

Bulletin 87

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2004

Association of
Art Historians
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IS ART HISTORY IN CRISIS?

Come and air your views

Last April at the AAH AGM at the Nottingham conference several speakers from the floor voiced concern at threats to art history as a discipline in some universities; several degree courses have been closed or are under threat, and application numbers are low. The role of historical and critical studies on studio-based courses is being redefined – sometimes, it was felt, in ways that threaten the distinctiveness of the discipline.

In response, the AAH has joined with the Design History Society to discuss some of these pressing issues and to consider possible solutions at an institutional, national and organisational level. Amongst the topics to be addressed at a forum on **The Challenges in Teaching and Research in the New Century** will be:

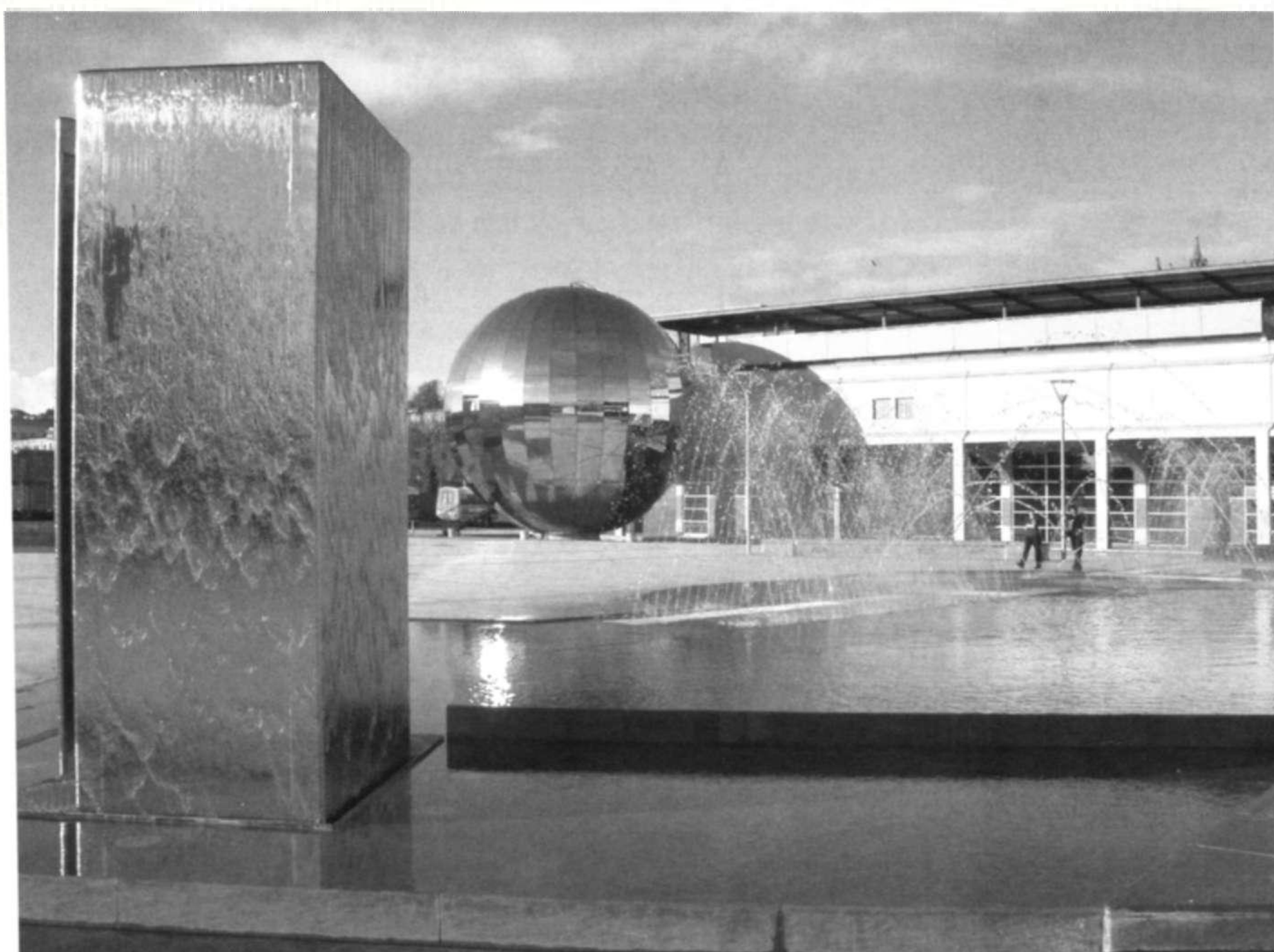
- What is the position of art and design history in the school curriculum?
- What are the implications of course and curriculum changes for old and new universities and museum and gallery education and research staff?

- Is a different sort of teaching required for contextual studies and service teaching from that used to teach art and design students?
- What strategies can we use to halt further decline and raise the profile of the discipline?

Speakers will include Chris Breward (Chair, Design History Society, Deputy Head of Research), Barbara Burman (Winchester School of Art, University of Southampton), and Fran Lloyd (Kingston University). The forum will take place at Birmingham Institute of Art and Design, University of Central England (Aston Campus), 1.30 – 6.00 pm on **26 November 2004**.

Members are invited to attend this important event. There is no fee for attendance. Full details appear on page 20. I do hope you will be able to join us.

COLIN CRUISE
AAH Chair



A+Bristol building

AAH ANNUAL CONFERENCE

Conception: Reception

Bristol 2005

Call for Papers
see page 19

Independents



It is now six months since I took over from Marion Arnold as chair of the Independents' Group, so this is my 'interim report'. We could do with two or three more members for the organising team, so if you are interested in helping and would be able to attend about three or four meetings a year in central London (reasonable travel expenses paid) please get in touch with me.

NETWORKING

Art-line, the newsgroup for Independent members of the AAH, now has 67 members. Work has been advertised on the line and members in the UK and well beyond have been able to have some contact and interaction with their fellow art historians. Among our 67 'Art-liners' we have members in the Republic of Ireland, Canada, Italy, Greece and Australia. I have been very touched by all the kind emails I have had from members who enjoy using Art-line. If you have not yet joined and would like to do so, please send an email giving your full name and AAH membership number to <art-line-subscribe@yahoo.com>.

Discussion on Art-line recently has centred on the need for a new, online directory of independent members where we can advertise our skills and capabilities to potential clients, be they universities and colleges needing freelance lecturers, museums and galleries needing freelance curatorial staff, or individuals or institutions needing writers for art history projects. There is strong support for such a directory and this is something I intend to pursue during the Autumn.

A disappointment this summer was that a planned trip to the Ashmolean had to be cancelled for lack of support from members: museum staff had offered to give us a special behind-the-scenes tour, but it was not viable for the numbers we were able to gather. I would love members to suggest ideas for things we could get groups together to do. Is there an interesting exhibition coming to a city near you? You can email me on <ch-indeps@aah.or.uk> with your views – or share them on Art-line. One thing members might like to consider, now we have Art-line, is arranging small trips for people who live near a particular spot. So for example, if there is a good exhibition in Birmingham and we have, say, five members living within a reasonable journey of that city, they may like to get together to see the show. If one of them happens to be an expert on the work displayed, so much the better! On the other hand, five people who each know a bit about the subject matter could all find they pick up a lot from each other. Art-line allows members in Australia and Huddersfield to contact each other – but it should also allow members in Huddersfield, who would not otherwise have known of each other's existence, to do some networking in the real world as well as the virtual one.

EMAIL NEWSLETTER

Many Independents have said that they like the email newsletter edited by Barbara Goebels-Cattaneo – they like reading it, that is: not so many are keen to contribute! Because of this, the newsletter will now be produced just once a year – unless members produce more material for it, of course. Another issue will be out later this year, and anyone with an article that they would like Barbara to consider for inclusion can email it to me at the email address above, and I will pass it on. Barbara is in America working on what sounds like a most interesting exhibition, and I hope she will tell us all about it in the newsletter. I am sure that she is not alone in having had interesting projects to work on this year – please consider writing an article for the newsletter, whether about an interesting job you have had this year, your own experiences of the crisis in art history teaching that was the subject of much concern at the last AAH AGM, or any other subject of art-historical interest. Perhaps you have visited some little known but fascinating collection this summer? Don't keep it all to yourself!

Remember, the newsletter is circulated by email, and some of the email addresses we have are 'duds'. Perhaps you have changed yours in the last couple of years – or perhaps you did not have one at all until recently. If you are in any doubt as to whether we have the right email address for you please email me so that I can check and if necessary update our records. If you have not received any email invitations to join Art-line, then we definitely don't have your current email address!

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CIHA 2004

The four-yearly congress of CIHA on 'Sites and Territories of Art History' took place in Montreal between 23 and 27 August 2004. Around 600 delegates, including around 180 who delivered papers, attended the sessions at the down-town Palais des Congrès.

There was universal agreement that the organisation of the extensive programme, which was largely in the hands of Nicole Dubreuil, Johanne Lamoureux and Eduardo Ralickas of the Université de Montreal, proceeded very smoothly. The themes of the 13 separate sessions included 'Art History and the reproducible image', 'Site Specificity', 'Invading Territories' and 'Time is Man (Space is Woman)', the latter co-chaired by Deborah Cherry. Among the plenary lecturers were Mieke Bal and Michael Fried.

At the General Assembly of CIHA members, Stephen Bann handed over the Presidency to the new Canadian President, Ruth B. Phillips. Both of them spoke at the Closing Ceremonies, together with Jaynie Anderson, who is organising the 2008 congress in Melbourne.

The international representation at the Montreal congress was much aided by a grant from the Getty, which enabled delegates from South America, Eastern Europe and India (among other places) to attend. The congress was also marked by the admission of Greece to the number of countries with national committees, and by the consequent election of two Greek members.

STEPHEN BANN

As Winter draws in, what can those of us who are sun-lovers do but look forward to Spring? And Spring means the AAH conference in Bristol – a beautiful city, as I recall from my only visit, a business trip to a firm of art-print producers many years ago (I don't recall the name of the company, but I do remember they were very proud, from a purely financial point of view, of having produced the 'green lady' prints that were inexplicably popular during the seventies). I look forward to meeting those of you who go to the conference and to attending your sessions if you are giving papers – so take a look at the details of the various strands in this issue, and consider whether you can 'fly the flag' for the Independents by giving a paper.

CALLING ALL STUDENTS!

Well, not all of you, but if you are coming to the end of your studies – perhaps the last year of your undergraduate or MA course, or the 'writing up' stage of a PhD, please think about remaining a member of the AAH and joining the Independents group. You may not be able to go straight into art-history-related employment and you may have other plans entirely, but that doesn't mean you are not an art historian. You have specialised knowledge of a fascinating subject, and one

Artists' Papers Register

Since my last report, prior to the AGM, published in *Bulletin* 85, the Register has undergone several developments, most notably with the resignation of one of the Project Officers, Dimitrios Fragkos, to take up a longer-term post.

At this late stage in the project, the Register's managers felt that it would be more sensible not to re-advertise for a very short-term replacement, but to continue work with the remaining project officer, Alex Chanter, until he could be joined by Miranda Stead upon her return from maternity leave. This will provide the continuity and consistency vital in a project such as this, but it will mean a delay in the Register's completion.

APR WEBSITE

There have also been some misunderstandings with The National Archives, who host the Register's website, which resulted in the Register going offline for a couple of days in early July, for which I apologise. This has now been rectified, and the Register continues to be available at its traditional address,

[<http://www.hmc.gov.uk/artists/>](http://www.hmc.gov.uk/artists/)

However, we hope to be moving to a new address within the next few months, and are in the process of registering a new domain name. Those of you who have used the Register recently will also have noticed a change in design which, I hope, makes it seem less old-fashioned and also makes searching and navigation through the site more intuitive.

Despite all this, work continues on the Register's compilation: the vast majority of data for Greater London have been added, and a trip is being planned to collect information from repositories in Northern Ireland. In addition, we hope to be able to include the results of a preliminary survey of repositories in the Republic of Ireland before funding runs out. Current plans are to complete the Register in spring next year, in time to present the new web design and address together with the completed database at next year's annual conference.

RUPERT SHEPHERD

that will always be a source of pleasure, inspiration and intellectual stimulation. Joining the Independents is a way of maintaining contact with the subject and with other art historians – and who knows what networking with your peers may lead to? If your first job does not pay well, you can carry on being a *Bulletin*-only member, and if funds allow, *The Art Book* and *Art History* are great investments for keeping abreast of the subject. Then there's the conference ... so don't let your membership lapse!

FRANCES FOLLIN

Chair, Independents Members' Group

AAH STUDENT MEMBERS' GROUP

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New Faces and an Active Autumn Agenda

The autumn of the Student Members' Group (SMG) has started with very positive signs. I am pleased to inform you that the SMG has been strengthened with seven new members: Sophie Bostock (East Anglia), Sarah Chapman (Newcastle Upon Tyne), Ming-Hui Chen (Loughborough), Elizabeth Coulson (Birkbeck College), Lisa Hillier (Southampton Institute), Claire Walsh (Open University) and Beth Williamson (Open University) have joined the group.

I would also like to thank two members who are leaving the SMG, Veronica Davies and Valerie Spanswick, for their active work in the group.

FUTURE STUDENT PROJECTS AND CONFERENCES

The SMG continues its busy year with the New Voices conference in the University of Reading, 5 November. The conference is not only a chance to catch up with the best of the latest PhD research, but also a wonderful opportunity to meet other students from all over the country.

The SMG has also begun an important project of compiling a new database of the MA and PhD research topics of AAH student members. The database enables our members to make vital contacts with others working on similar or related topics. For more info, please contact the SMG secretary Caroline Walker at <caroline@glyncotts.freemove.co.uk>.

Moreover, the SMG has been working hard with the newly edited and updated *Careers in Art History* booklet, which we hope to have available from the AAH administrator by the end of the year.

You can find out more about the SMG activities at: <<http://www.aah.org.uk/assn/students/students.html>>. I hope to see you in Reading.

OUTI REMES

Chair, Student Members' Group



Postgraduate Research Database

The Student Members Group is compiling a database of postgraduate student research, which will be accessible through the AAH website.

This is a valuable opportunity for PHD and MA/MPhil student members to let others know about their research, and also to enable links between researchers working in similar areas.

If you are interested in having your research topic included on the database, please email your

- ♦ name
- ♦ institutional affiliation
- ♦ thesis/dissertation title
- ♦ estimated completion date

to Caroline Walker at

<caroline@glyncotts.freemove.co.uk>

The Student Session at the AAH Annual Conference Bristol, 31 March – 2 April 2005

Breaking into the conference circuit 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 helps 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 stimulating 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 to broaden their own art historical horizons.

We invite papers from all postgraduate students of art history, whose focus falls within the wide scope of the conference theme of **Conception : Reception**. The deadline for proposals is **15 November 2004**. For further information please contact:

Christina Bradstreet, Department of History of Art, Film and Visual Media, Birkbeck College
<Christina@arthistorians.co.uk>

Amelia Yeates, Department of History of Art, University of Birmingham, Edgbaston, Birmingham, B15 2TT
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Association of
Art Historians

THE INVASION OF EMERGING SCHOLARS CONTINUES...

New Voices

The fourth conference in the series

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

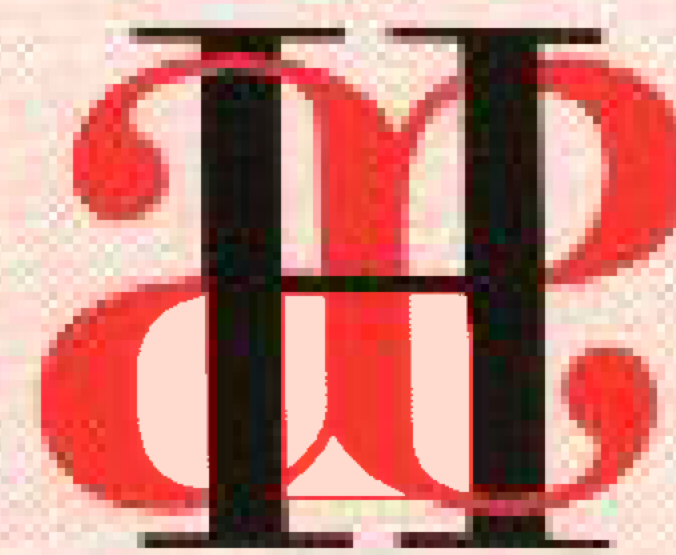
FRIDAY 5 NOVEMBER 2004

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.

Download your booking form at:

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



Association of
Art Historians

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, or 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@aaah.org.uk>

Summer School – Exeter, the University of Plymouth

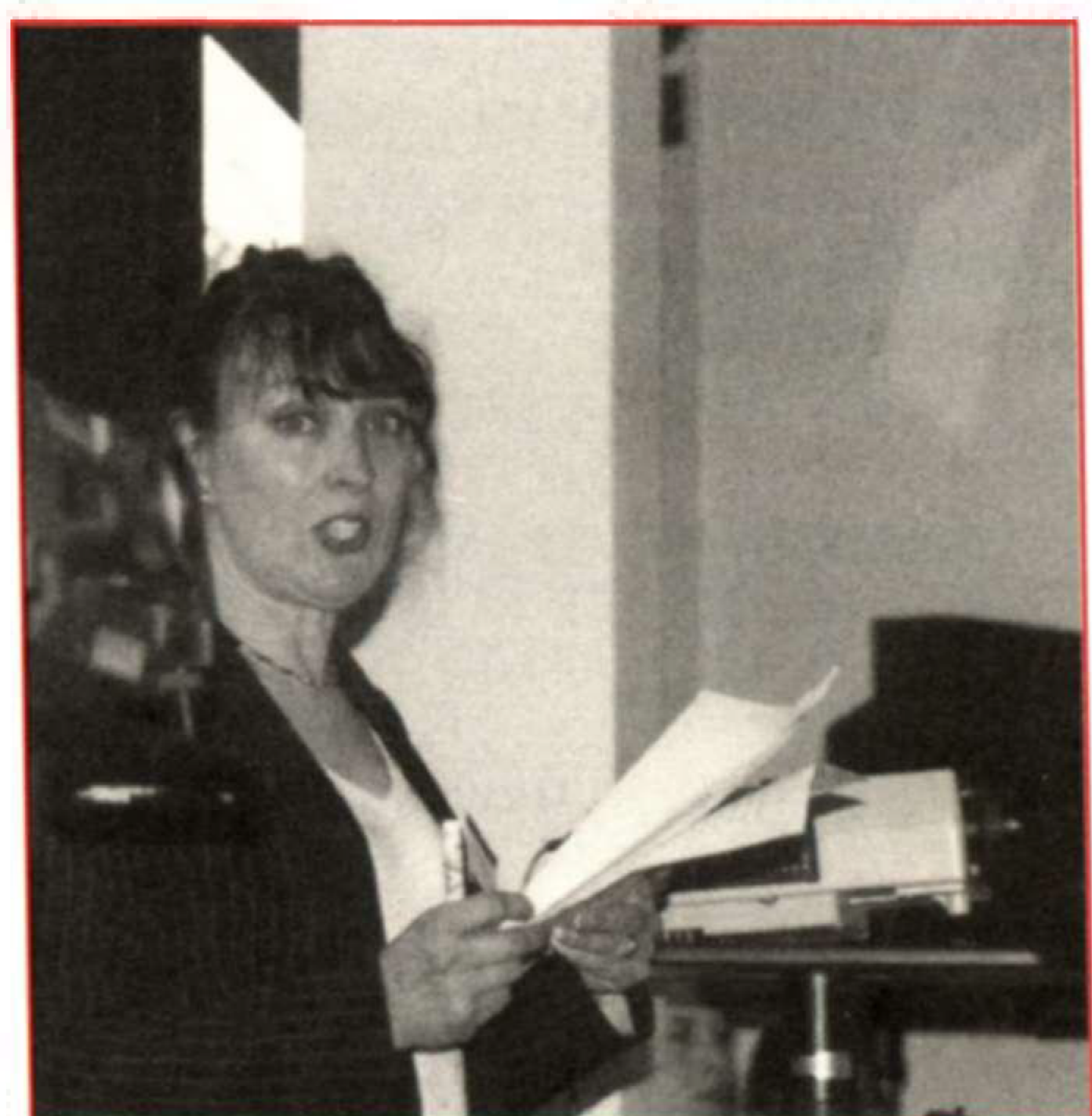
The fifth annual Summer School was organised in a friendly atmosphere at the Department of Art History in Exeter, the capital city of Devon, full of character and history. During two days, 25 delegates experienced a number of stimulating presentations, interesting visits and helpful workshops

Professor Sam Smiles, the head of the Department, opened the Summer School by warmly welcoming students who had travelled to Exeter from all over the country. Following Professor Smiles, the interesting keynote address, *The History of British Art: Future Prospects*, by **Professor Liz Prettejohn** (University of Plymouth) was a treat, in particular for the large number of delegates specialising in Victorian art.

The day's first workshop speaker, **Dr Gemma Blackshaw** (University of Plymouth), focused on *Getting Published*, a topic important to every research student. Dr Blackshaw shared many helpful insider tips with her audience and encouraged students to write reviews, as that is often an easier way to get it started than submitting an article.

The first student paper, *Mathematics and Meaning in the Structure and Composition of Timurid Miniature Painting*, was given by **Sarah Chapman** (University of Newcastle upon Tyne). This interesting paper discussed the composition of the Persian painting of the Timurid period, and revealed that the painting has a strong sense of pattern and organisation, even mathematical formula, on which much of the overall dynamism depends. Sarah also discussed the possibility of an aesthetic meaning behind this mathematical approach.

Clive Easter (University of Plymouth), in his well-informed paper, *Church Monuments in Devon and Cornwall 1660-1730, Local, Regional and Metropolitan Products*, focused on local church monument makers within Devon, showing evidence of new attributions to their workshops and making a case for an unidentified major workshop in Exeter and north Devon. Moreover, Clive considered economic trends, social taste and cultural awareness as existed in the Baroque period.



Sue Martin delivering her paper on *From Dinner Plates to Rings of Confidence? A Brief Exploration of the Ontology of the Halo Between the Trecento and the Cinquecento*.

Chrissie Bradstreet (Birkbeck College), in her original paper, *Scented Visions: The Victorian Olfactory Imagination*, focused on the evocative power of the visual imagination that can suggest multi-sensory sensations. Chrissie examined a variety of semiotic, associational and creative techniques used in the nineteenth-century to make aroma visually palpable, and revealed how images of fragranced objects were thought to elicit olfactory responses.

The paper *Tripping the Light Fantastic: Light, Ecstasy and Aesthetics* by **Sally-Anne Huxtable** (University of Plymouth) also focused on the nineteenth century, this time looking at the nature of light. Sally-Anne argued that light was a highly contentious subject, closely bound up with aesthetic discourses of authenticity, beauty, science and industrialisation. Ideas of light were also central to aesthetic reconfigurations of spiritual belief as discourse moved away from the various traditions of Christianity towards a more eclectic secular poetics of ecstasy, to be sought through the 'medium' of beauty.

The next workshop, *Careers in Auction Houses*, was led by **Mr Michael Newman**, who shared his professional secrets with a combination of charming humour and years of expertise gained while working at Bonham's. According to Mr Newman, he can show someone how to be an auctioneer, but he cannot teach the skill: you either got it or you don't.

By the end of the first day, the delegates had a chance to visit Exeter Cathedral, where **Carrie Atkinson** (University of Plymouth), a specialist in stained and painted glass, guided the delegates, who enjoyed the beautiful cathedral, famous for its two Norman towers and the longest gothic vault in the world.

The second day of the conference started with two interesting Renaissance papers. **Sue Martin** (University of Plymouth), in her paper *From Dinner Plates to Rings of Confidence? A Brief Exploration of the Ontology of the Halo Between the Trecento and the Cinquecento*, focused on this little-researched area of Renaissance studies: the function, meaning and understanding of haloes. Interestingly, Sue argued that the halo functions simultaneously as both a spiritual and a naturalistic sign which plays upon the viewer's understanding of real space, texture, light and materiality.

Matt Davies' (University of Nottingham) paper discussed *A Position Untenable: Venetian Confraternities During the Interdict 1606-07*, when Venice became a potent symbol of resistance to the post-Tridentine papacy and its attempts to impose religious uniformity. Matt looked at the way in which the Scuole responded to the situation and also addressed some of the research problems encountered whilst trying to discover the allegiances and activities of some less visible confraternities during the Interdict.

Alice Strickland (University of Plymouth), in her paper *The Work of Three Officially Commissioned Women War Artists: Evelyn Dunbar, Ethel Gabain and Evelyn Gibbs*, discussed these important artists, who have been largely ignored by the art world of the twentieth century. Alice discussed their illustration, lithography and mural work, focusing on the representation of garden scenes.

Sophie Richard (Norwich School of Art and Design), in her paper *International Network of Conceptual Artists: Dealer Galleries, Temporary Exhibitions and Museum Collections (1967–77)*, explored how a group of young dealers, avant-garde galleries and a number of key exhibitions influenced the emergence of conceptual artists in the 1960s and the 1970s. Importantly, Sophie presented a chronological and geographical map of the organisation of temporary museum exhibitions.

In the last student paper, *Wondering in the Mass of Chaotic Consciousness: Ming-Hui Chen's Art Works*, the artist

Ming-Hui Chen (University of Loughborough) introduced her fascinating work, which reveals a strong inner universe and spiritual power, and involves seven points of view: Spiritual Alchemy, Secret Lines, Cover All, Accumulation of Time, Involvement of Bodily Effort, Harmony of Tautology and Method of Monochrome.

Ming's works carry all the odds and ends of consciousness in compressed form to confront heaviness with lightness and return to the everyday world.



Sophie Bostock and Chrissie Bradstreet

The final workshop focused on Voluntary-Work Placements. **Chrissie Bradstreet** (SMG/Birkbeck College) started by introducing the Student Fund and the Voluntary-Work Placement Lists. The Student Fund is intended to contribute to the costs of AAH students undertaking work-experience placements. The Voluntary-Work Placement Lists consist of institutions willing to accept students for voluntary-work placements. **Sophie Bostock** (SMG/University of East Anglia) continued the workshop by discussing her work placement in the Dulwich Picture Gallery in summer 2001. Helpfully, Sophie addressed both the pros and cons of her experience. You can read more about Sophie's placement at www.aah.org.uk/assn/students/vol-details.html

VISITS

After two busy days full of academic excitement, the Summer School delegates had a chance to relax by visiting two of Exeter's essential art spaces. In the Spacex Gallery, the delegates listened to the radical views of the global artist **Peter Fend**, while also viewing his current exhibition. Fend's work makes no difference between his political and artistic action and, certainly, offered much food for thought. After the talk, the most energetic delegates headed for an optional visit to the Royal Albert Memorial, the closest thing in Devon to a county museum.

I would like to thank **Dr Gemma Blackshaw** and the Department of Art History for helping to organise the event. I was impressed by their heartening attitude towards the AAH students. Also, many thanks to all the wonderful delegates. I hope everyone enjoyed the experience. Certainly, the Summer School was one of the academic highlights of my summer.

OUTI REMES

Student Chair



Mass of Consciousness by Ming-Hui Chen

Photographs of conference courtesy Caroline Walker

AAH STUDENT FUND

2004 WINNERS

The Student Members Group is pleased to announce the names of seven successful applicants, who will all receive a contribution from the Student Fund in 2004.

Thank you to all who applied; we were most impressed by the overall quality of applications.

After carefully reviewing all the applications the panel decided to award funds to the following:

Michelle Linger

Catherine Terry

Felix Thornton-Jones

Laura Clarke

Louise Cohen

Natilee Harren

Uliana Agnia

This year nearly £2,000 of award money was distributed between seven students. Special congratulations should go to Catherine Terry and Felix Thornton-Jones, who were awarded the full award of £500.

Our seven winners will be taking up placements in a range of art history fields, including art gallery curatorship, museum outreach, sculpture conservation, auction houses and arts publishing.

Reports are included here from three members who have completed their placements.

CHRISSIE BRADSTREET

Birkbeck College

Louise Cohen

This summer I spent eight weeks at the **Royal Academy of Arts Magazine** in London. Working in a building opposite the Royal Academy of Arts on Piccadilly, I was right in the middle of the London art scene. The RA Magazine aims to inform art lovers of the upcoming events and exhibitions both nationally and internationally. My role included the usual work-experience-type responsibilities, including a lot of clerical work, which was to be expected, but also carrying out research by contacting galleries and companies, as well as reading and checking the articles before they went to print. I was able to see what goes into the production of such a publication, as well as learning about the art world that the magazine engages with.

Despite it not being a paid position, the amount I learnt definitely justified my work there; I really enjoyed the whole experience and hope it will help me later on in my career as an arts journalist. ■

Uliana Agnia

Fourth-year, MA Fine Art, The University of Edinburgh, who worked at Christie's South Kensington, British Pictures Dept, 26 July–6 Aug 2004

Christie's has two branches in London: Kings Street and South Kensington. The central office is at King's Street. It houses most of the press, education and other staff that one wouldn't immediately associate with auction houses. My work placement was based at the South Kensington branch. It's smaller than the King's Street complex, which occupies four buildings. However, Christie's South Kensington is more homely. Its Europa Rooms are filled with furniture for sale, and the main room before the valuation desk is crammed with pictures, yet it is the world behind the viewing rooms that I was about to explore.

It is only there, behind a coded door, that one senses what a complicated structure an auction house is, with its own photographic studio and many specialist departments, ranging from toys to pictures. In the British Pictures department, where I was posted, there was a constant flow of people in and out of the rooms as works were brought down from the valuation rooms. New arrivals were being bar coded, researched, catalogued, and eventually sold; so it's not surprising that in July there was already talk of the October sale.

During my work placement I was lucky to try my hand at different jobs as I worked on the draft catalogue for the sale and was involved in researching pictures for sale. I learned what auctioneers look for and what tools and source materials are used. For example, a specialist has to decide whether a painting is by a known artist, his follower, after him or by someone in his circle. The site of a specialist with a flashlight, in a Christie's apron scrutinising a painting, propped in front of him on an easel, is truly magnetising. Working with so many pictures brings one to encounter works by artists other than the trend-setters through whom most art history is taught. These lesser-known artists didn't necessarily invent anything new, but lived to produce lovely landscapes and still-lives that still delight audiences today.

Of course, some of the pictures that come in are influenced by the big names of their time, and any such links are researched. I got involved in this when I went to the Witt Library to find out whether there is a painting by Hogarth that a picture brought into Christie's might be a copy of. The canvas showed a drinking party in a tavern. The revellers were in 18th century dress and had Hogarth-like caricatured faces. After searching for the picture, climbing on stools and tables to get to the boxes, where reproductions of works done by each artist are kept; ► p9 r/h column

2005 STUDENT FUND

The Student Fund contributes to the costs of AAH students undertaking work-experience placements. The programme provides financial assistance to students who successfully arrange a work placement in a museum, gallery, heritage site or other visual art environment within the UK. The scheme encourages participation in a diversity of projects across the country.

The maximum amount available per student is £20 per day (£100 per week) and the maximum available to any one student is £500. The fund is intended to support unpaid volunteers for expenses that would not otherwise be reimbursed by their host institution or indeed by any other source. *It should not replace existing institutional funding policies.*

Your work placement must start after 1 June 2005, and should be completed, with all receipts sent to the AAH administrator, by 1 April 2006.

We are seeking students arranging interesting and well-planned placements that have coherence within the context of career or research aims!

To apply for the 2005 Student Fund please visit the AAH website for guidelines and an application form. <www.aah.org.uk> The next deadline is **31 May 2005**.

Natilee Harren

Natilee is a final-year art-history undergraduate at Rice University in Houston, TX. She came to London for one year to study with Dr Briony Fer at University College.



I completed work experience with Vivienne Gaskin, Director of Performing Arts and Digital Media at the Institute of Contemporary Arts. This work has aided my academic studies in performance art, advanced my professional goal to curate for a contemporary arts museum, and introduced me to the field of digital media. I corresponded with artists, attended programming meetings, and previewed artist proposals.

Most of my work centred on the August Digital Studio exhibition *tank.tv*, for which I prepared exhibition notes and labels. I benefited most from being exposed to, and being able to discuss with Ms. Gaskin, her international and radically collaborative curatorial style.

I would like someday to create similar programming that fosters cross-cultural education and productive, much-needed dialogue about our personal, national and international politics. ■

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

◀ finding the painting at last was like discovering gold in a treasure chest. The satisfaction was enormous. This procedure is repeated, when it is thought necessary, with any of the over 300 lots in each auction. The amount of pictures one sees every day at an auction house is staggering. One never knows what's about to come in the following day. Perhaps next week it would be a painting by Hogarth himself. ■

Leeds New Voices Conference: Pushing the Barriers

The Leeds New Voices conference in May was a bittersweet experience, personally, as it was the last event I organised — with the invaluable assistance of co-organiser **Val Spanswick** — for the AAH Student Members' Group before returning to Canada. However, I could not have asked for a better going away present as it was a wonderful, enriching exchange of ideas. New Voices is an unparalleled opportunity for emerging art historians to get together in an informal environment and share their thoughts, theories and concerns and, as such, the Leeds event was a success. Added to this success was the fact that we finally got our catering right, and the food was absolutely delicious! The kosher pastries were particularly indulgent.

The students were treated to an insightful talk about African masquerade by **Dr Will Rea**, Lecturer and Co-ordinator of the MA in Sculpture Studies at Leeds University. He raised issues about the role of the historian as a witness through a discussion of the rich culture of Yoruba masquerade, an ephemeral art if ever there was one. This encouraged the AAH students to examine our own prejudicial definitions of art and the parameters of artistic representation, while introducing us to (or refreshing our memory about) a fascinating and unique form of visual and cultural communication.

The Universities of Sussex and Birmingham were well represented at the conference. **Leila McKellar** (Sussex)

started off the student papers with a discussion of "polyvocality" in Helen Chadwick's *Glossolalia*, a sculptural work comprising lamb tongues stitched together and cast in bronze, surrounded by wolf skins. McKellar explains, "*Glossolalia* followed decades of controversy over the subject of the voice, with criticism coming from feminist and deconstructive quarters over its association with the authoritative speech acts of dominating discourses." She examined how the piece engages with issues surrounding voice and the reputation of voice for transparency in communication.

Leila's paper was followed by her fellow Sussex student, **Alice Correia**, who presented a paper on Yinka Shonibare's delightful science-fiction-inspired sculptural assemblages. This was a profound and insightful, yet light-hearted look (who can't be light-hearted when discussing Shonibare?) at Shonibare's engagement with racial expectations, placing them clearly within a cultural and historical framework of representational stereotypes. As a card-carrying anorak, I was personally delighted to see Star Trek images and mythology in an art history paper and I think Star Trek should be mandatory in all papers by all UK art history students.

Kristen Gresh (EHSS) followed the scrumptious lunch break with a fascinating exploration of the 1955 "Family of Man" international photo exhibition. There were numerous decisions made as to what images would be included and what would be excluded from this purportedly "all-inclusive" and influential exhibition. Kristen highlighted the difficulties of dealing with an enormous archive. What questions must we ask when approaching an archive? How do we place boundaries on our investigation when the archive is so big? This is a daunting task for any art historian.

Caroline Jordan (Leeds) followed with a paper on "Reflections and Repetitions on Ideal Womanhood: E. H. Baily's *Eve at the Fountain*." This paper began what would become a common discussion thread through the rest of the day: namely, the issues surrounding notoriety and popularity in the visual arts, and how works of art and artists are remembered or forgotten. *Eve at the Fountain* became an iconic image and one of the best known sculptural works in the nineteenth and early twentieth centuries, yet today Baily's reputation has largely been forgotten by modern art historians and even more so by the art-viewing public.

The University of Birmingham's **Amelia Yeates** gave a detailed paper on Burne-Jones's *Pygmalion and the Image*, examining how the work fitted into the aesthetic theories prevalent in the late nineteenth century. Yeates highlighted a very interesting aspect of the series of paintings, namely the somewhat dubious masculinity common in Burne-Jones's work and highlighted through representation of the Pygmalion myth. Again, the issue was raised of what questions we should bring to a ►

Henry Moore Institute Research Fellowships (2005–2006)

The Henry Moore Institute invites applications from artists, academics, curators and educationalists, who are interested in working on historic and contemporary sculpture using the resources available to them at the Institute.

The collections comprise sculptures, a library, a slide and audio-visual library and an archive of works on paper, models and original documents.

The Institute is able to offer the possibility of presenting finished research projects in published form, as a seminar, or in its exhibition galleries. Up to four fellows will be offered accommodation, travelling expenses and a per diem in order to use the Institute's resources for periods of up to one month. Shorter-term informal research support is also available where it is felt applicants would benefit.

Please send a letter of application, a proposal and a CV (marked RF) by **7 January 2005** to:

Henry Moore Institute
74 The Headrow
Leeds LS1 3AH.

For further information contact Ellen Tait, Tel 0113 246 7467 <ellen@henry-moore.ac.uk>

Universities and Colleges: the RX Network

The Universities and Colleges group has had a busy summer of email exchanges. Thanks to its efforts, the AAH received a large number of suggestions for appropriate nominations to the 2008 RAE panel. A team of four AAH officers drew up a list of suggested panel members, specialist advisors, research users and international advisors that was forwarded to Hefce in mid-September. Nominees have been informed that their names have gone forward. It needs to be stressed that the AAH is only one of a number of nominating bodies and that Hefce will make the final decision as to the panel's composition.

Those working in the Graduate area have also spent a very active period preparing to meet the new AHRB guidelines on research supervision and training. Two Art History networks have been formed to support graduate work. The first is a consortium of London University Colleges: Birkbeck, Courtauld Institute, Goldsmith's, SOAS and UCL. Faculty and students from these institutions will come together for a three-day training event to be held on SOAS's Vernon Square, Campus at the end of October. For further information contact <Harriet.Riches@dial.pipex.com>.

THE RX NETWORK

The second is known as 'the RX Network' composed of art history departments at Birmingham, Kingston, Oxford Brookes, Reading, Southampton at Winchester, and Roehampton, Oxford and Warwick. RX makes provision for graduate students but has a broader remit. Apart from the fact that the RX network is concerned

solely with research (and not, for example, undergraduate or taught postgraduate courses), it has no agenda and no specific terms of reference.

The network runs an active email list <<http://www.lists.rdg.ac.uk/mailman/listinfo/rx-history-of-art>> for staff and research students, that advertises research seminars, conferences and research opportunities. To date, the network has:

- created a summary of staff research interests and a listing of all current research students and their topics
- fostered a postgraduate research seminar which drew contributions from around the network
- held a training workshop for all research students, on the vicissitudes of getting work published.

The RX network is now the recipient of a successful 12K bid to the AHRB for a grant to establish collaborative research training for the network's research students in history of art and to host a postgraduate conference. The project, involving seven departments, begins in October 2004 and runs for two years. As well as generating a series of training workshops for our own research student community, the project will also create a web-based resource of training materials and sources for students in art history. For further information contact, Sue Malvern, Head of Department, History of Art, University of Reading, <s.b.malvern@reading.ac.uk>

EVELYN WELCH

Chair, Universities & Colleges Members' Group

◀ work of art or archive, and how the imagery within the work (in this case, Burne-Jones's effeminate male figures) determines the nature of those questions.

The final paper was my own examination of *The Go-A-Head Journal*, a product of the steam age, which embraced the turning wheels of modernity to a greater extent than any other cultural product of the mid-nineteenth century. Most importantly, this journal has been completely forgotten and omitted from our archive of nineteenth-century visual documents for the simple reason that they were all thrown out. Continuing the thread begun by Caroline's paper, I looked at the question of archive and how our perceptions of a given era are determined not by what people of that era were exposed to visually but by what they chose to preserve.

All in all it was a wonderful day, topped off with an informal introduction to the Henry Moore Institute exhibition, *With Hidden Noise: Sculpture, Video and Ventriloquism*. None of it would have been possible, however, without the hard work and dedication from everyone at the **Henry Moore Institute** and specifically from **Martina Droth**. Martina worked tirelessly to ensure not only that everything ran smoothly on the

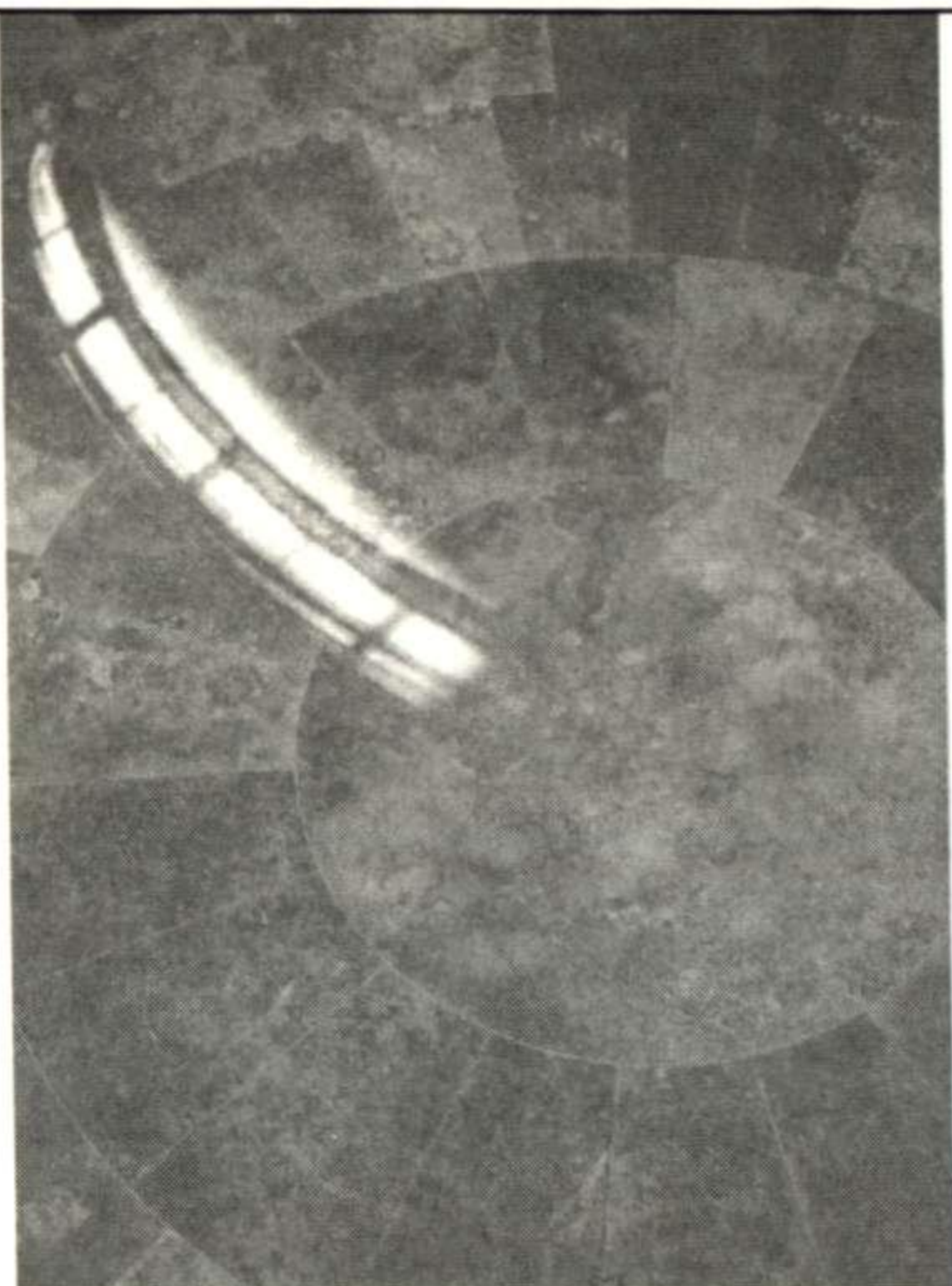
day, but that the HMI had a direct involvement in the selection of papers, the promotion of the event, and the provision of travel grants.

Martina and everyone at the HMI have upped the ante for the New Voices conferences. In the past, hosting institutions took a more passive role in the organisation of these events. The HMI has proved that, by getting involved more deeply in planning and running New Voices, the result is a much stronger and richer conference. I hope that future hosting institutions will follow their bold example.

JASON SHRON



Jason Shron and
Leila McKellar



2005 Getty Research Grants

The Getty invites applications for:

RESIDENTIAL GRANTS AT THE GETTY CENTER

The Getty provides support for Theme Year Scholars working on projects related to the 2005–06 theme "Duration: The Persistence of Antiquity." Library Research Grants offer short-term support for work with the collections of the Research Library at the Getty Research Institute. Grants for Conservation Guest Scholars fund research in conservation and allied fields.

NONRESIDENTIAL GRANTS

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

Getty Research Grants are open to scholars of all nationalities. For application forms and more information visit www.getty.edu/grants, or write to: The Getty Grant Program, 1200 Getty Center Drive, Suite 800, Los Angeles, CA 90049-1685, U.S.A., Phone: 310 440.7374, Fax: 310 440.7703, E-mail: researchgrants@getty.edu.

**Deadline for all Getty Research
Grants: NOVEMBER 1, 2004**



The J. Paul Getty Trust

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Judith Harris Murphy Distinguished Professorship in Art History

With a specialization in some aspect(s) of
European Art since 1400

Nominations and applications are invited for this endowed chair. The Murphy Professor will join a large and diversified department with an established PhD program and rich undergraduate curriculum. The University of Kansas, with more than 25,000 students and 1300 faculty on the Lawrence campus, is the major educational and research institution in the state. The university has a full complement of 18 art and architectural historians in Asian and Western art. Endowments support active visiting lecturer programs, teaching initiatives, and research travel for faculty and doctoral candidates. The department is located in the Spencer Museum of Art, whose collections and exhibitions provide a foundation for introductory and graduate course work. The Murphy Library of Art and Architecture, with holdings of over 150,000 volumes, and a large slide library offer essential support of research and instruction.

The Murphy Professor will exercise leadership in research and will teach undergraduate and graduate courses, and supervise theses and dissertations. She or he is expected to promote interaction among scholars in related fields and to provide service to the department, the university and the profession. The position will be awarded with tenure and is endowed with substantial research support; a reduced teaching load leads to expectations of substantial and continuing research productivity.

Candidates should have a distinguished international reputation for research and publication in **some aspect(s) of European painting, sculpture, decorative arts and/or prints since 1400, which complements existing faculty strengths.** They should be significantly engaged in other professional activities and provide evidence of outstanding teaching abilities. It is expected that candidates should be tenured professors or have equivalent credentials.

Salary: To be determined; substantial research support.

Starting Date: August 18, 2005

First consideration will be given to completed applications received by **October 15, 2004**, and continue until the position is filled.

Completed applications should include: a current CV, and names and contact information for three references.

Applications, nominations and inquiries should be addressed to: Prof. Linda Stone-Ferrier, Chair, Murphy Search Committee, c/o Maud Morris, Department of Art History, Spencer Museum of Art #209, University of Kansas, 1301 Mississippi Street, Lawrence, KS 66045. Email: maud@ku.edu.

EO/AA Employer

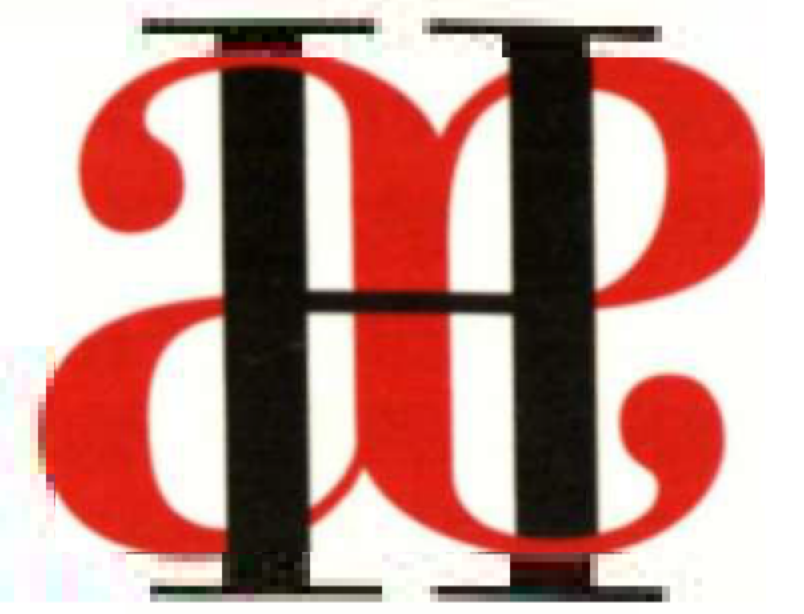
AAH Annual Conference 2005

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. Deadline for submission of papers: 15 November 2005

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

Emily Richardson, University College, London
<Emrichardson79@aol.com>

Steven Adams, University of Hertfordshire <Steven.Adams@s.adams@herts.ac.uk>

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 Marien, 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

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

Deadline for submission of papers:

15 November 2004

Please send papers direct to the session convenor(s).

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.
<Christina@arthistorians.co.uk>

Amelia Yeates, Department of History of Art, University of Birmingham, Edgbaston, Birmingham, B15 2TT.
<amelia@yeates9916.freemove.co.uk>

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

Fae Brauer, The University of New South Wales,
<fae.brauer@unsw.edu.au> <faebrauer@aol.com>

Anthea Callen, The University of Nottingham
<Anthea.Callen@nottingham.ac.uk>

'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
<britta.dwyer@btopenworld.com>

Katy Deepwell, Editor of n. paradoxa
<k.deepwell@ukonline.co.uk>

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)
<harris_371@hotmail.com>

Colin Trodd, University of Manchester
<colin.b.trodd@man.ac.uk>

'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 <kjellmam@emporia.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.

Deadline for submission of papers:

15 November 2004

Please send papers direct to the session convenor(s).

Art History and the Uses of Reception

Elizabeth Prettejohn, University of Plymouth <eprettejohn@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.umsu.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.

Deadline for submission of papers:

15 November 2004

Please send papers direct to the session convenor(s).

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.freemove.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.

21st Century Art History: Global Reception

Cath King, Open University <c.e.king@open.ac.uk>

Janet Tatlock, Manchester University
<janet.tatlock@man.ac.uk>

This session is a collaboration between AAH and ADC-LTSN and offers the opportunity to take stock and examine the discipline 20+ years after 'the new art history.' What is the global picture? How is art history taught beyond the UK? New content and new ventures: post GLAADH how has the attempt to 'globalise' art history impacted on research and teaching? What are the implications for research and teaching of advances in technology and the digitisation of images? What has been the impact of the increasing collaboration between teaching, museums and galleries?

We invite papers and case studies that address either philosophical or practical issues and are interested in all perspectives on where we are and where we might be going. We extend a particularly warm invitation to post-grads to share their vision of the present and the future.

There will be a guest speaker : Dr. Devangana Desai. She has written many books and articles including *Erotic Sculpture of India: a Socio-Cultural Study* (1975), *The Religious Imagery of Khajuraho* (1997) and *Khajuraho: Monumental legacy* (2003). The working title of Dr Desai's paper is 'Researching and Teaching Temple Art in India'. Her attendance has been funded by the ADC Subject Centre, part of the HEA.

Ways of Seeing

AAH Schools' Conference 2004

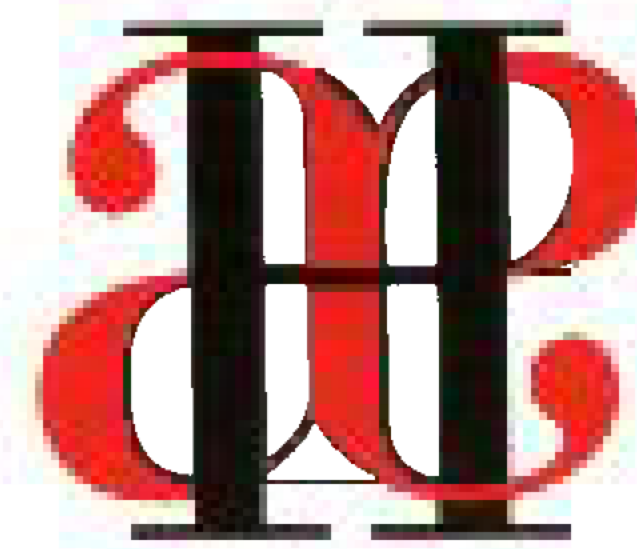
SATURDAY NOVEMBER 6TH

Tate Britain

Designed for students and teachers of AS History of Art, although those teaching A2 and Critical Studies are also welcome.

The day will include lectures on ways of seeing art and architecture from writer and presenter **Andrew Graham-Dixon** and writer and broadcaster **Jonathan Glancey** and a discussion with **Simon Lee**, writer and Chief Examiner with AQA. This will be followed by hands-on break-out gallery sessions to work with some of these approaches. A teachers' plenary is offered at the end of the afternoon.

£15 per person. To book call Claire Davies on 020 7490 3211



Association of
Art Historians

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@aaah.org.uk>

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

Are We in Crisis? Challenges in Teaching and Research in the New Century

26 NOVEMBER 2004, 1.30 – 6.00 PM

Birmingham Institute of Art and Design, University of Central England (Aston Campus)
Room 201 (First Floor), Emma Jessie Phipps Building,
Corporation Street, Birmingham

A Forum jointly sponsored by the Association of Art Historians and the Design History Society



Association of
Art Historians

Members are invited to attend this important meeting.

Over the last few years a number of issues have emerged which give serious cause for concern to the art and design history community. Several degrees in the history of art and design, mainly (but not only) in the new Universities, have been closed or are under threat, and application numbers are failing to rise. The role of historical and critical studies on studio-based courses is being redefined, sometimes in ways that threaten the distinctiveness of the discipline.

The purpose of this forum is to exchange views concerning this situation, identify issues and problems, and address possible solutions at an institutional, national and organisational level.

Amongst the topics to be addressed will be:

- What is the position of art and design history in the school curriculum?
- What are the implications of course and curriculum changes for old and new universities and museum and gallery education and research staff?
- Is a different sort of teaching required for contextual studies and service teaching from that used to teach art and design students?
- What strategies can we use to halt further decline and raise the profile of the discipline?

This event is FREE and includes afternoon refreshments. However, you should indicate your attendance and book a place by contacting the AAH Administrator, Claire Davies, on Tel: 020 7490 3211 or <admin@aaah.org.uk>. Please entitle your email messages: Teaching and Research Forum. Booking deadline: **16 November 2004.**

ART & ART HISTORY: CONTENTS. DISCONTENTS. MALCONTENTS.

32nd AAH ANNUAL CONFERENCE

6 – 8 APRIL 2006

UNIVERSITY OF LEEDS



Association of
Art Historians

Conference Organiser: Fred Orton

School of Fine Art, History of Art and Cultural Studies, University of Leeds, Leeds LS2 9JT

Conference Administrator: Josine Opmeer. E-mail: J.A.Opmeer@leeds.ac.uk

In the world of the work place, our art history is hemmed in by budget deficits and staff-student ratios, validations and re-validations, bumf from HEFC and the RAE, British Academy, Leverhulme Trust and AHRB, demographics and numbers through the turnstiles, and so on. Whether the object of inquiry, conservation, exhibition, or pedagogy, is “art,” “architecture,” “design,” “photography,” “film,” or whatever, our Conference is one of the few places free of administrative constraints imposed on us by learning and teaching committees, local authorities, boards of trustees, and so on, where we’re allowed to do some “art history” on our own terms. That seems marvellously pragmatic, but art history doesn’t have, at the moment, any established protocols and procedures or any strong sense of its identity and purposes. Maybe it had in the past, way back when, for a while, it was given over uncritically to the study of the canon and canonical artists, and concentrated on issues of form, style, iconography, and influence. No matter whether what we have now is diversification or pluralism or just a “widened scope,” art history seems peculiarly cheerless. It is also uncertain about what will become of its place in the institutions that have traditionally accommodated it.

The prevailing uncertainty presents us with a moment of opportunity. Why not ask ourselves what we’re doing and why? What, within the past achievements and present circumstances of a broadly conceived art history, are we satisfied with, dissatisfied with, and downright disgruntled about? And with a view to what? Our Conference, coming early in the year before the RAE Census is taken, may help clarify how we might “submit” to a “discipline” that is not ours, and describe – if not define – the discipline that *is* ours. None of the foregoing should be read as calling for a Conference aimed at establishing a paradigmatic set of theories and methods, protocols and procedures, or whatever, for doing art history. Rather, it’s calling for a Conference that, focused on our objects of study and our ways of making sense of them, might stimulate constructive argument about the art and art histories that are the concern of art history; about what art history might once have been; what it has become; what it might be; and even whether there is any life left in it.

CALL FOR SESSIONS – deadline 15 April 2005

We hope to accommodate sessions of different lengths:

9 hours over two days (6 x 1½ hrs)

6 hours (4 x 1½ hrs)

4½ hours (3 x 1½ hrs) on a single day

3 hours for a round table discussion.

Proposals for sessions should be sent to the Conference Administrator by e-mail or letter. Proposals should include a title and description (maximum 500 words), the name(s) and e-mail and postal address(es) of the organiser(s), and some indication of the length of the session.

Session descriptions and a call for papers will be published in the June and October *Bulletin*.

Fashionable Furnishings

An Introduction to Eighteenth-Century French Furniture

THURSDAY 21 OCTOBER 2004, 10.00AM – 4.30PM

Wallace Collection, Hertford House,
Manchester Square, London W1U 3BN.

This special study day will enable participants to gain a detailed knowledge of the history and production of eighteenth-century French furniture, including the work of such masters as Boulle, Oeben and Riesener.



The morning will be taken up with three lectures given by:

- Oonagh Kennedy (Birkbeck College, University of London) on architecture and interiors
- Peter Hughes (former Head of Collections and Curator of Furniture at the Wallace Collection) on the guild system, craftsmen and dealers
- Dr Eleanor Tollfree (Curator of Furniture at the Wallace Collection) on the Hertfords and Richard Wallace as collectors of French furniture.

In the afternoon there will be the opportunity to go on three different gallery tours considering aspects of the furniture collection and to attend a session by Jürgen Huber (Furniture Conservator at the Wallace Collection) on making and conserving Boullework marquetry.

Cost: £24, £20 concessions. Lunch is not provided but can be bought in Café Bagatelle or in a selection of cafés nearby. For further information and to book please call 0207-563-9551 or e-mail <booking@wallacecollection.org>

French Art in Narrative 1820 – 1940

26 – 27 FEBRUARY 2005

Burwalls Conference Centre, University of Bristol

*The 6th annual conference of the University of Bristol
'Centre for the Study of Visual and Literary Cultures in France'*

Call for Papers

A large number of novels, short stories and plays about art and artists in France were published in the nineteenth and twentieth centuries, but only a small proportion of these have ever been intensively studied. The broad aim of this conference is to interrogate this rich archive of material with the collective expertise of scholars in literary and art-historical disciplines. By taking an interdisciplinary approach, it also aims to reassess the value of this corpus of texts and to reconsider the methodological possibilities open to researchers in this field.

Those interested in receiving further information or in giving papers at the conference should contact Paul Smith of the Bristol University Department of History of Art <P.Smith@bristol.ac.uk>. Proposals for papers should be sent before **31 October 2004**.

City Merchants and the Arts The Victorians

FRIDAY 5 NOVEMBER 9.30 AM – 4.00 PM

The Gibson Hall, Bishopsgate and Livery Hall,
Guildhall London EC2

Corporation of London Education Service

This third Conference in the series will examine the Victorian period – when the commercial supremacy of London, established by her courageous traders and financial backers, was consolidated. The wealth of the City is displayed through grand stone edifices on the streets of London and imposing second homes in the suburbs, all embellished with rich collections of art.

Everyone with a professional interest in the Arts, the history of London and the exotic world of its City merchants should find the day a learned, stimulating and enjoyable experience. The Conference will also appeal to art lovers and all those interested in the history of urban culture.

Cost: £27 for the day (Students and OAPs: £17)

For more details and a booking form, contact
Mireille Galinou
Tel: (020) 8767 7148
<m.galinou@virgin.net>

Sculpture and the Past Archaeology, Connoisseurship & the Beginnings of Art History

12 MARCH 2005

Corpus Christi College Oxford

Convened by: Professor Dana Arnold (University of Southampton) Dr Jas Elsner (Corpus Christi College, Oxford), Professor Robin Osborne (King's College, Cambridge) with support from the Henry Moore Institute

This conference seeks 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.

For full details please contact Ellen Tait at the Henry Moore Institute (see postal address below)

Tel: 0113 2467 467

<ellen@henry-moore.ac.uk>

Making, selling, seeing The production and experience of relief in the Renaissance

FRIDAY 4 MARCH – SATURDAY 5 MARCH 2005

Henry Moore Institute

To coincide with the exhibition *Depth of Field: The Place of Relief in the Time of Donatello* (23 September 2004 – 28 March 2005) this conference looks at the relief between the 14th and 16th centuries. The conference seeks to explore the place of the relief in daily life during the Renaissance – how it was made, experienced and encountered – in order to get a sense of how, and why, this particular form of artistic production flourished in such varied and innovative ways at this time.

This conference has been developed in collaboration with Peta Motture and Glyn Davies of the Victoria & Albert Museum. Chairs include Donal Cooper, Frits Scholten and Geraldine Johnson, with Sarah Blake-McHam as discussant.

For full details or to book please contact:

Ellen Tait

Henry Moore Institute

74 The Headrow

Leeds

LS1 3AH

Tel: 0113 246 7467

<ellen@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

The relationship between sculpture and design offers a potentially rich, relatively unexplored, field for interdisciplinary attention. Throughout the twentieth century and into the present, sculptural values and design imperatives have shifted. While artists have explored the sculptural resonances of industrial and three-dimensional design, so designers have appropriated the forms, language and discourse of sculpture.

Sculpture has colonised domestic, industrial and social space, whereas industrial design and functional objects now occupy the gallery. From the earliest ready-mades to contemporary multiples, the mass-produced has found itself re-located, re-displayed and re-interpreted.

This symposium will explore the connections between sculpture and design and sculptors and designers. It will consider aspects of education, authorship, making and manufacture, display, consumption and critical reception. Confirmed speakers will be publicised shortly.

To reserve a place, please contact the organisers:

Catherine Moriarty (University of Brighton)

<c.moriarty@brighton.ac.uk>

Gillian Whiteley (Loughborough University School of Art and Design) <g.whiteley@lboro.ac.uk>.

The Rossetti Family

An Italian dynasty of artists and
intellectuals in London

FRIDAY 5 NOVEMBER

Italian Cultural Institute, London

A conference on the lives and works of various members of the Rossetti family:

Gabriele – the Dante scholar

Dante Gabriel – the artist, leader of the pre-Raphaelites

Christina – the poet.

With contributions by Italian and British scholars. Speakers will include: Elizabeth Prettejohn (Plymouth), John Lindon (UCL), Emmanuela Tandello (Oxford), Colin Cruise (Staffordshire), Lucio Sponza, Giuliana Pieri and Paolo De Ventura (Birmingham).

The conference is FREE.

For information and times please visit

<www.italcultur.org.uk> or call: 020 7396 4407

The Photograph and Commodity Culture

SATURDAY 27 NOVEMBER 2004

University of Brighton

*A one-day symposium organised by Photoforum
and the Design Archives, Faculty of Arts and Architecture, University of Brighton*

From its origins in the mid-nineteenth century to the present day, photography has been intimately linked with the development of a commodity culture and to the processes of consumption. This conference will explore, from both historical and theoretical perspectives, the various ways in which photography has been both central to the circulation of meanings necessary to the continuing evolution of a consumer society at the same time that photography itself has always been subject to commodification.

Amongst the themes to be explored will be: the mass reproduction of photographs and the *carte-de visite* as mass commodity object; the role of photographic imagery within the ever-expanding market of commercial publishing markets; recent developments in the rhetoric of advertising tied to the 'life-style' and the phenomenon of the celebrity; and the significance of the dematerialization of the photograph as a result of digital and electronic technologies.

Speakers:

Dr David Bate (University of Westminster)
Gail Baylis (University of Ulster at Colrairie)
Jim Campbell (Arts Institute Bournemouth)
Bill Hall (Royal Holloway University of London)
Linda Marchant (Nottingham Trent University)
Helen Powell (University of East London)
Sylvie Prasad (University of East London)
Dr Damian Suttton (Glasgow School of Art).

Further details can be obtained from either
David Green <d.green@brisys.demon.co.uk> or Catherine Moriarty <c.moriarty@brighton.ac.uk>.

By post write to: David Green, School of Historical and Critical Studies, University of Brighton, 10/11 Pavilion Parade, Brighton, BN2 1RA. Tel: 01273 643014.

Futures Past

Twenty years of arts computing

THURSDAY 11 – FRIDAY 12 NOVEMBER 2004

Clore Management Centre, Birkbeck College, University of London,
25–27 Torrington Square, London WC1E 7HX

20th Annual Conference of CHArt: Computers and the History of Art

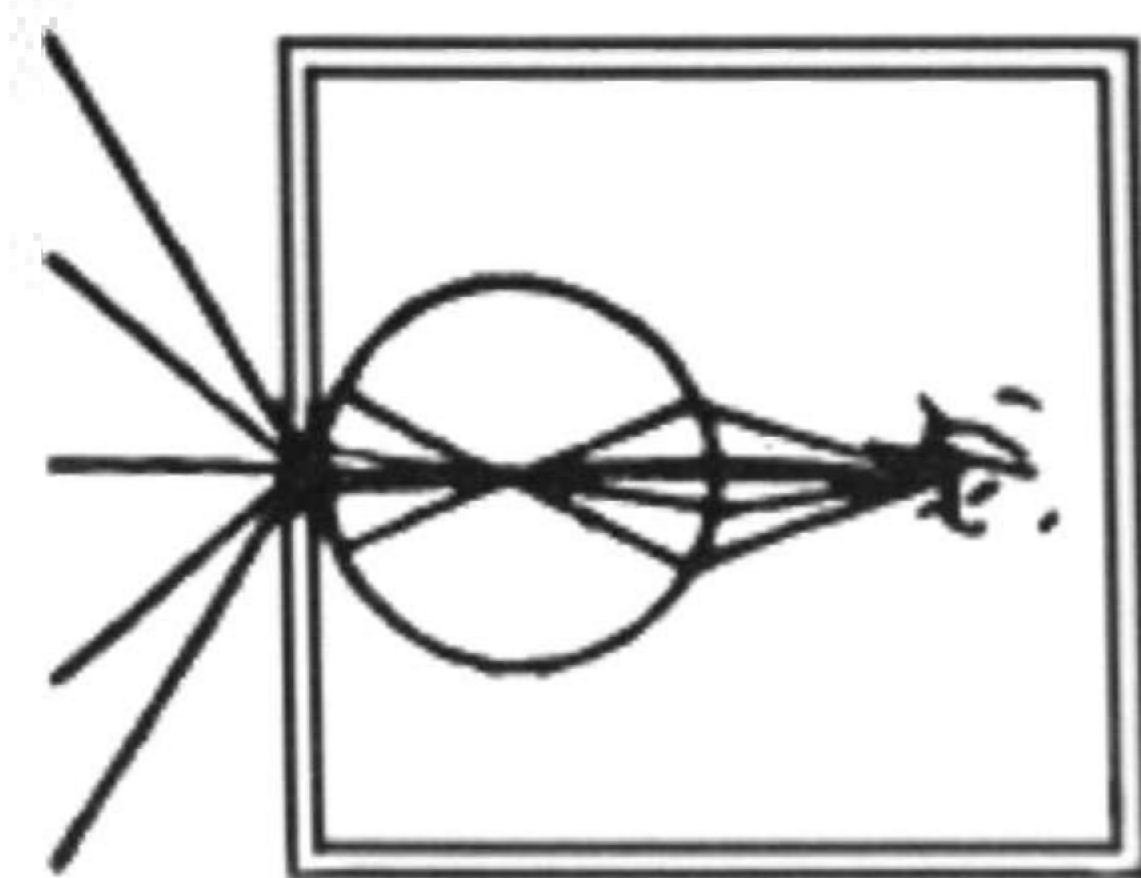
Some extraordinary developments have been seen in the 20 years of CHArt's existence let alone the 40 years of the application of digital technology to art history, visual culture, the museum and gallery, and art practice. What is just as interesting as those developments that flourished and that are still with us today are those that did not succeed or stay current. From many of these it is possible to see the potential beginnings of alternative futures that were never realised. It is with these thoughts in mind, and in recognition of CHArt's age and historical status that this year's conference reflects upon the successes and failures of past projects.

Keynote Address: William Vaughan, Professor Emeritus, Birkbeck College, University of London, and Chair of CHArt from 1985 to 2002.

Full details of the programme and booking form are available at www.chart.ac.uk.

Full conference: £100 (CHArt members £70). Reductions for students and the unwaged, and for those only attending one day of the conference. Bookings made after **15 October 2004** will be subject to a surcharge.

For further information contact CHArt, School of History of Art, Film and Visual Media, Birkbeck College, 43 Gordon Square, London WC1H 0PD, Tel +44 (0)20 7631 6181, Fax +44 (0)20 7631 6107 <conference@chart.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

Jacqueline Yallop (University of Sheffield) "A panorama in a pillbox": Ruskin and the St George's Museum, Sheffield

Stephen Wildman (Ruskin Library) "Stronger, sadder and wiser": Ruskin's educational use of Dürer's work

Stroud Cornock (CNA Art Collection Trust) "All that is fine": art appreciation and education in Britain

Hadrian Piggott (artist) *Approaching Ruskin: in thick mist, with caution (Penzance)*

The conference is free; coffee, lunch and tea will be provided. For a registration form, 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>

Major Accessions to Repositories in 2003 Relating to Art

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

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

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

MELINDA HAUNTON

Local

East Sussex Record Office

The Maltings Castle Precincts,
Lewes,
East Sussex, BN7 1YT

Sussex Women's Art Club: minutes 20th cent (ACC 8868)

Glamorgan Record Office

Glamorgan Building,
King Edward VII Avenue,
Cathays Park,
Cardiff,
Glamorgan, CF10 3NE

Frank Roper: designs for stained glass windows c1970–2002 (D149)

Hampshire Record Office

Sussex Street,
Winchester,
Hampshire, SO23 8TH

Southern Arts Board: minutes and other records 1967–2002 (19A03)

Hounslow Reference Library

Hounslow Library Centre,
24 Treaty Centre,
High Street,
Hounslow,
Middlesex, TW3 1ES

Johann Zoffany, artist: probate will 1811 (48)

Joint Archive Service of the Corporation of London: London Metropolitan Archives

40 Northampton Road,
London,
Greater London, EC1R 0HB

Artists League of Great Britain (addnl): corresp file 1971–72 (LMA/4054)

Victorian Society (addnl): case papers 1980–90 (B03/006)

Norfolk Record Office

The Archive Centre,
Martineau Lane,
Norwich,
Norfolk, NR1 2DQ

Norfolk Contemporary Art Society: records c1970–90, with some of Norwich Arts Round Table c1999–2000 (ACC 2003/70)

Plymouth and West Devon Record Office

Unit 3, Clare Place,
Plymouth,
Devon, PL4 0JW

Plymouth Art Club: minutes 1865–1989 (Acc 2912)

Powys County Archives Office

County Hall,
Llandrindod Wells,
Radnorshire, LD1 5LG

National Association of Decorative and Fine Arts Societies, Montgomeryshire: records of church furnishings (restricted access) 1998–2001 (M/SOC/13)

The Record Office for Leicestershire, Leicester and Rutland

Long Street,
Wigston Magna,
Leicester,
Leicestershire, LE18 2AH

Ronald Moore, arts correspondent for the Leicester Mercury: files, photographs and writings rel to local artists, sculpture and architecture (DE6435)

Public Monuments and Sculpture Association, Leicester and Rutland Survey Archive: files and photographs (DE6427)

West Yorkshire Archive Service, Kirklees Central Library

Princess Alexandra Walk,
Huddersfield,
West Yorkshire, HD1 2SU

Huddersfield Art Society: minutes and papers 19th–20th cent

National

National Library of Scotland, Manuscript Collections

George IV Bridge,
Edinburgh,
Midlothian, EH1 1EW

John Telfer Dunbar, costume historian: corresp and papers c1940–90 (Acc.12251)

National Library of Wales

Aberystwyth SY23 3BU,
Aberystwyth,
Cardiganshire, SY23 3BU

Ann Pettitt, artist and campaigner: illustrated diary of march to Greenham Common 1947–2003 (NLW MS 23901)

Victoria & Albert Museum, Archive of Art and Design

23 Blythe Road,
London, W14 0QX

David Harris, graphic designer: papers c1940–89 (AAD/2003/9)

Charles Holme, textile manufacturer, entrepreneur: papers 1873–1924 (AAD/2003/10)

Alec Miller, sculptor and carver: papers c1849 1994 (AAD/2003/18)

Fritz Rosen, poster artist: papers c1920–49 (AAD/2003/20)

Charles Harrison Townsend, architect and designer: papers c1806–2003 (AAD/2003/14)

Leo Wyatt, printmaker and teacher (addnl): papers (AAD/2003/16)

James Powell & Sons (Whitefriars) Ltd, stained glass manufacturers, Harrow (addnl): sketch books c1910–30 (AAD/2003/1)

Arts Council of Great Britain (addnl): records incl papers of the Visual Arts Advisory Panel 1946–94 (AAD/2003/12)

British Display Society (addnl): records 1946–2002 (AAD/2003/3)

Design and Industries Association (addnl): records 1924–99 (AAD/2003/5)

Designer Bookbinders: records 1956–2002 (AAD/2003/6)

Society of Women Artists (addnl): records 1997–2003 (AAD/2003/13)

Victoria & Albert Museum, National Art Library

Cromwell Road, London, SW7 2RL

John Gregory Crace, furniture, stained glass and exhibition designer: album with watercolour, photographs, letters and prints rel to Crace and family c1835–89 (MSL/2003/7)

Sir Herbert Read, Knight Art Critic Author and Anarchist (addnl): corresp with Eric Finlay incl some artwork by Finlay 1952–68 (MSL/2203/1)

Special

Royal Institute of British Architects Library

66 Portland Place,
London, W1B 1AD

Charles Handley-Read, art historian and collector (addnl): research papers, with material of his wife, **Lavinia Handley-Read** c1950–70

University

Cambridge University Library, Department of Manuscripts and University Archives

West Road,
Cambridge,
Cambridgeshire, CB3 9DR

William Behnes, sculptor: corresp and papers 1817–69 (MS Add. 9655)

Cambridge University: Churchill Archives Centre

Churchill College,
Cambridge,
Cambridgeshire, CB3 0DS

Oscar Nemon (1906–85), sculptor: corresp and papers (NEMO)

Cambridge University: King's College Archive Centre

Cambridge,
Cambridgeshire, CB2 1ST

Charleston Papers (addnl): corresp of Arthur Clive Heward Bell (1881–1964), art critic (CHA /3)

Exeter University Library (Special Collections)

Old Library, Prince of Wales Road,
Exeter, Devon, EX4 4PX

John Moat (b 1936), writer and artist: literary MS, papers and drawings (MS 230)

Glasgow University Archive Services

13 Thurso Street,
Glasgow,
Lanarkshire, G11 6PE

John Scott MacLay, 1st Viscount Muirshiel (addnl): papers rel to Sir William Burrell's Trust, Burrell Collection architects' competition and the M77 extension 1960–92 (DC371)

Glasgow University Library, Special Collections Department

Hillhead Street,
Glasgow,
Lanarkshire, G12 8QE

James Paterson, artist: lecture notes, corresp and photographs of Paterson and his family, formerly housed in the James Paterson Museum, Moniaive 1818–1981 (MS Paterson)

Hull University, Brynmor Jones Library

Cottingham Road, Hull, HU6 7RX

Louie Burrell (1873–1971), painter (addnl): research papers of **Philippa Burrell** (DBU(2))

Hester Henrietta (Hetta) Empson (1915–96), sculptor, political activist and socialite (addnl): corresp and papers c1940–89 (DEN(3))

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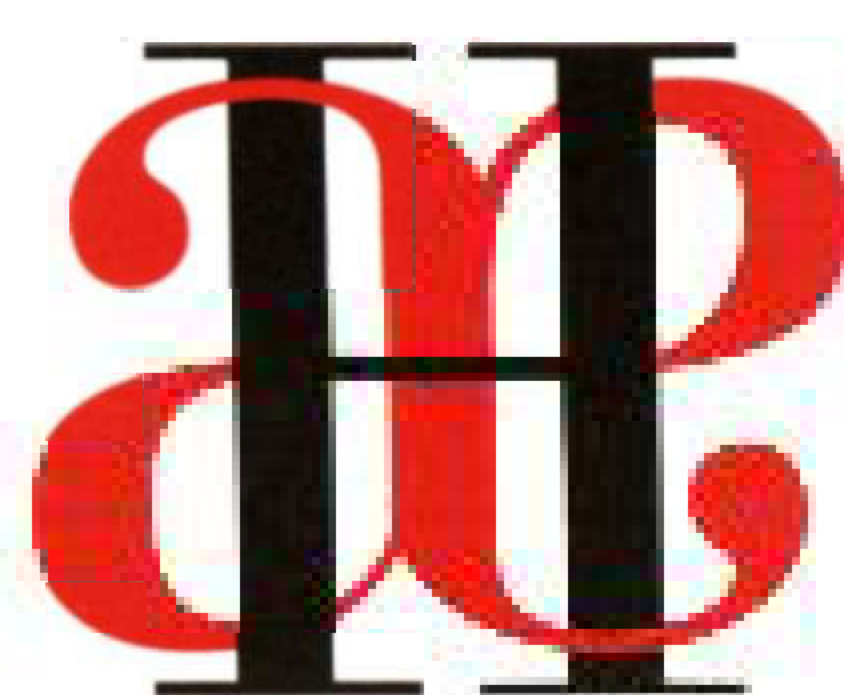
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