

Bulletin 84



For information on advertising, membership and distribution:

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2003

Association of
Art Historians

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A Positive Response to Disability Legislation

By the time you receive this copy of *Bulletin*, all members of the AAH who are registered as part of the Universities & Colleges members group, the Independents and the Schools groups should have received at least one copy of the new AAH publication: *Working with Students with Disabilities*, by Pauline Ridley.

If you have not received a copy and would like one, please contact the Administrator, Claire Davies, and she will be delighted to send it to you.

The booklet, funded by the AAH Initiatives Fund, responds specifically to the Special Educational Needs and Disability Act (2001), known as SENDA. The main provisions of the Act have been effective since September 2002, but further requirements, including the provision of hearing induction loops or BSL interpreters, came into force as of September 2003, and the provision of an accessible physical environment will come into force in September 2005.

Pauline Ridley's guide provides helpful practical advice specifically for those teaching art and design history, and is supplemented by a list of sources for further information. It deals with the issues with admirable clarity and will, I am sure, be welcomed by all those involved in the discipline.

It is hoped that it will also serve to promote the work of the AAH. You are invited to distribute it among your colleagues and encourage them to considering joining the Association.

SHEARER WEST

Teaching Art & Design History

Working with
Students
with
Disabilities



Association of
Art Historians

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

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

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

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

Direct Debits will be processed at the end of January 2004, and prior notice will be given.

Universities & Colleges



The Members Group responsible for university and colleges issues has re-launched itself as an e-list discussion group. To join please contact me at the email address below. Since the last *Bulletin*, the group has put forward a number of initiatives and launched a

debate on research funding and research management in Art History.

SENDA LEAFLET

Pauline Ridley (University of Brighton) has prepared a leaflet detailing the ways in which Art History departments can meet the requirements of the new Special Educational Needs and Disability Act (SENDA) (see p1). It includes advice on how to take a pro-active approach to ensuring that your Art History curricula are designed for inclusion. Multiple copies are being despatched to all those involved in education in the hope that the leaflet will not only be of use to members but also act as a promotional tool for the AAH.

The AAH has also agreed to fund an extension of the Globalising Art History and Design History project run by the Open University, Middlesex University and the University of Sussex. This will ensure that the excellent project website is completed.

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RAE

The results of the Roberts review on Research Assessment will be of immediate concern to many members. After consultation, the AAH has submitted a response welcoming attempts to create parity between the different panels of assessment but expressing concern that a model designed to concentrate funding for large-scale science research has been adopted for the Humanities. The divide between Research Capacity and Research Assessment is very troubling and will not function if institutions are not informed in advance of the funding implications.

RESEARCH STRATEGIES DISCUSSION DAY

In recognition of the difficulties that many Art History departments are facing in the run-up to the 2007 RAE, the Universities & Colleges Members Group will be holding a one-day training/discussion session on research strategies, research management and staff development prior to the Nottingham conference. Designed for members of the AAH who are Heads of Department or responsible for research management, it is currently scheduled to take place in Nottingham on **Wednesday, 31 March**. To receive full details please contact me.

EVELYN WELCH <ch-univs@aah.org.uk>

Antoinette Roesler-Friedenthal / Johannes Nathan
(Ed./Hrsg.)

The Enduring Instant **Time and the Spectator in the Visual Arts** **Der bleibende Augenblick** **Betrachterzeit in den Bildkünsten**

A Section of the XXXth International Congress for the History of Art, London
Eine Sektion des XXX. Internationalen Kongresses für Kunstgeschichte, London

320 S. mit 109 Abb., und 16 Farbtaf. mit 21 Abb., 17 x 24 cm
fBr € 48,- (D) /sFr 80,20 ISBN 3-7861-1704-7

The passage of time, central to all aspects of human experience, is fundamental to the perception of works of art. In this volume, an international group of scholars offers a variety of fresh approaches to the issues raised by time and spectatorship. Common to these is a concern for the specific conditions of each medium, whether painting, sculpture, photography, film or architecture. Addressing works and settings from antiquity to the present, the volume also analyses the insights provided by aesthetic theories, ranging from Alberti's concept of an active spectator and Lessing's »fruitful moment« to Greenberg's ideal of timelessness.



Gebr. Mann Verlag
Zimmerstraße 26-27
D-10969 Berlin
www.gebrmannverlag.de

Artists' Papers Register

I am pleased to be able to report that the Artists' Papers Register has secured £10,000 of funding from the Pilgrim Trust, which will secure a further 3 months of operation. At the time of writing, I am awaiting formal confirmation of an additional £12,000 funding from the Full Disclosure programme of the British Library's Co-operation and Partnership Programme. This is in addition to the Getty Grant Program's original grant of £105,000, as well as funding in kind from the V&A and seedcorn funding from the AAH; all those working on the Register continue to be extremely grateful to our funders for their generosity and commitment to the project. To run the project for the full two years originally intended we now only need to secure just under £4,000.

In the meantime, the project officers have continued to compile the Register. Questionnaires have now been circulated to all the repositories considered likely to hold artists' papers, and 70% have already returned information to be added to the Register. Work continues on chasing up the remaining 30% of repositories. In addition, since their last report in *Bulletin 82*, the project officers have added a further 3,600 new documents and 1,450 new people or institutions to the Register's working database; they have also added biographical

and historical information to the records relating to 4,700 people or institutions.

The data in the Register's website was last updated at the end of July, when 2,700 new documents and 1,170 people or institutions were added to the records available online. In addition, the ways in which the database is searched have been refined, in particular so that more information is provided on the people and institutions featured in the Register. I would urge members to try out the revised searches, as well as checking to see if records that interest them have been added to the Register. As always, the website can be consulted at

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

RUPERT SHEPHERD

Chair, Artists' Papers Register

See also: Major Accessions to Repositories in 2002 relating to Art on page 22 and useful websites on page 23.

GETTY RESEARCH GRANTS 2004

Getty Research Grants are open to scholars of all nationalities.

Residential Grants at the Getty Center

The **Getty Research Institute** accepts applications from established scholars, as well as pre- and postdoctoral researchers, working on projects related to a specific theme while in residence at the Getty Center. The theme for the 2004–05 academic year is "Duration." In addition, the Research Institute offers short-term Library Research Grants.

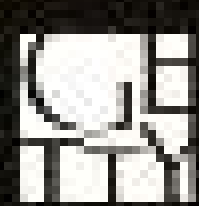
The **Getty Conservation Institute** provides support for established conservators, scientists, and professionals to pursue independent research in the field of conservation while in residence at the Getty Center.

Nonresidential Grants

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

How to Apply (All Grants)

Detailed instructions, eligibility information, and application forms for all Getty Research Grants are available online at www.getty.edu (click on Grants) or by contacting the Getty Grant Program, 1200 Getty Center Drive, Suite 800, Los Angeles, CA 90049-1685, U.S.A.; 310 440.7374 (Phone); 310 440.7703 (Fax); researchgrants@getty.edu (E-mail).



The Getty Grant Program

Deadline for all Getty Research Grants:

November 1, 2003

Independents



Although born in England, Marion settled in Norfolk in 2000 after spending most of her life in southern Africa – Zimbabwe and South Africa.

She has published books on Zimbabwean Stone Sculpture, the colonial artist Thomas Baines (born in King's Lynn, which is, ironically, near where she now lives), South African women artists, and South African botanical art. She is a practising artist, represented in all major South African collections.

Marion now teaches part time for a number of art schools and universities as far apart as Norwich and Loughborough.

She says: "I am enjoying chairing the Independents, thanks to my supportive committee and the opportunities the position gives me to establish contact with art historian colleagues. It has made re-location easier."

Change of address

If your address or email address changes during the year, please remember to let me know.

Thanks

CLAIRE DAVIES
AAH Administrator

At the 2003 London conference, the informal dinner and the forum received good support from independent members. Thank you. Contact at the annual conferences offers opportunities for affirming one's art historical identity, networking, sharing ideas, and hearing about members' skills and requirements.

The committee is keen to know what members want from their AAH membership and from the Independents group in particular. Please communicate with me if you wish the committee to take any initiatives, you have ideas about events that can be arranged, or you have any needs that we can accommodate in the 2004 Nottingham conference.

EMAIL NEWSLETTER

Our most successful new undertaking is the email Newsletter, which is edited from Rome by Barbara Goebels Cattaneo <ycattaneo18@hotmail.com>. Newsletter 2 summarised the issues discussed at the Conference Forum, and gave follow-up information on freelance work, tax and accountants. It also offered useful information about rates of pay for group lecturing and editorial work, part-time teaching, summer jobs in Rome, and the website for the 'Fine Art Directory'.

Please support the Newsletter. Send your email address to me and to Barbara (address above). Remember that you can register a hotmail address and then access the Newsletter at your local library if you do not have email on a home computer. The Newsletter is the site for you to contribute information, share ideas, comment on issues or exhibitions, make contacts and so on. The editor welcomes (and needs) contributions.

VISIT TO ROYAL ACADEMY

The 2003 Summer Event for the Independents was organised by the secretary, Jean Harding. We went behind the scenes at the Royal Academy. This proved to be a fascinating day in a 'hands-on' working library which has many volumes that are redolent with the history of their owners and are embedded in the history of the Royal Academy and its membership.

We were also introduced to the new facilities on the website – this is going to be an excellent aid to research and teaching – and we saw works in storage and heard the human side of exhibition loans, which may entail being a courier of a priceless painting. Our thanks to Nic Savage and all the Royal Academy library staff for their generosity in talking to us.

FORMALISING THE MEMBERS' GROUP

As you all know, the new constitution was ratified at the 2003 conference. Now that this is in place, the Independents will have to work on a statement of procedure for electing a committee and formulating objectives. If you have ideas on this, please pass them on to me. The existing committee was formed at the Oxford Conference in 2001 and while it can act with flexibility, and can co-opt members, it should not continue in office indefinitely.

As summer draws to a close and the new academic year begins, many Independents will begin part-time teaching and will encounter other art historians who are trying to make a living from non-tenured positions. Please encourage them to join the AAH and the Independents group. And please let us have your news and views.

MARION ARNOLD

Chair, Independents Group

Art History update

A year after taking charge of the journal the Editors are confident that it is in a healthy state. The level of submissions is good and the Editors now feel that they are in a position to plan miscellany (or mixed) issues with far more confidence and care than heretofore. We have decided to keep the format of the previous Editors and have four miscellany issues and one special issue a year.

The Editors are in discussion with Blackwell's regarding a redesign of the journal which will hopefully come into effect in 2004. The redesign will affect general layout, the placement of an image on the cover and, it is hoped, the use of colour.

A new Style Sheet is now in operation. It can be viewed on the Association's website <www.aah.org.uk> or is available in hardcopy from the Association's office in London. This outlines the preferred way to submit an article for consideration as well as giving guidance on illustrations and copyright. The Editors would greatly welcome more submissions from members of the Association and hope that a perusal of the Style Sheet will adequately explain the editorial procedure granted to each successful submission.

APOLOGIES

The Editors sincerely apologise for the late arrival of the most recent issue of *Art History*, 26: 3 – a special issue on Difference and Excess in Contemporary Art: The Visibility of Women's Practice. This issue is dated June but only arrived in late summer. It is hoped that such a delay will not happen again.

Finally, the Editors are pleased to announce that the Association's first appearance at the USA College Art Association's annual conference is now in an advanced state of preparation. The Editors of *Art History* were asked by the AAH EC to co-chair a CAA session at the Seattle conference in 2004 and the four abstracts for the morning session on Thursday 19 February will soon appear on the CAA website. The session title is **Border Crossings in Art History: Britain and the United States, 1970s to the present**. The speakers and their paper titles are:

Ranjana Khanna, Duke University: 'Discrepant Modernism/Feminist Internationalisms: Art History and the Temporality of Borders'

Charlotte Townsend-Gault, University of British Columbia: 'The shock of the old: protectionism and indigenous modes of address';

Michael Hatt, University of Nottingham: 'Between Nottingham and Nowhere: Locating Gay Art History'

Annie E. Coombes, Birkbeck College, University of London: 'Embodied histories: Post-Colonial Agency and Settler Colonial Memory'.

FINTAN CULLEN

Deputy Editor, *Art History*

SIGNS

Journal of Women in Culture and Society

Submissions are sought for a special issue titled "Gender beyond 'Sexual Difference': Rethinking Feminisms and Visual Culture," slated for publication in spring 2006. The editors of this special issue seek manuscripts that offer new feminist strategies for examining visual culture, convincing critiques of earlier approaches to feminist visual analysis, and/or new models of feminist visual theory that accommodate the multivalence of women's identities and experiences. We are interested in essays that revise binary models of sexual difference by considering the coextensivity of gender and the myriad other aspects of identity (sexuality, race, ethnicity, etc.) defining contemporary experience.

This special issue of *Signs* will explore the powerful political conflicts that inform the work of feminist visual theorists and practitioners today and will place a particular emphasis on the burdens and conflicts that fall on those whose work is simultaneously feminist, antiracist, queer, postcolonial, Marxist, and so on.

The special issue editors are:

Amelia Jones (history of art, School of Art History and Archaeology, University of Manchester) and

Jennifer Doyle (English, University of California, Riverside).

Please send submissions (three copies) no later than **1 August 2004**, to:

Signs,
"Rethinking Feminisms and Visual Culture"
University of California
Los Angeles, 1400H Public Policy
Building, Box 957122, Los Angeles,
CA 90095-7122.

Please observe the guidelines in the most recent issues of the journal or at

<www.journals.uchicago.edu/Signs/instruct.html>

AAH Annual Conference 2004

Old / New ?

1 – 3 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>

Conference administrator: Elaine Shawyer <adxes@nottingham.ac.uk>

If you would like to offer a paper, please contact the session organiser(s) direct. The deadline for submissions is 1 November.

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
<S.Faulkner@mmu.ac.uk>

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
<f.ames-lewis@hist-art.bbk.ac.uk>

Mary Vaccaro, Department of Art & Art History, The University of Texas at Arlington, Arlington, Texas, 76019-0089
<vaccaro@uta.edu>

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.

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.

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

Deborah Schultz, Research Fellow, University of Sussex, Falmer, Brighton BN1 9QN. Tel: 01273 877109; Fax: 01273 877174; <d.schultz@sussex.ac.uk>

David Crowley, Humanities, Royal College of Art, London SW7 2EU. Tel: 0207 590 4485 / Fax: 0207 590 4490; <d.crowley@rca.ac.uk>

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 Grzanic 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.

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>

Marsha Meskimmon, Loughborough University, School of Art and Design, Loughborough, Leics LE11 3TU Tel: 01509 228970 <m.g.meskimmon@lboro.ac.uk>

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 Schönberg 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?

Now and Then: Feminism: Art: History

Professor Griselda Pollock, AHRB Centre for Cultural Analysis, Theory and History, School of Fine Art, History of Art and Cultural Studies, University of Leeds, Old Mining Building 2.08, Leeds, LS2 9JT
Tel: +113 343 5267/1629; Fax +113 343 1628
<g.f.s.pollock@leeds.ac.uk>

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.

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
<C.M.Richardson@open.ac.uk>

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.

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 psycho-sexual 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 <Sam.Gathercole@liverpool.ac.uk>

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 <Jonathan.Foyle@hrp.org.uk>

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.

SUBMITTING A PAPER

Papers must not exceed 30 minutes in delivery time

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

Include with your covering letter:

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

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

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.

Dematerialisation: The entry into postmodernity.

Dr Jonathan Vickery, Lecturer in Modern and Contemporary Art, Department of History of Art, University of Warwick, Coventry CV4 7AL. Tel: 024 76 523459; Fax: 024 76523006 <J.P.Vickery@warwick.ac.uk>

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?

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.

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

SUBMITTING A PAPER

Papers must not exceed 30 minutes in delivery time

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

Include with your covering letter:

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

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

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.

Full Steam Ahead

The Student Members' Group (SMG) has been very busy since the last *Bulletin*, and I am pleased to be able to inform you that our recent events have been a tremendous success. I extend a heartfelt thanks to the SMG reps, whose hard work made the Summer School and the start of the New Voices conference program run smoothly. I also extend a welcome to Valerie Spanswick, a new SMG rep who has already demonstrated her commitment and enthusiasm by contributing our report on the Summer School in this issue.

NEW VOICES IN LOUGHBOROUGH, MAY 2003

Our first New Voices student conference was, as we had hoped, a rewarding experience for its 17 participants. Thanks again to SMG rep Patricia Allmer and to Marsha Meskimmon and the Loughborough department for making the event a success. You can read all about it overleaf. Our next New Voices conference is in Cambridge, Department of History of Art, on **15 November**. I encourage all student members to come and spend an enjoyable day with their fellow budding art historians, and remember – it only costs a fiver!

2003 SUMMER SCHOOL IN EDINBURGH

This year we began a concerted effort to bring the AAH Student Members' Group to the regions, with the 2003 Summer School in Edinburgh. The Summer School was a remarkable event, and this was due largely to the generosity and enthusiasm of the University of Edinburgh's Department of History of Art. Never before has an entire department been so involved in an AAH student event, and their dedication has set an example that will be very hard to follow.

Special mention must be made of Vicky Coltman for her hard work; Robert Hillebrand for giving all of us lazy students a serious kick in the backside; and Richard Thompson for giving the participants a treat they won't soon forget. I also thank Jill Burke, Stacy Boldrick, Patsy Campbell, Elizabeth Cowling, Richard Williams, and SMG rep Veronica Davies for leading stimulating and educational sessions. On top of that and again due for the most part to the generosity of the department, we were well under our budget. Congratulations!

NEW SMG REPS NEEDED

The student membership will forever be in a state of flux, and we require new blood in our Student Members' Group to replace those who have moved on to the real world. Being in the SMG gives you a direct hand in the organisation and running of our student events and brings you into contact with other people who are 'in the same boat' as you. I consider the SMG reps to be my friends, and this is another bonus of getting involved. If you have any interest in doing so, please contact me.

See you in Cambridge.

JASON SHRON
SMG Chair

Student Members' Group

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AAH STUDENT MEMBERS' GROUP

NEW VOICES

THE
CONFERENCE
SERIES
FOR
STUDENTS

CAMBRIDGE UNIVERSITY

Department of History of Art
Saturday 15 November 2003

BOLDLY GO

where few art history students have gone before.

PAPERS STILL WELCOME FROM ALL AAH STUDENTS!

If you would like to present your research, please email ch-students@aaah.org.uk.
Price of £5 includes lunch. Tell your friends - new AAH membership is only £10 more!
Registration begins at 10 a.m. The journey begins at 11.

ATTENTION LECTURERS

**The AAH
is losing
student
members.**

We need to encourage more students to join, and the best way for students to learn about the AAH is through their lecturers. Please tell your undergraduate and postgraduate students about us. They don't know what they are missing.

Please invite them to contact a Student Members' Group rep for more information.

SOMETHING MUST BE DONE.

THE STUDENT SESSION AT THE AAH!

This year, there will be a session at the AAH annual conference that is designed specifically for students. You will have the opportunity to present your current research in a formal academic conference setting without the same pressures of a formal academic conference session.

The best bit is: it goes on your CV as a formal conference paper!

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, following the usual AAH conference guidelines. This session will provide a valuable opportunity for the discussion and exchange of ideas in a friendly and supportive, yet rigorous, environment.

If you are interested...

Please email the session convenors:

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

Veronica Davies <veronicadavies@compuserve.com>

DON'T MISS OUT!

New Voices – Loughborough University

The inaugural New Voices student conference was hosted by Loughborough University on Saturday 24 May. The conference attracted many academics, ranging from undergraduates to postgraduates, from students at Loughborough University to researchers from Dublin. This conference series has been set up to give students, both undergraduate and postgraduate, a platform for presenting their research, in a public environment that combines academic rigor with a supportive atmosphere.

The inaugural conference not only fulfilled these aims but pushed them further, presenting an exemplar of academic co-operation and intellectual engagement that broke through the narrow areas of specialisms, leading to discoveries of connections and relations between different areas of art historic research. The papers and the ensuing discussion and questions found interesting parallels between different papers. The discussions repeatedly returned to the keynote speech of Dr Marsha Meskimmon, which stressed the importance of co-operation in the discipline of art history.

The following speakers and papers featured at the conference:

Helen Ruth Brown, Staffordshire University: *The image of Christ: William Dyce's All Saints' fresco*

Jane Eckett, Dublin: *Art history's wall flowers: The neglected history of an Irish flower painter*

Hazel Frizell, Kingston University: *Representations of selected issues and concerns of the Women's Liberation Movement in British feminist art practice from 1970–78*

Richard Blandford, Winchester School of Art: *Using Foucault's concept of heterotopia to analyse the region of Southern California and its depiction in art*

Graeme Smart, Keele University: *The revalorization of kitsch*

Kim Tyler, Loughborough University, School of Art and Design: *Art, just opening and closing doors?*

Chrissie Bradstreet, Courtauld Institute: *Aesthetics of cleanliness: Bathing in the art collection of Lord Leverhulme*

Nina Lager Vestberg, Birkbeck College: *Streetwise and sentimental: On flânerie, photography and 'the decisive moment'*

Discussions of these high-powered and well-presented papers were later followed up in the pub.

The RAE, governmental funding schemes, pressure on research and business strategies have intruded into, and perhaps to a certain extent changed, the intellectual and political dimensions of academia, creating an environment hostile to academic co-operation and



Conference delegates enjoying a lively lunch

learning from each other. This is why conferences such as this one are so important, as a niche where such practices can be fostered and developed.

As is the nature of co-operation, the goodwill and dedication of a number of people made this conference a success. I would like to thank the department of LUSAD and its head Dr Colin Rhodes. Dr Marsha Meskimmon in particular helped us at every stage and gave an opening address that provided a red thread throughout the day. Special thanks go to the catering staff, who were excellent in helping us to organise the event and provided wonderful services throughout the day, and to the Loughborough University branch of Blackwell's Bookshop, whose manager sacrificed her day off to provide us with a bookstall. Thanks also to Dr John Sears, to the SMG and to Jason Shron for their help and support.

I would like to encourage every student interested to come to the next New Voices conference, which will be held in Cambridge.

PATRICIA ALLMER

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 page 13) and

let us know

Summer School in Edinburgh

Heading north of the border this year, the Student Members' Group (SMG) convened in Edinburgh for a two-day Summer School on 28 and 29 July. Held at the University of Edinburgh, the conference was a chance for students to meet each other, present papers and hear from professionals in the field, with the grand finale being a visit behind the scenes at the National Gallery of Scotland during the hanging of the Monet exhibition.



Twenty people attended the conference and were welcomed by **Jason Shron**, Chair of the Student Members' Group and PhD candidate at the University of Birmingham, before hearing a keynote address delivered by **Professor Robert Hillenbrand**, professor of Islamic Art at the University of Edinburgh. Professor Hillenbrand spoke off-the-cuff and his remarks were informal, but stern, as he urged students to do three things: write every day, write every day, write every day! He also advised us to develop a network and not to get discouraged – advice that may be easier said than done, but important to remember nonetheless.

Next came a Careers Workshop, led by Jason and fellow SMG rep, **Aislinn Loconte**, where a panel of four art historians spoke to the group about their different professions and how they came to be where they are now. First to speak was **Patsy Campbell**, Senior Lecturer and Supervisor of the Departmental Conservation Research Laboratory at the University of Edinburgh, who talked about how she had helped to develop the Research Laboratory over the years. The next speaker was **Elizabeth Cowling**, also a Senior Lecturer at the University. Besides her academic work, she is also a freelance curator and so she talked about how she first got into mounting exhibitions and how much she enjoys that side of her work. **Vicky Colman** spoke next. She joined the University of Edinburgh in 2002 as a Lecturer and so her recent experience of looking for a permanent position was especially resonant for the students. The final speaker was **Stacy Boldrick** who is the Administrator of the Visual Arts Research Institute. Her work at the Institute involves

supporting research and promoting contacts between scholars and institutions. A lively question and answer session followed as the student members had plenty of queries about what to expect in their own future paths.

The first student to present a paper at the conference was **Anne Cowe** of the University of Edinburgh who talked about 'A Working Village: Sisley at Saint-Mammès'. Her presentation included many slides of Sisley's paintings of Saint-Mammès, with images of people working and going about daily life in the small river village – subjects not usually found in paintings of rural France at that time. Next to present a paper was **Sophie Bostock**, University of East Anglia, whose subject was 'Domenico Tiepolo's *Divertimento per li Regazzi* in a Historical and Biographical context' (the non-standard Italian spelling is taken from the book of drawings). The talk was an interesting look at the unusual drawings and prints of Domenico, son of Giambattista, whose subject was various scenarios in the life of Commedia dell'Arte character, Pulcinella.

After a tea and coffee break the group reconvened for a workshop on improving your CV and selling yourself, led by **Veronica Davies**. Veronica's experience as an employer meant that she had some very good tips to share, both on the content of CVs and ways to start making a name for yourself, such as volunteering for work placements, giving papers or writing reviews and articles for publications in the field. The multi-talented Mr Shron, a professional graphic designer as well as a student, offered tips on how to select the right fonts and visual layout to make your CV look professional and easy to comprehend.

Wrapping up the day was another workshop and chance to hear from the sharp end as **Jill Burke** spoke about getting published. Jill is an AHRB Post-Doctoral Research Fellow who has a book coming out soon with Penn State University Press. She was able to offer invaluable advice and insights on the trials and tribulations of actually pulling together all the details involved in getting a book delivered to the publisher. The session was facilitated by Aislinn and ended with plenty of questions.



As a reward for a busy and full day, several people met to go out to sample Edinburgh's finest food, on a student-size budget. Some chose vegetarian and were extremely pleased with the meals at Kalpna. However, since we were in Scotland, several attendees opted to try haggis. I was included in the group who grabbed the first taxi and ended up in Grassmarket at Maggie Dickson's and, although I avoided haggis and went for Cumberland sausage and mash instead, I was the first person in our party to try a Death Tube – some kind of liquor concoction which, thankfully, didn't seem to have any adverse effects. The atmosphere was great, the food was good and all I can say is, if you ever get to Edinburgh you really should go to Maggie Dickson's!

Our second morning kicked off with a workshop on giving a good conference paper. Led by Jason, he used as an example one of his own papers as he talked us through ways to adapt an essay from the printed page to an interesting and memorable presentation. After the workshop, the first paper of the day was presented by **Aislinn Loconte**, Oxford University. The subject, 'Patronage as Partnership: Sancia of Majorca, Giovanna I and the Construction of the Funerary Monument of Robert d'Anjou in Naples', revolved not only around the actual construction, design and placement of the monument, but also dealt with the social environment of the powerful women of the kingdom as Aislinn argued that this tomb represented the first commission of such a monument by women.

Next was a workshop led by **Graeme Smart**, who introduced **Richard Williams**, Lecturer at the University of Edinburgh, to speak about research and thesis-writing tips. Although his advice may have seemed contrary to what some supervisors say, he said that there's no need to worry if the thesis is not clear and concise in the first year or two. He suggested it was important to keep reading and to become fully familiar with your subject and that focus will develop over time.

After a tea break, we reconvened to hear a paper presented by **Caroline Stevens**, National Library of Wales, 'An Accidental Collection: Joan Rees and Brenda Chamberlain'. This dealt with the works of little-known Welsh artist, Chamberlain, a poet as well as an artist, which passed into the hands of Joan Rees before being acquired by the National Library of Wales.

Claudia Heide, University of Edinburgh, presented next, talking on the subject 'The Many Lives of Pascual de Gayangos'. Another subject who is not particularly well-known, de Gayangos was an Arabist who, although he spent most of his life in exile in London, wrote extensively about Spain. He was a man of many interests and talents who became best known in Britain for his *Handbook for Travellers in Spain*, printed in 1845.



Far left: The Department of History of Art

Below left: Richard Williams advises on research and writing techniques, chaired by Graeme Smart (left)

Left and below: The Summer School delegates

Photo credits: opposite page: Jason Shron; this page: a kind lady who happened to be passing



The final paper of the day was 'The Warholian Tracey Emin' and was presented by **Outi K. Remes** of the University of Reading. This unique take on modern celebrity and art explored the ways that the artist's life as a spectacle becomes a form of art in itself, with the obvious choices of Warhol and Emin as examples of this.

The presentations and workshops were wrapped up with a discussion and lunch, but the Summer School wasn't over yet. We all made our way down to the National Gallery of Scotland where it had been arranged that we would view the hanging of the show, *Monet: the Seine and the Sea*, in the newly refurbished Royal Scottish Academy. Breaking up into two groups, we were given a tour and talk by curator **Richard Thomson**, who led us through the exhibit. He told us how the display had developed, what choices had been made in selecting paintings as well as wall colours, and how the pictures were put together to show particular contrasts or similarities – even to the point of using paintings by other artists of the same period who painted the same subjects. It was a fascinating chance to see the process behind the exhibit, and to understand how the viewer would experience the paintings as s/he moves through the rooms. Definitely ending the Summer School on a high note, it was the climax to a marvellous conference and I hope next year will be as much fun!

VALERIE SPANSWICK

John Fleming Travel Award

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, which 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

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, AAH, 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

Henry Moore Institute Student Essay Prizes (2004)

Submissions are invited for the Henry Moore Institute Student Essay Prize, open to MA and undergraduate students of all disciplines. Essays should be c. 3000 words and the result of original research relating to any aspect of sculpture studies.

We encourage students to visit the collections of the Henry Moore Institute and Leeds Museums & Galleries.

Separate prizes will be awarded: MA (£250), Undergraduate (£150).

Contact Liz Aston, 74 The Headrow, Leeds, LS1 3AH

Deadline: 1 April 2004

Wingate Scholarships 2004/2005

Between 40 and 50 Wingate Scholarships are offered annually, with an average value each of approximately £6,500. The maximum amount offered per person per year is £10,000. Maximum length: 3 years.

Funding is offered for:

- independent research projects
- doctoral and post-doctoral studies
- fieldwork associated with independent research,
- doctoral and post-doctoral research
- advanced music training
- creative writing
- craft and design research projects

Send an A4 sae with 41p stamp for application materials or download from web. (Materials are *not* sent out by post in response to emails, and applications are *not accepted* by email.)

See website for eligibility. Closing date **1 February 2004**.

The Administrator, Wingate Scholarships, Harold Hyam Wingate Foundation, 20–22 Stukeley Street, London WC2B 5LR <www.wingate.org.uk>

Henry Moore Institute Research Fellowships 2004–5

The Henry Moore Institute invites applications from artists, academics, curators and educationalists, who are interested in working on historic and contemporary sculpture using the resources available to them at the Institute. The collections comprise sculptures, a library, a slide library, and an archive of works on paper, models and original documents.

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

The Institute is also able to offer the possibility of presenting finished research projects in published form, as a seminar, or in its exhibition galleries. Contact Liz Aston for further details, tel: 0113 246 7467

<liz@henry-moore.ac.uk> **Deadline: 9 January 2004.**

PhD Bursary (£8,500)

The Brick in British Modern Movement Architecture

This research sets out to identify the use of this material at this period by studying specific buildings. The ideas and rationale articulated by the architects concerned will be studied, and their reception within the context of Modernism, Modernity, the Modern Movement.

The applicants can suggest themes and/or analytic approaches that are more specific within this general area.

The bursary, of about £8,500, covers a part-time PhD in the School of Architecture in the Faculty of Art and Design at De Montfort University, and various costs involved in the carrying out of the research for the PhD.

For information, please contact Dr J Birksted, <jbirksted@dmu.ac.uk>

Auctions, Agents and Dealers

The Mechanisms of the Art Market, 1660–1830

12–13 DECEMBER 2003

The Wallace Collection

This major international conference brings together 15 scholars from different countries who are working on various aspects of the European art market from 1660 to 1830. The papers consider the economic background to these developments, the networks set up by agents and dealers and the mechanisms devised to create clients and markets.

The conference will be held at The Wallace Collection as part of its continuing promotion of the study of all aspects of the history of collecting and of French art in the early Modern period. Conference fee for both days £95, concessions £60. More information <www.wallacecollection.org>

Events at the Henry Moore Institute

Other Criteria

WEDNESDAY EVENING TALKS 6.00PM

A series of talks to coincide with the exhibition *Other Criteria: Sculpture in 20th-century Britain*. The second part of the series will be programmed for Wednesday evenings from **4 February to 10 March**. All are welcome although seating is limited.

22 October: Liliane Lijn
29 October: Chris Drury
5 November: Glynn Williams

Nature Made Strange

FRIDAY 17 OCTOBER, 12.00 – 4.30

This symposium explores the development of a language of ornament from 19th-century Romanticism through to early 20th-century surrealism, looking at aesthetic theory, visual art and literature. £10 full fee, £5 concessions (including lunch).

Involuntary Sculpture

FRIDAY 14 NOVEMBER

This symposium takes as its starting point Brassai's 1933 photo-essay 'Sculptures involontaires' as a means of opening up a debate about 'surrealist sculpture' and its legacy in later 20th-century and 21st-century art.

£10 full fee, £5 concessions (including lunch). Organised by Julia Kelly and Anna Dezeuze, AHRB Research Centre for Studies of Surrealism and its Legacies, School of Art History and Archaeology, University of Manchester, <www.surrealismcentre.ac.uk>

Archipenko and 1920s Berlin

FRIDAY 28 NOVEMBER, 2.00 – 4.30

This study day explores Berlin as an artistic centre in the 1920s – a period that saw the arrival of many Eastern European artists in the city.

To book conference places contact Liz Aston, Tel: 0113 246 7467 <events@henry-moore.ac.uk> Henry Moore Institute, 74 The Headrow, Leeds LS1 3AH

Visual Culture and Taste in late-Victorian and Edwardian Britain

15–16 JULY 2004

Centre for Visual Culture in Britain, University of Northumbria, Newcastle

Call for Papers

This conference will consider taste and visual style in Britain in the years 1880–1914. How might historians of visual culture conceptualise diverse trends and tendencies in the period up to the First World War? How do we interpret complex cultural interrelations and understand the influential networks in which people operate? How, for example, do changing ideas about consumption in both the public and private spheres relate to historical constructions of visual pleasure and aesthetic experience?

Papers might examine particular subjects such as public and private art collecting, the management of artefacts in interior spaces, or issues relating to display and the public imagination in what is seen as an age of imperial fanfare and suburban philistinism.

Plenary Speakers: Carol Duncan (Ramapo College, New Jersey); Tim Barringer (Yale University)

The deadline for up to 300 word proposals is **31 January 2004**.

Please send to: Ysanne Holt, 'Visual Culture in Britain', University of Northumbria, Squires Building, Newcastle upon Tyne, NE1 8ST.

<ysanne.holt@unn.ac.uk> Fax: 0191 227 4077

Primitive

15–17 SEPTEMBER 2004

A conference hosted by the Architectural History and Theory Group, Welsh School of Architecture, Cardiff University, Wales

Call for Papers

Primitive *adj.* Early, ancient; old-fashioned, simple, rude; original, primary; (gram., of words) radical, not derivative; (math., of line, figure, etc) from which another is derived, from which some construction begins, etc.; (geol.) of the earliest period; (biol., of animal or plant) appearing in earliest or very early stage of evolution; (also) having more in common with its supposed ancestors than its contemporary relatives have.

Papers are invited that explore the meaning and relevance of the word primitive for architecture. Deadline **19 December 2003**.

Please send abstracts, 200 words in length to:

F. Samuel, Welsh School of Architecture, Bute Building, King Edward VII Avenue, Cardiff CF10 3NB, Wales. <samuelf@cardiff.ac.uk>

Dr Flora Samuel Welsh School of Architecture Cardiff University Bute Building King Edward VII Avenue Cardiff CF10 3NB Tel. 029 2087 5967 Fax. 029 2087 4926

Gothic: Art For England c1400-1547

21-23 NOVEMBER 2003

Conference organised to complement the major exhibition Gothic: Art for England 1400-1547 at the V&A, 9 October 2003 - 18 January 2004

It will be the first time that an exhibition devoted solely to this period will have taken place and it follows on from the great series of exhibitions devoted to English medieval art held in London during the 1980s. It encompasses works of art imported from abroad or commissioned from artists and craftsmen resident on the Continent, as well as indigenous output.

The conference explores the themes of the exhibition and provides new perspectives on buildings, art and artefacts of the period. Papers are grouped under the headings of Architecture; Patronage and Consumption; Images and Imagery; England and the Continent; and Medieval Exhibition Culture.

This event will be of interest to art and architectural historians, archaeologists, conservators and museum curators, as well as other scholars and students whose areas of study include the visual culture of the late-medieval period.

Tickets available from the Box Office 020 7942 2209

Autumn events at the V&A 2003

Inspiration Style Lounge

WEDNESDAY 22 OCTOBER 2003

Style Lounge teams up with the innovative magazine LAB for this evening, which examines the varied views of celebrated and emerging talent from the creative industries. All tickets: £5

Buildings, Meanings And People

Riba/V&A Conference

SATURDAY 25 OCTOBER 2003

The aim of this conference is to bring together architects, filmmakers, writers, artists, cultural commentators and others to reflect upon the many ways in which meanings are created in architecture. Tickets available from the Box Office 020 7942 2209.

Gothic To Goth

The Culture Of Gothic Student Study Day

FRIDAY 31 OCTOBER 2003

This study day for students, traces the various Gothic revivals and the often romantic, creative and dark interpretations of Gothic from the 18th Century to the present day. Students £10, full price £36, registered disabled and ES40 £5

New Dimensions In Fine Art Printmaking

THURSDAY 6 NOVEMBER 2003

This student study day examines some of the recent trends in printmaking, including new contexts and formats of display, new means of publishing, marketing and distribution, artists' multiples and editions and the success of printmaking in non-western cultures with no historic printmaking tradition. Students £10, full price £36, registered disabled and ES40 £5

Cut In Cold Alabaster

Images From Late Medieval England Study Day

FRIDAY 7 NOVEMBER 2003

This study day will focus on a selection of the surviving alabasters and consider the considerable light they throw on the art, imagery, beliefs and social history of medieval England. It is aimed at the non-specialist with an enthusiastic interest in the Gothic period.

Tickets available from the Box Office 020 7942 2209.

Evolution Style Lounge

WEDNESDAY 19 NOVEMBER 2003

Style Lounge and RIBA present an evening in response to Zoomorphic: New Animal Architecture. All tickets: £5

Creature Comfort

New Building After Nature Study Day

SATURDAY 6 DECEMBER 2003

Freed from the ideas of the past, and assisted by powerful computers and talented structural engineers, architects are drawing inspiration from nature, reflecting the obsession in the broader culture with ideas and images from the biological sciences. Zoomorphic draws together some of the most surprising and delightful examples of this new architecture.

Tickets available from the Box Office 020 7942 2209.

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 JMW 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 the conference 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.

Further information and a downloadable application form can be found at <www.historyofart.bham.ac.uk/turner> Alternatively, contact Jason Shron on <turner@whonotes.com> Tel: 0121 414 2218, or write to: Turner 2004, Department of History of Art, University of Birmingham, Barber Institute of Fine Arts Edgbaston, Birmingham B15 2TS, UK

AAH Annual Conference 2005**CONCEPTION: RECEPTION****31 MARCH – 2 APRIL**

University of Bristol

FIRST CALL FOR SESSIONSAssociation of
Art Historians

The conference will seek to focus attention on the relationship between the creation of the artwork and its reception. More specifically, attention might be paid to the ways in which interpretation can, and arguably should, pay close attention to the specifics of creation. The title is expressly not meant to suggest the privileging of reception theory at the expense of other interpretative models. It is indeed hoped that the theme will generate suggestions for sessions utilising the widest range of investigative methods for the analysis of an equally broad group of objects.

The Association's concern to promote the study of chronologically and geographically diverse objects is echoed here, together with a desire to see treatment of work in the widest variety of media. The aim expressed by Robert S. Nelson in *Critical Terms for Art History* might stand here, with his past tense replaced by the future: 'We . . . seek explorations that will be more conceptual and not mere accountings of critical schools or approaches, and we ask authors to ground their theorizing in the interpretation of some work of art.'

If you would like to convene an Academic Session, please contact the Conference Organiser, Ed Lilley, either by email or by letter:

History of Art Department
University of Bristol
43 Woodland Road
Bristol BS8 1UU
<Ed.Lilley@bristol.ac.uk>

Proposals for sessions should include a title plus a description (maximum 500 words). Please include with your submission the name(s) and address(es) of the intended organiser(s) (both email and postal).

All proposals will be considered in April/May 2004 and calls for papers will be published in the June and October editions of the Bulletin.

Session proposals should be submitted by **31 March 2004**.

Convergent Practices**New Approaches to Art and Visual Culture****6 – 7 NOVEMBER 2003**

Birkbeck College, University of London, 43 Gordon Square, London, WC1H 0PD

CHArt Nineteenth Annual Conference

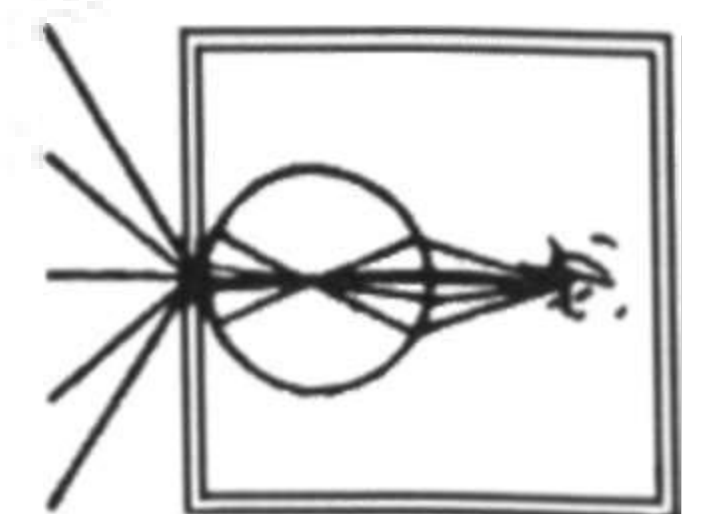
The focus of the CHArt 2003 Annual Conference is on the effects of emerging technologies and hybrid media on art and visual culture, particularly where these developments have fostered and encouraged new practice. The conference will discuss the ways in which new media has helped to redefine museum or gallery identity, led artists to develop new forms of practice and challenged educators.

Conference programme and booking form available at www.chart.ac.uk

Full conference fee: £120 (concessions for CHArt members and students)

Send bookings to: CHArt Secretary, School of History of Art, Film and Visual Media, Birkbeck College, University of London, 43 Gordon Square, London WC1H 0PD.

Tel: +44 (0)20 7631 6181; Fax: +44 (0)20 7631 6107, <conference@chart.ac.uk>



MAJOR ACCESSIONS TO REPOSITORIES IN 2002 RELATING TO ART

The National Archives: Historical Manuscripts Commission (NA:HMC), in its annual *Accessions to Repositories* exercise, collects information from over 200 record repositories throughout the British Isles about manuscript accessions received in the previous 12 months. The information is then edited and used to produce a number of thematic digests, which are distributed for publication in a number of learned journals and newsletters, as well as being made available in full on the Commission's website <www.nationalarchives.gov.uk>

The information is also added to the indexes of the National Register of Archives (NRA), the central point for collecting and disseminating information about the location of manuscript sources relating to British history outside the public records. The NRA, which currently contains over 44,000 lists and catalogues of archives, can be consulted at the National Archives, Kew, Richmond, TW9 4DU (from December 2003). Alternatively, searchers may access the indexes to the NRA and certain linked on-line catalogues via the website. Limited and specific enquiries can be dealt with by post, or email <nra@nationalarchives.gov.uk>.

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

JULIE HENDERSON

National, Special and University

Cambridge University Library, Department of Manuscripts and University Archives, West Road, Cambridge CB3 9DR

Diana Bloomfield, wood engraver and book illustrator: letters to Evelyn Ansell 1962–63 (Add MS 9632)

Cambridge University: Kings College Modern Archive Centre, Cambridge CB2 1ST

Charleston Collection (addnl): further corresp of Julian Bell (1908–37), Vanessa Bell (1879–1961) and Duncan Grant (1885–1978) (CHA)

Glasgow University Library, Special Collections Department, Hillhead Street, Glasgow G12

Alasdair Gray, author and artist (addnl): papers incl articles and corresp 1951–2002 (MS Gen)

Manchester University: John Rylands Library, 150 Deansgate, Manchester M3 3EH

Marcia Pointon, professor of art history: corresp rel to her Ph.D. research on William Dyce 1971–81 (Acc 2002/10)

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

Skene family of Rubislaw (addnl): deeds, corresp and papers incl personal papers of James Skene (1775–1864), artist and antiquary 1594–1913 (Acc.12092)

Dorothy Dunnett, nee Halliday, Lady Dunnett, author and painter: literary and personal papers c1950–2000 (Acc.12135)

Alasdair James Gray, author and artist (addnl): corresp and literary papers c1996–2001 (Acc.12108)

David Roberts, painter (addnl): letters and papers 1832–43 (Acc.12158)

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

Peggy Eileen Arabella Whistler (1909–1958), afterwards Williams, novelist, poet and artist called Margiad Evans: corresp and papers (NLW MS 23893)

Public Record Office of Northern Ireland, 66 Balmoral Avenue, Belfast BT9 6NY

Ulster Arts Club, Belfast: minutes, corresp, accounts, scrapbooks, certificates, catalogues, annual reports and photographs 1902–95 (D/4300)

Royal Institute of British Architects Library, 66 Portland Place, London W1N 4AD

Frederick Preedy (1820–1898), architect and designer: 374 designs for stained glass

St Andrews University Library, North Street, St Andrews KY16 9TR

JN Bonthron: sketch book containing watercolour views of St Andrews (ms38539)

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

Helen Chadwick, artist: papers rel to Oval Court project c1986 (AAD/2002/1)

Heather Child (1911–1997), calligrapher, heraldic and botanical artist: papers (AAD/2002/3)

Vera Law (1899–1985), calligrapher and gilder (addnl): papers (AAD/2002/12)

Olga Lehmann (b 1914), artist and film production designer: papers (AAD/2002/14)

David Peace, glass engraver: papers 1935–92 (AAD/2002/8)

Aristos

www.aristos.org

The online review – which covers all the arts, as well as the philosophy of art – succeeds our print journal of the same name. Published from 1982 to 1997, the journal offered a distinctive critique of both modernism and postmodernism. It also championed the work of neglected traditionalist painters and sculptors.

Publication was suspended in 1997, so that we could complete and publicise our book *What Art Is: The Esthetic Theory of Ayn Rand* (Open Court, 2000) – which was reviewed in *The Art Book* September 2001 (see our response at <http://www.aristos.org/editors/resp-ab.htm>).

The May issue of the online version of *Aristos* is up, and June is still forthcoming, with more timely publication a goal.

The premier issue (January) precipitated an ongoing debate in *ArtsJournal* on the merits of abstract painting, and is archived. (For more on this debate, see the first item under 'Notes & Comments' in the May issue.)

We invite queries and comments.

LOUIS TORRES & MICHELLE KAMHI
Co-Editors, *Aristos*

www.fineart.ac.uk

Fineart.ac.uk has been created to celebrate the history and achievements of Britain's art schools. The Collection begins the task of assembling a comprehensive and sustainable online resource. Its content has been drawn from a group of 10 art schools and includes the significant CNAAC collection.

In its initial phase of development fineart.ac.uk covers a period from the mid-19th century through to contemporary practice and also includes a wide range of media. The resource provides a showcase for the excellence of UK higher education in fine art and also provides access to primary sources of importance to researchers that might otherwise remain hidden, disconnected or inaccessible.

The National Collection was launched in June 2003 with some 250 paintings, sculptures, prints and drawings by more than 150 artist-practitioners who studied or taught at degree (or equivalent) level in schools of art over more than a century. The website incorporates a rich body of information to support research and scholarship and will continue to be developed over coming years.

Laurence Scarfe (1914–1993), painter and graphic designer: papers (AAD/2002/4)

Arthur Wragg (b 1903), artist: papers (AAD/2002/11)

Courtaulds plc, textile manufacturer: design library and records c1780–1977 (AAD/2002/7)

Eagle Transfers Ltd, transfer manufacturer: records c1920–79 (AAD/2002/17)

British Display Society (addnl): records 1949–61 (AAD/2002/5)

Society of Women Artists (addnl): records 1992–2002 (AAD/2002/16)

Local Repositories in England

Hertfordshire Archives and Local Studies, County Hall, Hertford SG13 8DE

National Association of Decorative and Fine Arts Societies: record of church furnishings at St Andrew, Bramfield, St Nicholas, Hinxworth, St Peter and St Paul, Little Gaddesden, and St Thomas A Becket, Northaw 2002 (Acc 3812, 3839, 3864, 3881)

Tyne and Wear Archives Service, Blandford House, Blandford Square, Newcastle Upon Tyne NE1 4JA

George Horton, artist: corresp, sketch books, photographs of paintings and etching blocks (AccNo: 4106)

Peter Marcan

Bookseller

Second-hand/new/remaindered books and pamphlets + some picture material

**Subjects covered include:
British art and architecture
20th century art**

**Mail order/catalogue business
Private premises**

Visitors by appointment only

Address for correspondence/deliveries:

**PO Box 3158 London
SE1 4RA
UK**

Local Repositories in Scotland

Dundee City Archives, 1 Shore Terrace, Dundee DD1 3BY. Correspondence: Department of Support Services, 21 City Square, Dundee DD1 3BY

William Sangster Phillips, book illustrator: family corresp and papers 19th–20th cent

Local Repositories in Wales

West Glamorgan Archive Service, County Hall, Oystermouth Road, Swansea SA1 3SN

Celtic Studios, designers and manufacturers of stained glass windows, Swansea (addnl): drawings 20th cent

AAH EXECUTIVE COMMITTEE, REPRESENTATIVES AND STAFF MEMBERS

Executive Committee

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Association of
Art Historians

Registered Charity No. 282579

Bulletin contributions

Please send contributions (preferably in electronic form) to: Jannet King, Editor, *Bulletin*, 48 Stafford Road, Brighton BN1 5PF, Tel & Fax: 01273 509653
<ed-bulletin@aah.org.uk>

Next deadline: 7 January 2004

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