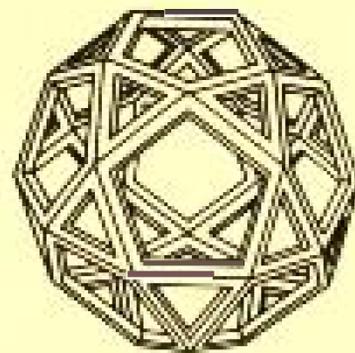


Bulletin

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

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

Bulletin 23 Publication late November 1985

Deadline for copy 1 October 1985

Bulletin 24 Publication mid February 1986

Deadline for copy 31 December 1985

MEMBERSHIP SUBSCRIPTIONS 1986

Subscriptions are due on 1 January 1986. The Association is pleased to announce that for the third year running 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

AAH CONFERENCE LONDON 1985

The conference held at the City University attracted around 450 members and day ticket holders. The conference publication included abstracts of almost all papers, and is available for those who did not attend by writing to the Secretary.

The Association gratefully acknowledges the generous support of the British Academy. Although the conference did not make a profit, the range and variety of papers and discussion were generally welcomed.

The Association's warm thanks go to Phaidon-Christies. After several years of Phaidon Press's generosity in providing conference folders, 1985 was made a special year by a reception given at Christies's Great Rooms: art historians were allowed to roam free, unlike the Castle Ashby Mantegna which remained behind bars. It was a memorable evening for which we are very appreciative.

Joe Darracott
Secretary
18 Fitzwarren Gardens
London N19 3TP

Extract from the Treasurer's report to the AGM

1. Below are the figures which indicate the wastefulness of the Association's liability for VAT. They are repeated here so that members wishing to write to their MPs on the matter will be able to do so with the facts at their disposal. Business or associations become liable for VAT when their annual turnover exceeds £18,750. Our turnover is in the order of £33,000. The administrative costs of collecting VAT on bodies with turnover of £50,000 or less amount to 80% of the tax collected. (Source: Sunday Times Business Section, 10.2.57, p.57). Thus only **one fifth** of the tax we pay is available to the government as revenue, the other **four fifths** being spent in collecting it. These costs of collection do not, of course, include all the hours of paperwork expended by the officers of the Association in recording what we owe in the first place. It would be greatly to our advantage if the threshold were raised to £50,000 or above.

2. In order to keep future increases in subscriptions to a minimum I urge all members to recruit new members to the Association for 1985. Even though the Annual Conference is past, new subscribers still receive all copies of *Art History* and the *Bulletin* as well as notice of other conferences and activities. Those we get on our mailing lists this year are better potential members for next year than those of whom we have no record at all.

Extract from the Chairman's report to the AGM

'... Dr Dennis Farr concluded by saying that our very great thanks were due to Peter Fitzgerald for the length and quality of his service, on the Executive Committee since 1976, and Honorary Secretary since 1979 ... he had been a splendid secretary'.

SUB-COMMITTEES OF THE ASSOCIATION

Schools Sub-Committee

At both the AAH Conference and the last Sub-Committee meeting, thanks were warmly expressed to Tony Dyson who has resigned as chairman but who will be continuing to take part in the work of the Sub-Committee. It is largely due to him that so much has been achieved in this new and rapidly developing area of History of Art and Design. There are currently three projects under way —

1. A primary In-Service Course in association

with the ILEA Art Inspectorate, which will be taking place in the Autumn '85 and Spring '86 terms under the proposed general heading Art as a Resource in the Primary School.

2. The Schools/FE Conference, History of Art and Design Syllabus Developments 14-19 years old set to take place on **15 November 1985** at the North Staffordshire Polytechnic.

3. A publication arising out of the last In-Service course organised by the Sub-Committee.

Finally we are planning, as an ongoing project, to compile a register of teachers and courses involving the History of Art and Design in schools.

If you are one of those teachers or know of others please write and let me know.

Howard Hollands
Chairman, Schools Sub-Committee
Holland Park School
Airlie Gardens
Campden Hill Road
London W8 7AF

Schools Sub-Committee have established the following Policy Statement:

It is the policy of the Schools Sub-Committee

1. To promote the teaching of History of Art & Design at all levels of schooling from Primary to Secondary; to press for the subject's availability to pupils of all aptitudes and abilities; and to argue for its effectiveness in a variety of contexts, both as a separately-taught subject and as a vital aspect of other areas of the curriculum.

2. In the furtherance of this aim, and with a conviction of their interdependence, to encourage communication between representatives of all levels and spheres of education, from Primary to Higher Education and from such bodies as the inspectorate and the museum and gallery education departments.

3. To constitute itself in such a way as to be itself as fully representative as possible of all these interests.

4. To keep a watching brief as situations affecting History of Art and Design in general education change.

5. To seek representation on all bodies (for example, examining boards) capable of influencing such change in ways conducive to the development of appropriate curricula and effective teaching methods.

6. To take initiatives in matters of curriculum development and teaching methodology through the organising of conferences, the planning and implementing of in-service courses for teachers, and the issuing of publications.

Schools sub-committee membership

Howard Hollands, Holland Park School, London W8 (Chairman)

John Allitt, Camberwell School of Art

Frances Baldwin, Willesden College of Further Education

Peter Cunningham, Westminster College, Oxford

Anthony Dyson, Institute of Education, London

Hilary Grainger, North Staffordshire Polytechnic

Caroline Osborne (liaison with Students' Sub-Committee)

Frederick Palmer, ILEA Teachers' Art Centre

Ronald Parkinson, V&A

Gerald Porter, Northampton

John Reeve, British Museum

Christopher Webster, North Staffordshire

Polytechnic

Pamela Wright, The Mount School, N. London

(Secretary)

Student Sub-Committee

Art in Aspic

On 4 May, at the Whitworth Art Gallery and History of Art Department, University of Manchester, over one hundred people gathered for the student conference, Art in Aspic. The stated aim of the event was the examination of the role of the art gallery and museum. The secondary objective was to provide students interested in the study of the History of Art with the opportunity to meet others with the same or related interests.

The day began with presentations from invited speakers. Clare Cumberlidge, an undergraduate at the History of Art Department, Manchester University, gave a general introduction to the function of Museums and their role in the creation of Art History. Fay Brauer, a postgraduate student at the Courtauld Institute spoke about The Politicization of Museums, using the Tate Gallery as a case study. Jill Morgan - Arts and Exhibitions Officer, Rochdale Art Gallery, talked about Presenting Art in a social context, and the conflicting role of public gallery space. The point then being illustrated by Sarah Edge, whose performance incorporated issues raised by the miners' strike, and women's placing in history. John Gilchrist, a practising artist associated with the Castlefield Gallery, Manchester, gave a talk entitled Art up for Grabs, in which he dealt with what happens to the work of art when it leaves the artist's control. After lunch, Rene Gimpel, the London art dealer, dealt with The Market's Influence on Art, and the interaction between public and private sectors. Finally, Desi Philippi, a postgraduate student from Leeds University, gave a paper on The Arts Council's Renoir as Spectacle, focussing on the place of women in

Renoir's work, as presented at the recent Hayward exhibition.

After tea, the audience was divided into small groups to discuss with the speakers matters raised during the formal presentations. The proceedings ended with an open session, and then adjourned to a nearby watering hole. The general concensus following the discussion, both formal and informal, seems to have been that the day had been a considerable success, and that it should not be a 'one-off', but the first of a series of such events to be held in Manchester or elsewhere in the North West.

With this in mind, it is hoped that any student interest in helping organise such an event, or with ideas as to the theme that might be chosen, will contact us at the address given below. A particular problem that this conference highlighted was the lack of communication between those studying the History of Art, and those involved with the production of art. We would therefore be particularly interested in forming a group to organise a future conference that might attempt to break down these barriers.

Please write to:

Brian O'Callaghan and Urve Opik
c/o History of Art Department
University of Manchester
Oxford Road
Manchester M13 9PL

Student Sub-Committee Membership

Louise Durning, (Chair) University of Essex
Anne Barnard, (Secretary) University of Essex
Hilary Morgan, (Treasurer) Courtauld Institute
Paul Barlow, University of Sussex
Fay Brauer, Courtauld Institute
Jonathan Harris, (Polytechnic liaison representative) Middlesex Polytechnic
Ysanne Holt, Newcastle Polytechnic
Lewis Johnson, University of Sussex
Wendy Leeks, Leeds University
Nick Mirzoeff, Warwick University
Brian O'Callaghan, University of Manchester
Vince Parker, University of Essex
Andrew Stephenson, University of Edinburgh
Peter Weekes, North Staffordshire Polytechnic

Polytechnics and Colleges Sub-Committee

At the Association's Annual Conference held in London this year, grave concerns were voiced about the future of the History of Art and Design in public sector institutions as a result of the NAB planning exercise. A letter to the Minister for Education was the outcome. The complete letter is printed below

Membership of the Sub-Committee

Martin Gaughan, (Chairman) S. Glamorgan
Institute of HE
Theo Cowdell, (Secretary) Sheffield Polytechnic
Jon Bird, Middlesex Polytechnic
Steve Baker, Lancashire (Preston) Polytechnic
Fanny Baldwin, Willesdon College of FE
Malcolm Cook, Hull College of HE
Katherine Crouan, Winchester School of Art
Fran Hannah, Middlesex Polytechnic
Adrian Lewis, Leicester Polytechnic
Josephine Miller, Birmingham Polytechnic
Duncan Scott, Canterbury College of Art
Juliet Steyn, Maidstone College of Art
Alan Stevenson, Briston Polytechnic

The National Advisory Body: Art and Design History & Theory Teaching in Public Sector Higher Education

Dear Sir Keith

The Association of Art Historians at its recent Annual Conference expressed deep concern over two matters under discussion within the DES and the NAB.

1. The proposed revised weightings for the subject and consequent implied higher SSRs and reduction of funding.
 2. The proposal to move Art and Design History and Theory from Programme Area N to Programme 14 (Humanities).
- It would seem that in putting forward these recommendations the properly established procedures for consultation have been circumvented. Specifically I refer to a very large number of authoritative sources who could have been consulted for expert advice. One such body was your own Art and Design Group who one would have thought would have been at least the first reference. Any one of these sources would almost certainly have pointed to
3. The high level of interdependence between historical/theoretical and practical studio based art, craft and design education.
 4. The significant dissimilarity between the subject area of Art and Design History and Theory and the other subjects found in Programme 14.

The Association is very concerned about these issues and requests the opportunity to discuss these matters more fully with yourself or one of your colleagues at your earliest convenience.

Yours sincerely

Dr Dennis Farr
Chairman of the Association of Art Historians
cc Professor T Bromley, Chairman NAB Art and Design Group, B Taylor, Chairman AAI/ADAR

**TWELFTH ANNUAL CONFERENCE
BRIGHTON 4-7 APRIL 1986**

The next Art Historians conference will differ in certain important respects from previous conferences. There will be no period sections; academic sections will focus upon the various issues and /or approaches in Art and Design History and will for the most part include papers covering a wide range of period, medium and genre.

Moreover it is expected that film will be incorporated into sections where relevant rather than being considered as a separate phenomenon. All sections share a common interest in the history of art and design as part of cultural history and many have as a central theme issues around the relationship between East and West.

Section organizers are asked to consider setting aside a substantial amount of time for discussion of papers. An innovation will be a series of workshop sessions on Saturday afternoon in which questions that cut across academic sectors and are common to the community of Art and Design historians can be discussed on a less formal basis. The book fair will have as a major feature a considerable range of journals related to Art and Design history, art practice and inter-disciplinary studies.

NB There will be a creche at the Conference.

Marcia Pointon (Conference Organiser)
School of English and American Studies
The University of Sussex
Falmer
Brighton BN1 9ON

Co-organisers:
Robert Haynes, Brighton Polytechnic
Patrick Conner, Brighton Museum and Art
Gallery

Academic Sections

1. Western interpretations of eastern cultures

This section will consider the preconceptions and assumptions with which western artists and designers have interpreted and misinterpreted 'eastern' artefacts. This theme will involve the phenomenon of orientalism and 'export art', and the ways in which western application of eastern products has been determined by prevailing social, political and aesthetic ideals.

Organiser: Patrick Conner (Brighton Museum and Art Gallery)

Contributors confirmed:

Craig Clunas (V & A) *The reception in the west of Chinese pictorial conventions*; Kazu Kaido (St. Anthony's, Oxford) *Post 1945 contacts between Japanese and Western art*; Peter Caracciolo (Royal Holloway College) *The Arabian Nights in early 19 century Britain*; Charles Newton (V & A) *Western conceptions of Turkish culture, 1800-1850*; Helen Whitehouse (Ashmolean) *Early European interpretations of Egyptian themes*.

2. Design, Imperialism and the Visual Arts

This section will explore the various ways in which imperial ideology found tangible expression in the visual arts: photography, commercial and governmental propaganda, posters and printed ephemera, the cinema and theatre. International exhibitions and large scale manufacturing concerns have been instrumental in sustaining an imperialist outlook. Although it is anticipated that the British Empire is likely to provided a major focus it is hoped that contributions will be forthcoming which explore other imperial perspectives.

Organiser: Johnathan Woodham (Brighton Polytechnic)

Contributors approached:

John Mackenzie (Lancaster University)
Robert Haynes (Brighton Polytechnic)

3. The History of Art and Images of Cultural Decline

In this section papers will examine the nature of particular historiographic settings and the effect of those settings upon the art produced in a civilisation or culture characterised as decadent or in decline.

The topic should appeal especially to those who have felt obliged to justify their interest in the art of cultures such as Late Antiquity, Italy or Spain in the eighteenth century or even a style such as Mannerism. Cultural historians of contemporary art might well wish to test historical perspectives against current assessments of the civilisation of the west.

Organiser: Nigel Llewellyn, (University of Sussex)

Contributors approached:

Michael Podro (University of Essex); Alex Potts (Camberwell School of Art).

4. Jewish Culture and the West

Although proposals for papers dealing with 19 century and 20 century Jewish contributions to art and design are sought, equal emphasis will be placed upon Jewish input within the fields of Fine and Applied Art, Design and Architecture, Jewish iconography and Jewish assimilation within a period ranging from Classical Antiquity to the eighteenth century.

Organiser: Julian Freeman, (Brighton Polytechnic)
Contributors confirmed:
Juliet Steyn; Bill Machin (Maidstone College of Art); Monica Bohn-Duchen (Courtauld Institute); contributors approached: R.B. Kitaj; George Noszlopy (Birmingham Poly)

5. Clothed/Un clothed

This section will consider the body in representation; it will seek particularly to explore: historical definitions of nudity and nakedness and how they interrelate, the iconography of clothed and unclothed bodies, the body as a site for the production of meanings of gender and sexuality, the semiology of dress and gesture, the social history of clothed and unclothed bodies.

Organiser: Marcia Pointon (University of Sussex)
Contributors confirmed: Seymour Howard (University of California) *Pudica, Fig-leaves and Kindred concealment-revealments*; Ludmilla Jordanova (University of Essex) on verbal metaphors of clothing, veiling (of nature) and their relationship with visual images of women in medical and scientific contexts; Wendy Leeks (University of Leeds) *Ingres' turbaned bathers*; Paul Barlow (University of Sussex) *Against Nature: Holman Hunt and the displacement of the body*.

6. National, State and Cultural Production

This section will be concerned with issues and problems relating to concepts and theories of 'nation', 'state' and 'cultural production'. Pivotal will be the consideration of two different modes of conceptualising the relations between what have traditionally been regarded as two discrete conceptual fields — 'the state' and 'art' — with their own proper disciplinary objects and boundaries. Thus under consideration could be: State planning of the arts in the Soviet Union, State employment of war artists, the propaganda of the French revolution, Renaissance studies and the Papal State. In another direction, the Arts Council or arts in the State Education system could be considered with regard to, for example, national culture in a multi-ethnic society.

Organiser: Johnathan Harris (Middlesex Polytechnic)
Contributors confirmed:
Owen Kelly (author of 'Storming the Citadels: Art and the Local State')
Cultural democracy and the State
contributors approached: Jon Bird, Terry Eagleton, Griselda Pollock

7. Race and Representation

'Race' will be taken to denote a group based on similar ethnic or tribal origins, or a sub group within society whose 'difference' was/is perceived,

by the dominant group, to lie in its ethnic origins. The term will be extended to embrace consideration of religious groups such as the Jews, who were seen as constituting a separate community as much because of the 'racial' heritage as their religious faith. Papers will consider how various forms of visual representation have been used to articulate notions of cultural and racial difference.

Organiser: Joanie Hichberger (University of Manchester)

Contributors agreed: David Green (Oxford Polytechnic) on how photography was used in 19 century to define physical differences between races; David Dabydeen (University of Warwick) on 17 century & 18 century British images of Africa; Paul Kaplan (USA) on the black magus in Renaissance painting; Annie Combes (title to be confirmed)

Contributors approached: James Wolvin (York University)

8. Visual Poetics

Among the pioneers in the formation of a new mode or rhetorical analysis of the visual arts have been Freud, with his insistence on 'representability' and the 'primary process' of condensation and displacement; Peirce with his analysis of the sign and his discrimination between icon, index and symbol; and Saussure, whose foreshadowing of a 'science of signs' leads, via Mukarovsky and the Prague circle, to the French semiology of the 1960s. The new analytic devices have purported to explain what kind of 'syntax' and what kind of expressive effects are proper to the visual arts, and they have favoured wide-ranging comparisons between difference types of imagery. At the same time they have been vulnerable to a number of objections. This section aims to demonstrate the positive gains of a 'visual poetics' and at the same time to raise some of the most substantial criticisms and objections.

Organiser: Stephen Bann (University of Kent)
Contributors approached: Norman Bryson (Cambridge); Stephen Baker (Lancashire Poly); John Welchman (Courtauld/Columbia); John Ward (Camberwell); Stephen Bann.
Possible speakers from abroad: Hubert Damisch (Paris); Yve-Alain Bois (John Hopkins); Georges Didi-Huberman (Ecole de Rome).

9. Idolatry

This section is conceived as an antidote to the traditional treatment of 'Byzantium and the West', a topic which has generally privileged such questions as the priority of stylistic invention. The difference of approach emerges in two particular ways. First, instead of being confined to a limited comparison of the functioning of images in

Byzantium and the Medieval West, the section attempts a cross-cultural perspective and to cover a broad span of time from Classical Antiquity to the Modern period and to look beyond the strictly European experience. Secondly the contributors will emphasize the worship of images rather than iconoclastic attacks against images.

Organisers: Michael Camille (University of Chicago) and Robin Cormack (Courtauld Institute) Contributors: Robin Osborne (Cambridge), Sister Charles Murray (Nottingham), Robin Cormack, Michael Camille, Valerie Fraser (Essex), Sabine McCormack (Stanford)

10. Serial Imagery

This section is intended to examine the character of images which exist as part of a series, how these interrelate, and how the forms perform their function both in terms of their own intentions and in terms of how they are perceived in a larger context. Papers would address these questions over a variety of periods and media, considering, for example, Hogarth's paintings in this genre, nineteenth century popular imagery, Belmer's dolls series and Hergé's Tintin. Offers in these and related subjects would be welcome, in particular on Antiquity, the Middle Ages and the Renaissance.

Organisers: Peter Webb (Middlesex Polytechnic) and Eric Fernie (Edinburgh University)

Workshops

Feminism Gudrun Schubert and Tamar Garb
Art History and Computers Will Vaughan and Dave Guppy

Journals Jon Bird

The illustration of art historical works Nigel Llewellyn and Maurice Howard

Using the museum collection Lou Taylor

Film session Frank Gray

Sponsorship and the arts John House

Representations of the Family Nick Mirzoeff

The semiotics of architecture Louise Durning

Representation of nuclear war Ann Barnard

There will be a panel and discussion on the restitution and return of cultural property, organiser Jules Lubbock (Essex)

ART HISTORY BOOK FAIR BRIGHTON 1986

Next year's Art History Book Fair will be held in Brighton on Saturday 5 April, venue and times to be confirmed.

The Fair is open to everyone *free* of charge and the extremely useful catalogue of exhibitors is also *free* to all visitors.

Following my appeal in the February *Bulletin* a number of members contacted me with

information on their publications. Unfortunately one or two were too late for their publishers to be galvanised into action. Can I therefore ask you all again to send me details of any forthcoming or recent publications that you think should be available at the Fair?

The Book Fair Advisory Committee

for the Brighton Book Fair 1986 is as follows:

Marcia Pointon, Conference Organiser

Pamela Courtney, Book Fair Director

Imelda Browne, Thames and Hudson

Anna Dowson, Chadwyck-Healey

Faith Hart, Yale University Press

Janie Hextall, Phaidon Press

Clare Hollanby, The British Council

Steve Lytton, Collet's Holdings

Philip Ormond, Arts Ex. Press

Nicholas Treadwell, Nicholas Treadwell Publications

Pamela Courtney, Director of Publicity

Albert House

Monnington-on-Wye

Hereford HE4 7NL

ANNOUNCEMENTS

Artists' Paper Index

Research in art history is hampered, as it is in other disciplines, by the need for enquiries to be made of many hundreds of repositories in order to track down original correspondence and other documentation. Collections in different institutions are catalogued in a variety of ways, which may not indicate the presence of source material without the need for considerable searching. The provision therefore of a national index giving a detailed listing of groups of documents or single items in all collections available to the academic community would save time spent in making and answering enquiries, as well as aid conservation by reducing the handling of material that is often fragile.

The aim of the conference on 13 September is to achieve guidelines for establishing the index, based on the experience of holding institutions and the research needs of art historians.

Scope

The largest national coverage at present is that provided by the National Register of Archives. Lists of art history sources were for a time compiled at the NRA and at the Scottish Record Office on the basis of lists provided to them. Although the collections surveyed in the NRA include those of major institutions such as the Royal Academy, the Royal Institute of British

Architects and the Victoria and Albert Museum, the coverage is dependent on the detail of the original report and substantial areas in the country as a whole have not been reported on at all.

Apart from the funding and location of the index, the conference will need to consider its subject scope, the range of items to be included and the chronological coverage.

The term 'artist' is being interpreted broadly to include painter, printmaker, sculptor, architect, photographer, designer etc. The index would cover all collections in Britain, irrespective of the nationality of the artists concerned.

In addition to correspondence and journals, the term 'papers' includes account books, newsclippings and other ephemeral items. The inclusion of information held on audio tape and film will need to be considered, as well as the value of reference sources, e.g. auction catalogues.

While it is intended that there should be no cut-off dates, it may be necessary to begin with a specific period as a pilot project. Alternatively a limit could be set by selecting artists on an alphabetical basis; selecting a particular category of artist; or covering collections in one geographical area, e.g. Scotland.

Resources

It is impractical to count on library and archive staff having the time to do much more than make existing catalogues and guides available to the index team, with the necessary implication that the index team will need to do much of the searching themselves. Where initiatives are being taken to catalogues, adherence to a standard MARC format would allow entries to be transferred to the index with a minimum duplication of work.

Access

In the initial stages access to the index's data-base is likely to be via print-out or fiche, with the facility for searches on combinations of elements in entries being available at the index team's office. On-line access via a national host would be the eventual goal.

The index can be envisaged as a project to be completed in a term of years, at the end of which there will be a need for a reduced level of input to keep the index up to date.

Details of Conference are to be found under 'Forthcoming Events'

To all departments of History or Art and Design

Student Group Conference for 'A' Level Students: Art History — What Next ?

We aim to give 'A' level students the opportunity to discover the wide range of Art/Design History courses available, as well as meet students from these courses. To enable us to do this, we would be very grateful if all departments dealing with Art/Design History (including those as part of a joint/combined degree) could:

1. Supply us with their departmental prospectus, course outlines, and any additional material which we could use to publicise your courses.
2. Send a second or third year student (academic year 85-6) to attend on your behalf, to give a personal view and answer queries.

We rely on your support in this venture, which should prove an excellent chance to publicise your courses, and hope that your department will be able to assist us in sponsoring the travel expenses of student representatives. For the success of this event it would be helpful to receive your responses as soon as possible.

Caroline Osborne
c/o 13 Bolton Walk
Andover Estate
London N7 7RW

A Course for school teachers in History of Art and Design

The Department of History of Art and Design at North Staffordshire Polytechnic is pleased to announce that the Polytechnic In-Service Diploma Course in the Teaching of History of Art and Design, which has been running since 1982, has additionally been validated by CNAA. This is the first course to examine History of Art & Design within the context of a Diploma in Professional Studies in Education (DPSE) to be approved by CNAA.

This part-time course, which involves attendance at the Polytechnic for one afternoon and one evening per week, over two years, aims to extend student's knowledge and understanding of History of Art & Design, and equip them with the means of developing the subject effectively in their professional situation in schools or FE. Although it is expected that the majority of teachers attending the course will be specialists in Art & Design as a practical subject, applications from teachers of other disciplines will be welcomed.

Members of the Association will be aware of the importance of establishing History of Art & Design within the school curriculum as a means of broadening awareness of the value of the subject as well as increasing the quality and quantity of applications to Higher Education courses in the subject. However, part-time In-service courses can only hope to serve a limited geographical area and

it is hoped that similar initiatives will be taken elsewhere in the country.

Further details and application forms can be obtained from the Course Leader:
Christopher Webster, Department of History of Art & Design, North Staffordshire Polytechnic, College Road, Stoke-on-Trent ST4 2DE

Journal of Design History

This new Journal to be launched in the Autumn of 1985, is being published by the Design History Society under the control of an Editorial Board consisting of Chris Bailey, Charlotte Benton, Clive Dilnot, Pat Kirkham, Pauline Madge, Roger Newport, Tim Putnam and John Heskett. The international Advisory Board consists of Stewart Johnson, Marina Vaizey, Nigel Cross, Gillian Naylor, Roxanna Waterson, Eva Fageborg, Tim Benton, Geoffrey Beard, Raphael Samuel and Victor Margolin, Colin Chant, Ottakar Macel and Anthony Dyson.

Each issue of the Journal, which will appear twice a year, will consist of about 160 pages of articles, reviews and resource surveys. The Journal will aim to publish material of a challenging nature, to provide a forum for the discussion of new work, to promote an interdisciplinary approach to design history and to stimulate a debate about the academic curriculum. It will quickly establish itself as required reading for all those with a serious interest in the designed environment.

Subscription rates are:

Ordinary member £10.00 pa
International member £15.00 pa

The Editorial Board is currently considering material on the themes of Cultural Perspectives on Design, Design Collections in Museums, Design and Gender and Design and the Home.

Contributions, whether articles at outline proposal or completed manuscript stage, reviews, or resource surveys are very welcome and should be sent to the editorial office:

Journal of Design History
9 Holywell Terrace
Shrewsbury
Shropshire SY2 5DF

FORTHCOMING EVENTS

Art History and Ethnography 5-6 September 1985
Sainsbury Centre for Visual Arts
Organisers: Museum Ethnographers Group

As a result of the Sainsbury gift to UEA, objects from non western cultures, in particular tribal ones, have begun to be used for teaching by a department previously concerned only with western art. This session will raise some of the questions and problems posed by this. We hope that delegates will contribute observations from their own disciplines and experience and that discussion at the end will broaden to consider the aims of the study of ethnography of non-western cultures; whether the classification of certain kinds of objects as 'art' is valid and by what criteria; approaches to the display of ethnography in museums and the resultant effect in particular on western perceptions of non-western cultures.

Accommodation will be available at the university residences at Fifers Lane for Thursday, Friday and Saturday nights at a special concessionary student rate of £4.50 per night.

Delegates are invited to an informal buffet supper at the end of the proceedings on Friday night at Veronica Sekules's house at Reepham. It will cost £3.50 per head.

Conference fee: £5.00.

Details and application forms from:

Veronica Sekules,
Sainsbury Centre for Visual Arts
University of East Anglia
Norwich NR4 7TJ

The Crafts — Forms and Social Contexts
6-7 September 1985

Compton Park, Wolverhampton
Organisers: Design History Society and
Wolverhampton Polytechnic, School of
Humanities and Cultural Studies.

The conference will be open to all those interested in the crafts, whether as practitioners, teachers of crafts history, or museum and gallery staff. Each of the workshop themes will be so organized as to involve speakers from the areas of both practice and theory. A principal aim of the conference will be to place the study of crafts within cultural history. The collected papers will be a major contribution to the study of crafts and it is intended to publish them after the conference.

Outline programme

Friday 6 September

Morning — Registration and opening address

Introductory papers: *State Funding and the Crafts*
— Victor Margrie

Defining the Crafts — Peter Dormer

Crafts — the Social Role — Chris Frayling

Afternoon — Theme one

Crafts, Design and the Third World Chair John
Berry

Theme two

Crafts Revival since 1919 Chair Barley Roscoe

Theme three

Crafts — a socio-economic role Chair Fran Bugg

The organizers would welcome suggestions for
further papers.

Evening: Films and discussion/Reception

Saturday 7 September

Morning — Themes continue

Afternoon — Interest Groups

Crafts publications

Museums, Galleries and Crafts

Tour of local crafts workshops

The cost per person will be:

Conference fee £25

Accommodation (1 night) £25

Accommodation (2 nights) £35

All meals are included.

Further details from:

Chris Bailey

9 Holywell Terrace

Shrewsbury SY2 5DF

Tel. 0743 241882

Artists' Papers Index

13 September 1985, 11-16.30 hours.

British Library, Board Room

2 Sheraton Street, London W1V 4BQ

Organiser: Dr N. Thorp, Glasgow University
Library

The meeting is being held to discuss the establishment of a national index for documentary material in the UK relating to the history of art. The aim of the index will be to provide for the fine arts, including printmaking, sculpture, architecture, photography and design as well as painting, a detailed inventory of manuscript and the related sources similar to the index for literary material being provided by the Location Register for English Literary Manuscripts and Letters at Reading University. The Artists Papers Index would cover all British collections accessible to the public and include foreign as well as British artists.

Speakers will include Professor Martin Kemp, University of St. Andrews; Dr. Rowan Watson, Victoria and Albert Museum; Richard Murray, Director, Archives of American Art, Washington; Dr Nicholas Olsberg, Director, Archives of the History of Art, J. Paul Getty Center, Santa Monica; Peter Jones SCONUL Advisory

Committee on Manuscripts; Dr. Iain Brown, National Literary Manuscripts, Reading University Library; and Dr Nigel Thorp, Glasgow University Library.

Conference fee £6. (includes lunch)

Further details from:

Mrs T.A. Johnson

Secretary to Mr R.J. Fulford

British Library

Great Russell Street

London WC1B 3DG

Archives and Design History: Primary Sources in the History of Design

14 October 1985 Victoria and Albert Museum

Organisers: Design History Society and V & A

Further details from:

Charles Saumarez-Smith

Victoria and Albert Museum

Computers and Art History

26 October 1985, 10 am

University College, London

On April 2 and 3 a workshop was held at University College London to discuss the uses of Computers in Art Historical Research.

Those who attended the workshop represented a wide variety of interests. Some had been using computers in their research for a number of years. Others had no experience of computers, and were there to assess the possible value they might have for them. There was as well a significant — and very welcome — representation from those involved in recording and preservation of art historical archives and visual material. Most of those who attended came from the UK, but there were as well participants from the USA, Norway, Poland and Italy.

The result was a lively interchange of views, and a strong feeling amongst a large proportion of those present that there was a need for a greater interchange of information, and the establishment of a group that would meet at regular intervals to discuss and explore the applications of computers to the study of art history.

It was therefore resolved in the final session of the workshop to set up a *Newsletter* for the discussion of projects and interchange of ideas, and to arrange a further meeting in the autumn when a group would formally be set up.

The first issue of the Newsletter is at the time of writing in process of gestation. There have already been several contributors, and the resultant brew will be dispensed to participants of the workshop.

The meeting to set up the group will take place at 10.00 am on Saturday October 26 at University College, London. Anyone interested is most welcome to attend. Further details from:

Will Vaughan, Department of History of Art,
University College, London, Gower Street,
London WC1;
or David Guppy, Computer Centre, University
College London, Gower Street, London WC1.

Art History — What Next?

Choosing a degree in Art/Design History

2 November 1985

Conway Hall, Red Lion Square, London WC1

Organisers: Students Group of AAH

This day event is aimed at 'A' level students considering taking a degree in Art/Design History. Speakers will consider: Is Art History Worthwhile? the Tradition of Art History, New Developments in Art History, What's on Offer, and Design History. There will be an opportunity for school students to meet student representatives from various types of degree course, and look at prospectuses, course outlines and career literature.

Further details and advance booking from:
Caroline Osborne, 13 Bolton Walk, Andover
Estate, London N7 7RW.

History of Art and Design: Syllabus Developments 14-19 year olds

15 November 1985

North Staffordshire Polytechnic

Organisers: Schools Sub-Committee of AAH

The AAH Schools Sub-Committee, in conjunction with the Department of History of Art & Design at North Staffordshire Polytechnic, is organising a conference which intends to examine recent developments in examinations and courses in the subject for pupils/students in the 14-19 age range. It is envisaged that the conference will do two things. Firstly, it will present delegates with a clear picture of what is currently happening in History of Art & Design in the area of education. Secondly, it will examine ways in which schools might better prepare their pupils for the demands of FE courses and discuss how the FE courses can build on what has been dealt with in schools.

Further details from Christopher Webster or Hilary Grainger: Department of History of Art and Design,
North Staffordshire Polytechnic, Stoke-on-Trent
ST4 2DE. Tel: 0782 45531

The Turner Society

Lectures and Events to December 1985

7 October. 18.45 hours

*Thomas Girtin and the British Landscape
Tradition*

Speaker: Susan Morris

The Book Trough, Central Library, St Peter's
Square, Manchester. Admission: Free.

Turner's Tours of Durham and Northumberland

Speaker: Stanley Warburton

The Book Trough, Central Library, St Peter's
Square, Manchester. Admission: Free.

29 October. 19.45 hours

*British Watercolour Artists and the Mountain
Scene*

Joint Speakers: Dr Charles Warren and Peter
Bicknell, The Alpine Club, 74 South Audley
Street, London W1. Admission: Free. A collection
of over 40 watercolours & drawings (Ruskin,
Turner, etc.) will be on display in a side gallery.

18 November. 18.00 hours.

Sixth Kurt Pantzer Memorial Lecture

*Art and the Poetic Imagination — Turner's
Human Landscape*

Speaker: Eric Shanes

The Courtauld Institute, 20 Portman Square,
London W1. Admission: Free.

3 December. 18.30 hours.

Turner and the Italian Renaissance

In conjunction with the British-Italian Society.

Speaker: Cecilia Powell.

The Italian Cultural Institute, 39 Belgrave Square,
London SW1. Admission free, Italian wine will be
served after the lecture.

Further information from:

Edward Yardley

Programme Officer

22 Birkbeck Road

Acton, London W3 6BG

German Art of the 20th century: Painting and Sculpture 1905-1985

**13 and 14 December 1985 9-18.00 hours,
Royal Academy, Reynolds Room**

An academic symposium for scholars working
primarily in the field of 20 century German
culture will be held at the time of the Royal
Academy's major autumn exhibition on German
Art of the 20th century. The exhibition will be
held from

11 October to 22 December 1985.

There will also be:

1) A series of 6 lunch time lectures, investigating

specific subjects covered by the exhibition at 13 hours in the Reynolds Room.

Dates:

15 October (introductory lecture repeated 17 October)

22 and 29 October

5, 12, 19 November

2) A series of 6 evening lectures which set the exhibition in a broader context at 18.15 hours, in the Meeting Room, Linnean Society, Burlington House.

Dates:

31 October

7, 12, 21, 26 November

3 December

3) A series of Educational Conferences for Teachers, university and art college students, sixth form students and secondary school children, at 13.30-16.00 hours in the Reynolds Room.

Dates:

30 October (teachers)

6 November (secondary school children)

4 December

13 November (sixth-form students)

29 November

11 December

15 November (university and art college students)

6 December

Further information from:

Simonetta Fraquelli,
Education Department
Royal Academy of Arts
London W1 V ODS
Telephone: 01-734 9052

SCHOLARSHIPS GRANTS AND AWARDS

Fondazione Lemmerman — Scholarships

The Lemmerman Foundation, based at Piazza S. Egidio 1b (Presso Museo del Folclore) Roma. Tel: 5816563, announces the availability of four scholarships for Italian and Foreign University students below 35 years of age and at present engaged in the preparation of a dissertation on:

1. History, literature, culture and the art of antique Rome

2. Art of mediaeval and modern Rome.

Two of the scholarships will be given to the first topic and two to the second.

Each bursary or scholarship consists of Lire 12,500,000 (Twelve million and five hundred thousand Italian lire) and will be given to the successful candidates in monthly payments of Lit 1,000,000 (one million lire), as well as Lit 500,000 (five hundred thousand) for initial expenses for

accommodation in Rome. The candidates are expected to be in Rome from October for one year. To obtain an application form the candidates must send to the Foundation not later than the June preceeding, the following documents:

1. Birth Certificate
2. Certificate of inscription at University
3. Certificate and grades of previous exams
4. Curriculum vitae
5. Synopsis of thesis
6. Reports from two university professors relative to the studies undertaken by the candidate.

Fondazione Lemmermann
Piazzo S. Eqidio, 1/b
(Presso Museo del Folclore
Rome

Commonwealth Scholarship and Fellowship Plan

Applications are invited for Commonwealth Scholarships tenable in Canada, Hong Kong, India, Jamaica, Malaysia, Nigeria, Sierra Leone, Sri Lanka or Trinidad to commence in the 19086/87 academic year or in Australia or New Zealand from March 1987. These awards, normally tenable for from one to three years, are intended for postgraduate (but not postdoctoral) courses or research at a university in the country of study. Benefits include return fares, tuition fees and maintenance allowance.

Candidates, who should be under 35 years of age, must be United Kingdom nationals (or other Commonwealth citizens or British protected persons) permanently resident in, and intending to return to, the United Kingdom; the minimum academic qualification is a first degree with upper second class honours (to be) obtained before September 1986. Candidates need not have secured a university place before applying for these awards but should have good academic grounds for study in the country concerned.

Forms will not be sent to inquirers after October 25 1985: completed application forms must be returned to arrive not later than October 31, 1985. Inquirers should specify their academic qualifications, citizenship and the countries in which they are interested.

These awards are offered annually: those seeking support for a later year should defer their inquiry until after April 1986.

Further particulars and application forms for the awards of up to three countries may be obtained from:
The Commonwealth Scholarship Commission (G),
36 Gordon Square,
London WC1H 0PF
(01-387 8572 ext. 55)

DIVERSIONS

Rumour has it that a collector's prized portrait drawing by Rubens was discovered, rolled up and tied with string, abandoned on a park bench in Liverpool. Competitors are invited to explain, in around 200 words, how it got there. Entries by October 1, to Quizmaster, c/o The Editor of the Bulletin.

The champagne winner for proposing a collective noun for art historians was Alan Stevenson, of Bristol Polytechnic. Appropriately, Miss Chardin answered a telephone call to Moët et Chardin, where generosity is matched by verbal wit. What better prize than a bottle from their confrères, the oldest champagne house in Rheims, *Riunart, Pere et Fils*? It is to this firm, therefore, our thanks go for the prize, a bottle of Dom Riunart.

The judges have to report that an unexpected number of entries suggested that art historians are a grouchy lot, or worse: a *contention*, a *quibble*, and a *frame* were suggested. It was felt that artists were equally eligible for some proposals such as a *scumble*, a *panel* or a *predella*. An entry written on Michaelangelo's birthday proposed a *vasari*, or for art historians on the move a *caravasari*. Several other composites appeared, among them the ingenious but limited application of a *wartauld*. The judges finally decided to dance to the music of time on a *carousel*.

ADVERTISEMENT

Research Assistant Salary £5181-£5910 p.a.
Applications are invited for the post of Research Assistant for a period of two years commencing October 1985. The successful applicant will be expected to do research on 'The role of the Pottery Gazette 1877-1914' under the supervision of a member of staff of the Department of History of Art and Design, at the Stoke site of North Staffordshire Polytechnic.

Further details from:
The Personnel Officer
North Staffordshire Polytechnic
College Road
Stoke-on-Trent
Staffs. ST4 2DE Telephone: 0782 45531

EXECUTIVE COMMITTEE

Officers

Chairman Dr Dennis Farr
(Courtauld Institute Galleries, 41 Woburn Square, London WC1H 0AA)

Secretary Joe Darracott
(18 Fitzwarren Gardens, London N19 3TP)

Hon Treasurer Prof Eric Fernie
(University of Edinburgh, 19 George Square, Edinburgh EH8 9LD)

Elected Members

Christopher Brighton (W. Surrey College of Art)

Dr Theo Cowdell (Sheffield Polytechnic)

Katharine Crouan (Winchester College of Art)

Joany Hichberger (Manchester University)

Dr John House (Courtauld Institute)

Dr Michael Kauffman (Victoria and Albert Museum)

Josephine Miller (Birmingham Polytechnic)

Dr Marcia Pointon (Sussex University)

Dr William Vaughan (University College, London)

Co-opted Members

Peter Fitzgerald (Ex-Hon Sec)

Dr Martin Gaughan (Art schools and Polytechnics Sub-Committee)

Howard Hollands (Schools Sub-Committee)

Dr John Onians (Editor of Art History)

Louise Durning (Student Sub-Committee)

Mrs Flavia Swann (Editor of The Bulletin)

Director of Publicity: Pamela Courtney
Albert House, Monnington-on-Wye,
Hereford HE4 4NL.