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

Bulletin 25 Publication July 1986

Deadline for copy 23 May 1986

Bulletin 26 Publication November 1986

Deadline for copy 26 September 1986

ART HISTORY : A CHANGE OF PUBLISHER

The first issue of *Art History* appeared in March 1978 and, under the guidance of John Onians, our founder-Editor, the journal has become internationally acclaimed as a lively forum for articles over a wide range of art history and related subjects. The reviews section has also developed a distinctive character.

The Executive Committee of the Association began to consider the possibility of publishing a new art historical journal in 1976, and a proposal was put by John White to the AGM of 1977 and accepted. By June of that year, the publishers Routledge & Kegan Paul had signed a contract, initially for three years, to publish *Art History* on behalf of the AAH. We owe a considerable debt of gratitude to Mr Norman Franklin and his co-Directors at Routledge for their collective act of faith, and for their continued support during the years that the journal was in deficit. By 1983 the accumulated losses had been transformed into a modest profit for the Association, which has since steadily improved.

For some time, however, the Executive Committee has felt that the existing terms should be renegotiated to provide a better return to the Association, either by a higher royalty or some form of profit-sharing with the publishers. Discussion with Routledge & Kegan Paul about a new contract, in the unanimous view of your Executive Committee and Editorial Board, did not encourage us to think we would obtain such good terms as those offered by Basil Blackwell of Oxford. After long and careful consideration, it was decided to terminate our agreement with Routledge and accept a new contract with Basil Blackwell, who will publish the journal from 1st January 1987.

By the terms of this new agreement, the Association will receive from Blackwells a 10% editorial commission assessed on the total income, which will be paid annually irrespective of whether or not the journal has made a net profit in a particular year. Over and above this editorial commission, the Association and Publishers will share equally the net profits; any loss will be carried forward to be offset against future profits.

Editorial policy and appointments remain firmly in the hands of the Association and its Editorial Board, as at present. The format of the journal will remain unchanged.

We believe the long-term prospects of the AAH and *Art History* have been greatly strengthened by this new development.

Dennis Farr, Chairman

TWELTH ANNUAL CONFERENCE BRIGHTON 4-7 April 1986

East-West: Art, Design and Cultural History

The planning for the 1986 annual conference in Brighton is now well advanced. Bookings are coming in, and the Polytechnic seafront accommodation is proving particularly popular. These places are limited, so we would advise early booking in order to avoid disappointment.

It has been noted that there is a certain amount of confusion regarding the timing and duration of the academic sections. The ten titled *sections* run concurrently, from Saturday morning through until Monday morning, each contains a maximum of eleven *sessions*. Due to an error in the printing of the conference leaflet, both *sections* and *sessions* are named *sessions*. We apologise for any difficulties which this may have caused.

Each academic session in all Sections will last for 40 minutes. Papers will be 20 minutes only, allowing 20 minutes for discussion. There will be a 10 minute change over period for those people wishing to move from one Section to another. All contributing speakers are requested by the Conference Organisers to keep strictly to the 20 minutes allocated.

Section 1

Western Interpretations

Organiser: Patrick Conner, Brighton Museum

1. Michael Sullivan
Chinese responses to Western art (and vice versa)
2. Craig Clunas
Images of industry in Chinese export painting
3. Helen Whitehouse
Ancient Egypt orientalised — an 18th century view
4. Claire Pace
Some 17th and 18th century responses to near eastern subjects
5. Charles Newton
The image of the Turk in Europe 1800-1850

6. Valerie Romaya
Islamic Palaces and Victorian 'Arab Halls'
7. Toshio Watanabe
High Victorian design theory and Japanese art
8. Kazu Kaido
Neo-Dada as an international movement: America vs. Japan
9. Matthew Meadows
Qajar painting: Hybrid or parody?
10. Gerald Needham
Japanese art and western technology in Rivière's 'Vues de la Tour Eiffel'
James Thompson
Harems, Arab horsemen and the desert: Three French orientalist archetypes

Section 2

Design, Imperialism and the Visual Arts

Organiser: Johnatham Woodham, Brighton Polytechnic

1. Paul Greenhalgh
Decorative Art and Design at the Imperial International Exhibition of 1909
2. Clare A P Willsdon
Imperial Imagery in Mural Painting c.1880-1930
3. John Springfield
Imperialism and Popular Art
4. John Mackenzie
The Architectural, Numismatic and Philatelic Propaganda of the British Empire
5. George T. Noszlopy
Transformations of the Imperial Image of Britannia
6. Hazel Conway
Imperialism and the Municipal Park
7. Zoe Munby
Lancashire's India
8. Kay Gladstone
The German Image of British Imperialism in 'Ohm Krüger' (1941) (film included)
9. Jonathan Woodham
The New Imperialism: Japanese Design in the Postwar Period

Section 3

The History of Art and Images of Cultural Decline

Organiser: Nigel Llewellyn, University of Sussex

It is not yet possible to finalise the exact programme for this section but its shape has now become clear. The contributions will fall into three groups and it is hoped that there will be enough support for each group to take up one of the three mornings available for the section to meet.

The first area of interest centres on those artists who have traditionally been described as falling into decline late in life. There will be papers on George Morland, *Articulating Decline in the art of George Morland* by Ben Johnson and perhaps other papers on Hals and Titian.

Another group of papers will deal with the historiographic theme of decline in later 18th century and 19th century historians of art. The focus here will be Burckhardt, the subject of a paper by Professor Michael Podro, and a paper on Thomas Bromley by Nigel Llewellyn.

The third group will centre on wider cultural issues. There will be papers from Ian Charnock on the dispute about the Spanish *Decadencia* of the later 17th century, and a paper from Slavka Sverokova entitled *Pipology and Tropos of decline*.

Ideas for additional papers in this section would still be welcomed.

Section 4

Jewish Culture and the West

Organiser: Julian Freeman, Brighton Polytechnic

1. Juliet Steyn
(to be announced)
2. Noel Machin
Moritz Oppenheim and the Zig-Zag of Jewish Art
3. Adrian Hicken
Chagall and Jewish Artists in Paris 1910-1914
4. Di Noszlopy
Bela Lajta
5. Judy Glasman
Architecture and Anglicization: aspects of London Synagogue building, 1870-1900
6. Richard Cork
Immigrant art in the East End (working title)
7. Monica Bohm-Duchen
Exiles from Hitler: their reception and contribution
8. Kathryn Salomon
Jewish Ceremonial Embroidery

Section 5

Clothed/Unclothed

Organiser: Marcia Pointon: University of Sussex

1. Lynn Nead
The female nude: sexual and cultural categorisation
2. Ludmilla Jordanova
Women's bodies as natural objects: scientific and medical images of women
3. Seymour Howard
Pudica, fig-leaves and kindred concealment-revealments
4. Wendy Leeks
Barely visible: Ingres turbaned bathers
5. Marcia Pointon
Reading the body: nakedness, nudity and visual metaphore in late Renoir
6. Peter Wollen
Fashion
7. Mary Rogers
Dress, behaviour and body language in 16th century Italian portraits of women
8. Peter Wheeler
Non-verbal communication and portraiture
9. Evelyn Cohen
Etty and the nude: Negotiative private expression and public reception in early Victorian painting
10. Paul Barlow
Against Nature: Holman Hunt and the displacement of the body
11. Hayden Proud
Sculpture of the Nude in the Third Reich: constructing an Arian aesthetic

Section 6

Nation, State and Cultural Production

Organiser: Johnathan Harris: Middlesex Polytechnic

1. Paul Duro
State patronage of artists as copyists in the Second Empire: the case of the dynastic portrait copy
2. Mark Jones
The official medallic history of Louis XIV's reign
3. Michael Orwicz
'Notre école française': the conception of a national art in the early third republic
4. Andrew McLellan
The state and exhibition policy in France 1750-1800
5. Colin McArthur
The institutional form and characteristic arts vocabulary of public funded central arts organisations
6. Colin Trodd
Cultural institution as political register: National Gallery and Royal Academy 1820-1860
7. Owen Kelly
Cultural democracy within the framework of the state
8. Chris Lock
The state and comprehensive school education
9. Peter Higginson
Caravaggio's cultural production and the papal state
10. Irit Rogoff
Double vision: the state as patron and narrative in contemporary Germany
11. Peotr Piotrowski
The ethos of the Polish artist

Section 7

Race and Representation

Organiser: Joany Hichberger: University of Manchester

1. Paul Kaplan
The Black Magus in fifteenth century Germany and Italy: acceptance and rejection
2. David Dabydeen
Seventeenth and eighteenth century images of Africa in travel books
3. Lizzie Barker
The primitive within: Racial tensions and Epstein's Rima panel
4. David Green
Picturing the nation: photographic representations of race and class in nineteenth century Britain
5. Derrick McClintock
Constructions of Race in the Contemporary Media

Section 8

Visual Poetics

Organiser: Stephen Bann: University of Kent

1. Margaret Iverson
The problem of narrative
2. Gerard Mermoz
Painting and reference
3. Norman Bryson
(to be announced)

4. Michael Phillipson
Difference, Authority and Signification: Aspects of the rhetorical relation between art and discourse
5. Steve Baker
Systematic Stereotyping in political imagery
6. Lewis Johnson
Graphic Rhetoric
7. John Clark
Modernism and traditional Japanese style painting
8. Victor Burgin
Diderot, Brecht, Vertigo
9. Stephen Bann
The Trope of Retrieval: From Antiquarianism to the Museum
10. Philip Steadman
In the studio of Vermeer

Section 9

Idolatry

Organisers: Robin Cormack and Michael Camille: Courtauld Institute and University of Chicago

This section is in the process of being finalised.

Section 10

Serial Imagery

Organiser: Eric Fernie University of Edinburgh

1. M. Catto
An analysis of the strip Dan Dare
2. E. Fernie
Herge's Tintin: Content. Presentation, Translation.
3. H. Wohl
Duchamp's Etchings of the Large Glass and the Lovers
4. P. Webb
Bellmer's Two Dolls: Contrasting Serial Images
5. J. Field
Ancient Egyptian Serial Imagery
6. J. Darracott
Japanese Animated Film
7. S. Wagstaff
The Iconographical Relationship between Comics and the Fine Arts in the USA
8. S. Stuttard
Hogarth's English Narrative series and its Theatrical Associations
9. S. Wright
Narrative Analysis of 14th and 15th century Bible Iconography
10. D. Ades
Ancient Mexican Screen-folds

STOP PRESS:EVENTS

FRIDAY

Opening address by Professor Edward Said *Aida as Imperial Spectacle*. The address and the panel discussion of the paper will be held in The Dome.

At 7pm there will be a civic reception. This will be held in The Brighton Museum and Art Gallery.

SATURDAY

A buffet lunch will be provided by The Book and Journals Fair. This will be free to all delegates attending the *full* conference.

Workshops

There will be nine workshops held concurrently. (The Feminism Workshops will be held on Sunday). The details are:

1. *Art History and Computers*: Will Vaughan and Dave Guppy
2. *Journals*: Barry Curtis
3. *The illustration of art historical works*: Nigel Llewellyn and Maurice Howard
4. *Using the museum collections*: Lou Taylor and Suzette Worden
5. *Films and Videos about Art*: Frank Gray
6. *Sponsorship and the arts*: John House
7. *Representations of the Family*: Nick Mirzoff
8. *The semiotics of architecture*: Louise Durning
9. *Art and Nuclear War*: Lewis Johnson

Bookfair reception

At 18.00 hours a bookfair reception will take place in The Polytechnic Gallery in which the exhibition 'Jewish Artists in an English Context 1900-1920' will be on show.

Entertainment

In the evening, entertainment will be provided in the form of music and cabaret in the informal atmosphere of The Pavilion Theatre. A bar will be open on the premises.

Sunday

The list of options available on Sunday afternoon has now been finalised:

Visits

1. Petworth House
2. The Milne Museum at Tunbridge Wells (electricity museum)
3. Conservation of the Royal Pavilion
4. A private collection of Victorian painting and applied art
5. An architectural tour of Brighton

Feminist and Art History Workshops

These workshops will run concurrently with the visits.

Opening: Linda Nochlin with Griselda Pollock and Lisa Tickner. After the opening the programme will comprise the following workshops, and will conclude with a closing forum.

1. *Feminist Art History and the Woman Artist*: Kathy Adler and Tamar Garb
2. *Feminism and Publishing*: Tag Gronberg
3. *What do Women Want? Advertising and Psychoanalysis*: Margaret Iverson
4. *Representation and the Unconscious*: Clair Pajaczkowska
5. *Women and Architecture*: Lynne Walker
6. *Painting and the Construction of Gender*: Anthea Callen
7. *Female Sexuality and Visual Representation*: Bridget Elliott and Lynda Nead
8. *Women's Art Education*: Gudrun Schubert

Forum

At 8 pm the forum 'Painters as Writers/Writers as Painters' will be held in the Sallis Benny Hall at the Polytechnic

Monday

Morning

Continuation of academic sections

Discussion

The Return of Cultural Property

Chairman: Professor Michael Kauffman (Director of the Courtauld Institute)

Speakers:

Geoffrey House:

Head of Public Services, British Museum.

Prof. John White:

University College, London and former Chairman of the Reviewing Committee on the export of works of art.

Prof. Thurstan Shaw:

former Professor of Archaeology, University of Ibadan, Nigeria.

Prof. David Lowenthal:

University College and Warburg Institute.

The Return of Cultural Property was brought to the fore by the Greek Government's request for the return of the Elgin Marbles in 1983. But it stretches far beyond this single case and has complex moral, cultural, legal and political ramifications. This session is intended to inform members of some of the differing points of view, to broaden the issue beyond the Elgin Marbles, and to discuss what will undoubtedly remain a live topic of debate — one which some of us may well have to face in a practical way.

Lunch

Conference members will be taken by coach to the University at Falmer (10 mins by car) where there will be a *free* whole food lunch. Bar facilities and wine available. Venue Gardner Arts Centre.

During the lunch time period the following attractions are on offer:

1. Exhibition at the Gardner Centre: *An Other Eye*, India: the Land: the Elements. Photographs by Ashvin Mehta
2. Video show illustrating the architectural history of Basil Spence's University of Sussex site; also architectural tour notes; authors Nigel Llewellyn and Maurice Howard
3. The Barlow Collection: a superb collection of Chinese ceramics housed in the University Library will be specially opened for conference members
4. The Mass Observation archive, a social research organisation founded by Tom Harrisson, Charles Madge and Humphrey Jennings in 1937, is housed in the University of Sussex Library. The archivist, Dorothy Sheridan, has kindly agreed to put on a special display and to talk to conference members interested in the archive. The founders set out to create an anthropology of ourselves: an investigation into the everyday lives of ordinary people in Britain. The peak of their activities occurred during the second world war and the resulting archive is a unique record of how people coped with the impact of war.

Annual General Meeting

A chance to take stock and let your views be known. This will take place in the Gardner Centre Theatre, at 2.30 pm.

Other Attractions

Eastbourne is an attractive seaside resort within easy reach of Brighton. The curator of the Towner Art Gallery, Dr. Patricia Andrew, will be in the Gallery on Sunday 6 April to talk to any conference delegates who would like more information (details of exhibitions will be included in the conference folder). If anyone wishes to see particular works from the collection they can be viewed by prior request.

The Towner Gallery in April will have on display *The Law Bequest and Port Gift* (paintings from the family collection with connections with the Neoclassicist, Thomas Hope). Also *The Wertheim Bequest* of 20th century art will be on display from the collection of Mrs Lucy Carrington Wertheim.

Creche/Playgroup

There will be a free creche/playgroup on the site at Grand Parade. Tickets available for this event only, or for the whole conference. Further information about tickets, accommodation, creche from Deborah Lewis (See below).

Transport back to the centre of Brighton will be provided at the close of the conference in time for people to catch trains.

Further information about the Conference from:
Deborah Lewis
44 Over Street
Brighton
E. Sussex BN1 4EE
Tel: (0273) 698813

ART HISTORY BOOK FAIR — 1986

Attention all members! The two exhibiting booksellers at the Fair, Collets and Zwemmers, have agreed to give members of the Association a 10% discount on purchases made during the Fair. Please therefore make sure that you have your membership card with you as you may be asked to produce it.

There will be the usual wide range of publishers exhibiting and a special feature will be the journals sections which will cover a range of periodicals dealing with art and design history, collecting, museums, environmental work and cross-disciplinary interest.

If any of you would like some invitation cards to give to friends and colleagues please get in touch with:

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

THIRTEENTH ANNUAL CONFERENCE **London 28-30 March 1987**

The academic planning committee for the London 1987 conference (chairman, David Bindman) has prepared an outline which has been approved by the Executive Committee.

The dates of the London 1987 conference are confirmed as 28-30 March. The Executive Committee realises that these dates will be in term for some members (in a year when Easter is unusually late) but decided that the opportunity of holding the conference in South Kensington should be taken.

COMMITTEES OF THE ASSOCIATION

The Executive Committee

The committee has decided on two points of procedure for the conference. The Secretary will be responsible for a brief curriculum vitae for each candidate for election to the Executive Committee. Secondly, a written note of any issue to be raised in any other business at the annual general meeting must be given in advance to the Secretary, (The Secretary expects that this will be done not later than the night before the meeting).

Elizabeth Esteve-Coll, librarian of the Victoria and Albert Museum, has written to the Association about future provision at the National Art Library. The Executive Committee welcomed this constructive letter, which includes the following paragraph:

'I should be most grateful if your committee could act as a channel by which I could receive either individual views or the collective views of members. Clearly we do not have the staff to deal with individual submissions but an expression of a range of members' views would be assured of attention and follow-up discussions'.

The committee decided that this question should be on the agenda of all sub-committee meetings at the conference. Further, members may like to write to the chairmen of sub-committees, or to the Secretary.

AAH Poster

The Association now has a striking poster promoting its activities thanks to the generosity of *Thames and Hudson*, who, for the second time, have sponsored a poster for us. Please will all of you who could display a copy in your 'place of work' get in touch with either Joe Darracott or Pamela Courtney. (See back page for addresses)

Students Group

The Students Group Sub-Committee would like to invite new student members to its sub-committee, especially with a view to becoming involved in the planning of its seminars and day events. Suggestions from any student member of the Association for activities in the future would also be most welcome. The next event is:

Psychanalysis and Art History
Leeds University, 15 March 1986

This will be a one day conference aimed primarily, but not exclusively at students of art/design history. It will examine how theories and techniques derived from psychoanalysis have been and are being applied to the study of art. It will also examine how they might be applied and whether they should be applied.

Further information from:

Wendy Leeks (Students Group Secretary)
16 Harold Street
Leeds LS6 1PL
Tel: (0532) 751648

Schools Sub-Committee

History of Art & Design: Syllabus Development 14-19 year olds

7 March 1986. North Staffordshire Polytechnic

Due to the industrial action which many members of the teaching profession are continuing to take, and the uncertainty which still surrounds the resumption of normal working practices, it has become necessary to cancel the conference. The organisers regret having to take this decision and hope that a suitable date for the event can be found in the future.

ANNOUNCEMENTS

An Artists Papers Index

A proposal for a national index of artists' papers in British archives and libraries was discussed at a one-day conference at the British Library last September. The speakers at the meeting, which was organized by Dr Nigel Thorp of Glasgow University Library, included Richard Murray, Director of the Archives of American Art in Washington, Dr Nicholas Olsberg of the Archives of the History of Art at the Getty Center in Santa Monica, Dr Susan Willmington of the Royal Commission on Historical Manuscripts, Dr Rowan Watson and Robert Howell of the Victoria and Albert Museum, Dr Iain Brown of the National Library of Scotland and Sarah Fox-Pitt of the Tate Gallery Archive, who described the collections in their care and the current means of recording information about them. In addition, Dr David Sutton of the Location Register of Twentieth-Century English Literary Manuscripts and Letters at Reading University and Peter Jones, Librarian of Kings College, Cambridge, spoke of the technical problems involved in establishing a database covering materials held in a wide range of repositories throughout the country.

The talks and ensuing discussion established that the central issue is to determine the scope of the Index. To concentrate on the correspondence and other personal papers of individual artists is one thing; to include reference to all documentation of art historical value quite another. Many of the former are available through existing lists, even if the search for them by an individual enquirer is an arduous one, whereas the definition of the latter category is subject to continual change. Equally complex is the question of setting limits

to the subject matter: an index which concentrated on the traditional fine arts to the exclusion of the arts of design would be of comparatively limited application, but without setting reasonably strict boundaries, the amount of material to be included could be unmanageable. The question of what priority to give to searching out unrecorded material which might be in danger of disappearing altogether needed also to be borne in mind.

The activity of the Archives of American Art in both locating and recording American art history material in the United States is a useful model for what could be done in this country, but without a British equivalent of the Smithsonian Institute to take the project under its wing it will be necessary to seek funding independently. As a result of the conference, which was warmly supported by the Association of Art Historians, a Working Group is being set up under the chairmanship of Professor Martin Kemp of St. Andrews University to prepare an application for the funding of an initial study for the project.

A fuller account of the meeting *An artists' papers index for the United Kingdom: report of the Planning Conference at the British Library 13 September 1985* has been published and is available from:

Glasgow University Library
Hillhead Street
Glasgow G12 8QE

Word Processing and Publishing: Some Guidelines for Authors

These guidelines are the work of a Working Party of Text Processing established and financially supported by the British Academy and the Office for Humanities Communication, University of Leicester. The working party included publishers, authors and computing and typesetting experts and met at the British Academy in the spring and summer of 1985. The intention was to form a picture of the relationship between author, publisher and computer as it stood at that time, and to produce an introductory overview which would be of benefit to authors creating, or proposing to create, their text by electronic means. The guidelines are intended to complement, rather than to replace, the specific advice issued by individual publishers. They are aimed primarily though not exclusively at academic authors. No computing or publishing experience is assumed.

The guide begins by outlining the impact of new technology on both the publishing process and on authors' methods of creating text, and discusses the savings that can be achieved when an author's electronic manuscript can be used directly for typesetting without having to be re-keyed. The bulk of the guide is devoted to advice to authors proposing to take advantage of these potential savings. A section on 'Author and the Computer' discusses the different types of computer authors may have access to and gives advice to those considering the purchase of a microcomputer. A section on 'Preparing the Text' introduces the concept of markup and discusses the various levels of markup which authors can perform, as well as discussing matters such as the presentation of footnotes and tables and the preparation of indexes. 'Delivering the Manuscript to the

Publisher' outlines the various methods of transfer of data and gives practical advice.

'The Author and the Publishing Process' describes the ways in which the use of an 'electronic manuscript' alters the traditional publishing process insofar as this will affect the author, and devotes particular attention to the copy editing and proof reading stages. Further sections deal with the particular cases of the author who does his own typesetting, and writing for or editing journals. The guide concludes with some comments about other forms of publishing. Some suggestions for further reading and some useful addresses complete the work.

Word Processing and Publishing: some guidelines for Authors

Compiled by Dr Peter Denley, is available (cost £2) from

The Publications Officer
The British Academy
20-21 Cornwall Terrace
London NW1 4QP

The Mitchell Prizes 1985

The \$10,000 Mitchell Prize is awarded this year to *Professor Otto Demus* emeritus professor of the history of art at the University of Vienna for the culmination of his life's work, the magisterial four volume study *The Mosaics of San Marco in Venice* (The University of Chicago Press). This is one of the most formidable projects ever undertaken in the field of art history publications, comprising 1424 pages and 1019 illustrations, the fruit of half a century of research, involving the collaboration of an international team of scholars.

Otto Demus has drawn on a lifetime of study in writing *The Mosaics of San Marco in Venice*. Now 83, and Professor Emeritus of the History of Art at the University of Vienna, he completed his doctoral thesis on the mosaics in 1927 and went on to become an international authority on Byzantine and medieval art. He lived for several years in England, teaching at the University of Cambridge, and has been honoured in his own country with the Austrian Cross of Honour for Science and Art. He supervised the cleaning and photographing of the mosaics of San Marco in a four year project (1975-79) made possible by the financial support of Dumbarton Oaks and the National Endowment for the Humanities.

In an unprecedented gesture, and with the consent of the President and Chairman, the judges are also awarding for this year only a second Mitchell Prize for the history of art, of \$2,000 to *Dr Jennifer Montagu*, curator of the Photograph Collection at the Warburg Institute, University of London. This is in recognition of her outstanding two volume study of the sculpture of *Altesandro Algardi* (Yale University Press in association with the J. Paul Getty Trust). Algardi is analysed in the substantial biographical and critical text, and there is a catalogue of all known works and comparative material, fully illustrated.

Dr Montagu has had an Anglo American education from the Brearley School, New York to Lady Margaret Hall Oxford; her doctoral work was undertaken at the Warburg, and her

career includes working for the Arts Council, lecturing at Reading University, and the Slade Professorship at the University of Cambridge.

Birkbeck College, University of London

Part-time MA in History of Art

The Department of History of Art at Birkbeck College intends to offer, for the first time in October 1986, a new two year part-time MA course in History of Art (with special emphasis on art theory). It is believed that this will be the only taught Masters' course in history of Art which can be followed by evening study alone, and which is intended specifically to cater for the needs of students in full-time employment.

Applicants should have a good Honours degree in an appropriate subject or subjects, and some experience of the study of Art History. The course is *not* intended for graduates with a single honours BA in History of Art.

The first year of the course will be devoted to lectures and seminars on Italian Renaissance Art and Art Theory. In the second year students will follow a Special Subject course, and will write a 10,000 word Dissertation on a subject of their choice (but with the agreement of the Department). Under certain circumstances it may be possible to arrange for students to follow a Special Subject course at another institution in the University of London, such as the Courtauld Institute of Art or the School of Oriental and African Studies.

Further details from:

Francis Ames-Lewis
Department of History of Art
Birkbeck College, Malet Street
London WC1E 7HX

Visual Aid

On the Monday after the Saturday in July when the Live Aid concert was broadcast to the world, Graham Bannister went to see Brad Faine of Coriander Studio. 'The art world must do something' exclaimed Graham, Brad replied 'lets make a print, here, with a hundred artists'. This was the beginning of Visual Aid for Band Aid.

They asked Sarah Hodson of The Corporate Arts to administrate, Peter Blake, Bernard Jacobson and Patrick Hughes to ask the artists to take part and Gordon House to advise on design. The Royal Academy of Arts offered its premises for the signing and exhibition venue. All the artists signed the five hundred prints and gave their originals for sale. Generous support and sponsorship from many organisations meant that no expenses would be taken out of the money raised from sales of the print and originals. Many people gave their time for free.

The Print

Edition size: 500 (104 artists)
Image size: 40" high x 30" wide
Paper size: 47" high x 36" wide

Signatures: Original signatures of all 104 artists on each print

Authentication: Each print has a document proving its authenticity

Price: By tender, minimum tender £350.

Contact for purchase of prints and further information:

Sarah Hodson
The Corporate Arts
104 York Street
London W1H 1DR
Tel: 01 402 8024

Courtauld Institute of Art Fund

The Fund is an independent Trust, legally registered and recognised by the Charity Commission. So that a lease of the North Block of Somerset House could be granted by the Government to the University of London, a special Act of Parliament passed through both Houses of Parliament from November 1983 to June 1984 and received the Royal Assent in July 1984.

Negotiations have been going on between the Department of the Environment and the University Court Department since 1981. It is agreed that a lease of 100 years be granted and a peppercorn rent for the Fine Rooms paid for at least the first 20 years. Satisfactory agreements have been made over the cost of maintaining the structure of the building, which will continue to be borne by the DOE, but further details of the lease are still being worked on.

The commission for the adaptation and refurbishment of the central part of the North Block, to satisfy the special requirements of the Courtauld Galleries, has been given to the Architect Christopher Firmstone, who completed Scheme Design drawings last year. For architectural reasons, the Fine Rooms will remain intact apart from the provision of suitable lighting, humidity controls and screens to create additional hanging space. Other areas will be adapted to provide the servicing necessary in a modern gallery, such as picture storage, offices, bookshop, security and coffee rooms.

For the rest of the North Block, housing the teaching activities and libraries of the Institute, the Architect J. Sampson Lloyd has been commissioned and a start has already been made. With the lease signed, and given enough money in the Fund, the Firmstone and Lloyd plans will be finalised, brought to production drawing stage rapidly and put out to tender.

The Fund now stands at £2m. This has been contributed by private individuals, trusts and businesses as well as an early grant of £50,000 from the Office of Arts & Libraries at the launch as a pump-priming exercise, and the largest allowable amount of £25,000 under the Government Business Sponsorship Incentive Scheme to match a £100,000 donation from Arthur Andersen & Co.

To help us raise the remaining £1m, we are asking everyone to give generously. If you would like further information on how best to donate to the Fund, please contact

Mrs Jane Benson
Courtauld Institute of Art Fund
20 Portman Square
London W1H 0BE
Tel: 01 935 9292 or 01 487 4693

The Hidden Face of Manet

Courtauld Institute Galleries: 23 April-15 June 1986

This exhibition is to be presented by The Burlington Magazine, and is held within the context of the Courtauld Institutes Appeal for funds to enable it to move to Somerset House.

This exhibition aims to take the painting of Manet out of the museums and back into his studio, reconstructing the process by which he reached his complex final results. It will investigate three groups of works — the early nudes (such as the *Déjeuner* and *Olympia*); the late café concert scenes (of which the best known is the Courtauld's own *Bar at the Folies-Bergère*); and the great historical series recording the execution of the Emperor Maximilian in 1867. Close physical examination of both the paintings themselves and of drawings, prints, x-rays, Old Master sources and contemporary visual records reveals a great deal of new information about how Manet struggled continuously to bring a new and alarming immediacy to the Old Master traditions.

Over 50 items will be on display, including major loans from museums and private collections in Britain, Europe and America. For example, in the section devoted to the café-concert series, the visitor will find every painting by Manet on that theme, except one which can never leave its home in Switzerland. Every item on display will be illustrated in the catalogue, which is compiled by Juliet Wilson Bareua, and which will be bound into the April 1986 issue of The Burlington Magazine.

It is particularly exciting that much new technological examination of Manet's work has been carried out specifically for the exhibition, bringing to light new evidence about paintings that were previously known only in terms of their surface appearance. In addition, some of the canvases on display will be shown unframed to reveal painted areas hidden from sight until now.

Opening hours: 10.00-17.00 hours Monday-Saturday

14.00-17.00 hours Sunday

Entrance fees £1.50. Students, OAPs, Members of NACE, NADFAS, NGA 50p, London University free.

To complement the exhibition, a series of lectures and guided tours will be arranged, with the speakers including Kathleen Adler, Richardson Thomson and John House.

Further information from:

The Burlington Magazine
Elm House
10-16 Elm Street
London WC1X 0BP
Tel: 01 278 2345 ext 34

FORTHCOMING EVENTS

V & A/RCA Research Seminars

The seminar has been established as a forum for subjects of current scholarly interest in the History of Design. It meets at 16.00 on Thursdays during term-time in the seminar room

of the V&A/RCA Course off Room 122 of the Victoria and Albert Museum. Anyone wishing to attend should notify Charles Saumarez Smith, V&A/RCA Course, Victoria and Albert Museum, beforehand.

The remaining seminars for the Spring Term are:

February 27

Dr Suzette Worden, Brighton Polytechnic
Women and Electricity: 1920-1940

March 6

Adrian Forty, Bartlett School of Architecture & Planning
Designing for the Future: the case of domestic electrical appliances

March 13

Ray Batchelor, former Curator, Science Museum
Sewing Machines: what shaped them?

British Design in the 1930s

Conference: 5 and 6 March, Manchester Polytechnic

This conference will consider major themes in British Design during the 1930s. Special attention will be given to the relationship between practice and patronage, and the 'identity' of the designer in the 1930s.

Contributions from Abram Games and Douglas Scott (designers active during the period), Tim Benton and other specialists. There will be an associated publication, exhibitions and film showings.

Further details from:

David Young
Department of History of Art and Design
Manchester Polytechnic
M15 6BR
Tel: 061 228 6171, ext.2260

George Heywood Maunoir Sumner Artist and Archaeologist (1853-1940) Conference: 8 March, Winchester

To mark the opening of the first large exhibition to be assembled of the work of George Heywood Maunoir Sumner, a one-day conference has been arranged by Winchester City Museum and the Decorative Arts Society. The conference will take place in the recently opened Winchester Conference Chamber in the Guildhall, Winchester, about 10 minutes walk from the exhibition which will be held at the Winchester Gallery, Park Road. There will be ample time to allow a visit to the exhibition during the lunch break, and to see a sgraffito scheme in the city at the end of the conference.

The speakers who have contributed to the research on the exhibition and the catalogue, will be Margot Coatts, exhibition organiser, Lionel Lambourne, George Breeze, Alan Crawford, Barry Cunliffe (Prof. of European Archaeology at the Institute of Archaeology, Oxford, and compiler of the recent anthology of Sumners published work.

Conference fee, to include cold lunch, coffee and tea, £8.50 (£7.50 to members of the

Decorative Arts Society)

Details from:

Miss E. Lewis
Winchester City Museum
75 Hyde Street
Winchester SO23 7DW
Tel: (0962) 68166 ext. 299

Art History and Secondary Schools

Conference 21-23 March. University of Essex

The Annual Conference for Secondary School Art History Teachers will be held at the Department of Art History and Theory, University of Essex on 21-23 March. The subject this year will be 'The Idea of Modernity'

Particulars and booking forms from Liaison Officer, University of Essex, Wivenhoe Park, Colchester CO4 3SQ Tel: 0206 862286

History and Computing: Conference

Westfield College, London, 21-23 March 1986

Interest in the use of computing in the study of history is increasing both in schools and colleges. Not only are there a number of important projects under way involving the construction of large historical databases but a number of interesting software tools have been developed by individual historians or by small teams. The release of money by the National Computer Board for certain selected humanities projects, as well as the development of the Microelectronics Education Project, have given considerable stimulus to the general field of historical computing. Nevertheless, many historians working in the field often feel a sense of isolation while others, who would like to find out more about what is happening, feel an acute sense of bewilderment and apprehension.

The time is right to launch a society which would act as a forum and a means of communication for historians, at all levels of expertise, who are interested in these new developments. Regular meetings, seminars and courses are all envisaged, as is a journal, provisionally called *History and Computing* which would provide a comprehensive service, from articles and short notices of work in progress to software reviews and evaluations of particular items of computer hardware. The journals would address a wide audience, both expert and inexpert.

A conference with the theme of History and Computing will be held at Westfield College, London, on the weekend of 21-23 March 1986 to inaugurate the society. It will have four principal themes:

1. Computing facilities for the historian: equipment, software, advisory services
2. Projects, current and completed
3. Methods and techniques: source materials, data preparation, acquiring and developing skills, quantitative and qualitative methods (statistics, record linkage, family reconstitution, etc).
4. The teaching of computing for historians, and Computer Assisted Learning

For each of these one of two speakers will introduce or give an overview of the subject, and

these will be complemented by short papers on specific topics. The meeting will be accompanied by demonstrations and by an exhibition illustrating the themes of the conference. There will also be a business meeting at which the association will be formally inaugurated.

Further details from:

Dr Peter Denley
Department of History
Westfield College
Kidderpore Avenue
London NW3 7ST

**The Study Group for Art & Politics in Germany
Study Day Saturday 3 May 10 am**

Goethe Institute London
Satire, Caricature & Cabaret: Perspectives on
critical humour in late Wilhelmine Germany.

Further details from:

Andrew Stephenson
6 Burns Road
London NW10 4DY

Donatello Symposium

**Friday 9 May 1986, 11.15-18.30 hours
Warburg Institute, Woburn Square, London
WC1**

The Society for Renaissance Studies is arranging a one-day Symposium to celebrate the 600th anniversary of the birth of Donatello (1386-1466), the great sculptor of early Renaissance Florence. There will be a number of short papers, and ample time for discussion and questions after each, and at the end of the proceedings. Those who have *provisionally* agreed to give papers are: Charles Avery (Christie's), Anthony Radcliffe (V & A) on the attribution of some late bronzes, Pat Rubin (Courtauld Institute) on Vasari's *Life of Donatello*, Prof. Autur Rosenauer (University of Vienna) on the problem of 'stilpluralismus' in Donatello's work of the 1430s, Diane Zervas Hirst on some aspect of Donatello's early marble sculpture, and Francis Ames-Lewis (Birkbeck College London) on the bronze *David* and the Palazzo Medici courtyard.

Any enquiries and suggestions should be addressed to:

Francis Ames-Lewis
Department of History of Art
Birkbeck College, Malet Street
London WC1E 7HX

**Techniques of Painting
Summer Course: University College London**

These short course are intended to be of interest of art historians and conservators.

**Materials and Methods of Medieval and Early
Renaissance**

7-11 July 1986

The course consists of lectures, gallery visits, demonstrations and practical work in the studio. Participants will study the craftsmanship of the Medieval painter, his systematic approach and the ostentatious display of rich materials used to create a gilded egg tempera panel. They will be shown how to identify the characteristics

pigments, media and supports, both on the gallery wall and through a microscope. An important part of the course will involve reconstructing a small painted panel following the instructions of 14th and 15th century treatises and in the light of the latest scientific information.

Tutors:

Libby Sheldon, University College, Catherine
Hassall, Conservator

Guest Lecturers:

Prof. John White, University College, Caroline
Villers, Courtauld Institute of Art.

Number of participants: 15

Fee: £150 (US \$225)

**The Painters Workshop in 16th and 17th century
Europe**

14-18 July 1986

This course will examine the tools, methods and changing circumstances of the major artists working between 1550 and 1650 — from the traditional workshops of Titian and Tintoretto to the great establishments of Rembrandt and Rubens. Teaching will take advantage of the extensive collections of works of this period in London, and each student will be directed towards the study of a particular painter or paintings. Gallery visits will be backed up by lectures and discussion, by practical demonstrations and by the experience of handling the materials of the period.

Tutors:

Libby Sheldon, University College, Catherine
Hassall Conservator

Guest Lecturer:

Joyce Plesters, Scientific Department, National
Gallery

Number of participants: 15

Fee: £130 (US \$195)

Further details from

Libby Sheldon
History of Art Department
University College London
Gower Street
London WC1 6BT

**XXVI International Congress of the History of
Art**

Washing DC August 10-16, 1986

World Art: themes of Unity in Diversity

CIHA the Comité International d'Histoire de l'Art recently revised its by-laws to eliminate all chronological and geographical restrictions, so that it now encompasses the entire history of world art through all periods. The Washington Congress will seek to fulfil this mandate by emphasising the common heritage of art that is the human birthright. This theme is reflected in the title of the Congress and in the session topics, which define issues that are of potential interest to art historians of almost any persuasion. We are also eager to have active participation by scholars in other fields of the humanities and social sciences. In this way we hope to focus on mankind's universal community in art that transcends our cultural differences and is uniquely perceptible through our discipline.

Irving Lavin
Programme Chairman

Programme of Sessions

The programme will consist of seven sessions of three half-days each. One day in the middle of the week will be set aside for excursions.

1. Center and Periphery: Dissemination and Assimilation of Style

Co-Chairs:

Enrico Castelnuovo, Scuola Normale Superiore, Pisa

Vadime Elisseff, Musée d'Ennery, Paris

The session will examine the process whereby local styles may be formed by 'dissemination' from a dominant cultural center, and, conversely, the processes whereby a cosmopolitan style may be formed by the 'assimilation' of disparate local traditions.

2. Conceptual Designs: Diagrams and Geometric Patterns

Co-Chairs:

Kurt Forster, J. Paul Getty Center for the History of Art and the Humanities, Santa Monica, California

Richard Wollheim, University College, London

Form and meaning in diagrams and geometric patterns used as independent compositions or as 'incidental' ornament.

3. The Written Word in Art and As Art

Co-chairs:

Klaus Brisch, Museum für Islamische Kunst, Berlin

Yoshiaki Shimizu, Princeton University, Princeton, New Jersey

The use of written words in, on, or as works of art. The session will explore particularly the relationship between what is written and how it is written, and the contributions of both to an understanding of the work as a whole.

4. The Artist

Co-chairs:

Albert Elsen, Stanford University, Stanford, California

Matthias Winner, Biblioteca Hertziana, Rome

The session is concerned with significant developments in the history of the artists self consciousness. Papers will deal with the artist in his social context (patronage, market, social position, professional organisation) and in the context of his practice (education, workshop, collaboration). Contributions may also study works of art from which we can deduce the artist's self reflections.

5. Art and Ritual

Co-chairs:

John Onians, University of East Anglia, Norwich

Robert Scheller, Kunsthistorisch Instituut, Amsterdam

The relationship between works of art and ritual in religious and secular ceremonies. The purpose is to question how the study of ritual may contribute to an understanding of the form and meaning of a work of art, and vice versa. Ritual as art may also be included.

6. Art and National Identity in the Americas

Co-chairs:

Francisco Stastny, Universidad Nacional Mayor de San Marcos, Lima

Jules Prown, Yale University, New Haven, Connecticut

The session will examine the problem of regional and national self-definition in the art of North, Central, and South America in the post-Colonial period.

7. Preserving World Art

Co-chairs:

Francois Choay, Université de Paris, Paris

Paul Phillipot, Université Libre de Bruxelles, Brussels

History and theory of conservation, restoration, and display of works of art and their settings.

Travel and Accommodations

Arrangements are being made for charter flights from Europe and for inexpensive air-conditioned accommodations at Georgetown University.

Languages of the Congress

The official languages of the Congress are German, French, English, Italian, and Spanish.

Excursions

Excursions will be organised to visit Annapolis, Charlottesville, Winterthur, Baltimore, Mount Vernon, and other sites.

Further information from:

Executive Secretary, Ms Harriet Mayor
International Congress of the History of Art
Center for Advanced Study
National Gallery of Art
Washington DC 2055, USA
Tel: 202/26480

Teaching and Learning in Art and Design Conference: 17 October 1986 Institute of Education, London University

A second conference (the first took place in November, 1983) dealing with current research and curriculum development in Art and Design and related areas is to be held at the Institute of Education on Friday 17 October 1986.

For the purpose of our conference we are defining research as any form of systematic, sustained enquiry in Art and Design related areas, that has implications for practical application. An important aim will be to reduce the distinction between work undertaken by professional researchers and that conducted by teachers in the classroom. All enterprises based on systematic enquiry will be of interest to the organisers, and one of the chief functions of the conference will be to bring together the widest possible spectrum of persons engaged in the advancement of Art and Design and related areas in education.

Prior to the conference, and to be an integral part of the proceedings, the organisers will publish a catalogue of research containing a list and brief description of any relevant current projects reported to them by those intending to participate. You are invited to contribute any

information you feel you would like to see included in such a catalogue.

Displays of work representing interesting developments in the field will be an important aspect of this conference, and we would particularly value your help and advice in this connection. If you know of examples of such work being carried out in your locality or institution which might be suitable for inclusion in what promises again, as in 1983, to be an exhibition of major educational importance, please contact:

Alfred Harris
Department of Art and Design
Institute of Education
London University
20 Bedford Way
London WC1H 0AL

SCHOLARSHIPS, GRANTS, AWARDS

Friends of the Courtauld Institute Bursary for Teachers & Museum Curators

Two bursaries of £1,000 are offered by the Friends of the Courtauld Institute to teachers of the history of art, and to art museum curators, employed in the UK outside greater London, to enable them to use the research resources of the Institute and other facilities in London for a period of two months. Applications outlining candidates' research or cataloguing programme should be sent to:

The Director, Courtauld Institute of Art,
20 Portman Square, London W1H 0BE by
30 April, 1986.

DIVERSIONS

Prizes for this competition and the last one will be presented at the conference.

Competitors are invited to identify the author of the following description of Brighton beach.

'Ladies dressed and *undressed* — gentlemen in morning gowns & slippers on, or without them altogether about *knee deep* in the breakers — footmen — children — nursery maids, dogs, boys, fishermen — *preventive service men* (with hangers and pistols), rotten fish and those hideous amphibious animals the old bathing women, whose language both in oaths and voice resembles men — all are mixed up in endless and indecent confusion. The genteeler part, the marine parade, is still more unnatural — with its trimmed and neat appearance & the dandy jetty or chain pier, with its long and elegant strides into the sea a full 1/4 of a mile'.

Entries by April 2, to Quizmaster, c/o The Editors of the Bulletin.

Design: Cal Swann
Printing: The Bemrose Press, Chester

ADVERTISEMENTS

Birkbeck College University of London

The Walter Neurath Memorial Lecture, founded by Thames and Hudson, will be delivered by John Rewald on

Cézanne, The Steins and their Circle

On Tuesday 11 March 1986 at 6 pm in the University of London Senate House, Malet Street, London WC1

Admission free and without ticket

COMMITTEE NOMINATIONS

Nominations for election to the Executive Committee and its Sub-committee should be sent in writing to the Secretary, Joe Darracott no later than three weeks before the Annual General Meeting, ie by Monday 17 March 1986.

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.

Each candidate should supply the Secretary with a short curriculum vitae.

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 Street, 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 (Courtauld Institute)
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)
Flavia Swann (Editor of The Bulletin)

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