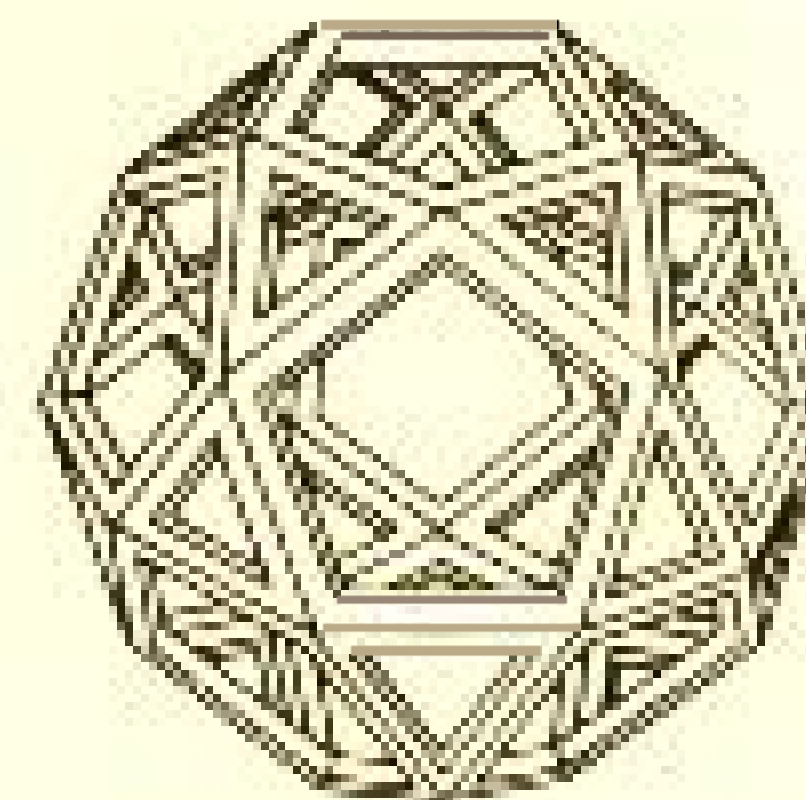


Bulletin

of the Association of Art Historians



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ASSOCIATION OF ART HISTORIANS LONDON CONFERENCE 1983

The Ninth Annual Conference will be held at Institute of Education, University of London 20 Bedford Way WC1H 0AL. Saturday 26 March-Monday 28 March.

The programme set out here is as detailed as it was possible to be at the time that this Bulletin went to press. A complete timetable and programme will be included with the Conference papers given to delegates at registration.

Francis Ames-Lewis: Conference Organiser.

Accommodation

Rooms have been booked at the University of London's Hughes Parry Hall of Residence, Cartwright Gardens, WC1 (Tel: 01: 387 1477). The cost will be £10 per night (£8.70 + VAT) for bed and breakfast. Additional accommodation is available for Friday and Monday nights. Please indicate carefully your requirements on the booking form, and note that payments cannot be refunded if the accommodation booked is not used.

Provisional Timetable

Saturday 26 March 1983

11.00 onwards. Registration in the Crush Hall, level 1, Institute of Education, 20 Bedford Way, London WC1. **Delegates are asked to arrive and register as early as possible please**, to avoid long queues at the time of the Opening Session.

14.00 Opening of the Conference, Logan Hall, level 1.

14.30 Plenary Session: two papers.

16.00 Tea.

16.30 Plenary Session: two papers.

18.00 Day's proceedings end.

19.00 Reception, at Sotheby's, 33 Old Bond Street, London W1.

Sunday 27 March 1983

09.00 Academic Sessions: 1st paper.

09.50 2nd paper.

10.40 Coffee.

11.00 3rd paper.

11.50 4th paper.

12.45 Luncheon. A buffet lunch will be provided either at the Institute of Education or at Birkbeck College for delegates who book for it **in advance** on the Booking Form.

14.00 Discussion Sessions: first two topics.

15.30 Discussion Sessions: second two topics.

17.00 Tea.

17.30 Meetings of professional interest groups.

18.30 Day's proceedings end.

19.30 Reception and Private View of 'Drawings in the Italian Renaissance Workshop' Exhibition at Victoria and Albert Museum.

Monday 28 March 1983

09.00 ANNUAL GENERAL MEETING, Logan Hall, level 1.

11.30 Art History Book Fair, Jeffrey and Elvin Halls, level 1. A buffet lunch will be provided free of charge at either the Institute of Education or at Birkbeck College.

15.00 Academic sessions: 5th paper.

15.50 6th paper.

16.40 7th paper.

17.30 General discussions on results of Academic Sessions. Tea will be served in the lecture-rooms at some stage during the afternoon.

18.00 Day's proceedings end.

18.30 Reception to end the Conference at the Courtauld Institute Galleries.

Plenary Session

Conservation and the History of Art

Problems and principles in the scientific analysis and restoration of art and architecture, and their relationship to art-history.

The nature of this year's plenary session is self-evident from its title and from the titles of the individual talks given below. Its purpose is to provide, both through the talks themselves and through the discussion session on Sunday afternoon, the opportunity for us to learn more of the new scientific techniques that are evolving for the study and preservation of objects of art and architecture and for the exchange of views on the scientific and art-historical considerations involved in their conservation and presentation.

We are grateful to the four distinguished speakers who have agreed to take part and to Colin Thompson, Director of the National Gallery of Scotland, who will chair the discussion on Sunday.

The speakers are:

Dr Derek Linstrum, Radcliffe Reader in Architectural History and Conservation, University of York.

Dr Jonathan Ashley-Smith, Keeper of Conservation in the Victoria and Albert Museum.

Mr David Bomford of the Conservation Department of the National Gallery.

Miss Joyce Plesters of the Scientific Department of the National Gallery.

Mr Martin Wyld, Chief Restorer of the National Gallery, will take part in the discussion on Sunday.

The titles of the talks are as follows:

Dr Derek Linstrum *Whatever is good of its kind: some thoughts on architectural conservation.*

Dr Jonathan Ashley-Smith *Conservation and Information.*

Mr David Bomford *Theoretical and practical considerations in the restoration of damaged paintings.*

Miss Joyce Plesters *Technical examination of paintings and its relevance to history.*

Discussion Sessions

The four discussion sessions will take place in two pairs. We will not decide which two will be scheduled together until delegates have responded to the paragraph on the Booking Form inviting them to state their preference. The subjects of the discussions are:

Methodology

Chairman: John White, University College, London.

Four 'platform speakers', amongst whom will be John House (Courtauld Institute) and David Mellor (University of Sussex), will present briefly their widely-differing approaches to the study of the History of Art. Debate will then be open to all, from which it may be hoped that a clearer understanding of others' views and attitudes may emerge. It may also be possible to identify more particular issues within the general theme, for further consideration at future conferences.

Conservation and the History of Art

Chairman: Colin Thompson, National Gallery of Scotland.

This will be a follow-up from the Plenary Session at which Jonathan Ashley-Smith, Joyce Plesters and David Bomford will be joined by Martin Wyld to discuss with delegates points of interest and controversy arising from the papers presented on Saturday.

Art History and New Technologies

Chairman: Julian Gardner, University of Warwick, Trevor Fawcett, University of East Anglia.

New technologies represent perhaps the most important challenge to the art historian. The use of computers for the storage of data (not only bibliographical) and their potential for analysis is certain to have a fundamental impact on the discipline. In the session there will be information about current projects. It is anticipated that there will be an art historical 'case study' and a discussion of the potential of visual subject indexing. A considerable part of the session will be set aside for discussion.

The Future Shape of AAH Conferences

Chairman: Andrew Causey, University of Manchester.

Recently both individual members and the Executive Committee have been airing ideas for alternative patterns for the annual Conference, to encourage

future organisers to consider changes and to prevent the standard form which has evolved during the Association's lifetime from hardening into an invariable formula. The result of the Hon. Secretary's questionnaire may form the basis of discussion, and suggestions will be welcomed from delegates.

Professional Interest groups

Six groups will be formed this year to discuss issues of especial interest and concern to sections of the AAH membership. Meetings 5.30 pm Sunday.

1 Museums and galleries

Chairman: Dennis Farr.

2 Universities

Chairman: Peter Lasko.

3 Polytechnics

Chairman: Jon Bird.

4 Extra-Mural department teachers

Chairman: Maria Shirley.

5 Schools

Chairman: Tony Dyson.

6 Students

Chairman: Lynda Stephens.

Academic Sessions

1 Transitional

Organisers: Peter Draper and Kit Galbraith, Birkbeck College, University of London.

1 Anne Prache

Parisian and 'Capetian' architecture in the 1130s.

2 Willibald Sauerlander

Style or Transition? The fallacies of classification discussed in the light of German art 1180-1250.

3 Catherine Brissac

Vitrail de transition

4 Christopher Wilson

The decade 1155-65 in English architecture

5 Neil Stratford

A group of English enamels and metal: European currents and workshop continuity.

6 Peter Kidson

Some geometrical implications of the transition to High Gothic architecture.

2 Renaissance Drawing

Organisers: Joanne Wright, University of Nottingham, and Francis Ames-Lewis, Birkbeck College, London University.

We hope that by the time of the Conference, the programme for this Session will have filled out.

1 Richard Cocke

The life study 'all antica'. This paper will discuss a group of life drawings in which the artist's model has been placed in a pose derived from classical sculpture. The practice is implicit in Piero della Francesca's frescoes at Arezzo, is made implicit in a number of drawings from the period, and was revived and perfected by Michelangelo.

2 Francis Ames-Lewis

Modelbooks in quattrocento Florence. Conventional wisdom has it that early Renaissance artists took Nature as their only guide, and studied conscientiously from the life. This paper seeks to demonstrate that the use of modelbooks was a well-established and

significant aspect of Florentine quattrocento artistic practice.

3 Martin Kemp

Time and motion in Leonardo's drawings. This paper will examine the role of drawing in Leonardo's processes of investigation and inspiration, looking at experimentation, modification and spatial transformation. These processes will be studied in his art and science, attempting to define the relationship between artistic and scientific drawing procedures in his work.

4 Paul Joannides

Giulio Romano as a chalk draughtsman in Raphael's studio.

3 The Seventeenth Century Portrait

Organiser: Christopher White, Paul Mellon Centre for Studies in British Art.

A session devoted to the seventeenth century portrait on the basis of one or more works by one or more artists in painting, sculpture, drawing, engraving or miniature, which will concentrate on possible interpretations of the sitter's status, attributes and character through the reading of symbols and formal arrangement.

1 Christopher Brown

Van Dyck's Use of Symbols in his Portraiture.

2 David Freedberg

Attitudes to Portraiture in Flanders 1600-1650.

3 Michael Kitson

Character in Rembrandt's portraits.

4 Malcolm Rogers

William Dobson.

5 Desmond Shawe-Taylor

Bernini: the Origin of the Baroque Bust.

6 Christopher White

The painted Self-Portrait.

4 Patronage and Decorative Painting and Sculpture in 18th-century France

Organiser: Philip Conisbee, University of Leicester.

This session will examine painting and sculpture in their setting, both in fixed architectural contexts and in displays of portable works. Contributors may discuss the relative roles of artists, architects and patrons in devising schemes of decoration, or the attitudes of patrons, collectors, spectators and critics to such decorations or to the display of works of art throughout the century.

1 Colin Bailey

Conventions of the 18th-century 'cabinet': Blondel d'Azincourt's 'Première idée de la curiosité'.

2 Alastair Laing

Attitudes to ornament and decoration in the French rococo.

3 Andrew McClellan

Restoration and display, 1750-1800.

4 Katie Scott

Madame de Pompadour as a patron of decorative art.

5 Christopher Tadgell

Carved and painted decoration in the works of the Premier Architect du Roi in the 18th century.

6 Helen Weston

Prud'hon and the Hôtel de Lanois.

7 Richard Wrigley

The view from the Salon.

5 Narrative Art in Georgian England

Organiser: Hamish Miles, Barber Institute.

1 Brian Allen

Francis Hayman and the popular history piece.

An attempt to show that the painting of scenes from contemporary history, generally thought to begin with West and Copley, has its origins in the work of Francis Hayman and artists of the previous generation.

2 Francis Russell

Sir Walter Scott and the historical composition.

On Scott's interest in contemporary artists, other than those who illustrated his work.

3 Julius Bryant

'Bashaw' by M.C. Wyatt – Landseer in marble?

4 Hamish Miles

Tableaux vivants. An outline of the Continental background to this form of spectacle; observations on its development in England, especially in the 1820s and '30s; and some questions on the relationship between tableaux and procedures of picture-making.

5 Robin Hamlyn

Go East to West, Young Man: a History painter

in London. In 1811 Charles Robert Leslie (1794-1859) left Philadelphia for London. This paper looks at the formative influences on a young artist who was viewed by many as the successor to Benjamin West, and whose early career was followed with keen interest on both sides of the Atlantic.

6 Marcia Pointon

'Vous êtes roi dans votre domaine': Richard Parkes Bonington as a painter of subject pictures.

This paper is concerned less with the pictorial sources for Bonington's subject pictures than with the problems posed by their frequently literary character, by their relationship to Troubadour painting and by the difficulty of recovering contemporary meanings.

6 The Printed Image: The technology and distribution of prints in the nineteenth century.

Organiser: Tony Dyson, Institute of Education, University of London.

1 Iain Bain

The Printing of Wood Engravings on the Hand Press, 1780-1825. The paper will be based for the most part on evidence drawn from the records of Thomas Bewick, but will also draw on those of Whittingham of the Chiswick Press and on the printers' manuals of the period. Among the topics to be discussed will be: pressure differentials and block surface lowering; press blankets; make-ready; inks; paper conditioning; and the change from wooden to iron press construction.

2 Tony Dyson

Landseer and the Engraving Trade. The paper will be based on Landseer's collaboration with his principal engravers and publishers. Landseer maintained that he could never see the faults in his pictures until they were translated into black and white; and the paper will focus particularly on the artist's tendency to extend the evolution of his pictorial ideas into the engraving process.

3 John Ford

Rudolph Ackermann: the Anatomy of a Business.

The paper will draw on evidence from the bank accounts of Ackermann's business and on other manuscript sources.

4 Janice Hart

The Impact of Photography on Printmaking in the 19th Century. There were many points of contact between photography and printmaking amounting, by the late nineteenth century, to a complex compounding of influences. This paper outlines three major areas of influence. Firstly, the production of fine quality photographic prints. Secondly, the striving for new levels of realism and objectivity in printmaking, and finally, the demise of many craft-based printmaking techniques.

5 Luke Herrmann

J.M.W. Turner's Liber Studiorum: Aspects of Purpose and Publication.

6 Roger Smith

The Rise and Fall of the Art Union Print. The paper will examine the history and organisation of the art unions as agents for commissioning and distributing engravings of contemporary British art from the mid 1830s to the end of the 19th century. Attention will be focused upon the steel plate engravings issued by the largest of all art unions, the Art Union of London.

7 Russian Art and the West 1910-1925

Organiser: Christina Lodder, University of St Andrews.

Speakers, and the titles of their papers, will be:

1 Anthony Parton

Mikhail Larionov and the Italian Futurists: the roots and development of Rayism.

2 Susan Compton

Russia's Cubo-Futurism and its Western debts.

3 John Milner

A change of context: Tatlin's work misinterpreted.

4 Martin Gaughin

Montage and Spontaneism: Berlin and Russia 1919-24.

5 Briony Fer

'LEF': the left front in the Arts.

6 Alan Bird

'OST': the society of easel-painters.

8 A Year in the Life of Artist X

Organiser: Lynne Cooke, University College London.

1 Jill Lloyd

Nolde in the South Seas.

2 Marilyn McCully

Picasso at the Turn of the Century.

3 Lewis Biggs

One Year in the Life of Bill Woodrow.

4 Fiona Barber

Meret Oppenheim in 1936: Surrealism, Femininity and the Avant-Garde.

5 Paul Greenhalgh

Braque in 1949.

9 Post-war theory and art practice

Organiser: Jon Bird, Middlesex Polytechnic.

Although the titles of papers in this session have not yet been fully defined, several stimulating contributions have been promised. Among the speakers will be:

1 Nicos Hadjinicolaou

Who will talk on his recent thinking on the issues raised in his *Art History and Class Struggle*.

2 Lisa Tickner

On Suffragette imagery.

3 Adrian Rifkin

On aspects of history and methodology with particular reference to French painting.

4 Victor Burgin

Whose special interests lie in the fields of semiotics and psychoanalysis.

5 Claire Pajackowska

Who will probably speak on French post-structuralism and in particular Julia Kristeva on 'images of motherhood'.

10 Image and Process: Design History as the History of Material Culture

Organisers: Chris Bailey, Wolverhampton Polytechnic, and Charlotte Benton.

This session will concentrate on design in Europe in the inter-war period.

1 Jeremy Aynsley

German advertising 1924-1939: style and ideology.

2 Chris Bailey

Design policy under the London Transport Passenger Board in the 1930s.

3 Charlotte Benton

The Volkswagen Project

4 Jan Burney

Architects' designs for Olivetti in the 1930s.

5 John Heskett

Craft and industrial design in Germany 1918-1939.

6 Pat Kirkham

Harry Peach and the early years of DIA.

7 Clive Dilnot

Why is design a socially significant activity and why should we study it? Some clues from the 1930s.

ART HISTORY BOOK FAIR

28th March 1983 – 11.30 am. to 5.00 pm.

Jeffery and Elvin Halls, Institute of Education, University of London, Bedford Way, London WC1.

The Art History Book Fair is the only Fair of its kind and publishers in a specialist field find it a good deal more worthwhile than the large general trade fairs. Publishers of art books and periodicals now take special note of the Fair when planning catalogues, special issues and publication dates.

The international range of the Fair will be enhanced this year by exhibitors from Germany and Holland.

The Fair, of course, provides the ideal occasion for many useful contacts to be made or renewed between publishers of art history and art historians. It also provides a unique opportunity for members to take advantage of the 10% discount offered on purchases made during the Fair together with many other special offers. Please make arrangements to make as many institutional and private purchases as possible as this contributes greatly to the success of the Fair and is of direct benefit to the Association.

Exhibitors fees will, once again, be used to provide lunch on Monday for those attending the conference.

Entrance to the Fair is free including a catalogue to everyone. Invitation cards and posters are available and if you can help in distributing them this would be most appreciated.

Pamela Courtney, Lower Lodge, Monnington-on-Wye, Hereford HE4 7NL. Telephone Moccas (098 17) 344.

EDINBURGH CONFERENCE 1984

The Association of Art Historians' Tenth Annual Conference in 1984 will take place at Edinburgh University between Friday, 30 March and Monday, 2 April. The business of the conference will be conducted within the University and accommodation will be provided at the University residences, the Pollock Halls.

From the outline programme printed here it will be seen that a different form is planned for the 1984 Conference from that which has been followed hitherto. These changes are in response to discussion at various levels of the current form of the conference and are planned to answer at least two main criticisms. Firstly, the conference has been shortened slightly. The business opens at 5 pm. on the Friday and closes on Monday at 12.30. Organised trips to places around Edinburgh will be arranged on the afternoon of the Monday for those who wish them, but people who are unable to stay for the whole of Monday will be able to leave the conference at 12.30 having attended all the academic and business sessions. On the other hand, time has been set aside on Saturday afternoon (concurrently with the Book Fair) and on Sunday afternoon for people to visit the galleries or other places of interest in Edinburgh or Glasgow. The AGM has been moved to the Sunday evening to ensure maximum attendance.

The second change is to try to give more focus to the academic business of the conference and, to that end, the structure of the academic sessions has been changed. The conference will open with a single lecture on the Friday evening. On Saturday morning, continuing on Monday morning, there will be three concurrent sessions with six substantial papers in each over the two days. Each of these three sessions will have a theme of a kind that it is hoped may have a single intellectual focus but a fair spread in the chronological nature of the material on which it draws. The purpose of this arrangement is to try to give a stronger sense of intellectual purpose to the conference while drawing on a wide range of special interests. To balance this three-session arrangement, on Saturday evening three hours is set aside for shorter research papers. Here it is proposed to sub-divide the conference into a maximum of eight specialised sessions with five short papers in each. It is hoped that it will be possible to announce topics for the three general sessions and for the research paper session at the AAH Conference in London.

J.D. Macmillan: Conference Organiser.

Time-Table

Start 5 pm. on Friday, 30 March 1984, following afternoon registration. Conference to open with one major lecture, followed by a reception.

Saturday, 31 March 1984

09.00-12.30 Conference divides into three subject groups with three papers in each during the course of the morning, these papers to be 40 minutes long.

01.00 Book Fair Lunch.

16.00-19.00 Conference reconvenes for research reports, these to be divided into a maximum of eight subject groups with five short papers in each group.

Evening Reception.

Sunday, 1st April 1984

09.30-11.00 Group sessions.

11.30-12.30 Topical discussions.

12.30-17.00 Free.

17.00 Conference reconvenes for AGM.

Monday, 2 April 1984

09.00-12.30 Academic session reconvenes from Saturday morning in three groups, with three further papers in each group.

Formal business of the conference closes at 12.30.

p.m. Trips may be organised for those wishing them. If necessary accommodation will be provided also for Monday night.

SUB-COMITTEES OF THE ASSOCIATION

Polytechnics and colleges sub-committee for Art and Design Education

It is planned that at the sub-committee meeting to be held at 5.30 on Sunday 27 March, at the forthcoming conference, the future policy and membership of the committee will be discussed. It may be worth considering the possibility of two sections, one London based, and one in the North, to facilitate travel, and a joint meeting once a year, prior to the conference to share ideas and policy.

Under the present circumstances the need for a committee seems particularly pressing. However, we are all aware that the specific struggles individuals are involved in at their respective institutions may well take precedence over the less immediately apparent role of a sub-committee. These points should all be openly debated.

It will be useful to know what views members have prior to the open meeting. Please send suggestions for the agenda to Jon Bird at the address below.

Middlesex Polytechnic, Cat Hill, Barnet, Herefordshire EN4 8HT. 01-440 5181.

Schools Sub-Committee

During the forthcoming London Conference there will be a meeting of all interested in the work of the Schools Sub-Committee. The meeting will take place from 5.30 pm to 6.30 pm on Sunday 27 March. It will be devoted mainly to an account of work accomplished, of current enterprises and of future plans. However, members wishing to raise issues not likely to be covered by this agenda are invited to contact the undersigned beforehand.

Tony Dyson, Chairman, Schools Sub-Committee, Institute of Education, London WC1H 0AL.

Student Sub-Committee

We are now half way through this academic year's series of meetings on *Approaches to the Discipline of Art History*. The next meeting will be at Birkbeck College on Thursday, 17 February at 7pm, when Professor Martin Kemp, author of *Leonardo da Vinci; the Marvellous Works of Nature and Man*, will be speaking about 'The taking and use of evidence'. The final meeting will be on 10/11 March (date yet to be finalised) and will be devoted to design history.

Catherine McDermott, Chairman of the Design History Society will be a speaker.

All students are welcome, and we shall be especially pleased to see any students from out of London. Do come along and meet your fellow art/design history students.

Lynda Stephens, History of Art Department,
Birkbeck College, 43 Gordon Square, London WC2

ANNOUNCEMENTS

British Library Working Party on the National Provision of Art History Materials

Largely as a result of prompting from the Association and ARLIS the British Library recently set up a Working Party to examine the national provision of art historical materials. There have so far been three meetings, and as Chairman of the Library Committee of the Executive, I have represented the Association. At the last meeting on 2nd December a position paper (written jointly with Trevor Fawcett of UEA) was submitted, and accepted with minor modifications for inclusion in the final Working Party report. What follows is a lightly abridged version of that position paper.

In the current financial situation any objectives should be realistic and not Utopian. Remedies are needed for current ills. In all areas of library provision which concern members of our Association (and which are likely to be typical of a much wider spectrum of users), the situation continues to deteriorate steadily. In universities, polytechnics and other institutions of further education book funds are being severely cut and staff and library services reduced. Given the relatively rapid turnover of library staff in many of these institutions this quickly results in permanent restriction of services available. Research collections and access to them are particularly vulnerable in this respect. The cut-back on periodical subscriptions is already widely apparent. It seems inevitable therefore that user demand upon the national central library provision will intensify.

There can be little doubt that some degree of reference specialization is inevitable, and on grounds of conservation may well be desirable. This brings an important corollary. The national libraries *must* increase their efforts to provide photocopying, photographic, microfilm and slide services available to provincial users at a reasonable cost. This should be an avowed aim of national policy. These services should be provided willingly, be widely publicized, and be reasonably prompt. Information technology is developing very rapidly and the national libraries should aim to be in the forefront in the utilization of new technologies.

Improving access for users, especially for those from outside London inevitably brings into focus the collaboration of the large central libraries, in particular the British Library and the National Art Library. Again, *as a matter of national policy* the NAL, the Tate Library, the RIBA Library and other specialist libraries should place bibliographical information on the forthcoming National Database. While it would be unrealistic in the present climate to expect a national art database, the aim should now be to place as much art historical material on the National Database, and the usefulness of this information would be very significantly increased if

location was also specified. With location more widely known the usual questions about admission policies, opening hours, rapid photocopying facilities and the number of book applications permitted to the individual (whether on personal request, or by letter or telephone) all come into sharper focus.

There has been long-standing concern about the apparently haphazard acquisitions policy of many national institutions. The Working Group should formulate a clear policy for co-ordinating an acquisitions policy among the major national libraries. Only then can smaller libraries see their role clearly and contribute to national coverage. In some areas cooperation should not prove too difficult – for example in the acquisition of periodicals and of research theses. Particular responsibilities for the acquisition of various kinds of material, such as Fine Arts, Design Arts etc. could usefully be defined. Similarly questions of geographical coverage and chronological range should be discussed. Some harmonization of the acquisition of particular types, for example monographs, exhibition catalogues and microforms should be considered.

Most important, implicit in these objectives is some method of monitoring the achievement of aims. The Working Party should certainly consider instituting some system of regular sample checks.

It is likely that there exists no single comprehensive solution to the problems outlined, but in the view of the Association the following objectives should form a major aim of the Working Party:—

- 1 Serious discussion among the national libraries over a cooperative acquisition policy. The agreed policy to be publicized nationally. A standing committee of the participating libraries to keep policy under review, and, if necessary, to publicize any changes in that policy.
- 2 Serious discussion about improved provision of copies of all types for inter-library loans purposes.
- 3 Automatic input of art historical cataloguing data into the National Database, with specification of location.
- 4 Fuller collaboration over, and development of, information retrieval services.

The Working Party is now beginning work on the draft of a final report. Meanwhile I should be very grateful, not only for comments on the position paper, but also for any information about budget and services' cuts in libraries used by Association members, particularly outside London. Please write to me c/o The Department of the History of Art, Warwick University, Coventry CV4 7AL.

Julian Gardner

A New Look for Renaissance Studies

An exciting new course on the Italian Renaissance, **The Renaissance in Italy**, opens in Florence in 1983. It offers a uniquely rich introduction for small groups of people of all ages to Renaissance art, music, literature and history.

The Renaissance in Italy offers demonstrations by contemporary artists of the techniques of fresco painting, bronze casting and marble cutting – not easy to see under other circumstances and invaluable in understanding works of art. A private performance of brilliantly reconstructed Renaissance dances in costume by a leading Italian group brings to life the

glittering atmosphere of the great courts. Special days are devoted to seeing the Medici villas and the frescoes of Piero della Francesca at Arezzo. Receptions are arranged in some of Florence's most beautiful private palaces.

Each course lasts three weeks, with an optional fourth devoted to the decorative arts, interior decoration, gardens and dress. All lectures are given in English by a variety of Renaissance specialists. Students on the course have the use of the superb library of the Istituto Nazionale di Studi sul Rinascimento in Palazzo Strozzi. The courses are under the patronage of the Princess Corsini, owner of one of the greatest private galleries and collections in Italy.

Enquiries to:

Charles McCorquodale, 50 Onslow Gardens, London SW7 3QA. Telephone: 01-373 6401.

The Banister-Fletcher Book Prize 1981

Dr Geoffrey Beard has been awarded the 1981 Sir Banister Fletcher Prize for his book *Craftsmen and Interior Decoration in England 1660-1820* published by John Bartholomew. The book, which has won high praise for its format, was designed by Douglas Martin and printed by BAS Printers at Over Wallop. It has 16 colour and 145 black and white illustrations, is slip-boxed, and has a Part 3 dictionary of 725 craftsmen at work in England with details of commissions.

Dr Beard was, until recently, Director of the Visual Arts Centre at Lancaster University.

Art and Architecture in Canada: A Bibliography/ Bibliographie sur l'art et L'Architecture au Canada

The Social Sciences and Humanities Research Council of Canada has awarded Mary Williamson, Fine Arts bibliographer of York University and Loren Singer, Visual Arts librarian of Concordia University a two year grant of \$150,000 (\$75,000 per annum) to prepare a reference guide to the literature of art and architecture in Canada. Contributors from Parks Canada, the National Museums of Canada, the Public Archives of Canada and museums and universities specializing in Canadian art and architecture will participate in the project.

The bibliography will include approximately 6,000 annotated entries selected from books, exhibition catalogues, essays, journals, newspapers, government publications and theses published during two to three hundred years in Canada and abroad. It will be divided into nine broad classified sections or chapters: General, Canadian Native Art, Architecture, Sculpture, Painting, Art Media: Twentieth Century, Graphic Arts, Decorative Arts, Folk Art and Photography. Each section of the bibliography will be preceded by an introduction and detailed talk of contents outlining the organization of the section. An author, title and subject index following the main body of the bibliography will provide detailed access to names, titles and subjects.

The bibliography will be a bilingual publication. The general and sectional introductions and tables of contents will be in English and French. English language entries will be annotated in English and French language entries will be annotated in French. Entries in other languages will be briefly annotated

in both English and French. All entries will be indexed by subject in both English and French.

For further information contact:

Loren Singer, Norris Library N-422, Concordia University, 1455 de Maisonneuve Blvd. W. Montreal, Quebec H3G 1M8.

FORTHCOMING EVENTS

British Landscape Painting C 1780-1840

A one day conference: 5 March 1983, at Warwick University. Speakers will include, John Barrell, Andrew Wilton, Susan Morris, Stephen Daniels, and Duncan Bull.

Enquires to the organiser:

Michael Rosenthal, Department of History of Art, University of Warwick, Coventry CV4 7AL.

Teaching History of Art in the Secondary School

A one day conference 12 May 1983 at the Institute of Education, London University.

Enquiries to:

The Adviser to Teachers, University Centre for Teachers, University of London Institute of Education, 20 Bedford Way, London WC1H 0AL.

The Art of the Garden: Symposium 21 May 1983

The success of the symposia on gardening history which we held at Warwick in 1981 and 1982 has encouraged us to arrange a third for May 1983. We have this time chosen 'Sculpture in the Garden' as our theme. Not only is this something which, in recent years has begun to be of increasing interest to the gardener, but it is also a topic of perennial concern to the gardenist. Sculpture was an important feature in the grounds of classical Roman villas: at Versailles a sophisticated programme of statuary was crucial to the conception of the garden; in the Victorian municipal park carefully sited sculpture was designed to arrest the attention and contribute to the satisfaction of the visitor. We hope that our Symposium, which will draw together speakers with a wide range of expertise in sculpture and gardening, will prove to be of broad interest, and attract an audience as wide as we have previously entertained, to discuss a subject which is unique in uniting so many people of such diverse specialisations and interests.

Enquiries to:

The Organiser, Art History Garden Symposium, History of Art Department, University of Warwick, Coventry CV4 7AL.

The Textile Society

Programme of Events:

February 25: Study Day

Approaches to Textile History on Art & Design Courses at Middlesex Polytechnic.

April: Visit

Castle Museum, Norwich – with access to the Reserve Collection.

May: Study Day

Problems of research in Textile History – with seminars on theses by students and talks by specialists at Brighton Polytechnic.

June: Visit

Bankfield Museum, Halifax – with access to the Reserve Collection.

August: Visit

Quarry Bank Mill, Styal, Cheshire.

September: Study Day

Lace – to coincide with the exhibition at West Surrey College of Art & Design.

October: Study Day

To coincide with the exhibition of Ethel Mairet textiles at The Crafts Study Centre, Holbourne Museum, Bath.

November: Conference & A.G.M.

The British Textile Industry & Foreign Competition – two day residential conference. Trent Park, Herts.

Enquiries to:

David Greysmith, Related Studies, Faculty of Art & Design, Wolverhampton Polytechnic, Wolverhampton, West Midlands WV1 1DT.

ADVERTISEMENTS

Richard Lyon

Catalogues covering rare, elusive and in-print books on Oriental/Primitive/African art reference will be sent on request. (Our main interest is early Chinese art).

Richard Lyon, P.O.Box 150, Kingston, Surrey KT2 5SH.

Seeking experts for lectures and gallery talks in London or Brighton, to groups comprised of approximately 25 American antique collectors, covering: English furniture, period furniture, silver, porcelain, militaria, edged weapons, guns and armour, etc. Also, art nouveau and art deco. Please state background and fees. Harvey Bellovin, 410 East 64th Street, New York, N.Y. 10021, U.S.A.

COMMITTEE NOMINATIONS

Nominations for election to the Executive Committee and its Sub-committees should be sent in writing to the Hon Secretary, Peter Fitzgerald no later than three weeks before the Annual General Meeting, ie by Monday 7 March 1983. Nominations should include the name and signatures of the proposer and seconder and the written consent of the nominee. There will be three places available on the Executive Committee.

Executive Committee

Officers

Chairman Prof John Steer (until March 1983) (Birkbeck College, University of London, 43 Gordon Square, London WC1E 7HX)

Chairman Dr Dennis Farr (from March 1983) (Courtauld Institute Galleries, Woburn Square, London WC1H 0AA)

Hon Secretary Peter Fitzgerald (Reading University, London Road, Reading RG1 5AQ)

Hon Treasurer Dr Eric Fernie (University of East Anglia, Norwich N44 7TJ)

Elected Members

Mr Joe Darracott (Imperial War Museum)
 Dr David Jeremiah (Manchester Polytechnic)
 Prof Julian Gardner (Warwick University)
 Prof Martin Kemp (St Andrews University)
 Prof Michael Kitson (Courtauld Institute)
 Dr Nicholas Penny (University of Cambridge)
 Dr Lisa Tickner (Middlesex Polytechnic)
 Dr Christopher White (Mellon centre)

Co-opted members

Dr Francis Ames-Lewis (1983 London Conference)
 Dr Anthony Dyson (Schools Sub-committee)
 Dr Duncan Macmillan (1984 Edinburgh Conference)
 Dr John Onians (Editor of *Art History*)
 Miss Lynda Stephens (Student Sub-committee)
 Mrs Flavia Swann (Editor of *The Bulletin*)

Director of Publicity: Pamela Courtney
 Lower Lodge, Monnington-on-Wye, Hereford HE4 7NL