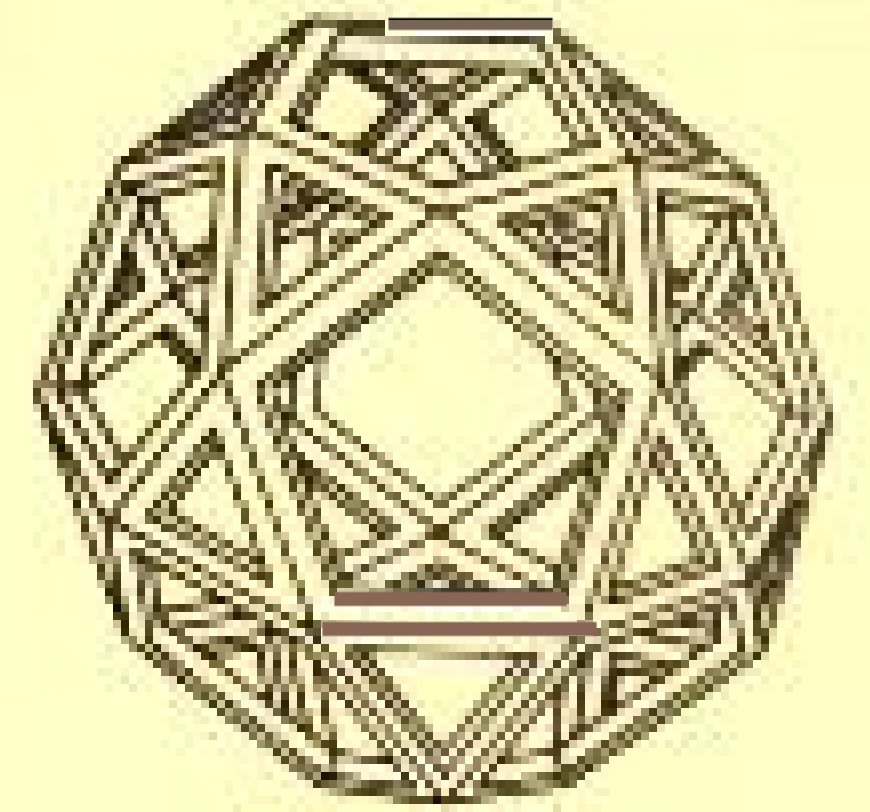


# Bulletin

of the Association of Art Historians



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*As already indicated at the last AGM, it is my intention to retire as editor of **The Bulletin** with effect from the AGM at the forthcoming conference. I will have edited **The Bulletin** for more than half its lifetime, having taken the task on in March 1980, and edited the **Bulletin** from issue number 11 to issue number 27 inclusive. Looking back over the very early **Bulletins** it is interesting to see how much it has changed, both visually and in range of content. It has, I hope, become more of a means of communication by members and to members about issues and events of interest to a wide spectrum of our membership. Letters from members and ideas for inclusion have always been most welcome, and I would like to urge people to continue this pattern of communication with the editor in the future.*

*The introduction of a third **Bulletin** a year in 1984 has I think assisted the sense of a regular newsletter. Some interest has been indicated in having a fourth **Bulletin** a year. However, Josephine Miller of Birmingham Polytechnic, my successor, will no doubt weigh up the degree of interest in this vis a vis the costs and the time she has available to undertake a fourth issue.*

*The next issue will be jointly edited by Jo Miller and myself, so please send copy for the February **Bulletin** by 31 December 1986 to:*

*Jo Miller  
Radigan Farm  
Ashill  
Nr Ilminster  
Somerset TA19 9NL  
Tel: (0823) 480249*

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**THIRTEENTH ANNUAL CONFERENCE  
LONDON 28-30 MARCH 1987  
IMPERIAL COLLEGE AND VICTORIA &  
ALBERT MUSEUM**

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The theme of the conference will be *Art and Tradition*. The conference will open at the Victoria and Albert Museum on the morning of Saturday 28 March and the academic sessions on Sunday and Monday morning will be at Imperial College in the Sherfield and Huxley Buildings. The Conference organiser is David Bindman. The Conference administrator to whom all enquiries should be addressed is:  
Diana Dethloff, Department of History of Art,  
Westfield College, Kidderpore Avenue, London  
NW3 7ST tel. 01 435 7141 Extension 312.

## Crèche

We are hoping to offer a free crèche near to the Victoria and Albert Museum, but whether we are able to do so partly depends on the response from members. If you are likely to need it *please* let us know before Christmas *at the latest*. If there is insufficient response we will have to cancel it.

## Workshops

Rooms have been reserved to allow up to seven workshops to take place concurrently on Monday afternoon. So far we have booked in workshops on the Teaching of Art History and on Visual Resources. We are very keen for there to be a feminist workshops (perhaps several), but have as yet received no offers or suggestions. Would all those wishing to set up workshops contact Will Vaughan, Department of History of Art, Birkbeck College, 43 Gordon Square, London WC1.

## Conference Programme

### Saturday 28 March

#### Victoria and Albert Museum

10.00 Registration

11.00-13.00 Lecture Theatre. Introduction by Sir Roy Strong, followed by a panel of three speakers on 'The Construction of the Past', chaired by Marcia Pointon. The speakers are expected to be: Dr Ekpo Eyo, former Secretary General of the Nigerian Museum and Monuments Board; Donald Horne, Director of the Australia Council, and Patrick Wright, author of *Living in an Old Country*.

13.00-14.30 Lunch

14.30-15.30 Lecture Theatre. Panel discussion with questions from the floor

15.30-16.30 Book fair

16.30-17.45 meetings of two of the Special Interest Groups of the Association

Evening: Party. Victoria and Albert Museum

### Sunday 29 March

#### Imperial College

9.00-12.30 Academic Sessions

12.30-13.30 Lunch, Imperial College refectory

13.30-17.00 Academic Sessions

17.00-18.30 Meetings of 4 of the Special Interest Groups of the Association

### Monday 30 March

#### Imperial College and Victoria & Albert Museum

9.30-13.00 Academic Session, Imperial College

13.00-14.15 Lunch, V & A

14.15-17.00 Workshops, Imperial College (7 rooms hired)

17.00 AGM Lecture Theatre, V & A

Evening party



### Conference fees and accounts

A number of members have asked how we arrive at the conference fees and why it seems to cost so much, though in fact we feel that they compare favourably with other conferences. Our main expenses are the hire of rooms for the academic sessions (£2021), publicity including programmes (£3000), conference organisation (£3700) and expenses for overseas speakers (£2000).

Despite the fact that we are not being charged for V & A accommodation, we are working towards a budget of £12,321 and we have worked at the following fee structure:

#### AAH members

Full ticket	£35.00
Concessionary (student/unwaged)	17.50
Day ticket	14.00
Concessionary day ticket	7.00

#### Non-members

Full ticket	£45.00
Concessionary (student/unwaged)	22.50
Day ticket	18.00
Concessionary day ticket	9.00

### Academic Sessions

Below you will find details of the Academic Sessions on offer on Sunday and Monday morning. If you are interested in offering a paper in one of these sessions please write to the Session Organiser.

#### Academic Sessions

##### 1. The Construction of the Past

The three sessions in this section were conceived in joint discussions. The organisers think of them as exploring a common theme: just what History of Art is embedded in museums, galleries and country houses? We hope however that the three sessions will be independent and concentrate on distinct aspects of this question.

##### i Displaying the Past

*Organiser: Malcolm Baker, Department of Sculpture, Victoria & Albert Museum*

The most publicly accessible, and perhaps the most influential, construction of the past by art historians is to be found in the ordering of works of art in museums and galleries. Although sometimes represented as a straightforward task of 'presenting the collection to best advantage', the process of selecting works to be displayed, deciding on how they are to be grouped and providing information about them involves many assumptions about art-historical tradition. The underlying structure of most displays in museums and galleries is determined by the connoisseur's reading of art history in terms of stylistic

development. But, while questions of dating and attribution might remain central and legitimate concerns of the curator, need 'style-history' remain the principle on which our permanent collections are arranged? What implications does the current debate about art-historical methodologies have for the presentation of art-historical tradition in our institutions? To what extent can alternatives to 'style-history' be translated into the display of actual objects?

In this session these questions will be addressed by several curators whose work has involved alternative ways of arranging and presenting collections. Among their subjects will be the 'Painting in context' exhibitions at the National Gallery, portraits and the construction of a national past and the experience of displaying artefacts from a non-European culture. This session is conceived not as a discussion of technical questions of display by museum professionals, but as a debate about issues that are of concern to art-historians of widely differing approaches. Contributions from both curators and art-historians outside museums about the way in which collections might be re-structured will be equally welcome.

##### ii Artefacts as History

*Organiser: Tom Gretton, History of Art Department, University College, Gower Street, London W.C.1.*

*In situ* museum visiting has become a major recreational activity, and has even produced a spate of T.V. series offering surrogate visiting. Though this activity is very different from visiting national and municipal galleries and museums it does provide an important medium through which a notion of a national past, and thus a national identity, can be created.

The aim of this session is to discuss some of the ways in which institutions involved in looking after obsolete buildings and environments approach their task. It will discuss the role of major national institutions, such as the National Trust and English Heritage, and the way that they display historic monuments and houses. What sort of past is constructed in these environments? How, in particular, do these institutions insert objects of art and *vertu* into the way the environments in their care are displayed?

The session will also include a discussion of the way in which art and design history form part of *in situ* museums of industrial archaeology, so that the role of art objects in a variety of constructed pasts can be compared.

The session will include discussions of the role of artefacts in *in situ* museums both from the point of view of curators and from that of visitors to such places.



### **iii Museums, galleries and education: bridging the gap**

*Organiser: Felicity Woolf, Education Officer, National Gallery, London. W.C.2*

The way paintings and objects are arranged and displayed in museums and galleries can seem confusing and unilluminating to the adult public and to children who are 'first-time' visitors. Sometimes, despite individual labels, little information is provided to explain the meaning, function or context of the paintings or objects, or the particular construction of the past that the hanging or display implies.

This session will present and debate some of the problems and issues inherent in the dissemination of information and ideas to the public in galleries and museums. The session is intended to complement those organised by Tom Gretton and Malcolm Baker.

Speakers will include professional museum educators and other teachers working with children and adults. Some papers will be concerned with issues which affect the visitor's perception and understanding of the display, such as the provision and nature of labelling and of other printed material, and the role of lectures and of audio-visual programmes. Other papers will be given by teacher-'users', who will describe strategies they have invented and developed to communicate with adults and children inside the gallery and museum and in the classroom, and by staging theatrical events.

### **2 Violence and Visual Representation**

*Organisers: Lewis Johnson, Flat 1, 21 Beaconsfield Villas, Brighton, East Sussex. Jonathan Harris, 77a Denmark Villas, Hove, East Sussex.*

We are concerned to encourage concentration on the detail of the rhetoric of visual representation in order to illuminate the subtle and contentious relations between the delight in horror and the horror at delight that often characterise the reception of visual representations of violence. Drawing on matter central to the art historical corpus, we hope that contributors will be enabled to throw light on contemporary political and ethical issues raised by debates on pornography, the media's coverage of terrorism or crimes of violence, the representation of large-scale destruction, not least by adducing relations, of genre and of rhetoric, between these contemporary issues and their history of representation: paintings of, as it is said, the nude, paintings of battle and warfare.

From interest in the grammar of the mechanisms of condensation and displacement, to attempts to develop accounts of the substitutive structure of fetishism as it applies to visual representations, to revived interest in the

conceiving of a visual sublime, contemporary visual poetics might be said to have begun to bridge formal and economic languages. Hoping to encourage this tendency, we would urge prospective contributors to have in mind the difficulties of this bridging as well as its urgent interest and importance. Recalling our focus on matter central to the art historical corpus, we hope that attention to the seemingly serene significations of classical forms and genres of visual representation will illuminate the deep-seatedness of the formal, ethical and political problems outlined above.

### **3 Public and Private: Desire and Power in the visual image**

*Organiser: Nicholas Mirzoeff, 38 Alberbrook Road, London SW12 8AE*

Since Hegel art history has been preoccupied with the relationship between specific art forms and the society which produces them. Recently an awareness has developed that the very techniques involved in the production of images are themselves theoretical constructions which not only distance the image still further from a neutral representation of reality, but also regulate what may be depicted and in what manner.

Nowhere is this more true than in the creation of the appearance of depth and space within the flat visual image. Following the work of Michel Foucault, a history has begun to be written of how, since the eighteenth century, space has increasingly been subject to, and divided by, the demands of power. The control of space was closely linked to the control of sexuality and hence power and desire linked to form a complex network around space both within and without the image.

Owing to the complexity of this process, the traditional divides of the academic disciplines have hindered rather than helped in its understanding. Perhaps because of this, much of the important work in this field has been made outside the traditional subjects which have all too often ignored such advances.

This session will attempt both to highlight the work that is being done on space and also to bring together researchers from different backgrounds with a common interest in the subject. There will therefore be contributions that will survey areas of debate as well as specific pieces of research.

Speakers will include: Roy Porter (Wellcome Institute of Medicine), Ludmilla Jordanova (University of Essex) and Griselda Pollock (University of Leeds-subject to confirmation).

### **4 The Artist's 'I': autobiography and ideology**

*Organisers: Alex Potts, Camberwell School of Art Lisa Tickner, Middlesex Polytechnic*

'The last redoubt which will be held as long as



possible is, of course, the most deep-rooted nineteenth century belief . . . of the incalculable nature of genius in art.' (Frederick Antal)

'Then perhaps the subject returns, not as illusion, but as *fiction*. A certain pleasure is to be had from imaging oneself as an individual, to invent the ultimate fiction, the most rare one: the fictive quality of identify. This fiction is no longer the illusion of a unity; it is on the contrary the theatre of society where we summon our plural forms to appear: our pleasure is individual — but not personal.' (Roland Barthes)

Antal and Barthes articulate two different responses to the conventional notion of the artistic subject — on the one hand an historical analysis of the Romantic cult of the artist, identifying it as a 'bourgeois' mythology; on the other an avant-garde notion of artistic (indeed all) subjectivity as a fiction, a rag-bag assembled out of a plurality of cultural codes and social conventions.

Artists' self portraits have a place here, in illuminating the ways in which artists constitute themselves in a particular identity or social role. But the more interesting question concerns the formation of general conceptions of artistic subjectivity in play in a particular culture, conceptions that are implicit in contemporary definitions of work and creativity, and in any interpretation of what artists stand for and how art 'means'.

The session will divide into three parts with short (20 minute) papers and discussion in each: one on the situation today; one concerned with the formation of artistic subjectivity in the early modern period; and one that deals with Romantic and post-Romantic conceptions of an artist whose primary concern is to articulate his (occasionally her) subjectivity through their work. Romantic mythologies cannot be simply criticised or wished away. They are still an effective strategy in the theatre of artistic performance. The ideological constitution of the artist and the peculiarities of the artists' actual position and history — his/her 'autobiography' — are inextricably intertwined.

### **5 Design Before 1851**

*Organiser: Charles Saumarez-Smith, Education Department V & A*

It has recently been suggested that design historians can be divided into two categories: those who believe in design as a co-ordinating activity arising in response to the industrial division of labour, and flourishing only in the last sixty years or so; and others with a vision of design as decoration, with a time scale 'from about 1450 to the present day'. This session is organised to discuss the usefulness and validity of this division, by examining attitudes towards

design in the period before 1851. To what extent should Design History look backwards to what is conventionally regarded as the pre-industrial period? How far are the methods developed for the study of product design applicable to the applied arts? When exactly did a consciousness of design emerge?

### **6 Design in the 20th Century**

*Organiser: John Murdoch, Prints & Drawings Department V & A*

This session is about the Modern Movement and some of its social and economic determinants. Papers will deal with the transformation of Modernism through radical political change in countries which had rapid economic growth during the inter-war period. Other papers will reflect on the experience 'on the ground' of the Modern decades in those parts of a fully developed industrial economy which, in conditions of relative political stability, suffered poverty and decline. The ready assimilation of Modern design into the industrial output and image making of the Fascist and Nazi regimes is one aspect of the subject which historians have until recently under-emphasized. The subsequent need to reconstruct the history of Modernism as a story of Progress, sanitized from the social and political conditions which gave it its most characteristic expression, has been paramount in much of the literature and myth-making of the subject. Consciousness of the cyclical movement of economies under capitalism helps to qualify the Modernist myth of a uniquely 20th century upsurge in production, made possible by unprecedented changes in design, technology and industrial organization. Modernist claims of simplicity, efficiency, durability — even affordability — of products, can usefully be tested against the experience of consumers in the market place, and the fundamental question as to *who* had access *when* to the product innovations of the Modern world can be subjected to the testimony of those, such as working class women in the depressed north of England, who most needed their promised advantages. The final part of the session will include some theoretical discussion of the ways in which the student of 20th century design can use the techniques of oral history, not to heroize the subject with interviews of artists or entrepreneurs, but to gain insight into the reception and understanding of goods at the point of their entry into the material culture.

### **7 Technology and the Art Historian**

*Organisers: Caroline Elam, Westfield College, Jill Dunkerton and David Bomford, Conservation Department, National Gallery*

Full details available in February Bulletin or from the organisers.



## **8 The Sculptor's Studio: Workshop and Business Practice**

*Organiser: Alison Yarrington, History of Art Department, University of Leicester, Leicester LE1 7RH.*

This session takes as its theme the determining factors governing sculptural production — that is the practical organisation of the studio (working methods, acquisition of materials, impact of new media, studio assistants) and the business practices (ledgers, accounting methods, dealings with patrons) which surrounded and supported it. Papers are invited from any period, and it is hoped that contributors will indicate any areas of technical and/or economic development which they feel were significant, both for the evolution of studio practice and for the finished works themselves.

This emphasis upon modes of sculptural production should allow for consideration of how the status and contemporary concepts of sculpture were formed. The final session will be kept open for a comparative discussion of the issues raised by individual papers. Contributors will include Charles Avery (on Donatello's studio, title to be announced), Tessa Murdoch (The Studio of Louis Francois Roubiliac 1752-62), Dyveke Helsted (on Thorvaldsen's studio, title to be announced), Evelyn Silber (The Sculptor as soloist: Jacob Epstein). It is hoped that Professor Konstanty Kalinowski of the University of Poznan will also be able to take part.

## **9 Conditions artists impose on their public**

*Organiser: Michael Podro, Department of Art History and Theory, University of Essex, Wivenhoe Park, Colchester.*

The aim of this section is to examine examples of the way in which the artist, and in particular the painter, sculptor or print-maker, does not simply respond to a project which his society or patron offers, but manifests or even asserts the independence of his activity and attitudes. It is hoped to elicit contributions from several periods. The proposal is that each paper be commented on by a respondent who has read it, followed by a discussion.

## **10 The Management of Culture in the 19th and 20th Centuries**

*Organiser: Fred Orton, Department of Fine Art, University of Leeds, Leeds LS2 9JT.*

Professional management of culture burgeoned under capitalism as ownership of the means of production became more and more passive while the technical knowledge of the managerial class enabled it to gain more and more power. A subset of professional management is cultural management which because of its professional skills, its cosmopolitanism, education and

distributive talents, gained control of the ratification and legitimation of culture. This session considers aspects of the way in which cultural management manages the spectacle of culture.

## **11 Patrons and Advisers, Renaissance and Baroque**

*Organiser: Dr Clare Robertson, Department of Art History, University of Leicester, University Road, Leicester LE1 7RH.*

Considerations of patronage have become a central part of Renaissance and Baroque studies, and much recent research has concentrated on the tastes of individual patrons. The roles of their artistic advisers have also been brought into prominence. The time therefore seems right for a consideration of the values and limitations of patronage study. In this session it is hoped that the papers will draw on specific examples from the Renaissance and Baroque periods in order to address more general issues, such as the extent to which a patron's taste would influence the ultimate appearance of a work of art. Patronal influence might range from constraints on price and time to specific stylistic demands. Indeed an important question is whether style remained exclusively the province of the artist, while patrons or intermediaries took more or less control of the iconographic invention and even the disposition of a work. The standard model of the humanist adviser dictating a rigid and abstruse iconographic programme has recently been challenged. Further discussion of how far artists themselves shaped iconography either by visual invention or by collaboration with advisers would also be useful in this context. Speakers might also consider how common it was for a patron to delegate responsibility for such important matters as the choice of artist and whether it might sometimes be fairer to regard what is called the patron's taste as that of his advisers.

## **12 Community Action and the Construction of Architectural History**

*Organisers: Louise Durning and Jules Lubbock, Department of Art History and Theory, University of Essex, Wivenhoe Park, Colchester, Essex.*

This session will explore the implications for architectural writing, both history and criticism, of the failure of modernism, understood as an approach to history as well as a style of building. One of the charges laid against Modernism by its so-called Post Modernist critics has been that its failure lay in its espousal of social and ethical considerations to the exclusion of 'architectural' and aesthetic ones.

However, rather than provide yet another occasion for rehearsing the Modernism versus Post-Modernism debate, our starting point is that



the debate itself has perpetuated certain preoccupations of architectural historiography and criticism which are common to both isms: facades, major public buildings, the architect as author.

As alternative response to Modernism might be the accusation that its failures actually lay in its own ethical and social shortcomings. In current architectural practice this position has manifested itself under the umbrella of Community Architecture, which challenges the autonomy of the architect to some degree. We will explore the implications of this for both criticisms and history, and we invite papers which address issues traditionally excluded from architectural history. Papers have already been accepted on the relationship between architect and artisan in the 19th century and the role of popular protest in the formation of the London squares in the 17th century.

#### **Overnight Accommodation**

We have arranged overnight accommodation at Imperial College. The cost for 3 nights ie 27-29 March inclusive will be £38.70. This includes bed and continental breakfast. Unfortunately we can only accept bookings for the 3 nights. Bookings should be made through Diana Dethloff at Westfield College. Full details and booking form will be available in the February Bulletin. However, those wishing to secure an early booking for accommodation should send a £10 non-returnable deposit to Diana Dethloff, Westfield College, Kidderpore Avenue, London NW3 7ST.

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#### **ART HISTORY BOOK FAIR: LONDON 1987**

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The eighth Art History Book Fair will be held at the Victoria & Albert Museum. As always it is open free of charge to everyone. This time it will be open for considerably longer than at previous conferences. The hours are:

Saturday 28 March 1987: 10.00-18.00

Sunday 29 March 1987: 12.30-17.30

Monday 30 March 1987: 10.00-16.00

#### **Attention All Authors**

If you have a book that you would like displayed at the 1987 Art History Book Fair, please can you give as much advance notice as possible to **both** your publisher and me.

Many publishers ask their authors to advise them on particular publications they feel would be appropriate for the advertising of their book. Please remember *Art History* in this context, now the leading UK journal for the promotion of art history titles.

**The Book Fair Advisory Committee** for the London Art History Book Fair is:

Tim Augur, Batsford

Trevor Brown, Trevor Brown Associates

Leslie Burton, Victoria & Albert Museum Publications

Mary Caulfield, Weidenfield and Nicolson

Patrick Doorly, Icarus

Mike von Joel, Artline

Stanley Kekwick, Thames and Hudson

Conway Lloyd Morgan, Trefoil Books

Nicholas Treadwell, Nicholas Treadwell Publications

Colin Wight, British Library Publications

Pamela Courtney

Director of Publicity

Albert House

Monnington-on-Wye

Hereford HR4 7NL

Tel: 09817 344

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#### **FOURTEENTH ANNUAL CONFERENCE SHEFFIELD 9-12 APRIL 1988**

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Dr Theo Cowdell is the organiser of the Annual Conference of the Association to be held in Sheffield in April 1988. Ideas and suggestions should be sent to:

Dr Theo Cowdell

Department of Historical and Critical Studies

Sheffield City Polytechnic

Brincliffe

Psalter Lane

Sheffield S11 8UZ

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#### **THE EXECUTIVE COMMITTEE**

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The Association's Executive Committee has set up five working groups to explore ways of improving existing, or setting up new aspects of the Association's activities and organisation. The intention is for the Executive Committee to present its recommendations to the next AGM.

The working groups are looking into:

The Constitution

Publicity

Benefits for Members

Administration

Proposed Trust Fund

The Executive Committee have held discussions about the National Campaign for the Arts, and would like members to know that it may wish to recommend the affiliation of the Association at the next AGM. Any members who have views on



this issue are encouraged to write to The Secretary of the Association (see Announcements).

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## SUB-COMMITTEES OF THE ASSOCIATION

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### Sub-Committee for Polytechnics and Colleges

The Sub-Committee for Polytechnics and Colleges is proposing that part of its Special Session at the forthcoming London Conference be devoted to a discussion of assessment criteria in Art and Design History on Fine Art and Design degree courses. A number of speakers will be invited to read short papers which will form the basis for open discussion. Would interested colleagues please contact Noel Machin (Secretary), Maidstone College of Art or Martin Gaughan (Chair), Faculty of Art and Design, South Glamorgan Institute of Higher Education, Howard Gardens, Cardiff. CF2 1SP.

'A one-day conference on Design History on BTEC Courses is being held in early March, 1987, at a central London venue. It is being jointly organised by the Association of Art Historians, the Design History Association and ARLIS, and will concentrate on methods of teaching and back-up resources. For further information contact Julian Holder at Medway College, Kent.'

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## ANNOUNCEMENTS

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### Comité Internationale d'Histoire de l' Art [CIHA]

The twenty-sixth congress of CIHA was held in Washington between 10 and 15 August 1986. CIHA held its first conference in 1873 and is now an extensive organisation with member countries across Europe, East and West, Japan and North and South America. Each member country selects, on an individual basis, up to four *membres titulaires* and four *membres suppléants*. These constitute the national committee of each country. The names of new members are put forward by the member countries for approval at the congress. The connection between the British CIHA committee and the Association of Art Historians has to be a strictly informal one, but it was agreed by the AAH Executive in 1982 that whoever is Chair of the AAH would normally be one of the senior British representatives (i.e. a *membre titulaire*) and that two further members would be chosen by the AAH Executive. The first of these decisions creates some difficulties because the three-year AAH cycle is not in synchronisation with the three-year CIHA cycle and will be discussed shortly by the British committee. The membership of the British committee is currently:

Dennis Farr, Francis Haskell, Marcia Pointon and John White (*titulaires*) and Christopher Brown, Julian Gardner, Martin Kemp and John Steer (*suppléants*). The British committee organised a very successful colloquium in London in September 1985 on *England and the Continent of Europe in the Gothic period*.

The administrative body of CIHA is called the Bureau; members are elected to this body by a composite committee consisting of members from the national committees who are attending the congress (at present held every three years). At the Washington meeting, I am delighted to report, John White was elected to the *Bureau*. The new president of CIHA is Professor Irving Lavin of the Institute for Advanced Studies, Princeton University. A world-wide organisation with no paid officers and inadequate funding (income is derived from subscriptions of member countries, UNESCO and donations from organisations like the Getty Foundation) CIHA has tended to work in ways that have seemed from the outside to be somewhat mysterious and not very open. The earlier representation from Britain was arrived at in a fairly haphazard way. However, since the Vienna congress in 1983 things have been opening up and British members in Washington were encouraged by a greater openness of debate and a concern for accountability and representation. The next meeting of the British committee will take place on 30 October. The next CIHA congress will be at Strasbourg in 1989. There will also, in all likelihood, be a shorter event, a colloquium, in 1988 in Munich the topic of which has yet to be decided. The 1992 congress will probably take place in West Berlin though concern has been expressed that arrangements are made in such a way as to safeguard the participation of members from Eastern block countries.

CIHA is the oldest organisation for History of Art and, despite its name, caters for very wide interests in art, architecture and design. It is an umbrella organisation for a variety of projects (for example the international working party on computing and Art History, funded by the Getty Foundation). There is much discussion in CIHA at present about the direction of its interests, particularly in relation to non-European cultural products. For all of these reasons it seems important for the Association of Art Historians to establish strong, open and productive links with CIHA.

### The Washington Congress

About 500 art historians attended the six-day congress and associated events; this was only about half the number attending the previous conference in Vienna, a fact that was giving the organisers some cause for concern. The theme of the congress *World Art: Themes of Unity in*



*Diversity* was doubtless conceived with the best intentions but, whilst there were many papers offering new and worthwhile research, it was difficult in the event not to see the congress as something of a Liberal bran tub. There were seven sessions under the following titles: *Center and Periphery; Dissemination and Assimilation of Style; Conceptual Designs; Diagrams and Geometric Patterns; The Written Word in Art and as Art; The Artist; Art and Ritual; Art and National Identity in the Americas; and Preserving World Art*. The *Art and Ritual* section chaired by John Onians and Robert Scheller) provoked some stimulating discussion around papers on such topics as 'Art and Auto-Sacrifice in Aztec Mexico' and 'The Art of Making the Leader'. *The Written Word in Art and as Art* (chaired by Klaus Brisch and Yoshiaki Shimizu) addressed a whole range of important cross-cultural issues from hieroglyphs as signs and as art to the significance of language in modern art and modernism. But, whilst I cannot claim to have had more than a fragmentary experience of each session, my overall impression was of some lack of coherence and the absence of a concerted effort by Chairs of some sections to marshal discussion around identified issues. The organisation of sessions into major and minor speakers was a further irritant. The brave and pioneering attempt of Jules Prown to establish a dialogue between North and South America resulted in a session that was, by comparison with many others pleasantly informal but language differences created (in the absence of any provision for translation) an insurmountable barrier. The Brazilian contributors gave their papers in French and Italian (Portuguese not being a recognised CIHA language) and the Mexicans and Peruvians gave theirs in Spanish. Few of their North American counterparts spoke anything other than English.

A great many visits and receptions were arranged which enabled conference attenders to see such rare delights as the Phillips collection, Dumbarton Oaks and the Corcoran Gallery. Whilst the conference programme was notably lacking in feminist academic presentations (I could find only one paper — in the Art and Ritual session) a visit was arranged to the newly established National Museum of Women in the Arts. Those who played truant from academic sessions in the hot and humid August afternoon to enjoy air-conditioned and astonishingly uncrowded study in the National Gallery of Art were bound to meet familiar faces. Three 'plenary speakers' gave evening talks; André Chastel on 'L'Art du Monde: le Problème des Universaux', touching on problems of defining art objects and classifying artefacts, on cultural difference and visual similarity, was both entertaining and enlightening.

There was, as always with such events, a great difficulty in deciding where to be at any one time. Whilst the sessions already named were in progress the Visual Resources Association was also meeting to hear a series of papers and to see demonstrations of the latest technology. The conference was also the occasion for 'fringe' meetings on various topics. I attended a meeting called by the editors of RILA and the *Répertoire d'Art et d'Archéologie* to hear consumers' views on the imminent merger of these two major bibliographic services. Whilst the question of the balance between abstracts in French and abstracts in English was a major preoccupation for some, others among our numbers signalled that it was the range of journals abstracted that constituted the problem (art-historical articles appearing in non-art-historical journals do not appear in the bibliographies). Equally important seemed to be the need to remind RILA (now run by the Getty) that on-line bibliographic information is so costly to the consumer that it is beyond the means of British research students and junior academics. Any notion of abandoning the published volumes would be energetically opposed by British art historians and institutional librarians would not be happy if amalgamation led to a proportional increase in price.

The Washington Congress of CIHA was thus the occasion for academic debate and for the discussion of issues relating the professional practice of art and design historians. The conference was very well organised in its practical aspects and was clearly the result of very hard work over a long period of time. For this the organising committee is to be congratulated. Marcia Pointon.

#### **National Campaign for the Arts**

The National Campaign for the Arts was created in October 1984 by individual artists, administrators, employers' organisations and trade unions. They came together to create a united campaign for the performing, composing and visual arts and for the community, black and ethnic arts.

If years of irresponsible under-funding of the arts are to be reversed, journalists have to be briefed, politicians lobbied and the public persuaded.

The National Campaign for the Arts is an all-party organisation and it aims to bring together all the arts lobbies and interests in this country. It comes into existence because it believes that the threat to public funding is now clear and critical.

The Campaign would not be here without the financial support of the Association of British Orchestras, the British Actors Equity Association, the Broadcasting and Entertainment Trades



Alliance, the Musicians Union, the Society of West End Theatre and the Theatrical Management Association.

Amongst other arts organisations who have since joined are:  
Association of Entertainment & Arts Management, Artangel Trust, Black Dance Forum, Bournemouth Symphony Chorus, Cheshire County Council, Evesham Arts Association, Exeter University Students Guild, Farnborough Music Society, Garter Lane Arts Centre, Grenville College, Hatton Gallery, Havering Arts Council, International Association of Music Libraries, Jazz Central, National Organisation of Dance & Mime, Organisation of Oxfordshire Professional Arts, Pop-Up Theatre, Society of Arts Publicists, Temba Theatre Company, Weymouth Music Club.

The campaign's programme is:

1. A real increase in public funding of the arts.
2. Recognition by the Government of their responsibility to foster the arts.
3. Greater local authority support for the arts.
4. Tax incentives for individuals to give to the arts.
5. Lifting the burden of VAT by zero-rating the arts.
6. A fair share of public funding for the arts in the regions.
7. Equal opportunities in the arts for women, black and ethnic minorities and people with disabilities.
8. Better pay and status for arts workers.
9. A review of the structure, functions and accountability of the Arts Council, the British Film Institute, the Crafts Council and the Museums and Galleries Commission.
10. The creation of a new Ministry for the Arts and Heritage, headed by a Minister of Cabinet rank.

Membership (£12 and students, senior citizens and unwaged £6) entitles you to:

1. A regular bulletin on the arts in politics, society and education.
2. Support for your campaigning — the facts and figures on the arts and contact with other members.
3. Papers and briefings on issues of current concern — public funding by central and local government, access to the arts for women, members of ethnic minorities and people with disabilities, current provision in each major art form.
4. The right to stand for election to the Council of the Campaign — and make your voice heard where it counts.

Individual applications for membership and organisations who wish to affiliate should contact:

The Administrator  
National Campaign for the Arts,  
Francis House,  
Francis Street,  
London SW1P 1DE  
Tel: 01-828 4448

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## FORTHCOMING EVENTS

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### **CHART: Conference 27-28 November London**

This conference organised by the recently established Computers and History of Art Group will take place on Thursday 27 and Friday 28 November at the National Gallery.

Further information from  
Anthony Hamber (Secretary)  
Department of History of Art  
Birkbeck College  
Malet Street  
London W.C.1.  
Tel: 01 580 6622

### **Designs on You: Conference 5-6 December Manchester**

This conference has been organised to complement three exhibitions looking at post-war British design in Manchester's major galleries this Autumn. These are

**1966 and all that!:** Design and the Consumer in Britain 1960-1969. Whitworth Art Gallery, 3 October-6 December.

**Make Or Break:** Design and British Industry from 1945. Manchester City Arts Gallery, 8 November-7 December.

**Our Domestic Landscape:** Craft and Design for the Home. Cornerhouse, 28 November-13 January.

Two themes at the conference are central to the exhibitions and these will form the focus for the two days of the conference: 'Good Design' in the Market Place, and Design in the Consumer Society. The conference will include contributions from practising designers, design historians and critics as well as a Design Roadshow organised by the Design Council, and will be of interest to anyone wishing to understand how design in its widest sense, shapes our everyday environment.

### **Programme**

#### **Friday 5 December**

Venue: Manchester Lecture Theatre, All Saints Building, Manchester Polytechnic.

Chair: Penny Sparke, Senior Lecturer in Cultural History, Royal College of Art.



10.00-11.00 'The Rise of Habitat Man: Good Design in the Market Place'.  
John Hewitt, Head of Design History Degree, Manchester Polytechnic.

11.00-11.30 Coffee

11.30-12.30 'Selling by Design: Packaging and Advertising in the Market Place'.  
Kathy Myers, teacher of Media Studies at St Martin's School of Art, TV editor for *City Limits* and freelance journalist.

12.30-14.00 Lunch

14.00-16.30 'Radio, Radio'

The afternoon session looks more specifically at the links between the designer and industry, and uses the design of radios as a case study.  
**The Designer and the Manufacturer**  
Ross Marks of Ross Electronics and Graham Thomson of Brand New Industrial Design Consultancy.

The Ross RE-5050 Radio is breaking new ground in design and selling well in the U.K. and abroad. Ross Marks and his designer, Graham Thomson, tell the story of its conception and put forward the case for a close collaboration between designer and manufacturer.

**Alternative Approaches to Product Design**  
Daniel Weil, Designer

The radio in a bag is a challenge to our concepts of how technology is packaged and presented. Daniel Weil talks about the design, manufacture and marketing of his radio which is often seen as more than hardware.

15.30-16.00 Tea

16.00-16.30 Discussion Session

The day's speakers will be available to answer questions from the floor.

### **Saturday 6 December**

Venue: Cornerhouse

10.30-12.30

**Design Council Roadshow**

How do certain products earn the familiar black and white triangle? The Design Council are staging a mock Design Centre Selection involving members of the audience to demonstrate how they assess 'good design' in consumer goods. This will be followed by an open discussion with reference to specific products involving a panel of design experts.

12.30-14.00 Lunch

**Afternoon Programme**

Venue: Manchester Lecture Theatre, All Saints Building, Manchester Polytechnic

Chair: Peter Dormer, writer on design and applied arts.

14.00-14.45 'Style and the Consumer'

Deyan Sudjic, author of *Cult Objects*, design critic for *The Sunday Times*, and editor of *Blueprint* magazine.

14.45-15.00 Tea

15.00-16.30 'The Complete Interior'

The session will look at the home interior as a marketing strategy and as an expression of the purchaser's lifestyle. Speakers will include Peter Dormer, and Guy Fortesque from Habitat.

Conference fee: £9

Students, Senior Citizens and Unwaged: £4

Details from:

Cornerhouse, 70 Oxford Street  
Manchester M1 5NH

Tel: (061) 228 7621

### **Cultural interchange in the visual arts between England and France in the latter part of the 19th century**

A one-day symposium on this theme is to be held at Manchester Polytechnic on 5 March 1987.

Papers will be given by members of the Department of History of Art and Design and by invited speakers.

Admission fee £5 (free to students and the unwaged).

Enquiries should be directed to:

Michael Howard

Department of History of Art and Design  
Manchester Polytechnic

All Saints

Manchester M15 6BR

### **The Altarpiece in the Renaissance**

**Conference 20-21 March, Warburg Institute.**

This will be the theme of a two-day conference of the Society for Renaissance Studies to be held on 20-21 March 1987 at the Warburg Institute in London. The purpose will be to discuss the Renaissance altarpiece as a type, paying particular attention to its various functions (religious, architectural, social etc.). The speakers will include Bernhard Decker, David Ekserdjian, Sylvia Ferino, Christa Gardner von Teuffel, Paul Hill, H.W. van Os, David Rosand, Staale Sinding-Larsen, Kim Woods and Anthony Wright.

Further details from: Peter Humfrey (Organiser)  
Department of Art History, University of St Andrews, Fife KY16 9AL.



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## CORRESPONDENCE

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*The letter reproduced below was received in response to the letter sent by Marcia Pointon and John House on behalf of the Association to Sir Peter Swinnerton Dyer, Chairman of the University Grants Committee.*

17 July, 1986.

Dear Dr Pointon

Thank you for your letter of 10 July 1986 asking for information about the criteria used to assess research in University Art History departments.

I hope it will be helpful if I give you some information about the way in which the research selectivity exercise was conducted. As you may know, in the case of Art History the Committee's main source of advice was the Arts Sub-Committee. That Sub-Committee had special difficulty in reaching views about research quality within its wide field of responsibility because there are less clear-cut and objective standards in Humanities than in the Sciences. Research income is one example of a factor which while still relevant, may not be as reliable an indicator of excellence outside the Science and Engineering fields. The Sub-Committee nevertheless took information on this matter into account, and also gave full and careful consideration, inter alia, to Universities' research statements; the level and quality of research activity; the allocation of New Blood Posts; the extent of recent publications and the degree of cohesion in research plans were appropriate. No further information on publications or other indicators of the level of research was sought or obtained.

Members of the Sub-Committee, over many months, weighed the evidence time and again; individually, as well as in small select subject panels and then in plenary sessions. The advice of expert outside advisors, chosen for their eminence in their fields, was also sought and taken into account before the Sub-Committee finalised its advice to the Main Committee, through Institutional Groups. The names of the advisors are not being made public as the decision to accept their advice was the Sub-Committee's, and the final judgement was the Main Committee's own.

I do not think that members of the Sub-Committee would claim that every assessment made was beyond question. What they would claim is that their assessments were made in good faith, and with great care. It is for universities to use them in the light of their own knowledge of departments which will of course include knowledge of their teaching role and developments

both before and subsequent to the compilation of the research statement.

I hope this reply will at least help in understanding the background to the rating reached for your subjects. In accordance with usual practice, I am copying this letter to the Vice-Chancellor of your University.

Yours sincerely

Sir Peter Swinnerton-Dyer  
University Grants Committee  
14 Park Crescent, London W1N 4DH.

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## DIVERSIONS

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'Lord Finchley tried to mend the Electric light Himself. It struck him dead: and serve him right! It is the business of the wealthy man To give employment to the artisan.'

The Christmas competition is particularly intended to appeal to students of the social history of design. Identification of the author, or failing the correct author, an inspired guess, by 1 January 1987 to Quizmaster, c/o The Editor of *The Bulletin*.

The judges were surprised to find that foreign entries for the last competition in *Bulletin 25* were more than double that of British entries. The clear winner is Dr Gerhard Rump of Bonn-Bad Godesberg. Competitors were invited to write the most off-putting first sentence of a review. This is Dr Gerhard Rump's entry:

'The intricacies of early German theories on the representation of divine inspiration, and its differences to that of manic rapture have not very often occupied the minds of art historians, particularly as there are practically no pictorial sources left for these two fields of research that have survived the tumultuous times that have been witnessed by that country since the times such pictures may have been painted'.

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## COMMITTEE NOMINATIONS

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Nominations for election to the Executive Committee and its Sub-committees should be sent in writing to The Secretary, Joe Darracott no later than three weeks before the Annual General Meeting, i.e. by Monday 9 March 1987.

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.



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## ADVERTISEMENTS

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**Deadpan**, a review of the development and gathering momentum of images from cave paintings to the cinema. 60 colour plates. Closing date for subscribers 20 January 1987. Prospectus available from:

Andrew Lanyon  
18 Farmers Meadow,  
Newlyn,  
Penzance, Cornwall.

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Inner London Education Authority  
**Chelsea School of Art**  
Manresa Road  
London SW3

### Clerical Officer

(A) 1 x MG 12 Full Time or  
(B) 2 x MG 12 (jobshare @ 17½ hrs each)  
Salary: (A) £5814-£7038 + £1494 LWA.(Full time)  
(B) £2907-£3519 + £ 747 LWA.(Job share)

A Clerical officer is required to provide assistance to maintain the slide library in the College.

Main duties will include supervising and servicing the slide collection which is a vital and major teaching aid in the Art History department; typing and cataloguing of materials some of which is in a foreign language; and ordering of equipment and materials for the department.

Applicants should have basic typing skills, be able to catalogue, file, order equipment and use projectors, tape records, etc, have an ability to communicate well and work without direct supervision, with an appreciation of Art History as related to this post.

For further information and an application form please write, quoting the reference Per/PS1a COL, 082 and enclosing a S.A.E. to: PER/PS1a Room 374B, County Hall, London SE1 7PB.  
Closing date for application forms is:  
12 December 1986.

**ILEA is an equal opportunities employer**

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## MEMBERSHIP SUBSCRIPTIONS 1987

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For the **fifth** year running the membership subscription rates are being held at their present level.

Ordinary membership   **£18.50**  
(£12 Art History Journal + £5.65 to Association + 85p VAT)

Student membership  
with *Art History*           **£15.00**  
(£12 Art History + £2.61 + 39p VAT)

Student membership  
without *Art History*       **£3.00**

Joint Membership           **£22.50**  
Overseas Membership       **£20.50**

Life Members' subscription to *Art History* **£12.00**

Subscriptions are due on 1 January 1987 and should be sent to:

The Hon Treasurer  
Eric Fernie  
Department of Fine Art  
University of Edinburgh  
19 George Square  
Edinburgh EH8 9LD

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## EXECUTIVE COMMITTEE

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### Officers

**Chair:** Dr Marcia Pointon  
(University of Sussex, School of English and American Studies, Arts Building, Falmer, Brighton BN1 9QN)

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

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

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Diana Donald (Manchester Polytechnic)  
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Dr Lynda Nead (Birkbeck College, London)  
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Howard Hollands (Schools Sub-Committee)  
Josephine Miller (Editor designate of The Bulletin)  
Dr John Onians (Editor of Art History)  
Louise Durning (Student Sub-Committee)  
Flavia Swann (Editor of The Bulletin)

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