

Bulletin 86



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NEW CHAIR MEETS NEW CHALLENGES

I was inaugurated as the Chair of the AAH at the Nottingham Conference on 3 April – only a month ago, at the time of writing, but already the much-promised learning curve has begun to make its curviness only too apparent.

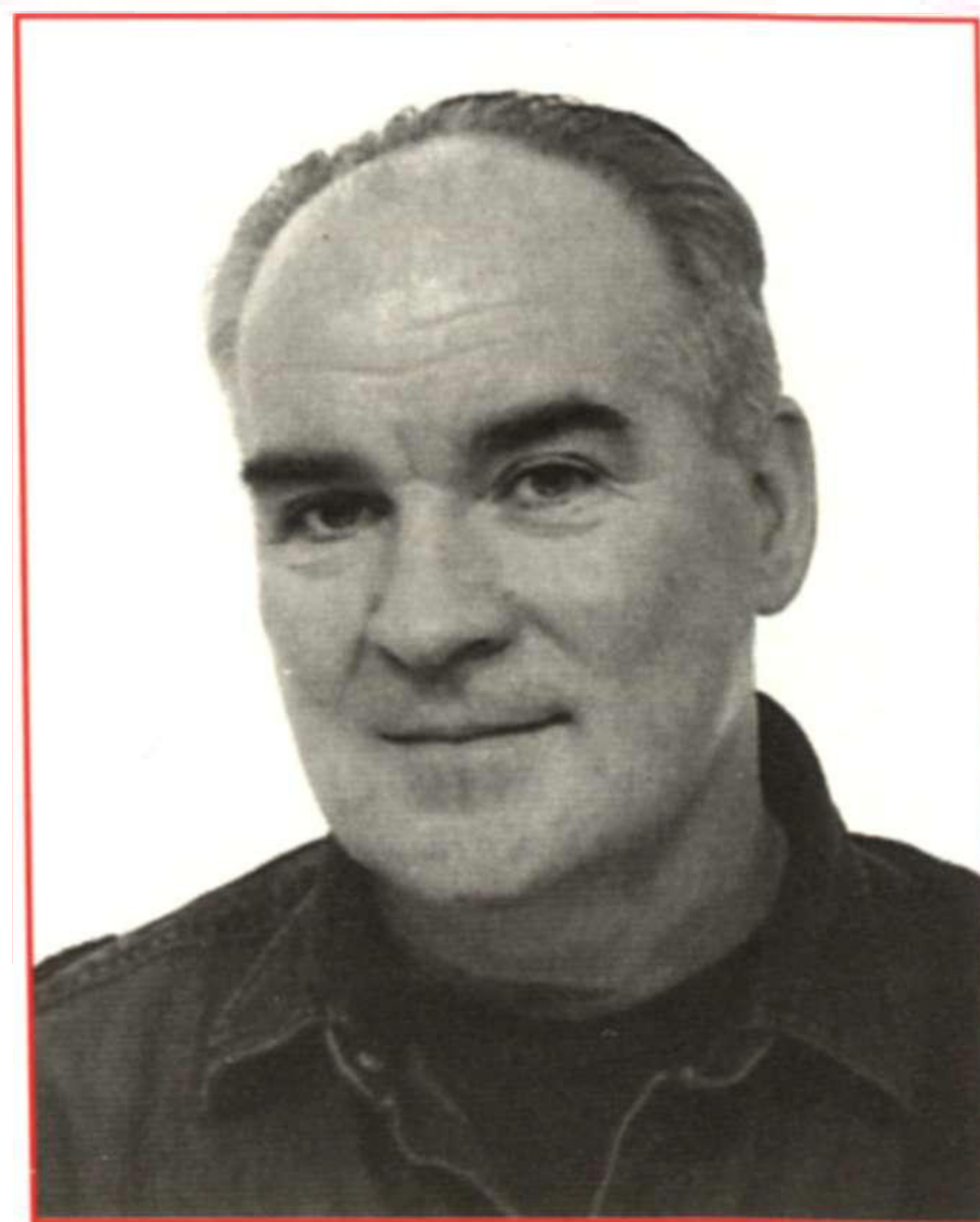
I am looking forward to my time in office and to serving the interests of members in particular and of the subject in general. My thanks to those who supported my nomination at the London conference the year before, as well as to those who welcomed me at this year's conference.

It goes without saying that the position is an exciting and challenging one. At times like this I wish that our modern prose style might be a little more flexible and less conservative – that the conventions of English might allow for a more Paterian style. I have already found myself writing to new Executive Board members promising an 'exciting time' when I really wanted to speak of 'inconstant modes' and 'perpetual flight' in Pater's best style.

UNSETTLING TIMES

I am aware, however, that both 'exciting' and 'inconstant' might simply be codes for 'unstable' or even 'threatening', and that the current climate for Art History is unsettled for those working in academic settings. Several university art history departments are under threat; in some cases single honours degree routes have closed or difficulties are being experienced in recruiting sufficient student numbers to guarantee either their current staffing or a healthy future for the subject. Other departments have begun to devote themselves to 'service teaching' (that is, teaching studio-based students studying in fine art or design disciplines). This is the origin of many art history departments in the 1960s and 70s, but few would have thought that so many would return to this function so quickly or so soon after a period of expansion.

There are, without doubt, many positive things to say about 'service teaching' – contact with practitioners, with different approaches and terminologies etc. We would be deluding ourselves, however, if we did not recognise that there were also threats to employment, professionalism, research and further scholarly development of the subject, too. At the Nottingham conference a forum to discuss such a situation was proposed and I hope we will be able to advertise it in the near future. I would encourage all members to participate in the discussion. (*continued overleaf*)



Colin Cruise, the new AAH Chair

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AAH ANNUAL CONFERENCE: Bristol 2005

Conception : Reception

Call for Papers: see page 19

Book reviews for *Art History* – suggestions welcome

My predecessor, Colin Rhodes, introduced a series of changes to the traditional *Art History* reviews format of long state-of-the-art reviews. Long and short reviews have appeared, as have paired pieces on exhibitions and their catalogues and reflections on perceived canonical works of art history. Images have been included in the reviews section.

I would like to push Colin's innovations a stage further. I am aiming for more short reviews (c 600–800) words to cover more publications and a wider time period in each volume of the journal. Reviews (in English) of books in other languages will be encouraged, to make these more accessible and to bring scholarship from other countries to a wider audience. Review articles of 'the year's publications in...' or 'among the new books...' will bring together a variety of books published in one or two years either in a specific field or within art history more generally. These would not be quite the same as *Art Bulletin's* long review pieces, which have tended to cover an area ('feminist art history') rather than a period ('Byzantium') over a long timescale, but they would share the same interest in methodologies and approaches. Together with more critical reflections on the canon, another possibility might be to persuade contributors to the journal also to write a short piece on 'the book that has most influenced me'.

At the moment, what gets reviewed is driven in part by what publishers send to us and in part by what the Reviews Editor picks out of publishers' catalogues. This needs to be widened. Suggestions of books for review are always welcome, and offers to do the review even more so. A list of books received now appears each month on the AAH website <<http://www.aah.org.uk/pubs/arthistoryreviews.html>> and people are invited to volunteer their services as reviewers

It is vitally important to widen the field of reviewers. At the moment, 'people we know' tend to get asked to write reviews. This is very limiting. It would be great to have more younger scholars writing reviews, for example. All members of the AAH are encouraged to offer their services in this good cause!

LIZ JAMES
Reviews Editor,
Art History



NEW Executive Committee Members

Christine Riding

Christine Riding is a curator at Tate Britain specialising in 18th- and 19th-century British art. She has previously worked at the Museum of London, the Wallace Collection and the Palace of Westminster (Houses of Parliament).



At Tate Britain, she has co-curated *William Blake* (2000) and *Constable to Delacroix: British Art and the French Romantics* (2003) and is currently working on two major exhibitions, *Picturing Britain: Landscape, Culture and Society* (2005) and *William Hogarth: Art and the City* (2007).

Her publications include *Houses of Parliament: History, Art, Architecture* (2000) and a forthcoming book *John Everett Millais* (2005) for Tate Publishing.

Natalie Adamson

Natalie Adamson completed undergraduate and postgraduate degrees at University of Melbourne (Australia) and Northwestern University (Chicago).



She specialises in 19th- and 20th-century French art and her PhD thesis (University of Melbourne) was titled 'The Identity of the Ecole de Paris in Painting and Art Criticism, 1939–1945'.

After working in France for three years, she took up a position as lecturer at the University of St Andrews in 2002.

STRENGTHENING MEMBERSHIP

Membership rates are to be increased in 2005, as proposed in the last *Bulletin* and endorsed at the recent AGM, but nevertheless I hope that current AAH members will not only renew their membership, but encourage colleagues or students to join also.

We need more active participation, too. The Student Members' Group is particularly lively, and both undergraduate and postgraduate students will benefit from membership. We need to encourage membership and participation from independent scholars, museum and gallery staff and teachers in schools, and to draw attention to the members' groups that consider their interests. At a time when both our publications, *The Art Book* and *Art History*, are thriving, and book ventures such as the 'New Interventions' series and the *Art History* book series are successful, we can hope for a high profile for the subject and the Association. I hope to assist in this growth and to help members gain the most from the association, while contributing to it actively.

COLIN CRUISE
Chair

The Art Book

HONORARY EDITOR

Applications are invited for the post of Honorary Editor for a three-year period from 2005 to 2007 inclusive.

The Honorary Editor is a member of the Association of Art Historians, and reports to the Association's Executive Committee.

S/he chairs the Editorial Board, which meets four times a year and works with the Executive Editor as necessary in the day-to-day running of the magazine.

Applicants are asked to submit a curriculum vitae and a letter of application to the Chair of the Association, c/o the AAH office, by **13 August 2004**.

Ashmolean Museum Print Room closure

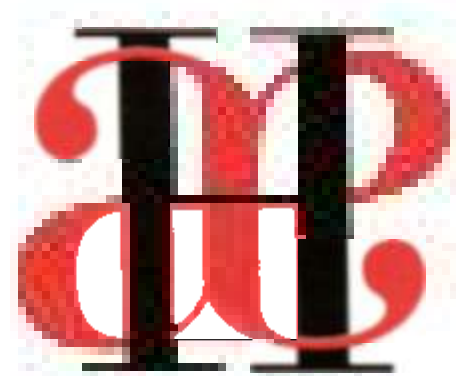
The Western Art Print Room at the Ashmolean Museum will be closed from

1 July until at least 2 August 2004 for essential maintenance work.

For up-to-date information on the closure, please consult the Museum's website
<<http://www.ashmol.ox.ac.uk/>>

Teaching Art & Design History

Working with
Students
with
Disabilities



Association of
Art Historians

To receive a free copy of this AAH publication, contact the AAH Administrator on <admin@aaah.org.uk> or 020 7490 3211

National Art Library

Victoria and Albert
Museum

ANNUAL STOCKTAKE

Closed to readers
28 August - 20 September
inclusive

FREE ART HISTORY SET

I have a complete set, which I no longer need, of *Art History* from Volume 1 no. 1 to Volume 27 no. 1

If anyone is interested in having it I am happy to donate it but would ask that it be collected.

Please send an e-mail to miriamkramer56@hotmail.com or telephone 020 8498 1500 to make arrangements.

New Chair for Independents

I am very privileged to take over the chair of the Independent Members' Group after Marion Arnold has done such a wonderful job of revitalising the group in the past three years. Marion has been ably helped by the group's secretary, Jean Harding; while Marion has decided to remain one of the organisers, Jean has decided to retire. Marion and Jean are both owed a big vote of thanks by all Independent members.

It is my intention to build on the work of Marion, Jean and the other members of the group, who continue to serve: Peg Katritzky, Barbara Goebels-Cattaneo, Lewis Watts, Barry Shears and Joanna Selborne. If any other



My term of office as Chair of the Independents' Members' Group has ended on an optimistic note because Frances Follin is taking over from me and this means that the group will continue to play an important role within the AAH.

The dispersed nature of our membership makes it difficult to get a committee together and inhibits contact between members. However, technology is overcoming communication problems and, in the age of electronic messages, there is no reason why the Independents should not be active as a group. We are also able to liaise with one another as individual art historians (Frances outlines her ideas on this below).

My committee gave me excellent support over the past three years and I am grateful. I also thank the Independents who attended the special interest group meeting we held at the Nottingham conference. Being able to communicate with one another in person confers identity. This meeting confirmed Frances's nomination as the incoming Chair. She is very well qualified since she served previously as a Chair of the Students group. The link between the Student and Independents groups is very logical, given that many students are doing postgraduate degrees but may not go on to hold tenured posts within academic institutions.

Frances herself is a good example of an independent member, since her first degree was scientific and her doctorate was on Bridget Riley's painting. She now runs her own business and art history is part of her life but not necessarily part of her everyday work routine. Perhaps this is why she has the energy to devote to our endlessly fascinating and extremely flexible discourse with its roots in history and its momentum generated by our contemporary world of ideas.

I look forward to continuing my active membership of the Independents group and wish Frances well for her term of office.

MARION ARNOLD

Independent members feel that they would like to take a more active part in running the group, please contact me. (See back page for full contact details of all Executive Committee members.)

RETAINING AAH MEMBERS

What is my vision for the Independent members group? I would like to see the group become more active as a forum for networking and debate, and to take a part in helping the AAH retain student members after they graduate. Many graduates/postgraduates these days do not go into employment directly linked with their degree subject, but we hope that they retain a strong interest in art history and, in time, may gravitate towards careers that are more concerned with the subject than their first job. An example might be someone who goes into publishing and only some years later is able to work on art history books. If their membership of the AAH has lapsed, they may be unlikely to rejoin at that stage and may feel that the Association has little relevance for them. I would like to see art historians who have finished their formal studies staying in the AAH and becoming involved with the Independents.

ART-LINE NEWSGROUP

My first step in this direction has been to set up Art-line, an Internet newsgroup for Independent members, and for student members who are coming to the end of their studies and are thinking ahead to the future.

For those unfamiliar with newsgroups, Art-line is a private email network: an email posted to Art-line automatically goes to all other members. Each member chooses whether they want to receive these emails as they are posted, or to have a 'daily digest' where all emails posted in the previous 24 hours arrive as a single email once a day. Members can elect to have 'Special Notices only' membership, in which case they only receive emails sent to the group by me, on subjects I deem to be of importance to all members, such as details of any events planned. All members can go to the Art-line website at any time to see all past emails sent to the group.

At the moment, Art-line has nearly 60 members and an average of about two emails a day have been posted (109 in 57 days), though of course traffic varies from day to day.

I hope that Art-line will have a variety of uses.

- It will enable me to canvass members' opinions before I attend AAH Executive Committee meetings, so that I can truly represent them and their concerns, and to let members know when special events are planned. (Our next such event is a trip to the **Ashmolean Museum** in Oxford on **26 June**; email me for details.)



- It will be a forum for debate on all issues connected with the AAH and with our varied roles as independent scholars.
- It will enable members who hear of work available that they cannot or do not want to do themselves, to pass this on to other members.
- Those who have problems with their own research may benefit by being able to ask for help or advice from other members.

Barbara Goebels-Cattaneo will continue to produce an email newsletter – this will now be annual. In the past, Barbara has not received a great many articles for this, and I hope that this will improve in future – the newsletter could be produced more frequently if members write more material for it.

JOIN UP FOR THE NEWSGROUP NOW

I would like to see every independent AAH member who has access to the Internet becoming a member of Art-line. *Many of the email addresses I have for members appear to be out of date so if you have not had a personal invitation to join it will be because I do not have your current email address.* Please contact me on <ch-indeps@aah.org.uk> and I will arrange for you to join.

Ultimately, any section of the AAH can only be as active as its members – the more they are prepared to contribute, the more they will get out of it. I hope that Art-line will enable many more independent members to take an active part in the life of the Association, but I am also open to suggestions from other Independents as to anything else that the group and I can do to facilitate further development of the Independent members group.

FRANCES FOLLIN

Chair, Independent Members' Group

RAE 2008

On 31 March, 19 Heads of Department and those responsible for research management met to share experiences and approaches to the forthcoming Research Assessment Exercise. The morning was devoted to a discussion of the Association of Art Historians' response to Hefce's consultation on the RAE panel structure and the guidelines that might be proposed for assessable work.

Art History is currently a sub-panel 63 of Panel O – a group that includes Art and Design, Drama, Dance and the Performing Arts and Music. Panel N, combines History with Classics, Ancient History, Philosophy, Theology, Divinity and Religious Studies and Archaeology. Although there was no full consensus, the meeting was broadly in favour of keeping this structure. While there were concerns over working with a main panel that was primarily composed of practice-based disciplines, there were also benefits in terms of assessing exhibitions and other forms of curating. There was a debate as to whether Art History would find it difficult to have a voice in a panel composed of larger disciplines such as History. The consultation closes on 17 May, and nominations will be sought in June. The full document can be read on <<http://www.rae.ac.uk/pubs/2004/02/rae0402.doc>>

NOMINATIONS FOR PANEL

The Association of Art Historians is one of the main nominating bodies for the panel and the Chair will be asking for names from the wider community. It will be important that departments do not simply nominate their own members but think carefully about how to create a balanced panel that has wide experience of assessing different forms of research outputs.

RESEARCH MANAGEMENT STRATEGIES

The afternoon was devoted to a discussion of research management strategies. Michelle O'Malley from the University of Sussex presented three case studies where groups had adopted different approaches. The most successful approach had divorced research support from research monitoring. The group had a regular termly meeting to discuss ongoing research problems. Instead of presenting the traditional work-in-progress papers, they adopted a more informal approach and presented problems that they were facing. This might be finding an appropriate journal or publisher for a piece of work; framing a conclusion; moving on to a new research topic, etc. O'Malley emphasised that presenting problems rather than finished papers generated a greater sense of trust and shared responsibility for individual research. This worked alongside and supported research monitoring where the head of department ensured that individuals were on track for the July 2007 deadline.

The meeting was the first in what we hope will become a series of events designed to support heads of Art History departments across the country. For further information, please contact me on <ch-univs@aah.org.uk>.

EVELYN WELCH

Chair, Universities and Colleges Members' Group

Nottingham Conference and Book Fair

Organising a conference is hard work at the best of times, and especially so when the conference in question marks the 30th Anniversary of the Association of Art Historians. But, after the benefit of a couple of weeks' rest and recuperation, now is a good opportunity to reflect on the successes and problems of this year's events. Who, indeed, could forget the seemingly endless supply of pork pies provided at lunch times?

DIVERSITY AND CHOICE

On the positive side, the diverse range of sessions at Nottingham generated a great deal of interest and response, which even included a reference in the *Times Higher Educational Supplement* in the week preceding the conference. The sessions embraced a variety of historical and theoretical approaches, specialist and inter-disciplinary studies, thematic and period-based perspectives. One of the innovations for this year's conference was a Student Session, which provided the very best of new scholars with a forum for the discussion of their work.

The variety and range of the sessions certainly offered plenty of choice for the delegates attending the conference, but as in previous years, this raised the question of how many sessions should be offered at any one time. The model followed by Nottingham was to provide a number of three-day sessions spanning the entire duration of the conference, and to complement these 'long strands' with a rich variety of one-day sessions. This meant a very full day on Friday for all delegates, with a more leisurely feel to the program on Thursday and Saturday. The decision to restrict the conference to three days, and to avoid Sunday certainly proved to be the right one, both from the point of view of costs (always at the forefront of any conference organiser's mind!) and ease of travel for the delegates.

Melissa Page (right), the Book Fair Organiser, with some of the students who helped ensure the smooth running of the conference.



The diverse academic programme was complemented by an almost equally diverse social schedule, which included receptions hosted by the Angel Row Gallery, Lakeside Arts Centre and the Department of Art History at the University of Nottingham, and culminated in a conference dinner celebrating thirty years of the AAH. In addition, Neil Cummings, in what was generally agreed to be an inspirational plenary session, described his collaborations with Marysia Lewandowska in creating exhibitions, installations and events for and with some of the country's major art institutions.

BOOK FAIR

The heart of the conference, as always, was the Book Fair, and it is worth mentioning that the venue of the Book Fair itself, this year, became much more closely associated with the organisation and staging of the conference than in previous years. The venue of the Book Fair was used for a series of presentations showcasing a number of digital projects and resources, and this certainly seems a road worth pursuing for future years.



Deborah Cherry (left) and Fintan Cullen (centre) talking to delegates at the Blackwell stand.

The conference in its current format remains the most important showcase for the activities of the Association of Art Historians, yet it might be worth considering how it can reach even more members. The majority of delegates either participated as session convenors or speakers, which meant that audiences for individual sessions were highly specialist, yet maybe smaller than one might ideally have liked. Similarly, the 'business activities' of the Association – the meetings of the Special Interest Groups and the Annual General Meeting of the Association – were attended by only a fraction of the delegates.

In an ideal world, the conference should appeal to a broader cross-section of members of the Association, so maybe this is one of the challenges for the next 30 years of the AAH?

GABRIELE NEHER

Conference Organiser 2004

Medieval and Renaissance Art and the Question of Innovation

This session of eight papers turned out to be a remarkably cohesive study of the problems caused by the way in which art history has privileged innovation over conservatism in the art of the Renaissance. There were papers on painting, prints, sculpture and literature, with a smattering of architecture for good measure; and a range of geographical regions was represented, including Siena, Padua, Venice, the Netherlands and Germany. Writings from classical literature, from the French and German literature of the Renaissance, and from the nineteenth century were set alongside those of the Italian Renaissance and the Middle Ages.

Lisa Wade opened the session by talking about Giotto's vision of Hell and the Last Judgement in the Arena Chapel, and taking us back to a fourteenth-century understanding of its imagery; **Jenny Graham** then explored the way in which van Eyck's reputation had been distorted by the interests of nineteenth-century art historians, and compared his treatment with that of Hans Memling. The second pair of papers were both about Venice, and both about the Vivarini family – **Ian Holgate** examined the work of Antonio Vivarini, looking at his work within the context of its specific church setting, while **Susan Steer** focused on his younger brother Bartolomeo, and the way in which the conservatism of his commissioners and the commercial success of his studio speak of a different reality from the way the Renaissance is often presented. In both cases, the issue of conservatism and drawing on earlier traditions was dealt with, be it in the Byzantine roots of much Venetian art, or the conservatism of commissioners and patrons. Venetian art was set against the Florentine 'norm', as art historians have tended to perceive it, and showed the richness of the continued aspects of medievalism in this hugely important area of Italian art of the fifteenth century.

A break for lunch, and we were transported to Germany. My own paper dealt with the way in which the reputation of the printmaker Martin Schongauer has been overshadowed in the canon by the art-historical emphasis on the innovative genius of Albrecht Dürer; **Sibylle Gluch** proceeded to talk about Dürer's writings on beauty and proportion, and the way in which Dürer drew on medieval notions of beauty as well as on classical, Italian-inspired ideals.

Our final session took us to Siena, by means of the sculptor Jacopo della Quercia. **Helen Geddes** examined the problems that have been caused to his reputation by the issue of periodisation, showing how his work relied on both gothic and classical influences at the same time, and preventing art historians from being able to locate him either as a Gothic or a Renaissance artist. The session was concluded by **Agnieszka Steczowicz**, who looked at Renaissance literature about art, and showed how innovation was actually a result of imitation, that

imitation was praised more highly in the Italian Renaissance than genuine originality. Drawing on writers including Plato, Aquinas, Montaigne and Vasari, this paper comprised a fitting end to a fascinating series of papers, full of insight into the anachronisms of much 19th- and 20th-century art history in its view of the Renaissance.



Jacopo Chimenti, called da Empoli,
An Artist, courtesy The Ashmolean Museum
of Art and Archaeology

COMMON THREADS

All eight papers worked together extremely well to make some common points – that conservatism was an important aspect of fifteenth-century art in Europe, north and south, that art historians have emphasised a linear development in terms of innovation and classical influence that is not borne out by a closer study of much of the art and writing of the period, that reputations have been damaged by the distortions imposed by periodisation and evolutionary theories of artistic development, and that the Florentine Renaissance was, in fact, the exception and not the norm, for all its subsequent influence. More than anything, though, we were treated to a rich exploration of some of the artists and works of art of the Renaissance period that tend to be overlooked and which are generally excluded from the canon, and at some of the ideas surrounding the creation of works of art that have been neglected in favour of modern theories of historical interpretation.

VICTORIA MIER

University of Bristol

Failure

Proceedings were kicked off by **Gavin Parkinson** (Birkbeck College), who analysed Duchamp's approach to failure, chess and 'infra-mince'. For **Isabelle Moffat** (MIT), the recent preoccupation with psychoanalysis has ensured that failure (the accidental and anxious) is now a powerful model of 'authenticity'. The consummate and intentional have in turn become associated with the pathological. Through careful analysis, Isabelle described how contemporary photographers have engaged with this new dichotomy, constructing over-determined images and narratives in which both the dysfunctional and 'authentic' are latent.

Carol Jacobi (Birkbeck College) considered journalistic approaches to Victorian art. With exhibitions reviewed as displays of failed art and discussed via 'anti-canonical' works *not* on show, Carol emphasised Victorian art's continuing status as the static illustration of conservative morality within the critical repertoires of art critic and art historian alike. Calling for an engagement with visual pleasure, Carol argued forcefully for the need to move beyond the biographical and iconographical, towards a nuanced attention to Victorian art's technical and aesthetic means.

Joanne Lee (Nottingham Trent University) analysed the problems faced by fine art students developing their own practice, vividly highlighting the conflict between failure's centrality to learning and an increasingly success-driven culture of continuous assessment and YBA-style ambition. Joanne described strategies she has deployed to open a 'less defensive' space within the studio, where students can engage with theory and practice, and explore the creative process itself, away from anxieties of performance and justification.

Sara Cochran (Courtauld Institute of Art) considered Francis Picabia's late work and its reinterpretation by figurative artists. Reviled by contemporaries for its 'irrational impressionism', Picabia's 'good bad art' – with its art-historical and (distorting) pornographic references – has since provided a model of critical engagement with the body's representation and with representation itself. Thus, Sara argued persuasively (and via some unforgettable images), for John Currin and others the production of 'bad' art offers resistance to the dominant forms and norms of late modernism.

Jo Applin (UCL) also addressed modernism's legacies, exploring the models of reception involved in Bruce Nauman's sculptural practice. Jo expertly examined those works in which Nauman had attempted to triangulate his sculpture with that of both his contemporary H C Westerman and his predecessor Henry Moore. Attending to issues of binding, obscurity and frustration, she demonstrated that Nauman's failure

to situate his work alongside theirs nevertheless provided him with a 'disruptive' alternative to outworn modernist lineages.

Stephanie Brown (University of Newcastle) offered an enlightening analysis of G F Watts's *Physical Energy*, describing how early acclaim for his sculptural output was later obscured by a preoccupation with his prevaricative practice. Publicly sited in posthumous acknowledgement of Watts's stature, but subsequently criticised as a failed 'classical' work with colonialist associations, *Physical Energy* has seen Watts's sculpture derided as beyond aesthetic and political appreciation. Stephanie addressed these charges in turn, emphasising Watt's artistic engagement with the non-ideal and personal contempt for colonialism.

Matthew Plampin (Paul Mellon Centre for Studies in British Art) gave a fascinating paper on the 1857 Manchester Art Treasures Exhibition. Initiated by industrialists in a bid to bring workers into refining contact with high art, the Exhibition ran into problems



as aristocratic collectors proved unwilling lenders. The organisers consequently offered extraordinary loan conditions, in which owners' attributions (and object selections) were accepted without question. Consisting therefore of some 16,000 works, many of dubious attribution and filthy with neglect, the Exhibition was an uncomfortable visitor experience – and a focus for the anti-aristocratic sentiments of post-Crimean opinion. Moreover, the notion of boozy 'Bobby Shuttles', fresh from the factory floor, encountering high art generated considerable unease among literate audiences.

Melissa McQuillan (Wimbledon School of Art) also considered audience disquiet in an absorbing analysis of 1920s Cubist/Dadaist 'manifestations' and their attempts to deconstruct the easy distinction between performers and spectators (the latter sometimes mistaking the pre-show publicity for the show itself). Anxious about their publics, artists sought the impossible: to compose and situate the audience itself. Melissa's paper demonstrated that an approach to Cubism, Dada, and Surrealism taken through the history of the theatre opens up immense interpretive possibilities.

Terri Weissman (Columbia University) compared two 1930s photography projects: that pursued by Berenice Abbott (neither publicly funded nor completed), and Walker Evans's *American Photographs*. Abbott's highly particularised images of impoverished America's mundane grubby reality – and her repeated problematic focus upon the middle distance – contrasted effectively with Evans's photographs, where surveillant viewpoints and unlocalised symbolism figure a (continued opposite)

Queering the Archive

This session addressed the epistemological consequences for archival enquiry presented by lesbian and gay/queer studies in the visual arts. Acknowledgement was made of the necessary importance of extending the archival sweep of lesbian and gay inquiry by utilising alternative or 'unofficial' bodies of information (public and private) in bringing into view that which would otherwise remain as 'lost' histories – this by dint of the long history of homophobic censorship and repression which has conspired to expunge homosexuality from the public record in archives all over the world. Equally, however, the session questioned the necessity for queer inquiry of remaining beholden to archival protocols which tend to valorise as significant only those meanings and affects which are traceable through cultural text. This raised the question of whether or not queer studies in the visual arts could be seen an extension of Foucault's *scientia sexualis* – a disciplinary, regulatory regime in pursuit of power/knowledge – and the desirability of a queer form of exploration which might take its subject as something *other than* a subject of 'knowledge'.

The embrace of an explicitly *speculative* mode of enquiry was deemed to be particularly important in this regard. Numerous contributors pointed to the limitations of forms of visible and textual 'evidence' in registering queerness, and stressed the importance instead of a practice of epistemological uncertainty and indeterminacy – of the 'maybe' (Royce Smith) or the 'perhaps' (Alec Kennedy) – in approaching queer subjects. This was shown particularly in relation to the ways in which queer studies was seen to draw its academic agents through and beyond archival source material to a consideration of the information transmitted through informal traditions of everyday *talk*. Charlotte Houghton's discussion, for example, of the heretical significance of Michelangelo's *Entombment*

(*cont.*) fictive 'real' nation, far from the violence of American society. The ideologies at stake in these competing realisms were, Terri argued eloquently, where one project failed and the other triumphed.

Finally, Mark Rawlinson (University of Nottingham) described the centrality of failure to the theory of Adorno, with its emphasis upon the interpretative potential of the unstable, incomplete and mistaken. Bringing this theory to bear upon Charles Sheeler's Precisionist paintings of the 1920s – fundamentally lacking in precision – Mark gave a spirited demonstration of the possibilities that an Adornian approach holds out for an engagement with artistic/art-historical practice.

We thank all speakers, participants and helpers for Failure's paradoxical success!

SARAH MONKS AND GAVIN PARKINSON

turned around what might have been *said* about the precise nature of the homo-relations between Christ and John in the vicinity of San Agostino. Similarly, Jean Wainwright's mining of the importance of (often vulgar) conversational 'tittle-tattle' in Warhol's *a: a novel* served to problematise the relations between the conventionally valorised durability of the written document and the down-graded ephemerality of talk. In both of these papers 'talk' was seen to offer queer possibilities for academic enquiry in pointing to those meanings carried within live vocal performance, going beyond the limitations of what can be said by attention to the archival document alone.

The limitations of the archival record were also entertained in relation to the perverse enactments of marriage ceremonies by Fluxus artists (Matthew Teti), and in relation to the haunted spaces of cruising grounds (Helge Mooshammer).

The issue of pleasure was an important point raised by a number of contributors. Of course, as Foucault himself has indicated, the pursuit of power/knowledge is bound up with the enjoyment of (oftentimes unacknowledged) pleasures – even for art historians involved in the business of narrating the place of the sexual in visual culture. A number of contributors pointed to the pressures placed upon art historians and curators to minimise the pleasurable erotic in producing scholarly work. This was the theme of Kelly Dennis's paper on the *History of Sex* exhibition at the Museum of Sex in Manhattan, which tended, she argued, to eschew an eroticised consumption of its exhibits in favour of what might be construed as a 'serious' and scholarly attention to the knowledges they purported to exemplify. The session therefore raised the possibility of adopting a different relationship to pleasure within queer writing and museology; of necessarily breaking with moral and methodological propriety, and risking being taken 'seriously', in an effort to enact a queer relation to culture (the black humour adopted by various Australian AIDS activists organisations was one such example of this as surveyed within Royce Smith's paper).

Finally, the session raised once more the important question of what we might be doing exactly in 'queering' the archive, and how this queering might be understood in relation to lesbian and gay sexuality and identity. A number of papers unhooked queerness from homosexuality and received iconographies of homoerotic representation, and identified it instead in relation to: the peculiar performance of 'silence' in Giorgio De Chirico's metaphysical paintings (Ara H. Merjian); the mournful attentions of the death-driven art historian (Alec Kennedy); and the 'chumly' relations between US art critics Harold Rosenberg and Clement Greenberg in the 1930s.

GAVIN BUTT

Minutes of the Association of Art Historians 30th Annual General Meeting

3 April 2004 • University of Nottingham

1. Apologies for absence were received from Natalie Adamson, Amy Barker, Carol Jacobi, Carol Richardson and Evelyn Welch.

2. Minutes of the 29th AGM in London on 3 April 2003 were received without correction.

3. Chair's Report – The Chair, Shearer West, noted that her annual report had been published in the *Bulletin*. She thanked the University of Nottingham for hosting the 2004 conference. Particular thanks went to the Convenor Gaby Neher, to Melissa Page, the Conference Administrator who had also organised the Book Fair, and to Claire Davies, the AAH Senior Administrator. The student helpers had been very helpful throughout, especially with audio-visual problems.

The Chair also thanked the sponsors of the receptions and plenary, Blackwell's, Laurence King and Manchester University Press, and the Department of History of Art at Nottingham University, for all their help with the conference.

The Chair turned to the next items for report on the Agenda, reminding the meeting that all Officers' and Members' Groups' annual reports were published in *Bulletin* 85 and that questions or comments could now be taken.

4. Membership Report – The Senior Administrator, Claire Davies, had no additional items for report, and there were no questions.

5. Honorary Secretary's Report – The Hon Secretary, Christiana Payne, reported that a very productive discussion had taken place at the DACS Forum at the conference, and that negotiations with DACS on copyright licensing would continue.

CP reported that two members of the Executive Committee were finishing their terms of office at the AGM: **Gen Doy**, who had also served as Vice-Chair of the Association, and **David Lomas**. The retiring members were thanked for their excellent work for the EC over their terms and wished well for the future.

There were two nominations for the vacancies on the Executive Committee: **Natalie Adamson** (University of St Andrew's) and **Christine Riding** (Tate Britain), who were duly elected unopposed. The Secretary welcomed the new members to the Executive Committee.

CP also noted that two Chairs of the Members' Groups were retiring: **Marion Arnold** (Independents) and **Jason Shron** (Students). Thanks were offered to them for their hard work on behalf of these groups.

Finally, the Secretary noted that **Colin Cruise** would be taking over officially as Chair at the end of the AGM and formally welcomed him.

6. Treasurer's Report – The Treasurer, Peter Baitup, noted that the accounts had been posted throughout the conference, and would be published in full in the next *Bulletin*, and invited questions. There were no questions, and the financial report was accepted. The auditors, Horwarth Clark Whitehill, were reappointed for the coming year.

7. Report from the Editor of *Bulletin* – There were no additional items for report and no questions. The members expressed their appreciation of the *Bulletin*.

8. Report from the Editors of *Art History* – The Chair drew attention to the striking redesign of the journal, and congratulated Deborah Cherry and Fintan Cullen on this. FC reported that the 'meet the editors' session at the conference had been successful, and they would like to repeat it next year. The Chair thanked **Colin Rhodes**, who had had to leave his post (as Reviews Editor) early, as a result of the pressure of other commitments. She praised his innovations, including the use of illustrations in the reviews section. The Chair welcomed **Liz James** (University of Sussex), who has taken over as Reviews Editor.

9. Report from the Editor of *The Art Book* – There were no additional items for report and no questions.

10. Reports from the Members' Groups. The Chair reminded the meeting that these now function mainly as e-groups.

Museums and Galleries – The Chair reported that Amy Barker was changing jobs and was consequently unable to come to the conference. There were no additional items for report and no questions.

Independents – The Chair welcomed **Frances Follin**, the new Chair of this group. There were no additional items for report and no questions.

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

Universities and Colleges – In the absence of Evelyn Welch (at another conference in the USA), SW reported that a very successful RAE discussion day had been held on 30 March. 20 art historians from different institutions had come together to discuss how we respond to the RAE and give advice on the constitution of the panels. Members will be contacted soon for their suggestions. There were no additional items for report and no questions.

Students – The Chair welcomed **Outi Remes**, the new Chair of this group, who reported that three more student conferences are being planned, and that the update of the Student Welcome Pack is approaching completion. There were no additional items for report and no questions.

11. Report from the British Chair of CIHA – There were no additional items for report and no questions.

12. Report from the Convenor of the Artists' Papers Register – Rupert Shepherd reported that, since the last AGM, more than 1,000 new names have been added to the Register. The project is nearing completion: Greater London is almost done, a survey of Northern Ireland is under way, and an unofficial survey of the Republic of Ireland is also planned. The Chair thanked RS for his excellent work, and looked forward to the official launch of the completed Register between November 2004 and May 2005.

13. Report from the Convenor of the Bristol Conference 2005 – The Chair introduced Ed Lilley, who stated that the format would be similar to this year's very successful conference. Antony Gormley would be giving the plenary lecture, and there would be no conference dinner. The deadline for proposals for sessions has been extended to the end of April. At the Nottingham conference, some delegates felt that there were too many sessions (resulting in small audiences for some excellent papers) and the numbers might be reduced accordingly at Bristol, to 15 rather than 19.

EL and Shearer West invited comments on the current conference. There were a number of constructive criticisms and suggestions. Members asked for simpler lunches, with a piece of fruit, greater availability of tea and coffee and provision for those who prefer herb tea. The inclusion of a pork pie in every lunch bag, including those for vegetarians, was generally deplored. SW explained the great difficulties the organisers had had in getting the Nottingham conference office to understand our requirements. EL promised to do his best to sort out acceptable lunches at Bristol, and to provide a list of hotels. The rationale of holding conferences at universities was discussed. SW welcomed suggestions for alternatives, but explained that offers to host the conference usually came from academics, the rates would be even higher in other venues and might not be VAT-exempt. The high rates charged by the Nottingham conference office were discussed, and SW announced that the Association would be submitting a formal complaint.

Members asked for shorter sessions, running end to end, so that there would be no times when a reduced number were offered simultaneously. The 10-minute slots on digitisation in the Book Fair were appreciated, but it was recognised that conditions were not ideal, and RS will talk to EL about arrangements at Bristol. It was noted that the Nottingham visits had to be cancelled as a result of insufficient numbers, and there were no plans for organised visits at the Bristol conference.

14. Motion on Membership Subscription Rise – The Chair explained that there would be a discussion and vote on this motion, the full text of which was published in *Bulletin* 85, February 2004.

In order that the Chair could propose this motion on

behalf of the Executive Committee, the Honorary Secretary took the Chair at this point.

The Acting Chair appointed Claire Davies as teller and asked Shearer West to propose the motion. SW reiterated the points set out in *Bulletin* 85, page 20, adding that the EC had been discussing a rise in subscriptions since she first took office in 2001. There had been no rise since 1997, and the Association was in danger of becoming unsustainable. In addition to the membership benefits listed in the *Bulletin*, SW drew attention to the uses made of the Initiatives Fund for student conferences and for the recent special issue on disability legislation, and to the ongoing negotiations with DACS. Future plans had also been sketched out in the *Bulletin*, and SW mentioned some further projected initiatives, including individual subscriptions to on-line versions of the publications, and scholarships to support students. Summing up, SW stressed that the proposed increase has been kept as small as possible, and it was hoped that no further increase would be necessary for some time. She strongly urged members to support the motion.

The motion was seconded by Colin Cruise. The Acting Chair first noted corrections to the figures as published in the *Bulletin*: the rates for Corporate Membership would be £185 (European), £190 (Overseas) and £180 (UK). She then opened the discussion to the floor for comments and debate.

There were a number of pertinent questions and comments. These included the desirability of an annual inflation-linked rise, the need to review the ceiling of £15,500 for low-income membership, the tax-deductible status of the subscription, the desirability of recruiting new members. Several members spoke in favour of the motion, and one questioned whether the rise was sufficient to allow for future growth.

In reply, SW confirmed that the subscription was tax-deductible. She explained that our revised constitution allowed for an annual inflation-linked rise, but pointed out that this would mean changing application forms, publicity material and direct debits every year. The increasing profits of *Art History*, and the recruitment of new members, should cover future growth. SW agreed that we should consider raising the ceiling for low-income membership. She suggested that this issue, and that of annual incremental increases, should be taken back to the EC and given careful consideration.

With no motions for amendment or reference, the Acting Chair moved to the vote. 62 members at the meeting voted in favour: there were no votes against and no abstentions. Taking into account the 20 proxy votes provided by members who could not be present, this resulted in a total of 82 members in favour. The motion was duly carried.

15. AOB – Christiana Payne thanked Shearer West, the retiring Chair, for all her achievements during her term

continued overleaf

Treasurer's Report for year ended 31 December 2003

The Executive Committee is pleased to report on the Association's financial statements and activities for the year ended 31 December 2003.

PRINCIPAL ACTIVITIES

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

RESOURCES EXPENDED

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

REVIEW OF THE YEAR

During the year the Association has made funding available for activities and projects organised by student members and special interest groups.

The Artists' Papers Register project has progressed successfully and should be completed in 2004.

The new Constitution of the Association was approved and adopted at the Annual General Meeting held in April 2003.

The Accounts of the Association show net outgoing resources for the year ended 31st December 2003 amounting to £35,132; of this £60,717 related to payments made from the grant received from the Paul Getty Trust.

The transactions relating to the Unrestricted Fund showed a surplus amounting to £25,585.

At 31st December 2003 the balance of the Unrestricted Fund amounted to £133,758.

STATEMENT OF RESERVES POLICY

General reserves carried forward to the year 2003 amount to £109,488 after a transfer to the Designated Art History Sabbatical Reserve of £10,000, which now amounts to £24,270. The amount of this Reserve has been increased by the Executive Committee in order to provide a Sabbatical for the members who carry out the editorial duties in line with the efforts involved in performing those duties. *Art History* is not only the principal academic journal of the Association but is also its most significant source of income. The transfers to the Reserve in future years will continue to be calculated so as to provide a total sum of £20,000 for sabbaticals for the Editor, Deputy Editor and Reviews Editor at the end of their tenure of office.

AUDITORS

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

This report was approved by the Executive Committee on 29 March 2004.

SHEARER WEST
Chair

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

(cont.) of office, including the revision of the Constitution, and for the level-headedness, humour and warmth with which she had discharged her duties. SW, in turn, thanked all the EC members for their support, as well as the Editors and editorial boards of the publications, the project team for the Artists' Papers Register, and the many members who had communicated with her over the years. She gave special thanks to Claire Davies, the Senior Administrator, and handed over to the new Chair, Colin Cruise.

CC took the Chair and endorsed CP's thanks to SW, and added his appreciation of the work done in organising the conference by Gabriele Neher, Melissa Page, Claire Davies and Christiana Payne. He looked forward to the 2005 conference at Bristol, and the 2006 conference at Leeds, and announced that Belfast had agreed to host the 2007 conference.

In conclusion, he looked forward to a rosy future for the AAH. Interest in the subject was burgeoning, but many university departments felt under threat: he urged members to encourage their friends and colleagues to join the Association.

Gen Doy endorsed this final point and called for an urgent discussion on measures to avert the threats to the discipline. It was agreed to close the AGM (at 12.55) but to continue an informal discussion after the meeting.

News and Events

**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@aah.org.uk>

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



Association of
Art Historians

Statement of Financial Activities for the year ended 31 December 2003

	2003 Restricted funds £	2003 Unrestricted funds £	2003 Total funds £	2002 Total funds £
INCOMING RESOURCES				
Donations, appeals and membership subscriptions				
Subscriptions	-	-	30,719	28,732
Donations	-	-	1,000	1,440
Activities in furtherance of the charity's objectives				
Publications	-	-	110,990	98,825
Other income	-	-	72	766
Investment income	-	-	1,811	3,495
Total incoming resources	-	-	144,592	133,258
RESOURCES EXPENDED				
Costs of generating funds	-	-	1,524	356
Charitable expenditure:				
Grants payable in furtherance of the charity's objectives	60,717	-	60,717	16,065
Direct charitable expenditure	-	-	49,163	78,598
Management and administration	-	-	68,320	74,828
Total resources expended	60,717	-	179,724	169,847
Net (outgoing) / incoming resources for the year	(60,717)	25,585	(35,132)	(36,589)
Fund balances brought forward	89,675	-	197,848	234,437
Fund balances carried forward	28,958	-	162,716	197,848

Balance Sheet as at 31 December 2003

	2003 £	2002 £
Fixed Assets		
Tangible	1,450	766
Intangible	4,700	4,700
Investments	-	2
	6,150	5,468
Current Assets		
Debtors and prepayments	-	8,638
Cash at bank and in hand	185,367	244,654
Loan to subsidiary company - Pitchfactor Ltd	-	2,446
	185,367	255,738
Creditors: amounts falling due within one year	28,801	63,358
Net Current Assets	156,566	192,380
Net Assets	162,716	197,848
Funds		
Restricted	28,958	89,675
Unrestricted:-		
General	109,488	93,903
Designated:-		
Sabbatical Reserve "Art History"	24,270	14,270
	162,716	197,848

Student Members' Group

Chair – Outi Remes

(University of Reading)
ch-students@aah.org.uk

Patricia Allmer

(Loughborough University)
sears@allmer.fsnet.co.uk

Chrissie Bradstreet

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Veronica Davies

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Valerie Spanswick

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val@voxpops.demon.co.uk

Caroline Stevens

(University of Birmingham)
caroline@glyncotts.freemove.co.uk

Amelia Yeates

(University of Birmingham)
amelia@yeates9916.freemove.co.uk

Outi Remes

My name is Outi Remes and I am pleased to have been elected as the new Chair of the Student Members' Group (SMG). I am a third-year PhD candidate at the University of Reading, and my work deals with confessional art in the context of the later twentieth-century British culture.

As the Chair, I hope to guarantee that the SMG continues to offer many interesting and stimulating events in the future. Moreover, I hope to hear your ideas on how to develop the Group even further. I would also like to thank Jason Shron, the previous chair, for his great work, and the fabulous SMG members for their enthusiastic efforts.

THE AAH OLD/NEW CONFERENCE IN NOTTINGHAM

The SMG had its busiest AAH annual conference programme ever, which was a great success. The Student Session (see page 16), led by Veronica Davies and Patricia Allmer, proved that a student paper can be as interesting as any academic paper given by a "more experienced" delegate. In the Funding Forum, organised by Caroline Stevens, Sharer West offered practical insider tips on how to improve a funding application, and answered many of the questions I had in my mind when I started my PhD studies. If only I had known all that info at the time . . .

Other Nottingham student highlights consisted of a popular student desk and an unofficial conference dinner at a local tapas gem, which offered delicious food and a relaxed atmosphere after a busy day at the conference.

THE NEW VOICES CONFERENCE SERIES

After the Nottingham conference, the *New Voices* conference at the Henry Moore Institute, Leeds, 24 May, was the next big thing in the student agenda. The *New Voices* series of one-day conferences has received lots of interest, which shows that the students appreciate and are aware of this vital opportunity to gain valuable experience in presenting their research and networking with fellow students. In the autumn term, the *New Voices* series continues at the Department of History of Art, the **University of Reading**, on **5 November** (see page 17 for further details).

THE 2004 SUMMER SCHOOL

This year's Summer School will take place in beautiful **Exeter**, at the Department of Art and Design, the University of Plymouth, on **26 and 27 July**. The Summer School includes not only academic papers, but also workshops and forums. Have you ever wanted to know how to get your work published or to find out about voluntary-work placement opportunities, careers in auction houses or post-doc funding? If so, the Summer School is the event not to miss. Besides all the academic goodies, the programme includes visits to St Peter's Cathedral, the Royal Albert Memorial Museum and the Spacex Gallery. For more info, please see the announcement opposite.

OTHER PROJECTS

Besides our active conference programme, the SMG is working on other projects. We have just finished updating the Starter Pack. If you are a new member, but have not received your copy, please e-mail the AAH administrator, Claire Davies at <admin@aah.org.uk>. Our other projects include updating the SMG website and the *Careers in Art History* booklet, which will be out later in 2004. (continued opposite)



Our energetic Nottingham conference team:

Back row: Graeme, Chrissie, Dawn, Patricia, Veronica.

Front row: Caroline, Val, Amelia, Outi.

Voluntary-work placement lists available for student members

The AAH holds lists of institutions that are willing to accept students for voluntary-work placements.

Send an **A4 s.a.e. to the value of 60p** to:

AAH Administrator
70 Cowcross Street
London EC1M 6EJ
specifying which of the three lists you require:

- UK
- Europe
- Rest of the world

BE INFORMED

All AAH student members can 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)

JOIN THE STUDENT MEMBERS' GROUP

Would you like to join the energetic SMG and gain invaluable administrative experience in organising conferences and other student events. You will have something great to put on your CV, and will gain a chance to network with fellow students. If interested, please contact me (*see left for address*).

Good luck in your studies. I hope to meet you at one of our events!

OUTI REMES

Student Chair

AAH Summer School 2004

Exeter

The University of Plymouth

26 – 27 JULY

Papers, forums, career and publishing tips, opportunities to network, visits to the Royal Albert Memorial Museum, the Spacex Gallery and St Peter's Cathedral

... and much more, combined with the great spirit of the legendary Summer Schools

CALL FOR PAPERS

We welcome short papers (c. 25 mins) from undergraduates and postgraduates.

Send a 300-word abstracts of your proposed paper to Outi Remes <ch-students@aah.org.uk> by **30 June**

However, you do not have to give a paper to attend.

COST

All-inclusive fee of **£40** (including lunch, snacks and accommodation on 26 July).

Registration without accommodation: £25.

AAH membership is necessary to participate.

Summer School participants can join the AAH for only £10.

Download your application form at:

<http://www.aah.org.uk/assn/students/students.html>

Obtain further info from: ch-students@aah.org.uk

AAH STUDENT MEMBERS' GROUP

Visions & Blueprints – The Student AAH Conference Session

This year's AAH Conference at Nottingham featured the inaugural Student Session, chaired by Patricia Allmer and Veronica Davies and conceived to offer postgraduate students a space in which to present their research, as well as an opportunity for academics to see and hear cutting-edge newcomers in their field of research. In particular, the session offered a venue for postgraduate researchers whose work did not fit into other strands at the conference.

We received an overwhelming number of interesting proposals. Twelve papers were selected, which were not only excellent, but also reflected the breadth of postgraduate research. The three-day session was truly international – with contributions from France, Canada, Australia and the USA. We were pleased to welcome the recipient of the AAH travel award for young South African scholars, Stella Viljoen.

We hope that the SMG's Student Session was, and will be in the future, a highly respected platform for the presentation of postgraduate research. The following speakers and their papers ensured the success and interest of the session:

THURSDAY

Victoria Carruthers: *Meeting in the 'Middle Distance': Trying to Unravel the Imagery of Dorothea Tanning*

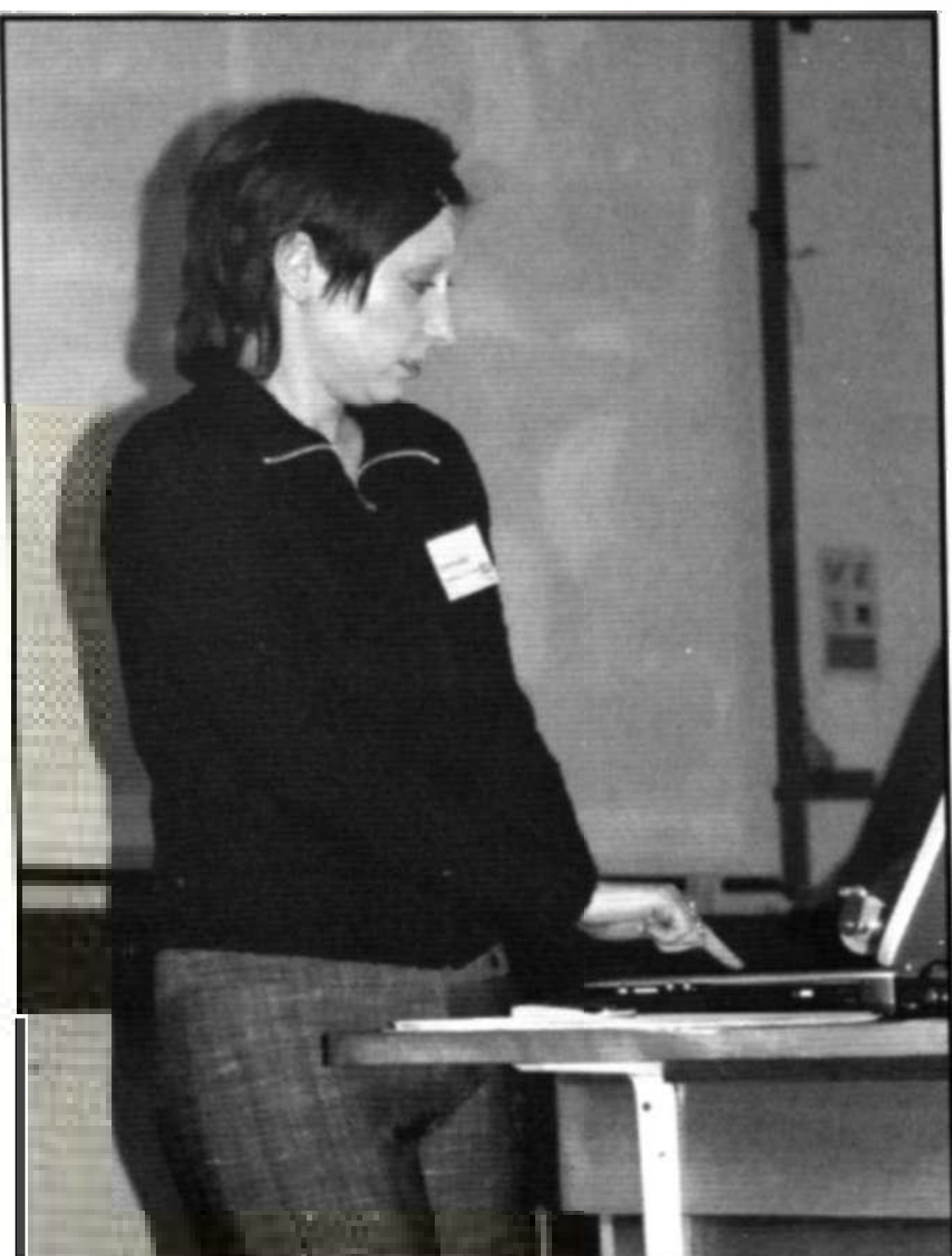
Terri Geis: *Voyage to the Land of Speaking Blood: Antonin Artaud and María Izquierdo*

FRIDAY

Charlotte Ashby: *Concepts of Modernity and Nationalism in Finnish architecture, 1895–1915*

Joel Robinson: *Mortal Fragments: Redeeming the Dead in Post-War Architectural Culture*

Dawn Pereira (pictured below): *The Role of the Artist within London County Council's 'Patronage of the Arts' Scheme In Post-War London*



Stella Viljoen: *From Brushstroke to Ben Day Dot: Gentlemen's Pornography*

Matilde Nardelli: *The Cinematic Cut: Interruptions of Consciousness in Zorns Lemma and Red Desert*

Eleanor Fraser Stansbie: *Belated, Beleaguered and Bewildered: Richard Dadd on the Beaten Track*

SATURDAY

Man Yee Sandy Ng: *Modernism and Tradition in the work of Lin Fengmian (1900–1991)*

Jody Patterson: *Circles, Squares, and Erasures: Thirties' Geometric Abstraction and the Politics of Modernist Cultural Memory*

Jane MacAvock: *From Brussels to Aix via Paris and Rome: Jean Daret, a 17th-Century Artist*

Irene Wilkinson: *Hieronymus Bosch – Visions of Belief*

We would very much like to thank the speakers for exciting new insights into their research areas. The wealth and breadth of research was not only impressive, but also yielded up some fascinating connections between the different areas of research.

We would particularly like to thank **Dr Gabriele Neher**, from whose initial suggestion the Student Session developed. The smooth running of the session was thanks to the student helpers, who were a great help throughout the conference.

Thanks also to other SMG members who, through their input and ideas, helped to shape this session.

VERONICA DAVIES AND PATRICIA ALLMER



Funding your studies

The Postgraduate Funding Forum at the AAH Conference

The Student Members Group Forum focused this year on the problematic subject of postgraduate funding, giving students the opportunity to gain advice, as well as ask questions and share their concerns with their peers.

A good number of students attended the forum at the end of a long, warm and tiring day, to hear Shearer West, the outgoing AAH Chair and new member of the visual art panel of the AHRB, talk about her experiences of assisting students with the AHRB application process. Shearer also shared some useful insights and helpful hints for applying, many of which would not immediately occur to applicants.

There followed an interesting and lively question and answer session, with many students sharing their own experiences of trying to gain funding. The forum could have continued well into the evening, and everyone agreed that it had been a worthwhile experience. At the suggestion of one delegate, it was later agreed to continue the theme at this year's Summer School, with a workshop on postdoctoral funding.

CAROLINE STEVENS

PhD Studentship

The AHRB Research Centre for Studies of Surrealism and its Legacies

The University of Manchester



THE UNIVERSITY
of MANCHESTER

Applications are invited for a PhD studentship in the School of Art History & Archaeology at the University of Manchester. Home, EU or overseas students are eligible. Students benefit from a thriving research culture at Manchester generated by the AHRB Research Centre for Studies of Surrealism and its Legacies. Funding consists of £12,000 per annum for three years to cover full-time fees plus a maintenance grant.

MA BURSARY

The AHRB Research Centre for Studies of Surrealism and its Legacies is offering a bursary for an MA in art history at the University of Manchester. Students will undertake specialised study on the dada and surrealist avant-gardes and the legacies of these movements in contemporary theory and art practice. Funding consists of £3,000 and is equivalent to home full-time fees.

Some help with a range of forthcoming Centre activities will be expected from the award holders.

Further information about the Centre can be obtained at: <www.surrealismcentre.ac.uk>

Preliminary enquiries can be made by email to Dr David Lomas or Dr Julia Kelly <surrealismcentre@man.ac.uk>

Applications must be made on the University of Manchester Postgraduate application form, either electronically or by obtaining them from:

Catherine Austin, Postgraduate Secretary, School of Art History & Archaeology, University of Manchester, Oxford Road, Manchester, M13 9PL

They should be accompanied by a covering letter stating that you wish to be considered for these awards.

Deadline for applications: **30 June 2004**

THE INVASION OF EMERGING SCHOLARS CONTINUES...

New Voices

The fourth conference in the series

**The Department of History of Art
The University of Reading**

FRIDAY 5 NOVEMBER 2004

Come and network with some future famous art historians!

The conference fee is only **£5** and includes lunch and snacks. AAH Membership is necessary to participate. New Voices participants can join the AAH at a discounted rate of £10.

Don't miss the call for papers!

We welcome short papers related to your research interest. Present a paper (c.25 mins) and receive feedback in an encouraging and informal atmosphere, which can guide you in your studies and will look good on your CV. Please e-mail a 300-word abstract to <ch-students@aah.org.uk> by **5 October**.

If you don't wish to give a paper, we still want you to come and join us.

Naoko Takahatake

Award Winner 2003

The John Fleming Travel Award enabled me to spend three months in Italy, carrying out research in archives, print rooms and libraries. The research was part of my D.Phil. in the History of Art at the University of Oxford on the print industry in Bologna in the late 16th and early 17th centuries – a project supervised by Professor Michael Bury (University of Edinburgh) and Dr Catherine Whistler (Ashmolean Museum).

The purpose of this study is to examine three main areas of the print industry in the publishing centre of Bologna: the production of prints, the publishing and distribution of prints, and the reception of printed images. My research analyses the broader historical context and social forces that motivated print publishing and how these may have influenced the appearance of printed images. Although some information can be gathered from the sparse secondary literature, and especially from the prints and early printed books in British collections, much primary documentation and contemporary written evidence has yet to be found and interpreted.

A SOURCE OF ENCOURAGEMENT

At the time of applying for the award I had only recently begun my doctoral degree, and although I was aware of the extent of the archival research that would be necessary, and the types of research materials I would be searching for, I only possessed second-hand knowledge of the potential sources for such documentary evidence and how these might be organised in the archives and manuscript collections in Italy. Receiving the John Fleming Travel Award not only provided important material assistance, but was also an invaluable source of encouragement in undertaking this daunting first research trip. I was at once surprised and grateful that the interest of my proposed research could be recognised even in its first stages by art historians who were not necessarily specialists in the field of Italian print history.

Thanks to the generosity of the John Fleming Travel award, I was able to make important progress at the early stages of my research by gaining access to the primary sources in Italy. The main research resources that I consulted in Bologna were the Biblioteca Comunale dell'Archiginnasio, the Biblioteca Universitaria, the state archive of Bologna, and the Print Room of the Pinacoteca Nazionale. The award enabled me to order a significant number of reproductions of manuscripts and prints, which were indispensable in helping me carry forward my work once back in Oxford. As a result of these three months of research, I was able to define the topic of my research much more clearly, and I returned to England with a better understanding of the possibilities of my project, and a greater awareness of the research that has yet to be done in this field.

John Fleming Travel Award

The presentation of the 2004 award was made on 1 April at a reception during the Association of Art Historians' annual conference at the University of Nottingham.

This year's winner of the award was **Helen Mears**. Her research deals with textiles in Burma and the extent to which they reflect ethnic and political affiliations among the country's myriad peoples. The award will help fund her travels to the central metropolitan areas of Yangon and Mandalay.

2005 AWARD

Entries for the 2005 award are now invited. The deadline is 15 February 2005. The winner will be informed at the end of March 2005 and the award will be presented at the AAH Annual Conference in April.

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

Rules for entry:

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

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

Application forms can be obtained from, and completed forms sent to: Claire Davies, The Administrator, AAH, 70 Cowcross Street, London EC1M 6EJ

Laurence King Publishing offers this award of £2000 annually in memory of the art historian John Fleming. He and Hugh Honour are the authors of *A World History of Art*. The aim of the award is to encourage a better understanding of the arts from around the world.

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

I wish to express my gratitude to Laurence King Publishing, Mr. Hugh Honour and members of the AAH Committee for the support and encouragement that the John Fleming Travel Award has provided me in pursuing my doctoral research.

NAOKO TAKAHATAKE

AAH Annual Conference 2005

Conception : Reception

31 MARCH – 2 APRIL 2005

University of Bristol

CALL FOR PAPERS



Association of
Art Historians

The conference will focus attention on the relationship between the creation of the artwork and its reception. More specifically, attention could 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.'

It is hoped that the variety of sessions detailed below will attract participants from across the full spectrum of art history, art theory, visual culture and cognate disciplines. The conference positively seeks papers across the full chronological and geographical range to stimulate the widest parameters of debate.

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

If you would like to offer a paper, please contact the session organiser(s) direct, providing an abstract of your proposed work in no more than 250 words, your name and organisational affiliation (if any). Please do not send paper proposals to the conference organiser.

Revolution and the Reception and Conception of Visual Culture in France 1789–1871

Emily Richardson, University College, London
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Steven Adams, University of Hertfordshire <Steven Adams
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The string of revolutions (and restorations) that punctuated the political life of late 18th- and 19th-century France resulted in a series of dramatic changes in the way visual and material culture was made, circulated, critiqued, consumed, destroyed and revived. This session seeks to provide a forum for the exploration of such changes. We are particularly concerned to explore areas of practice, conception and reception, consumption and criticism that fall outside the established narratives of 19th-century art's history, and examine more marginal forms of visual and material culture and the conceptual frameworks of which they formed part. We are keen to address such topics as the role of the public festival, street shows and heterotopic spaces; architecture and the construction of revolutionary space; revolutionary iconoclasm and the destruction of spaces and artefacts; industrial exhibitions, trade fairs and shifting patterns in the

conception of museums. Other areas of research may include changes in patterns of production and consumption of the applied arts, porcelain, commemorative and domestic sculpture; popular prints and caricature; military dress/fashion, gender and advice literature, and the design and production of medals and money. Proposals examining visual culture's role in the retrospective reconstruction of revolutions in French cultural life and the domestication of revolutionary politics in the late 19th century are also welcome.

The Forgotten Surrealists: Belgian Surrealism 1924–1981

Patricia Allmer (Independent Scholar) 82 Brooklyn Street, Crewe, Cheshire, CW2 7JE <sears@allmer.fsnet.co.uk>

The current renewed academic interest in, and focus on, surrealism has revealed new aspects of the movement. From the centralisation of previously marginalised figures to the fruitful application of methodological enquiry, recent academic research has contributed much to our understanding of surrealism. However, these attempts to rethink and reconceptualise it have repeatedly neglected the surrealist movement in

Belgium. While discussions of Belgian surrealism can be found in French criticism in the 1970s, there has been little development since, especially in the USA and UK. It is symptomatic of this marginalisation that whilst writings on and by French surrealists have been translated, there are few translations of works by and about Belgian surrealists. Yet, any understanding of surrealism is incomplete without taking into account the Belgian context.

This session proposes therefore to offer focused and rigorous discussions of Belgian surrealism. It seeks to investigate the movement as well as individual artists and close associates such as Pol Bury, Paul Delvaux, Jane Graverol, Paul Joosten, Marcel-G. Lefrancq, René Magritte, Marcel Mariën, E.L.T. Mesens, Paul Nougé, Max Servais, Armand Simon, André Souris, Raoul Ubac and others. What are the specific features of Belgian surrealism and how does it relate to other surrealisms? How can its aesthetic concepts and practices be related to a specifically Belgian context? What distinctive aesthetic practices characterise Belgian surrealism? What are the politics of Belgian surrealism? How did divisions, diasporas and internal differences influence Belgian surrealism? How do Belgian surrealist periodicals announce the avant-garde? What connections did Belgian surrealists make with other avant-garde movements (for example Dadaism, Lettrism, Situationism, Cobra)? How can new methodological frameworks be applied to analyse the oeuvre of specific artists of the movement? How do its conceptions alter or challenge established understandings of surrealism?

Papers addressing these issues are sought from art historians and museum professionals.

Sentimentality

Emma Barker (Open University) 106 Thanet House, Thanet Street, London WC1H 9QG <E.Barker@open.ac.uk>

Sentimentality is a term that tends to be taken for granted by art historians and critics. It is often used as a simple term of abuse, with no reflection on what it might actually denote. When it is used in a more considered way, it is usually in order to denounce a work of art for its moral hypocrisy and emotional manipulation. A case in point is the discussion of *Greuze's Girl weeping over a dead bird* in James Elkins' *Pictures and Tears*, 2001. The situation is very different in literary studies, where sentimental fiction and related texts have been extensively analysed and reassessed in recent years. Literary scholars, together with a number of historians, have persuasively argued for the immense cultural importance of what is variously termed sensibility or sentimentalism, illuminating its contribution to the formation of notions of both self and society, its gendered and its political significance. With the exception of a number of studies devoted to aspects of 18th-century British painting, little comparable work has been carried out by art historians. Moreover, where

attempts have been made to rehabilitate the work of artists whom modernists have denounced for their sentimentality, this has often been by downplaying its typically sentimental pathos and moralism. In view of the central concern among art historians today with issues of reception and spectatorship and with the role of the work of art in the formation of subjectivity, it is high time that sentimentality was reassessed.

Papers may deal either with sentimentality as it is exemplified by works of art, or with its use in critical discourse. In view of the theme of the conference, those who seek to address both the conception and the reception side of things would be very welcome. In terms of chronology, papers may deal with the origins of sentimentalism (to use the less pejorative term favoured by literary scholars) in the 18th century (or even trace it back to earlier periods), its 19th-century heyday or its subsequent fall into critical discredit. Arguably, sentimentality's crucial role within modernist aesthetic discourse is as a means of policing the boundaries between high art and mass culture – often, of course, with a strongly gendered dimension: mass culture as woman. Elkins, for example, observes: 'After all, if you want cloying sentimentality, you can get it from romantic potboilers and Hallmark card shops'. Thus, papers might relate sentimentality to such concepts as Greenberg's kitsch or, alternatively, analyse its manifestations in visual culture more generally. The fundamental question is how far (if at all) works of art that ground their address to the spectator on a conception of shared humanity could or should be valorised as such, rather than being dismissed as examples of a self-indulgent and ideologically based 'sentimentality'.

Engaging Encounter

Ronald R. Bernier, Sordoni Art Gallery, Wilkes University, 150 South River St, Wilkes-Barre, PA 18766. Tel: 570-408-4327, Fax: 570-408-7733 <bernier@wilkes.edu>

This session aims to consider 'reception' as enacted response and as imaginative engagement – that is to say, a matter both of the sensual dimensions of encounter between viewer and work of art – the spatial-temporal spectacle of beholding – and a more disembodied mode of apprehension. But it does not seek to restate the old mind-body problem again – subject (viewer) as self-constituting agent of consciousness and thought, and object (work of art) as pre-given entity. Rather, papers, presentations and positions are invited that, in engaging directly with works of art, will investigate the reciprocal aspects of a contingent, bodily based act of seeing in which the work of art is apprehended palpably, as are those, the focus of which is more 'aesthetically' based, where vision – opticality – is articulated and accounted for as sustained visual and intellectual attentiveness. It is suspected that these modes of apprehension, two logics that may seem at odds with one another – the conditioned carnality of the spectator and the universal

availability of beholding – are not incommensurable after all, that ‘reception’ is neither entirely empirical nor completely trapped in critical thought, and that their convergence may lie in our attentiveness to the very conditions of representation – to the medium and the psychological adjustments the work of art prompts.

Proposals are invited from artists, critics and historians who work in all media and periods.

Student Session

Christina Bradstreet, Department of History of Art, Film and Visual Media, Birkbeck College.
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Amelia Yeates, Department of History of Art, University of Birmingham, Edgbaston, Birmingham, B15 2TT.
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Breaking into conference circuits can be a daunting prospect. However, whether one is pursuing an academic, curatorial or other such career, the effective presentation of research is a key skill. The public sharing of one’s work is beneficial for improving presentation skills and gaining valuable feedback. It also affords the opportunity to raise your professional profile and self-image and can reduce the feeling of academic isolation by offering networking opportunities.

The student session is a valuable, open arena in which to gain experience of presenting and discussing research-in-progress to one’s peers, in a friendly and supportive, yet rigorous environment. It offers postgraduates from different sub-disciplines the opportunity to meet, cultivate connections and exchange ideas. We hope that all who take part in the session enjoy the opportunity not only to interact with their peers, but also to broaden their own art historical horizons.

We invite papers from all postgraduate research students of art history, whose focus falls within the wide scope of the conference theme.

Corpus Delecti: Aesthetics, Eugenics and the Sexed Body

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Anthea Callen, The University of Nottingham
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‘Sex and Eugenics’ is generally perceived as an oxymoron. Yet a crucial question raised by Michel Foucault in ‘Scientia Sexualis’ is whether the very medicalisation of the body through the sciences of sexology and eugenics constitutes a Western sublimation of eroticism?

The body, sanctioned by Eugenic Societies for the national good, was to be engineered by purified genes, physical culture, hygienic habits, healthy nutrition and exposure to nature. In its aesthetic manifestations, it was to be framed as the desexualized antithesis to the sexed body – anti-libidinous to prevent masturbation and to

dissuade the spectator from ‘inverted’ or ‘perverted’ pre- or extra-marital sex, particularly through prostitution. As a eugenic paradigm of perfection, with nothing to hide, this body needed to be fully exposed by artists. Yet it not just needed to be represented nude, but as sexually potent particularly through emphasis upon such erotogenic zones as breasts and buttocks. Hence, rather than sexual desire being eradicated, it needed to be inculcated in procreative heterosexuality and aroused by the corpus delecti – the wholesome delectable body sanctioned by Eugenic Societies for selectively breeding and genetically improving the Western race.

This session aims to explore the different ways in which the body became inscribed as the prime site of delectation through the interrelationships forged between art, modern medicine and eugenics. Papers are invited that examine this interrelationship in Western nations ranging from Britain to such ‘commonwealth’ countries as Australia, Canada, South Africa and New Zealand; both Western and Eastern European nations and America.

Dialogues, Discourses and Difference

Margherita Sprio, University of Essex, Department of Art History and Theory, Wivenhoe Park, Colchester CO4 3SQ
<msprio@essex.ac.uk>

Renate Dohmen, Open University

We are interested in papers investigating the creative dialogue across different cultural locations in the negotiation of the translative gap between the creation and reception of visual works. We welcome contributions from across the visual spectrum and are particularly interested in papers which, while focused on specific histories and visual articulations, bring larger philosophical perspectives into play in their reflections on the material presented. We also specifically invite papers which adopt an interdisciplinary approach. This might include contemporary art, architecture, cultural geography, film studies, etc.

Agency and Mediation: Women’s Contribution to Visual Culture between the Wars, 1918–1939

Britta C. Dwyer, Independent Scholar
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Katy Deepwell, Editor of *n. paradoxa*
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This session will explore women’s contributions to visual culture in major urban centres, and their relationship(s) to processes of modernisation, modernity and modernism. Papers are encouraged which address both agency and mediation in relation to women’s role as cultural producers and discuss the reception of their work at the time of its production and subsequently. By our use of the term visual culture, our aim is that this panel place the work discussed – art and artefacts – in relation to the wider culture both historically and geographically, highlighting its mediation in terms of representation and women’s agency in these socio-

cultural processes. Given the diverse ways in which women earned a living as cultural producers in the interwar period, papers are also encouraged which address women's work in design, print, illustration, mural decoration, poster art, theatre and costume design, and film, as well as more conventional forms of painting or sculpture.

Possible themes include women's contribution to the avant-garde and/or conversely their (relative) conservatism and the celebration of women as 'personalities' in the press versus the critical reception of their work(s).

The session invites papers that use case studies and/or a transcultural and interdisciplinary approach to the analysis of gender. We would welcome any papers which address urban centers outside the dominant European/N.American axis in this time period.

Boredom and Banality

Steven Gartside, MIRIAD, Manchester Metropolitan University <S.Gartside@mmu.ac.uk>

Sam Gathercole, University of Liverpool <samg@liv.ac.uk>

Boredom and banality are essential ingredients of everyday life. For Kierkegaard, boredom is the root of evil, but for writers such as Giacomo Leopardi and Siegfried Kracauer boredom is an inevitable recurring condition of the spirited mind, an inescapable state. The strand will consider what happens when boredom and banality appear in the content, context, conception, production or reception of art/architectural practice.

Significant dangers are present in the politeness associated with the viewing of much art. The museum could be said to anaesthetise the space in which work is displayed, whilst also providing a sheer excess of objects to consume. In contrast, public art practice can often produce a banality that verges on disappearance. On a more optimistic level, it is possible that boredom and banality have the potential towards the sublime. Individual works can also expose the viewer to the everyday coded habits and rituals which would otherwise pass unnoticed – an illumination of detail which can change patterns of behaviour.

Proposals are invited which identify boredom and banality as inherently a part of the work and/or consequent of the cultural space it occupies.

'Foul Biting' and other 'Accidents' of Fracture in Late 19th-Century Art: Surface, Subjectivity, and the Marks of Modernity

Jonathan Harris (University of Liverpool)
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Colin Trodd, University of Manchester
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'Foul biting', Michael Fried explains in *Manet's Modernism* (1997) is a technical term describing the

botched result in the etching process when the artist's fingers and palms have made excessive contact with the coated metal plate, causing the acid to eat through the coating. Finger and thumb imprints consequently appear on the print, as in Whistler's *La Vieille aux loques* (1858); and, as Fried observes, related 'accidents' occur with suspicious frequency in works of the '1863 generation'.

This session invites papers that identify and explore other such 'accidents' in paintings, prints, and other media of visual art in the late 19th century. Crossing media, institutional, and national boundaries between academic, *juste-milieu*, and avant-garde art practices and conventions, this session aims to anatomise modern art's murky pre-history that continues to fall between various interpretative art-historical stools. Proposals are particularly welcome that consider the reception of such cases in related contemporary critical writings. All proposals should take specific cases of artworks and elaborate readings that locate these examples within the dominant hermeneutic paradigms of modern art and modernism.

Kitsch in Formation and On Parade: Conception, Display and Audience

Monica Kjellman-Chapin, Visiting Assistant Professor of Art History, Department of Visual and Performing Arts, Clark University, 950 Main St., Worcester, MA 01610. Tel: 508-793-7247; Fax: 508-793-8844 <mkjellman@clarku.edu>

This session seeks papers that explore the conception and reception of one of the most denigrated aspects of visual production: kitsch. Largely spurned by art historical discourse as a category of production worthy of critical consideration, kitsch nevertheless remains an indispensable signifier of aesthetic difference, if not enervation and *gaucherie*. What exactly constitutes kitsch and what qualities are associated with it? Do those attributes reside in the conception or reception (or both) of the kitsch object or image? What is the relationship between kitsch and art? Does 'art historical' kitsch differ from other kinds of kitsch? How might the 'kitschification' of a recognised work of art mediate the latter's meaning and value? What are the roles of the oft-cited concerns originality, authenticity, aura, and replication? In what ways might an audience be complicit in the production and the persistence of kitsch? Is kitsch always, from its inception to its reception, recognisable as formulaic, spurious, superficial, as 'ersatz culture', as Clement Greenberg would have it? Do all objects identified as kitsch belong to an aesthetic genus of trickery, falsehood and insincerity? Is it possible that the designation kitsch is the result of a taxonomical impulse to order and classify? Papers that consider a wide range of objects and images, and which explore these issues from a range of theoretical perspectives, are invited.

Painting and Planting. Art - Garden - Landscape

Michael Liversidge, History of Art Department, University of Bristol, 43 Woodland Road, Bristol BS8 1UU. Tel: 0117 – 954 6050 <M.J.H.Liversidge@bristol.ac.uk>

Gardens and designed landscapes evolve and change from the moment they are created. Consequently, historians depend on a variety of sources to represent their original conception: plans, descriptions and pictorial portrayals. How do these determine their reception, and how do they affect – and differ from – the ways they are experienced now?

This session will examine and explore depicted and literary receptions of 'realised' landscapes and gardens, in an endeavour to define art history's engagements with the histories of gardens and designed landscapes. To what extent are conceptions/receptions determined by visual sources? How reliable are those sources as descriptors of the landscapes and gardens they represent? What is the relationship between pictures and created landscapes? Did garden designers draw on pictured gardens? The critical language of garden history is largely art history driven in the academic discourse, but is the rhetoric appropriate to the subject? We shall welcome individual case studies and wider theoretical speculations relevant to an emerging discipline that is received through art history, but is also conceptually distinct from it.

Narrative in Nineteenth-Century Art

Nina Lübbren, Department of Art and Design, Anglia Polytechnic University, East Road, Cambridge CB1 1PT <n.lubbren@apu.ac.uk>

Narrative was central to much 19th-century art and art reception. Artists told stories in their pictures; viewers told their own stories in response to visual cues; critics debated what were the best modes of telling a story via an image; and 20th-century art historians went on to denigrate the whole enterprise as 'theatrical' and 'anecdotal'. This session revisits the narrative richness of 19th-century art and seeks to open out the debate beyond the familiar polarities of academic versus avant-garde, literary versus art-pour-l'art, France versus rest-of-world.

The period covered is the 'long' 19th century (1789–1917). Aspects to be discussed might include: the applicability of text-based narratological models for the analyses of visual imagery, the reception of narrative images by popular audiences, the relationship of painting / film / illustration / comic strips, the relationship of literature / drama / popular literature to visual art, narrative and sculpture, the question whether visual narratives in this period were dependent on texts or developed their own independent language, modernity and narration, modernism and narration, non-narrative forms of art and their relationship to visual narratives, innovation and tradition in 19th-century pictorial narratives, the development and evolution of visual narrative throughout the century –

and, finally, how any of these issues were addressed and debated by contemporary 19th-century artists and commentators.

Papers are invited that debate the larger implications of a particular issue or that focus on specific case-studies. Contributions that go beyond the usual suspects of France and the Commonwealth are especially welcome.

Art History and the Uses of Reception

Elizabeth Prettejohn, University of Plymouth <l.prettejohn@plymouth.ac.uk>

Charles Martindale, Centre for the Classical Tradition, Department of Classics and Ancient History, University of Bristol, University of Bristol, 11 Woodland Road, Bristol BS8 1TB <C.A.Martindale@bristol.ac.uk>

John Shearman observed in 1988 of reception that 'no other new critical technique has changed my thinking as much'. Since then a number of other art historians have made inventions in this area (for example, A. Richard Turner, *Inventing Leonardo*, 1995; Wolfgang Kemp in *The Subjects of Art History*, ed. Mark Cheetham et al, 1998; Mieke Bal, *Quoting Caravaggio*, 1999). Nevertheless, it is strange that, in general, reception theory has not made more impact on the methodologies of Art History, since the survival of objects from the past into the present, more tangible and concrete than in the case of literary works, together with the multifarious physical changes that objects undergo, ought to place reception in the forefront of the art historian's concerns. Moreover, we know far more about, say, the reception of Botticelli in the 19th and 20th centuries than we do about the painter in his Renaissance context. The original context of a work such as the Venus de Milo is lost forever; it is only through its reception, both artistic and scholarly, that it has come to seem one of the greatest monuments of classical antiquity.

Hans-Georg Gadamer (*Truth and Method*, 1960) argued that interpretation always takes place within history, and is subject to the contingencies of its historical moment; there is no permanently correct reading of a text, but an ever-changing 'fusion of horizons' between text and interpreter. Modern theories of reading stress the importance of the reader for the construction of meaning (for example, the reception theory of Hans Robert Jauss and Wolfgang Iser, or the reader-response criticism of Stanley Fish, with his dictum 'the reader's response is not to the meaning, it is the meaning'). Some versions of reception theory completely dissolve the distinction between texts within their initial contexts, read 'in their own terms', and the afterlife of those texts, in a way which threatens traditional positivistic attempts to reconstitute 'original' meanings as the only true meanings.

This strand will thus focus on the second word in the title of this year's conference. We ask how ideas such as those outlined above can be applied to the study of visual images. We want to consider visual receptions as well as literary or critical receptions of works of visual art (Picasso's, Foucault's, or Charles Ricketts's receptions of *Las Meninas*). We also want to consider visual receptions

of texts. For example, in *Redeeming the Text* (1993) Charles Martindale argues that Titian's poesie constitute a powerful modern reception of Ovid's *Metamorphoses*.

This strand is sponsored by the Bristol Institute of Greece, Rome, and the Classical Tradition, and we envisage that some of the papers will deal with receptions of ancient art. However, we welcome proposals from scholars working in any period and any combination of media. Contributors should try to show how the issues arising from any case studies might be of more general applicability to the discipline. We hope to invite a keynote speaker for the strand, funded by the Institute.

Reconsidering the Artist-Model Transaction

Susan Waller, Department of Art and Art History, University of Missouri – Saint Louis, 509 Lucas, 8001 Natural Bridge Road, Saint Louis, MO 63121 <wallersu@msx.umsl.edu>

Although the artist-model transaction was an integral part of Western artistic production from the Renaissance through the early 20th century, it has received little attention in the art historical literature. Often, questions relating to models have been subsumed within studies of the figures for which they posed, particularly representations of the nude. Outside the conventions of portraiture, the model is typically presumed to be the passive object of the artist's active gaze, the immobile and inert material basis for the artist's realization of a creative re-presentation.

Implicit within this formula are a number of assumptions. It typically presumes a gender and class relationship based on differences in social power: the artist is male while the model is female, or the artist is of a superior class to the model. Implicit also is a construction of the creative process that privileges the notion of the artist as a solitary and autonomous agent.

Recently, however, art historians have focused attention on the model as a social type and have re-examined the experiences of women such as Suzanne Valadon, Gwen John and Berthe Morisot, who were both model and artist. These studies have pointed towards more complicated patterns in the exchange between artist and model and opened the way for a broader reconsideration of their association.

This panel invites papers exploring alternative constructions of the artist-model transaction. How has the transaction been inflected by social conventions that prevailed both within and without the studio? How have similarities in gender and/or class inflected the transaction? How have models participated – or perhaps even collaborated – in the exchange? Finally, this panel is interested in papers that explore how a reexamination of the artist-model transaction might contribute to a reconsideration of the creative process and a re-examination of the construction of the artist as autonomous agent. Both case studies and theoretical investigations are welcome.

Renaissance Material Culture – Conceptions and Receptions

Paula Hohti, University of Sussex, <paulahohti@hotmail.com>

Rupert Shepherd, Ashmolean Museum, Oxford OX1 2PH, Tel. +44 (0)1865) 278050.<rupert@ferrara.u-net.com>

The last few years have seen a significant increase in the attention paid to the material culture of the Renaissance. Yet we still know very little about how the vast majority of objects and furnishings – whether elaborate, plain, expensive, or cheap – were regarded by their contemporaries over that period.

This session invites papers that redress this balance, investigating the attitudes of people to their material surroundings during the Renaissance – for example, why were certain objects and furnishings acquired, or what meanings might they have held for their users, owners and makers? We are particularly – but by no means exclusively – interested in the conceptions to be found amongst the lower social and economic levels of society and other under-explored groups, such as prostitutes, bachelors, peasants, soldiers or priests.

We also seek papers which address how the material culture of the Renaissance has been received since its creation and first use. For example, reception may take the form of redeployment and re-use of objects in the Renaissance, or more recently. Alternatively, papers might analyse how Renaissance material culture has been treated in subsequent histories of art, design, visual and material culture.

Function, and its Relation to the Conception and Reception of Portraiture in the 18th Century

Caroline Stevens (University of Birmingham), 3 & 4 Glyn Cottages, Y-Fan, Llanidloes, Powys SY18 6NF <caroline@glyncotts.freeseve.co.uk>

Shearer West, Department of History of Art, The Barber Institute of Fine Arts, The University of Birmingham, Edgbaston, Birmingham B15 2TS <S.C.WEST@bham.ac.uk>

We invite papers for this session that explore the intended function or purpose, both public and private, of 18th-century portraiture, and which consider how function affects and creates connections between the conception, production and reception of the artwork. It is envisaged that in addition to attracting more traditional image-based studies, this session will also reflect the new and exciting work of scholars working with portraiture in the context of the burgeoning area of material culture studies.

Papers are welcomed that encompass both Western and non-Western art, and a variety of media, including but not limited to: painting, sculpture, caricature, tomb and monumental portraiture, portrait miniatures and coins.

'Lives' of the Renaissance Artists: Biography and Reception

Tania String, History of Art Department, University of Bristol, 43 Woodland Road, Bristol BS8 1UU <T.String@bris.ac.uk>

This session will examine the status of biographical treatments of Renaissance artists, both contemporary and modern. It will assess the extent to which the Vasarian conception of biography has remained the paradigm for modern scholarly approaches to the individual artist and to the reception of his or her work, even as art historical scholarship has evolved in many new directions. The session will ask whether critical theory has opened up different perspectives on the reception of the artist. It will also address the epistemology of an artist's life and works: that is, how do we know what we know about Renaissance artists? To what extent, we will ask, have monographic treatments of Renaissance artists reflected conceptual shifts in art history generally? What have the broadening of methodological range and the growth of interdisciplinarity brought to our understanding of Renaissance artists? How, for example, can artists' writings be read in conjunction with evidence bearing on their lived experience? To what extent do shifts in methodological and theoretical approaches explain which artists are 'in' or 'out' at any given moment?

Papers are invited that offer reassessments of artists' careers, with particular reference to canonical monographs, as well as broader critical engagements with the current state of scholarship on artists in the Renaissance. The session embraces both the Italian and Northern European Renaissance. Themes to be considered include reception, psychoanalysis and gender.

Conceptions and Receptions of Medieval Art and Architecture

Beth Williamson, History of Art Department, University of Bristol, 43 Woodland Road, Bristol BS8 1UU <Beth.Williamson@bristol.ac.uk>

The chronological and geographical parameters of this session will be interpreted widely, and the proposal is intended to encourage a wide range of submissions. Potential speakers may like to explore the following issues: the process of production; the nature of evidence about conception and production; functions and meanings of buildings, spaces and objects as intended by patrons or makers, compared with the ways in which other users experience, practise and view these spaces and artefacts; the ways in which reception or experience is affected by temporal and spatial factors; acquiring or collecting, describing or recording medieval objects; historiographical or theoretical issues relating to conception and/or reception. Proposals for papers on these subjects or on any other aspect of medieval art, architecture, visual or material culture that relates to the overall theme of the conference are welcomed.

Debating the Transfer of Knowledge

On behalf of the AAH I attended a seminar on **Dissemination of Research and Knowledge Transfer**, organised by the Arts and Humanities Research Board (AHRB) on 30 January. The speaker from the AHRB pointed out that the AHRB was not particularly happy with the term 'knowledge transfer', and much preferred to speak of disseminating knowledge and research, and engaging with wider communities. Some of those present were also wary of the term 'knowledge transfer', feeling that it smacked of marketing. But in fact there *was* a lot of discussion about funding, and the possibility of raising money from partners in research dissemination, such as local authorities, arts administration bodies, businesses and museums. This so-called 'third-stream' funding seemed to be becoming increasingly important.

REACHING A WIDER PUBLIC

Various speakers pointed out ways of disseminating academic research to a wider public, such as by appearing on television and writing for the popular press. It was noted by some participants that many arts disciplines, by their very nature, seek out a wider, non-academic audience, in the form of art exhibitions or theatrical/dance performances. Professor Irene McAra-McWilliam, Director of Interaction Design at the Royal College of Art, gave an excellent talk in which she showed how design solutions for local communities were also a method of diffusing academic knowledge and theories into the everyday activities of 'ordinary' people. In the examples she discussed from her own practice, technology was made to serve the already existing needs of people, and human needs were not driven by, and created, by technology which was too difficult to understand and required large personal investment and training to be mastered.

DIFFUSION THROUGH COLLABORATION

There was also discussion about how collaborative research between disciplines and across different academic institutions was also a method of developing and diffusing knowledge. The AHRB stressed its commitment to helping both of these strategies develop, though I personally wondered if their separate subject panels really invited interdisciplinary research projects. It was also pointed out from the floor by several people that the AHRB should also support research which was 'pure' research and not very likely to be of interest to, or even relevant to, a very wide public, for example, complex debates on mediaeval aesthetics. Who would support this financially if the AHRB and similar bodies did not, was the question?

The AHRB staff who attended were very friendly and approachable, and seemed genuinely interested in discussing research-related problems with academics from a range of backgrounds and institutions. Interestingly, few of the older universities were

represented at the meeting. The dissemination of research findings is a useful strategy for increasing recruitment, but maybe the older universities have less need of this than some of the newer ones. It would be a pity if this were to discourage them from sharing fully in the process of making research findings accessible and understandable to a wider public, which is all part of ensuring that our subject remains alive and kicking.

There are a number of issues raised by different strategies for, and reasons behind, the dissemination of research. A relevant point was raised by some present, who commented that the criteria for the Research Assessment Exercise could be interpreted as working against the dissemination and/or popularisation of research, since articles in highly academic journals and expensive hardback monographs published by university presses are more highly regarded by RAE panels than, say, Thames and Hudson 'World of Art' paperbacks.

This was an interesting day and a chance to exchange views with both the AHRB and other academics in arts and humanities disciplines.

GEN DOY

The Photograph and Commodity Culture

SATURDAY 27 NOVEMBER 2004

Faculty of Arts and Architecture
University of Brighton

*A one-day symposium organised by Photoforum
and the Design Archives*

Call for Papers

We invite papers that consider the relationship between the commodity object and the photographic image in modern culture from a range of both historical and theoretical perspectives.

Issues of interest include the ways in which the advertising industries have glamorised and fetishised the object through photography; the ways in which photography has been used in the domain of industrial design by commercial manufacturers in the documentation of their products; and the ways in which the photograph has been employed by educational or state organisations to promote 'good design' and guide the processes of mass consumerism.

Potential speakers should send a 400–500 word synopsis by **31 July 2004** to either:

David Green <d.green@brisys.demon.co.uk> or

Catherine Moriarty <c.moriarty@brighton.ac.uk>

Sculpture and the Past

Archaeology, Connoisseurship & the Beginnings of Art History

18–19 MARCH 2005

London venue to be confirmed

Convened by Professor Dana Arnold (University of Southampton) and Dr Andrea Galdy (University of Manchester) for the Henry Moore Institute

Call for Papers

Recent histories of collecting and the art market have shown how increased knowledge of the past made its relics ever more desirable. In the context of the long eighteenth century, work has focused on the Grand Tour as a cultural practice and the importance of contact with the art and architecture of antiquity and the Renaissance, as well as contemporary Italy, with an emphasis on the classical style and its revivals. By contrast, this conference seeks to look beyond classicism to examine how the art of the ancient world, with specific reference to sculpture, was perceived and understood and how this information was organised and disseminated. In this way the relationship between archaeology, connoisseurship and the beginnings of art history can be explored.

The three main areas of interest are:

- the notion of the Aesthetic, where the perception of ancient sculpture, especially the Archaic, is contrasted with that of the classical period
- the concept of Order, where evidence of categorisation and reorganisation of collections according to new standards reflected new theoretical and scholarly frameworks
- the practice of Dissemination

Scholarly exchange between individuals and academies across Europe shows how increasing knowledge of the ancient world influenced the discourse on archaeological and art historical issues, beyond the already well-documented concerns of the art market and the Grand Tour.

Proposals are invited for 20-minute papers dealing with these issues in a pan-European context across the long eighteenth century.

Please send 500-word abstract and a brief c.v. to Liz Aston before **1 September** <liz@henry-moore.ac.uk>

Sculpture and Design

14 – 15 JANUARY 2005

Faculty of Arts and Architecture
University of Brighton

A symposium supported by the University of Brighton and Loughborough University School of Art and Design

Call for Papers

This symposium seeks to explore the relationship between sculpture and design and sculptors and designers. It will consider aspects of education, authorship, making and manufacture, display, consumption and critical reception.

The relationship between sculpture and design is relatively unexplored but a potentially rich field for interdisciplinary attention. The notion that an appreciation of formal values in sculpture would lead to an equivalent ability to recognise well-designed goods of manufacture has its roots in the 19th century. This view was taken forward in subsequent decades by pioneering educational programmes, by cultural commentators and by critics positing a direct relationship between modern sculpture and mass-produced items of everyday use.

Making for the market – whether it comprises buyers of art objects or consumer goods – artists and industrial designers have shared education, materials, skills and processes. While artists have explored the sculptural resonances of industrial and three-dimensional design, so designers have appropriated the forms, language and discourse of sculpture.

Into the 21st century, sculptural values have continued to shift and sculpture has colonised domestic space, the workplace and the social environment; industrial design and functional objects now the gallery. From the earliest ready-mades to multiples, the mass-produced has found itself re-located, re-displayed and re-interpreted.

The organisers, **Catherine Moriarty** (University of Brighton) and **Gillian Whiteley** (Loughborough University School of Art and Design), invite proposals for papers which address these themes.

Abstracts, no longer than 400 words, should be sent electronically to <g.whiteley@lboro.ac.uk> or <c.moriarty@brighton.ac.uk> by **1 September 2004**.

TATE BRITAIN CONFERENCES
SUMMER 2004

FRIDAY 18 JUNE 10.00–18.00
ART OF THE GARDEN: THE ROLE OF
THE GARDEN IN BRITISH VISUAL CULTURE

This conference coincides with Tate Britain's major exhibition, *Art of the Garden*. It examines the impact of the garden on aesthetic sensibility and the development of British visual culture from the early nineteenth century to the present day.



John Singer Sargent, *Constance, Vis. 1885-6*
Copyright © Tate, London. All rights reserved. 2004

The day is divided into two sessions. The first, entitled *Nation*, explores the representation of the garden as an expression of national culture. The second session focuses on gardens in relation to aesthetic and cultural discourses surrounding ideas about Nature.

Speakers include Stephen Bann, Brent Elliott, Anne Helmreich, Ysanne Holt, John Lucas, Jason Rosenfeld, and Patrick Wright.

Art of the Garden sponsored by Ernst & Young

£25 (£20 concessions)

FRIDAY 25 JUNE 10.00–17.30 AND
SATURDAY 26 JUNE 10.00–17.30
READ AND... (THE HERBERT READ CONFERENCE 2004)

During the twentieth century, Herbert Read was one of Britain's most remarkable cultural theorists. A tireless promoter of the avant-garde in art and literature, he was in many ways more in tune with the cultural critics of mainland Europe than those of his native England. This was reflected in his early admiration for Expressionist and Surrealist art, his advocacy of Idealist and Existentialist philosophy, and most of all in his pioneering use of psychoanalysis as a critical tool.

In association with the University of Nottingham Institute for Research in Visual Culture, Tate Britain is staging a two day critical conference on Herbert Read's work. With international speakers from many countries, the conference will explore Read's relationship to other modernist thinkers, and to ideas that have developed since his death in 1968.

The speaker list can be viewed at www.geocities.com/herbertread/speakers.html

In association with the University of Nottingham Institute for Research in Visual Culture

£30 (£20 concessions)

ALL CONFERENCES TAKE PLACE
AT TATE BRITAIN AUDITORIUM

📍 PIMLICO

FOR TICKETS CALL 020 7887 8888
OR VISIT: www.tate.org.uk/tickets

BRITAIN

TATE

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>.

The Politics of Design History, Theory, Criticism and Practice

9 – 11 SEPTEMBER 2004

University of Ulster at Belfast

Design History Society Annual Conference

This is the first time that the Design History Society conference has been held on the island of Ireland. This interdisciplinary conference will bring together design historians, anthropologists, sociologists, critics, curators and designers from all over the world. It seeks to investigate the politics of design in the broadest sense – from the politics of global corporations to the politics of the personal. It aims particularly to make trans-national investigations into the politics of design, both historical and contemporary.

KEYNOTE SPEAKERS

Professor Hal Foster (Princeton University): *A little dictionary of design ideas*

Professor Bill Rolston (University of Ulster): *Political wall murals in Northern Ireland*

CONFERENCE STRANDS

Cultural diversity & curating design
Design heritage: preservation and reconstruction
Designing national and regional identities
Identity politics
Political economy of design
Politics of the everyday
Propaganda and design
Sustainability and eco-design

ROUNDTABLE DISCUSSION

The Politics of Designing for the 21st Century

Academic convenor: Dr Deborah Sugg Ryan

Further details:

<politicsofdesign@ulster.ac.uk>

Tel: 08700 400 700

<www.designhistorysociety.org>

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, The Spanish Embassy in Dublin and El Instituto Cervantes.

The aim of this international 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.

SPEAKERS

Mercedes Cerón, Peter Cherry, Angela Delaforce, Margarita Estella, Carmen Garrido, Nigel Glendinning, Juan Hernández, Patrick Lenaghan, José de la Mano, Edward J. Sullivan, Charles C. Noel, Nicholas Turner, Jesusa Vega, Catherine Whistler.

CONFERENCE FEE

£60/€90, Student concession £30/€45

EXHIBITION

The conference includes a visit to the exhibition of the still-life paintings of Luis Meléndez at the National Gallery of Ireland in the company of its curators.

Further enquiries should be sent to:

Marjorie Trusted
Sculpture Department
Victoria & Albert Museum
South Kensington
London SW7 2RL
<m.trusted@vam.ac.uk>

or to

Dr Jeremy Roe <jmn_roe@yahoo.com>

The City in Art

7 – 11 SEPTEMBER 2004

This conference is to take place in two coordinated stages in Poland's modern and mediaeval capital cities: Warsaw and Cracow *Institute of Art of the Polish Academy (IS PAN), Warsaw & Institute of Art History of the Jagiellonian University, Cracow, with financial support from Financial the British Council as part of its programme for promoting the development of civil society.*

This international and multidisciplinary conference is intended to provide home-produced art historians alongside non-Polish ones with an opportunity to confront their attitudes towards the city and research into the urban question over time and in space with the work of scholars as well as practitioners active in other fields and professions which are related in one way or another to the urban environment.

Following on from previous undertakings organised throughout the 1990s by the Institute of Art of the Polish Academy (IS PAN) in cooperation with the British Academy and London University's Birkbeck College, attended primarily by art historians from Poland or Britain, 'The City in Art' conference is being prepared under the auspices of IS PAN in Warsaw and the Institute of Art of the Jagiellonian University in Cracow. Financial support is to be provided by the British Council as part of its programme for promoting the development of civil society.

Although the number of speakers is unlikely to exceed 22, the conference is planned to be held in two coordinated stages lasting a period of five days. While half of the papers are to be presented in Warsaw and the other half in Cracow, it is hoped that sufficient time will be made available for first-time visitors to the Polish Republic to familiarise themselves with those aspects of the urban lives and cultures of the country's modern capital and mediaeval royal cities of particular interest to them, as well as a full day of excursions on the road from one venue to the other. Around two-thirds of the participants are likely to be British researchers specialising in subjects related to the visual arts and art historians hailing from Poland, with the remaining speakers, including emigres of Polish background, based in other parts of the world. Apart from post-mediaeval/early-modernist and 20th-century retrospection, considerable attention shall be devoted to the question of contemporary architectural design, culture and identity in (post?-) urban settings.

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>

Visual Culture and Taste in late Victorian and Edwardian Britain

15 – 16 JULY 2004

University of Northumbria, Newcastle

This conference will consider taste and visual style in Britain in the years between 1880–1914. How might historians of visual culture conceptualise shifts in visual style over a particular period of time? How do we interpret complex cultural interrelations and understand the influential networks in which people operate? How, for example, do changing ideas about consumption in both the public and private spheres relate to historical constructions of aesthetic experience?

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

Speakers include: Paul Barlow, Jon Blackwood, Chris Breward, Cheryl Buckley, David Peters Corbett, Martina Droth, Pamela Fletcher, Frances Fowle, Anne Helmreich, Juliet Kinchin, Murdo MacDonald, Kenneth McConkey, Edward Morris, Grischka Petri, Christine Riding, Andrew Stephenson, Paul Stirton, Nigel Thorp, Colin Trodd, Alison Yarrington

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

For further details please contact: Ysanne Holt, 'Visual Culture in Britain', University of Northumbria, Squires Building, Newcastle upon Tyne, NE1 8ST <ysanne.holt@unn.ac.uk>
Tel: 0191 227 3235
<www.northumbria.ac.uk/visualculturebritain>

Platform to Prague

An International Conference on Czech Surrealism

30 SEPTEMBER – 1 OCTOBER 2004

University of Essex, UK

This two-day event will be the first international conference on Czech surrealism, gathering experts with both curatorial and academic backgrounds. True to the breadth of Czech surrealism, the conference will address the variety of visual practice as well as the political and theoretical issues which developed within the movement in Prague.

Price £50 (£37 concessions)

For further information visit
<www.surrealismcentre.ac.uk/news/events.htm> or email <surrealism@essex.ac.uk>

The Elements of Drawing

John Ruskin, Victorian art education, and the use of teaching collections

WEDNESDAY 20 OCTOBER 2004

The Ashmolean Museum, Oxford

Held to mark the launch of: The Elements of Drawing: An online version of Ruskin's Teaching Collections at Oxford

Provisional list of speakers:

Professor Robert Hewison (Ruskin Programme, University of Lancaster)

Jacqueline Yallop (University of Sheffield)

Stephen Wildman (Ruskin Library, University of Lancaster)

Stroud Cornock (CNA A Art Collection Trust)

Further details will be confirmed in due course, but to register your interest please contact:

Dr Rupert Shepherd
Ruskin Project Manager
Ashmolean Museum
Oxford OX1 2PH
UK

Tel: +44 (0)1865 278050
<Rupert.shepherd@ashmus.ox.ac.uk>

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



The Ruskin Drawing School in the University Galleries (now the Ashmolean Museum), c.1906

Encounters

The Meeting of Asia and Europe, 1500–1800

12 – 13 NOVEMBER 2004

V&A Museum, Lecture Theatre

This conference complements the major V&A exhibition *Encounters: The Meeting of Asia and Europe, 1500–1800* being held at the Museum from 23 September to 5 December 2004.

The conference will develop themes from the exhibition, examining different aspects of the encounter between Europe and Asia in the early modern period. Day 1, *Perception and Reality* looks at how the meeting engendered visions of Asia and Europe in the imagination of the other. Day 2, *Interaction and Exchange*, provides new perspectives on the cultural and material dialogue between East and West.

The conference will be of special interest to art historians, historians, conservators and museum curators, as well as scholars studying the exchange between Europe and Asia from 1500 to 1800.

TICKETS

Ticket price includes morning coffee, sandwich lunch, afternoon tea and free admission to the exhibition *Encounters: The Meeting of Asia and Europe 1500 – 1800*. There is a discount price of £92 for those booking both days of the conference at full rate. The exhibition book can be obtained at a 10% discount by those attending the conference.

Full rate: £50 per day
Concessions (V&A Patron, V&A Member, Senior Citizen): £42 per day
Student: £15 per day
Disabled: £12.50 per day
ES40-holder: £12.50 per day

To book, call 0207 942 2211 or visit the V&A website at <www.vam.ac.uk>

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