



BULLETIN

ASSOCIATION OF ART HISTORIANS

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LONDON CONFERENCE

AAH CONFERENCE 1991

Frameworks

The Courtauld Institute of Art, Somerset House, Strand, London WC2R 0RN

Thursday 11 April – Sunday 14 April 1991

The Conference Booking Form is enclosed with this issue of the *Bulletin*. Please make your booking as soon as possible by completing and detaching the end section and sending it, with your fee, to the AAH Conference Office (Bookings), The Courtauld Institute of Art, at the above address. If you require further booking forms, please contact the conference office.

There is a small amount of funding available from the Hardship Fund. Written applications should be made to the conference office.

There will be fifteen academic sections and four plenary sessions, followed by a reception (except for Sunday).

To date the following speakers have agreed to present papers in the academic sections.

1. Carnival and Festival: Art and Popular Culture

Convener: Michael Camille, University of Chicago

This section will focus upon the ways in which popular festive forms, such as carnival and other seasonal rituals, were embodied and articulated through images. The section will cover Medieval, Renaissance and Modern representations in such diverse media as manuscript illumination, wood sculpture, tapestry and comic strip. There will also be an emphasis upon the pre-modern 'performance art' of procession and spectacle. Issues such as the mediation of 'folk' culture by 'high' culture, carnival as institutionalised transgression (Bakhtin) and the problematic term 'popular' will be discussed in both specific historical contexts and, hopefully, in discussion on a more general level.

- *Problems in the representation of popular culture: the case of the Luttrell Psalter* – Michael Camille, University of Chicago
- *Popular Themes in Medieval Bible Illustration* – Michael Kauffmann, Courtauld Institute of Art

- *The Fool's marotte and other fool's regalia* – Malcolm Jones
- *The Triumph of Lent in Pieter Bruegel's Carnivals, c.1560* – Louise Milne, Boston University
- *Henry Baude and his Dictz moraulz pour faire tapisserie* – Jean-Michel Massing, University of Cambridge
- *A Neapolitan XVIth century festival: S. Giovanni Battista's day parade and its reflection upon the visual arts* – Javier Ignacio Martinez del Barrio, Complutense University of Madrid
- *'Past and Present': The Myth of Merry England in Early Victorian Painting* – Rebecca Jeffrey Easby, Trinity College, Washington
- *'A Merry Christmas to all our Readers': festive pleasure in British comic books* – M A Catto, University of Ulster

This section is now closed.

2. Notions of Decorum in Renaissance Narrative Art

Convener: Francis Ames-Lewis, University of London, Birkbeck College

- *Virtuous artists and virtuous art* – Martin Kemp, University of St Andrews
- *Donatello and the decorum of place* – Francis Ames-Lewis, Birkbeck College
- *Decorum in pre-Council Trent* – Thomas Frangenberg, University of Leicester
- *One predella, three modes of decorum* – Hellmut Wohl, Boston University
- *Benozzo Gozzoli's Santa Rosa of Viterbo cycle: the decorum of saintly narrative* – Diane Cole Ahl, Lafayette College
- *Filarete at St Peter's, Fra Angelico in the Vatican: Art and a sense of decorum in the service of the Church* – Richard Cocke, University of East Anglia
- *Figural Movement: the Dance as measure and metaphor* – Sharon Fermor, University of Sussex
- *Gesture and decorum in early 14th-century Italian art* – Laura Jacobus, University of London, Birkbeck College
- *The decorum of body and its transgression in the late 16th century* – Paul Hills, University of Warwick
- *Medium, scale, location and narrative decorum* (working title) – Wendy Stedman Sheard, Connecticut
- *Decorum, devotion and dramatic expression: Early Netherlandish Painting in Renaissance Italy* – Paula Nuttall, London

This section is now closed.

3. Handmaids to Religion: Festivals, Images and Sacred Objects, 1500–1800

Conveners: Katie Scott, Courtauld Institute of Art; Nigel Llewellyn, University of Sussex

One of the ambitions of this section is to attract papers on the widest range of objects used in the exercise and experience of religious life in the early modern period. In addition to painting, sculpture and architecture, it is hoped that papers will be forthcoming on some, or any, of the following: confraternity images, pilgrimage certificates or badges, festivals and church furnishings, liturgical vessels, vestments, prints and books. By stressing the range and disparate functions served by these objects in the celebration of faith, it is hoped that speakers will consider the various ways in which religious and social life intersected. To the most familiar sanctifying role played by the Church, namely to hatch, match and dispatch, might be added, for instance, its guardianship of the similar rights of passage in the reproduction of skilled trades. Moreover, at the level of theological conflict and political mystification, papers will be welcomed which directly engage with the ideological interests served by the religious art of the period. Common to all papers in this section should be an awareness of the Church as a social institution.

Further papers are invited for this section.

- *Joos van Cleve's Saint Jerome in Penitence* – J Gray Sweeney, Arizona State University
- *Silvano Optimo Maximo: Survival, Continuity and Revival of the Wild Man as a Cultural Paradigm* – Cesare Poppi, University of East Anglia
- *Il teatro della Gloria: aristocratic and counter-reform exaltation in the funeral rights of a 17th-century Spanish governor of Milan* – J. I. Martinez del Barrio, Complutense University of Madrid
- *A new approach to the Gonfalon of Perugia* – M Bury, University of Edinburgh

4. The Values and Politics of Display

Conveners: Ian Jenkins, British Museum (1); John House, Courtauld Institute of Art (2); Paul Greenhalgh, Victoria and Albert Museum (3).

(1) Between Archaeology and Art History

- *'Values and Politics of Display': the display of sculpture in the 16th and 17th centuries* – Henning Wrede, University of Cologne
- *'Frames at work': the display of sculpture in the 18th and 19th centuries* – Wolfgang Ernst, German Historical Institute, Rome
- *The Display of Classical Sculpture: an architect's view* – Charles Ryder, Ryder Museums and Galleries
- *Archaeology and Art History: an unjustifiable divide* – Richard Brilliant, University of Columbia

(2) Between Objects and Buildings

- *The Tate Gallery* (full title to be announced) – Brandon Taylor, Winchester College of Art
- *MOMA revisited* – Alan Wallach, College of William and Mary, Williamsburg, Virginia
- *Georgian town houses through 20th-century eyes* – Adrian Le Harivel, National Gallery of Ireland
- *Modern Photography Institutionalised: the International Exhibition of Pictorial Photography at the Albright Art Gallery in 1910* – Jeff Rosen

(3) The Display of Non-Western Objects

- *From Traditional Potter to Artist Potter* – Moira Vincentelli, University of Aberystwyth
- *Imagining Japan: Victorian perception and acquisition of Japanese culture* –

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Anna Jackson, Victoria and Albert Museum

- *Bird's Eye View: Henrietta Brown and women's orientalism* – Reina Lewis
- *Modern China, Modern Japan: the display of Asian cultures at the Exposition Universelle des Arts Décoratifs et Industriels Modernes, Paris 1925* – Craig Clunas, Victoria and Albert Museum

(4) Classification and Evaluation

Chair: Malcolm Baker, Victoria and Albert Museum

- *The British Museum: a case study* – Ian Jenkins, British Museum
- *Re-presenting Revisionism: questions of value in the display of 19th-century painting* – John House, Courtauld Institute of Art
- *The Modern System of the Arts* – Paul Greenhalgh, Victoria and Albert Museum

Discussion forum.

This section is now closed.

5. The Viewer in the Frame

Conveners: Caroline Arscott and David Solkin, Courtauld Institute of Art

- *Viewers and Identifications* – Heather Dawkins, University of Leeds
- *'Feminine' Taste in 18th-century Britain* – Carol Gibson-Wood, Queen's University, Kingston, Ontario
- *'Conversations on Art': negotiating a space for the female viewer in the 'Repository of Arts'* – Ann Pullen, Newnham College, Cambridge
- *Judgment, Connoisseurship and Modes of Pictorial Display in 18th-century France* – Andrew McClellan, Tufts University

- *Public Sculpture in the British Colonies: the viewer's response* – Joan Coutu, University College London

- *Violent Harmonies: Gauguin and fantasies of force* – Lewis Johnson, University of London, Goldsmiths' College

- *Boilly and the Frame-up of trompe-l'oeil* – Susan Siegfried, Getty Art History Information Program, Santa Monica, California

- Title to be announced – Alex Potts, University of London, Goldsmiths' College

This section is now closed.

6. Inventing and Discovering the Genres

Convener: Charles Ford, University College London

In this section various aspects of the categorisation of art production over a broad historical period will be surveyed. Papers offered so far will look at historiographical and institutional issues. The aim of the section is to understand the formulation and the functioning of an aspect of art valuation which we tend to assume has remained invisible, as common sense, since the beginnings of the early modern period.

Further papers are invited for this section.

- *From Teniers to Greuze: La lecture de la Bible and its context* – Emma Barker, Courtauld Institute of Art
- *Reading Spanish Still-life Painting* – Peter Cherry, Trinity College, Dublin
- *Conventions and Obviousness in 17th-century Holland* – Charles Ford, University College London
- *The Arcadia of 18th-century Painting* – Vernon Hyde Minor, University of Colorado at Boulder

- *The fortunes of Allegory in 18th-century France* – Valerie Mainz, University College London

7. Anti-academicism before the avant-garde

Conveners: David Bindman, University College London; Philippe Bordes, Musée de la Révolution Française, Vizille

The aim of this section is to explore the resistance to academic ideals in the later 18th and early 19th centuries. It will be concerned to evaluate the consistency of anti-academicism as a phenomenon, and also to explore its relationship to the political and social context of the post-French Revolutionary period, though it is hoped that the discussion will range more widely in time.

- *Jacques-Louis David and the Academy* – Simon Lee, University of Reading
- *Representations of non-academic artists at the Directoire Salons* – Tony Halliday, Courtauld Institute of Art
- *Géricault and the Academy* – Régis Michel, Musée du Louvre
- *Les Méditateurs revisited* – Philippe Bordes, Musée de la Révolution Française, Vizille
- *Anti-academicism and the 1835 Select Committee on Art and Design* – Tom Gretton, University College London
- *A bas l'aristocratie des arts!: the politics of anti-academicism in France 1830–1850* – Neil McWilliam, University of East Anglia

This section is now closed.

8. Art Criticism since 1890: authors, texts, contexts

Convener: Malcolm Gee, Newcastle Polytechnic

The aim of this section is to explore the nature and role of art criticism in the 20th century. Aspects of this subject which will

be examined include the frameworks within which critics worked, their personal motivations and theories, and their participation in broad ideological currents of their time and place. Underlying all the topics to be discussed are the key issues of the nature of writing about art, its influence on the contemporary and subsequent consumption of art works, and the relationship between language and object in the 'art world'.

- *Critics on Art Criticism: a critical approach* – Dario Gamboni, Council of Europe, Berne
- *The Corporate State and the Emergence of Modernism in the United States: the mediation of language in critical practice* – Patricia Hills, Boston University
- *Individualist art criticism and interpretation of Cubism* – David Lomas, University of London
- *André Lhote: art critic for La Nouvelle Revue Française* – Jane Lee, Glasgow
- *Nominalism and emotion in Reverdy's account of Cubism* – Michael Stone-Richards, University of London
- *Lawrence Alloway and the concept of gesture* – Margaret Garlake, Courtauld Institute of Art
- *Herbert Read and Psychoanalysis* – David Cohen, University of London
- *From Barthes to Baudrillard: French theory and criticism in context c.1960–1990* – Sarah Wilson, Courtauld Institute of Art
- *Art Criticism as Strategy: a case study – the term nouveau réalisme from Fernand Léger to Pierre Restany* – Hélène Lassalle, Conservateur des Musées de France, Paris
- *Framing the Critic: art publishers and their influence* – Valerie Holman, Wimbledon School of Art

- *Essence, reference and truth values: the epistemological dimension of the critical text* – Gérard Mermoz, Liverpool Polytechnic
- *Walter Benjamin and Baudelaire: lessons about the tasks of art criticism in the 1990s* – David Carrier, Carnegie-Mellon University, Pittsburgh

This section is now closed.

9. Training and Education in the Plastic Arts

Convener: Helen Rees, The Design Museum

This section will examine aspects of the education and training of artists, designers and architects, past and present. The intention is to look at the origins and development of artistic training and its effect on the status of practitioners, as perceived by both their peers and the public. Papers could include discussion of educational philosophy and methodology, the nature of acquired skills and the value ascribed to them and the relationship between training, intuition and notions of creativity. The concept of education could also be extended to include media such as television for non-specialist audiences. The section will not confine itself to the western concept of fine arts, but will cover craft, design, the decorative arts and architecture in different contexts.

The names and titles of papers for this section will be given in the next issue of the *Bulletin*. Further papers are invited.

10. Art History Within and Without

Convener: Michael Ann Holly, University of Rochester, New York

This section will attempt a critical reconsideration of some of the theoretical assumptions underlying contemporary art history. It is hoped that papers might address those principles that serve to constitute the writing of art history and to define it as an autonomous form of disciplinary inquiry, as well as address its critical life outside academia. What are the animating

impulses of art history and/or criticism; what is the nature of its intellectual legitimacy? In other words, how do we go about constructing an inside or an outside? How do we set limits and how do we know what boundaries to cross? What ideological agendas are at work?

Further papers are invited for this section.

- *Art History/Art Criticism: Patrolling the Border* – Norman Bryson, Harvard University
- *Deferred Action and Modern Art History* – Hal Foster, Whitney Program, New York
- *The Judgment of Aesthetics* – Keith Moxey, Barnard College and Columbia University
- *Sociology/New Art History/Sociology and the History of Art* – Janet Wolff, University of Western Ontario/University of Rochester

11. Why Study Technique?

It is with great sadness that we announce the death of Gerry Hedley, who was to have convened this section.

As a tribute to Gerry and in order to commemorate his life and work, the section will be dedicated to him. It will be organised by a committee from the Tate Gallery. The members of this committee are:

Rica Jones, Conservation Department, Tate Gallery
 Stephen Hackney, Tate Gallery
 Anna Southall, Tate Gallery
 Lesley Carlyle

Proposals which have already been submitted have been passed to the committee and will be acknowledged in due course

Further papers are invited, particularly from art historians.

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12. Feminist Art History and Academic Institutions Today: a European Perspective

Convener: Marcia Pointon, University of Sussex

A round table discussion of the status and condition of feminist teaching and research in higher education and cultural institutions in EEC countries. It is hoped the following speakers will take part:

Jennifer Johnson, Newnham College, Cambridge

Sigrid Schade-Tholen, Technische Universität, Berlin

Annette Dorgeloxi, formerly E. Berlin Academy of Sciences

Claudine Mitchell, Paris and Sheffield

Maria Ivens, Paris, Vincennes

Maria Grazia Messina, Università di Roma, La Sapienza

Griselda Pollock, University of Leeds

Riitta Nikula, Finlands Arkitekturmuseum, Helsinki

This section is now closed.

13. Contemporary Frameworks

Convener: Sara Selwood, Art & Society

This section will be examining the effects and implications of the Thatcher years on the provision of contemporary art and education in Britain.

- *Public Art: Private Amenities* – Sara Selwood, Art & Society
- *Young People and the Visual Arts: Questioning our Assumptions* – Simon Richey, Calouste Gulbenkian Foundation, UK Branch
- *The Poisoned Chalice: the Shaping Spirits of 'British' and 'Irish' Art* – Brian McAvera, writer and curator
- *Pedagogy and the Education Reform Act* – Will Bell, Arts Council of Great Britain

This section is now closed.

14. Museum without Objects – Television, Film and the New Visual Techniques

Convener: John Wyver, Illuminations

The planned sessions are to include:

(a) An extensive selection of films and videotapes, contextualised with commentary by John Wyver, exploring the parallels and differences between the forms of the museum and the exhibition, and those of the presentation of the visual arts in cinema and television. Chosen examples will range from the earliest films about painting through to contemporary attempts to show and explore works of art on screen. Included will be consideration of the potential of new media technologies, including virtual realities.

(b) Demonstration and discussion of the possibilities of interactive technologies within, and as a complement to, the museum. The Henry Moore Sculpture Interactive Videodisc and the National Gallery Information Room Project will be presented and demonstrated.

Suggestions are still welcome for papers exploring either:

- the history of the inter-relationships between museums and moving images; or,
- the impact and implications of new moving image technologies for museums and exhibitions in the future.

15. Market Values and Aesthetic Values

Convener: Rene Gimpel, Gimpel Fils

- *Sir John Charles Robinson and the South Kensington Museum* (working title) – Helen Davies
- *'Strategies of situation' British Modernism and the slump c.1929-34* – Andrew Stephenson, University College London

- *The Psychology of Connoisseurship* – Christine Wood

- (Title to be confirmed) – Terry Atkinson, painter and lecturer, Leeds University

- (Title to be confirmed) – Maureen O. Paley, Interim Art

- *All noise or all silence? An art historian encounters the art market today* – Gertrude Prescott

This section is now closed.

Plenary Session – Sunday 14 April, King's College London

Culture, Historiography and Identity

Chair: David Elliott, Museum of Modern Art, Oxford

The past year has seen dramatic social and political changes in Europe, Latin America, Africa and the Far East. New states are being born, or reformed, and in this process of realignment the control of history has become of vital and pressing importance. The historians of groups and peoples tell a story which validates the culture or cultures of the present; these may be left separate or synthesised into an idea of nation which generally presupposes a dominant culture. The question of identity, national or otherwise, can be a function of both history and tradition and is expressed concretely through visual culture.

Four speakers from India, South Africa, Poland and Britain will discuss the relationship between different current narratives of history and culture and their effect on the arts in the societies in which they live. They will also examine the issue of identity as it is expressed in art and how this can be validated alongside or against current dominant ideas of universality of internationalism.

Gerry Hedley 1949–1990

Gerry Hedley was killed towards the summit of the 'Tour Ronde' – an ice climb in the Chamonix region of the French Alps. Climbing with an experienced guide, and with the hardest part of the climb complete, the guide slipped – the details are hazy – and fell, pulling Gerry off his stance. The guide survived. Lynda, Gerry's wife, was to have joined him the next day, and I was going to Chamonix the following week for what had become a regular summer activity – the three of us camping and climbing together in the Alps. Now, three months on, the processes of grieving and remembrance have begun to make the loss bearable, although at unexpected moments the recollection of a shared moment or experience is overwhelming in its sense of presence and denial of finality.

Others have written and spoken about Gerry's contributions to the field of conservation. Our conversations seemed to cover all the subjects over which we shared interests and convictions – not only climbing and mountains, but politics and culture, and his particular and often vehement denunciation of the lack of system in much art historical discourse. He brought a scientist's rigour and socialist politics to his understanding of the complex relations between the analysis and the evaluation and interpretation of works of art, often wryly observing both the historian's reluctance to consider scientific evidence derived from the techniques of conservation, and the conservator's claims for the disinterested pursuit of the 'truth' of the work. In this, Gerry was very much a dialectical thinker, and one who recognised the interconnectedness of disciplines rather than the boundaries between them.

But it was our shared enthusiasm for climbing that was the strongest bond – an activity that provided some of the happiest and most fulfilled moments of our lives. Days spent on Derbyshire gritstone, in North

Wales and Cornwall, on the sea-cliffs at Swanage during a cold and bleak November; or sweaty day trips to the sandstone outcrops outside Tunbridge Wells, practising impossible moves with the protection of a top-rope; and, most especially, Chamonix and the Alps. Gerry and Lynda introduced me to the Mont Blanc region and their 'second home' in tents at the wonderful Mer de Glace campsite surrounded by the great Alpine routes; the walk up to the hut, followed by the early morning slog over a glacier to the base of the day's climb as dawn broke – anticipation, apprehension and excitement equally distributed amongst us as we uncoiled ropes and sorted the gear for the first pitch. Then, successful, the exultant and exhausted scramble down to catch (or, frustratingly, just miss) the last cable car and back to camp, the jokes and playfulness over each other's performance, the respect and regard, the bottle of wine chilling in the glacier river, and the arrival of the pizza van.

After a while, climbing became something of a passion for us, a complete contrast to our professional lives, and a renewal of our inner selves. In it we found the intellectual satisfaction in solving a complicated sequence of moves, the aesthetic delight in the qualities and textures of rock and the structure of mountains, or of a brilliantly coloured rope sneaking up a face marking the direction of a route, the total physical involvement in the gymnastics of body against gravity, and the absolute trust in each other – in the care and consideration in watching the rope (the lifeline between us and the rock), placing the protection, ensuring a safe descent; and, growing out of these shared experiences and pleasures, a very deep and loving friendship.

I suppose that anyone who participates in a high-risk sport reflects upon the fascinating combination of danger and reward, or gets asked why they do it. Writing over a

century ago, Edward Whymper ended his book *Scrambles Amongst The Alps* with the account of his successful ascent, and tragic descent from the Matterhorn involving the deaths of four of his companions: 'Do nothing in haste; look well to each step; and from the beginning think what may be the end.' We live in a culture that constantly refuses to acknowledge the processes of dying and the fact of death – something most clearly felt when we search in vain for consolation amongst our images and rituals, and we try to deal with an absolute loss. Another mountaineer, Eric Shipton, reflecting in his autobiography *Upon That Mountain* (1943) on a lifetime of climbing and exploration, describes a 'structure of feeling' curiously prescient of our growing realisation and desire for new patterns of consciousness and ways of living: 'In these days of upheaval and violent change, when the basic values of today are the vain and shattered dreams of tomorrow, there is much to be said for a philosophy which aims at living a full life while the opportunity offers. There are few treasures of more lasting worth than the experience of a way of life that is in itself wholly satisfying. Such, after all, are the only possessions of which no fate, no cosmic catastrophe can deprive us; nothing can alter the fact if for one moment in eternity we have really lived.'

Jon Bird

October 1990

THE GERRY HEDLEY RESEARCH FELLOWSHIP

The tragic death of Gerry Hedley whilst climbing in the Alps near Chamonix has naturally shocked and stunned the conservation world. At the age of 41, he already so widely impressed and inspired the profession that his role was pivotal and he, himself, irreplaceable. His work embraced in the broadest sense the physical and aesthetic issues raised by the conservation of painting, whether related to lining or to cleaning. Few have taken up the multi-disciplinary challenge of the profession with such enthusiasm and bridged, so effortlessly, the gap between art and science.

No one will forget Gerry Hedley, the person, nor his contribution to the elevation and refinement of conservation research; the perceptive and accessible clarity of his

ideas have permeated so deeply that our collective debt to him is already enormous.

It is perceived as crucial that his inspiration and impetus is not lost; that would be a betrayal. It is vital that his work is further pursued and developed, and it is to honour his memory and his work that The Gerry Hedley Research Fellowship is to be established at the Courtauld Institute.

The Trustees of the Endowment Fund will award the one or two year Research Fellowship to a candidate proposing a project which embodies the principles that Gerry would have supported. The research could be conducted at any collaborative centre of excellence, reflecting the international contribution and significance of his work. The findings will be prepared for publication and delivered as the Gerry

Hedley Lectures at the Courtauld Institute.

This is an ambitious proposal, but Gerry Hedley deserved nothing less. We aim to raise in excess of £100,000 and all contributions, both large or small, would be warmly welcomed.

Cheques should be made out to:

The Courtauld Institute of Art Fund (G.H.)
Gerry Hedley Fellowship Appeal
Department of Conservation and
Technology
Courtauld Institute of Art
Somerset House
Strand
London WC2R 0RN

Charity Commission Registration No.
288509

CONFERENCE NEWS

'Mnemosyne'

The 5th Women Art Historians Conference – call for papers

After the successful conference in Berlin 1988, the next Women Art Historians Conference will take place at the University of Hamburg from 18–21 July 1990.

The first Women Art Historians Conference was held in 1982 at the University of Marburg and was initiated by a women's workshop researching since 1980 into Women's Studies at the Art History Institute. The next two conferences took place in Zurich (1984), and Vienna (1986), with attendances growing from a few hundred to a phenomenal 1000 in Berlin in September 1988.

Women art historians in Germany felt that, not only were they under represented in the faculties, but, because they were – women and therefore took time out for their families – they were/are discriminated against because of the hierarchical structures of German academe, and because of ageism. The main conferences were/are run by male professors (there are very few

women professors) and there was therefore no forum for debate on feminist issues and theory.

Just as in Britain, art history in Germany is studied mostly by women, yet 15 years of research into women's history had been ignored by the mainly male dominated profession. Unlike in Britain, however, where feminists have attempted to work together with the left, calling for a theorised, politicised art history, finding a forum within the Association of Art Historians, where interdisciplinary methods could be explored, such approaches in main stream German art history are still regarded as being 'unscientific' and thus 'inappropriate' for the study of the 'real' (ie patriarchal) art history. The women's conferences therefore, provided the time and space to develop alternative strategies and to build bridges to women practising across the arts – to artists, gallery directors and collectors, journalists and writers, even to politicians, with

the Green Party being represented in Berlin. The binding network, therefore, spread wider than in Britain.

It was also important that women art historians from all over Europe were present in Berlin in 1988, with two British art historians – Irit Rogoff and Griselda Pollock – giving key papers, which had a huge impact on students listening. The Hamburg conference would like to consolidate this international flavour, although German will be the main language spoken. If people would like to give papers in English, they should see that these are translated and made available for the conference.

The theme of the 1991 conference will be 'Memory – Erinnerung'. A co-operative has been formed, called the 'Gertrude Bing-Verein', who are organising the conference together with the Hochschule für bildende Künste and the Kunstgeschichtliches Seminar (the Academy

of Fine Arts and the Art History Faculty at the University). The 'Verein' has named itself after the cultural historian, Gertrude Bing (Hamburg 1892 - London 1964), who was the colleague of the Hamburg art historian, Aby Warburg. When they emigrated to London in 1933, she took charge of the transport of the large library, which is now the Warburg Institute, of which she later became the director.

The conference will have two main emphases. One will be a theoretical section which will explore how feminist methods

and theories can benefit from a new reading of Aby Warburg's writing. Running parallel to this, will be an examination of the work of contemporary women artists. The *Leitmotiv*, the theme, of both sections will be *Erinnerung/Gedächtnis* - Remembrance and Memory. One of the aims is to set up a dialogue between artists and art historians. This will be in the form of workshops, working with original works of art, performance, etc. They would be especially interested in hearing from artists, who would be willing to present their ideas and work to

the conference.

Anyone interested in either taking part and showing their work, giving a paper, or attending, should contact: Gertrude Bing-Verein, Universität Hamburg, Kulturhistorisches Seminar, Moorweidenstr.18, 2000 Hamburg 13.

More information, with handouts and attendance application form (in German!) can be had from Ann Stieglitz, 7 Mill Lane, Wallingford, Oxon OX10 0DH. Tel. (0491) 35146 (usually weekends only).

17th-CENTURY DUTCH ART AND LIFE Interdisciplinary Symposium: call for papers

Hofstra University announces an interdisciplinary symposium for art historians and cultural historians on 7 May 1991, which will explore connections between 17th-century Dutch art and the social world experienced by men, women and children living in the Netherlands during the 'Golden Age'.

Papers are invited from art historians and those scholars with interests in Northern European art, the history of labour, women's history, the history of education, economic history, culinary history, the history of childhood and the family and the history of medicine and science.

At this symposium we seek scholarly papers exploring diverse issues, such as:

Village Fairs and City Markets: buying and selling livestock, produce, peddlers' goods and workers' services

Weaving, Spinning, Tailoring, and Lace-making: textile and clothing trades in Holland and 17th-century Dutch art

Artists at Work in Delft

Fishing, Fishermen, and Fishwives: painterly inspiration, economic significance, and a way of life

And the Young shall Follow: child-rear-

ing and family life

The Aesthetics of Dutch genre paintings and drawings

Peasant Life: economic necessities and artistic devices

Women's Work is Never Done!: artist accounts of 'domestic virtue'

The Erasmus Legacy: Dutch education and erudition

The Human Comedy: Dutch morals, humour, and social customs

Eat, drink and be merry: foodstuffs in art and life

Dutch Botany and Gardens: Dutch landscapes and flowerpieces

Italian Influences on Dutch Art

Marginal People: Soldiers, tavern wenches, bordello procuresses, quacks, charlatans, fortune-tellers, beggars and strolling musicians

Scientific Innovations and Discoveries: Astronomy, Cartography, Optics, and Medicine in universities and laboratories and Dutch artists' accounts of scholars, geographers, physicians, astronomers, and alchemists.

The symposium will coincide with Hofstra's exhibition of 17th-century drawings by the Delft artist, Leonard Bramer. 'Street Scenes: Leonard Bramer's Draw-

ings of Dutch Life,' curated by Donna R Barnes, will be mounted by the Hofstra Museum at the Emily Lowe Gallery.

Papers, limited to 20 minutes' presentation, must be written and delivered in English. Papers will be refereed. Selected papers will be published as part of the symposium proceedings. An abstract of the proposed paper must be submitted by 1 December 1990. Typewritten copies of papers, accompanied by a one page final abstract, must be submitted for consideration no later than 1 February 1991. Presenters will be selected and notified regarding acceptance by 30 March 1991. All papers and abstracts must be typed and submitted in duplicate to:

Lois A Beilin, Dean, School of Education, Hofstra University, Hempstead, New York 11550, USA.

For further symposium information, contact: Professor Donna R Barnes, Hofstra University, Mason Hall, Hempstead, New York 11550, USA.

Using the audio-visual medium in museums and galleries

The use of the audio-visual medium – films, slide shows and videos – offers an extra level of interest and enjoyment to the museum or gallery visitor. Many museums today are feeling the pressure to become ‘populist’, ‘accessible’ and even ‘value for money’. Some feel, perhaps, that an audio-visual element is a relatively simple way of achieving this; but the arbitrary installation of an audio-visual programme cannot fulfil this desire just by being there – ‘suitability for purpose’ has to be the determining factor. Standards must be high, too. British museum goers are used to the high quality of television and can easily spot a sub-standard or amateurish product.

To be successful, an audio-visual programme has to be conceived and designed as an integral part of an exhibition. In a museum or gallery context an audio-visual programme is capable of conveying information that a conventional display cannot. It can bring objects to the exhibition which, for whatever reason (value, bulk or recalcitrant owners), cannot be there in reality. It can place the objects that *are* present in a wider context, by showing them in their natural setting perhaps, by revealing the reasons for their creation, or by recounting the life of their creator. Most interestingly, perhaps, an audio-visual programme can be the expression of a particular viewpoint, a personal impression, an exhibit in its own right.

Which format?

The choice of format – projected film, slide show, video or film via a TV monitor or video projector – is determined in part by the space available within the gallery, and the nature of that space. Each format has advantages and drawbacks which need to be assessed in the light of what the programme is intended to achieve: TV monitors are compact, reliable and not very intrusive, but the small screen cannot do justice to grand vistas or imposing edifices; and it does not have the impact to generate ‘atmosphere’. Multi-image programmes, that is, slide shows, given enough space for a darkened room, a screen and multiple projectors will give astonishing picture quality, big images and the power to hold an audience in thrall.

The original audio-visual medium, projected moving film, has been largely superseded by video; the need for an operator to rewind the spool and rethread the projector at the end of each showing has made it impractical for continuous use within an exhibition.

One of the most recent developments is that of interactive video, where the programme is constructed in the form of a multi-choice route which the viewers determine for themselves by selecting an option at various points through the programme. The obvious use for this format is educational where viewers respond to ‘questions’ put by the programme and progress through the programme according to their speed and level of learning. The Imperial War Museum used this new format to show footage, still images and parts of their art archive that would otherwise be inaccessible to the casual museum visitor. The interactivity of each programme allows viewers to choose the subject they wish to know more about from a range of short sections contained within the programme. Sadly, the high cost of the equipment for interactive video means that only the largest budgets can accommodate it.

Any of these audio-visual formats is suitable for temporary or permanent exhibitions, although of course you get more mileage out of your investment the longer you go on showing it. If the use is to be temporary it is possible to hire the necessary equipment. Alternatively, the equipment can be bought, a service contract arranged and the equipment is there for subsequent use.

Putting it into action

The Silk Museum in Macclesfield is a small public museum that concentrates on the local silk manufacturing history. Starting from scratch, and beset by all the usual funding worries, its curator, Moira Stevenson, was determined that the museum should include a multi-image programme that would act as ‘an introduction to the museum displays and enable the visitor to get the maximum information and enjoyment out of the displays’.

The programme was integral to the design of the museum (it forms the first room that visitors enter) and, as well as providing a brief history, it was a way of bringing to life the human drama of the story; something not easily conveyed by static displays and written captions. The programme runs continuously and only needs someone to switch it on in the morning. It uses three projectors (the minimum necessary to produce something that is more than a sequence of slides) and, according to the curator, it is ‘the museum display which receives most positive comments from visitors’.

When the Royal Academy of Arts in London were planning their winter exhibition ‘The Age of Chivalry’, they were aware that it would be incomplete without an examination of the architecture of the time. A nine-projector wide-screen (wide and thin like ‘cinemascope’ at the movies) multi-image programme was commissioned which ran continuously in its own viewing theatre. Its purpose was to provide an architectural context for the displays in the exhibition. Canterbury, York, Lincoln, Gloucester and Wells cathedrals, small parish churches and forbidding castles filled the screen with an accompanying soundtrack of period music and a narration written by an art history expert. Reviews of the result ranged from ‘breathtaking’ (*Daily Telegraph*), to ‘rather like a slick presentation by an estate agent’ (*The Guardian*).

The award winning Museum of the Moving Image in London was conceived as an overtly populist museum, making full and imaginative use of every medium at its disposal to convey the variety and excitement of the moving image. A multi-image programme – using still images – was commissioned to capture the great British films of the war years, reflecting the film stills that were so much a part of cinema going. The soundtrack was an audio montage of famous sentences from films, snatches of music and excerpts from newsreels which combined to give an impressionistic resumé of the events and the films of the war years. Nostalgic for those who lived through it, intriguing for

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those new to the genre.

Recouping costs by selling video copies of a programme is rarely viable. The public are not used to spending more than £10 on a video – and that's for 2 hours of feature film – so the price you can charge is virtually set, whereas the cost of cassettes and duplication, unless in enormous numbers, tends to exceed that figure easily. But an audio-visual component within a museum or gallery

should not be regarded as a commercial exercise any more than the other displays. It can, and should be, a coherent element within the design. And, just as displays are designed to be aesthetically sympathetic to their subject matter, so should a programme respond to its content.

Audio-visual programmes offer the opportunity to put forward a subjective viewpoint, to evoke a mood, or to provoke

a response from the viewer. At their simplest, they can add another dimension to a subject; at their best, they can make a powerful and memorable contribution to an exhibition, museum or gallery.

Sarah Reed
Triangle Two Limited

ANNOUNCEMENTS

Freelance Group

HELP!

Several members of the sub-committee have resigned because they are no longer freelancers, and so we are *urgently* seeking the assistance of freelance colleagues willing to play an active part in promoting the Group and prepared to share the workload. The activities of the Group can only be expanded with a larger sub-committee. If you can help us, please contact:

- Clare Ford-Wille, Chairperson, 071-731 6387
- Deirdre Robson, Secretary, Register Compiler, 081-743 4697

FREELANCE REGISTER

Please look at the flyer enclosed with this issue of the *Bulletin*. If you have not yet completed the freelance form, please do so now and send it to Deirdre Robson, 10 Davisville Road, London W12 9SJ. Enquiries are being received from potential employers, particularly for people working in the field of decorative arts.

CHANGES TO REGISTER ENTRIES

Please keep Deirdre Robson informed of any changes (address, qualifications, publications, etc.) to be made to your entry in the Register.

From the Hon. Treasurer

In Terry Pratchett's *Pyramids* there is a camel called You Bastard. His disdainful attitude towards the human race is represented as the consequence of having evolved a method of co-existence which permits him (and other camels) to get on with the thing he is really good at, ie higher mathematics, with a minimum of inconvenience.

Now I'm not laying claim to a high level of mathematical ability. The illustration only struck me as potentially useful in that it seems to describe one popular attitude towards Hon. Treasurers pretty well. They're useful for certain purposes, can be annoying when you don't want them to be, and, although you might even grow relatively fond of them, there's always the worry at the back of one's mind that they might, for whatever playful reason, take it into their heads to calculate the appropriate ballistic vector and spit in your eye.

From the point of view of finances, the Association has come a long way since its foundation. Some years ago it was registered for Value Added Tax, itself both a measure of the Association's success and an indication that the Association needs to be realistic and professional in its organisation and activities. I am happy to report that the

recent VAT demand of some £12,000 was reduced to some £3,000 (and there is a chance that we may be able to reduce it further). The Association had, however, to employ the services of a professional tax consultant to do so.

The point I wish to make is a simple one. Although we still desperately need the enthusiasm, time, and energy of those who are prepared to support the Association in every way possible, these days we have to be quite professional about running the AAH. In financial terms, or in marketing terms, there is now really very little difference between running a commercial organisation and a non-profit organisation except the objectives each aspires to. As a result, the Association needs an increasing level of competence and expertise in translating its aims into reality.

Since we're on the same planet as camels, I think it a little unfair if we don't try to understand them a bit better. We shall be reporting on various aspects of the Association's finances in future *Bulletins*, and I would like to welcome any correspondence from the membership.

Theo Cowdell

ANNOUNCEMENTS

Union Catalogue of Art Books in Libraries in Scotland (UCABLIS)

There are several libraries in Edinburgh with major holdings of books on the history of art – the National Library of Scotland, Edinburgh University Library, the libraries of the National Galleries of Scotland and the National Museums of Scotland, Edinburgh City Libraries' Fine Art Library and the libraries of the Edinburgh College of Art and the Royal Scottish Academy. To help users to locate publications in these libraries and to help the libraries to co-ordinate their purchasing policies, a Union Catalogue has been built up since the 1950s. This now covers fifteen art libraries in Edinburgh and the Mitchell Library in Glasgow. This Catalogue was known as UCABEL (Union Catalogue of Art Books

in Edinburgh Libraries) until September 1990, when, to reflect concern with locations beyond Edinburgh, it was renamed UCABLIS. It was started as a Slip Catalogue and excluded most modern British material (on the grounds that such material could be found in the National Library of Scotland, which is a Copyright Library). The Slip Catalogue is housed in the National Library of Scotland.

Since 1988 new records have been entered into an Online version of the Union Catalogue. The Online Catalogue has now extended the scope of the catalogue by including all relevant British material as well as foreign publications. It is hoped that it will eventually be possible to enter

the pre-1988 entries into the Online Catalogue.

UCABLIS is a very useful guide to the rich but scattered resources of art historical literature in Edinburgh libraries and the Mitchell Library in Glasgow. It can save the researcher considerable time and effort in tracing publications. There are plans to extend the coverage to other libraries in Scotland with important holdings of art books. Remote access to the growing Online Catalogue of UCABLIS will make it an increasingly valuable research tool.

For further information on UCABLIS please contact Mr. Stephen Holland, National Library of Scotland, George IV Bridge, Edinburgh, EH1 1EW.

British Architectural Library Receives Grant

The British Architectural Library has been awarded a £3,500 grant from the National Manuscripts Conservation Trust to help in the preservation of the Library's Manuscripts and Archives Collection. The grant will be used to treat important 18th and 19th century papers, including the correspondence of architects such as Charles Robert Cockerell, Sir William Chambers, Sir Robert Smirke, Sir George Gilbert Scott and A.W.N. Pugin.

The first item to receive treatment will be the fragile 'Goodchild Album', a valuable record of the work of the Cockerell practice compiled by his assistant John Eastly Goodchild. The Album was purchased by the British Architectural Library at a Christie's sale in 1983 with the aid of a grant from the National Art Collections Fund.

Angela Mace, Archivist of the British Architectural Library, said: 'This grant is a welcome and timely contribution to the challenging task of ensuring that our extensive and widely used collection of manuscripts is preserved in good condition for the benefit of future generations of scholars.'



The 12th International Art History Book Fair The National Gallery, London 8-9th November 1991

Next year our annual Art History Book Fair will be held in November instead of during the annual conference in April. As the National Gallery will be opening their new extension in April, it will be an exceptionally busy time for them and they feel, very reasonably that they must be free of other commitments. They have, however, generously agreed to host the Book Fair in November.

The Fair will be organised by: Yvonne Courtney,
Yvonne Courtney PR, 100 Westbourne Grove,
London W2 5UR. Tel: 071 221 9955
Fax: 071 221 2798. Further information will appear in the
February 1991 issue of the *Bulletin*.

The 1990 Minda de Gunzburg Prize

In order to promote and encourage the study of art history, Minda de Gunzburg founded ASDA (Association de Soutien et de Diffusion d'Art) and presided over it from 1975 to 1985.

The Minda de Gunzburg Prize, established in July 1987 by Alain de Gunzburg and his sons, Jean and Charles, aims to continue such activities within ASDA.

The Minda de Gunzburg Prize of \$25,000 is awarded annually to the author(s) of a temporary exhibition catalogue remarkable for its contribution to art historical studies. The jury will consider exhibition catalogues studying Western art from the Middle Ages up to the twentieth century, excluding those concerning living artists. The jury's decision will be based on the scholarly qualities of the book.

The 1990 Minda de Gunzburg Prize is open to catalogues in all languages published in 1990. It will be awarded at the beginning of 1991. Authors, publishers and exhibition organisers wishing to apply should send a copy (three if possible) of the catalogue before 30 January 1991 to: ASDA, 170 boulevard Haussmann, 75008 Paris, tel: (1) 42 89 18 28 fax: (1) 42 25 39 72. Catalogues will not be returned. They are presented by ASDA to libraries specialising in art history.

New Directory Publication

*Art Historians in the UK:
a directory of expertise
and research*

This new directory, currently in preparation, is open to everyone involved professionally with the study and documentation of the fine and applied arts (excluding architecture): people with specialist interests, ongoing research, and publications (articles, exhibition catalogues, books) to their credit. The aim is to bring together for the first time useful information on the work of academics, curators and freelance authors/lecturers.

All such persons interested in a free entry in the directory, and who have not yet received a questionnaire, are asked to contact the compiler/publisher Peter Marcan, 31 Rowloff Road, High Wycombe, Bucks. HP12 3LD; London telephone contact: (071) 790 1597.

**DESIGN
HISTORY
SOCIETY**

**REYNER
BANHAM
MEMORIAL
LECTURE
(1991)**

**The
Dream
Machine:**

**Flash Gordon
and
1950s Car Design**

by
Frank
Dudas

4pm on
Friday,
25 January 1991
in the
Seminar Room,
Victoria and Albert
Museum

POLYTECHNIC OF EAST LONDON

Issues

The School of Architecture, Art and Design at the Polytechnic of East London announces the launch of a new journal, *Issues: in the theory and practice of Architecture, Art and Design*. This journal aims to address both practitioners and theoreticians across the related disciplines of art and design.

The first *Issues* carries articles on Chetchevlov and Eisenstein, on fashion

photography, architectural criticism and technologies, on Total Artwork and on the building of Beaubourg. Authors include Brian Hatton, Michael O'Pray and Nathan Silver and the editor is Gillian Elinor.

Information on subscriptions from Judith Preece, Polytechnic of East London, 89 Greengate Street, London E13 0BG. Tel: 081-590 7722 x 3434.

ANNOUNCEMENTS

ANNUAL SUBSCRIPTIONS: DUE 1 JANUARY 1991

Members will welcome the news that subscription rates remain unchanged with the single exception of those overseas members who pay in dollars. Because of the present exchange rate and the bank charges we incur in converting dollars to Sterling, the dollar rate has had to be increased to \$70.00, as listed below. However, the Sterling rate for USA and the rest of the world members remains unchanged and for members in this category we strongly advise payment in Sterling or by International Money Order wherever possible.

The rates are as follows:

UK only

Ordinary member	£ 26.00
Student member with <i>Art History</i>	£ 21.00
Student member without <i>Art History</i>	£ 5.00
(Students, please supply a photocopy of your student card)	
Unwaged member with <i>Art History</i>	£ 21.00
Unwaged member without <i>Art History</i>	£ 5.00
(Unwaged members, please supply a photocopy of your UB40)	
Joint members	£ 30.00
Life members' subscription to <i>Art History</i>	£ 16.00

Overseas members (all categories)

Europe	£ 30.00
USA and rest of world	£ 34.00 or \$70

Those members who pay by Standing Order are asked to make sure they are paying the correct amount to the right bank, which is: National Westminster Bank, 45 London Street, Norwich NR2 1HX. Account No: 08788391; Sorting Code: 60-15-31. Anyone who would like a Standing Order form, please ask Pamela. Those paying by cheque or postal order, please complete and return the red form enclosed with this *Bulletin*.



AAH MEMBERSHIP CARD 1991

Membership cards for 1991 are of a new design. They fit into a credit card wallet and they have a space for a passport-sized photograph.

When you receive the new card, you should sign it and attach the photograph (if you want to). Then peel away the backing paper on the adhesive front cover and slowly press the cover across the card. (You may have problems if you remove all the backing paper before beginning to stick the cover down.)

ANNOUNCEMENTS

Committee Nominations

Nominations are invited for election to the three places on the AAH Executive which will fall vacant at the 1991 AGM. Nominations should include the names of the proposer and one seconder both of whom must be current members of the Association, the written consent of the nominee and a brief CV of the nominee.

Please send nominations to the Honorary Secretary, Elizabeth Miller, Prints, Drawings and Paintings Collection, Victoria and Albert Museum, South Kensington, London SW7 2RL, to reach her not later than Wednesday 27 February 1991.

New Owners for Phaidon Press

The receivers of Musterlin Group plc have successfully concluded negotiations to sell the assets and business of Phaidon Press Ltd to entrepreneurs Mark Futter and Richard Schlagman. They will retain the current management team headed by MD Geoff Cown and all current staff. Plans are already afoot to move the offices from Musterlin House to new premises in the Oxford area.

The new owners of one of the world's most prestigious art publishers have not only acquired the highly respected Phaidon brand name and its stable of notable authors, but also the stock and an extensive archive dating back to the founding of the company in 1923. All claims from creditors and the debtors will remain the responsibility of the administrators, Grant Thornton.

Futter and Schlagman, both in their mid-

thirties, are intriguing new entrants to the world of publishing. They founded an electronics company after leaving university and bought Bush Radio in 1981, where they were joint chairmen and majority shareholders. They floated the company in 1984 and sold it in 1986 for approximately £16m. They are expected to bring dynamic business attitudes and considerable enterprise and initiative to their new acquisition. Richard Schlagman is a discerning collector of 20th-century art and his knowledge in this area is expected to be of use to Phaidon's future publishing programme.

The Phaidon staff are delighted with the news and MD Geoff Cowan said 'Competition for the company was fierce and I am pleased that the company remains independent, which will allow us to continue our traditions and develop them in a manner suitable for today's competitive world.'

SUB-COMMITTEES

Polytechnics and Colleges sub-committee Draft 3-year Plan 1990-1993

The work of this year has centred on involving and informing the membership of the swift changes in our sector. We have devised a 3-year programme of topics to be examined by a series of meetings/workshops. These are:

- (1) to monitor the introduction of both credit accumulation and transfer and modularity, and the way these will affect curriculum development in our sector
 - to monitor and promote research and the maintenance of academic standards during a time of increasing pressure on academic staff
 - to explore fruitful collaboration between university, polytechnic and college sectors
- (2) 1992: the European context and its implications

- academic: from what base are we teaching? eg West Eurocentricity/ East Eurocentricity
 - teaching strategies eg student-centred learning in the face of increasing student numbers
 - credit accumulation and transfer in relation to European harmonisation and the way in which this affects the two areas above
- (3) For historical reasons Art and Design History in our sector is frequently an interface between other subject areas. We aim to explore these interdisciplinary connections as a rich resource for furthering the academic debate of Art and Design History.

So far, three workshops/meetings have taken place, at Leeds, Bristol and Derby, involving participants from more than ten institutions, primarily from the higher education sector. Four further meetings are planned for 1991: (1) 29 January - 'CATS and Modularity', Hertfordshire College of Art and Design; (2) Spring - 'Research', Cardiff Institute of Higher Education; (3) May - 'Research', Polytechnic of East London; (4) October - 'European Links', Middlesex Polytechnic.

Monika Puloy
Chair

Polytechnics and Colleges Sub-committee

For further information, contact Shirley Walker (Secretary to the Sub-committee) on 081-348 7955.

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Editor of *Bulletin*: Clare Pumfrey

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Dr Simon Miller
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Joanna Woodall

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Artists' Papers Register

Dr Rowan Watson
Special Collections
National Art Library
Victoria and Albert Museum
London SW7 2RL

Dublin Conference Organiser [1990]

Fintan Cullen

London Conference Organisers [1991]

Joanna Woodall
John Newman

Leeds Conference Organisers [1992]

Jonathan Harris
Anthony Hughes

