



Editor: Jo Miller

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as from 1 April 1987
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The next Bulletin will be circulated in mid July 1987. The deadline for copy is 31 May 1987.

Administrative changes in the Association

From the Chair: This year's annual conference will see the departure from office, though not we hope from the affairs of the Association, of two people who have had a major impact on the shaping of the Association and the running of its business over the past few years.

Flavia Swann, whose active involvement with the Association through the Executive Committee commenced in 1977. She organised the 1979 London Conference and has edited *The Bulletin* since 1980. Under her editorship this vital means of communication for members has expanded and developed. The hard labour involved in chasing up copy and meeting printers' deadlines should not be underestimated; Flavia has shouldered this burden for an extremely long period and we owe her a great debt of gratitude. Jo Miller takes over as Editor with this issue which has been prepared by her in co-operation with the outgoing Editor.

Our thanks also go to Joe Darracott our current Secretary, who also organised the 1985 London conference. Among his many major contributions to the Association's smooth running and varied activities, have been Joe's responsibility for an important and fruitful correspondence with a group of award-giving bodies and for the conceiving of and organising a series of working parties that have helped the Executive to deal with a backlog of work. The outcome of the correspondence mentioned above is a grant from the J. Paul Getty Museum to set up *The Artists' Papers Register*, administered from Glasgow University Library under the auspices of the Association of Art Historians. There will be a full account of this project in the next *Bulletin*. Joe retires at the next Annual General meeting and I would like to take this opportunity of formally offering him thanks for all the work he has done.

At Easter we shall transfer to a somewhat modified system of management involving the following officers: Chair, Hon. Secretary, Hon. Treasurer, and a Director of Administration and Publicity. I am extremely pleased to announce that the Executive Committee has appointed Pamela Courtney, who will be familiar to most members in her role as Director of Publicity and organiser of our highly successful Book Fair, as Director of Administration and Publicity. The Executive Committee has invited Evelyn Silber, Assistant Director, Museum Services, Birmingham Museums and Art Galleries to join it now as its prospective

Honorary Secretary. We are delighted that she has accepted this nomination and we look forward to working with her and to a developing relationship between the Association and our colleagues and members in the museums.

Marcia Pointon

ART HISTORY — 1987

Our journal *Art History* has a new publisher, Basil Blackwell, who have produced a comprehensive promotional leaflet which promotes our journal in the following way.

'Founded in 1978 as the official journal of the Association of Art Historians, *Art History* has rapidly established itself as a leading journal internationally, covering all aspects of the visual arts, from prehistory to the present day, including architecture, design and the history of photography and film. It also encompasses other subjects such as religion, archaeology and literature where art has significance and implications.

Art History is essential reading for all art historians in galleries, museums, polytechnics, schools, universities, the commercial world — in fact anyone directly concerned with the advancement of the history of art and design'.

Further information from:

Sue Mushin
Basil Blackwell
108 Cowley Road
Oxford OX4 1JF
Tel: 0865 722146

BRIGHTON CONFERENCE 1986

As the 1987 AHH Conference approaches and members consider the financial implications for their bank accounts of attending the attractive programme on offer, the organisers of the 1987 conference thought it might be helpful for people to see how costly it is to organise a big and varied conference even with the help of subsidies.

**Categories of attendance at the 1986
AHH Conference in Brighton**

MEMBERS	full conf.	Fri	Sat	Sun	Mon
Full fees	113	0	14	12	2
student	45	0	1	4	1
UB40	5	0	1	1	0
OAP	6	0	2	0	0
unspecified	7	0	1	2	0
TOTAL	176	0	19	19	3

(unspecified = people who booked concessionary rates at the conference itself and for whom a breakdown was not available).

NON MEMBERS	full conf.	Fri	Sat	Sun	Mon
Full fees	39	2	31	49	4
student	39	0	7	12	1
UB40	6	0	1	6	0
OAP	4	1	2	0	0
floating	11	0	2	10	0
TOTAL	99	3	43	77	5

SPEAKERS	50	0	4	5	0
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Complimentary tickets, press etc.

TOTAL — 36

OVERALL TOTALS

full conf.	361
Fri.	3
Sat.	66
Sun.	101
Mon.	8

Total attendance 539 tickets

Total heads 500

Conference fee structure

	MEMBER	NON-MEMBER	
Full	30.00	40.00	
Day	12.50	15.00	
Full	10.00	15.00	concession
Day	6.00	8.00	concession

Summary of income and expenditure

Total income from conference fee	9000.30
British Academy grant	450.00
University of Sussex grant	250.00
Private donations	100.00
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Expenditure major items	
Administrator's fee	2000.00
Office expenses incl postage	1350.11
Poster design	250.00
Overseas speakers' fares	406.08
Printing	1434.55
Student helpers (23 at 10.00 per day)	990.00
Student coordinator	140.00
Helpers' accommodation	60.00
Technician's overtime	132.00
Hardship Travel Fund	111.90
Projector hire	68.65
Gardner centre Mon. lunch	344.50
Room hire (no charge for poly)	327.87
Folders, badges etc.	212.53
Crèche	246.59
Coach hire & transport	253.77
Xeroxing (subsidised figure)	41.50
Catering (teas and coffees)	583.32
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15% VAT on fees	1350.00
less VAT paid	320.95
	<hr/>
	1029.95
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Income	9800.30
	1029.95
	<hr/>
	less VAT
	8770.35
less expenditure	8953.37
	<hr/>
	183.02 OD

The above summary accounts do not indicate the huge debt that was owed to the Brighton Faculty of Art and Design who made available to us their premises almost entirely free of charge, nor are the accounts for the Book Fair included which, we are pleased to note, made a profit.

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

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 offering a free crèche within the V & A which will operate throughout the entire conference.

For further details, please contact Diana Dethloff as soon as possible.

Workshops

Rooms have been reserved to allow up to seven workshops to take place concurrently on Monday afternoon. So far the following have been offered:

Feminist workshop

CIHA

CHart

The Teaching of Art History

Visual Resources

Art Historians and Employment

Any other proposals should be directed as soon as possible to Will Vaughan, Department of History of Art, Birkbeck College, 43 Gordon Square, London WC1.

Conference Programme

Saturday 28 March

Victoria and Albert Museum

10.00-11.00 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 will 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 *On 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:

(i) Museums

(ii) Polytechnics and Art Colleges

Evening: The Trefoil Party: Victoria and Albert Museum.

Sunday 29 March

Imperial College

8.00-9.00 Registration at the Sherfield Building

9.00-12.30 Academic Sessions

12.30-13.30 Lunch, Imperial College Senior Common Room

13.30-17.00 Academic Sessions

17.00-18.30 Meetings of three of the Special Interest Groups of the Association:

(i) Schools

(ii) Universities

(iii) Students

Monday 30 March

Imperial College and Victoria and Albert Museum

8.30- 9.30 Registration. Sherfield Building, Imperial College

9.30-13.00 Academic Sessions, Imperial College

13.00-14.00 Lunch, V & A

14.00-16.00 Workshops, Imperial College (7 rooms hired)

16.00 AGM Lecture Theatre, V & A

Evening Party: The Arts Council, 105 Piccadilly

Conference fees

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. They are as complete as possible at the time of going to press.

Academic Sessions

1. The Construction of the Past

(i) Artefacts as History

Sunday morning

Organiser: Tom Gretton, History of Art Department, University College, Gower Street, London WC1.

- 1) Stephen Jones
*The Reconstruction of an Historical Interior:
Leighton House*
- 2) Phyllis Rogers
Paintings and English Heritage
- 3) Donald Horne
To be announced
- 4) David De Haan
*The Art Collections of the Ironbridge Gorge
Museum*

(ii) Displaying the Past

Sunday afternoon

Organiser: Malcolm Baker, Department of
Sculpture, Victoria and Albert Museum

1. Malcolm Baker
*Reading Museum Collections: Themes, Objects &
Contexts*
2. Alistair Smith
Exhibitions and Interpretations
3. Paul Duro
Study Museums in Paris in the 19th Century
4. Edward Kaufman
*Architectural Museums and their rhetorical
strategies*
5. Deborah Swallow
*Museums and the display of non-European
artefacts: the ethnographic present and the artistic
past*
6. David Lowenthal
Paintings — Art as History

**(iii) Museums, galleries and education: bridging
the gap**

Monday morning

Organiser: Felicity Woolf, Education Officer,
National Gallery, London WC2.

1. Anne Whittaker and Felicity Woolf
*London's galleries and museums: a resource for
the primary school classroom*
2. James Heard
*Travellers in time: young visitors to the artist's
studio*
3. Jane Sellars
Old Masters and young pupils
4. Jacky Percy
*Classroom to gallery: gallery to classroom.
Preparing for Le Corbusier and Tony Cragg
sculptures*
5. Evelyn Silber
Showing off: the role of labelling
6. Simon Wilson
*Curators, cultural conditioning and the myth of
the self-evident art work*

2. Violence and Visual Representation

Monday morning

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

A passing familiarity with the form of television
news, in which the paradox of the apparent
consensus summoned by utterances such as 'we are
against violence' alongside elaborate and lengthy
film of conflict and strife is reiterated, raises
significant ambivalences. In order to illustrate the
subtle and contentious relations, then, between the
delight in horror and the horror at delight that
over characterise the reception of visual
representation of violence, we will be raising
historical study.

How does a survey of visual representation
demonstrate the centrality of this ambivalence in
our society? Of whom and of what is there
representation that demonstrates this ambivalence?
For whom is there satisfaction? What forms does
this satisfaction take? For example, what are the
correspondences between deformation of objects
and figures in visual representation, between
clarity and vagueness of articulation and the
satisfaction of our society and what would a
critical reading of them do to our criticisms, our
politics?

1. Paul Crowther
Title to be announced
2. Gérard Mermoz
Title to be announced
3. Elizabeth Bronsen
Title to be announced
4. Susanne Kappeler
To be confirmed

3. The Artist's 'I': autobiography and ideology

Monday morning

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

1. John Barrell
*'Statesman, chemist, fiddler and buffoon': theories
of the artist in late eighteenth and early nineteenth
century Britain*
and Jon Cook
*Mutations in artistic personality: Hazlitt and the
English artist.*
2. Pamela Garrish Nunn
*Not just a Pretty Face: conflicting images of the
female artist in nineteenth century Britain*
and Tamar Garb
*'Unpicking the seams of her disguise . . . ' Self-
representation in the case of Marie Bashkirtseff.*

3. Laura Mulvey

Minimalist Strategies: identity and address in Hollis Frampton's 'nostalgia'

and Adrian Rifkin

'If one were avant-garde without knowing it . . . and if one learns the ways of being it . . .': Some questions on the inexhaustibility of the avant-garde.

4. Public and Private: Desire and Power in the visual image

Sunday afternoon

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

1. Nicholas Mirzoeff

The Fête Galante: An Academic Vision

2. Ludmilla Jordanova

Visualising the distinction between Public and Private in the Eighteenth and Nineteenth Centuries.

3. Roy Porter

Housing the Mad

4. Kathleen Adler

Women and the Spaces of Maternity

5. Anthea Callen

Anatomy, Gender and Class.

6. Anthony Easthope

Representations of Masculinity

5. Design Before 1851

Sunday morning

Organiser; Charles Saumarez-Smith, Education Department V & A

1. Simon Jervis

Problems of Design Analysis: a Case study

A discussion of design for secretaires produced in Augsburg in c.1760 by Franz-Xaver Habermann, their form, function and significance.

2. John Styles

Design for Mass-Production in Eighteenth Century Britain

3. Toshio Kusamitsu

'Let Artisans teach their sons craft'. Design Education and British Industry before 1857

6. Design in the 20th Century

Sunday afternoon

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

1. John Langrish

The Environment for Creativity: 50 year Cycles of Optimism

2. Jonathan Zeitlin

Between Fordism and Flexibility

3. Elizabeth Wilson

Fashion, Modernism and Postmodernism

Monday morning

Session 6 continues

4. Cheryl Buckley

Women Designers in the North Staffordshire Pottery Industry 1919-1939.

5. Elizabeth Roberts

Working-class women and homes in the North-West in the inter-war period

6. Tim Putnam

The Method of Machine Design in the Second Industrial Age

Technology and the Art Historian

Sunday morning

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

1. David Bomford

Technology and the Art Historian

Richard Hearn

History of Art and Technology of Art

2. Jill Dunkerton

Tura's 'An Allegorical Figure': the Application of Technology to an Art Historical Problem

3. John House and Ashok Roy

From Earth to Air; tone and colour in Monet

8. The Sculptor's studio: Workshop and Business Practice

All Day Sunday

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

1. Philip Lindley

Late medieval workshops in England

2. Charles Avery

Donatello's Studio

3. Tessa Murdoch

The Studio of Louis Francois Roubiliac 1752-1762

4. Dyveke Helsted

Thorvaldsen's Studio

5. Evelyn Silber

The Sculptor as Soloist: Jacob Epstein

6. Antony Gormley

Will lead a discussion on contemporary sculptural practice

7. Konstanty Kalinowski

Title to be announced

9. Conditions artists impose on their public

Sunday all day

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

1. John Nash
Value and Imagination
Respondent: Anthony Hughes
2. David Landau
Print-making Techniques create their Markets
3. Ronald Bernier
The Subject and Painting; Monet's 'Language of the Sketch'
Respondent: John House
4. Briony Fer
Metaphor and Modernity: Russian Constructivism
5. What concepts do we have of an art? A general open discussion of issues which have arisen during the day.

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

Sunday afternoon

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

1. Neil McWilliam
Professional Opinions: Art Criticism and Cultural Commerce under the July Monarchy
2. Annie Coombes
Museums and the Formation of National and Cultural Identities
3. Nick Green and Frank Mort
Is there anybody here from art history? Putting art history on the educational agenda

11. Patrons and Advisers, Renaissance and Baroque

Sunday morning

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

1. Evelyn Welch
The Mechanics of Patronage at the Court of Galeazzo Maria Sforza, 1466-1476
2. Francis Ames-Lewis
The taste and patronal influence of Piero 'The Gouty' de' Medici
3. Peter Homfrey
Competitive devotions: the Venetian scuole piccole as donors of altarpieces in the years around 1500
4. David Oldfield
Painting and Patronage in Bergamo, 1510-1525
5. Sylvia Ferino Pagden
Title to be announced
6. Rick Scorza
Firenze in Gloria; Borghini, Vasari and the Representations of Cosimo I de' Medici

12. Community Action and the Construction of Architectural History

All Day Sunday

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

1. Jules Lubbock
Public Protest and the Origin of the London Square
2. Brian Hanson
The Architect as Building Team-Leader. Theories from Chambers to Ruskin
3. Lynne Walker and Georgie Baker
Women Working Together; Community Action & Architecture
4. Patrick Hanney
Space, Time and Journalism: Who Pays for the Record?
5. Brian Hatton
The Lloyd's Buildings; Function as Representation and Rhetoric
6. Robert Thorne
The Lloyd's Building and the Making of History

13. There will be an open session on Monday morning.

Overnight Accommodation

We have arranged overnight accommodation at Imperial College. The cost for 3 nights ie 27-28 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. Details and booking form are to be found in this Bulletin.

EIGHTH ART HISTORY BOOK FAIR — 1987

Victoria & Albert Museum, London SW7

Saturday 28 March 1987

10.00-18.00

Sunday 29 March 1987

14.30-17.30

Monday 30 March 1987

10.00-16.00

Every square inch of space available for exhibitors has been snapped up at record speed. With the Fair open for three days at such a popular and prestigious venue we can also expect a record number of visitors.

Staff at the V & A are being exceptionally generous and helpful and it is the Museum we must thank for providing the invitation card

enclosed with this issue of the *Bulletin*. Please pass it on to your librarian or some other colleague or friend who you think would like to come along to the Fair. If you would like some more cards please get in touch with me.

Once again the two exhibiting booksellers, Collets and Zwemmers, have agreed to give member's of the Association a 10% discount on purchases made during the Fair.
Pamela Courtney, Director of Publicity, Albert House, Monnington-on-Wye, Hereford HR4 7NL
Tel: 09817 344

FOURTEENTH ANNUAL CONFERENCE

Sheffield 9-12 April 1988

The 1988 Sheffield Conference will have the theme 'Patronage, Wealth and Economy'.

The 1988 Committee would welcome suggestions and contributions related to this theme, which should be sent to:

Theo. Cowdell
Dept. of Historical and Critical Studies
Faculty of Cultural Studies
Sheffield City Polytechnic
Brincliffe
Psalter Lane
Sheffield S11 8UZ

A variety of tours have already been proposed, but further suggestions for venues are most welcome (objectives within a 40 mile radius please). The provisional location for the Conference is the Polytechnic's Collegiate Crescent Site, a Victorian College collection of buildings, with adjacent student accommodation.

SUB-COMMITTEES OF THE ASSOCIATION

Sub-Committee for Universities

The Universities Sub-Committee was established at the Universities group meeting at last year's conference. John House was asked to chair the Sub-Committee for an initial year, and to co-opt members. It is now intended to elect members and a chair at the Universities group meeting at this year's London conference. Nominations will be accepted at the meeting, but may be sent in advance, duly seconded, to John House (Courtauld Institute of Art, 20 Portman Square, London W1H 0BE) on behalf of anyone unable to attend the meeting. The meeting will settle the

constitution of the Sub-Committee and will discuss its terms of reference, and a draft document, outlining a possible AAH policy about the place of Art History in University education, will be put before the meeting. It is hoped that as many people as possible will attend.

Sub-Committee for Students

I would like to focus the attention of art historians on the NATFHE register, formerly operating in the London area.

This is/was a computer scheme which provides a source for employers looking to fill specific posts. Due to the abolition of the GLC, the register is at present unfunded and is not functioning. However, I feel that if people demonstrated a need for such a register, this is likely to influence negotiations currently under way with the ILEA for backing.

The work of the register is to enable colleges and institutions of adult, further and higher education to contact directly suitably skilled applicants. The register only lists unemployed and partially employed people and usually fills part-time and/or temporary posts.

If people are interested in this scheme, the address is:

NATFHE Employment Register
21 Huntspill Street
London SW17 0AA
Tel: 01-879 3881

Also the ILEA have registers for teachers wishing to share full-time posts. All posts in the authority from Lecturer 1 to Principal Lecturer are open to job-sharing.

Registration forms are available. For jobs in further/higher Education write to:
Education Officer/FHE/Eq.Opp.
Room 255F
The County Hall
London SE1 7PB

For jobs in Adult Education, please contact;
CECS,
Room 236A
The County Hall
London SE1 7PB.

ANNOUNCEMENTS

The Society of Authors

The Society of Authors is an organisation concerned primarily with the business aspects of authorship. Our 3,500 members range from chemical engineers to romantic novelists, from travel writers to theologians, from wine specialists to art historians. We have, in particular, specialist groups for technical writers, translators, educational writers and broadcasters, as well as regional sections in Scotland, the north of England and the Isle of Man.

The Society was founded by Walter Besant in 1884 and Lord Tennyson was the first president. Described in a *Times* leader as a Society for the Prevention of Cruelty to Authors, the objectives were to correct some of the iniquities of Grub Street, alleviate authors' financial insecurity and reform copyright law. We are now an independent trade union, not affiliated to the TUC, with an annual subscription of £50 (£45 by direct debit), and only £30 for writers under 35. To an impecunious author this may sound a lot, but we reckon that it is a pretty good bargain for the services that we offer namely:

1. Personal advice and assistance on all the business aspects of authorship. We give detailed advice on, for example, publishing, TV, radio and film contracts, income tax, VAT, libel, agents, copyright, fees.
2. A form of insurance policy. We chase up book publishers, magazines and other organisations which owe members money — and will pursue legal actions of general importance to authors (e.g. when there has been a breach of contract or copyright infringement).
3. Keeping in touch. There are regular meetings and conferences. The Society also publishes a quarterly magazine, *The Author*, which is free to members and full of useful information. We publish guides to tax, copyrights, contracts etc. all of which are available free of charge to members.
4. Bargains. Members can order books on trade terms through the Society, as well as cheap stationery. There are group medical insurance schemes, and various contingency funds to help authors in sudden financial difficulties.
5. Better deals for everybody. We work hard to improve the lot of authors, often in tandem with the Writers' Guild. Negotiations with publishers aimed at improving 'standard' contracts continue and we negotiate various categories of fees with the BBC. The Society was instrumental in setting up public lending rights and we are doing our best to increase the fund.

We feel that we could achieve more with more members and, equally, that there are a great many writers who would benefit from belonging to the Society — perhaps particularly academics, who are inclined to be offered (and to accept) lousy terms from publishers. Even if you have an agent (I imagine that most of you do not), there is no knowing when you might need an organisation like the Society of Authors to take up arms on your behalf.

If you would like further information, please simply send a short note to me at:
84 Drayton Gardens,
London SW10 9SB.
Mark Le Fanu
General Secretary

Sir Bannister Fletcher Award of the Authors' Club 1986

Nominations are invited for the annual award for the best book published in the field of Architecture or the Fine Arts.

To be eligible the book must: (a) have been published in 1986; (b) have been written by an author who is British or resident in Britain; (c) have been published by a British publisher or a publisher with a British branch.

Nominations should be sent by 8 May 1987 to the Secretary: Sir Bannister Fletcher Award Selection Committee, c/o British Architectural Library, Royal Institute of British Architects, 66 Portland Place, London W1 4AD.

Leonardo da Vinci Society

The first meeting of the newly formed Leonardo da Vinci Society was held at the Warburg Institute, Woburn Square, London WC1H 0AB on Friday 7 November. The Society's aim is to promote study, in particular of the life, work and influence of Leonardo in all their aspects, as well as of the times in which he lived. Membership (£5 per year; £2.50 for students, due annually on 1 January) is open to any person who is in sympathy with these aims.

The Leonardo da Vinci Society hopes to be able to co-operate both with other bodies and with individuals whose interests coincide or overlap with its own. The Society's library will be on permanent loan to the Warburg Institute.

At the meeting on 7 November it was resolved to arrange an annual lecture to take place each year on the Friday nearest to 2 May (the day of Leonardo's death). It is hoped that a lecture can be arranged for 15 May 1987, to take place at the Warburg Institute. Meantime a lecture to inaugurate the Society was delivered by Dr Kenneth D. Keele at the conclusion of the first

meeting. His subject was 'Leonardo's Reflexions on Food and Drink'.

The Society also hopes to encourage informal study groups to meet for discussion of topics of common interest.

The following officers have been elected:

President: Dr Kenneth D. Keele, 19 The Green, Newick, Sussex BN8 4LA.

Vice-President: Professor Sir Ernst Gombrich

Hon Secretary: Professor J.B. Trapp

Hon Treasurer: Mr Charles Hunt

Committee: Dr F.A. Ames-Lewis,
Professor Robert A. Weale.

Further information from:

Professor J.B. Trapp

Warburg Institute

Woburn Square

London WC1H 0AB

The Birmingham Public Sculpture Project

Funded by the MSC under their Community Programme, three research assistants and photographer have been working under the direction of George Noszlopy and Evelyn Silber (Birmingham Museums and Art Gallery), on a comprehensive illustrated catalogue, a popular guide 'The BRUM Sculpture Trails' an annotated slide sets for educational use, mainly for schools and colleges. The first of the two volumes of the catalogue is now ready in the form of an illustrated typescript, containing the works of well known artists with biographical and bibliographical references.

This is now available for researchers.

The Birmingham Public Sculpture Index includes additional biographical information on sculptors represented in Birmingham, as well as photocopies, transcripts and notes of various kinds of archival material.

Further information from:

George Noszlopy

School of History of Art and Complementary Studies

Department of Art

Faculty of Art and Design

Birmingham Polytechnic

Gosta Green

Birmingham B4 7DX

Winchester School of Art

Winchester School of Art Press will be launching a series of illustrated paperback books on aspects of art, in the spring of 1987. The series title is *Winchester Studies in Art and Criticism* and the college's intention is to produce approximately two titles per year. The series will comprise new

writing on historical or critical aspects of art, and will be modestly priced, to appeal to students as well as to artists and historians.

The titles for 1987 will be *Art for a Purpose: the Artists International Association 1933-1953* by Robert Radford and *Modernism, Post-Modernism, Realism* by Brandon Taylor.

Authors wishing to submit manuscripts for consideration should address them to the editors:
Winchester Studies in Art and Criticism
Winchester School of Art
Park Avenue
Winchester
Hampshire SO23 8DL

FORTHCOMING EVENTS

England France

The interaction between English and French Art in the late Nineteenth Century:

Conference 5 March 1987

Manchester Polytechnic

This one day conference will take place at the Edgar Wood Centre, Daisy Bank Road, Manchester.

Programme

9.15 Registration

9.30 Introduction to Conference and — 'The French critical reaction to the English paintings shown at the Exposition Universelle of 1855'.

Michael Howard, Manchester Polytechnic.

10.15 'Some Aspects of English patronage of French Art during the second half of the nineteenth century'.

Chris Ackroyd, Manchester Polytechnic

11.00 Coffee

11.30 'Some English reactions to the exhibitions of modern French paintings at Durant-Ruyel's London Gallery in the early 1870's'.

Hilary Diaper, University of Leeds Art Gallery

12.15 Lunch

13.15 'Leighton "the Sleeper"'

Benedict Read, Deputy Witt Librarian, Courtauld Institute of Art

14.00 'The Pre-Raphaelites and French Symbolism'.

Belinda Thomson, Manchester Polytechnic

14.45 Coffee

15.15 'Cross currents in Portraiture, 1880-1910'.

Ken McConkey, School of Art History, Newcastle upon Tyne Polytechnic

16.00 Questions

16.30 End of Conference

The Admission cost is £5. There will be no charge for the unwaged or students.

For further information contact:
Michael Howard
Department of History of Art and Design
Manchester Polytechnic
Grosvenor Building
Cavendish Street
Manchester M15 6BR
Tel: 061-228 6171, Ext. 2264

**The Altarpiece in the Renaissance
Conference 20-21 March, Warburg Institute**

This Conference organised by the Society for Renaissance Studies, will be held 20-21 March at the Warburg Institute, Woburn Square, London WC1 and at Harkness Hall, Birkbeck College, Malet Street. The following papers will be given:

1. 'The Renaissance altarpiece: some themes for discussion'.
Professor H.W. van Os (University of Groningen)
2. 'The Netherlandish carved altarpiece c.1500: type and function'.
Kim Woods (The Dictionary of Art)
3. 'Reform within the cult image: German winged altarpieces before the Reformation'.
Dr Bernhard Decker (Bremen, Kunsthalle)
4. Title to be decided
Dr Christa Gardner von Teuffel (Sotheby's, London)
5. 'Fr Bartolommeo's Madonna in glory in Besancon and the Renaissance pala'.
Professor André Chastel (Collège de France)
6. 'The Renaissance Altarpiece: a valid category?'
Dr Paul Hills (University of Warwick)
7. 'Raphael's Altarpieces: from Kultbild to Bildkult'.
Dr Sylvia Ferino (Rome, Biblioteca Hertziana)
8. 'Sacred Semiotics: pictorial structure of the legibility of the altarpiece'.
Professor David Rosand (Columbia University)
9. 'Side chapels and their altarpieces in the early sixteenth century'.
David Ekserdjian (Courtauld Institute)
10. 'The altarpiece in Catholic Europe: post-Tridentine transformations'.
Dr. A.D. Wright (University of Leeds)
11. 'The Renaissance Altarpiece . . . problems of Interpretation'.
Professor Staale Sinding-Larsen (Rave, Norwegian Institute)
21. 'The relationship of El Greco's altarpiece to the mass of the Roman rite'.
Dr David Davies (University College, London)

Registration will take place at 10 am on Friday 20 March. The following charges will be made at the door: Members £1, Non-members £5.

For further information, please contact:
Dr Peter Humfrey,
Dept. of Art History,
University of St. Andrews,
Fife KY16 9AL.

**Turner Symposium
10-12 July Tate Gallery**

To mark the forthcoming opening of the Clore Gallery for the Turner Bequest, a Symposium on various aspects of the artist's life and work will be held at the Gallery (which is attached to the Tate Gallery) from Friday, 10 July to Sunday 12 July 1987, inclusive. The organisers are the Tate Gallery, the Paul Mellon Centre for Studies in British Art, and the Turner Society. Papers will be given by invited speakers only, and among those who have accepted are Robert Rosenblum, Andrew Wilton, John Gage, Jerrold Ziff and Norman Bryson; other participants will, however, have the opportunity to contribute to the discussions. Besides the academic programme, there will be social events and a visit by coach, probably to Petworth, on Sunday.

The Symposium fee is £25 (£15 to students, old-age pensioners and holders of UB40 cards).

Further particulars and a booking form may be obtained from the Education Department, Tate Gallery, Millbank, London SW1P 4RG; envelopes should be marked 'Turner Symposium' and booking forms should be returned so as to arrive not later than 23 April. If the number of applications exceeds the available accommodation in the Clore Gallery, tickets will be allocated by ballot.

**International conference of mosaics at Bath
5-13 September 1987**

Archaeologists, art historians and other specialists on classical and Byzantine mosaics from all over the world will assemble in the Guildhall of the Roman city of Bath from 5 to 12 September 1987 for the Vth International Colloquium of the Paris-based Association Internationale pour l'Etude de la Mosaïque Antique (AIMEA), which is being organised by its British branch, the Association for the Study and Preservation of Roman mosaics, in conjunction with the University of Bath.

The programme of this major international conference, the first of its kind to be held in Britain, will include a free exhibition on the recording of Roman mosaics in England, excursions to important sites of Roman mosaics, such as Fishbourne and Littlecote Park, as well as a 'Roman Evening' (white toga), during which a centurio will command a great detachment of the XX Legio (Valeria Victrix) in full armour.

Further information from:
Peter Fischer
37 Greystone Court
London W5 1EN
Tel: 01-998 3347

CHART — Computers and Art History Group 1987 Conference — Call for Papers

This year CHART will be holding its annual conference in London at the Victoria and Albert Museum on Tuesday 24 and Wednesday 25 November.

As on previous occasions, the programme will contain a series of 20 minute papers on research projects and overviews of areas where the new technology is affecting the subject. There will also be demonstrations and seminars on a number of topics including word processing, data modelling, and imaging techniques.

Could another interested in presenting a paper, — or wishing to obtain further information, — please contact:

Anthony Hamber
Secretary of CHART,
Department of History of Art,
46 Gordon Square
London WC1E 7HX

DIVERSIONS

Lord Finchley was correctly identified by several competitors; Gillian Naylor was the quickest to send in her entry, and thus wins the prizes.

It all goes to show that Hilaire Belloc's wish was fulfilled. When I am dead, I hope it may be said: 'his sins were scarlet, but his books were read'.

✱ The subject for the Easter competition is closely connected to the conference.

The Image of the poster by Tom Phillips is made up of a number of fragments from well known paintings. The first correct entry to be pulled out of a hat (at the Trefoil Party on 28 March) will receive a prize of a signed copy of Dante's *Inferno*, translated and illustrated by Tom Phillips, donated and published by Thames and Hudson.

Please send entries to Quizmaster, c/o The Editor of *The Bulletin*.

COMMITTEE NOMINATIONS

Nominations for elections 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, ie 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.

ADVERTISEMENTS

City of Birmingham Polytechnic

Postgraduate Study in History of Art and Design
Applications are invited for full or part-time postgraduate study in the History of Art, Architecture and Design at Birmingham Polytechnic, either by a combination of coursework and research for the linked MA/Pg Dip (for which a number of State Bursaries are available), or by supervised research for the MPhil or PhD degrees of the CNA. Further particulars from:

George Noszlopy
School of History of Art and Complementary Studies
Faculty of Art and Design,
Birmingham Polytechnic, Corporation Street
Birmingham B4 7DX

Birkbeck College University of London

The Walter Neurath Memorial Lecture, founded by Thames and Hudson, will be delivered by Francis Haskell on *The Painful Birth of an Art Book* on Tuesday 3 March 1987 at 18.00 in the University of London, Senate House, Malet Street, London WC1.

Admission free and without ticket.

Art Information

Art Information commissions graduate art historians to undertake research. If you are available for freelance research, please send your CV together with information you might wish us to have on your special subject knowledge and research expertise.

Art Information
92 Gt Russell Street London WC1B 3PU

Romanesque Spain

Why not spend a holiday in the sun in historic Spain? Millas is a secluded hamlet in the heart of Catalonia's romanesque heritage, 15 miles from Gerona and a similar distance from the beaches of the Costa Brava. A car is essential.

Cal Carreter is a genuine local farmhouse which has been sensitively modernised, and sleeps eight adults.

For further details please write to:
The Rectory
Elmley Lovett
Nr. Droitwich, Worcs. WR9 OPU.

Part-time lecturers needed for 1987/8 session at North Staffordshire Polytechnic.

Expertise sought in 19 and 20 century Design History, and in Fashion History, to teach primarily on the BA (hons) History of Design and the Visual Arts degree. Send CV and covering letter to:

The Head of Department
History of Art and Design
North Staffordshire Polytechnic
College Road
Stoke-on-Trent ST4 2DE

MEMBERSHIP SUBSCRIPTIONS 1987

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

Ordinary membership (£12 Art History Journal + £5.65 to Association + 85p VAT)	£18.50
Student membership with <i>Art History</i> (£12 Art History + £2.61 + 39 VAT)	£15.00
Student membership without <i>Art History</i>	£3.00
Joint Membership	£22.50
Overseas Membership	£20.50
Life Members' subscription to <i>Art History</i>	£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

EXECUTIVE COMMITTEE

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