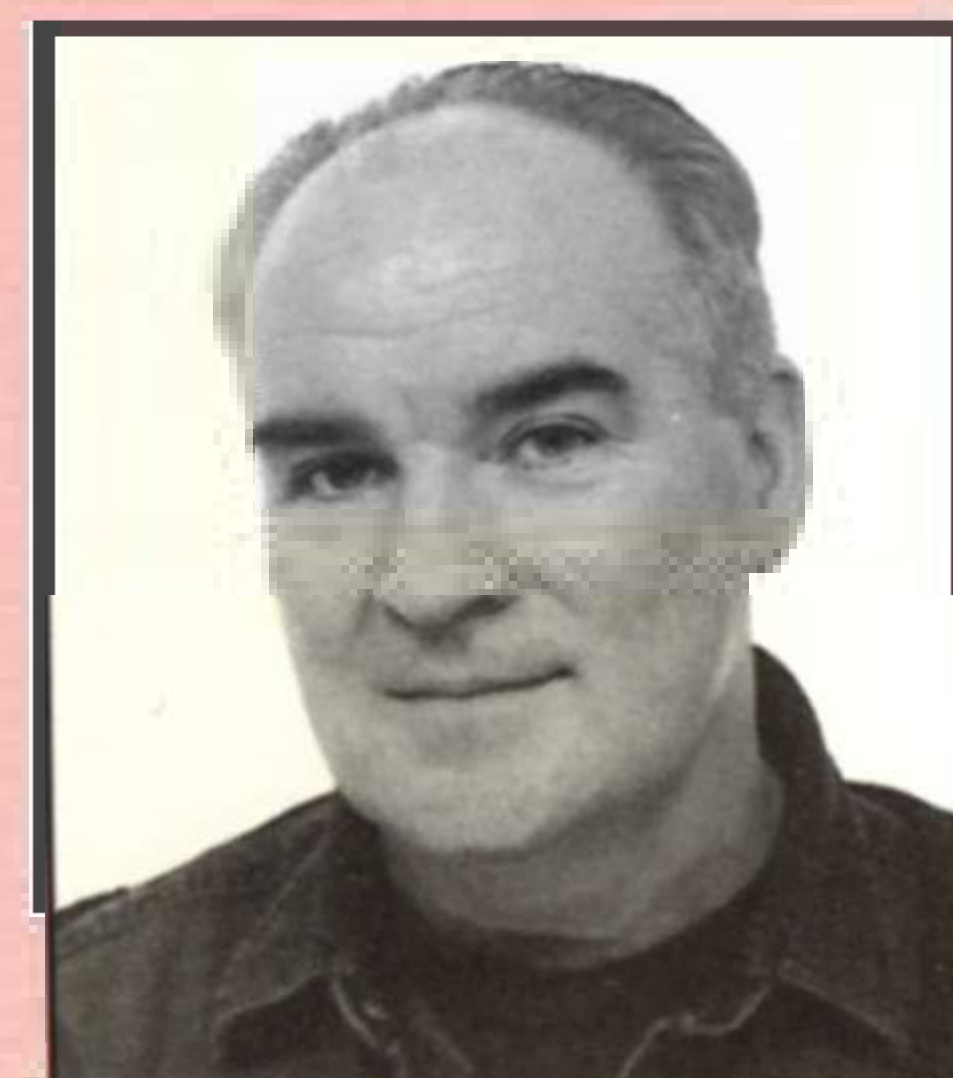
Christiana Payne is a Senior Lecturer in History of Art in the School of Arts and Humanities, Oxford Brookes University. She served on the Executive Committee of the AAH between 1999 and 2002, and in 2001 she was co-convenor and administrator of the AAH Conference at Oxford Brookes.

Her research interests are in 19th-century British landscape and genre painting.

Publications include: *Toil and Plenty: Images of the Agricultural Landscape in England, 1780–1890* (Yale University Press, 1993) and *Rustic Simplicity: Scenes of Cottage Life in Nineteenth-century British Art* (Djanogly Art Gallery/Lund Humphries, 1998).

She has curated exhibitions in Nottingham, Penzance and New Haven, and organized conferences on the dress of the poor and on the reception of British art abroad. She is currently working on images of the coast.

Colin Cruise
Chair Elect



Colin Cruise is Senior Lecturer in Art History at Staffordshire University. He studied Fine Art at Hornsey College of Art and Victorian Studies at the University of Keele, where he stayed on to complete a PhD in English.

He has published widely on 19th-century British art, particularly in its relation to literature and religion. He is guest curator for a forthcoming major exhibition on the work of Simeon Solomon for Birmingham Museum and Art Gallery.

He has a long connection with the AAH, first as a member of the Universities Subcommittee, where he organised the Student Thesis Prize, and later as an Elected Member of the Committee, where he oversaw the Initiatives Fund.

His main interests are in books and music, particularly opera, but he promises not to sing Norma during any meetings.



Louise Bourdua
EC Member

Louise Bourdua is a lecturer in History of Art at the University of Aberdeen. She

has written widely on the patronage and iconography of the mendicant orders, and her book *The Franciscans and Art Patronage in Late Medieval Italy* will be published later this year.

She has served on the editorial board of the British School at Rome and the committee of the Scottish Society for Art History, and remains active in the Association of University Teachers.

Carol Jacobi
New Chair of Schools



Carol teaches History of Art at Westminster School and lectures at Birkbeck College, London. She is also a Principal Moderator in History of Art for the AQA examination board. She graduated with a degree in History of Art and English Literature, holds a PGCE, MA degrees in Painting Conservation and in 19th-Century Literature and was awarded a PhD for her research work on William Holman Hunt.

She has published articles in a number of journals, including *Art History* and has recently completed a book on Hunt.

Carol hopes to build on the success of the Members' Group in preserving the subject at A level and providing support to teachers during the transition to the new examination. She would like, in particular, to broaden the appeal of the discipline and strengthen links between schools and universities.

Universities and Colleges

The U&C Subcommittee organised its customary two events at the Annual Conference in London:

SPECIAL INTEREST GROUP MEETING

The U&C Report in the February *Bulletin* (82) advertised the main item for discussion as 'Continuing Effects of the RAE on Art History Departments', with the intention of considering the implications for departments of the distribution of research funding in light of the 2001 RAE. After the deadline for that *Bulletin* report, the Government's White Paper on the Future of Higher Education was released, and so the main item for discussion was altered to focus on that. Heads of Department were contacted by the AAH Chair, to invite them to attend and/or to send responses on the White Paper to her, to form the basis of the Association's response. Following this discussion and consultation, an AAH response was sent to the DfES at the end of April.

The meeting also discussed, briefly, the procedures for making bids to the AAH Executive Committee for grants from the AAH Initiatives Fund. This Fund makes grants, usually up to £1000, to facilitate activities or events designed to increase the profile of Art History, or of the Association. Forms and guidelines for this are available from the AAH Administrator.

NEW E-GROUP

As a result of the adoption of the revised AAH Constitution, Subcommittees are now renamed Members' Groups. The U&C Members Group has decided, as part of our continuing efforts to achieve the greatest possible representation across the sector, to convene this Members' Group, for the time being, as an electronic mailing list. Extremely effective consultation with AAH members in Universities and Colleges has already been carried out in this way on issues such as the Benchmarking document, the RAE, the Joint Funding Bodies Review, and the Government White Paper on Higher Education.

We hope to recruit at least one AAH member from every institution offering Art History to this email list, and, in future, AAH consultations will be carried out through this Members List, not by contacting Heads of Department. Heads of Department who are members of the AAH are, of course, very welcome to join this Members List, and we invite them to do so. Members who attended the meeting at the London Conference were asked to volunteer their email addresses if they wished to be a departmental contact, and these people have been added to the list. **If any member who was unable to attend the meeting would like to join the consultation list, he or she should forward an email address to the AAH Administrator.**

This Members Group list, which will chiefly be used for information and consultation, does not replace the discussion list *aah-he-issues*, which offers the opportunity for wider discussion on matters of interest to art historians working in higher education. To join *aah-he-issues*, visit the list's website at: <http://www.jiscmail.ac.uk/lists/aah-he-issues.html> (continued overleaf)

(cont. from p1) done, particularly in heading discussions involving revision of the A-level syllabus. Last, but not least, I would like to offer sincere thanks to Marsha Meskimmon, who has served as a superb Secretary to the AAH. Marsha has contributed a huge service to the AAH, not least by furthering the discussions between the AAH and DACS over image copyright.

Although many are leaving, there are also some welcome new EC members, including Louise Bordua and Tom Gretton. I'm delighted to announce that Colin Cruise was elected as the next Chair of the AAH at our AGM, and he will shadow me for a year, taking over at the Nottingham AGM in 2004. I'm looking forward to working with Colin, and I'm sure he will bring creative energy to the role of Chair. The membership also elected Christiana Payne as the new Secretary of the AAH. Christiana has been an active member of the AAH, and was responsible for the academic and administrative organisation of the Oxford conference in 2001. We also now have new chairs for three of the subcommittees (now called 'members' groups'): Amy Barker for Museums and Galleries; Carol Jacobi for Schools; and we welcome back Evelyn Welch as Chair of the Universities and Colleges group.

SHEARER WEST

Evelyn Welch

New Chair of Universities & Colleges

Evelyn Welch is Reader in the History of Art in the School of European Studies at the University of Sussex. In October 2003 she will become Pro-Vice Chancellor. A specialist in Italian art and culture between 1300 and 1600, she is the author of *Art and Society in Italy, 1350–1500* (OUP) and *Art and Authority in Renaissance Milan* (Yale). Her forthcoming work, *Shopping in the Renaissance. Consumer Cultures in Italy 1350–1600*, will be published by Yale.

She has been an active member of the AAH for many years. Given the range and speed of government and university initiatives, she sees the Universities & Colleges group as a crucial filter for representing the subject community at a national level.

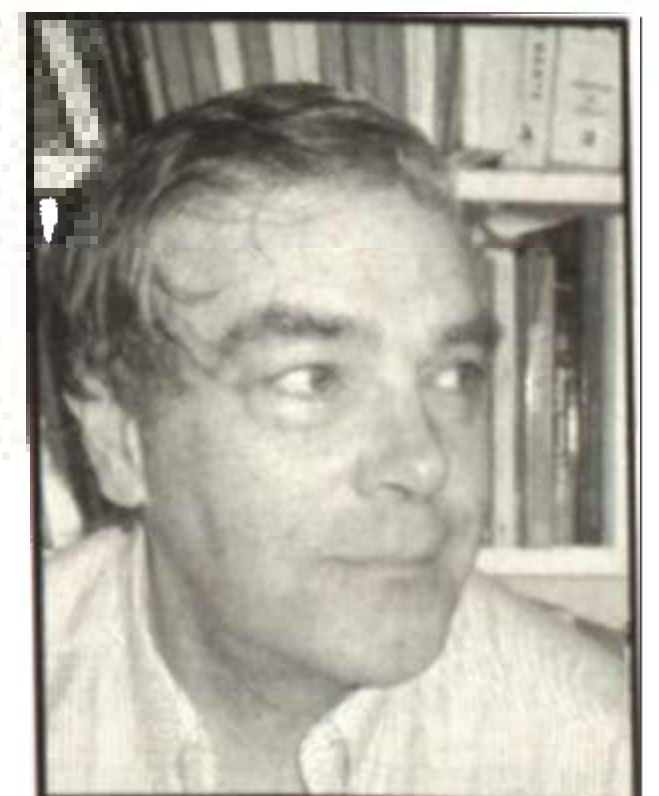


Tom Gretton

EC Member

Tom Gretton has spent his whole teaching career at UCL; he is Head designate of its History of Art department, succeeding Professor Helen Weston. His PhD is in 19th-century French social History; his research interests focus on the history of printed pictures of the last two centuries in the western tradition, including both its 'popular' dimension, and genres and commodities developed for bourgeois 'mass' markets. He is currently completing a book on a Mexican printmaker, Jose Guadalupe Posada (1852–1913). Recent publications include 'Loaded canons' for a book edited by Nicholas Addison and Lesley Burgess *Issues in Art and Design Teaching* (Routledge 2003).

As a member of the Universities and Colleges Subcommittee of the AAH, Tom Gretton chaired the group that wrote the QAA Benchmark Statement for History of Art, Architecture and Design in 2001–02, collaborating closely with the drafters of the 'Art and Design' statement. He keeps a watching brief for UCL on developments in the 'quality assurance' sector of our industry, as codified by QAA and HEFCE.



Art History in the States

The Editors of *Art History* – Deborah Cherry, Fintan Cullen and Colin Rhodes – attended the annual conference of the College Art Association, held in February 2003 in New York. It was enjoyable as well as productive for all three of us to attend the conference.

The editor and deputy editor attended a wide range of talks, papers, and conference sessions, from Renaissance to modern and contemporary art, on Asian art, on named artists, and on themes from “mapping” to biography, or art and labour.

We did “power” breakfasts and attended evening receptions. We consulted regularly throughout the conference to discuss what to attend and what we had heard. We received suggestions for future submissions, met contributors and readers past and present, networked at the conference and the book fair, collected proofs for the next issue, and attended a session at the Blackwell exhibit stand. We had a very stimulating meeting with Marilyn Perry, Director of the Samuel H. Kress Foundation.

The Reviews Editor chaired a one-day session, and attended other sessions during the conference. He also spent invaluable time meeting with potential reviewers and publishers.

The reception hosted by Blackwell for *Art History*, *The Art Book*, and *New Interventions*, was a spectacular success. With magnificent vistas from the 54th floor and liberal refreshments, it was hailed as the party of the conference. The team from the publishers offered us consistent support throughout the two and a half days of the book fair.



Fintan Cullen at Blackwell's stand at the CAA conference, talking to Jayne Fagnoli of their Boston office.

JOURNALS COLLOQUIUM

In early March the editor attended a colloquium at the Clark Art Institute for editors of art journals. Those represented included *The Art Bulletin* and *Art Journal*, *American Journal of Archaeology*, *Journal of the Society of Architectural Historians*, *American Art*, and the new e-journal *Nineteenth Century Art Worldwide*.

Topics discussed included e-journals, the nature of the journal article, the relationship between a journal and its society, and the role of the editor. The event provided an extremely productive forum for exchanging ideas and information. The colloquium was hosted by the Clark and CAA, and the editor's travel costs were generously contributed by the British Academy.

LEARNING AND TEACHING FORUM

Pauline Ridley (Brighton) and Cath King (Open University), organised a Forum Discussion on the Special Educational Needs and Disability Act 2001 (SENDA). It is proposed that a booklet on SENDA and its implications for Learning and Teaching practices in Art History be produced for the benefit of AAH members. Pauline Ridley and Cath King would like AAH members to let them know about their experiences of dealing with the following issues in relation to Art History students with Special Educational Needs and Disabilities: Admissions; Teaching and Learning Activities; Study Visits; Assessment. In addition, teachers of Art History who themselves have Special Educational Needs and/or Disabilities may wish to let Pauline and Cath know of their own experiences as professional Art Historians. Please forward any contributions to <p.ridley@bton.ac.uk> and <c.e.king@open.ac.uk> by **7 July 2003**.

CHANGES AND THANKS

The London Conference marked the end of my third year as Chair of the U&C Subcommittee, and I am now standing down from that position. Evelyn Welch, from the University of Sussex, has agreed to take over from me as Chair, sitting on the Executive Committee in that role, and communicating with the members' group email list.

My departure as Chair of the U&C Subcommittee thus coincides with the change from the relatively small subcommittee to the much wider members group, and I would like to take this opportunity to thank the members of

the subcommittee for the work that they have done on behalf of AAH members in the university sector.

In particular, I would like to thank the following: **Gaby Neher**, who has been Subcommittee Secretary since 1997, and who has sat as the representative for the AAH on the ADC-LTSN consultative group; **Evelyn Welch**, who was a member of the AAH Working Party on the RAE Process and Results, and who has just retired as an elected member of the Executive Committee; **Tom Gretton**, who was the Chair of the History of Art, Architecture and Design Benchmarking Panel, and who was instrumental in the negotiations between AAH and QAA that resulted in History of Art being given a separate benchmarking panel of its own; **Cath King**, who was a member of the Benchmarking Panel; and **Pauline Ridley**, who was a member of the Benchmarking Panel, and who has contributed a simply staggering amount, over many years, to the Subcommittee's activities relating to Learning and Teaching in Art History.

I have particularly enjoyed working with these colleagues, with the Subcommittee as a whole, and with the Executive Committee, and I have learned a great deal about the Art History sector in UK universities as a result. Finally, I would like to thank **Shearer West** and **Marsha Meskimmon** for their excellent work as Chair and Secretary of the Association.

BETH WILLIAMSON

Minutes of The Association of Art Historians' 29th Annual General Meeting

Friday 11 April 2003 • Lecture Theatre 1, Cruciform Building, University College London

1 Apologies for absence were received from Stephen Bann, Jannet King, Jason Shron

2 Minutes of the 28th AGM in Liverpool on 7 April 2002 were received without correction.

3 Chair's Report – Noting that the meeting was quorate, the AAH Chair began her report by stating that the most important item of business at this AGM was the discussion and vote on the revised Constitution, published in *Bulletin* 82, February 2003. In order that the AAH Chair could propose the revised Constitution on behalf of the Executive Committee, the Hon Secretary took the Chair at this point.

The Acting Chair appointed Claire Davies as teller and asked the AAH Chair to speak to the Constitution. SW detailed the extensive development of the Association since 1981, the date of the last Constitution accepted by the Charities Commission, and explained to members a number of salient features in the revised document, which better describe and define the complex roles now played by the AAH. Having demonstrated the aptness of this revised Constitution, SW reminded members that the current document had been drafted by our legal team, in close consultation with the AAH EC and the Charities Commission, who had agreed this version. Members were also reminded of the procedure to amend the Constitution in future.

The motion to accept the revised Constitution was seconded by Gabriele Neher. The Acting Chair took the discussion in two parts: questions/comments and motions for amendment/reference.

There were a number of pertinent questions and comments from the floor, including a brief discussion of the breadth of membership, the definition of Trustees, the roles of Editors of AAH publications and the potential ownership of property by the Association. The questions were answered to the satisfaction of members.

With no motions for amendment or reference, the Acting Chair moved to the vote: the revised Constitution was accepted unanimously.

SW resumed the Chair and moved to the final items of her report, first thanking the organisers and sponsors of the London Conference. Particular thanks went to the Convenors, Tag Gronberg and Helen Weston, the London Conference Administrator, Daphne Saghbini, the AAH Administrator, Claire Davies, the Book Fair Organiser, Gill Metcalfe and Jelena Todorovic and Ed Woodroffe, who organised the student assistants. The Chair noted that the Conference was proving to be a great success and commended the effort and enthusiasm of all concerned.

The Chair also noted that the Hon Secretary's term had come to an end and offered warm thanks to MM for her hard work these past three years. There had been one nomination for the post and thus Christiana Payne was duly elected as Secretary of the AAH. The Chair welcomed CP.

The Chair turned to the next items for report on the Agenda, reminding the meeting that all Officers' and Sub-committees' annual reports were published in *Bulletin* 82 and that questions or comments could now be taken.

4 Administrator's Report – The Administrator had no additional items for report. There were no questions.

5 Honorary Secretary's Report – The Secretary noted that three Subcommittee (now Members' Group) Chairs were finishing at the AGM – Mark Evans for Museums and Galleries, Beth Williamson for Universities and Colleges and Nicholas Addison for Schools. Thanks were offered to all three, with special thanks to NA who, as Chair of the Schools Subcommittee, had worked with three Chairs of the Association to make this subcommittee one of the most vital and pioneering in the AAH.

The Secretary reminded the meeting that two members of the EC, Susie Nash and Rachel Worth, stepped down mid-year for personal reasons and that two members, Tom Nichols and Evelyn Welch, had reached the end of their terms. The retiring members were thanked for their excellent work on the EC over their terms and wished well for the future.

Under the revised Constitution, two places needed to be filled on the EC at the AGM – nominations were received for Louise Bourdua (Aberdeen) and Tom Gretton (UCL) who were duly elected unopposed. The Secretary welcomed the new members to the Executive Committee.

Additionally, it is a matter of custom and practice, formalised by the revised Constitution, to elect a new AAH Chair as the present Chair enters the final year of their term. One nomination for Chair had been received and Colin Cruise (Staffordshire University) was duly elected and will commence his term as Chair at the AGM in 2004. The Secretary welcomed the Chair-Elect.

The Secretary noted that she had been requested at the EC meeting to remind the meeting of the current work with DACS as set out in her report in *Bulletin* 82, February 2003. The new Secretary will continue the negotiations on primary rights, while Richard Williams has taken on the Slide Collections Licensing Scheme work. There were no questions on this report.

6 Treasurer's Report – The Treasurer noted that the audited accounts had been posted throughout the conference and invited questions. There were no questions; the financial report was accepted.

7 Report from the Editor of *Bulletin* – There were no additional items for report and no questions.

8 Report from the Editors of *Art History* – There were no additional items for report and no questions.

9 Report from the Editors of *The Art Book* – CR thanked Blackwell and the National Gallery for sponsoring and hosting the Conference reception to mark the 10th Anniversary of *The Art Book* and the other, flourishing, AAH publications. There were no questions on the report.

10 Reports from the Subcommittees:

Museums and Galleries – ME introduced Amy Barker, the new Chair of the Museums and Galleries Members' Group. SW thanked ME again and welcomed AB. There were no further items for report and no questions.

Independents – There were no additional items for report and no questions.

Schools – NA thanked the Association for their support during his time as Chair of the Schools Subcommittee and introduced Carole Jacobi, the new Chair of the Schools

Treasurer's Report for year ended 31 December 2002

The Executive Committee is pleased to report on the Association's financial statements and activities for the year ended 31 December 2002.

PRINCIPAL ACTIVITIES

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

CONSTITUTION

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

RESOURCES EXPENDED

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

REVIEW OF THE YEAR

During the year the Association has continued to encourage activities organised by subcommittees and again made funding available to students for the support of a summer school; this is the third year that this summer school has taken place and has proved to be a valuable experience for those students who have taken part.

Work commenced during the year on the final stages of the Artists' Papers Register, made possible through facilities provided by the Victoria and Albert Museum.

The Association has been heavily engaged during the year in discussions with the Charity Commission regarding

constitutional issues; as a result of these discussions a new constitution has been drafted by the Association's lawyers; this constitution will be laid before the members for approval at the Annual General Meeting on 11 April 2003.

The Association's Accounts show net outgoing resources for the year ended 31 December 2002 amounting to £36,589 and unrestricted reserves carried forward at that date were £108,173 and restricted reserves of £89,675 relating to the Getty grant.

STATEMENT OF RESERVES POLICY

General reserves carried forward to the year 2002 amount to £93,903, after a transfer to the Designated "Art History" Sabbatical Reserve of £6,000 which now amounts to £14,270. The amount of this Reserve has been increased by the Executive Committee in order to provide a Sabbatical for the members who carry out the editorial duties in line with the efforts involved in performing those duties. "Art History" is not only the principal academic journal of the Association but is also its most significant source of income. The transfers to the Reserve in future years will be calculated so as to provide a total sum of £20,000 for sabbaticals for the Editor, Deputy Editor and Reviews Editor at the end of their tenure of office.

AUDITORS

A resolution proposing that Horwath Clark Whitehill be re-appointed as auditors of the charity will be put to the Annual General Meeting.

This report was approved by the Executive Committee on 4 April 2003.

SHEARER WEST
Chair

To obtain a copy of the full report, please contact the AAH Administrator.

Members' Group. SW thanked NA again and welcomed CJ. There were no further items for report and no questions.

Universities and Colleges – BW noted that she would be stepping down as Chair and would be replaced by Evelyn Welch. Additionally, she noted that the work of this Group is intrinsically linked to the question of representation in Universities and Colleges throughout the UK; over the next year, the Group will seek to expand its email network to ensure that it has at least one representative from every department in the UK and that activities (e.g. data collection and/or lobbying on particular issues such as the White Paper) would be managed by small working-parties in the Group, with immediate access to these representatives.

SW thanked BW, welcomed EW and noted that the e-group in future could only consist of AAH members and that the present circulation might, thus, be altered.

Students – There were no additional items for report and no questions.

11 Report from the British Chair of CIHA – It was noted that as this report had failed to appear in *Bulletin*; the British Chair of CIHA would be asked to report in the next issue (see page 16).

12 Report from the Convenor of the Artists' Papers Register – The Convenor updated the meeting on progress with the APR and its top-up funding bids, including approaches to the Pilgrim Trust and the Weston Family

Trust. While the economic situation makes funding more difficult to obtain, the APR's shortfall is less than initially expected and they are confident of a positive result.

The Chair thanked RS for his commitment to the project. There were no questions from the floor.

13 Report from the Convenor of the Midlands

Conference 2004 – Gabriele Neher reported on progress to date, noting especially that Nottingham offered many attractions as a conference venue. The theme has been announced as Old/New in honour of the 30th Anniversary of the Association, and sessions were now being proposed which explore this theme in the widest possible sense – the remit of the academic side of the conference is to expand disciplinary enquiries and limits. GN also noted that there are plans for some very exciting trips throughout the Midlands.

The AAH Chair thanked GN and said that she expected the 30th anniversary Midlands Conference to be a great success.

14 AOB – On behalf of the members of the Association, Deborah Cherry expressed thanks to the AAH Chair for her effort and commitment to the important work of Constitutional revision, praising her skill and modesty in pursuing this difficult task to successful completion.

The meeting closed at 5.45 pm.

Statement of Financial Activities for the year ended 31 December 2002

	2002 £	2002 £	2002 £	2001 £
	Restricted	Unrestricted	Total	Total
INCOMING RESOURCES				
Donations, appeals and membership subscriptions				
Subscriptions	–	28,732	28,732	32,406
Donations	<u>740</u>	<u>700</u>	<u>1,440</u>	<u>700</u>
	<u>740</u>	<u>29,432</u>	<u>30,172</u>	<u>33,106</u>
Activities in furtherance of the charity's objectives				
Publications	–	98,825	98,825	92,352
Conferences (CIHA)	–	–	–	6,613
Other income	–	766	766	962
Grants	–	–	–	<u>105,000</u>
	–	<u>99,591</u>	<u>99,591</u>	<u>204,927</u>
Investment income	–	<u>3,495</u>	<u>3,495</u>	<u>3,558</u>
TOTAL INCOMING RESOURCES	<u>740</u>	<u>132,518</u>	<u>133,258</u>	<u>241,591</u>
RESOURCES EXPENDED				
Grants payable in furtherance of the charity's objectives	16,065	–	16,065	–
Costs of generating funds	–	356	356	1,615
Direct charitable expenditure	–	78,598	78,598	58,307
Management and administration	–	<u>74,828</u>	<u>74,828</u>	<u>57,411</u>
TOTAL RESOURCES EXPENDED	<u>16,065</u>	<u>153,782</u>	<u>169,847</u>	<u>117,333</u>
Net (outgoing) / incoming resources for the year	(15,325)	(21,264)	(36,589)	124,258
Fund balances brought forward	<u>105,000</u>	<u>129,437</u>	<u>234,437</u>	<u>110,179</u>
Fund balances carried forward	<u>89,675</u>	<u>108,173</u>	<u>197,848</u>	<u>234,437</u>

Balance Sheet as at 31 December 2002

	2002 £	2001 £
Fixed Assets		
Tangible	766	2,638
Intangible	4,700	4,700
Investments in subsidiary	<u>2</u>	<u>2</u>
	<u>5,468</u>	7,340
Current Assets		
Debtors and Prepayments	8,638	14,586
Cash at bank and in hand	244,654	197,220
Loan to subsidiary company – Pitchfactor Limited	<u>2,446</u>	<u>29,620</u>
	<u>255,738</u>	<u>241,426</u>
Creditors: amounts falling due within one year	<u>63,358</u>	<u>14,329</u>
Net Current Assets	<u>192,380</u>	<u>227,097</u>
Net Assets	<u>197,848</u>	<u>234,437</u>
Funds		
Restricted	89,675	105,000
Unrestricted:-		
General	93,903	99,437
Designated:-		
Sabbatical Reserve "Art History"	<u>14,270</u>	<u>30,000</u>
	<u>197,848</u>	<u>234,437</u>

AAH Annual Conference 2004

Old / New ?

1 – 4 APRIL 2004

University of Nottingham

Call for Papers



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 focusing on the theme of Old/New. The aim of the conference is to include papers that cover as wide a range of periods, media, artistic practices and geographical locations as possible in order to stimulate debate.

Conference organiser: Gabriele Neher <gabriele.neher@nottingham.ac.uk>

If you would like to offer a paper, please contact the session organiser(s) direct.

Visual Representation and the Politics of Memory

Dr Simon Faulkner, Manchester Metropolitan University, School of History of Art and Design, Righton Building, Cavendish Square, Manchester, M15 6BG
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Cultural memory has become a significant subject within the humanities during the last decade. Studies of cultural memory produced by academics working in a range of fields have explored how particular constructions of the past have been mobilized within contemporary politics. Within such studies, cultural memory is understood to be structured by relationships between the past and the present, through which the representation of the past gives meaning to contemporary actions. This makes memory a powerful political tool. As Edward Said has observed: 'Memory and its representations touch very significantly upon questions of identity, of nationalism, of power and authority.'

This session will focus upon the use of visual images and practices within collective constructions of the past. The session aims to explore the ways in which visual representations contribute to the production of the simplified and usable pasts essential to the formation of cultural memories.

To do this, papers in the session should examine how images of landscapes, historical figures and events, or monuments, memorials and memorial spaces, have formed part of the politicized memory work of national communities and states, and of dissident and marginalized groups, at different times and in different places.

Papers could examine how visual images function within the often multiple and contested formations of memory involved in practices such as the maintenance of particular social formations, the collapse and replacement of states, the colonization of land, or the production of cultures of resistance. Papers could discuss how specific events in the distant or recent past are remembered in different ways, by different people and for different purposes.

Tradition and innovation in the practice and criticism of drawing 1400–1600

Francis Ames Lewis, Department of History of Art, Birkbeck College, 43 Gordon Square, London WC1H 0PD
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Earlier 20th-century critical approaches to the study of old master drawings tend to prioritise the connoisseurial methods of auction house and printroom curators. Such enquiry is firmly grounded on a long tradition of drawing criticism that was already well established when Giorgio Vasari assembled his celebrated 'Libro de' disegni' of examples of the graphic styles of the artists included in his 'Lives...'. In recent decades, however, approaches to the analysis of the historical importance of drawing practices, and their evolution and change during the 15th and 16th centuries, have become increasingly prominent. Discussion has revolved around issues such as the relationships between techniques and functions of drawings; the development of new techniques and functions with changes in artists' visual or aesthetic preoccupations; and the evolution of the highly-finished drawing as both an end in itself and a mode of affective social exchange. Such analytical orientation perforce builds on the essential research of the scholars who earlier codified the drawing corpuses of the masters, separating the autograph from the workshop product, and analysing them principally in terms of their date and their position within the chronological development of the draughtsmen's style and aesthetic preoccupations.

This session seeks to explore the complementarity and symbiosis between these two ways of engaging with the study of old master drawings. Papers are invited that will treat material or issues in drawing and drawing practice from 1400–1600 anywhere in Europe (and conceivably beyond). Proposals from scholars whose work has evolved

within different critical environments (the auction house, the museum printroom, the academic history of art department) are welcome, in order to generate wide-ranging debate about the developments of the past decades and the current state of old-master drawing studies.

Art, History and Memory in post-war Eastern and Central Europe

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The past was highly politicised during the socialist period in Eastern/Central Europe. The force of History was invoked to legitimate authority. And 'collective memory' was activated to contest lies and distortions in the historical record. Memory and history were often counter-posed in what Havel described as the struggle to 'live in truth'. What role did art and architecture play in these processes? And how should this often tendentious art be considered today? By similar measure the historiography of the field needs to be re-examined. What was the relation of scholarship to authority?

With currents of nationalism, nostalgia, lustration and triumphalism pulsing through post-communist societies, memory and history have been brought into new relations in the last dozen years. How the histories of art, architecture and design of the socialist period are written continues to be an ethically and politically sensitive matter. As Slovene writer Marina Grzinic commented in *Fiction Reconstructed* (2000) 'it is time to find and to re-write paradigms of specific spaces, arts and media productions in Eastern Europe.'

The convenors of this strand welcome proposals of papers dealing with any aspect of art (widely defined to include architecture and design) or the art historiography of Eastern/Central Europe in the period since the Second World War.

Past, Present, Future?

Gen Doy, Dept. of History and Material Culture, De Montfort University, Leicester LE1 9BH, Tel: 0116 2551 551 ext. 8424. <gdoy@dmu.ac.uk>

This session will look at uses of history, significance of the past for the present, and ways in which past and /or present can suggest future developments and strategies for artists, art historians, educators and museum/gallery curators. Suggested topics might include ways in which artists utilise art historical sources (is this always involved with the postmodern, irony or pastiche?), whether history is still a significant factor in the contemporary art world, the reluctance of some art historians to teach contemporary art (when does the contemporary become history?), whether new technology necessarily mean new ideas, how old is 'old' and what is the 'new' if we have already rejected Modernism and Postmodernism (or have we?).

This session welcomes any interesting and speculative papers on the past, present and future of visual culture of any kind.

Interventions/Intersections: The future of feminist art, histories and critique

Penny Florence, Falmouth College of Arts, Woodlane Campus, Falmouth, Cornwall, TR11 4RH <penny.florence@falmouth.ac.uk>

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This session seeks to interpret the changing dynamics of feminist art histories, theories and practices over the past three decades. During this time, the work of feminist scholars and artists has made radical interventions into the normative frame of art history while forging productive intersections with other academic disciplines and wider forms of cultural politics. Is it now possible to discern new directions?

We invite papers that build on these interventions and intersections with a view to clarifying their implications for the future, especially as they engage notions of difference, ex-centrality and cross-cultural and/or transnational feminist practices. We welcome submissions from art historians, practitioners, curators or scholars from any disciplinary perspective interested in dialogue and debate on these issues.

The Shattering of Old Law-Tables? Old/New tension in fin-de-siècle Vienna

Gemma Blackshaw, Dept. of History of Art, University of Plymouth, Earl Richards Road North, Exeter, Devon, EX2 6AS. <gemma.blackshaw@plymouth.ac.uk>

Turn-of-the-century Vienna has been epitomised since the publication of Carl E. Schorske's seminal *Fin-de-Siècle Vienna: Politics and Culture* as a hothouse in which 20th-century a-historical culture grew. Schorske argues that an indifference to history, an outright rejection of 19th-century culture reminiscent of an Oedipal revolt, defined the projects of Vienna's most innovative artists and intellectuals. Sigmund Freud, Gustav Klimt, Oskar Kokoschka and Arnold Schonberg are brought together as Nietzschean cultural transformers: new, rebellious, epoch-making individuals. But the shattering of old law-tables was perhaps not as decisive or as immediate as the Schorske model first outlined. Old/New tensions were actually embedded in Viennese Modernism, often existing within the same frame, text, building or discourse. Kokoschka turned to the highly conservative portrait genre as a means of establishing his radical reputation. Egon Schiele's self-portraiture combined an ossified Christian iconography with a new, medical iconography of the hysteric body. Otto Weininger's *Sex and Character* offered the tantalising model of the inherent bisexuality of humans, only to retreat anxiously to the fixing of gender positions and the maintenance of patriarchy. Such examples show a culturally entrenched reluctance to abandon the past. The narratives of original genius surrounding Vienna's key figures, first initiated by the Viennese fin-de-siècle avant-garde but perpetuated since in the monograph-tradition, has obscured this relationship between Old and New.

This session has two aims. The first aim is to evaluate how far both Viennese Modernism and Vienna itself as a cultural, social and political context can be characterised as having ruptured history by abandoning the past. The second aim is to explore Old/New trends and tensions in the

actual scholarship on fin-de-siècle Vienna. For example, what is the legacy of the Schorske model of Vienna as an a-historical, self-contained and interdisciplinary site of innovation? And how do scholars approach such a field today?

Old Makes New in Rome

Dr Jill Burke, University of Edinburgh <Jill.burke@ed.ac.uk>

Dr Carol Richardson, Department of Art History, The Open University, Walton Hall, Milton Keynes, MK7 6AA
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The city of Rome has always 'renewed' itself by looking back to old Rome. This session invites papers that consider specific instances of the mixing of old and new in Roman art, architecture and culture.

Papers will consider the assimilation of the past in the present of Roman art – literature, visual culture or *spolia*. Papers are encouraged from antiquity to modern and contemporary subjects and themes, with particular emphasis on the Renaissance and Baroque.

Now and Then: Feminism: Art: History

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Dr Alison Rowley, Lecturer in Art History, Theory and Fine Art <a.j.rowley@leeds.ac.uk>

The curatorial project of *Documenta 11* (2002) challenged us to consider art practice as a way of thinking about history. The work on exhibition articulated unconsidered histories through untypical concepts of the historical accessed as the aesthetic as the site of particularity, singularity and affectivity. In many ways, the project of *Documenta 11* was profoundly feminist, but without self-definition as such. In 1996, *Inside the Visible* specified an elliptical history of 20th century art 'in, of and from the feminine'. The exhibition covered three historical moments and included varied geo-political generations, orchestrating its chosen practices around body, materiality, metaphor, and language. In both cases of these strategic curatorial practices, both art work and exhibition could be treated as 'theoretical objects' calling for critical and analytical reading. Yet between these two 'events' the acknowledgement of feminism's (theory and practice) central role in restructuring the ways we, as producers, readers, curators, think about art practices has been effectively 'disappeared': absorbed, appropriated and exnominated as a player in the historical field of later twentieth century cultural debate.

This session will be devoted to setting up the conditions in which both the location and repression of histories of feminist engagements with the practices of art, historical analysis and of curatorial framing can emerge and be debated.

Queering the Archive

Gavin Butt, Historical and Cultural Studies Department, Goldsmiths College, University of London, New Cross, London SE14 6NW, UK <GavinButt@aol.com>

Richard Meyer, Department of Art History, 351 VKC, University of Southern California, Los Angeles, CA 90089-0047, USA <rmeyer@usc.edu>

Over the past twenty years or so, scholars have developed various ways of analysing the play of queer desire and identity within the history of art and visual culture. Some approaches have privileged positivist methods of historical interpretation by seeking to uncover unknown or disregarded archives— including private, sub-cultural, underground or pornographic materials – in developing fresh knowledge of gay and lesbian artistic lives and artworks of the past. Others have been drawn, via psychoanalysis, to analysing the silences and omissions within the historical record itself as symptomatic of psychosexual meaning or repression. Others still, influenced more by deconstruction and queer/performance theory, have critiqued the archival reliance on documentary evidence and, in motioning towards more ephemeral ciphers and registers of sexuality, have called for a reappraisal of the very expectation that sexuality might be 'evidenced' at all within the visual field.

This session calls for papers that engage with diverse approaches to the archival bases of queer art history and visual culture. We encourage submissions which adopt a questioning attitude toward the research and writing of sexual knowledge, and which might include historical, theoretical, or creative/experimental work. We welcome papers from a broad range of disciplinary interests, including art history, literary theory, cinema studies, fine art, performance studies, and visual culture.

sculpture/city/architecture/museum

Steven Gartside <S.Gartside@mmu.ac.uk>

Sam Gathercole, School of Architecture & Building Engineering, University of Liverpool, Leverhulme Building, Abercromby Square, Liverpool L69 3BX. Tel: 0151 794 2623
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The strand considers the inter-connections between architecture, sculpture, the museum and the place of the city. The papers will focus on the tensions that occur between the ideal and the real, between theory and practice. The spectator in the city automatically visually ranges over the forms and surfaces that are presented in the course of a journey, as the spectator in the art museum visually ranges over the objects on display. The strand explores ideas of context in relation to architecture and sculpture.

Work is produced with a desire for response. This can occur as a palpable reaction, or as something which slips easily into an accumulated visual language. Often the institutional desire to order, classify, document, isolate and control can have a deleterious effect on both object and experience. There are, perhaps, interesting possibilities in the consideration of the everyday processes of encounter. What are the (dis)connections with intention? What should be the role of 'minor work'? What happens when categories such as 'architecture', 'sculpture' and 'theory' no longer seem to fit?

The New 'Antique Work': Anglo-Italian currents in art and architecture during the early sixteenth century

Jonathan Foyle, Historic Royal Palaces
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England is usually considered a relative stranger to the intensive artistic and philosophical culture of the 'High Renaissance' period in Europe, and particularly Italy, from c.1480–1530. Whilst France has identified itself with a 'Premier Renaissance' in the first decades of the sixteenth century, early studies of Renaissance England found no comparison here, and suggested that the visual arts, literature and drama fused only during the later sixteenth century, in the Elizabethan era.

However, recent scholarship has more closely examined the apparently sporadic adoption of artistic forms earlier in the century in the search for underlying patterns of patronage, trade and labour, and for deeper semiotic meanings in the works themselves. This research has identified a variety of factors that dispel the notion of England's cultural isolation from Europe. Perhaps most importantly, its Catholic culture prior to c.1533 was based on intensive relations with Rome, whereby Italians were installed as bishops in a number of important English episcopal sees, and English cardinals enjoyed a prominent status. A large number of English humanists, diplomats, scholars and merchants were involved in the exchange of information with Italy and the trade in artistic goods and furnishings, many of the former leaving Latin documents that have often been neglected in favour of texts in the English language. A further related factor must be the production and circulation of printed books on philosophical, artistic and technical themes, and their capacity to influence patterns in the artistic and material consumption of peer groups.

Papers are invited for this session that discuss the political culture that fostered a distinct Anglo-Italian relationship in the fifty years before the Henrician break with Rome, and explore the broad intellectual and practical aspects of England's procurement and reception of Italian arts during this time.

Failure

Dr Gavin Parkinson, Birkbeck College, University of London

Dr Sarah Monks, Caird Senior Research Fellow, National Maritime Museum, 13 Woodland Terrace, London, SE7 8EW, Tel: 020 8855 4260 <sarah.monks@courtauld.ac.uk>

This session invites contributions from scholars of all periods regarding issues of failure and frustration in the practices, histories and theories of art, particularly in relation to failure in the pursuit of revival, reinvigoration and/or innovation. What were and/or are the conditions of failure in these spheres? How has the spectre of failure (whether feared or wilfully embraced) haunted and/or constructed artistic practice and its consideration? How has failure been defined and made (im)possible by artistic identities, critical approaches, curatorial practices and broader social dynamics?

Whether as incompetence, marginalisation, indolence, redundancy, 'paradigm exhaustion', misunderstanding, abortion, oversight or delusion, we are interested in the ways in which failure has been 'produced' and enacted historically, in its changing relation to its (inevitable?)

corollary, success, and in the extent to which failure remains a practical and theoretical option when taste and quality have been problematised.

Thus, while proposals examining instances of both recuperated and lasting failure are encouraged, we hope that speakers will move beyond over-familiar tropes and narratives (biographical interpretation, the 'overlooked' avant-garde artist) to engage with the broader meanings of failure and frustration, and their roles at the interface of the old/new. Proposals examining their relation to political, cultural, institutional and market contexts are therefore particularly welcomed. Ultimately, we hope that this session's reconfiguration of 'failure' will be a success.

Houses – old & new

Andrea Gáldy (Henry Moore post-doctoral fellow at the University of Manchester) <agaldy@hotmail.com>

James Lindow (Victoria & Albert Museum, Royal College of Art) <jameslindow@hotmail.com>

Since the two convenors are 'palace people', working on buildings and objects in Italy and Germany (15th–16th century), we propose the following:

A house is a building, but it can also mean a family. A 'new' family may move into an old house, but an 'old' family sometimes decided to build a 'new' house, in which case the material of the old building could be reused. Fashions in building and decoration changed and a family may have decided to give their house a makeover. What would then happen to the old objects? Studying inventories offers some explanations, but it also allows a glimpse into the household organisation, and the language employed also informs about the attitudes towards 'old' and 'new' objects, 'used' pieces, or 'old' vs 'ancient' items. Were broken or old-fashioned pieces thrown away, mended, or sold on? In this context do heirlooms have a primarily sentimental value, or are they proof of the age of a lineage? Can they, or cheaper substitutes, be acquired and used by 'new' families?

The session we propose would address the above and related issues for the period 1400–1700. We would welcome papers from scholars working on a wide range of European countries, not only for the purpose of a diverse geographical context, but also to see if and how different developments in art and religion may have influenced customs across Europe.

Histories of Gender: New femininities and modern identities

Meaghan Clarke, History of Art, Essex House, University of Sussex, Falmer, Brighton, UK, BN1 9RQ, +44 (0)1273 873113 <M.E.Clarke@sussex.ac.uk>

Sarah Cheang (University of Sussex)

How have new gendered identities been employed to articulate modernity within visual and material culture? This session aims to encourage discussion on femininity within the study of art history, and to consider different approaches to histories of gender. We are interested in fresh work around the *fin-de-siècle* New Woman, but we also seek to consider a range of contexts for the portrayal of new femininities and modern identities. This panel will be open to the notion of the New Woman wherever she may be found, both as subject and as object. Proposals are therefore sought which explore the tensions between old and new

femininities in the generation of modern identities, perhaps embracing a variety of geographical and temporal locations, and diverse types of authorship and media. Possible topics could encompass issues such as feminism and liberation, agency and articulation, fashion, nation, collecting, art criticism, gendering of art practices, cultural formations of gender informed by race, class and sexuality, histories of modernity and alternative or multiple femininities.

Dematerialisation: The entry into postmodernity.

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Dr Diarmuid Costello, Senior Lecturer in the Theory of Art, School of Arts and Humanities, Oxford Brookes University, Richard Hamilton Building, Headington Hill Campus, Oxford OX3 0BP. Tel: 01865 484982; Fax: 01865 484952 <dcostello@brookes.ac.uk>

In the history of art there cannot be a shorter chronological period that has been ascribed the status of cultural epoch than 1966–1972, the years surveyed by Lippard's classic document, *Six Years: The Dematerialisation of the Art Object* (1973). The art, criticism and theory of this epoch still provide key historical reference points for contemporary art in Britain and in the USA, and have been instrumental in securing the intellectual priority of New York for subsequent debates around postmodernism. In dominant art historical narratives Minimal art, anti-form, systems, conceptual art, earth and process art have been characterised as the entry into artistic postmodernity, decisively challenging the hierarchies of aesthetic value embedded in the forms, materials and mediums associated with modernism, its institutional spaces and conventions of viewing.

This session invites papers that investigate the legacy of the generative moment of 1966–1972. How did the aesthetic concepts that emerged during these six years – repetition, seriality, theatricality, process, materiality, negation, structure, and the situated, embodied beholder – inform the first waves of theoretical speculation on the character of artistic postmodernity? Was the process of dematerialisation conceived in terms of the complete dissolution of 'the aesthetic' as a unique category of experience, or did the movements of 1966–72 offer a radically transformed conception of the aesthetic? Is our understanding of 1966–72 locked within the postmodernist critique of modernism? Or does the art and theory of this epoch offer the intellectual resources to think beyond the current congealed radicalism of postmodernist paradigms?

Medieval and Renaissance Art and The Question of Innovation

Victoria Mier <victoria.mier@bristol.ac.uk>

Deirdre Jackson, Department of History of Art, University of Bristol, 43 Woodland Road, Bristol BS8 1UU

Is new better than old? Has periodisation damaged the status of certain artists or works of art? Artists who with hindsight appear conservative have generally been regarded as less important than those deemed innovative. Northern art is often seen as backward in comparison with Italian art of the Renaissance, but does this have more to do with

models of art history than with the circumstances of the art itself?

This session will look at aspects of the old that have been overshadowed by the new, and the implications of this for art history. Papers are welcomed on art from both north and south in the Middle Ages and the Renaissance, and across all media – including sculpture, painting, manuscripts, and the so-called minor arts. Topics could include the following: whether innovation always equals progress, whether art develops teleologically and qualitatively, how far assumptions regarding the Renaissance have prejudiced our view of the Middle Ages, to what extent loss is an inevitable consequence of innovation. Papers might discuss the contributions of particular art historians, from Vasari to Panofsky and beyond, or simply focus on individual works of art or artists.

Old / New: Thirty years of Italian Trecento studies

Louise Bourdua, Department of History of Art, University of Aberdeen, Old Aberdeen AB24 3FX, Scotland tel: 01223 272621, fax: 01224 272458 <l.bourdua@abdn.ac.uk>

1974 saw the publication of Roberto Longhi's collected essays on the Trecento spanning some thirty years of activity. A new Italian edition has just been reissued, but 1974 was also a year in which new kinds of Trecento art histories were being produced: two examples include Henk Van Os, 'St Francis of Assisi as a Second Christ in Early Italian Painting', and Julian Gardner's 'The Stefaneschi altarpiece: a reconsideration'. Thirty years have now elapsed. What has happened since? Where are we now? Where do we go next?

This session seeks to consider, both from the point of view of historiography and methodology, thirty years of Trecento art history. It invites speakers to consider critically whether current Trecento studies are still basically concerned with three issues: those of connoisseurship, iconography, and patronage, despite forays into audience and techniques. A useful way of reflecting on such a vast body of material may be to divide up the Italian peninsula into case studies of regions, or focus on a particular medium (ie. thirty years of Italian sculptural studies), or indeed discuss the collective works of students of scholars who made their mark in the 1970s. The second aim of the session is to provide a more general platform for the presentation of new scholarship in the Italian Trecento.

New Historiographies of Irish Art: Theoretical innovations and re-readings

Suzanna Chan and Hilary Robinson, School of Art and Design, University of Ulster, Belfast, BT15 1ED Northern Ireland. Tel: +44 (0) 28 9026 7291 <h.robinson@ulster.ac.uk>

The need to scrutinise the selective operations of the traditional institutions of art history are acknowledged. Critical historiographies developed from the 'new art history', political, post-colonial and interdisciplinary approaches are increasingly being brought to an arena of scholarship on Irish art and art history, yielding innovative new interpretations and constructing vital contexts. This session will be a platform for critical analyses currently used to articulate and examine Irish visual art, visual culture and its institutions and histories. How does current scholarship examine discourses of art history and theorise

works from contemporary and earlier periods in the history of art and visual culture of Ireland? Can museums and galleries be witnessed to engage with and practice self-reflexive modes of display, collection, curatorship and representation? Are inter-disciplinary approaches providing the means to address art history's discourses of canon formation and to adequately theorise works of art?

To consider these questions and more, we welcome contributors on the historiography and critical theorization of Irish visual art and visual culture, including feminist readings and approaches, anthropological and materialist articulations, social histories, postcolonial and postmodernist inflections. Please submit a 250 word abstract.

The Student Session at the AAH

Patricia Allmer, Loughborough University School of Art and Design, Leicestershire LE11 3TU <sears@allmer.fsnet.co.uk>

Aislinn Loconte, Department of the History of Art, University of Oxford, Littlegate House, St Ebbes, Oxford OX1 1PT <aislinn.loconte@mohist.ox.ac.uk>

The presentation of research to an audience of one's peers is an essential component of an art history career. Students planning to pursue such a career, be it academic, curatorial, or otherwise, are best advised to begin sharing their work early. However, breaking into the world of academic conference papers can be daunting to the postgraduate student.

The Student Session at the AAH is an open session designed specifically for the sharing of postgraduate research. Postgraduate students in art history and art theory are invited to present summaries of their current research in the form of an academic conference paper. This session will provide a valuable opportunity for the discussion and exchange of ideas in a friendly and supportive, yet rigorous, environment.

Endgames: Arts and rituals of victory and surrender

Margit Thøfner, Lecturer in Art History, School of World Art Studies and Museology, University of East Anglia, Norwich Norfolk UK NR4 7TJ. Tel: (01603) 592818 <M.Thofner@uea.ac.uk>

Angela Weight, Imperial War Museum, Lambeth Road, London SE1 6HZ <AWeight@iwm.org.uk>

The raising of flags and toppling of statues are common rituals of military victory in most parts of the world. The aim of this strand is to explore the role of art, emblems and other objects at moments of victory and surrender within a broad historical and cultural perspective. This may involve investigating the role of official government artists – for example, Diego Velazquez – in giving visual form to moments of conquest and surrender. It may also involve an analysis of the rituals that mark these tense and sometimes violent moments. Victory parades, the enforced giving of gifts, the destruction of statues and state buildings such as prisons, ministries, archives and museums, are all aspects of the enactment of victory and surrender. Papers are invited on these topics across a range of visual traditions, cultures and media. We envisage that the strand will range from the 15th century to the present day but will certainly consider proposals from earlier periods.

Choices and Change in Exhibitions

Dr Julian Brooks, Print Room Supervisor, Department of Western Art, Ashmolean Museum, Beaumont Street, Oxford OX1 2PH. Tel: + 44 1865 278049; Fax: + 44 1865 278056 <julian.brooks@ashmus.ox.ac.uk> **Dr Caroline Campbell**, National Gallery, London

Over the last twenty years exhibitions have changed considerably as museums and galleries have approached the commercial and curatorial desirability of 'blockbuster' shows and new displays of old objects. A wide range of choices has to be made in the process of organising an exhibition, on scale and funding, and many other issues. Pressure exists on any museum or gallery to have a full and diverse programme of exhibitions, often placing strains on infrastructure and necessitating prioritisation.

This session aims to examine the choices that have to be made within the scope of exhibitions, their catalogues and displays. What priority should exhibitions occupy for institutions, in terms of space and funding? Choices abound in what the show can include, and the extent of loans that can be requested. What works should or can be included or excluded? What criteria are used to select them? What role is there for loans? What factors influence museum decisions to lend or not lend to a show?

Choices must also be made for the exhibition catalogue. To whom should they be addressed and what is their role in the context of the exhibition? Are they an opportunity to publish detailed research in the field, to examine scholarly problems beyond the show, or to act as a 'virtual show' to take home? A diverse range of types of catalogue has been explored, from the pamphlet to the 'door-stop'. Potential papers will be welcomed on any of these issues, from a wide range of disciplines and related professions.

Old and New Sensations: Engaging the senses in early modern culture

Alice Sanger, School of Art History and Archaeology, University of Manchester, Oxford Road, Manchester M13 9PL. <alice.e.sanger@man.ac.uk> **Siv Kulbrandstad Walker**

We are naturally accustomed to privileging sight and the instrumentality of the gaze in art historical analysis but what may be achieved if we also interrogate relationships between art objects and artefacts and the four other senses? This question is the premise for a session which urges a discussion on the theme of 'the Senses' to bring more clearly into focus the role of these faculties in the realm of early modern art and cultural practice. Broadly, this session aims to juxtapose ancient topics and their new mediations to define traditions and interpret innovations. Papers are invited which particularly address themes connected with the faculties of Hearing, Taste, Smell and Touch. However, some attention might be given to explorations of the ways in which the collective iconography of the Five Senses, which was conceived in classical philosophy, and developed and stored in literary traditions, became a favoured pictorial subject in the field of early modern representation. Above all, though, this session endeavours to examine how the senses were evoked or engaged with in new relational contexts in Renaissance art and cultural practice, and how these faculties were made to perform in diverse guises, for example: as protagonists for the rediscovery of the human body, as agents of indulgence and pleasure, as informers on material reality, as mediators between the mind and the outer world, and even as 'intercessors' between humans and the divine.

ARTiculations – April 2003

University of London: Birkbeck College and University College London

This year's conference took place in Bloomsbury, the first London AAH conference since 1997, and was jointly hosted by Birkbeck and UCL with Tag Gronberg and Helen Weston acting as convenors. This was also the largest AAH conference, with 29 sessions and about 650 participants (of whom 260 were speakers and session convenors). The all-embracing theme 'ARTiculations' encompassed strands on a diverse range of topics including Photography, Archaeology in Asia and Africa, Digital Art History and Visual Intelligence, Late Medieval and Renaissance Art, Museum and Material Studies. Delegates came from all over the world, from Canada, the United States, New Zealand, South Africa, and the Middle and Far East. There was also a successful book fair housed in the attractive spaces of the UCL North and South Cloisters; this was well attended throughout the conference and provided a useful context for lively exchange between art historians and publishers.

The conference opened with an official welcome from Professor Michael Worton (Vice-Provost at UCL) and Professor Ames-Lewis (Vice-Master, Birkbeck). This was followed by a well-attended plenary in the Bloomsbury Theatre, entitled 'The Cinematic City' and chaired by Professor Ian Christie and Professor Laura Mulvey (both of Birkbeck). The plenary involved presentations by Professor Lynda Nead (Birkbeck) on 'Animating the Everyday' and Iain Sinclair and Chris Petit in conversation about their film 'London Orbital', effectively demonstrating the interdisciplinary concerns of this conference. Delegates then made their way to an evening reception in the Cloisters, sponsored by Laurence King Publishers. This was the occasion for Hugh Honour to present the John Fleming Travel Award, which was won by **Naoko Takahate**, a D.Phil student at the University of Oxford, who is planning to use the award to conduct research on the print industry in Bologna and Milan (1580–1630).

ACADEMIC SESSIONS

These ran from Friday morning to Sunday lunchtime. Thanks to a team of highly motivated student helpers from both institutions, led by Jelena Todorovic and Edmond Woodroffe, these sessions ran smoothly and delegates were guided from location to location through the various college sites being used for the conference. This conference required assistance both from the student helpers and from college technicians to operate a range of equipment, from a mid-nineteenth century magic lantern to the latest in PowerPoint, DVD and video technologies. The AAH and the conference organisers would like to make special acknowledgement of the good-natured and efficient



assistance offered by this team of helpers.

SOCIAL EVENTS

The social aspect of the conference continued with two evening receptions, on Friday at the National Gallery (sponsored by Blackwell Publishing Ltd and celebrating the 10th anniversary of *The Art Book*) and on Saturday at the Courtauld Institute Galleries, with refreshments kindly provided by the Courtauld Institute. We are grateful to those who sponsored and hosted these occasions and recognise that they provide an excellent opportunity for colleagues from their respective disciplines to meet in exciting venues for informal discussion.

The closing plenary took place at noon on Sunday in the UCL Cruciform Building and focused on Flaxman in the light of the exhibition on display in the UCL Strang Print Room and Octagon which was opened especially for the conference participants. The plenary was chaired by Dr Emma Chambers (UCL) and included speakers on 'Conservation of sculptors' models' (Martin Holden), 'The History of the UCL Flaxman Gallery' (Dr Eckart Marchand, UCL), 'Flaxman as a Sculptor' (Professor David Bindman, UCL) and 'Flaxman's Outlines and their European Reputation' (Professor William Vaughan, Birkbeck). Flaxman provided the perfect focus for the closing session of the conference.

This year the special interest group meetings and the AGM and Forums were integrated into the main body of the conference, as opposed to being scheduled for the Sunday morning as has been the case in past conferences. As a result, these group meetings were well attended and produced some animated discussion between colleagues across the disciplines and in particular enabled some important decisions to be voted upon and carried at the AGM.

INCLUSIVITY

One of the aims of this year's decision to work with the title 'ARTiculations' was to retain the constituency from last year's Liverpool conference and at the same time to provide opportunity for a wide range of period and media base in the academic sessions. Some of the best-attended sessions were those focusing on early periods in art history, as well as on new media and museum studies, and this inclusivity certainly added to the success of the whole conference.

Our heartfelt thanks to all those who contributed to this year's conference, in particular to all the convenors of the academic sessions for providing and running such an interesting programme. A special acknowledgement is needed to Daphne Saghbini and Claire Davies for the huge burden of administration and organisation, which they took on with such good grace and carried out with calm efficiency and professionalism. In the running of this year's conference we have all been supported by the Chair of the Association, Professor Shearer West, whose encouragement and advice has, as always, been invaluable.

We wish our Nottingham colleagues every success with organising the 30th AAH conference next year.

TAG GRONBERG
HELEN WESTON

Left: Jelena Todorovic, Jo Taylor, Ed Woodroffe, Nina Lager-Vestberg and Richard Taws – the principal student helpers.

Articulated Body: Visual and Theoretical Approaches to Anthropomorphism

Convenor: Dr Anna Bentkowska, Courtauld Institute of Art, London

The papers presented at the session addressed anthropomorphism and historic methods for the manufacture and reception of bodily forms. Though chronologically diverse, spanning from antiquity through to the contemporary, these papers overlapped in their insistence that anthropomorphism does not lie within the realm of sensate matter. Freed from the snare of the empirical and entangled in a web of signification, it belongs in a separate realm to which our only access is optic.

I would like to summarize the conference's strand and presented papers using the theoretical framework proposed in the paper by **Frances Downing** and **Upali Nanda** (Texas A&M University) entitled *Gravity Matters: Attican, Arcadian, and Emerging Aesthetics in Architecture*. Based in General Systems Theory, Darwin's evolution and Ruskin's aesthetics, the authors fashioned a model to situate the evolution of urban, regional, and ecoregional design. Attican and Arcadian constructs of beauty represent the earliest form-giving definitions. Metaphoric and Synergic constructs represent a later evolutionary stage as the aesthetic organism is impacted by ever-changing stimuli, resulting in breathable systemic buildings that adjust themselves to internal and external forces. The permeability of form cancels bodily integrity as contexts become interactive, order complex, and time flexible, especially in the contemporary world of change.

Matthew Landrus (Wolfson College, Oxford University) defined the Attican model in his paper *Leonardo and Pre-modern Histories of Human Proportions*. The author traced the evolution of anthropometrical methods for mapping the body. A mathematical model (variable by culture) is seen as antithetical to the natural as its built form is timeless and in the image of the Absolute. Culminating in Leonardo's 'Vitruvian Man', the artistic traditions sited reference the mechanical and liberal arts in the formulation of their respective ideals.

The Arcadian model, romantic and paradisiacal, revels in nature with its dynamic and ephemeral tensions. **Paul**

Galvez (Columbia University, New York) presented the paper *When Landscape became Language*, in which he tackled the signification of nature when botanical and geological formations serve as metonyms for our bodily-being-in-the-world. From Theodore Rousseau's trees to Gustave Courbet's grottos and cliffs, a painterly sensuousness clothes the 'natural' in discourse previously reserved for the academic figure.

In the Metaphoric model, the boundaries of the living, organic body are overridden by cultural interchanges of structure and information. **Randall Rhodes'** *Christ's Digestive Tract: An Alchemical Crucible for Salvation*, presented the incarnated body of God as heralding the death of matter and its resurrection. As the premise, presence, and person of God, Christ is continually (re) configured, liturgically and alchemically, in the flesh as He simultaneously exists within the realm of the natural and the supranatural.

Lastly, the Synergic model, where content invades form, was represented by **Kent Minturn** (Columbia University, New York) in his paper on *Physiognomic Illegibility, Impossible Exchange: Jean Dubuffet's Postwar Portraits*. This artist's 1947 portrait gallery of literary greats renders (il)legible the (un)articulatable body. Depersonalized and anti-psychological, the portraits serve to disconnect the signifiers from the signified. Even the materiality of the medium challenges the mapping of the subjects' interiorities.

In retrospect, the session's papers presented a succession of bodies void of the biological. As evidenced in the survey of antique statuary, geological and botanical formations, the incarnated Christ, subjective portraiture, and architectural systems, anthropomorphism confounds definition as it lies beyond our physical grasp.

RANDALL RHODES

Frostburg State University, Maryland

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

Convenors Penny Wickson and Jason Shron, University of Birmingham

The volume of printed works produced in the West in the mid-nineteenth century is incalculable, and the variety of applications extensive. Thus it was no surprise that the papers presented in The Prevalence of Print Culture were truly diverse, ranging from popular, illustrated children's books to high-end chromolithographs commissioned by the Arundel Society. The session sought to address major issues in the boom years of print culture and the definition of prints. This category is far too broad to be adequately considered in one session, or even one conference. However, the papers and the extensive discussions made a valuable contribution to the discourse on late print culture.

Alison Walker (University of Ulster, Belfast), gave the first paper of the session. She presented a strong iconographic analysis of the depiction of the 'noble' ragged child in evangelical children's literature, focusing primarily on Sunday School reward books. Her paper addressed the representation of class stereotypes and their use for moral instruction. The lively discussion following highlighted the

difficulties in looking at Victorian printed publications due to the limited knowledge available as to circulation numbers and the dissemination or permanence of images.

The next paper was presented by **Susan Waller** (University of Missouri–Saint Louis), addressing the representation of Italian immigrants to Paris. Waller placed the images in a social historical context and raised interesting issues of identity in the changing ways in which the *pifferari* were perceived by the Parisian intelligentsia, and how that affected perceptions of themselves. This analysis was grounded in a visual comparison between the Italian immigrants depicted in popular Parisian prints and Raphael's models, specifically *la Fornarina*. The discussion highlighted the regional differences of Italian immigrants and the ways in which such differences were represented (or not represented) in the printed media.

Meaghan Clarke (University of Sussex) addressed the issues raised by the technological advancements of print

Comité international d'histoire de l'art (CIHA)

As President of CIHA (as well as Chair of the British section), I attended a meeting in December 2002 of the international advisory committee of the BHA (Bibliographie de l'histoire de l'art), which is at present jointly administered by the CNRS and the Getty. This provided an extremely interesting, if in some ways alarming, initiation into the problems of maintaining such a service. If any user of the bibliography has comments that they would like to pass on, I would be pleased to have them in view of the next meeting which takes place in December 2003.

CIHA is lending its cachet to a major conference on the theme of *Nation, Style and Modernism* which will take place in Munich and Cracow from **6-11 September 2003**. Details are available on <<http://www.zikg.lrz-muenchen.de/main/ciha/index.htm>>, the website of the Zentralinstitut für Kunstgeschichte, Munich, whose Director, Wolf Tegethoff, is arranging the programme of speakers.

The previous Chair of the AAH, Toshio Watanabe, will be proposed as a member of CIHA at the association's annual meeting in the course of this conference.

MONTREAL 2004

The XXXI International Congress of CIHA, on the theme of 'Sites and Territories of Art History', will take place in August 2004 in Montreal, Canada (*see right for details*). A rich and varied programme of 13 separate sessions has been developed by the Canadian conference committee, who represent the four universities of the city. AAH members are strongly encouraged to attend what promises to be a most exciting occasion.

STEPHEN BANN

University of Bristol

culture and the difficulties in the definition of new print technologies, their reception by artists, and their use in marketing the printed image. Clarke approached the subject through an analysis of correspondence and court cases, painting a lively picture of the nature of the debate as it took place in the 1890s. The ensuing discussion was equally lively and lasted a solid half hour, as participants argued the role of prints since the 1890s, and the difficulties surrounding their definition today. Are popular prints art? Where is the dividing line between a fine art print and a poster? How are prints perceived by the print-buying public today, and how has that public changed since the nineteenth century? This discussion added much to the ongoing polemic surrounding print definitions.

The next paper was by **Ruth Iskin** (Ben Gurion University, Be'er Sheva, Israel). Iskin presented an analysis of French posters in the 1890s, addressing the ways in which the printed image was viewed and how that viewing process changed as the pace of living increased. The pace contributed to the creation of advertising posters designed for quick consumption, and the posters contributed to the increased pace of living. Iskin combined a stylistic analysis with insights into image reception to create a very interesting paper. The animated discussion which followed addressed the difficulties in historical analyses of time and the role of prints in the shaping of temporal perception, as time is fluid and is perceived by different people in different contexts in different ways.

Sites and Territories of Art History

22 – 27 AUGUST 2004

Montreal (Qc) Canada

XXXI International Congress

Comité International D'histoire De L'art
(CIHA)

The theme of the XXXI International Congress highlights the diversity of contemporary art-historical practice. The broad variety of individual sessions offers a general framework for the representation of scholarship from diverse parts of the world and from all areas of the discipline, covering a variety of periods and welcoming all methodological and theoretical approaches.

Publication of the conference programme:

October 1, 2003

Payment deadline for reduced registration fee:

December 1, 2003

CONGRESS FEES

General Public: CND \$400 before December 1, 2003.
CND \$500 after that date.

Presenters and students: CND \$200 before December 1, 2003.
CND \$250 after that date.

Further details: <<http://ciha2004.uqam.ca>>

The final paper was presented by **Matthew Plampin**. While much of the day's discussion revolved around large quantity and popular prints, Plampin addressed the equally significant medium of the fine art print, and its role as entertainment, artefact and education. He highlighted the debate over the aims of the prints among Society members, and tied that in very nicely with the physical constraints of the chromolithographic process. The following discussion revolved around printing techniques and the role of prints as photomechanical processes of reproduction became more predominant.

All agreed afterwards that the most important aspect of the session was the lively and productive discussion which followed each paper. A couple of last-minute cancellations allowed the discussions to continue as long as necessary. This is a luxury for an academic conference, and full use was made of the opportunity presented. Special thanks must be given to UCL's own **Tom Gretton**, one of the leading experts on print culture. Dr Gretton's contributions made the discussions that much more worthwhile and we could count on his input to add a focused, informed element to the proceedings. Dr Gretton highlighted a major issue which needs to be addressed in the study of print culture, namely the physical properties of prints and how the specifics of their reproduction contribute to the receptions of the images reproduced.

JASON SHRON

New Interventions in Art History

Series editor: Dana Arnold, University of Southampton

Published by Blackwell and the AAH, *New Interventions in Art History* is a series of textbook mini-companions that aims to provide innovative approaches to, and new perspectives on, the study of art history. Each volume focuses on a specific area of the discipline of art history – here used in the broadest sense to include painting, sculpture, architecture, graphic arts, and film – and aims to identify the key factors that have shaped the artistic phenomenon under scrutiny.

Particular attention is paid to the social and political context and the historiography of the artistic cultures or movements under review. In this way, the essays that comprise each volume cohere around the central theme while providing insights into the broader problematics of a given historical moment.

Andrew McClellan's *Art and its Publics: Museum Studies at the Millennium* was one of the first volumes to be published earlier this year. Here, the crucial interface between the art object and the viewer comes under scrutiny in a set of original essays by a group of distinguished writers, museum professionals as well as academics, from both sides of the Atlantic.

Art and Thought edited by Dana Arnold and Margaret Iversen appeared at the same time aims to engage debate between the disciplines of art history and philosophy. The authors are scholars from both disciplines who have been at the forefront of this cross-disciplinary enquiry.

Later this year a further volume *Architectures: Modernism and After*, edited by Andrew Ballantyne, considers recent developments in architecture from a range of interdisciplinary perspectives. Revivalist, modern and post-modern architecture is presented as part of a continuing dialogue between aesthetic criteria and social and cultural imperatives.

Three further volumes, scheduled to appear next year, will expand the horizons of the series. *Envisioning the Past: Archaeology and the Image*, edited by Sam Smiles and Stephanie Moser, explores diverse disciplinary and methodological issues around the construction of the past. These range from art history and archaeology to anthropology, and the use of such tools as virtual technology, photographs and prints. The volume provides a window into current cross-disciplinary thinking about the construction of knowledge concerning antiquity.

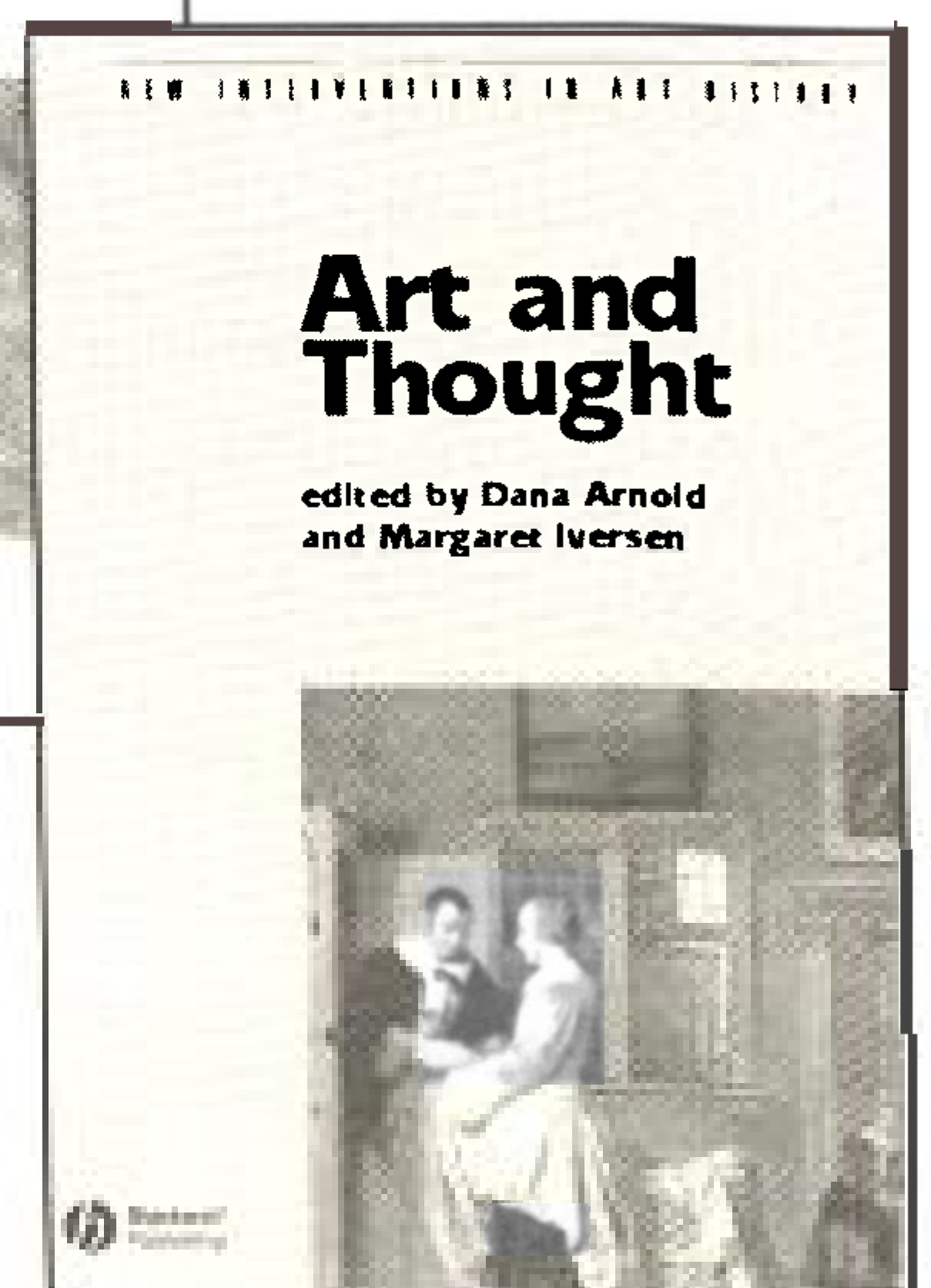
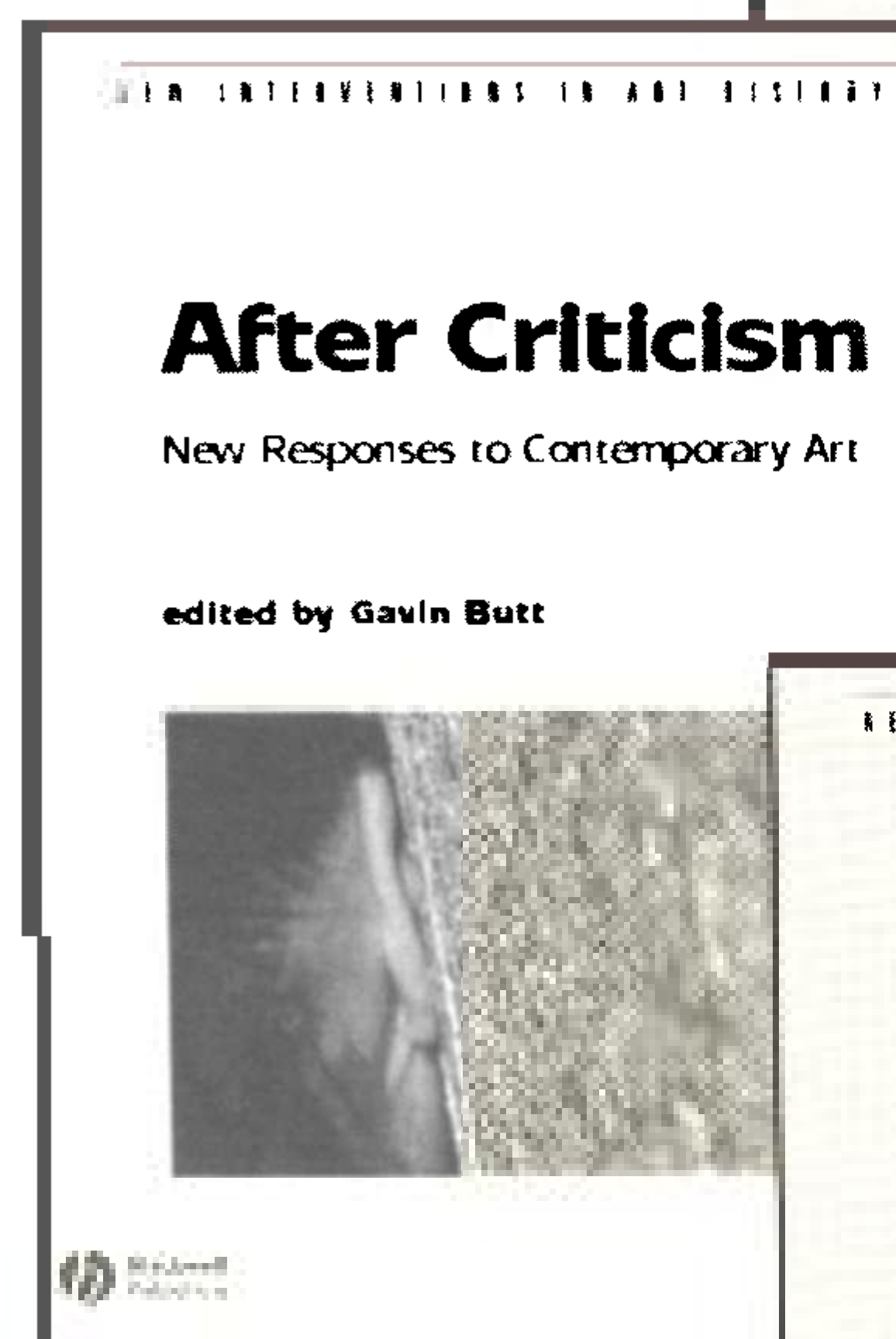
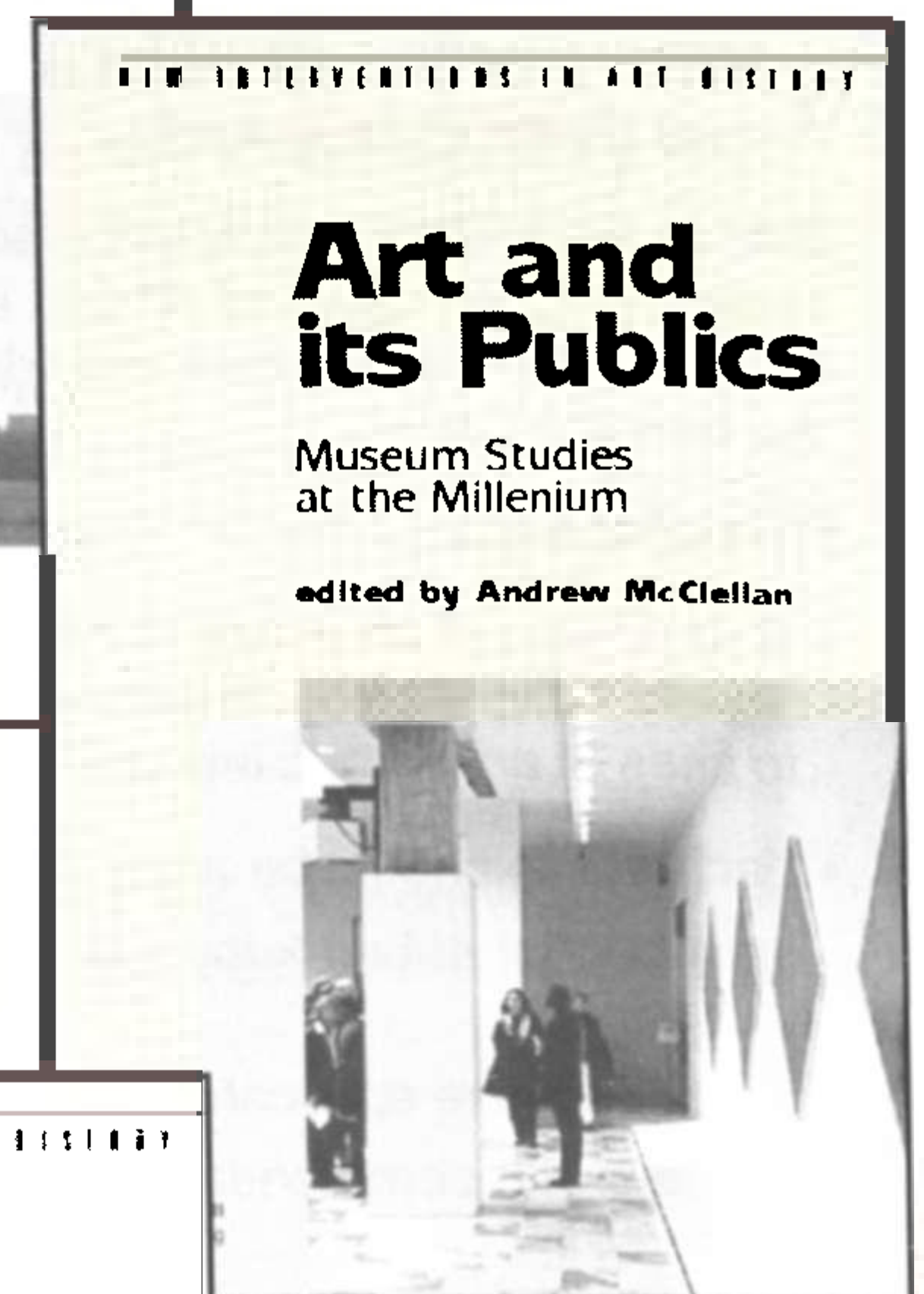
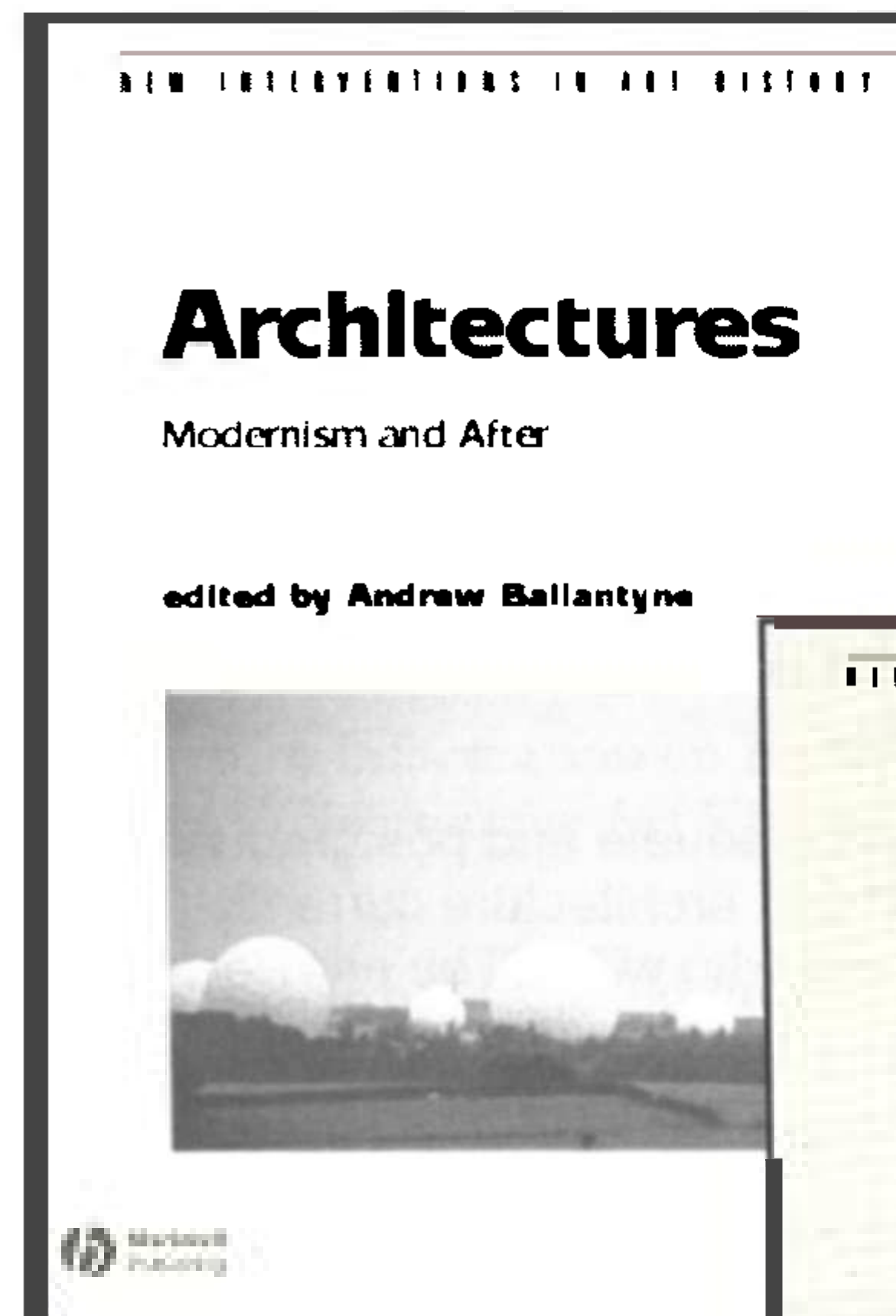
Edges of Empire: Orientalism and Visual Culture, edited by Jocelyn Hackforth-Jones and Mary Roberts, presents a new perspective on our understanding of Orientalism. Rather than focusing solely on western visual constructs of the Orient this book explores the ways in which Orientalist visual culture is affected and challenged by the inclusion of indigenous artists and patrons. This issue remains at the forefront of current debate in both art historical scholarship and curatorial practice and constitutes a significant shift in the study of Orientalism.

Contemporary art remains very much within the purview of the series and *After Criticism: New Responses to Art and Performance* edited by Gavin Butt concentrates on key developments that have taken place in the past decade in the work of selected art historians, performance studies scholars, writers on visual culture, artists, and art critics.

The book explores the blurring of the boundaries between theoretical interpretation and artistic practice in a bid to take seriously the consequences for a critical writing implicated within the space of the artwork itself.

Several more volumes are currently being prepared and updates on the series will appear in *Bulletin* from time to time. The books are available to AAH members at a 35% discount and an order form is enclosed with *Bulletin*.

DANA ARNOLD



John Fleming Travel Award

The presentation of the 2003 John Fleming Travel Award was made on 10 April at a reception during the Association of Art Historians' annual conference at University College London.

This year's prize was awarded to **Naoko Takahate**, a D.Phil student at the University of Oxford. She is planning to use the award to conduct research on the print industry in Bologna and Milan (1580–1630) – an area that has been largely overlooked by previous scholars. Naoko hopes to identify the print publishers working in both cities, and to clarify the relations among them, local artists, and engravers as well as the role played by the publishers in the marketing of prints.

Laurence King Publishing offers this award of £2000 annually 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.

Entries for the 2004 prize are now invited. The deadline is **15 February 2004**. The winner will be informed at the end of March 2004 and the award will be presented at the AAH Annual Conference in April.

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

Rules for entry:

- Submission of an essay of not more than 500 words that should describe how the award will be used in travelling to sites of art historic interest
- Each essay should be accompanied by:
 - an estimated breakdown of how the funds will be used
 - a copy of the applicant's CV
 - letters of recommendation from two academic referees
- Entries from non-AAH members will be accepted
- Preference will be given to applicants wishing to travel outside the UK
- The winning candidate will be asked to write a report on the completion of his/her travels

Deadline for entries: **15 February 2004**

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

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

Claire Davies
The Administrator
Association of Art Historians
70 Cowcross Street
London EC1M 6EJ

The 6th Edition of *A World History of Art* is published by Laurence King Publishing Ltd, paperback £32, hardback £45

Sarah Dadswell

Award Winner 2002

I had already embarked on my research trip to St Petersburg and Moscow and had just managed to get my computer up and running when I received an email from Laurence King Publishing, informing me that I had been chosen as the first recipient of the John Fleming Travel Award. This news was met with a combination of utter surprise, delight and the sort of relief familiar to any graduate student seeking funding for what is considered 'essential archival research' towards their PhD.

My research is attached to a three-year AHRB project being carried out by the Universities of Exeter and Sheffield, entitled *Russian Visual Arts, 1863–1913: Documents from the British Library Collection*. My PhD focuses on the relatively under-researched subject of Russian Futurist theatre and theatre design of the inter-revolutionary period of 1908–1915. It aims to explore the essentially interdisciplinary nature of the Futurist movement, drawing together trends in Russian Futurist art and visual art, and approaches Futurist performances from an interactive and visual perspective. It asserts that Futurist visual language of this period can be interpreted as an artistic expression of contemporary social discourse, which can, in part, be understood in terms of an exploration of a rapidly changing Russian identity.

THE IMPACT OF THE AWARD

The news of the John Fleming Travel Award had an immediate impact on my research in Russia. It gave me a vote of confidence for what, at times, felt like a one-person struggle to gain entry into Russian archives. More directly, it afforded me the opportunity to visit all of the archives, museums and galleries that were relevant to my research, and with the very generous help of local staff (in particular at the State Russian Museum and the Central State Historical Archive, St Petersburg and the Newspaper Department of the Russian State Library, Moscow) I was able to have many documents copied that would have been prohibited under my usual student financial arrangements. I am now in the process of re-reading much of the primary sources I gathered in those archives. Although it always seems that there is never enough time to complete as much reading as one would like in archives, I am again aware of how lucky I was to have received the financial aid, and of how rich my research materials are as a result. I now have the tricky task of trying to make the most of them.

My thanks are extended to Laurence King Publishing, Hugh Honour and representatives from the AAH Executive Committee.

SARAH DADSWELL

Russian Visual Arts 1800–1913

This project, funded by the Arts & Humanities Research Board, is involved in creating a database that aims to track the emergence of Russian art criticism in Russia.

The database is online and free to access:
<<http://hri.shef.ac.uk/rva/index.html>>



Cartoon from the *Moskovskaya gazeta*. The top caption says 'At the Futurist Exhibition' and the lower caption reads 'I don't understand a thing – I'll have to buy this painting!'

Publishing on the Web – a Beginner's Guide

You may, as I was, be faced with the need at short notice to publish your research. The extended rigours of the normal publication process may be inopportune in your particular circumstances. Perhaps you want to alert a broader public to the research findings of your MA dissertation or PhD thesis, than you would reach by merely lodging your work with your university library? Perhaps, indeed, you find yourself obliged to counter the threat of imminent plagiarism by someone who has had access to your work?

I was asked to publish my MA to accompany an exhibition based in part on my research. The university at which I gained my MA was unable to help, so I sought assistance in Germany, where my research interests lie. There it is becoming increasingly common practice for masters and doctoral students to publish their work on the web. Many German universities now offer this facility free of charge to their students, since the pressure to publish in order to acquire the title of 'Dr', in particular, is exacerbated by the spiralling costs of doing so. Most of these universities, nonetheless, deal only with their own students. I was fortunate, however, in being advised to approach the University of Heidelberg, which was in the throws of opening up its virtual library facility to national and international academics and students. It did not matter, as I had feared it might, that my dissertation had been completed five years previously. Within a day of providing the Co-ordinator, Dr Maria Effinger, with a pdf version of my MA, it was published on the internet.

HEIDELBERG VIRTUAL LIBRARY

Since 1949 Heidelberg University Library has been one of more than 60 academic libraries to participate in a national co-operative acquisition scheme funded by the Deutsche Forschungsgemeinschaft (the German Research Association). Each library is designated a series of Special Subject Collections based on academic disciplines and regional strengths. In the case of Heidelberg these collections encompass Art Theory, Medieval and Modern Art History (up to 1945); Egyptology; and Classical Archaeology. The purpose of the scheme is to build comprehensive, specialised subject collections of printed matter and electronic resources, and by a variety of means to make them available nationally and internationally. Within the last few years Heidelberg University Library has developed a specialist virtual library <<http://VFBKunst.uni-hd.de>> to complement their more traditional holdings, establishing a special delivery service, also funded by the Deutsche Forschungsgemeinschaft, to transmit literature to the end-user by electronic means. Via its full-text server (HeiDok-SSG) the library offers established academics and students the opportunity of publishing theses, articles and lectures on the internet free of charge. All documents are archived on the Heidelberg Document Server, are allocated URLs with guaranteed long-term availability and separate portals, where abstracts can be posted in German and English. As part of the service, references to documents are recorded on the Heidelberg Online Catalogue HEIDI <<http://heidi.ub.uni-heidelberg.de/>> and registered with various databases and search engines, including the meta-search engines, KVK (Karlsruher Virtueller Katalog) <<http://www.ubka.uni-karlsruhe.de/kvk.html>> and VKK (Virtueller Katalog Kunstgeschichte): <<http://www.vkk.uni-karlsruhe.de>>

Articles and theses should be submitted to the Co-ordinator in pdf format (enabling them to be read on the internet, and potentially printed out, via Adobe Acrobat Reader without there being any danger of alteration). Copyright clearance has to be obtained for all images used, even where photocopies were submitted in the original document. Nonetheless, in my experience (largely with German archives), no charge is made for this once it has been established that one is publishing for purely academic purposes (*zu rein wissenschaftlichen Zwecken*) and that no financial gain will be made as a result of doing so.

For an indication of the appearance of resultant publications, should you not be familiar with such proceedings, please see my MA, *Artistic Radicalism and Radical Conservatism: Moïssy Kogan and his German Patrons, 1903 – 1928*, Birmingham Institute of Art and Design, University of Central England, May 1997 at: <<http://www.ub.uni-heidelberg.de/archiv/3126>>. It can also be viewed via the website dedicated to Expressionist Sculpture – <www.ausdrucksplastik.de> – set up by Arie Hartog, Curator at the Gerhard Marcks Haus, Bremen.

For further information on HeiDok-SSG and the Special Subject Collection for Art Theory and European Art History, please see:

<<http://VFBKunst.uni-hd.de>>
<<http://archiv.ub.uni-heidelberg.de/>>
<<http://www.ub.uni-heidelberg.de/helios/heidok-ssg.html>>

or contact:

Frau Dr Maria Effinger, Head of Reference and Information Services, Subject Librarian (Art History),
Heidelberg University Library,
Postfach 105749, 69047 Heidelberg, Germany;
Tel: +49 (0)6221 543561; <Effinger@ub.uni-heidelberg.de>

or me:

Helen Shiner
Tel: 01993 881869
e-mail: <helen.shiner@ntlworld.com>

HELEN SHINER

Courtauld Institute of Art

Bursary for student of 18th century

The Romney society is offering a bursary of £400 for an original work by an undergraduate/postgraduate student.

The area of study will be the art of the 18th century, with particular reference to George Romney and/or his British contemporaries. The length of the article should be 4,000–5,000 words.

The deadline for applications is the **end of 2003**, when the Bursary will be awarded. Applications should be in the form of a **proposal of not more than 150 words**.

The deadline for submission of the full article is the **end of September 2004**. The chosen applicant will receive the bursary in two instalments.

The aim is to publish the final article in *Transactions of the Romney Society* which is the annual academic journal of the Society.

Email <romneysociety@lakes.communigate.co.uk>

Student Members' Group

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Student Happenings

by Jason Shron

AAH ANNUAL CONFERENCE AND CAREERS FORUM

The last few months have been very busy for the Student Subcommittee, henceforth known as the Student Members' Group. I am pleased to be able to inform you that the AAH Conference was a resounding success for students this year. We had a student information table set up, which served as a meeting point for students as well as a host of other conference attendees who found the location convenient and the friendly atmosphere infectious.

This was a major initiative on the part of the Members' Group, and it is one we intend to continue for future AAH conferences. It is important that the student members of the AAH have the opportunity to meet with their Members' Group face to face, to learn of upcoming events and to get a feel for the interests of their peers.

We had a very successful Careers Forum, and I again thank our panellists who shared their experiences and insights into careers in art history-related fields. It is heartening to know that people with art history backgrounds really love their jobs! Please see *Kim Hodge's report on page 23*.

NEW VOICES CONFERENCE SERIES

As I write this, the first New Voices conference is around the corner, taking place at Loughborough University on 24 May. I am certain that it was a success, judging by the positive response we have received from AAH student members during the planning stages. Speakers from as far away as Dublin and as nearby as Loughborough itself took advantage of the student conference format to share their research and meet their peers. Thanks again to Marsha Meskimmon, who gave up a Saturday morning to chat with conference attendees, and a special thanks to Patricia Allmer for doing the lion's share of the work and doing it so well.

Our next New Voices conference is in Cambridge on **15 November** (see page 23). Please email abstracts for this event to me at <ch-students@aah.org.uk>. We are looking ahead to 2004. If you would like your department to host a New Voices one-day conference (in May or November), please contact me soon.

2003 SUMMER SCHOOL

I am absolutely delighted to be able to inform you that the 2003 Summer School will be held **28 – 29 July** at the Department of History of Art, University of Edinburgh. An eventful two days of workshops, papers, and a tour of the hanging of the Monet exhibition at the National Gallery are planned. The Summer School will be a fantastic opportunity to visit one of Britain's most beautiful cities while enjoying the company of your peers – in addition, of course, to its pedagogical value. **Full details opposite.**

Virgin Trains, Great North Eastern Railway and ScotRail offer very competitive fares from around the UK, provided you book well in advance. If you are a full-time student you can get a Young Person's Railcard, giving you 33% off the lowest price.

THE AAH STUDENT MEMBERS' GROUP NEEDS YOU!

We need your help to increase our membership and publicise our events. We have an ambassador scheme, through which you can earn free AAH membership by recruiting new members. Please contact Kim Hodge at the email address above if you are interested. We could also use your help to put up posters for upcoming events in your department. Again, please let us know if you would like to help.

Finally, some of our representatives are graduating this year, and we could certainly use your participation in the AAH Student Members' Group. If you would like to be a part of this exciting group at an exciting time, please email me at the address above.

AAH STUDENT MEMBERS' GROUP

Voluntary-work placement lists

Some time ago, the Student Group 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, it means writing to all the institutions on the existing lists and at the moment I am halfway through the process.

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 I can add these details to my list.

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

Student members who would like a copy of any of the lists should contact the AAA Administrator at the address on the back and front pages.

VERONICA DAVIES

<veronicadavies@compuserve.com>

Keeping in Touch

The AAH Student Members' Group has started a new email service: the **AAH Student News**. Through this medium we will keep you up to date on current student events.

But our email address database is out of date!

If you would like to receive this occasional bulletin, as well as the popular **Student Email Grapevine**, please email one of the representatives of the Student Members' Group (see above) and let us know.

THE AAH STUDENT MEMBERS' GROUP PRESENTS THE 2003

Summer School

28-29 JULY AT THE WONDERFUL UNIVERSITY OF

EDINBURGH!

WORKSHOPS!

Careers + Thesis Writing & Research + Getting Published - Giving Good Conference Papers + Improving Your CV + And More!

PAPERS!

Present work in progress and receive valuable feedback from your peers!

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Visit the hanging of MONET: THE SEINE AND THE SEA, the major exhibition at the National Gallery of Scotland!*

AND IT'S CHEAP!

The cost of the two-day event including B&B accommodation is only £45!

THE DETAILS...

The Summer School takes place on Monday 28 and Tuesday 29 July 2003 at the University of Edinburgh, Department of History of Art. Everything begins at 10 a.m. on the Monday. Cost includes accommodation on Monday night, as well as lunches and snacks on both days. Additional nights' accommodation is available for £27 per night. Registration without accommodation is £25.

AAH Membership is necessary to participate and a student membership is only £10 more with your application.

Deadline for registration is 14 July 2003.

More info from summerschool@whonotes.com.

DOWNLOAD AN APPLICATION!

<http://www.whonotes.com/summerschool.pdf>

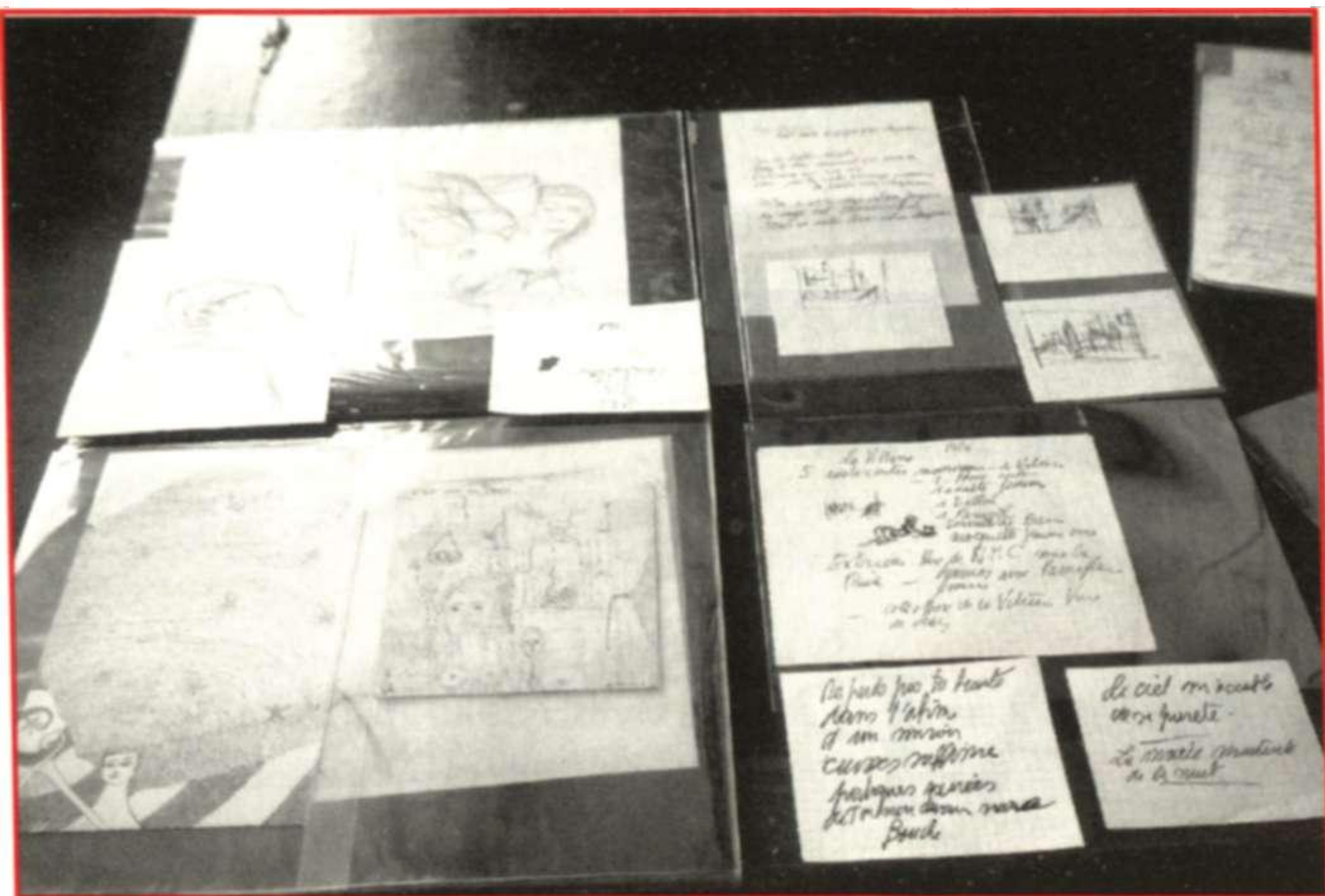
**AAHSTUDENT
MEMBERS' GROUP**

*SUBJECT TO FACULTY AVAILABILITY

Working at the Victoria & Albert Museum

April 25 marked the inauguration of the exhibition of the fashion photographer Guy Bourdin at the Victoria and Albert Museum. While exhibition openings at the V&A are always sumptuous and eventful occasions, this one had a very special significance to me as I felt I had contributed to a modest extent to its realisation. As part of my work placement in the institution, I had the chance to take part in the editing process of the exhibition catalogue, in particular to handle some original texts and images from the Guy Bourdin archive (*shown below*), from which a selection had to be made for inclusion in the catalogue, and to research the detailed references for the photographs in the library of the central office of *Vogue*.

This painstaking exercise gave me an invaluable insight into the groundbreaking fashion photography of Guy Bourdin, whose *mise-en-scène*, in turn disturbingly seductive and humoristically dark, reveals strong parallels with the imagery of Georges Bataille's novels, which form part of my PhD research.



This is only one instance in which I was welcome to dive into the area of specialisation of my host department at the V&A, photography, and experience a wide range of curatorial work involved in the conceptual development and design of exhibitions. The timing of my internship was most appropriate, as I was able to take part in the preparation and installation of a double exhibition in the Canon Photography Gallery, *100 Photographs: A Collection by Bruce Bernard*, the result of a commission from one of the leading picture editors of his generation, and *Stepping In and Out – Contemporary Documentary Photography*. (The mounting of the exhibition is shown below.)



During my work placement, my hosts gave me the opportunity of as wide a range of experiences as possible, and I was kindly invited to attend appropriate meetings, in particular the ones relating to the preparation for the transfer from the Canon Photography Gallery to a new space, the now recently opened New Photography Gallery. I could therefore witness the decision-making process involved in the selection of a historical display drawn from the V&A Collection of 300,000 photographs, and in the choice of future temporary shows, which alternate special displays of recognised historic and contemporary photographers, new acquisitions and collaborations with collectors, artists, and curators.



Presentation of some of the rarities of the V&A collection to visiting fellows from the George Eastman House, International Museum of Photography and Film, Rochester, NY

Through my familiarisation with the structural functioning of a large-scale institution such as the V&A, I came to understand the importance of liaising effectively with other departments within the museum, such as the education, printing, design, conservation, mount-cutting and framing departments. Above all, I enjoyed and shared the Photography team's genuine enthusiasm for photography, ranging from the many great figures of the history of photography and the contemporary world to the development of processes and techniques from the inception of photography up to the present day. I would like to thank Martin Barnes, Kate Best, Charlotte Cotton, Mark Haworth-Booth and the other members of the Prints, Drawings and Paintings Department for their kindness and support, as well as the AAH for making the placement possible.

CAROLINE PERRET

Caroline Perret is a third-year PhD student at the University of Leeds supported by the Henry Moore Foundation. Her research deals with the artistic production of Dubuffet, Fautrier and Richier in the cultural, political and social context of 1940s France.

A Fantastic Range of Careers in Art History

Studying art history is something we can all be proud of: researching and documenting history is a peaceful and useful occupation. To learn from the past can help us with the present and the future. There was a time when long-term studies at university only prepared students for the cloistered life of academia, but their scope has changed, and our guests at the Student Careers Forum represent just some of the wide variety of professions open to those with Art History qualifications. And why shouldn't the choice of profession be as wide as the range of artists we study? The AAH Student Members' Group arranged for a panel of distinguished speakers to discuss this.

The speakers at the forum were (in order of appearance): Will Banks-Blaney, private commissions designer at David Linley Interiors; Sue Ward, editor of *The Art Book*; Heather Birchall, assistant curator at Tate Britain; Penny Wickson, teacher of art history; Dr Richard Clay, lecturer at Birmingham University. They were asked to chat informally about their current art-history related employment and to trace the journey from their first art history lesson to present day. With such a disparate range of professions, the speakers' responses were extremely interesting.

As a designer to the wealthy elite, **Will Banks-Blaney** flies around the world, doing lunch in Washington, supper in New York, breakfast in Dublin and weekends on yachts in the Mediterranean. He uses his extensive knowledge of antique English and French interiors, silverware and cabinet-making to influence fine modern reproduction items for his clients' homes.

Editor **Sue Ward** described her challenging, sometimes arduous yet thoroughly enjoyable path from a Christies art course to the publication of her own art magazine and its subsequent growth and success. Her work involves the delicate diplomacy of juggling writers, critics and publishers at the same time. In ten years she has created an

international art-link between members of these professions.

A young and passionate curator from the Tate, **Heather Birchall** spoke candidly of her various volunteer positions in museums all over the country, which finally earned her enough 'brownie-points' for a remunerated position with one of the world's most important museums. Once again, the route was arduous, and due to the poor levels of pay in museums remains so still. Fortunately, Heathers passion for her job still wins out.

A fervent supporter of community access for learning, **Penny Wickson** gave a moving account of the tribulations of bringing open-learning access to a broad range of young people in the community. With her PhD almost completed, Penny could be considering a safe university seat, but is more interested in establishing a teen TV programme where art history is seen as something cool and hip to study.

Lastly, the very patient **Dr Richard Clay** made many of us laugh as he described his initial, rather unconvincing steps on the path to academia, yet he has a deep conviction for learning and for making that learning an open and user-friendly experience. He urged the audience to be strong and persevere, not to think art history was the soft subject it is often held up to be, to work hard and enjoy the long-term benefits of following a passion.

At the end of the session there just time for a few questions and answers, although more time would have been appreciated. The forum was a great success and organising it was a great experience for the student group, which has even more ambitious plans for the next one!

Well done and thank you to five charming speakers and to the student group hosts of the session!

KIM HODGE

NEW VOICES

THE
CONFERENCE
SERIES
FOR
STUDENTS

CAMBRIDGE UNIVERSITY

Saturday 15 November 2003

CALL FOR PAPERS

Refine your presentation skills.
Receive valuable feedback on your research.
Meet your fellow students in art and art history.

PAPERS WELCOME FROM ALL AAH STUDENT MEMBERS, INCLUDING UNDERGRADS!

For more info, or if you would like to submit an abstract, please email ch-students@aah.org.uk.
Deadline for abstracts is 15 October 2003.

Henry Moore Institute

74 The Headrow, Leeds LS1 3AH
For bookings contact Liz Aston, Tel. 0113 246 7467 or <events@henry-moore.ac.uk>

Magic and Meaning

Occult Objects and Practices from Ancient to Modern Times

FRIDAY 27 JUNE 2003

Over the last two years, the Henry Moore Institute has collaborated with The British Museum on a series of in-focus exhibitions of ancient, modern and contemporary objects that touch on aspects of magic. The final show in the series, *A Kind of Magic: Talismans, Charms, and Amulets from The British Museum*, runs until 29 June 2003. We are hosting this symposium to mark the end of this collaboration.

Speakers are: Irving Finkel (The British Museum); Stephen Bowd (Manchester Metropolitan University); Susan Greenwood (Anthropologist). The exhibition curators, Stephen Feeke (Henry Moore Institute) and James Putnam (The British Museum) will participate as discussants, and the event will be chaired by Julia Kelly (University of Manchester, AHRB Research Centre for Studies of Surrealism and its Legacies).

Spectacle and Performance

The Transformation of Public Space in Fascist Italy 1922–1945

FRIDAY 20 JUNE 2003, 12.00–5.45 PM

Recent years have witnessed growing interdisciplinary interest in the culture, performance and practice of Italian Fascism, and in the architecture and planning of the regime. This conference aims to address the wider transformation and use of public spaces under Mussolini. In particular, it considers urban landscapes as sites for the spectacles and performances of Fascist cultures, and the roles of human bodies in enacting the rituals of Fascism in these spaces.

The conference will be chaired and convened by David Atkinson, lecturer in human geography at the University of Hull. Speakers include Tim Benton (Professor of Art History, Open University); Achim Borchardt-Hume (Exhibition Organiser, Serpentine Gallery), Simonetta Falasca-Zamponi (Professor of Sociology, University of California, Santa Barbara), Diane Ghirardo (Professor of Architecture History and Theory, University of Southern California). A viewing of the exhibition *Scultura Lingua Morta: Sculpture from Fascist Italy* is included. Registration £10/£5 concession (includes lunch at the Henry Moore Institute). To book a place contact Liz Aston (see details at top of page).

British Sculpture Abroad

FRIDAY 6 FEBRUARY 2004

Call for papers

This symposium will explore the representation and perception of the work of 20th-century British sculptors abroad. Are there different histories of British sculpture in Europe, Asia and America? How has sculpture from Britain been promoted and curated in museums around the world and who has been responsible for this? We seek proposals that look at, for example: the role of the British Council; the legacy of the international success of Henry Moore; the work of British émigré sculptors; commissions undertaken by British artists abroad; the presence of work by British sculptors in sculpture parks around the world; the international market and the buying and selling of British sculpture overseas.

Please submit proposals (500 words) preferably by email to Liz Aston <liz@henry-moore.ac.uk> by **1 August 2003**.

Monet and French Landscape Painting 1870 – 1900

17–18 OCTOBER 2003

University of Edinburgh, Scotland

This conference will explore Monet's painting in relation to Impressionism and contemporary landscape practice in France, the emergent Symbolist aesthetic, and its reception in Great Britain. The major international loan exhibition, *Monet: The Seine and the Sea. Vétheuil and Normandy, 1878 – 1883*, will be on show concurrently at the National Gallery of Scotland.

Speakers include: Robert Herbert (USA), John House (Courtauld Institute), Segolène Le Men (Paris, Ecole Normale Supérieure), Anna Robins (University of Reading), Rodolphe Rapetti (Paris, Musée Henner), Adrian Lewis (De Montfort University), Frances Fowle (National Gallery of Scotland), Richard Hobbs (University of Bristol), MaryAnne Stevens (London, Royal Academy), Richard Kendall (USA), and Anne Cowe (University of Edinburgh).

Fee: £30; £20 for students and concessions. For further information, contact: Monet Conference Administrator, c/o VARIE, University of Edinburgh, History of Art, 19 George Square, Edinburgh EH8 9LD, Scotland, Tel.+44 (0)131 650 4126 (or 4124); Fax: +44 (0)131 650 6638; <annecowe@hotmail.com>

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

12 – 13 JULY 2003

School of English, University of Leeds

Speakers include: Joseph Phelan, Kathleen McCormack, Alistair Stead, David Laven, Britta Martens, Dianna Vitanza, Thomas R. Smith, Jennifer Scappettone, Alice Stainer, Andrew Leng, Stefano Evangelista, Howard J. Booth, Robert Hewison, Ralph Griffiths, John Law, Alan Davis, Stephen Wildman, Sarah Quill, Christopher Newall, Tom Prasch, Jutta Toelle, Richard Foulkes, George Knox, Richard Brown, Kyoko Miyabe, Marie-Therese Weal, Francesca Muscau

Topics include Henry James, A. H. Clough, Robert Browning, George Eliot, Byron, Ruskin, Symonds, Rawdon Brown, D. H. Lawrence, Edward Cheney, Venice and the theatre, Decadence, sense of place, interior design, architecture, British tourists, British artists, La Fenice, sexuality, insanity

Full details and booking form on <http://www.leeds.ac.uk/english/activities/Venice.html> or from the conference organizer:

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

Re-Constructing British Classicism New Approaches in 18th-Century Architecture

FRIDAY 4 JULY, SATURDAY 5 JULY, 10.30 – 17.30

V&A, London

*Jointly organised by the V&A and Birkbeck College,
University of London*

This conference takes a fresh look at the architecture of Britain and its colonies in the period 1640–1830. An international panel of speakers will offer a variety of new approaches to British classicism, providing a long overdue appraisal of the methodologies and assumptions underlying this topic.

The conference will be of particular interest to architectural historians, art historians, design historians, cultural historians, and students of these disciplines as well as practitioners in the fields of architectural heritage and conservation.

Speakers: Professor Dana Arnold, Dr Elizabeth McKellar, Dr Elizabeth Chew, Dr Daniel M Abramson, Dr Tanis Hinchcliffe, Peter Guillery, Dr Barbara Arciszweska, Dr Matthew Craske, Dr Carol Watts, Dr Seán O'Reilly, Dr Deborah Mays, Professor Bernie Herman & Dr James Robertson.

Contact the Learning & Interpretation Department for further details on 0207 942 2197 or the Box Office for ticket bookings on 0207 942 2209.

Full rate: £47 per day. Concessionary rates: Senior Citizens, Friends and Patrons of the V&A, £41 per day. Students on state-funded courses: £15 per day. Registered disabled people and ES40 holders: £12.50 per day. Ticket price includes morning coffee, sandwich lunch, and afternoon tea.

What is Art Deco?

MONDAY 7 – FRIDAY 11 JULY 2003, 10.30 – 16.30

Short Course, V&A London

If you are fascinated by Art Deco and want to learn more about the style this course will explore its manifestation in design, architecture, the visual arts and the mass media. This course is part of the programme of events for the V&A's major exhibition, *Art Deco 1910 – 1939*. It provides an in-depth introduction to Art Deco and surveys its development from its origins in the European luxury goods trade to the point where it became a commercial style synonymous with mass-consumption and the experience of modernity worldwide.

Speakers: Greg Votolato, Tim Benton, Gillian Naylor, Vivian Becker, Tag Gronberg, Treve Rosoman, Greer Crawley, Dr Paul Springer, Ann Massey, Paul Atterbury, Geoffrey Opie, Anna Jackson & Dipti Bhagat.

Contact the Learning & Interpretation Department for further details on 0207 942 2197 or the Box Office for ticket bookings on 0207 942 2209.

Full price £185. Concessions £170, Students £58, Disabled people and ES40 holders £33. Day tickets can be booked but are only available two weeks beforehand: Full price £40. Concessions £36, Students £10 Disabled people and ES40 holders £5. Ticket includes sandwich lunch on the first day and admission to the exhibition.

Symposium: Contemporary Polish Art

SATURDAY 4 OCTOBER 2003

University of Hertfordshire

The symposium will explore the history and recent developments of Polish conceptual and constructivist art from the unfamiliar perspective of a Polish gallery that has, since the 1970s, played a key role in fostering radical visual practices.

It will be based around an exhibition *BWA. Biuro Wystaw Artystycznych Lublin. Contemporary Polish Art*, to be shown in the UH Gallery 2 October – 1 November 2003, featuring photography, painting, sculpture/installation and video performance by 13 artists including Mirosław Balka, Jerzy Beres, Natalia LL, Jozef Robakowski and Tomasz Tatarczyk.

Speakers include: Andrzej Mroczek (Director) and Jolenta Mederowicz Assistant Director, BWA Gallery, Lublin.

Registration £40, including refreshments, lunch, catalogue and private view. £15 students, excluding catalogue.

Details and registration forms from Pat Simpson
<p.a.simpson@herts.ac.uk>

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*

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, Michael Marrinan, Jonathan Crary, Mark Wigley, Martin Kemp, Simon During, John Gillies, Joel Snyder, Celia Lury, Tony Bennett.

CONFERENCE SESSIONS

Diagrams and visual communication; Microscopes and macroscopes; Cultures of mapping; Visual geographies; Visual technology and artistic practice; The camera's eye; Architecture and urban planning in the digital age; Vision and illusion; Medicine and technologies of viewing; A social history of viewing; Exhibition and display; Image and text in the new media: thinking on screen; Cultures of virtual interaction; Logo and brand: advertising and global space; Visual pedagogies;

For further details visit the conference website at:
<<http://www.ed.ac.uk/iash/vkprogramme.html>>

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

This symposium will 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.

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

Regarding the Regency **The possibilities of portraiture in 'the age of personality'**

17 – 18 OCTOBER 2003

National Portrait Gallery, London in association with The Paul Mellon Centre for Studies in British Art

This is a major two-day conference to celebrate the reopening of its newly refurbished and redesigned Regency Galleries in May 2003. The conference will examine the nature of portraiture in a period that is at one and the same time familiar yet ill-defined as an historical concept. The speakers will consider the art, reception and historiography of Sir Thomas Lawrence; personality and the creation of celebrity; propaganda and reform; and the subversion of the genre of portraiture.

There will be a wine reception in the new Regency Galleries on the evening of Friday 17 October.

BOOKING

Tickets £30 / £20 concessions (students, unwaged and senior citizens).

Booking form enclosed with *Bulletin*, or contact 'Regarding the Regency' Conference, The Paul Mellon Centre for Studies in British Art, 16 Bedford Square, London WC1B 3JA, Tel: 020 7580 0311 <mrehani@paul-mellon-centre.ac.uk>

Turner 2004 **New Perspectives**

10 – 11 JANUARY 2004

The Barber Institute of Fine Arts, University of Birmingham

In autumn 2003 and winter 2004, the City of Birmingham will be the venue for two major exhibitions of work by J.M.W. Turner. Birmingham Museum and Art Gallery will present *Turner's Britain*, examining Turner's creation of a composite image of the nation, while the Barber Institute of Fine Arts will be mounting a focused exhibition on *Turner's Early Seascapes*. Together, these exhibitions provide an opportune backdrop for a significant academic examination of the artist.

The emphasis of Turner 2004: New Perspectives will be on new and alternative approaches to the study of J.M.W. Turner's work and the ways in which it has been perceived, understood, misunderstood or manipulated. New and established scholars from Britain and North America will be presenting papers in four themed sessions: Turner and the Sea; Turner's Influences/Influences of Turner; Turner and Modern Life; Turner, Race and Empire.

Registration includes a reception and private viewing of Turner's Early Seascapes.

The conference has been made possible with the generous support of the Paul Mellon Centre for Studies in British Art. Cost: £65 Standard/£45 Student

For further information and bookings please contact Jason Shron on <turner@whonotes.com> or on 0121 414 2218. Alternatively, please write to: Turner 2004, Department of History of Art, University of Birmingham, Barber Institute of Fine Arts Edgbaston, Birmingham B15 2TS, UK

Picturing Presence **Portraiture and Patronage in Elizabethan England**

3 – 4 JULY 2003

National Portrait Gallery, London

The National Portrait Gallery will mark the 400th anniversary of the death of Elizabeth I with a conference event that will draw together historians, art historians and conservators to discuss the extraordinary body of portraiture produced in the Elizabethan period. The conference is being staged at the same time as a major exhibition *Elizabeth* at the National Maritime Museum, and will include an opportunity to visit the exhibition on the Friday evening.

Speakers and topics will include: Peter Burke (Emmanuel College Cambridge); Joanna Woodall (Courtauld Institute); Tarnya Cooper (National Portrait Gallery); Tatiana String (University of Bristol); Prof. Patricia Fumerton (University of California, Santa Barbara); Karen Hearn (Tate Britain); Prof. Robert Tittler (Concordia University, Montreal); David Spence (National Maritime Museum); Nigel Llewellyn (University of Sussex); Sophie Plender (National Portrait Gallery); Maurice Howard (University of Sussex); Prof. Stephen Orgel (Stanford University); Elizabeth Goldring (The Paul Mellon Centre)

BOOKING

Tickets: £50/£40 concessions (students, unwaged and senior citizens)

For a booking form contact the Education Department on Tel: 020 7312 2483 <education@npg.org.uk> or Picturing Presence Conference, Education Department, National Portrait Gallery, St. Martins Place, London WC2 0HE

The National Inventory of European Paintings

Art historians, exhibition organisers and curators will know how difficult it is to find out what is in Britain's public museums. Few public galleries, apart from the national and university museums, publish collection catalogues and fewer have their collections on the web. The resources wasted by researchers writing to hundreds of museums in search, say, of the work of a particular artist, and by curators in dealing with these requests, is considerable. The National Inventory project was initiated by the National Gallery and a group of national and regional curators to address this problem.

ON-LINE DATABASE

The aim of the project is to create a searchable, on-line, illustrated database of all the 20,000 paintings between 1200 and 1900 by Continental European artists held by UK public collections. As well as increasing the accessibility of authoritative information on paintings in British public collections and creating a unique and new finding aid, it will encourage further research into such paintings.

The project is managed by a steering committee of curators representing national, university, and local authority collections across the UK. Feasibility studies and fundraising have been funded by the National Gallery's Martin Davies Fund. Last autumn we entered a partnership with two History of Art departments, at Birkbeck College and the University of Glasgow, and the Visual Arts Data Service to progress fundraising and implementation.

SUPPORTING ORGANISATIONS

We have the formal support of over 130 public art collections throughout the UK and are confident of achieving universal support during the five-year timescale of the project. The HE sector has, as expected, been very supportive. The project was endorsed in the *Renaissance in the Regions* report as an example of inter-sector partnership and has the support and endorsement of a growing number of Regional Hub lead partners. The National Museums and Galleries of Wales are supporting the project in respect of Wales, as are the Scottish Museums Council in Scotland and the Ulster Museum in Northern Ireland.

The political context for the project is provided by the report *Renaissance in the Regions*, commissioned by Resource, the Council for Museums, Archives and Libraries, and published in 2001. The report recognised, among many other problems, that there was "a serious scholarship crisis" in England's regional museums that was affecting their ability to deliver the government's aims of increasing access to museums and their collections. It encouraged partnerships between regional, national and university museums and the developing of regional centres of research and scholarship. The report recommended the creation of a structure of Regional Hubs that would co-ordinate and deliver best practice in their regions, aided by additional government funding. The first phase of the creation of the hub network and the new funding is now in place.

National Art Library at the V&A

Closed to readers due to Annual Stocktake:

Saturday 23 August – Tuesday 16 September 2003

Further information contact <nal-enquiries@vam.ac.uk>

On the face of it, there has not been a better time for many decades for the launch of an initiative like the National Inventory project.

For the purposes of its fundraising strategy the National Inventory project has been divided into three phases

1. **The Research Programme.** This will run for five years from October 2003 to September 2008 and will deliver the equivalent of 12 research-years to smaller regional museums in most need of specialist expertise. A database of some 7,300 paintings will be created, to be supplemented by the 2,000 pictures we expect to be researched by other means in this period. The database will include digital images where these are already available. The Research Programme has already received a grant offer from the Getty Grant Program and an AHRB Research Grant application was made in November 2002. By the time this goes to press we should know if we were successful.
2. **The Major Collections Database.** This involves the creation over two years of a unified central database of about 11,000 records from 35 national, university and leading regional museums. This, again, will include digital images where available. This phase is the subject of an AHRB Resource Enhancement grant application to be submitted in May and will take place between May 2004 and March 2006.
3. **Photography and Digitisation.** The extent of photography and digitisation of collections, particularly in regional museums is very patchy. Additional photography and digitisation will need to be commissioned between October 2004 and September 2007. We will fundraise for this phase later in 2003.

All phases will come together in the final web-based illustrated database in autumn 2008.

FURTHER SCHEMES

In support of the research aims of the project two other schemes have been initiated by the National Gallery. The Pilgrim Trust Research Grants are funded by a grant from the Pilgrim Trust and encourage regional museums to carry out, or commission, their own collection research. They can use their own staff or employ external art historians. These grants will be available for a further two years and are advertised in April and October in the *Museums Journal*. Art historians who would like to be put in touch with regional museums can contact me directly.

The Neil MacGregor Scholarships, named after the former director and funded by trustees and friends of the National Gallery, will be available to art historians who are at the beginning of their careers. The three-month scholarships, salaried at Curatorial Assistant level, will include training at the National Gallery, a six-week research project in one or more regional museums, and time to write up a report. Further details are available from the National Gallery.

As mentioned above, if AHRB funding is forthcoming, the National Inventory project itself will be able to recruit art historians to work on regional collections from October 2003. These will be short-term contracts at Research Assistant level, and based in particular regions.

ANDREW GREG Project Director <ajwgreg@aol.com>

AAH EXECUTIVE COMMITTEE, REPRESENTATIVES AND STAFF MEMBERS

Executive Committee

ELECTED OFFICERS (VOTING)

Chair

Shearer West
Barber Institute
University of Birmingham
Edgbaston Road
Birmingham, B15 2TS
Tel: 0121 414 7331
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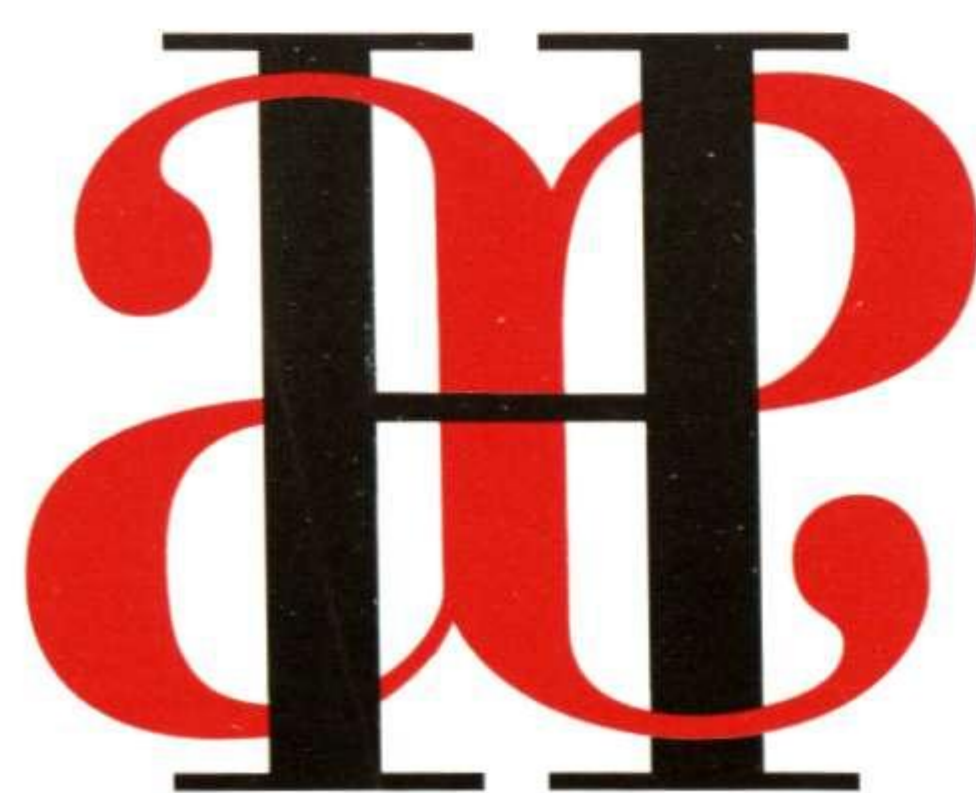
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