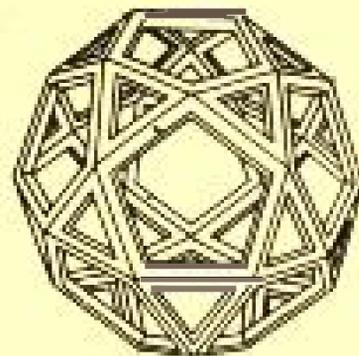


Bulletin

of the Association of Art Historians



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Please find below the dates for the forthcoming issues of *The Bulletin*:

Bulletin 22 Publication mid July

Deadline for copy 24 May 1985

Bulletin 23 Publication late November.

Deadline for copy 1 October 1985

APPOINTMENT OF SECRETARY TO THE AAH

Peter Fitzgerald, who has been our Honorary Secretary since June 1979, has decided to retire after the next Conference. The Executive Committee has considered the future organisation of the Association and has decided to appoint a part-time paid Secretary. I am pleased to announce that Joseph Darracott, at present a member of the Executive and this year's Conference Organiser, has agreed to take on the new post, with effect from this April. The Constitution already contains a provision which enables the Association to make such an appointment without the need for any amendment.

Joseph Darracott was born in 1934 and read History at Lincoln College, Oxford, followed by a year at the Sorbonne after graduation. He worked as an editorial assistant at Thames & Hudson before becoming Keeper of the Rutherston Collection at the City Art Gallery, Manchester. This was followed by a lectureship in art and design at Hornsey School of Art and he took a BA as an external student at the Courtauld Institute of Art. He joined the staff of the Imperial War Museum in 1969, becoming Keeper of Art and later of Art and Design History, until his resignation in 1983.

Dennis Farr
Chairman

ASSOCIATION OF ART HISTORIANS LONDON CONFERENCE 1985

The eleventh annual conference will be held at the City University, Northampton Square, London EC1 from 30 March to 1 April 1985.

A conference publication this year will combine a timetable programme, and abstracts of papers. The following *draft* programme may be subject to minor alteration.

Saturday 30 March

- 9.00 Registration
- 10.00 Coffee
- 10.30 The use of exhibitions (forum)

- 11.30 Students' meeting: chair, Andrew Stephenson
- 12.30 Lunch
- 13.30 Schools' meeting: chair, Tony Dyson
- 14.15 Schools' discussion
- Museums meeting: chair, Michael Kauffman
- 15.00 Universities meetings: chair, John House
- 15.45 Art colleges and polytechnics meeting: chair, Jon Bird
- 16.30 Tea
- 16.45 Art colleges and polytechnics discussion
- 18.00 End of day's programme at the City University
- 18.15 Buses leave for reception
- 18.45 Reception at Christies

Sunday 31 March

- 9.00 The morning programme begins:
French influence on Italian art
London (part one)
Interiors 1600-1800 (part one)
The effectiveness of images (part one)
Naturalism
Design History
Twentieth century studies
- 10.00 Coffee
- 10.30 Second papers
- 11.30 Third papers
- 12.30 Lunch (first sitting)
- 13.30 Lunch (second sitting)
- 14.30 The afternoon programme begins:
Renaissance architecture
London (part two)
Interiors 1600-1800 (part two)
The effectiveness of images (part two)
Surrealism and photography
Open session
- 15.30 Second afternoon papers
- 16.30 Tea
- 17.00 Third afternoon papers
- 18.00 Annual General Meeting
Evening free

Monday 1 April

- 10.00 Art History Book Fair opens
- 10.00 Coffee
- 10.30 The day's three sessions begin:
Art History and Visual Perception
Aspects of Design
Mass Culture and High Culture
- 12.15 Lunch (first sitting)
- 13.30 Lunch (second sitting)
- 14.30 Second papers begin
- 15.30 Third papers begin
- 16.30 Tea

- 17.00 Art History Book Fair closes
Fourth papers begin
18.00 The days three sessions end
18.15 Art publishing (forum)
There will be no formal closure of the conference.

Sunday Programme

French influence on Italian art

Convenor: Joanna Cannon, Courtauld Institute.
Three papers will deal with topics ranging through the thirteenth and fourteenth centuries, contributed by Dillian Gordon (National Gallery), Lindy Grant and Kay Sutton.

London

Convenor: Selina Fox, Museum of London.
A variety of topics by specialists in different fields, including Hermione Hobhouse on the London Survey, Clare Willsdon on murals at the Royal Exchange, Luke Herrmann on the Sandbys, Ralph Hyde on fashion plates, Anthony Burton on the Bethnal Green Museum and Tessa Murdoch on Huguonot silver.

Interiors 1600-1800

Convenor: David Irwin, University of Aberdeen.
Recent work on a significant theme with contributions from James Ayres (John Judkin Memorial), John Bury (Victoria and Albert Museum), Ian Gow (National Monuments Board of Scotland), Peter Thornton (Sir John Soane Museum), and John Wilton-Ely (University of Hull).

The effectiveness of images

Convenor: Alex Potts, Camberwell School of Arts and Crafts.
How visual images function, especially in projecting ideas with a concrete social and political significance; and how far engagement with cultural policies of the present affects our evaluations. Contributors include Oriana Baddeley (Camberwell), Clive Dilnot (Preston Polytechnic), Andrew Hemingway (Wimbledon School of Art), and Lynda Nead (Birbeck College).

Naturalism

Convenor: Kenneth McConkey, Newcastle Polytechnic.
Towards a definition of naturalism in late nineteenth century French art, with contributions by Gabriel Weisberg (National Endowment for the Humanities, Washington), Paul Duro (Newcastle Polytechnic), and Kathleen Adler Jones (Middlesex Polytechnic).

Design History

Chair: John Turpin, National College of Art and Design, Dublin.
John Turpin on Irish design of the 1960s will be joined by speakers on local resources: Kathy Jenkins, (Humberside College) and textile history, Hazel Clark (Council for national Academic Awards).

Twentieth Century studies

Chair: Brandon-Taylor, Winchester School of Art.
The Chairman will be joined by another speaker on Picasso, namely Toni del Renzio, and Slavka Sverakova (University of Ulster) will be giving a paper on the important Czech theorist, Bohumil Markalous.

Renaissance architecture

Convenor: Caroline Elam, Westfield College.
Three papers mainly discussing 16th century Italian art contributed by Paul Davies, David Hemsoll and Andrew Murrough.

Surrealism and photography

Convenor: Dawn Ades, University of Essex
Recent work on a topical subject by Rosalind Krauss (Columbia University), David Mellor (University of Sussex) and Ian Walker.

Open Session

John Clark, Camberwell School on painting in Taiwan under Japanese occupation, Gerald Needham (York University, Ontario) on the underworld of Victorian art, Margaret Garlake on British abstract post-war art.

Monday Programme

Art History and visual perception

Chair: John Steer will be joined by Sir Ernst Gombrich, Richard Wollheim, and the psychologist John Kennedy (University of Toronto).

Aspects of Design

Chair: Penny Sparke, Royal College of Art.
Abram Games on his practice as a designer, Bernard Myers (Brunel University) on design and teaching, and Vicky Thomas on the gift trade.

Mass culture and high culture

Chair: Jon Bird, Middlesex Polytechnic.
This session is about the functioning of visual images: how their impact as visual artefacts relates to their effectiveness in projecting ideas that have a concrete social and political significance outside the world of art and visual illustration. Aspects of the recent debate discussed by Julian Roberts (Cambridge College of Advanced Technology), Angela McRobbie, Barry Curtis (Middlesex Polytechnic) and from the University of Birmingham Centre for Cultural Studies, Owen Gavin, Angela Partington and Andy Lowe.

Other participants

The conference has been planned to give more opportunity for discussion of issues affecting art history; members will note that it is possible for any member to attend all the meetings of the different groups on Saturday.

It is not possible to give details of all the speakers from the different platforms. However, among the speakers at the opening forum will be Alan Bowness and Julian Spalding (City of Manchester Art Galleries). Publishers at the Monday forum will be Vicky Bird (Victoria and Albert Museum), Neil McGregor (Burlington

Magazine), Conway Lloyd Morgan (Trefoil Books), and John Nicoll (Yale University Press).

Facilities

The University bar will be open until 22.30 on Sunday evening, and until 21.30 on Monday evening.

Conference members staying at the City University will have further details about facilities open to them.

Day tickets

Members who have friends who may wish to buy day tickets for the Monday programme should write to me. An application form will be available in March. The price for a day ticket will be £8 or £5 for a student. Members are reminded that full conference membership is only open to members.

Bookings and deadlines

Bookings for accommodation should preferably be received by 1 March. 50 rooms are available. Bookings received later than 15 March may not be acceptable.

Bookings for the conference should normally be received by 15 March. Members booking by this date will receive an invitation to the Book Fair lunch on Monday.

Hungry conference members are encouraged to buy at least one hot dish on either Saturday or Sunday (the University cafeteria is closed at the weekend). I have committed the conference to 100 hot dishes on each day in exchange for the concession of also offering a ploughman's lunch as an alternative.

It will not be possible to buy a ticket for any lunch on the day. I should also mention that the Book Fair lunch is not open to day ticket holders.

Bookings for the conference without meals may be made up to the Saturday of the conference. The capacity figure for the conference is 600.

Student helpers

Student helpers are needed. I shall be glad to hear from prospective volunteers.

Conference fee	£25
Concessionary fee for those presenting papers	£20
Concessionary rate for students, old age pensioners, and the unemployed	£15

A booking form for the Conference is enclosed. Members wishing to attend are urged to complete the form as soon as possible and return, together with a cheque, no later than 15 March to the Conference Organiser:

Joe Darracott
18 Fitzwarren Gardens
London N19 3TD
Tel: 01 272 2387

ART HISTORY BOOK FAIR — LONDON 1985

Monday 1 April — 10.00 to 17.00

The City University
Northampton Square
London EC1V 0HB

April Fool's Day is an easy date to remember for the 6th Art History Book Fair. Although the administration of the Fair does not get any easier it is gratifying not to have to explain and justify the Fair which now has an established reputation.

As with members wishing to attend the Conference, exhibitors find the London venue easier to arrange and I can confidently predict a bumper turnout.

There will be two innovations at the 1985 Fair: (1) An AAH members' own stand, about which you will find full details below.

(2) A 'fiction for and by art historians' stand. Jonathan Cape are offering a prize of a copy of Anita Brookner's *Hotel du Lac* for the person who comes up with the snappiest title for this stand. Send your suggestions to me as soon as possible.

As usual the Fair is open to everyone free of charge and the extremely useful catalogue of exhibitors is also free to all visitors. Once again can I also appeal to any of you who could either arrange for posters to be displayed at your institution and/or could distribute invitation cards to the Fair to get in touch with me? Those that have done so already will be receiving them in February.

Attention all authors

Please can you let me know the title and publisher of all your recent and forthcoming publications. This could be of benefit to both you and the Association in that I can encourage the publisher to promote the book at the Art History Book Fair and in *Art History*, the *Bulletin* and other journals.

Pamela Courteney
Director of Publicity
Association of Art Historians
Albert House
Monnington-on-Wye
Hereford HR4 7NL
Tel: 09817-344

AAH Members' own stand at the Conference Book Fair, 1985

You will have seen in the July Bulletin that a new venture is being tried out at the 1985 Conference Book Fair. It is a stand specifically set up for members to sell off any books, catalogues, journals, off-prints, etc., of which they have no further need. Here are the conditions under which the stand is being run:

1. The service provided by the stand is available only to members of the Association.
2. A list must be sent to me before 27 February giving brief details of the items that the member wishes to dispose of, and the price that is being asked for each one; this is to enable the organisers to know the scale of the operation. This information must be sent to me at: Wimbledon

School of Art, Merton Hall Road, London SW19 3QA.

3. Each item on every list will be given a code number, and the list returned to the seller by 1 March. It is the responsibility of the seller to write this number, and the price being asked, inside the front cover of each item.
4. When the list is returned, all participants will be asked to forward a deposit of £5, payable to the Association; this is to ensure some coverage of the expenses of the stand. It will be refunded in full if the return on your sales matches it, or in part *pro rata*.
5. In order to cover the expenses of the stand the Association will make a deduction from each item sold; the size of this has not yet been decided, but it will be either 10% or 20%, depending on the scale of the response.
6. Items for sale on the stand must be delivered there by 9.30am on the day the Book Fair opens.
7. The stand will close at the end of the Fair, and any member who has left items for sale must call at the stand before it closes to collect any that are unsold.
8. Any member who has contributed to the stand will be sent an account, giving the items sold, and payment for them.
9. Any items not collected from the stand will be disposed of as soon as possible, and any net proceeds resulting will become the property of the Association.
10. Participation in this scheme will imply acceptance of these conditions.

The success of this enterprise clearly depends on members supplying enough material of sufficient interest and at an appropriate price for the stand to be viable: so if you want to lighten some of your shelves, here is the opportunity.

Paul Hetherington,
Wimbledon School of Art
Merton Hall Road
London SW19 3QA

SUB-COMMITTEES OF THE ASSOCIATION

Students Sub-Committee

Seminar — Art Galleries and Museums
Saturday 4 May 1985
Whitworth Art Gallery, University of Manchester

It is intended that this event will allow students to discuss the role of the Art gallery in constructing a history of Art. The day will include presentations by invited speakers followed by informal discussion in small groups. Issues examined will include: Sponsorship, Feminism Education, Non European Art, and the definition of 'High Art'. All students welcome.

Further details will be circulated at the Annual Conference. In the meantime contact Brian O'Callaghan or Urve Opek at the History of Art Department, University of Manchester, for further details.

School Sub-Committee

The Schools Sub-Committee is currently working on a publication based on its 1984 In-Service Course for ILEA Secondary School teachers of art and design. The course, *History and Criticism of Art in Schools*, was organised and run in collaboration with the ILEA Art Inspectorate, and the editorial work on the forthcoming publication will be a continuation of that collaboration, involving also a number of teachers. It is hoped that the book, the contents of which will include illustrated accounts of school-based projects, will be ready for circulation before the end of the present academic year.

The Sub-Committee has begun work on two further enterprises for Autumn, 1985: an In-Service course for Primary School teachers; and a Conference to examine the relationship between History of Art and Design courses in Secondary Schools and those in Further and Higher education.

The approaching AAH Conference will provide an opportunity for detailed discussion of these plans. It is hoped that many members, whether teaching in schools or not, will participate in the Schools session; as the themes of the Sub-Committee's projected course and conference show, we are keen to avoid isolated consideration of History of Art & Design at Secondary School level.

Copies of *Prospects for Art and Design History in Schools*, the report of the Conference held at the V & A Museum in November, 1983, are available from me, price £1. Cheques should be made payable to the University of London Institute of Education.

Anthony Dyson
Chairman of the Sub-Committee
Department of Art and Design
University of London Institute of Education
20 Bedford Way
London WC1H 0AL

Polytechnics and Colleges Sub-Committee

Sub-Committee meetings took place in July, September and November of last year, and there will be a further pre-Conference meeting in February. A continuing concern has been over the possible and appropriate responses to the proliferation of reports by the National Advisory Body (NAB) affecting the teaching of art and design history. A letter was sent to Tom Bromley advising him of the existence and activities of the Sub-Committee, and regretting the lack of subject representation on NAB, and a reply was received in November which did not, however, hold out much hope for improved consultation in the future. (I think that this is something that we should definitely continue to pursue.)

One heartening development has been the reprieve of Falmouth School of Art (although for how long is unclear). Partly this has been due to the overwhelming response by individuals and representative bodies (of which this Sub-Committee has been one), and does suggest that concerted action over specific cases *can* lead to policy changes.

At the November meeting, Malcolm Cook reported on the latest NAB document on Longer Term Strategy which implies a continued commitment to art and design education, but prioritises courses with clear vocational aims, particularly BTEC two year courses. This does suggest that Fine Art will continue to be under threat and, given the large number of art historians aligned to fine art courses and departments, this is obviously an area that needs continual monitoring.

The Sub-Committee is continuing to plan for future one-day conferences, (bearing in mind the success of the one-day conference held at Middlesex last year), one of which is intended to address the specific aspects of art and design history for 16-19 age band in relation to BTEC, Foundation Courses and Schools. It is also hoped that the Schools Sub-Committee might co-organise an event with us.

At the forthcoming London Conference, the Sub-Committee plan to hold an extra event to the general meeting and elections. (Three positions on the Sub-Committee will become vacant, including the Chairmanship). This will be in the form of a panel discussion on, broadly, teaching methods and strategies. particularly the relevance/appropriateness of period study; relation of theory and practice; questions of professional practice (should this be taught by art and design historians?); various approaches to history, etc. It is intended to have a representative panel drawn from art and design history and studio practice and, after short presentations, hold an open discussion. We hope that this will also be attended by universities, schools and student representatives, and will follow immediately on from the Sub-Committee general meeting on Saturday 30 March.

Finally, as this is my last leg as Chairman of the Sub-Committee, I would like to thank my fellow committee members for their valuable and comradely work and assistance and wish them the best for their continued, and essential, activities in the future.

Jon Bird
Chairman

ANNOUNCEMENTS

Slides of Prints

The British Museum has generously approved a scheme, dubbed 'Icarus' for its ambition, to photograph a large number of prints in the Department of Prints and Drawings, from which slides will be made for members of the AAH and other teachers of art history. The museum was encouraged to approve the scheme by the testimony of the AAH committee, conveyed through Dr Farr, that there is a need for original slides of graphic material. The active support of Antony Griffiths, the Deputy Keeper in the department, made the project possible.

These slides offer a number of exciting advantages over slides made from books. They have been taken from the finest original impressions. Details are included of almost every

print photographed. Thus each slide is much more informative about the quality, style and technique of the original than slides made from reproductions. A centimetre scale is shown against most prints, correcting the remorselessly uniform size of the projected image. The slide labels will contain information on size, technique, and state as well as artist, title and date. Slides of the complete series will each cost 18p, or 22p for specified sets, and 26p for single prints.

A full catalogue of the slides should be ready in time for the AAH London conference. Sample slides will be on display at the AAH Members' own stand at the Book Fair on 1 April. Requests for catalogues to be sent by post should be addressed to Icarus, 158 Boundaries Road, London SW12 8HG.

Patrick Doorly
Faculty of Art & Design
Croydon College

BLICAD

Librarians have a passion for acronyms. The snappy, purposeful sound of 'BLICAD' stands for British Library Interim Committee on Art Documentation, the group set up (on the recommendation of the recent Report of the BL Working Party on the Provision of Materials for the Study of Art) to pave the way for the establishment of a permanent consultative committee, the activities of which should be of growing interest and importance to all AAH members.

Under the Chairmanship initially of Trevor Fawcett, and now of Bob Fulford (British Library Reference Division), BLICAD endeavours to keep going the momentum started by the BL Working Party's Report. In the coming months, one of BLICAD's main concerns will be to settle the membership and terms of reference of the permanent committee, which will be chaired by Julian Gardner (University of Warwick). Julian Gardner has been closely involved with the growing problems of the provision of study materials in all branches of art and its history for many years, not least through his work in initiating and chairing the AAH's own Libraries and Visual Resources Sub-Committee. BLICAD's other activities have included approaching the Director-General of the BL to ask him to appoint a subject-specialist in History of Art because of the range and complexity of the material in the field which should be collected in both the Reference and the Lending Divisions. We have also scrutinised research projects on the provision of and access to materials for the study of art. The most interesting recent initiative, which BLICAD hopes to support fully, is for a computer-based locations Register of British Artists' Papers. This has been proposed by Martin Kemp (University of St Andrews) in conjunction with the University of Glasgow Library: they hope in due course to hold a one-day Conference to bring together anyone with interests and ideas to offer, and to decide how best to set the project up and to get it under way.

BLICAD has already shown itself to be a very valuable focus for the exchange of information between art librarians and users. Its successor will

have tasks of coordination and communication which will grow in importance over the years ahead, during which major changes can be foreseen in the nature of the materials available for the study of art and the modes of financing libraries and other centres of study. The AAH will continue to have a representative on the permanent committee, and reports of future activities and proposals will appear in future issues of this *Bulletin*.

ARLIS demands more money for Art Libraries

An open letter to Sir Keith Joseph

In an open letter to the Secretary of State for Education and Science, ARLIS, an association of librarians working in art colleges, polytechnics, universities, museums and public libraries expressed its concern over the continuing decline in spending on books, periodicals and other materials in institutions of higher education and asked for this trend to be reversed.

Our institutions are no longer able to make adequate provision in range or in depth of relevant literature to support the design training essential to our future industrial prospects. Our future designers cannot know what is happening overseas or learn about products which will compete with those in this country if lack of funds force us to cancel our Japanese, German, Italian and American periodicals.

The future of art and design education is more gravely affected than other subjects. The National Book League Report on Library book spending in Universities, Polytechnics and Colleges 1978-82 (published in April 1984) found that in university libraries there was an 'average 31 percent reduction over four years on library book expenditure in real terms' and in polytechnics over three years there was a 'staggering 35 percent reduction in spending on books, per FTE student'. In colleges it was found that '72 percent — nearly threequarters of colleges — have suffered real cuts in their library budgets since 1980'. The situation is even worse in art and design because many of the world's most significant books in subjects such as art history, architecture, photography and computer graphics are published in the United States, and the exchange rates have pushed the prices way above the rate of inflation. For example, Art Index, a basic and essential indexing service, cost £377 in 1984 but in 1985 it will cost £512.

The increased demands on libraries and the need to cover new subject areas would have caused problems with the allocations available previously, but now it is proving impossible to try to match demands with resources. Students have less money to buy books and the lecturers have to teach many more students so rely on them making more intensive use of the library for information. Lecturers in the visual arts rely heavily upon the use of slides, films and video programmes which we cannot afford to buy in the quantities which are needed, because they are very expensive.

There is no alternative but for money to be provided for our educational institutions to be spent on books, periodicals and services otherwise our libraries will go into irreversible decline.

Contact:

Ruth Kane, ARLIS Chairman
15 Bingham Place, London W1M 3FH
Tel: (01) 935 8975

or

Mike Avann, ARLIS Education Committee
Chairman
Art and Design Library
Coventry (Lanchester) Polytechnic
Gosford Street
Coventry CV1 5RZ
Tel: (0203) 24166 x 546 or Warwick 498058
(home)

The Watteau Society

The Society has been recently established for all those interested in the life, work and influence of Jean-Antoine Watteau (1684-1721) in the tercentenary year of his birth.

It will publish periodically a critical and historical *Bulletin* devoted to all aspects of the artist, but especially to the British appreciation of his work over the last quarter of a millenium.

The first issue will contain news of the tercentenary exhibition in Washington, Paris and Berlin (1984-5), the international colloquium in Paris at the end of October and other tercentenary events. There will also be reviews, information on recent exhibitions, sales and articles, and notes on the histories of some Watteaus in England in the last century. Later it is hoped to reprint some writings that are now not very accessible.

The Society hopes also to arrange occasional exhibitions and social events.

Annual subscription £5.

Further details available from: The Hon.
Secretary-General, Dr Selby Whittingham, 153
Cromwell Road, London SW5 OTQ.

A Survey of Educational Programmes in Art and Design offered in Tertiary Institutions in the United Kingdom

This research report, supported by the British Council was undertaken during 1983-4 by James Wingate an art historian at Chisholm Institute of Technology. The main focus of the study is to be found in the analysis of specialist degree courses in the History of Art and Design offered in Polytechnics and Art Schools. Copies are lodged in the British Council Library in London, and the Curriculum Resource Centre at Middlesex Polytechnic.

James Wingate is currently the Treasurer and Membership Secretary of the Art Association of Australia, and further details are available from him.

Chisholm Institute of Technology
Department of Art History
School of Art & Design
PO Box 197
Caulfield East 3145
Victoria, Australia

Don't tax reading

A rate of 15% VAT on books will lead to price rises of 23%, a reduction in demand of 19% and fewer titles being published according to *National Book Committee* report commissioned from a

team of independent economists. The report was prepared by Derek Morris, a fellow of Oriel College, Oxford and a former economic adviser to the National Economic Development Office and John Vickers, a fellow of Nuffield College, with the assistance of Dr Frank Fishwick of the Cranfield Institute of Technology. Details of the report are available from the National Book Committee, c/o 19 Bedford Square, London WC1.

Expenditure by education and local authorities on books in 1982 is estimated as:—

Schools	£ 70m
Polytechnics & colleges of further education	£20m
Universities	£11m
Public Libraries	£54m

Total £155m

source: CIPFA, DES, UGC
Private organisations spend £95m

To put this in perspective the research shows that the **total** yield to the treasury of 15% VAT on books would be £85m a year comprising £80m from individual consumer purchases and £5m from those institutions which could not recover VAT, such as universities and colleges. The government annually spends more than 14bn on formal education and subsidises cultural activities extensively.

What you can do

1. Write to your MP and any others with whom you have contact at the House of Commons, London SW1AA OAA. Copy your letter to your local newspaper.
2. Write to your local newspaper as well.
3. Send copies of any letters written to the National Book Committee, Book House, 45 East Hill, London SW18 2QZ.

FORTHCOMING EVENTS

The Turner Society

Turner and Finberg Birthday Celebration at the Royal Academy.

Tuesday 23 April 14.00 hours

An informal wine-party. By kind permission of the Royal Academy. Sidney Hutchinson, CVO, will give a short talk on A.J. Finberg, and Ann Livermore a small display of books from Finberg's own collection. There will be a Society bookstall.

At the Royal Academy of Arts, Burlington House, Piccadilly, London W1. Tickets £2 (with wine) £1 (without wine).

Visit to the Lloyd Collection, Oxfordshire

Saturday 27 April 13.00 hours

The Lloyd Collection of paintings, watercolours and drawings. By kind permission of C.L. Lloyd Esq.

A fine collection, with works dating from the fourteenth to the nineteenth century. Notable

examples include Altarpiece panels by Cranach, studies by Raphael, Claude, Watteau, Boucher, Gainsborough and Constable, four Turner oils, Corot's *Four Times of the Day*, and English watercolours.

Meet outside Embankment Underground for coach.

Tickets: £7 (including tea).

Visit to the Girtin Collection, Middlesex

Saturday 22 June 17.00 hours

The Girtin Collection of watercolours. By kind permission of Mr & Mrs Tom Girtin.

An exquisite collection that includes Cozens, Girtin and Turner. Among the fine Girtins — the relentless *Tynemouth*, and the airy *Above Bolton: Stepping Stones on the Wharfe*.

Tickets: £1

Further information and tickets available from:

The Programmes Officer

The Turner Society

BCM Box Turner

London WC1N 3XX

Philosophy and the Visual Arts 'seeing and abstracting'

A conference 2-6 September hosted by the Departments of Philosophy and Art History in co-operation with the Arnolfini Gallery Bristol, at Clifton Hill House.

Speakers will include:

Michael Podro

The Task of Abstracting

Kendall Walton

Looking at pictures and looking at things.

Dieter Peetz

Conceptual issues arising out of the task of defining Abstract Art.

Bernard Harrison

Identity, Predication and Colour

Carolyn Wilde

Abstraction and Expression in modern painting

Peter Hobbs

Representing and Abstracting

Roger Taylor

Cubism — abstract or realist?

Paul Ziff

On being an Abstract Artist

Norman Bryson

Perception and Representation

John Gage

Colour Systems and Perception in Abstract Art

Adam Morton

Colour words and colour perception

Martin Kemp

Illusion, allusion and collusion: perspective and the role of theory

Peter Lloyd Jones

Form and Meaning in colour

John Fisher

Some new problems in perspective

Paul Crowther

Alienation and disalienation in abstract art

Christopher Peacocke

Depiction

Andrew Harrison

Dimensions of meaning

Antonia Phillips

The limits of portraiture.

Details and application forms available from:
Mrs Y. Kaye
Department of Philosophy
University of Bristol
Bristol BS8 1TB

SCHOLARSHIP GRANTS AND AWARDS

Attingham Summer School

Invites applications for scholarships from British applicants to this year's residential course 4-22 July 1985. The School has three main purposes:

- 1) To examine the architectural and social history of the English country house and its landscape setting.

- 2) To study the contents of these fine houses as well as the planning and decorative treatment of the interiors.

- 3) To stimulate discussion on the problems involved in the conservation and preservation of the country house and its contents.

It is therefore of particular interest to those working in:

Museums

Post graduate study

Preservation bodies

On the history of art, architecture and the decorative Arts.

Architectural practices.

The art market

Other organisations concerned with the arts.

The closing date is 25 February 1985.

For further information please send sae to:

The Hon. Secretary

Mrs Annabel Westman,

65 Park Road,

Teddington

Middlesex

Shelby Cullom Davis Centre for Historical Studies Princeton University

Seminar: The Transmission of Culture

The Centre will offer a limited number of Research Fellowships for one or two semesters, running from September to January and from February to June, designed for highly recommended younger scholars, as well as for senior scholars with established reputations. Candidates must have finished their dissertations and must have a full-time paid position to which they can return. Fellows are expected to live in Princeton in order to take an active part in the intellectual interchange with other members of the Seminar. Funds are very limited, and candidates are, therefore, strongly urged to apply to other grant-giving institutions as well as the Centre.

Inquiries and requests for Fellowship Application Forms should be addressed to the Secretary, Shelby Cullom Davis Centre for Historical Studies, 129 Dickinson Hall, Princeton University, Princeton, NJ 08544, USA. The deadline for applications and letters of recommendation for 1986-87 is 1 December, 1985; and for 1987-88 is 1 December, 1986. Scholars who are not applicants for Fellowships but would like to visit Princeton to offer a paper to the

Seminar are asked to write to the Director, Lawrence Stone.

In the two academic years 1986-88 the subject of the Seminar of the Shelby Cullom Davis Centre for Historical Studies at Princeton University will be *The Transmission of Culture*. The Seminar will study the following three major problems.

1. Content. i. The historical context of the formation, transformation and interpretation of authoritative texts, such as books and works of art, etc.;
- ii. the dynamics of authority and hegemony.
2. Diffusion: i. Cultural intermediaries;
- ii. industries, such as printing works, publishing houses, playhouses or artists' ateliers;
- iii. media of transmission, such as sermons, newspapers, printshops, acting companies, book-sellers and art-dealers.
3. Reception: i. The historical process of acceptance, appropriation, transformation, rejection and substitution of texts and other carriers of culture at the various levels of society;
- ii. changing audiences and markets.

The Centre intends to consider the content, transformation and transmission of art and architecture, as well as written or oral literature and symbolic rituals. It will include both authoritative works in the canons of elite culture, including science, and popular works, such as folklore, reflecting the values of broader sectors of society. The seminar hopes to explore the historical causes of the movement of genres across social groups; the means by which books and other cultural artifacts first acquire and later lose authority; the ways in which specific cultural interpretations gain or lose acceptance with different publics; the rise and fall of castes of professional interpreters; the sociology of intellectual producers; the means and efficacy of censorship; and the authorship and diffusion of underground, oppositional, heretical, or subversive texts.

The Centre hopes that the topic will attract Visiting Fellows and speakers from disciplines other than history, such as art history, literature, law, religion, and classics.

Lawrence Stone

Director

DIVERSIONS

The judges have decided to re-offer the competition for a collective noun for art historians, as only two entries were received. Both entries will remain eligible. The closing date for the competition is now 15 March. The prize will be a bottle of champagne, which will be presented at the conference.