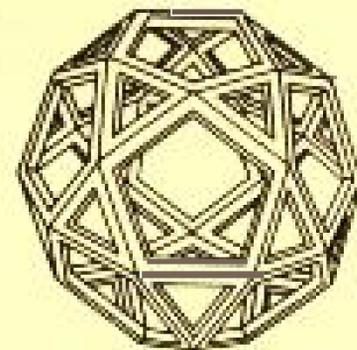


Bulletin

of the Association of Art Historians



Editor: Flavia Swann

Editorial Office:
Department of
History of Art & Design
North Staffordshire
Polytechnic
College Road
Stoke-on-Trent ST4 2DE
Telephone:
(0782) 45531

The Editor would like to remind members of the intended publication in a future Bulletin of an updated version of the register of postgraduate taught courses in the History of Art and Design in British Universities and Polytechnics, first published in 1979. A few individuals have been good enough to forward details of the courses in their institutions, but there are many more still outstanding. Would members kindly furnish the Editor as soon as possible with outlines of courses available?

The Editor is pleased to announce a new section in the Bulletin of Scholarships, Grants and Awards.

The timetable for forthcoming Bulletins is as follows:

- Bulletin No. 21 Publication mid February
Deadline for copy 31 December
1984*
- Bulletin No. 22 Publication mid July
Deadline for copy 24 May 1985*
- Bulletin No. 23 Publication mid November
Deadline for copy 1 October 1985*

MEMBERSHIP SUBSCRIPTIONS 1985

Subscriptions are due on 1 January 1985. The Association is pleased to announce that for a further year the rates will remain at the same level.

The subscription rates are:

Ordinary membership	£18.50
Student membership	£15.00
Student membership without <i>Art History</i>	£ 3.00
Joint membership	£22.50
Life members subscription to <i>Art History</i>	£12.00
Overseas membership	£20.50

Please note that at the back of the Bulletin there are Banker's Order forms to assist members in their payment of subscription, together with Covenant forms. It would greatly assist the Association if more members would Covenant their subscriptions to the Association.

N.B. The Hon Treasurer has a change of address

Eric Fernie
Department of Fine Art
University of Edinburgh
19 George Square
EDINBURGH EH8 9LD

ELEVENTH ANNUAL CONFERENCE LONDON 30 March — 1 April 1985

I am happy to report that plans for the 1985 conference in London are going well. The signs are that the event will be appropriately something of a celebration for the Association as it continues into its second decade. Participants will include Alan Bowness, Sir Ernst Gombrich, Dick Hebdige, Hermione Hobhouse, Peter Thornton and Richard Wollheim.

Convenors of sessions are still considering contributions, and I am looking at the papers for the open session. Any member who wishes to contribute a paper which will not fit into the advertised sessions should write to me before the middle of December.

Accommodation

A limited amount of accommodation will be available at the City University. All details of the Conference will be sent to members at the beginning of 1985.

Conference Organiser:
Joe Darracott
18 Fitzwarren Gardens
London N19 3TD

Conference fees:	
Ordinary member	£25
Ordinary member (speaker)	£20
Concessionary rate for students old age pensioners, and the unemployed	£15

ART HISTORY BOOK FAIR — 1985

The 1985 **Art History Book Fair** will be held at The City University, Northampton Square, London EC1V 0HB on Monday April 1st from 10.00 a.m. to 5.00 p.m.

You do not have to be attending the annual Conference to come along to the Book Fair where entrance, including an extremely useful catalogue of exhibitors, is **free**.

Books and periodicals from around the world and covering all the visual arts including architecture, crafts, design, film, painting and drawing, photography and sculpture will be on display and there will be a 10% discount on many titles. We shall also have a strong audio-visual and antiquarian book seller presence. So do please ask me for posters and invitation cards so that we may have a record attendance.

For the first time we shall have an AAH Members' own stand at the Fair which will provide you with an opportunity to sell some of your own books and thus make room on your shelves for new publications. Preliminary details were published in the July Bulletin and final arrangements will be in the February issue.

Please contact:
Paul Hetherington
Wimbledon School of Art
Merton Hall Road
LONDON SW19 3QA

Art History Book Fair organiser:
Pamela Courtney
Albert House
Monnington-on-Wye
Hereford HR4 7NL
Telephone Moccas (098 17) 344

ANNOUNCEMENTS

The Mitchell Prizes

The Mitchell Prize, founded in 1977, is awarded annually to the authors of outstanding original contributions in English to the study and understanding of the visual arts. The publications are assessed in terms of scholarly, critical and literary merit.

The \$10,000 *Mitchell Prize* is awarded this year to Graham Reynolds, Keeper of the Department of Prints, Drawings and Paintings, Victoria and Albert Museum, until 1974, for his two volume **The Later Paintings and Drawings of John Constable** (Yale University Press, published for the Paul Mellon Centre for Studies in British Art). These superbly produced volumes are a formidable contribution not only to the study of Constable but to the making of art in the England of his time. Much new information, both factual and interpretive, is incorporated, taking into account the latest international contributions to Constable scholarship, here synthesised and expanded by Graham Reynolds's own long experience, as curator, critic and scholar, of the artist's work. Appropriately enough, the author now lives in Suffolk.

The \$2,000 *Mitchell Prize* for the most promising 'first' book is given this year to Elizabeth Johns, Associate Professor of Art History at the University of Maryland, and now the first woman to win a Mitchell Prize, for her *Thomas Eakins: The Heroism of Modern Life*. It is a compelling study of Eakins's profound interest in portraiture, often of ordinary people in real life, as well as of such outstanding personalities as Walt Whitman. In the context of the expanding study of 19th century American art, this is a significant and absorbing discussion of a singular and special aspect of Eakins's work, increasingly considered as perhaps the greatest of the later 19th and early 20th century American artists. By focussing on a quintet of major Eakins paintings, Professor Johns stimulates intelligent consideration of Eakins's work in general in a markedly original way.

1984 is the first year in which the *Mitchell Art Critics Prize* is awarded, at the direction of the

President of the Foundation and the Chairman of the Trustees. The first recipient is John Russell, Art Critic for the New York Times since 1974. His career has embraced the writing of numerous books on aspects of 19th and 20th century art, literary and musical biography, and histories of Switzerland, and Paris, as well as curating many important exhibitions in Britain and America, from seminal retrospectives of the art of Balthus and Vuillard to a survey of Pop Art. But more, Mr Russell is known to millions through his influential art criticism and journalism, first for the Sunday Times in London, and now as Chief Art Critic for the New York Times. His prodigious travels, long experience, and immense erudition, are expressed with eloquent grace, informing his readers not only of the major exhibitions in Europe and America but the museums, cultural policies and the scholarly concerns that affect the way we see and interpret the art of the past and present.

Art History at A-Level Policy, Curriculum and Marking

Report on a conference held at the University of Essex Department of Art History and Theory, 13-15 April 1984.

'Staff see A-level Art History as "unteachable"' ran the headline of a report on this conference in the T.E.S. (27.4.84). The topic was chosen because nearly 100 teachers had complained bitterly about the standard of present A-level syllabuses during the course of two previous conferences held at Essex.

Representatives from all the chief examining boards were invited. Only A.E.B. and Oxford Local attended, while O.&C. submitted a paper. The others did not reply.

Philip Williamson and Hilary Grainger outlined the system of examining at A.E.B., who, with 1700 candidates, are the largest and most influential board. Students study for a Special Period paper chosen from 10 options; a recently introduced photograph and general question paper to test critical ability. A.E.B's educational objectives are that candidates should possess a factual knowledge both of major movements and of a specific period of art history, an understanding of the history of style, a capacity to relate art to its social context, a grasp of criticism, the ability to produce cogent arguments. The Oxford Local Examination differs from the A.E.B. in placing more emphasis on architecture. The O.&C. places an equal emphasis upon architecture and the fine arts.

Of particular interest to teachers was the Mode 3 exam set by O.&C. for Eton College which is designed to eliminate what Eton staff in common with many teachers see as defects in existing papers. Each of the two papers are divided into three compulsory sections — one general, and two on special topics such as the Gothic Revival or Landscape Painting.

H.M.I. Robert Fox warned the conference that Art History would go to the wall unless the subject were responsive to the present political hostility to non-vocational humanity subjects. If it

were to become firmly established within the A-level curriculum then it had both to meet the demand for a concern with the economic aspects of art, such as industrial design, as well as to defend the values of a humanistic education in the broader ethical and environmental issues. Above all it must develop on broad holistic principles and not as a narrow specialism.

The teachers drafted a series of criticisms of existing syllabuses and some guidelines for reform.

They considered the syllabuses to cover too broad a chronological span, and to demand too superficial a knowledge from pupils. As a result the questions (of the type, 'Give an account of. . .') were unstimulating and undemanding. There was too great an element of chance in the setting of questions. They were, however, generally satisfied with the scrupulousness of the Boards' assessment procedures.

More emphasis needed to be placed on the candidate's ability to assess a body of knowledge in a critical way, upon visual skills, and upon the interpretation of the work of particular artists; and less emphasis should be placed on the history of style and purely factual knowledge. Question papers should test a candidate's capacity to argue a case and to analyse a picture or a text.

They would like to see some opportunity for the kind of study in depth of particular works of art afforded by English Literature and Music A-levels, which offer set works for study. It was also felt that pupils should have to study examples from each of the three areas of architecture, the fine arts and design. A curriculum developed on such principles would go some way to meeting the criteria proposed by Robert Fox.

The proceedings of the conference have been circulated to Ministers and officials at the Department of Education and Science and the Department of Trade and Industry. Copies are available from the Department of Art History and Theory, University of Essex, Wivenhoe Park, Colchester, Essex.

At the next conference in April 1985 some of these proposals will be tried out in practice, and it is hoped that pilot studies will be conducted by some of the schools which have attended. Details of the 1985 conference will be announced in early January 1985.

Jules Lubbock
Essex University

FORTHCOMING EVENTS

The Durning-Lawrence Lectures University College London

This is the third in the series of annual lectures established by the Departments of History of Art in University College and Westfield College, London University. They are designed to provide an opportunity for a historian or critic of art to develop a topic that will constitute a new and important contribution to the study of the History of Art.

The series of 6 public lectures will be given by Alex Potts on Wednesdays at 5.30 p.m. in the Darwin Theatre, Gower Street, London W.C.1

7 November — Well-ordered Views and Disrupting Prospects

14 November — The Spectacle of Nature

21 November — Antiquities and the Spectacles of Human Culture

28 November — Visualising Facts: Popular Education and Professional Science

5 December — Picturing the Sights of Contemporary Society

***12 December** — Viewing the Advance of Modern Capital

Admission Free

** This lecture to be held in the Chemistry Auditorium, UCL, Gordon Street, WC1*

Study Group: Art and Politics in Germany Saturday 8 December 1984

The Study Group has been founded with the aim of looking at the interaction between German culture and politics from an interdisciplinary point of view. The intention is to investigate the links between political and social developments, the emergence of cultural ideologies and specific artistic activity such as painting, theatre, cinema and music. It is hoped that a dialogue between artists, academics, writers and representatives of cultural institutions will result in systematic approaches to the understanding to the complexities of culture and the mediation of ideas and art.

The Study Group is sponsored jointly by the Association of Art Historians and the Association for Modern German Studies in conjunction with the Goethe Institute.

The first session of the activities planned for this year is entitled '1916 — A Watershed' and will focus on the shift in attitudes to the first world war from a variety of view points. This meeting will take place in London on Saturday, December 8th. Anyone who would like to be included on the mailing list of the Study-Group, suggest ideas for papers or subjects for future sessions please write to:

Irit Rogoff
7 Logan Place
London W8
Tel 01-370-2646

**Arts Libraries Society (ARLIS) Courses and Visits
December 1984-April 1985**

Friday 14 December

Seminar on Literature Searching in Film History and Criticism at British Film Institute
also talk on B.F.I. Computer Database Project
For further details contact Katherine Baird,
Library, St. Martin's School of Art, 107-109
Charing Cross Road, London WC2 0DU
01 437 0611 x265

Friday 25 January 1985 2.30 p.m.

Visit to India Office Library to see photographs, prints and drawings
Number limited to 15
For further details and booking contact Elspeth Hector, Library, National Gallery, Trafalgar Square, London WC2N 5DN 01 839 3321 x219

Monday 18 February 1985 11.00 a.m. & 2.30 p.m.

Visits to Institute of Contemporary Art Videotheque to see artists' videos collection and to British Universities Film and Video Council to learn about their services
Number limited to 15 in afternoon
For further details and booking contact Katy Moore, Faculty of Art and Design Library, Brighton Polytechnic, Grand Parade, Brighton BN2 2JY 0273 604141 x228/229

Friday 8 March 1985 10.00 a.m. & 2.00 p.m.

Visits to British Museum (Natural History) Botany Library to see collection of drawings, prints etc. and to National Gallery Library
For further details and booking contact Richard Baldwin, Library, Garnett College, Downshire House, Roehampton Lane, London SW15 4HR 01 789 6533 x239

Thursday 11 April to Sunday 14 April 1985

Arlis 1985 Conference, Churchill Hall, University of Bristol. Practice and Management of Art, Architectural and Design Libraries
It is hoped to cover management techniques in libraries, microcomputer applications, defending your library against cuts, managing a small library with scarce resources, conservation, budgeting and the consequences of national educational policy changes. There will be visits to Bristol and Bath Libraries and Museums.
Further details and a booking form will appear in Arlis News-Sheet.
For additional information contact Mike Avann, Art and Design Library, Coventry (Lanchester) Polytechnic, Gosford St, Coventry CV15RZ 0203 24166 x546
For booking contact Irene Whalley, 65A Kensington Mansions, Trebovir Road, London SW5 9TD

The New Georgians: The Classical Tradition in the 20th Century. A Lecture Series at University College London

The Thirties Society and the Georgian Group are collaborating to run a series of lectures covering a subject which is both topical and of historical

interest. Neo-Georgian represented a significant, if not dominant strain in British architecture in the 1920s and 1930s, even if it has been ignored by modern historians who have tended to concentrate on the achievements of the Modern Movement or on 'Deco' architecture, while today a number of younger architects are again seriously interested in the expressive possibilities of the Classical tradition. The remaining lectures in the series are:

5 December

Charles Jencks: Post-Modern Classicism

23 January

Clive Aslet: The Neo-Georgian Country House

30 January

Neil Burton: Banker's Georgian

6 February

Hugo Vickers: Bright Young Georgians — The Ashcombe Set

13 February

Ken Powell: Vincent Harris and Classicism in the North

20 February

Quinlan Terry: Classicism to Classicism — One Complete Revolution

27 February

Francis Johnson: Continuing the Georgian Tradition

6 March

David Watkin: The Regency Revival

13 March

Piers Gough: On The Game, or, Classicism Today

Wednesdays 6 p.m. in the Chemistry Department, University College London, Gordon Street, London WC1. Tickets £1.50 at the door each week.

Precious Metal and Ceramics in the Graeco-Roman World, China and Islam

A Colloquium: Ashmolean Museum, Ruskin Lecture Theatre

Friday and Saturday, 22 and 23 March 1985.

10 a.m.-5 p.m. both days.

A two-day colloquium intended to explore 2 controversial topics which is currently attracting attention in all three fields, namely the dependence of the potter's craft on that of the gold and silver smith.

Speakers and Chairmen to include:

James Allan
Craig Clunas
Glen Dudbridge
Michael Fulford
David Gill
Derek Gillman
Roger Moorey
Julian Raby
Jessica Rawson
Michael Rogers
Brian Shefton
Mary Tregear
Michael Vickers
Oliver Watson
William Watson

Enrolment fee: £3.00 per day, £5.00 for the two days, to include coffee and tea.

For further details and enrolment forms, contact:
J. Raby, The Oriental Institute, Pusey Lane,
Oxford OX1 2LE.

Modernism beyond Europe and America

I would like to hear from those who would be interested in attending and/or addressing a day of Lectures and Seminars organised around the above subject. Approaches from at least three directions could be considered:

1. The influence of Western painting since Impressionism on non-European visual cultures: a survey of basic historical phenomena.
2. The use of Western Painting since Impressionism and the subsequent stylistic waves of Modernism in the modernization of traditional visual cultures, or in their re-constitution in a form appropriate to modern, de-colonialised national entities.
3. General theoretical questions about how the relation between centre and periphery in art: how is the visual authenticity of the periphery constituted and where is it? What art historical or other techniques should we use to discover these?

John Clark
Camberwell School of Art and Crafts
Peckham Road
London SE5 8UF
Tel 01 703 0987

The 2nd International Conference on Ancient Chinese Pottery and Porcelain. 15-19 November 1985 Beijing, China.

This Conference will be held under the auspices of the Chinese Silicate Society. This is both an announcement of the forthcoming conference and a call for papers on the following topics:

1. Development of the technology of ancient Chinese pottery and porcelain making
2. Scientific and technological insights of well-known ancient Chinese wares
3. Kilns, setting methods and manufacturing processes employed by ancient Chinese potters
4. Imitation of ancient Chinese pottery and porcelain
5. Ancient Chinese pottery and porcelain as cultural exchange and trade between China and other nations
6. The latest archaeological discoveries of ancient Chinese pottery and porcelain
7. Handicraft and art of ancient Chinese pottery and porcelain
8. Latest achievement and development of science and new technology in the related ceramic field

The official languages of the Conference will be English and Chinese. Further details from:
Sheng Huoxing, 2nd ICACPP Secretariat Division of Ceramics, Research Institute of Building Materials, Guanzhuang, Beijing, China.

SCHOLARSHIPS, GRANTS, AWARDS

The J. Paul Getty Trust — Grant Programme.

The Trust has published a booklet giving information and background details of its grant programme, areas eligible for support and application procedures.

Grants will be considered for postdoctoral fellowships, scholarly cataloguing of art museum collections, publications, conservation, and a number of other areas.

For further information write to:—

Susan J. Bandes
Program Officer
The J. Paul Getty Trust
1875 Century Park East
Suite 2300
Los Angeles
California 90067
U.S.A.

Fellowships for Venetian Research

Trustees of the Gladys Krieble Delmas Foundation of New York announce that up to £10,000 will be made available in 1985/86 to scholars of Great Britain and the Commonwealth for research in Venice. The areas of interest envisaged concern both the past (history, art, architecture, music, law, science, literature, language) and the present (politics, conservation, environment) of Venice and the territories once subject to it. Further particulars may be obtained from:

Professor M.E. Mallett
Department of History
University of Warwick
Coventry CV4 7AL

Applications should be sent to this address by 21 January 1985.

The Leverhulme Trust Emeritus Fellowships

Awards of up to £4,000 a year for 1 or 2 years to persons who have recently reached or are about to reach retirement age to enable them to complete research. Persons with an established record of research who have retired early may also be considered.

Applicants must have held academic positions in universities or other institutions of similar status in the U.K.

Application form F6C. Closing date Friday, 30th November 1984.

Applications on the appropriate form must be in the hands of the Secretary not later than the date specified and cannot be considered if arriving after that date.

Application forms and further information from The Secretary, Research Awards Advisory Committee, The Leverhulme Trust, 15-19 New Fetter Lane, London EC4A 1NR. Telephone 01-822 6952.

K.G. Ponting Memorial Bursaries

In memory of the late Kenneth Ponting, the Governors of the Pasold Research Fund are establishing a number of bursaries to enable students to study the collections at the Museum of Costume and Fashion Research Centre in Bath.

The bursaries, to cover travel and subsistence costs up to a sum of £150, will be open to students (where other sources of funding are unavailable) who are engaged in a project on the history of dress or textiles and who would benefit from such a visit.

Written applications for bursaries to be granted during the academic year 1985/6 and supported by a letter from a tutor, should be made direct to the Museums Curator, Bath Museums Service, and these will be considered from 1 October onwards. Students should submit details of travel (based on 2nd class return rail fares) and subsistence costs they are likely to incur, and give a brief summary of the project on which they are engaged.

Further details may be had from:

The Keeper of Costume
Bath Museums Service
4 Circus
Bath, Avon, BA1 2EI
Tel (0255) 61111 ext 425

The Andrew W. Mellon Fellowship in British Art

Under the auspices of the Yale Centre for British Art, a non-American citizen, normally under 30, holding a degree, or in exceptional circumstances, equivalent qualifications, with special interest in British Art History will be selected for one year's residence in America. The grant includes a living stipend (\$7,000), round trip air fares from London and a travel grant.

Enquiries and application should be sent to:
The Director of Studies
The Paul Mellon Centre for Studies in British Art
20 Bloomsbury Square
London WC1.

The Goldsmith's Company Research Scholarship in the History of the Applied Arts

Applicants are invited from suitably qualified candidates for the above research Scholarship. It is tenable for a two-year period of research in the Department of Cultural History, Royal College of Art, leading to the degree of MA(RCA) by thesis.

The Scholarship is intended to support postgraduate research into the history of Silversmithing and Jewellery, Ceramics, Furniture or Textiles.

Further details and application forms from:
The Registrar
Royal College of Art
Kensington Gore
London SW7 2EU
Tel 01-584 5020

CORRESPONDENCE

Dear Editor,

Due to accumulating space problem I would like to dispose of copies of *Art History*. I have a complete run since the inaugural issue, and wonder whether members who joined more recently might be interested to purchase back copies?

Theo Snoddy
5 Ardmore Park South
Finaghy
Belfast BT10 0JF
N. Ireland

Dear Editor,

The last issue of the Bulletin contained a publicity release for Design and Artists Copyright Society (DACS), yet another organisation dedicated to the growth industry of the collection of copyright fees. No one questions the rights of authors, artists, designers, *et al* to claim possession in the products of their skill, time and effort, and to enforce that possession by means of recourse to law. Indeed, as many of the members of the AAH are authors, and probably some of them, artists and/or designers, the Association has a legitimate interest in the protection of copyright.

However, I would question whether the ever more assiduous pursuit of copyright fees is in the long term interests of the Association, its members, or our artistic culture. The problem with the law of copyright as it stands is that it makes insufficient distinction between the exploitation of copyright material by means of straightforward replication for profit, and the citation of works by way of illustration in scholarly texts. Certain categories of work, for example book illustrations and press photographs, are produced for the sole objective of exploitation for profit by means of replication. However, the majority of works of fine art are not, and any income which might arise from the sale of reproductions may be regarded by the artist as a useful bonus, but not as a primary objective of producing the work in the first place.

The present situation is that a tiny minority of artists (or, more commonly, their estates) make a significant income from the collection of copyright fees. The vast majority make little or nothing, not because their work is rarely reproduced. Organisations like DACS try to persuade all artists that they can enhance their income by the more vigorous pursuit of copyright fees. In fact, the reverse is likely to be the case. Whilst there is no dearth of expensive coffee-table publications about big-name modern artists (most of them now dead, although still in copyright), many areas of modern art remain relatively unpublished and unexplored because of the economics of publishing. A more vigorous insistence on the collection of fees, coupled with higher scales of fees, added to the cost of maintaining the agencies which are dedicated to collecting them, will simply frustrate many serious publishing projects. Hence, it may well be that the artist who is persuaded to register with the agency like DACS in the expectation of securing a modest income by so doing will simply find that his work is not published at all. He

thereby loses not only the anticipated income, but the public notice and discussion of his work which is infinitely more important.

The agencies can of course claim that the artist always has the right to waive fees in order to encourage publication. In practice, this provision is a dead letter. If the commercial realities of publishing militate so severely against publication, authors and their publishers are unlikely to develop projects so far as asking artists for their permission. Besides which, collecting agencies have no interest whatsoever in encouraging their clients to grant free publication.

We are now witnessing in the UK the emergence of an attitude to the collection of copyright fees which has been common in a number of Continental countries for some time. It would be timely to consider whether the oppressive insistence on high copyright fees is in any way connected with the depressed condition of art publishing in those countries where it is prevalent. Perhaps we shall be seeing some or all of the following effects: publishers will not consider serious works on modern art because the profit margin is too low; publishers and authors will be deflected into lavish publications on big-name modern artists which guarantee a high print run and suitable profit margin; publishers and authors will be deflected into areas of publishing outside the twentieth century which do not carry copyright complications.

It might be too late, or the Association might be too impotent, to stem the tide of copyright mania which we are witnessing. But we should as a professional body attempt to estimate the likely impact on our profession, to gather evidence from scholars, authors, publishers and readers, and to make our considered view known in the right quarters.

Clive Ashwin
Middlesex Polytechnic.

Dear Editor,

I was unfortunately unable to be present at the AAH Conference in Edinburgh, but I feel I should comment on the précis of Toni del Renzio's paper as published in the Bulletin. My comments are based on memory of my direct experience of the subject which he discusses, rather than on research. Apart from my academic studies most of my life between 1932 and 1941 was occupied with the matters about which he speaks. I took part in the earliest ad hoc meetings at which the Artists' International was originally conceived and from then on I attended most meetings of the Managing Committee until my military service. The Thesis for my Master's degree was supervised by my Tutor, Anthony Blunt (later Professor) and it was he who recommended me for my job in Monuments, Fine Arts & Archives in the army immediately after the war, when he became my Commanding Officer in Germany.

I find Toni del Renzio's statement misleading, both as to fact and as to interpretation. Writing of the foundation of the Artists' International, he mentions only Cliff Rowe and Pearl Binder. In fact a number of personalities were involved, but those who stood out at the time, in terms of

leadership and organisation, were Cliff Rowe and Misha Black. Throughout the most active years of the organisation it was Misha Black who was, almost continuously over the period, Chairman of the Managing Committee. We all recognised that it was the competence and, indeed, brilliance of his leadership and talent for organisation which contributed largely to the success of the Association in those years, a talent which he demonstrated also in his profession and the growth of his 'Design Research Unit'.

It seems to me totally misleading to refer to Anthony Blunt as the 'chief spokesman' of the AIA. In fact he had very little to do with the organisation directly. He was seldom present at any function, nor do I remember that he actually served on any committee, though he could be relied upon to support causes, such as 'The Artists' Refuge Committee' by lending the use of his name as a sponsor. I had a very great admiration for him as a person and as an 'academic'. His lectures on 'The History of Aesthetic Theory' were brilliant. I do not think he mixed much socially with the practising artists of the kind who formed the membership of the AIA. I would think him unused to the smell of fresh paint and unused to the active pursuit of art in the Life class and the immediacy of the working artist's problems. He belonged to the world of books, of learning, of museum objects and philosophical connoisseurship.

His short excursions into contemporary art criticism, as opposed to art history, were very theoretical in tone and most people I knew hardly took them seriously at the time. He seemed an amateur in the field and soon dropped the role of critic of contemporary art, never establishing a reputation for himself in that capacity. It was as an art historian that he achieved stature, knowledge and influence. Contemporary art was never his strong point and the part which he played in the AIA is today exaggerated because of the publicity he has recently received at a purely political level.

I was present at the meeting of the Managing Committee at which it was decided to change the name of 'The Artists' International' to 'The Artists' International Association'. I would certainly like to know on what evidence Toni del Renzio states that this step was taken 'in answer to Comintern directives'. Though a member of the AI, I was not a member of the Communist Party and it was quite clear to me at the time that the name was changed after due discussion in order to unite all shades of artistic opinion against Nazism under the banner of the 'Popular Front'. On what grounds does Toni del Renzio support his assertion that some of the founders of the AIA were 'hired by the Comintern' or that that organisation financed the exhibitions, as he alleges? Unless there is very solid evidence, his assertions against the individuals he names are remarkably libelous.

Apart from its anti-Nazi function, one of our principal aims was that the AIA should become an 'Artists' Union', protecting the interests of the profession. Successful steps were made in that direction when, during the War, as a result of pressure from the Association, artists' canvas was

exempted as a material from the clothing ration of which it originally formed a part.

Ewan Phillips

M.A. (Lond.) History of Art

Dear Editor,

I understand that the abstract of my paper, *The AIA and the Problems of Realism, Art and Society*, given at the last conference in Edinburgh, has appeared offensive and untrue in certain particulars, notably the third and fourth paragraphs, beginning, 'The AIA, as it became in answer to Comintern directives . . .', and 'With the help of the Comintern, the 1935 show . . .', respectively.

In the condensed form of the abstract these paragraphs do not accurately reflect the substance of the paper and I wish, therefore, to delete them and to apologise sincerely for any distress occasioned by them.

Toni del Renzio

In connection with the letter from T. del Renzio, which we are happy to publish in this issue of the Bulletin we wish as a responsible Association to say that we greatly regret the inclusion in the Bulletin of an abstract, written by the author, which does not appear accurately to reflect the wording of the paper as delivered to the Association at its conference in Edinburgh. We wish unreservedly to withdraw any unfounded implications of the abstract and to apologise for any distress which may unintentionally have been caused.

DIVERSIONS

Competitors are invited to propose a collective noun for art historians. The winner will receive a bottle of champagne for New Year. Entries by December 21st, to Quizmaster c/o The Editor of the Bulletin.

The answers to the quiz questions in Bulletin No. 19 are

1. N. Pevsner. *Pioneers of Modern Design*. Chapter 7.
2. W.R. Lethaby. *Form and Civilization 1922* (p.50).

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 Saturday 9 March 1985. 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 Dr Dennis Farr

(Courtauld Institute Galleries, 41 Woburn Square, London WC1H 0AA)

Hon Secretary Peter Fitzgerald

(Reading University, London Road, Reading RG1 5AQ).

Hon Treasurer Prof Eric Fernie

(University of Edinburgh, 19 George Square, Edinburgh EH8 9LD)

Elected Members

Christopher Brighton (W. Surrey College of Art)

Joe Darracott

Dr David Jeremiah (Manchester Polytechnic)

Dr John House (Courtauld Institute)

Dr Michael Kauffman (Victoria and Albert Museum)

Josephine Miller (Birmingham Polytechnic)

Dr Nicholas Penny (University of Cambridge)

Dr Marcia Pointon (Sussex University)

Dr William Vaughan (University College, London)

Co-opted Members

Jon Bird (Art schools and Polytechnics sub-committee)

Dr Anthony Dyson (Schools Sub-Committee)

Prof Julian Gardner (Art History Libraries and Visual Resources Sub-Committee)

Dr John Onians (Editor of Art History)

Andrew Stephenson (Student Sub-committee)

Mrs Flavia Swann (Editor of The Bulletin)

Director of Publicity: Pamela Courtney

Albert House, Monnington-on-Wye,

Hereford HE4 7NL