

# Bulletin 85



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February  
2004

Association of  
Art Historians

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## THIRTIETH ANNIVERSARY YEAR

### Annual Conference 2004

# Old / New ?

1 – 3 APRIL 2004 • UNIVERSITY OF NOTTINGHAM

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 conference includes papers that cover a wide range of periods, media, artistic practices and geographical locations.

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## Graceful and True

Drawing in Florence around 1600

13 MARCH – 9 MAY

Djanogly Art Gallery

Admission Free

Supported by P & D Colnaghi, London

Over 80 works are featured in the exhibition, drawn from major British museums and collections, including the Ashmolean Museum, Oxford.

## AAH Conference Reception

FRIDAY 2 APRIL 18.00 – 19.30

Djanogly Art Gallery

Sponsored by Blackwell

Jacopo da Empoli, *A young man standing, in contemporary dress*, Ashmolean Museum, Oxford

**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 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, exploring the ways in which visual representations contribute to the production of the simplified and usable pasts essential to the formation of cultural memories.

**Andrew Stephenson** (University of East London)  
*Palimpsestic promenades: memorial environments and the urban consumption of space in post-1918 London*

**Deborah Sugg Ryan** (University of Ulster) *Visualising Memories: Frank Lascelles' 1907 Oxford Historical Pageant*

**Sue Malvern** (University of Reading) *The city, the monument, the void: the memoryscape of Vienna 1945–2000*

**Deborah Ascher Barnstone** (Washington State University) *Transparency, Collective Memory and the Visual Representation of West Germany after 1945*

**Fionna Barber** (Manchester Metropolitan University), *Alanna O'Kelly's Sanctuary/Wasteland: location, memory and hunger in recent Irish visual culture*

**Brenda Moore-McCann** (University of Dublin, Trinity College) *The Psychology of Self and Place in the Art of Patrick Ireland*

**Charles Miller** (Courtauld Institute of Art, London) *'Mad' memorials: Picasso's 1927 Apollinaire monument designs and the politics of commemoration*

**Richard Taws** (University College London) *Trompe-l'oeil and trauma: negotiating the memory of the assignat in Revolutionary France*

**Steven Adams** (University of Hertfordshire) *Visual representation and the politics of memory: Switzerland as a site of politics and desire in post Revolutionary France*

**Bojana Videkanic** *Imaging Ideology: Diaspora and Nationalism in Cyberspace*

**Gabriel Koureas**, (Birkbeck College) *Remembering / Forgetting Colonial Wars: The War of Independence in Cyprus and the construction of a national identity*

**Valeria Salgueiro** (Universidade Federal Fluminense), *History and culture into allegory – shaping national identity in Brazil's First Republic (1889–1930)*

**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. It will 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?).

**Patricia Allmer** (Loughborough University) *Traditional Perspectives/Perspectives on Tradition: René Magritte's conceptions of the art work's past, present and future*

**Old Art and New Technologies**

**Dr Rupert Shepherd** (Department of Western Art, Ashmolean Museum)

As a result of increasing institutional support, greater use is being made of digital technologies to create art-historical resources. This section of the conference has been created to allow the creators of digital resources to demonstrate them to their potential users – the delegates to the AAH conference.

Informal, 10-minute presentations will take place in the Book Fair during the refreshment breaks, making it as easy as possible for delegates who might otherwise miss them to find out about resources which are intended to help them in their teaching and research.

**THURSDAY 1 APRIL**

**13.40 – 13.50** Dr Rupert Shepherd  
<<http://www.ashmol.ox.ac.uk/ash/amulets/ruskin/>>

**15.35PM – 15.45** Dr Tim Ayers (Corpus Vitrearum Medii Aevi) <<http://www.cvma.ac.uk/>>

**FRIDAY 2 APRIL**

**11.05 – 11.15** Douglas Dodds (Word & Image Department, V&A) <[www.arlis.net](http://www.arlis.net)>

**13.30 – 13.40** Jayne Everard (Artifact)  
<[www.artifact.ac.uk](http://www.artifact.ac.uk)>

**15.50 – 16.00** Matthew Addis (IT Innovation Centre, University of Southampton) <[www.sculpteurweb.org](http://www.sculpteurweb.org)>

**SATURDAY 3 APRIL**

**11.05 – 11.15** Polly Christie (AHDS – Visual Arts), <<http://fineart.ac.uk>>

**13.15 – 13.25** Gabriela Salgado (University of Essex Collection of Latin American Art)  
<[www.essex.ac.uk/ueclaa/](http://www.essex.ac.uk/ueclaa/)>

**15.35 – 15.45** Prof. Kenneth Quickenden (Birmingham Institute of Art and Design, University of Central England in Birmingham)  
<[www.virtual-jewellery.com/](http://www.virtual-jewellery.com/)>

Ronald R. Bernier (Wilkes University, Wilkes-Barre, PA), *Aging the Present: Contemporary Realism and the History of Art*

Kristen Hutchinson (University College London) *Remembering the Past in the Present: Christine Borland's The Dead Teach the Living*

Mark Godfrey (Slade School of Fine Art), *Beryl Korot's Dachau 1974 – Weaving Past and Present*

Marion Arnold (Independent scholar), *The Bad Old Days and the New South Africa*

Caterina Benincasa *Has Art History Had its Day? A Pedagogical Experiment into the Relevance of Historical and Contextual Studies for Fine Art Undergraduates.*

### 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 contentious art be considered today? By similar measure the historiography of the field needs to be re-examined. What was the relation of scholarship to authority?

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

Zoran Terzic (University of Wuppertal) *Retro-avantgarde and the art of 'somewhere else': Art production and boundary-defining mechanisms in the post-Yugoslav cultural arena*

Professor Piotr Piotrowski (University of Poznan) *To Censor the Crucifixion : Art, Politics, Democracy, before and after 1989*

Dr Eva Forgacs (Art Center College of Design, Pasadena) *The Changing Concept of the Art Work in Post-Totalitarian Central Europe (The Hungarian Scene)*

Andres Kurg (Estonian Academy of Arts) *Spaces of non-official art. Artists, art and homes in Estonia in the 1970s*

Ana Miljacki (Harvard University) *The second world and culture specificity*

Dr Susan E. Reid (University of Sheffield) *Representing Past and Presence: the Brezhnev era paintings of Tat'iana Nazarenko*

Dr Katarzyna Murawska-Muthesius (Birkbeck College, University of London) *Trauma of 'aesthetic castration' or the forbidden pleasures of Socialist Realism? Psychoanalysis in / of Wajda's Man of Marble*

Dr Carmen Popescu (UMR 'André Chastel', University Paris IV, Sorbonne) *A Denied Continuity: The Shift of 'Heritage' as Ideology in Romanian Socialist Architecture*

Alina Serban (Architext Design Review, Bucharest) *Memory and Ideological Distortion - Re-Mapping an Old Iconography: The 1907 Revolt*

Nikolai Voukov (Central European University, Budapest) *Dynamics of Memory and Monument Building in Socialist Bulgaria*

Rüdiger Ritter (University of Bremen) *Permanent Reconstruction of Collective Memories: The City of Vilnius between Polish, Lithuanian, Belarusian, Russian and Jewish Heritages'*

David Evans (Arts Institute at Bournemouth) *Brecht, Müller and a spectre leaving Europe*

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

**Penny Florence**, Head of Research Programmes, The Slade School of Fine Art, University College London, Gower Street, London WC1E 6BT <ucwapfl@ucl.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?

Rebekka Kill (Bradford College) *The Axis of the Personal: Sickness, Slippage and Anabolic Forms in the work of Gillian Wearing*

Adele Ernstom (Emeritus Professor, Bishop's University Quebec) *Writing in and Writing out: Questions of Women Art Historians in the Record*

Susan Best (University of New South Wales) *Theresa Hak Kyung Cha (1951-1982): The Dream of the Audience and Anesthetic Expression*

Dorothy Rowe (Roehampton, University of Surrey) *Out there – performative tropes and double acts (or Walking the City with Oreet Ashery and Shaheen Merali)*

## To book

complete and return the enclosed form (downloadable from the AAH website) or contact: Claire Davies, Tel: 020 7490 3211 <admin@aah.org.uk>

Karen von Veh (Technikon, Witwatersrand), *(Re)-Imaging the Body: The relevance of body politics in contemporary art making and the work of Leora Farber*

Mariangeles Soto-Díaz (Hampshire College, Amherst) *Mistress of abstraction*

### 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?

Gemma Blackshaw (University of Plymouth) and Leslie Topp (Oxford Brookes University) *Mental Illness in Fin-de-Siècle Vienna: a modern problem?*

Claude Cernuschi (Boston College) *Rethinking the*

*Meanings and Implications of Old/New Tensions in Carl Schorske's Fin-de-Siècle Vienna*

John Collins (National Gallery of Canada) *The Good, The Bad and The Ugly: Klimt's Hope I, Censorship and the High Noon of Viennese Modernism*

Tag Gronberg (Birkbeck) *Viennese Modernism: A New Look*

Julie M. Johnson (Utah State University) *Theatres and Insane Asylums: The Incompetent Spectator and the Baroque Ideal*

Alexandra Karl (University of Cambridge) *Darwin's Menagerie? Animal Symbolism in selected works by Gustav Klimt*

### 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  
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<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 20<sup>th</sup> 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.

A panel of distinguished speakers, Okwui Enwezor, Director of Documenta 11, Sarat Maharaj and Mark Nash members of the Documenta curatorial team, artist Martha Rosler, the first retrospective of whose work was

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shown in Britain, Europe and America in 1998, and Catherine de Zegher, Curator of *Inside the Visible* and Executive Director of The Drawing Center, New York have been invited to respond to introductory presentations by Griselda Pollock and Alison Rowley. We aim to initiate a round table discussion to which other contributions will be welcomed.

The session has been organised by the AHRB Centre for Cultural Analysis, Theory and History (CentreCATH), University of Leeds, and is sponsored by CentreCATH and the School of Art and Design, University of Ulster. One of the functions of the AHRB Centre for Cultural Analysis, Theory and History is to explore art work and the work of curation as research and we have conceived this session as an event that will contribute to and extend the *Documenta 11* project as one of 'interlocking constellations of discursive domains, circuits of artistic and knowledge production and research modules' (Okwui Enwezor).

### 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 20 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.

Ara H. Merjian (University of California, Berkeley) *Il Canto Segreto: Giorgio De Chirico's Nietzschean Queerness*

Ricardo Montez (New York University) *'Trade' Marks: Keith Haring, Graffiti Artist LA2 and the Economy of Collaboration*

Caroline A. Jones (Massachusetts Institute of Technology) *Regulating the Queer Laocoön*

Royce W. Smith (University of New South Wales, Sydney) *Distortion as Documentation: How to have an Archive in an Epidemic*

## University Accommodation

WEDNESDAY 31 MARCH

Accommodation is available at Hugh Stewart Hall for those wishing to arrive on the Wednesday.

Standard room £26.50 pp/pn

En-suite £39.50 pp/pn

Please book your accommodation early to avoid disappointment

E.G. Crichton (University of California, Santa Cruz) *Broken Record*

Helge Mooshammer (Vienna University of Technology) *'by car and on foot by night, also nearby areas, in the pinewood' – Cruising Versilia*

Jean Wainwright (Kent Institute of Art and Design) *a novel: the importance of being Andy*

Matthew Teti (Northwestern University) *Sexuality in Flux: Between Homosexuality, Heterosexuality, Both and Neither in the Fluxus Archive*

Charlotte Houghton (Pennsylvania State University) *Isn't John Divine? Erotics and Erasure in Michelangelo's London Entombment*

Alex Kennedy (University of Glasgow) *A Love Letter to Jasper Johns*

Kelly Dennis (University of Connecticut, Storrs) *The 'Other' Other Victorians: Queering the Straight Archive at MoSEX*

José Esteban Muñoz (New York University) *A Jeté Out the Window: Pop Suicide, Fred Herko the Expiring Art Object*

### 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

## REVISED CONFERENCE TIMETABLE

### THURSDAY – 1 APRIL 2004

9.00 – 17.00	REGISTRATION (Rooms A13 and A14, Pope Building)
9.00 – 17.00	BOOK FAIR (Rooms A13 and A14, Pope Building)
10.00 – 10.30	TEA & COFFEE (A13/A14 and Orangery, Pope Bldg)
10.30 – 13.30	VISITS
12.30 – 14.00	LUNCH & FORUM DISCUSSIONS
14.00 – 15.30	ACADEMIC SESSIONS (2 papers)
15.30 – 16.15	TEA & COFFEE (A13/A14 and Orangery, Pope Bldg)
16.30 – 18.00	PLENARY (Venue and speakers to be confirmed)
18.30 – 20.00	RECEPTION (Angel Row Gallery, sponsored by LKP)

### FRIDAY – 2 APRIL 2004

9.00 – 17.00	REGISTRATION (Rooms A13 and A14, Pope Building)
9.00 – 17.00	BOOK FAIR (A13 and A14, Pope Building)
9.30 – 11.00	ACADEMIC SESSIONS (2 papers)
11.00 – 11.45	TEA & COFFEE (A13/A14 and Orangery, Pope Bldg)
11.45 – 13.15	ACADEMIC SESSIONS (2 papers)
13.15 – 14.15	LUNCH
14.15 – 15.45	ACADEMIC SESSIONS (2 papers)
15.45 – 16.15	TEA & COFFEE (A13/A14 and Orangery, Pope Bldg)
16.15 – 17.45	SPECIAL INTEREST GROUPS
18.00 – 19.30	RECEPTION (Djanogly Gallery, sponsored by Blackwell)
20.00 onwards	CONFERENCE DINNER (Hugh Stewart Dining Room)

### SATURDAY – 3 APRIL 2004

9.00 – 13.00	REGISTRATION (Rooms A13 and A14, Pope Building)
9.00 – 16.30	BOOK FAIR (Rooms A13 and A14, Pope Building)
9.30 – 11.00	ACADEMIC SESSIONS (2 papers)
11.00 – 11.30	TEA & COFFEE (A13/A14 and Orangery, Pope Bldg)
11.30 – 13.00	AGM (Room C15, Pope Building)
13.00 – 14.00	LUNCH
14.00 – 15.30	ACADEMIC SESSIONS (2 papers)
15.30 – 16.15	TEA & COFFEE (A13/A14 and Orangery, Pope Bldg)
16.30 – 17.30	PLENARY (Venue and speakers TBC)

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?

Nina Gulicher, (Humboldt University of Berlin) *The fiction of sculpture's autonomy: sculpture and mise en scène in the creative process of Medardo Rosso (1858–1928)*

Helen Shiner (Courtauld Institute of Art) *The Patron as Animateur: Carl Georg Heise, Ernst Barlach and the Katharinenkirche Sculptural Programme, 1929 – 1933*

Pauline Rose (The Arts Institute at Bournemouth) *Henry Moore in Dallas*

Alex Potts (University of Michigan) *The public value of incongruity – Moore and Oldenburg in the 1960s*

Sam Gathercole (University of Liverpool) *From eternity to here: post-war Britain and the anti-Moore movement*

Paul Overy (Middlesex University) *Figuring the Abstract: figurative sculpture and early modernist architecture*

Gillian Whiteley (University of Leeds) *A sculpture of possibility: poetics and politics in urban space*

Amelia Jones (University of Manchester) *(Post)Urban Navigations: Performance, New Media Art, and the Metropolitan Subject*

Helen E Beale (University of Stirling) *Threading a way through the old, new and 'renewed' spaces of Lyon*

Steven Gartside (MIRIAD, Manchester Metropolitan University & Tate Liverpool) *Fabricating Spaces*

August Davis (University of Liverpool) *In the Place of the Public*

Taiji Miyasaka (Washington State University), *Revealing Materials*

### THE ASSOCIATION OF ART HISTORIANS AND LAURENCE KING PUBLISHING

invite you to attend a reception at the

## Angel Row Gallery

THURSDAY 1 APRIL 2004, 6.30 – 8.00 PM

This event is part of the AAH Annual Conference 30th anniversary celebrations. LKP will be presenting the 2004 John Fleming Travel Award

Numbered tickets will be available at the conference registration desk.

### EXPO21: Strategies of Display

The exhibition brings together artists from France, Italy and the UK whose work explores ideas about display and the way objects are presented in museums, galleries, trade fairs and the retail environment.

Featured artists: Shahin Afrassiabi, Loris Cecchini, Gareth Jones, Goshka Macuga, Mathieu Mercier, Simon Moretti and Elisa Sighicelli. Curator: Simon Moretti.

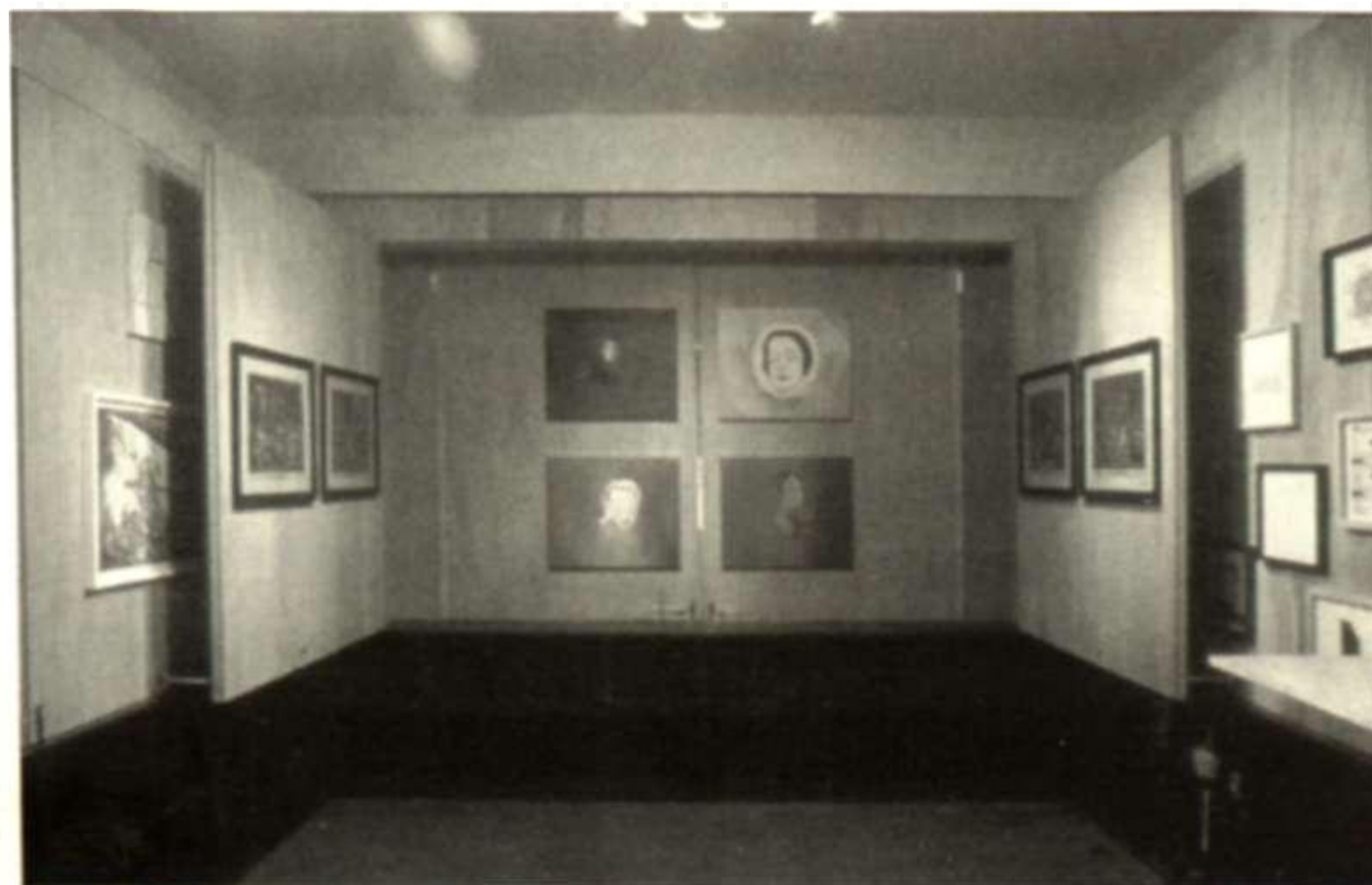


Image: Goshka Macuga, *Picture Room*, 2003. Courtesy of Gasworks, London

**Early booking  
deadline:  
20 February  
Don't delay . . .**

## 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 considers 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.

Gavin Parkinson (Birkbeck College, University of London) *In Failance of (Marcel Duchamp)*

Isabelle Moffat (MIT, Massachusetts) *The Opposite of Failure*

Carol Jacobi (Birkbeck College, University of London) *'Colossally bad at art' – Victorian painting or critical problem?*

Joanne Lee (Nottingham Trent University) *Failing to fail? On the anxieties of art education*

Sara Cochran (Courtauld Institute of Art) *Painting badly well: The problematics of failure in the works of Francis Picabia and John Currin*

Michael R Taylor (Philadelphia Museum of Art) *Doomed to Failure? Jacques Lipchitz and the Myth of Prometheus*

Jo Applin (University College London) *Bound to Fail? Nauman – Moore – Westermann*

Stephanie Brown (University of Newcastle) *Physical Energy and Pheidian Exhaustion: G F Watts, Sculpture and Criticism*

Matthew Plampin (Paul Mellon Centre for Studies in British Art) *'There's nowt here but pictures': The Failure of the Manchester Art Treasures Exhibition of 1857*

Melissa McQuillan (Wimbledon School of Art) *Nobody Came: Imag(in)ing the Spectator circa 1920 – Picasso, Breton, Léger and Picabia*

Terri Weissman (Columbia University, New York) *Failure as History: Berenice Abbott versus Walker Evans*

Mark Rawlinson (University of Nottingham) *Adorno: On the Necessity of Failure*

## 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.

Matthew Rampley (College of Art, Edinburgh) *Jack Burnham: Towards a Systems Aesthetics*

Gail Day (Wimbledon School of Art) *Vicissitudes of Negation*

David Green (University of Brighton) *Between Mind and Body: conceptualism, performance and the politics of labour*

Joanna Lowry (Kent Institute of Art and Design) *Playing with Time*

Tim Martin (Leicester School of Architecture) *Rematerialising Robert Smithson in the Cult of Sustainability*

Alistair Rider (University of Leeds) *Formal Matters and Aesthetic Redistribution: Andre and the critics*

Michael Corris (University of Wales, Newport) *Conversational Aesthetics and Conceptual Art: Democratic Renewal or Cultural Backwater?*

Ines Goldbach *The Museum as Artist's Space – New Phenomena in Art Demand New Institutions*

Gordon Hughes (University of Maine) *"Lack of Charisma can be Fatal". Or Jenny Holzer's Art after Art after Philosophy*

Thomas Lange *Palermo, Postmodernism, and the Eye*

Dr Katerina Reed-Tsocha (Trinity College, University of Oxford) *De-Aestheticisation at Last!*

**Houses – old & new**

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

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?

**Kevin J.F. Murphy** (The British Institute in Florence) *Arranging household objects for memory and change in Renaissance Florence. The inventories of Palazzo Bombeni 1388–1545*

**Paula Hohti** (University of Sussex) *Beyond the Palace: old and new in the homes of sixteenth-century Sieneese artisans.*

**Giorgia Mancini** (Royal College of Art/Victoria & Albert Museum) *From one palace to another: cardinals' collections and the mobility of artworks in sixteenth-century Rome*

**Esther Muenzberg** (Independent Scholar) *A new type of house for the representation of an old dynasty: the electoral stable in Dresden about 1600*

**Dr Lucy Worsley** (Historic Royal Palaces) *The Duke of Newcastle's 'new castle' at Nottingham: re-examining the seventeenth century 'power house'*

**Dr Kate Retford** (Birkbeck College, University of London) *'So fine a series of portraits': displaying the family in the English country house*

**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.

**Fae Brauer** (University of New South Wales) *Feminizing Muscle: Bodybuilding the New Woman*

**Nina Lager Vestberg** (Birkbeck College) *The Independent Woman: Simon de Beauvoir at the Deux Magots*

**Pamela Gerrish Nunn** (University of Canterbury, New Zealand) *The Woman of Today: Laura Knight 1910–29*

**Kathryn Brown** (Birkbeck College) *Imagining Modernity: The Woman Reader in Manet, Degas and Cassatt*

**Dr Francesca Berry** (University of Warwick) *Designing Femininities: Subjectivity, the Interior and the Woman's Magazine in Early Twentieth-Century France*

**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?

**Lisa Wade** (University of Essex) *Horror in Context: A New Approach to Images of the Last Judgement?*

**Agnieszka Steczowicz** (Lincoln College Oxford) *Nuova imitazione: the new within the old?*

**Susan Steer** (University of Bristol) *The Traditionalism and Eclecticism of Venetian Renaissance Commissioners and the Historiography of Venetian Renaissance Painting*

**Dr Ian Holgate** (Oxford Brookes University) *Antonio Vivarini and Giovanni d'Alemagna*

**Helen Geddes** (University of Warwick) *Iacopo della Quercia Sanese Scultore: Late Medieval or Early Renaissance Artist?*

**Jenny Graham** (University of Plymouth) *The 'Raphael of Flanders': realism and Renaissance in Van Eyck's nineteenth-century reception*

**Victoria Mier** (University of Bristol) *Martin Schongauer, Albrecht Dürer and methods of art history*

**Sibylle Gluch** (University of Birmingham) *The Application Of Old Concepts For A New Representation Of Man – Dürer's Aesthetic Excursus*

**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. The second aim of the session is to provide a more general platform for the presentation of new scholarship in the Italian Trecento.

Topics of papers and round table include: *Gendering the Fourteenth Century; Illuminating the Trecento; Redefining Duccio: Old and New In Sienese Trecento Studies; The Gardner School revisited; Teaching the Trecento*. Speakers (so far): Louise Bourdua (University of Aberdeen), Anne Dunlop (Yale University), Julian Gardner (University of Warwick), Robert Gibbs (University of Glasgow), Diana Norman (Open University).

### 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?

**Hilary Robinson** (University of Ulster) *Introduction and Contextual Discussion*

**Riann Coulter** *Two with Greatness in Them: John Hewitt's Construction of the 'Ulster Artist'*

**Suzanna Chan** (University of Ulster) *'Irishness', 'Irish woman' and the Undecided.*

**Fintan Cullen** (University of Nottingham) *The Portrait Today*

**David Keith** *Belfast: Images of Social History and Culture in Stone and Bronze.*

**Christa-Maria Lerm Hayes** *Island Thought: Oscillating Perspectives on 'Irish Modernism'.*

**Cherie Driver** *Extraordinary Spaces in Irish Art: The Use of Inanimate Objects in the Practices of Alice Maher, Dorothy Cross and Abigail O'Brien*

**Gavin Murphy** *Towards a History of Conceptualism in Ireland*

**Mick Wilson** *Why Would You Be Against the Poor Oul Oirish?*

**Jennifer Way** *Third Nature? Theorizing Internationalism and Irish Art During the 1950s.*

**Paula Murphy** *The Dramatic World of the Woman Sculptor.*

### The Student Session at the AAH

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

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

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

The Student Session at the AAH is an open session designed specifically for the sharing of postgraduate research. This session will provide a valuable opportunity for the discussion and exchange of ideas in a friendly and supportive, yet rigorous, environment.

**Victoria Carruthers** (University of Essex) *Meeting in the 'middle distance': trying to unravel the imagery of Dorothea Tanning*

**Terri Geis** (University of Essex) *Voyage to the Land of Speaking Blood: Antonin Artaud and María Izquierdo*

**Charlotte Ashby** (University of St. Andrews) *Concepts of modernity and nationalism in Finnish architecture, 1895-1915*

**Joel Robinson** (University of Essex) *Mortal Fragments: Redeeming the Dead in Post-War Architectural Culture*

**Dawn Pereira** (University of East London.) *The Role of the Artist within London County Council's 'Patronage of the Arts' scheme In Post War London.*

**Stella Viljoen** (University of Pretoria) *From brushstroke to Ben Day dot: gentlemen's pornography*

**Matilde Nardelli** (University College London) *The Cinematic Cut: Interruptions of Consciousness in Zorns Lemma and Red Desert*

## To book

complete and return the enclosed form (downloadable from the AAH website) or contact: Claire Davies, Tel: 020 7490 3211 <admin@aaah.org.uk>

Man Yee Sandy Ng (SOAS, University of London) *Modernism and Tradition in the work of Lin Fengmian (1900–1991)*

Jody Patterson (Concordia University in Montreal, Canada) *Circles, Squares, and Erasures: Thirties' Geometric Abstraction and the Politics of Modernist Cultural Memory*

Jane MacAvock (Sorbonne) *From Brussels to Aix via Paris and Rome: Jean Daret, a 17th century artist*

Irene Wilkinson (University of Essex) *Hieronymus Bosch – Visions of Belief*

Eleanor Fraser Stansbie (Birkbeck College, University of London) *Belated, Beleaguered and Bewildered: Richard Dadd on the Beaten Track*

### 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.

John Mitchell (University of East Anglia) *Blackened Epitaphs: The Sack of San Vincenzo*

Margit Thøfner (University of East Anglia) *Taking Antwerp: The Fall of a Maiden City*

Cordula van Wyhe (Cambridge University) *The Siege of Breda and its Propagation: The Brussels Court and the Aftermath of the Battle*

Jochai Rosen (University of Haifa) *Cruel Officers and Begging Hostages: The Humiliation of Subordinates in some seventeenth-century Dutch Genre Paintings*

Natasha Eaton (University of Manchester) *Coercion in the Gift: Struggles, Aesthetics and Sovereignty in eighteenth-century India*

Greg M. Thomas (University of Hong Kong) *Looting Empires: The End of Yuanming Yuan and the Beginning of the Musée Chinois*

### 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. It 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.

Christa Grossinger (Art Historian/Independent Scholar) *The Smell below the Belt*

Catherine Lawless (University of Limerick) *Saints and their Senses*

Phillippa Plock (University of Leeds) *The early modern feminine touching-look: its constructions and uses in modern scholarship and in the paintings of Nicolas Poussin*

Alice Sanger (British School at Rome) *Sensuality, renewal, private devotion and the relic in post-Tridentine Italy*

Siv Tove Kulbrandstad Walker (Independent Art Historian) *A Tavola! Appetites in Sixteenth-Century Italy*

Cordelia Warr (University of Manchester) *Rejecting the Image: Clare of Montefalco and the Crucifixion*

## Conference Visits

These will be on the first day of the conference:

**10.30AM THURSDAY 1 APRIL**

- **Newstead Abbey** @ £8 per person
- **Southwell Minster** @ £6 per person
- **Walking Tour of Nottingham** @ £3 per person

If you wish to book one of the visits please fill in the relevant section of the enclosed booking form.

Booking for visits must be made by **20 February**.

## To book

complete and return the enclosed form (downloadable from the AAH website) or contact: Claire Davies, Tel: 020 7490 3211 <admin@aah.org.uk>

# ANNUAL REPORTS

## Chair

I am pleased to announce that 2004 is the 30th anniversary of the Association of Art Historians. To commemorate this anniversary, the AAH is organising a series of events and initiatives:



- The annual conference, held this year at the University of Nottingham, will be a celebration of the anniversary. The theme of 'Old and New' is designed to help us consider the ways in which the discipline has changed during the lifetime of the AAH
- *Art History* has undergone an exciting new redesign
- *The Art Book* will include a profile on the best art history books of the last 30 years
- We will, for the first time, be present as an affiliate at the College Art Association Conference, with an AAH session, organised by Deborah Cherry and Fintan Cullen, called 'Border Crossings'
- Our website, which has been moved to our office in Cowcross Street, will be redesigned and organised to provide more information and support for members. We also hope to be able to maintain the APR website when the project is completed
- We will be undertaking a major project to archive 30 years of AAH documents for deposit in the V&A museum
- The EC is planning some new prizes and awards for publications and contributions to the field
- The AAH administrator's post is being upgraded to provide a more substantial service to the AAH and all its members

These are just some of the initiatives that are planned for the coming year. On a less happy note, we are also going to have to bring a vote to the AGM in April for a subscription rise – the first one in seven years. I have outlined the case for this elsewhere in *Bulletin* (page 20). This is to enable us not only to maintain our current level of activity, but to take account of the growing complexity of our activities and to enhance the service we provide to our ever-increasing membership.

### END-OF-TERM REPORT

This is my last report as Chair of the AAH, as I hand over in April to the Chair-Elect, Colin Cruise. It has been an exciting and varied experience for me. During my time as Chair, I had the pleasure of overseeing some fascinating conferences (at Liverpool, UCL/Birkbeck and now Nottingham), and I've been involved in discussions and reports about a wide range of academic and educational issues, such as the RAE.

While I've been Chair, both *Art History* and *The Art Book* have had anniversaries (25th and 10th respectively), and both journals have had changes in their editorial teams. The APR project has reached its final stages; the AAH website has been relocated; we've been granted affiliate status with the CAA; and Laurence King has sponsored the Fleming Travel Prize. We have also supported a number of student conferences and other initiatives. I have committed myself to overseeing the V&A archive project before I complete my term as Chair.

In addition to these pleasures and opportunities, my period as Chair was overshadowed by problems with the Charity Commission which, thankfully, are now fully resolved. Although sorting these problems out was quite painful at times, it has enabled us to bring our constitution up to date, and allowed me to reorganise the governing procedures and codes of practice of the AAH. This has some long-term benefits for the AAH, so the short-term angst was worth it!

I owe a great debt of thanks to many of the people I have worked with over the years, and it would be impossible to thank them all without this short report sounding like an Oscar ceremony. However, I would like to single out for special thanks Claire Davies, the AAH administrator, who has been an exemplary colleague and support throughout my time as Chair. I also want to wish the best of luck to Colin Cruise for his term as Chair.

**SHEARER WEST**

## Managing the Research Assessment Exercise (RAE)

**WEDNESDAY 31 MARCH**  
University of Nottingham

*Organised by the AAH for the benefit of members.  
Designed for HoDs, or those involved in the management  
of research in their schools or departments.*

The emphasis will be on discussion; the afternoon will centre on small groups, where participants will be able to share, in confidence, issues they may be confronting in their own institutions.

Cost: £45, including lunch and refreshments.

**Fill in booking form included with *Bulletin***  
and send to AAH Administrator

# Administrator

I am pleased to report that during 2003 the Association attracted 156 new members. This included a marked increase in Corporate and Low Income membership.

Unfortunately, overall membership figures are, once again, down on last year's, with most areas of the membership seeing a drop in numbers. This is obviously a disappointing trend that raises several questions and identifies itself as a matter of concern, which we will continue to address throughout the forthcoming year. In the meantime, if you have any comments regarding membership issues or would like to suggest ways in which we might improve AAH membership, please don't hesitate to contact me.

On a more positive note, 2003's annual conference in London saw many members joining the association or renewing their membership in order to qualify for reduced delegate fees. The conference, hosted by UCL and Birkbeck, attracted around 600 delegates, making it the largest annual conference of recent years.

This year's annual conference will take place at the University of Nottingham and will mark the 30th



anniversary of the AAH. It promises to be an intensely diverse and stimulating event, which will offer delegates, amongst other things, the on-campus convenience that more recent venues have been unable to provide. AAH members attending the Nottingham conference will continue to benefit from reduced or subsidised delegate fees, and, in response to feedback from last year's conference, this year's speakers will also be entitled to discounted conference fees. Members wishing to attend the conference should complete a booking form and return it to me before 20 February to benefit from additional early booking reductions. You can find a copy of the revised conference timetable and additional accommodation information on pages 5 and 6 of this newsletter.

2003 also saw the completion of the long-awaited transfer of the **AAH website**. The site was previously 'housed' at Goldsmiths College, where it originated and remained for several years. With the help of Jason Shron and Duncan Branley the website was successfully transferred to a commercial server and can now be managed directly from the AAH office. This transfer will enable the website to support more versatile forms of technology from which to make improvements to both the appearance and functionality of the site.

## AAH Membership 2003

### Membership figures, categories and occupational profile as of December 2003 [2002 figures in brackets]

#### Total Membership 1048 [1106]

Members taking:	
Art History only	300 [310]
The Art Book only	101 [96]
Art History and The Art Book	358 [387]
Bulletin only	248 [271]
Institutions subscribing to Bulletin only	41 [42]

#### MEMBERSHIP CATEGORIES

##### Ordinary

With AH and TAB	173 [175]
With AH only	177 [176]
With TAB	67 [64]

##### Joint

With AH and TAB	6 [8]
With AH only	9 [9]
With TAB	0 [0]

##### Student

With AH and TAB	75 [98]
With AH only	38 [43]
With TAB	14 [16]
With Bulletin only	125 [138]

#### Unwaged

With AH and TAB	5 [7]
With AH only	5 [3]
With TAB	4 [4]
With Bulletin only	7 [14]

#### Low Income

With Bulletin only	45 [39]
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#### Life

With AH and TAB	6 [6]
With AH only	8 [7]
With TAB	0 [1]
With Bulletin only	45 [50]

#### Europe

With AH and TAB	18 [26]
With AH only	18 [25]
With TAB	9 [5]
With Bulletin only	14 [13]

#### USA and RoW

With AH and TAB	24 [26]
With AH only	45 [47]
With TAB	7 [6]
With Bulletin only	11 [14]

#### Corporate

UK	51 [41]
Europe	20 [11]
USA and RoW	12 [11]
	19 [19]

#### Institutions

UK	41 [42]
Europe	27 [27]
USA and RoW	3 [3]
	11 [12]

#### OCCUPATIONAL PROFILE FOR 2003

Academic	338 [337]
Museums	64 [60]
Students	326 [365]
Schools	15 [22]
Independent	89 [93]
Other	188 [205]
Unaccounted	28 [24]

#### NEW MEMBERS IN 2003

Academic	31 [18]
Museums	8 [3]
Students	90 [98]
Schools	1 [0]
Independent	8 [9]
Other	18 [18]
Total	156 [146]

#### GEOGRAPHICAL PROFILE

<b>UK members</b>	<b>856 [896]</b>
England	789/
Northern Ireland	4/
Scotland	47/
Wales	16

#### European members 74 [83]

Austria	1/
Belgium	3/
Cyprus	1/
Denmark	1/
Finland	1/
France	6/
Germany	14/
Greece	8/
Italy	6/
Netherlands	7/
Norway	2/
Ireland	11/
Poland	2/
Portugal	2/
Spain	5/
Switzerland	4

#### USA and RoW members 116 [125]

Australia	8/
Brazil	1/
Canada	11/
China	1/
Hong Kong	2/
Israel	2/
Japan	4/
Malta	1/
New Zealand	5/
P.R. China	1/
Singapore	1/
South Africa	2/
USA	76

## Hon Secretary

Having direct access to the website means that any modifications can be made immediately and the site kept up-to-date at all times. It has also made it possible to re-introduce the 'News & Events' page. Members wishing to post anything on this webpage should email information to <admin@aah.org.uk> with 'AAH News & Events' in the subject line.

Please remember to renew your membership if you have not already done so. If you are a member of CAA or SAAH you are still entitled to a 15% discount on your membership fee. If you would like additional copies of membership forms for friends, colleagues or students, please let me know. Best wishes for 2004

CLAIRE DAVIES

## Students

**2003** truly was the Renaissance of the AAH Student Members' Group (SMG). After a period in which we struggled to keep our heads above water, we moved forward with a number of exciting projects which were a total success. We owe a very large debt of gratitude to the core members of the SMG in 2003: Patricia Allmer, Sophie Bostock, Veronica Davies, Irene Gerogianni, Jackie Harmon, Kim Hodge, Aislinn Loconte, Outi Remes, Graeme Smart, Val Spanswick and Caroline Stevens. We also owe many thanks to Claire Davies for all of her administrative support – we would have been in a right mess without her.

The **New Voices** series of one-day conferences for students was very well received. The first was in Loughborough and the second in Cambridge. We intend to continue this momentum with two conferences per year. May's conference is at the Henry Moore Institute in Leeds. If you would like your institution to host a conference, please contact the SMG chair.

The feather in our cap was this year's **Summer School** at the University of Edinburgh. The student members found the two days of papers and workshops to be both fun and educational, and it was refreshing to get away from central England for this important student event. We head west for 2004. A third innovation was to plan a **student session** at the 2004 AAH conference. This was obviously much needed, as we received 45 submissions. Please take the time to come to this session and see what Britain's research students are up to.

A number of reps will be leaving the SMG. We need about ten people to keep things moving smoothly. For this we need the assistance of university faculty, both to encourage students to join the AAH, and to encourage them to get involved directly in the SMG. The exposure and experience provided by being active in the SMG will do much to prepare your students for their careers.

JASON SHRON

The following members will leave the Executive at the 2004 AGM, having served for three years: **Gen Doy** and **David Lomas**. The EC would like to thank them both for all the hard work they have done on behalf of the Association and wish them all the best in the future. Gen Doy has also served as Vice-Chair of the Association and her work in that capacity has been much appreciated.

We are now seeking nominations for the two spaces available on the EC, which will be filled at the AGM in April. The closing date for the receipt of nominations for members of the EC is **Friday 12 March**.

Please send all nominations on the relevant form (which you can obtain from the AAH administrator), along with the names of two nominators (who should both be members of the AAH) to the Hon Secretary c/o The Administrator, 70 Cowcross Street, London EC1M 6EJ.

The proxy voting form, for those people unable to attend the AGM, is included with the *Bulletin* and, when completed, should be returned to the Administrator by **19 March**. By signing this you allow the Chair or your nominee to use your vote if required on any issues. Please complete the form if you are unable to attend the meeting.

CHRISTIANA PAYNE

## Universities & Colleges

The members' group committee is now only meeting electronically. By the time this *Bulletin* is published, we should have a clearer sense of the outcome of the Higher Education Bill. We will want to keep an eye on the fees that are charged across different universities for programmes involving History of Art, and the bursaries that are being provided.

There is a flyer with this *Bulletin* inviting heads of department or those involved in managing research to a one-day event at the University of Nottingham on **31 March**, the day before the AAH conference (*see page 11*). I need to stress that this is an event designed as a benefit to members, so those attending need to join the AAH if they have not done so already.

Research is not the only agenda. The feedback from the Fund for the Development of Teaching and Learning on the 'Globalising Art History and Design History' project run from Sussex, Middlesex and the Open University praises GLAADH as one of the most successful projects the Fund has ever supported. It is very important that Art History is able to engage with teaching and learning issues at a National Level and the committee would like to congratulate all those involved.

EVELYN WELCH

## Art History

**2003** has been an exciting year for Art History. We have published essays by distinguished and younger scholars. Essays are varied in approach with new material, fresh perspectives, and/or critical reappraisal. The special issue edited by Gill Perry (26.3) considered contemporary art, and issue 26.5 was loosely grouped around themes in the study of French art. The journal is well illustrated throughout, and we have varied the visual material in size and placement, and increased the journal's visual impact by including illustrations in the reviews section. Short biographies of essay contributors are now included in all issues. With the demise of the length of 9,000 words for an article, we are publishing shorter pieces and longer studies. The reviews section has included shorter and longer contributions, paired reviews of an exhibition and its catalogue/related publications, and reflections by four younger scholars on a canonical work of art history.

The level of submissions has been good. We are now preparing statistical analysis for this year's submissions. The broad conclusions so far are:

1. A high percentage of submissions (and published essays) deal with western art post-1700, many on British and French art, with other distinct clusters of submissions on Italian art 1400–1700, contemporary practice, and historiography. A recent flurry of submissions on Surrealism has been replaced with a ripple on Titian and his contemporaries. We would welcome essays on periods and cultures outside these parameters and which set different agendas for study and interpretation.
2. A good many submissions come from younger scholars, and we are pleased to publish high-quality work by new voices in art history. This is an important role for the journal. Most of these younger scholars are characteristically based in the USA, are within five years of the award of the doctorate, and are at critical points in the tenure process, as their accompanying letters testify. We would welcome submissions from younger scholars in the UK and elsewhere. That said, the submission must be a free-standing piece of research, not a chapter simply lifted from a dissertation.
3. Over the year we have accepted for publication a small number of essays from museum curators. Several museum curators are now on the Editorial Board, and we hope to bridge the distinct areas of disciplinary concerns between the academy and the museum by publishing more work from scholars based in museums.

The next issue sent to members and subscribers, 27.1, brings in the new design. Its key features are new page

layouts and new fonts, with a colour cover. We hope that in an increasingly competitive market the new design will help to make the journal more attractive and distinctive. Our warmest thanks go to Robert Boxall, the designer, and to Joy White and Philip Joseph at Blackwell, who have done so much to make it possible.

2003 has seen considerable changes to the production of the journal, which is now typeset and printed in Bangalore, South India. There have been, inevitably, problems in the move, for the editors and the copy editor, as much as for the publisher, and we apologize for the late delivery this year of what remains a high-quality product. The Editors would like to thank Sarah Sears for her exacting copy editing and meticulous preparation of material for publication.

Materials for the journal are increasingly delivered digitally and electronically and this is demanding new ways of working. The new style sheet has been designed to standardise the formatting of copy for the journal, and authors using it will find that their essays are dealt with faster.

Issue 26.3 was launched at Tate Britain on 30 May with an international conference, co-organized by Gill Perry and Deborah Cherry. Speakers at this sell-out event included Mieke Bal (Netherlands), Gayatri Sinha (India), Carol Mavor (USA), Alice Maher (Ireland), Maud Sulter (Scotland) and Bryony Fer (UK). The conference was supported by the AAH, Open University, University of Sussex and Blackwell.

Issue 26.3 will be issued as a book entitled *Difference and Excess in Contemporary Art*, and we expect it to be ready in February for the College Art Association conference in Seattle. After the spectacular New York reception on the 54th floor of the Righa Hotel, there will be a much more low-key event at Seattle to promote the *Art History* books and the new design of the journal.

Colin Rhodes, who was awarded a personal chair last year (congratulations!), has resigned as Reviews Editor, owing to pressure of work. The Editor and Deputy Editor would like to extend warmest thanks to Colin for his work as Reviews Editor and for the new initiatives he has introduced to make the reviews section a place of lively, critical and up-to-date debate. It has been a great pleasure to work with Colin and to benefit from his support. The new Reviews Editor is Liz James.

Tracy Anderson has stepped down as Editorial Co-ordinator after a busy year introducing and putting in place new ways of managing the running of the journal and co-ordinating our submissions and contributions. Authors as well as the editors have been indebted to her for her skills, efficiency and warmth. The new editorial co-ordinator is Prasannajit de Silva.

**DEBORAH CHERRY AND FINTAN CULLEN**

## New Reviews Editor for Art History



We are delighted to announce the appointment of Dr Liz James as the new Reviews Editor for Art History.

Liz is currently Reader in History of Art at the University of Sussex. She did her first degree at the University of Durham in Ancient History and Archaeology. She then moved south to the University of Birmingham for an MA in Byzantine Studies and finally to the Courtauld Institute for a doctorate in light and colour in Byzantine art. After a postdoctoral fellowship at the Barber Institute, University of Birmingham, and a British Academy Post-Doctoral Research Fellowship, she started at Sussex in 1993.

Liz is an historian of Byzantine art, whose interests spread across the whole range of the Byzantine Empire. She has worked on the perception of light and colour in Byzantine art, and is currently engaged on a research project exploring the colours of Byzantine mosaics (for 2003, as a Leverhulme Research Fellow). She is also interested in the role of women in Byzantium and has worked on Byzantine empresses. Her interests perhaps focus on the ways in which the Byzantines appear to have perceived and used their art.

Among her many publications are her monographs *Empresses and Power in Early Byzantium* (Leicester University Press, 2001) and *Light and Colour in Byzantine Art* (Clarendon Press, Oxford, 1996), and edited books *Desire and Denial in Byzantium* (Variorum, Aldershot, 1999) and *Women, men and eunuchs: gender in Byzantium* (Routledge, London, 1997).

## Independents

**2003** saw the Independents surviving as a group. Together with the students we constitute a numerically important unit within the AAH. As a result of the Association's constitutional crisis, the Independents committee decided that it was necessary to formalise our group identity.

The AAH Constitution does not require the Independent members group to have a constitution, and the Procedural Guidelines have been adopted as a flexible *modus operandi*. They have been presented in our email Newsletter No. 3, and any Independent who is not on that mailing list and would like a copy of the Guidelines is welcome to contact me.

Clause 3 in the Guidelines states:

*Every three years the Independent members will elect a Chair and Secretary at the annual AAH Conference, or at a time close to the conference date if this is more practical or if a very small number of members attend the annual conference. The election could be held at an Independents' meeting, or be conducted by a postal/email vote or endorsement. Prior to the annual conference the current Chair and Secretary will indicate whether they are willing to continue in office for one more three-year term. In addition to the office bearers, the committee should be comprised of any members who are willing to serve and new committee members should be co-opted whenever necessary.*

In terms of this recommendation it is necessary to inform the Independents membership that we must elect a new committee in 2004. Furthermore, the Current Chair and Secretary (myself and Jean Harding) are unavailable for re-election as office bearers. We are making a serious appeal to all members to contact us and indicate if they are willing to make themselves available as office bearers or committee members. It is important that the Independents continue exist as a group in order to fulfil two other objectives in the Guidelines:

*The Independents' Chair should represent members' interests, especially those concerned with membership and conference fees, on the National Executive. Since many Independents are active freelance professional art historians, the committee should attempt to find ways of bringing the skills and expertise of Independents to the attention of the AAH membership at large and to the artworld in general. The committee should offer opportunities for Independents to network and keep one another informed of their areas of expertise, opportunities for employment and matters of professional interest.*

*The committee should try to organise activities, and opportunities for liaison, for the Independents at the annual AAH conferences. It should also try to schedule and arrange a summer art event to sustain social contact and provide a useful and interesting art experience.*

As noted in the *Bulletin* in October 2003, last year was characterised by worthwhile social interaction at the London conference, an excellent visit to the Royal Academy in June, and the establishment of the email Newsletter by Barbara Goebels-Cattaneo. We need your help and support to continue our activities in 2004.



**MARION ARNOLD**

## The Art Book

In the January 2004 issue of *The Art Book*, Marion Arnold, in her interview with David Krut of Taxi Art Books based in Johannesburg, states that 'in the west ... the circulation of knowledge is related to the market rather than an altruistic desire to re-shape consciousness through reading'. At *The Art Book* we have two main interests that drive the content of the magazine: the forces that motivate art book publishing, and the books that emerge from those factors. In 2003 for example, a great year for high-profile exhibitions, we featured a number of articles and reviews on books clustered round the Titian show in London and the Monet exhibition in Edinburgh, shows which mixed market opportunism and critical and intellectual re-evaluation – a necessary combination these days.

Reviews in *The Art Book* range from in-depth autopsies to the more descriptive 'What is it about?' and 'Who is it for?' and 'Does it work?' Books in Brief. From time to time we receive comments from readers who would like our reviewers to be more critical. However, the majority of the feedback we get tells us that we've got the balance about right. We are not trying to provide the kind of critical 'state of the discipline' review essays that journals like *Art History* do so well. Rather, our intention is to give our readers – scholars, librarians and those with a more general interest – a good idea if a particular book is worth reading or buying.

We also include features and perspective articles to add news and views we believe will inform our readers about the direction art book publishing is taking today. This is subtly different to the emphasis of reviews in academic journals, which consider the 'what' and 'how' of a particular subject or theme, without the 'why' that comes from the industry of publishing books itself. In 2004 *The Art Book* will continue to position itself on the more pragmatic wing of scholarly reviewing.

### THE ART BOOK ON THE WEB

A significant growth area for *The Art Book* is on-line access through educational consortia in the USA, Africa and Asia. This last year Blackwell Publishing has been moving *The Art Book* on to its new web-based search system, *Synergy*. Each main book review and feature article can now be accessed as individual PDFs on-line. It means that each main book review can be searched, opened, and read individually, rather than the user having to scan down the whole listing for their desired item.

The other shorter sections (exhibitions, architecture/design, books in brief) each still appear as a single PDF, but within each one there is a list of books reviewed and these, like the main reviews, can all be found through a single word search. The Editorial Board can now concentrate on getting the earlier, pre-Blackwell issues available to search in this way, probably through the AAH website.

## Museums and Galleries

This has been a quiet year for the Museums and Galleries group. The e-group has functioned to answer various queries and I am pleased that this resource is available to facilitate discussion. Members may feel that there are ways in which this could be expanded. Many changes have taken place in the financing of regional museums during 2003 and this development, along with its inevitable effect on the museum community, would be an interesting topic for debate.

The email link on the AAH website has produced some interesting questions from outside the museum world. It is heartening to find so many students, both British and American, consult the AAH for advice on entering the profession. This appears to be an under-publicised subject and could be one for us to discuss with other AAH member groups.

I hope to spend more time with the issues facing the group during the next 12 months and would very much appreciate the comments of any members who feel strongly about any area, including our relationship with the Museums Association, visiting other collections, financial access to conferences and short courses, and the special interest meeting at the 2004 conference.

AMY BARKER

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2003 was a great year for *The Art Book*, celebrating our first 10 years. Parties were held at the CAA (New York) and AAH (London) conferences and there was a more erudite outing for the editorial board and friends to Farley Farmhouse, the home of Anthony Penrose. We thank all of our hosts for making these events so memorable – at the Century Club and Rhiga Hotel, New York, The National Gallery, London, and Farley Farmhouse, East Sussex – in particular our sponsors, Blackwell, and our anonymous New York benefactor.

I take this opportunity to thank Sue Ward, who continues to shape *The Art Book* with grace and determination, Frances Follin our patient copy editor, and the members of the Editorial Board for continuing to step into the breach. This year Anna Bentowska Kafel's term came to an end and Colin Cruise will leave, to come back again as AAH Chair. We are particularly sorry this past year to have seen friends at Blackwell, Duncan Humphrey and Elizabeth Howdill, move on, but we wish them every success in their new careers. Philip Joseph continues to oversee the business end at Blackwell, and we look forward to working with him to continue to extend *The Art Book's* accessibility and readership.

CAROL M. RICHARDSON

## CIHA

The principal event that took place under CIHA's auspices in 2003 (5–13 September) was the conference, 'Nation, Style and Modernism', jointly organised by Professor Wolf Tegethoff, Director of Zentralinstitut für Kunst in Munich, and Professor J. Purchla, who directs the cultural institute in Cracow. This involved sessions in both Munich and Cracow, with an intervening bus tour that took in many of the most significant modernist buildings in former East Germany and Southern Poland. Stefan Muthesius (UEA) gave a stirring paper and chaired a session in Munich. British postgraduates from Cambridge and St Andrews also contributed excellent papers to what was a most rewarding and instructive week of study.

I was one of the CIHA representatives who attended the yearly joint meeting of the French and American partners in the Bibliography of History of Art (BHA), which took place in Paris in December. Useful discussions, and decisions, emerged on the question of categories to be used for indexing post-1970 art. Following suggestions at a previous meeting, the current plans for a CD-Rom version of the BHA, to be available to private scholars, were aired, and generally welcomed.

### CIHA 2004

The registration booklet for the major CIHA international conference 'Sites and Territories of Art History' in Montreal (23–27 August 2004) has now been published. There are 13 sessions, each with around 15 papers accepted. The range of speakers is fully international, and the quality promises to be extremely high. Deborah Cherry will be acting as President of session 10, (*Time is Man*) *Space is Woman*, and many other British art historians are scheduled to speak. (See announcement on page 29.)

### STEPHEN BANN

## Bulletin

The *Bulletin* has continued to be produced on schedule three times a year, printed by The Print House, and despatched by Karen Wraith.

The only change has been to the fonts, prompted partly by my own increasing difficulty in reading small print. I hope that the new font (Book Antiqua) will be more inviting to the casual reader, who may be attempting to snatch a few minutes' peace and quiet alone with *Bulletin* in a room where their reading glasses are not readily available!

As editor, my aim is to cover the business of the Association and issues relevant to it. I am always open to suggestions for articles on topics of general interest to AAH members. Do get in touch.

### JANNET KING

## Artists' Papers Register

The past year has been an eventful one. Following the appointment of two Project Officers based at the V&A, Miranda Stead and Gudrun Richardson, at the beginning of October 2002, steady progress has been made in compiling the Register for the Greater London area, enhancing the information available on the individuals and companies described in the Register, and working towards a re-design of the Register's website.

At the last AGM, I reported that there was still a shortfall of some £29,000 in the project's funding. Since then, we have secured generous grants of £10,000 from the Pilgrim Trust, and £12,000 from the British Library Co-operation and Partnership scheme's Full Disclosure programme. Coupled with savings caused by over-estimates of salary costs, the Register now faces a shortfall of less than £4,000, which the Association has agreed to meet. I am sure all members will join with me in thanking all three organisations for their generosity, which will ensure that the Register can now be completed, and will include the whole of the United Kingdom.

### LIAISON WITH V & A

Since the last AGM, the Register's main contact at the V&A, Serena Kelly, has moved on to another job; whilst her enthusiasm for, and commitment to, the project will be missed (she was instrumental in persuading the V&A to host the final phase of the Register), her acting replacement, Christopher Marsden, has proved her equal in ensuring that the Register continues to run smoothly from day to day. Gudrun Richardson left the project in November to take up the post of librarian at Norwich Cathedral, whilst Miranda Stead is currently on maternity leave. Following interviews in December, two replacements have been appointed, one for six-month's maternity leave cover and one for nine months, until the end of the project. These are Dimitrios Fragkos and Alex Chanter, who began work on 5 January.

### WEBSITE

The merger of one of the Register's oldest supporters, the Historical Manuscripts Commission, with the Public Records Office, creating the National Archives, has caused some uncertainty about their ability to continue hosting the Register's website. However, they are happy to host it for the immediate future, and continue to be committed to the Register and its aims.

The next year will see the completion of work on the Greater London phase of the Register, and the surveying of Northern Ireland. All being well, the Register will be completed by the end of September 2004, although records are being added in batches in the meantime. As always, the Register continues to be available online, for free, at <<http://www.hmc.gov.uk/artists/>>

### RUPERT SHEPHERD

# Schools

## THE A LEVEL

History of Art in schools has, to some extent, risen to the challenges of the new A level, doubling the percentage of A grades this year. The board have in their turn re-evaluated A-E statistics and ironed out some teething problems of the exam itself. Despite this, the subject continues to face some difficulties.

Familiarity with the new A2 coursework module and transparency of marking has led to a significant increase in quality in this unit. The demand for original academic research does not have its equivalent in any other subject and has clearly brought out the best in some students, producing exceptionally well-sourced and argued, and even original, investigations. When correctly approached, these projects can prove an unusual insight into undergraduate practice and are helpful material at interviews.

Grades for the remaining modules stayed more or less constant. The possibility of more choice and focus provided by the increased selection of questions in the AS examination does undermine the aim of providing students with an orientating overview, but has been warmly welcomed as more practical and flexible to teach. As schools get used to the new question types, performance might be expected to rise here too.

Despite these improvements, two concerns continue. Firstly, examiner training and marking systems for the new questions are still being perfected, and a few inconsistencies persist. Teachers and AAH members who are interested in offering themselves as employed examiners are encouraged to volunteer to be involved in this process. Relations between the Members' Group committee and AQA have also been developed this year, and we are liaising with both the board and schools on marking issues.

Secondly, as we know, student numbers have fallen since the replacement of the A level with the AS/A2, and only 20% of schools taking History of Art are now in the non-independent sector. It may be the case that the traditional percentage A grades (and the corresponding level of B-Es) has drifted out of line of the actual standard of this changed student constituency. The evidence for this is mainly anecdotal, but statistical analysis carried out by the University of Newcastle seems to confirm that History of Art is now a harder exam than History or English. The committee intends to request from AQA an internal check and adjustment if necessary. We appreciate the support of the Executive Committee in this.

## PUBLICATIONS & CONFERENCE

The widening of AS to encompass 500BC to 1990AD, and the deepening of A2, has challenged the already stretched resources of many schools and highlighted the

elusiveness of appropriate supporting texts at this level. The committee identified this as a priority and responded in two ways.

Firstly, it has drawn on the expertise of members, non-members and examiners to put together a bibliography of available publications that are suitable for A2 and have been tried and tested in a teaching context. This will be made available free of charge on the website and via meetings held by ourselves, the board and other interested parties.

Secondly, it has sought out a publisher for a textbook for AS and collaborated in defining a format which represents good art historical practice and satisfies both the needs of the A-level student and the syllabus. The provisional date of publication will be 2004/5. It is hoped that such a book may also have a use in Art & Design contextual study. History of Art is alone in being without a dedicated A-level textbook, and beginners have few places to go for an appropriate but accessible introduction to the subject. The possibility of finally filling this gap is much welcomed.

A student conference is planned for late 2004. Details to be announced in the next *Bulletin*.

The report of the ACHiS (Art Critics and Art Historians in Schools) research project was published in the autumn and can be purchased from Nicholas Addison (*see right for details*).

## PARTICIPATION

The overarching concern of the Schools members' group this year has been the central issue of 'widening participation', raised in the last report. Publications, conference initiatives and constructive engagement with the AS/A2 have all been driven by the essential aim of encouraging and supporting teachers in order to improve and expand the presentation of our subject in schools and encourage recruitment. We are interested in gaining feedback on student numbers (and the proportion of these who have studied History of Art in school) from university departments, as well.

Improvement in communications and collaboration with other institutions has also begun to bring about an expansion of awareness of, and participation in, our activities. The AAH is becoming better known as a resource amongst school teachers, and fresh faces are appearing at Committee meetings, but we hope to build on this further in 2004/5.

I would like to express gratitude to Nicolas for all he did as Chair, and for his continued invaluable support since the changeover. Many thanks also to our secretary, Kate Evans, for her agile minute-taking and moral support

**CAROL JACOBI**

## DACS and the AAH

Members will recall that Marsha Meskimmon reported on negotiations with the Design and Artists Copyright Society (DACs) in the *Bulletin* in February 2003. Since that time, Richard Williams has continued to be our representative on the Slide Collection Licensing Scheme (SCLS) Steering Group, and I have taken over Marsha's role in discussions on the tariff scheme for primary rights in publications.



Richard Williams has nothing to report: the Steering Group has not met this year. I have been to two meetings at DACs since the summer; a further scheduled meeting was cancelled by DACs. Changes of personnel at DACs have inhibited the continuity of negotiations, and I have been informed that the organisation is going through a process of restructuring. In the summer it was embarking on a revision of its tariff structure; the current situation is that it is 'about to embark' on this in the New Year.

A formal proposal was submitted on behalf of the AAH in July, suggesting reductions for academic authors, but DACs has never made a formal response to it, despite our repeated requests. Negotiations are friendly, and the people I have spoken to do seem to be sympathetic to the needs of academic authors, but no real progress is being made. DACs was invited to submit a report for this *Bulletin*, but did not do so. We have also invited a representative to speak at a Forum Discussion at the Nottingham Conference, but no response has been received so far.

I feel that a different approach is called for, and I would be interested to hear from members.

**What are your experiences of dealing with DACs? What would you like the AAH to do on your behalf?**

**CHRISTIANA PAYNE**

Honorary Secretary

## Student Support Fund

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

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

### MEMBERS WHO DONATED IN 2003

E. Allan  
J.C. Allan  
H. Beale  
L. Bourdua  
A. Callen  
S. Cassell  
A. Causey  
L. Cook  
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S. Watts  
A.J.T. Williams

## News and Events



Association of  
Art Historians

**Why not  
post news  
of an event  
you are organizing  
on the AAH website?**

The revamped AAH website has space for members' announcements.

Anyone wishing to post an announcement should email the text to: <[admin@aaah.org.uk](mailto:admin@aaah.org.uk)>

Please be sure to entitle your message 'AAH News & Events'.

## ACHiS Synoptic Report

published Autumn 2003

Available from:  
Nicholas Addison  
Art, Design & Museology  
Department  
Institute of Education  
20 Bedford Way  
London WC1H 0AL  
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## 30th Annual General Meeting

11.30 – 13.00, SATURDAY 3 APRIL 2004

Room C15, Pope Building,  
University of Nottingham

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

The Minutes of the 29th AGM were printed in *Bulletin 83*, June 2003.

### AGENDA

1. Apologies
2. Minutes of the 29th AGM in London
3. Chair's Report
4. Membership Report from the Administrator
5. Honorary Secretary's Report
6. Honorary Treasurer's Report
7. Report from the Editor of *Bulletin*
8. Report from the Editors of *Art History*
9. Report from the Editors of *The Art Book*
10. Reports from the Members' Groups:
  - Museums and Galleries
  - Independents
  - Schools
  - Universities and Colleges
  - Students
11. Report from the British Chair of CIHA
12. Report from the Convenor of the Artists' Papers Register
13. Report from the Convenors of the Bristol Conference 2005
14. Motion on Membership Subscription Rise, on which there will be a vote (*see below for full text*).
15. AOB

### Motion for 2004 AGM – Membership Subscription Rise

I am putting forward a motion to the AAH 2004 AGM for a membership subscription rise in 2005 and would like to explain the reasons and background for this.

The last increase in members' subscription rates took place in 1997. Although inflation has remained relatively low over the last seven years, the AAH has, nevertheless, incurred a year-on-year cost increase of 2-4% per annum. Many of these costs, such as office space and certain annual conference expenses, have been well in excess of inflation.

During the past two years, despite frugal accounting, AAH expenditure has exceeded its income, and the Association can no longer sustain and develop its existing levels of activity without accommodating additional income. Furthermore, although the production and publication costs of *Art History* and *The Art Book* have been stabilised by Blackwell for five years, recent data analysis has signalled they are likely to increase the cost of both publications by up to 20% within the next year.

In light of this motion I feel that it is important to reiterate the benefits of AAH membership. The AAH provides more publications, services and opportunities for members than many other comparable organisations and learned societies of its size and nature. For example, all Members receive:

- reduced delegate fees for Annual Conference and Book Fair (the bulk of the membership fee can be recouped in savings on the annual conference fee)
- preferential subscription rates to AAH publications: *Art History* and *The Art Book* and members' discounts on the *New Interventions* series and other selected Blackwell publications.
- the *Bulletin* newsletter, which provides information about relevant activities and events, and opportunities and developments in the field.
- access to symposia covering a variety of subjects and periods for students and professionals
- access to funds for art historical initiatives
- eligibility for various prizes, awards and support to attend CAA conferences
- opportunities to be a member of editorial boards and other committees
- access to communication networks and representative Members' Groups for schools, universities and colleges, museums and galleries, students and independents
- concessionary admission to many galleries, museums and exhibitions
- funding for students on voluntary work placements within the UK
- We are also regularly consulted by HEFCE, the QAA, the QCA and other public and government bodies, and membership of the AAH gives you a voice in these consultations

In addition to this, we plan to introduce a number of new initiatives for members, including:

- website development aimed at providing a more comprehensive and interactive service for members (We are discussing with both Blackwell and the Artists' Papers Register project ways of giving our website more diverse functions.)
- new prizes and awards, including a book prize and lifelong achievement award
- greater administrative support for academic conferences and journal editors
- introduction of subsidised junior membership for A-Level students

In order to offset some of the effect of this rise, we are hoping to introduce a three-times per annum direct debit, which will allow members to spread the cost throughout the year

We have avoided taking this action for as long as it has been financially feasible, but the Executive Committee now feels a realistic rise in subscriptions is necessary and reasonable. As a member of the Association we urge you strongly to support this motion, for the health and future of the only British professional association of art historians.

The list of proposed new rates are below:

#### Proposed AAH membership rates for 2005

*Old rates in brackets. New rates shown in bold.*

#### CORPORATE MEMBERSHIP

- COE Corporate European Member [£150] **£180**  
 COF Corporate Overseas Member [£150/\$237] **£185**  
 COR Corporate UK Member [£150] **£190**

#### EUROPEAN MEMBERSHIP

- EBO European Student taking *Bulletin* only [£19] **£24**  
 ES1 European Student taking *Art History* and *The Art Book* **£64**  
 ES2 European Student taking *Art History* only **£50**  
 ES3 European Student taking *The Art Book* only **£43**  
 EUR1 European Individual taking *Art History* and *The Art Book* [£73] **£85**  
 EUR2 European Individual taking *Art History* only [£60] **£70**  
 EUR3 European Individual taking *The Art Book* only [£53] **£63**

#### OVERSEAS MEMBERSHIP (USA, CANADA, ROW)

- FBO Overseas Student taking *Bulletin* only [£23/\$37] **£29**  
 FS1 Overseas Student taking *Art History* and *The Art Book* **£68**  
 FS2 Overseas Student taking *Art History* only **£54**  
 FS3 Overseas Student taking *The Art Book* only **£47**  
 FOR1 Overseas Individual taking *Art History* and *The Art Book* [£78/\$125] **£91**  
 FOR2 Overseas Individual taking *Art History* only [£65/\$103] **£77**  
 FOR3 Overseas Individual taking *The Art Book* only [£58/\$92] **£70**

#### INSTITUTIONAL MEMBERSHIP

- IBE European Institution taking *Bulletin* only [£22] **£28**  
 IBF Overseas Institution taking *Bulletin* only [£26/£23.40] **£33**  
 IBO UK Institution taking *Bulletin* only [£18/£16.20] **£23**

#### JOINT MEMBERSHIP

- JNT1 Joint Membership taking *Art History* and *The Art Book* [£90] **£106**  
 JNT2 Joint Membership taking *Art History* only [£75] **£90**  
 JNT3 Joint Membership taking *The Art Book* only [£68] **£83**

#### LIFE MEMBERSHIP (NOT AVAILABLE TO MEMBERS ANY MORE)

- LBO Life Member taking *Bulletin* only [complimentary]  
 LIF1 Life Member taking *Art History* and *The Art Book* [£40] **£43**  
 LIF2 Life Member taking *Art History* only [£25] **£27**  
 LIF3 Life Member taking *The Art Book* only [£18] **£20**

#### ORDINARY UK MEMBERSHIP FOR INDIVIDUAL

- ORD1 UK Individual taking *Art History* and *The Art Book* [£68] **£78**  
 ORD2 UK Individual taking *Art History* only [£55] **£65**  
 ORD3 UK Individual taking *The Art Book* only [£48] **£58**

#### STUDENT UK MEMBERSHIP

- SBO UK Student taking *Bulletin* only [£15] **£19**  
 STU1 UK Student taking *Art History* and *The Art Book* [£53] **£60**  
 STU2 UK Student taking *Art History* only [£40] **£46**  
 STU3 UK Student taking *The Art Book* only [£33] **£39**  
 JBO UK Junior taking *Bulletin* only **£19**

#### LOW INCOME UK MEMBERSHIP (EARNING LESS THAN £15,500 P/A)

- LBO UK Low income/unwaged taking *Bulletin* only [£15] **£19**  
 LOW1 UK Low income/unwaged taking *Art History* and *The Art Book* [£53] **£60**  
 LOW2 UK Low income/unwaged taking *Art History* only [£40] **£46**  
 LOW3 UK Low income/unwaged taking *Art History* and *The Art Book* [£33] **£39**

#### SHEARER WEST, CHAIR ON BEHALF OF THE EXECUTIVE COMMITTEE

## £500 towards CAA conference expenses in 2006

The AAH is now affiliated to the College Art Association of America, and, as an affiliate, we are entitled to an 'AAH session' at the annual conferences. In order to encourage our affiliation, the Executive Committee has agreed to offer £500 conference expenses to the individual who proposes the best session for the CAA conference in 2006 (venue not yet announced).

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

Given the CAA's early deadlines, we will need to make the decision for 2006 in the summer of 2004. If you would like to propose a session for the 2006 CAA conference, please send a title and an abstract of no more than 1 side of A4 to Claire Davies at the AAH office in Cowcross Street no later than **30 April 2004.**

Your abstract should be as full as possible, and should also include a list of proposed speakers and their topics. It is important that the session we sponsor is focused and of the highest academic quality. The decision will be announced in the summer.

## Student Members' Group

**Chair – Jason Shron**  
(University of Birmingham)  
[ch-students@aah.org.uk](mailto:ch-students@aah.org.uk)

**Patricia Allmer**  
(Loughborough University)  
[sears@allmer.fsnet.co.uk](mailto:sears@allmer.fsnet.co.uk)

**Veronica Davies**  
(University of East London)  
[veronicadavies@compuserve.com](mailto:veronicadavies@compuserve.com)

**Irene Gerogianni**  
(City University, London)  
[i\\_gerogianni@hotmail.com](mailto:i_gerogianni@hotmail.com)

**Aislinn Loconte**  
(Oxford University)  
[aislinn.loconte@mohist.ox.ac.uk](mailto:aislinn.loconte@mohist.ox.ac.uk)

**Outi Remes**  
(University of Reading)  
[outiremes@yahoo.com](mailto:outiremes@yahoo.com)

**Graeme Smart**  
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[g.j.smart@engl.keele.ac.uk](mailto:g.j.smart@engl.keele.ac.uk)

**Valerie Spanswick**  
(University of York)  
[Val&voxpops.demon.co.uk](mailto:Val&voxpops.demon.co.uk)

**Caroline Stevens**  
(University of Birmingham)  
[caroline@glyncotts.freeserve.co.uk](mailto:caroline@glyncotts.freeserve.co.uk)

## Farewell . . .

This is very likely my last report to you as chair of the Student Members' Group. I am sad to leave my post as it seems foolish to give up such an opportunity. However, the homeland is calling. My wife and I head back to Canada in June, where I can start building a reputation from scratch all over again... in addition to finishing my thesis, finding a job teaching art history, and expanding my model railroad and graphic design businesses. I may eat or sleep occasionally.

I have very much enjoyed the last 18 months as the chair of the SMG. I have met some wonderful people and I have gained tremendous experience, organising conferences and symposia from which I have already benefited: the Turner 2004 conference held in Birmingham last month ran smoothly as a direct result of this experience.

By the time you read this, a new chairperson-elect will have been chosen. His or her greatest problem to overcome will be the dwindling numbers of students in the SMG. Aislinn and I are leaving as our doctorates approach completion, and others have left due to work commitments. I cannot emphasise enough how important the SMG is for art history in the UK. **New Voices, the Summer School** and **The Student Session at the AAH** are things of which we should all be justifiably proud, but there is much more to be done: the Careers Booklet needs updating, the website needs to be revamped, and more. For this we need enthusiastic and capable volunteers. Please consider helping out. You won't regret it for a second.

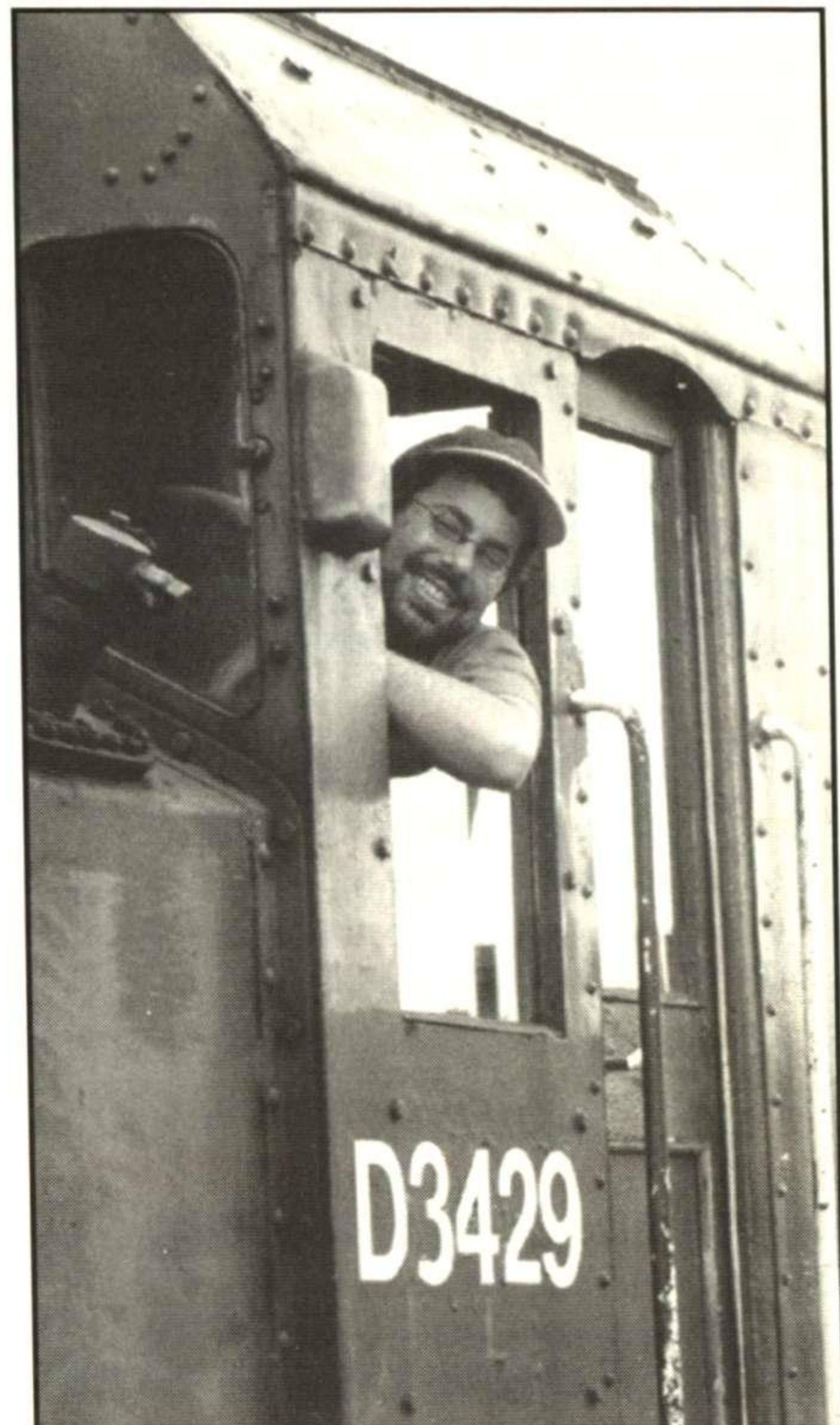
And with that, I bid you farewell. Live long and prosper.

**JASON**

### BE INFORMED

All AAH student members have the option to receive the AAH Student News email bulletins. You will be informed of forthcoming conferences, scholarships, grants, and other important tidbits of information for the active art history student.

To sign up, send an email to [<ch-students@aah.org.uk>](mailto:ch-students@aah.org.uk)



# AAH STUDENT MEMBERS' GROUP

## THE STUDENT SESSION AT THE AAH... *not just for students*

This year's Annual Conference includes a new feature: **The Student Session at the AAH**. The response to this event from students and faculty has been very enthusiastic. For students, it is a fantastic opportunity to schmooze with some serious talent: both your fellow students and the people on the dustjackets of your favourite books. For seasoned veterans, this is an opportunity to put your finger on the pulse of current postgraduate research in the field. The students will benefit from your feedback, and you will understand some of the issues facing today's students.

*be there or be an  
equilateral quadrilateral.*

**The Student Session at the AAH** is another reason for students to come to the conference. You pay only £50 for three days of wild and crazy art historical fun. That is a **SAVINGS OF SEVENTY-FIVE QUID!**

*don't miss out!*

## 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

Tel: 0113 246 7467  
<liz@henry-moore.ac.uk>

**Deadline: 1 April 2004**



The University of  
Nottingham

## MA in the Visual Culture of Classical Antiquity

This innovative MA course is concerned with the visual culture of classical antiquity: sculpture, architecture mosaics, painting, objects of religious devotion. Open to graduates in Art History, Classical subjects and related disciplines, it accesses a wide range of responses to this material from ancient texts and Roman 'copies' to Winckelmann, Mussolini and modern advertising. It offers stimulating training in how to research and look.

Topics currently on offer include:

- Seeing the Ancient World
- Visual Receptions of the Classical Antique
- Writing Visual Culture
- Beginners and Advanced Latin and Greek Language
- Site visits to English Country Houses and museums

For more information about the course and funding opportunities please

- visit our website at [www.nottingham.ac.uk/classics](http://www.nottingham.ac.uk/classics)
- email [classics-enquiries@nottingham.ac.uk](mailto:classics-enquiries@nottingham.ac.uk)
- phone +44 (0) 115 846 6015

# New Voices – University of Cambridge

The second New Voices one-day conference was held at the University of Cambridge on 15 November. The aim of the New Voices series – there are two meetings held each year – is to provide a forum for students to present current research. The atmosphere at these conferences is a happy mixture of intellectual excitement and friendliness. And all for £5!

The papers reflected the broad spectrum of art history scholarship, ranging across the centuries, from El Greco to Tracy Emin. One of the purposes of the New Voices series is to encourage productive debate and discussion in a supportive environment. The Cambridge event was, by that criterion, a definite success. In fact, so many questions were asked that each presentation would have run over time had not the chairperson intervened.

The keynote speaker, **Dr Aya Soika** (of the University of Cambridge Department of the History of Art), set the tone for the day with her evident passion for art history. Dr Soika's review of her own career highlighted the diversity of activities undertaken by art historians. In her case this included teaching, research, writing for catalogues and journals, and participation in the establishment of the New Hall Art Collection (in which all the art is produced by women).



Dr Aya Soika delivers her keynote address

**Manya Pagiavla**, a third-year postgraduate student reading for a PhD at the University of Essex, presented a paper on El Greco's theory of art, entitled *Domenicus Scepticus*. The title is a play on words, conveying the fact that El Greco was an intellectual as well as an artist, Domenicus being the Latin spelling of his real first name, Domenicos, while Scepticus means thinker. Basing her research on the artist's annotations (which were written in Italian, Spanish, Greek, and – occasionally – a language which combined all three) in books from his library, Manya traced the changes in El Greco's thought throughout his career, noting particularly the growing religiosity of his thoughts and paintings after his move to Catholic Spain from an Italy in which sixteenth-century intellectuals, following the



The New Voices delegates

rediscovery of classic texts from Ancient Greece, were developing the humanist philosophy which was to dominate Western thought for the next four centuries.

**Marta Weiss**, a PhD candidate in the Department of Art and Archaeology at Princeton University, has been living in Britain for the past year, researching her thesis, entitled 'British Staged Photography and the Victorian Album 1858-1875'. Her paper, *Lewis Carroll's Holiday Snaps: Reading the Henry Holiday Album*, explored Charles Dodgson's (i.e. Lewis Carroll's) photographic practice through the medium of an album of 24 photographs taken during a week-long holiday. In some photographs the sitters appear in costume, in others, in their everyday clothes. Marta examined the mixture of both fantasy and realism, and the visual and the literary (for Dodgson captioned each image with a quotation from literature). Marta also argued that Dodgson did not regard himself as the sole author of the photographs; for him, photography was a collaborative practice, and he worked with both the sitters and Henry Holiday in the construction of the images.

The third paper took the audience into yet another century, and yet another artistic practice. **Outi Remes**, a third-year research student at the University of Reading, is investigating confessional art as practised by contemporary British artists. Outi's paper, entitled *Tracy Emin and an abortion experience in contemporary British Art*, asked, among much else, why the subject of abortion is almost entirely absent from the visual arts. Emin, characteristically, has taken this aspect of her (and many other women's – Outi revealed that at least a third of British women have an abortion by the age of 45) life experience and presented it in a highly personal manner in a number of works in recent years. The controversy surrounding the artist has led to some confused, therefore not very helpful, readings. Thus, Outi's considered, reflective analysis was an intelligent addition to the growing field of 'Emin Studies'.

**Valerie Spanswick**, an MA student at the University of York, brought us back to painting, with a close reading of Laurence Alma-Tadema's 'The Picture Gallery', painted in 1874. The artist painted two similar pictures with this title; Valerie's paper, entitled *In The Picture Gallery: The art, artist and agent in Alma-Tadema's 'The Picture Gallery'*, focused on the second one, commissioned, significantly, by Ernest Gambart, Alma-Tadema's agent. Gambart is the central figure in the work, and the painter's relationship with his dealer and other 'actors' (i.e. other people and other works of art) in the picture, was explored by Valerie. The result was a fascinating insight into the Victorian art world.

The conference concluded with a plenary session with the (deliberately) broad title, 'Current Research Issues/Problems'. Subjects raised during this lively session included tips on how to get published, and advice on identifying important, but perhaps not obvious, journals in a particular field.

At the end of the day we posed for a photograph becoming to the serious scholars that we all are before heading off, either individually or in small groups, to some of Cambridge's many attractions for art historians, including Kettle's Yard and the Fitzwilliam Museum.

In conclusion, thanks are due not only to the speakers for their absorbing presentations but also our host, the University of Cambridge Department of the History of Art, the SMG's Cambridge contact, Jackie Harmon, who, after playing such a major role in making the event happen, was unfortunately unable to attend, and the hard-working, enthusiastic SMG representatives.

**GRAEME SMART**

Photographs by Caroline Stevens

# NEW VOICES

## AN INVASION OF EMERGING SCHOLARS

The conference series for students lands in

# LEEDS

## 24 May 2004

### at the Henry Moore Institute

a centre for the study of sculpture



Registration begins at 10 a.m. Invasion commences at 11.  
Student papers and discussion followed by a tour of  
**With Hidden Noise: Sculpture,  
Video and Ventriloquism**

Gain experience giving a conference paper — every student should do it. If you wish to present your work, please email a 300-word abstract to the address below. If you don't wish to give a paper, we still want you to come and take part!

**Cost of only £5 includes lunch and snacks!**

**Travel grants are available from the Henry Moore Institute for students giving papers on sculpture-related subjects.**

For more info, to send an abstract, or to let us know you are coming, please email [ch-students@aah.org.uk](mailto:ch-students@aah.org.uk) or ring the AAH office.



Image © BBC

AND SYMPOSIA SPRING 2004  
TATE BRITAIN CONFERENCE

DOWN AND OUT: DECONSTRUCTING BOHEMIA  
THURSDAY 4 MARCH 18.30–20.00 AND  
FRIDAY 5 MARCH 10.00–17.30

The term Bohemia is synonymous with the flouting of social conventions and the rejection of bourgeois conformity and materialism. This symposium deconstructs the mythology of genius, excess and self-destruction that surrounds the lives of the most famous Bohemians – including Wilde, the Bloomsbury Group, Francis Bacon and Leigh Bowery.

Speakers include ALAIN DE BOTTON, MICHAEL BRACEWELL, PHILIP HOARE, MATTHEW STURGIS, ALEX WARWICK, and ELIZABETH WILSON.

£27 (£20 concessions) includes refreshments and wine reception  
*In Association with the University of Westminster*

BRITISH SCULPTURE ABROAD: 1945 TO NOW  
FRIDAY 12 MARCH 10.30–19.00 AND  
SATURDAY 13 MARCH 10.30–13.00

An international panel of curators, scholars, artists and dealers will consider how sculpture from Britain has been collected, exhibited, understood and assimilated in contexts outside this country. The conference will explore how 'Britishness' and histories of British sculpture have developed and changed over the last fifty years.

This symposium coincides with the Henry Moore Institute's exhibition, *Other Criteria: Sculpture from 20th-Century Britain* (to 28 March).

Speakers and panellists include ANDREW CAUSEY, WALTER GRASSKAMP, NANCY JACHEC, FRAN LLOYD, FRIEDRICH MESCHÉDE, KARSTEN SCHUBERT, JOY SLEEMAN, PHYLLIS TUCHMAN

£30 (£20 concessions) includes refreshments and wine reception  
*Supported by the Henry Moore Institute*

PRE-RAPHAELITISM AND SCIENCE: PAINTING,  
PHOTOGRAPHY AND THE INVESTIGATION OF THE VISIBLE WORLD  
THURSDAY 18 MARCH 13:30–18:00 AND  
FRIDAY 19 MARCH 10:00–19:00

An academic conference coinciding with Tate Britain's exhibition *Pre-Raphaelite Vision: Truth to Nature*, which examines developments in painting and photography alongside contemporary advances in science, geology, and natural history.

Speakers include keynote JAMES SECOND (keynote), PAUL BARLOW, TIM BARRINGER, HEATHER BIRCHALL, NICOLA BOWN, KATE FLINT, MIKE HICKOX, CAROL JACOBI, CHRISTOPHER NEWALL, JASON ROSENFELD, JONATHAN RIBNER, ALISON SMITH and JENNIFER TUCKER.

£40 (£30 concessions)  
*Supported by the Paul Mellon Centre for Studies in British Art*

ALL SYMPOSIA TAKE PLACE AT  
TATE BRITAIN AUDITORIUM

BOOKING ESSENTIAL

TO BOOK TICKETS CALL 020 7887 8888  
OR BOOK ONLINE AT [www.tate.org.uk](http://www.tate.org.uk)

BRITAIN

TATE

## SYMPOSIA AND CONFERENCES AT TATE

February – March 2004

For tickets call 020 7887 8888.

### Donald Judd: The Writings

**SATURDAY 28 FEBRUARY 14.00–18.30**

Tate Modern Starr Auditorium

*A collaboration with the Courtauld Institute of Art  
Donald Judd supported by Tate Members*

Art historians Richard Shiff, Hal Foster and Anna Dezeuze, and artist-writer David Batchelor explore the significance of Judd's writings for understanding his art and assess his contribution as a writer to debates on art and politics.

£10 (£7 concessions)

### By Design: Film Fashion Art Architecture

**SUNDAY 21 MARCH 14.00–19.00**

Tate Modern Starr Auditorium

*Organised by Tate in association with the British Film Institute, Department of Access and Education*

For over a century, cinema, architecture and fashion have informed and animated one another. This event will use talks, screenings and discussions to interrogate the surfaces, spaces and images that form contemporary life.

£10 (£7 concessions)

### Lady Anne Clifford: Culture, Patronage and Gender in mid-17th-Century Britain

**FRIDAY 26 MARCH 10.30–17.30**

Tate Britain Auditorium

This day explores Lady Anne Clifford's (daughter of the 3rd Earl of Cumberland) cultural patronage and presents fresh perspectives on her use of portraits, sculpture, architecture and music. Speakers include: Elizabeth Chew, Karen Hearn, John Goodall, and Adam White.

£27 (£20 concessions) includes refreshments

### Getting it Made: Contemporary Film and Video

**SATURDAY 27 MARCH 10.00–17.30**

Tate Britain Auditorium

*In collaboration with the AHRB Centre for British Film and Television Studies and the British artists' film and video collection at Central Saint Martins College of Art and Design*

Money, technology and creativity have had a dramatic impact on the formation of British film and video.

Contributors include Mike Figgis, Rod Stoneman, Laura Mulvey, Mark Lewis, Susan Collins and David Curtis.

£20 (£15 concessions)

*For further seminars, see left*

## British Sculpture Abroad 1945 to Now

**12–13 MARCH 2004**

Tate Britain

*An international conference organised by the Henry Moore Institute in association with Tate Britain*

In September of this year, the Henry Moore Institute marked its 10<sup>th</sup> anniversary in Leeds with a major two-part publication, *Sculpture in 20th-century Britain* and the exhibition *Other Criteria*. While the publications and the exhibition take stock of 100 years of sculpture in Britain from a national perspective, the conference will examine international readings and perceptions of an art-form peculiarly associated with Britishness.

A collaboration between the Henry Moore Institute and Tate Britain, the conference brings together an international panel of curators, scholars, artists and dealers to consider how sculpture from Britain has been collected, exhibited, understood and assimilated over last 50 years, in contexts outside of this country. Rather than attempting a comprehensive mapping, the conference aims to provide an opportunity to initiate an international dialogue. The conference will work backwards, mining the roots of the recent yBa phenomenon in the post-war promotion of modern British art. Through different voices, from different countries, the conference aims to explore how 'Britishness' and histories of British sculpture have developed and changed.

Tickets: £30 (£20 concessions) from Tate Britain,  
Tel: 020 7887 8888 or online <[www.tate.org.uk/britain](http://www.tate.org.uk/britain)>

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

## Other Criteria

### Wednesday Evening Talks

Seminar Room, Henry Moore Institute

To coincide with *Other Criteria* we are staging a series of artists' talks in which sculptors will talk about their work and about how it relates to sculpture in Britain today and in the recent past. These will be informal, discussion-based sessions and will involve sculptors whose work is represented in the Leeds Collections.

**25 February Tania Kovats**

**3 March Charles Quick**

**10 March George Meyrick**

Contact: Tel: +44 (0)113 246 7467  
<[events@henry-moore.ac.uk](mailto:events@henry-moore.ac.uk)>

## Stillness and Time

### Photography and the Moving Image

7 – 8 MAY 2004

Kent Institute of Art and Design, Canterbury

*Organised by Photoforum, a collaboration between the University of Brighton, the Kent Institute of Art and Design, and the Surrey Institute of Art and Design.*

The photograph has traditionally been seen as a quintessentially still image. Its ability to freeze and hold a moment in time has been the source of its peculiar fascination and the foundation of much of the theoretical discussion about it. Today, however, the notion of the still image seems less absolute.

Photographic artists extend the still image in time through the use of film and video, and photographic images may actually be derived from film stills or fragments of video. The intertwined histories of photography and film and video also remind us of the complex ways in which photography has interacted with the cinematic imaginary: referencing it, representing it and plundering its visual language. This conference offers an opportunity to rethink the concept of the photographic still and the notion of stillness, within the culture of the moving image.

**Speakers:** Hubertus van Amelunxen (The International School of New Media, Lübeck, Germany), Victor Burgin (Goldsmith's College, London), Mary Anne Doane (Brown University, USA), Mark Lewis (London Institute), Yves Lomax (RCA, London), John Stezaker (RCA, London), Garrett Stewart (University of Iowa, USA), Kaja Silverman (University of California, Berkeley, USA).

Further details (available March) from: David Green, School of Historical and Critical Studies, University of Brighton, 10/11 Pavilion Parade, Brighton, BN2 1RA. Tel: 01273 815712 <dg53@bton.ac.uk>

**University of Essex • Tate**

**University of Manchester**

## *Papers of Surrealism*

The AHRB Research Centre for Studies of Surrealism and its Legacies has launched the first issue of its on-line journal, *Papers of Surrealism*, which seeks to represent the breadth of academic disciplines engaged in the study of surrealism.

The first issue includes special themes: Dreams; Legacies; Humour and Play; and Surrealism Abroad. Submissions for issue two (June 2004) are invited.

To find out more, visit <www.surrealismcentre.ac.uk>

## A Sense of Place

### Regional and National Issues

### in the Arts and Crafts Movement

THURSDAY 13 – FRIDAY 14 MAY 2004

University of St Andrews, Fife, Scotland

*Organised by the University of St Andrews in association with VARIE (Visual Arts Research Institute, Edinburgh)*

One of the major characteristics of the Arts and Crafts Movement of the late 19<sup>th</sup> and early 20<sup>th</sup> centuries was the interest in local traditions shown by the architects, artists and designers involved. Ideas forged by groups in London in the 1880s manifested themselves in a variety of styles as they spread around Britain and across the world, reflecting different national cultures and the influence on makers of their physical surroundings and native materials.

Speakers at this international conference will discuss Arts and Crafts work from a wide range of places, including the United Kingdom, Ireland, Poland, Russia, and North America, providing access to up-to-date research.

Consideration will also be given to the complex issues of national and regional feeling in countries with very different political and social backgrounds.

Assessments will be made of how far the Movement owed its origins to nationalist politics and how far to ideas of cultural nationalism, with the aim of deepening our understanding of a movement which eludes precise definition.

Study of Arts and Crafts work in Britain has largely focused on English designers, or those based in England. This conference will provide an opportunity to consider the Scottishness of Scottish Arts and Crafts in the wider context of the United Kingdom and the world, and perhaps to rethink the Britishness of the Movement in Britain.

A field trip will enable participants to see some distinctive Scottish Arts and Crafts sites in and near St Andrews.

The conference will be of relevance to academics, collectors, curators, students, and anyone with an interest in the period around 1900.

For further information please contact:

Annette Carruthers  
School of Art History  
University of St Andrews  
9 The Scores  
St Andrews  
Fife KY16 9AR  
<vac@st-andrews.ac.uk>

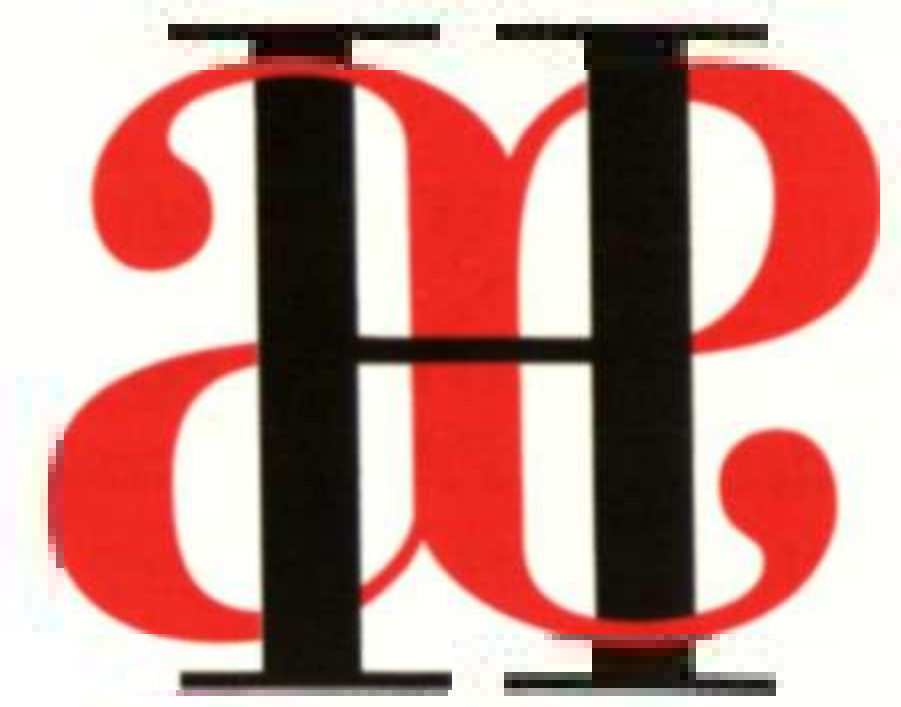
# AAH Annual Conference 2005

## CONCEPTION: RECEPTION

31 MARCH – 2 APRIL

University of Bristol

### SECOND CALL FOR SESSIONS



Association 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**.

## CIHA INTERNATIONAL CONFERENCE

### Sites and Territories of Art History

23–27 AUGUST 2004

Montreal

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

There are 13 sessions, each with around 15 papers accepted. The range of speakers is fully international, and the quality promises to be extremely high. Deborah Cherry will be acting as President of Session 10 (*Time is Man*) *Space is Woman*, and many other British art historians are scheduled to speak.

Programme and registration details available on the CIHA website <<http://www.esteticas.unam.mx/CIHA/>>

or from: Eduardo Ralickas Fax (001) 514 343 2393 <[eduardo.ralickas@umontreal.ca](mailto:eduardo.ralickas@umontreal.ca)>. The deadline for hotel reservations at the official CIHA 2004 hotels is **15 May 2004**.

## The City in Art

SECOND WEEK OF SEPTEMBER 2004

*Institute of Art of the Polish Academy (IS PAN), Warsaw & Institute of Art History of the Jagiellonian University, Cracow*

### Call for Papers

**This conference is to take place in two coordinated stages in Poland's modern and mediaeval capital cities.**

As well as encouraging the participation of researchers in a variety of fields for whom the relationship between culture and the urban environment has a key importance, this gathering is primarily aimed at challenging art historians and researchers in the visual arts alike to confront the city's influence (minimal, relative or all-pervading) in their own specialisations.

For further details, please contact:

Peter Martyn  
Instytut Sztuki PAN  
00-950 Warszawa  
ul. Długa 26/28  
Tel. 831-32-71, ext. 236  
Fax: 831-31-49

<peter.martyn@ispan.pl> or  
<bhsztuki@mercury.ci.uw.edu.pl>

## Nature and Reality

### Spanish and Portuguese Art in the Eighteenth Century

16 – 17 JULY 2004

National Gallery of Ireland, Dublin

*Organised by ARTES, Iberian & Latin American Visual Culture Group, based in the UK and Ireland, and dedicated to raising awareness and understanding of Iberian and Latin American art.*

### Call for Papers

During the eighteenth century the interaction of artists, architects, patrons, and collectors in Spain and Portugal encouraged a wide range of artistic activities to flourish. The Siglo de las Luces (Século das Luzes) is an appropriate name for this period, especially in relation to the practice and criticism of the visual arts. Attention has naturally focused on the major figures, such as Goya, and this has resulted in many important works of art and their creators being unreasonably neglected by scholars outside the Peninsula.

The aim of this international two-day conference is to explore and analyse the range of Iberian artistic production during the Age of the Enlightenment and in so doing to broaden awareness not only of the century's lesser-known luminaries, but also of the culture and society of these artists and their audiences. The conference will coincide with the exhibition on Luis de Meléndez at the National Gallery of Ireland and will include visits to the exhibition in the company of its curators.

We invite abstracts of 200-300 words for this conference, to be submitted by **29 February 2004**. Papers should be 25-30 minutes' duration. Following the aims set out above, they may address any aspect of the production, patronage and criticism of the visual arts in eighteenth-century Portugal or Spain.

Abstracts or further enquiries should be sent by post or email to: Marjorie Trusted, Sculpture Department, Victoria & Albert Museum, South Kensington, London SW7 2RL, email: <m.trusted@vam.ac.uk> or by email to Dr Jeremy Roe at <jmn\_roe@yahoo.com>

## Connecting with Sculpture from concept to conservation

**MONDAYS AT 6.30PM**

The Paul Mellon Centre for Studies in British Art, 16 Bedford Square, London WC1B 3JA

Tickets: £5

**1 MARCH**

### Nature into Art; Sculpture into Landscape

Francis Carr (Founder of Landscape & Arts Network)  
*Convenor: Eileen Woods (Chair of Landscape & Arts Network)*

**8 MARCH**

### The Genesis of Public Sculpture

Anthony Stones (President of the Society of Portrait Sculptors),  
Nigel Boonham (Sculptor, FRBS) David Backhouse (Sculptor, FRBS)  
*Convenors: Anthony Stones and Martin Jennings (Society of Portrait Sculptors)*

**15 MARCH**

### Looking at Public Sculpture

Professor Carole Hodgson (Kingston University)  
*Convenor: Derek Morris (Royal British Society of Sculptors)*

# Object-Excavation-Intervention

## Dialogues between Sculpture and Archaeology

3 – 5 JUNE 2004

Henry Moore Institute, Leeds

This three-day international conference is dedicated to the intellectual, historical and methodological crossovers between sculpture and archaeology, from prehistory to the present. It looks at the myths and metaphors of archaeology and their sculptural currency, the archaeological and sculptural status of the fragment, at the philosophy of place and questions of site-specificity, at the political appropriation of archaeology by sculptors and writers, and at the notion of the artist as archaeologist. It brings together archaeologists, art historians and sculptors and is chaired by Dana Arnold (Southampton University), Barbara Bender (UCL), Thomas Dowson (Manchester University), Anne Wagner (Berkeley, USA) and Jon Wood (Henry Moore Institute).

Tickets: £30 (£15 concessions) available from Liz Aston, Tel: 0113 246 7467 <liz@henry-moore.ac.uk>

## Practice and Identity

### Women, Sculpture And Place

13 – 14 MAY 2004

The Lawley Lecture theatre, Kingston University, Kingston upon Thames, London

*The Dorich House Annual Conference Series. No. 6 is hosted by the Faculty of Art Design & Music of Kingston University in association with the research department of the Henry Moore Institute.*

The conference will investigate how intersections of place, practice and identity can re-configure the complex histories of the work and careers of twentieth-century women sculptors. Papers will look at the growing status of women in art societies in Europe and the US; sculpture education and the gendering of work and technique; travel and the nomadic careers of émigré sculptors; the fabrication of artistic identities and concepts of craft; creativity and interiority, and the construction and critique of 'feminist sculpture'.

Speakers will include Ann Compton, Martha Buskirk, Alexandra Keiser, Fran Lloyd, Sue Malvern, Jan Marsh, Claudine Mitchell, Gill Perry, Helen Potkin, Marjan Sterckx, Hester Westley and Gillian Whiteley.

Tickets: £125, Students £50 including lunch/refreshments and evening reception (bursaries available).

To book: contact Nina Hunt, Short Course Administrator, Tel: 020 8547 7066, Kingston University, Knights Park, Kingston upon Thames, KT1 2QJ or <shortcourse.design@kingston.ac.uk>.

For academic enquiries about conference papers and bursaries, please contact Jonathan Wood <jonw@henry-moore.ac.uk>

*Dorich House, the former home and studio of the sculptor Dora Gordine (1898–1991), was restored by Kingston University in 1994. The house, its collection of Gordine's sculpture and the Imperial Russian art collection will be open free to delegates during the conference.*

## Open Day

### Henry Moore Institute

2.00PM–5.00PM, 13 FEBRUARY 2004

The Henry Moore Institute invites practicing artists and postgraduate students of Fine Art, Art History and related disciplines to meet the curatorial team at the Institute, and to discover more about the collections and resources, including the library, archive, and sculpture collections, as well as the exhibition programme and research events. To book a place contact: Liz Aston, Tel: 0113 246 7467 <liz@henry-moore.ac.uk>

## Cultural Crossovers

### The Convergence of East and West in Furniture Design

SATURDAY 28 FEBRUARY 2004

Victoria & Albert Museum  
*Furniture History Society Annual Symposium*

As a prelude to the *Exotic Encounters* exhibition at the museum in the autumn, Dr Amin Jaffer has organised the FHS 2004 Symposium to present new research on the subject of eastern and western influences on furniture design.

Speakers will include Adam Bowett, Rosemary Crill, David Dewing, John Hardy, Oliver Impey, Susan Soros and Deon Viljoen.

Open to non-FHS members. For full programme and booking, please apply to:  
Activities Secretary  
Furniture History Society,  
80 Waldemar Avenue  
London SW6 5LU  
Tel/fax 0207 384 4458  
<furniturehistorysociety@hotmail.com>

# AAH Executive Committee, Representatives and Staff

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Association of  
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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: 4 May 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.**