



BULLETIN

ASSOCIATION OF ART HISTORIANS

Registered Charity No. 282579

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NEWS REPORTS

CHAIR'S REPORT

During the autumn the Officers and the Executive Committee of the Association have taken up a number of issues of interest to the membership.

Art History Teaching in Scottish Universities

The Scottish Higher Education Funding Council is about to embark upon a Quality Assessment Programme for Humanities subjects in the academic year 1995–96. The Association has written to the Director of Teaching and Learning making a case for Art History to be assessed separately from History and he has agreed to take careful note of our arguments when the detailed programme content for each funded subject group is worked out.

1992 Research Selectivity Exercise: The Aftermath

Members of the Association will remember the dismay which greeted the funding allocation in the aftermath of the 1992 Research Selectivity Exercise operated by the Higher Education Funding Council for England and Wales. Having complained vigorously to the Chairman of the HEFCE, the Association has now written to all Art History departments pointing out that the HEFCE simply overlooked the substantial numbers of new departments coming into the reckoning with the end of the binary divide. The Association wants every Art History department to explain how it was affected by the application of the unfair HEFCE formula and we are preparing to

put more pressure on Vice-Chancellors and on the Funding Council itself to have the system amended.

Art History Departments' E-Mail Network

The Association wishes to establish an E-Mail network to keep colleagues working in Art History departments across the country more closely in touch with one another. E-mail addresses to the Chair please.

Review of the Academic Year

The Association has been asked to comment on the Flowers Report, recently published, which lays out the arguments for and against a general move from terms to semesters. The Executive Committee has discussed this once but would welcome the view of the membership. The current EC view is that maximum priority should be given to the preservation of research time but that other aspects of the report are beyond our remit.

The Association's Finances

Once again, we have been discussing the need to raise the Association's income. Here are some helpful, easy steps that every member could take:

Subscriptions – Pay promptly and encourage colleagues to join the AAH.

Advertising Revenue – Persuade your publishers to advertise in *Art History*.

Sponsorship – Many of the Association's activities could be sponsored. Send ideas

for potential sponsors to the Director of Publicity and Administration.

Benefactors – Change your terms of membership to become a Benefactor.

We have also received the excellent news that the Association will no longer be charged VAT on subscriptions and other business. This will save us substantial amounts every year. Many congratulations and thanks to Peter Crocker for his patient negotiations with HM Customs & Excise.

1994 Bookfair: It is vital to the Association's finances that this event is a success. Please do all you can to encourage publishers to take stands.

National Art Slide Library

The NASL has now relocated from the V&A to De Montfort University, Leicester. De Montfort will soon publish its plan for the future operation of the library. First results suggest that a postal service will be perfectly reliable and that there is considerable interest in purchasing as well as borrowing slides. They have identified almost 200,000 usable slides and over 36,000 of these have now been recorded on a database.

Local access points are to be established up and down the country to act as referral points to the NASL, the first to be at Finsbury Library, Islington. All these developments require funding. The re-launch is scheduled for mid-January 1994.

Through the good offices of Will Vaughan and his working party, the Association is still doing what it can to

support the establishment in London of a permanent satellite collection of the NASL.

The Art History of the World

The EC has started serious discussions on the Eurocentric character of British Art History and on what, if anything, should be

done to encourage a new attitude and how things might be changed. Some see the challenge to the old canon as the next great frontier for the discipline in this country. In due course we shall be seeking more precise information about the kinds of Art History taught across the country and the

extent to which non-European or non-Western material is presently included. Meanwhile any information or opinions to the Chair please.

Nigel Llewellyn
December 1993

SLIDE LIBRARIES: THE COPYRIGHT LAW

An Important Development

Since the passing of the Copyright Act in the late 1980s, many members of the Association will be aware of the dilemma afflicting those who use slide libraries which hold stocks of slides made from books. Such images are illegal but no-one has come up with a scheme whereby the making, storing and using of such slides could be legalised and the holders and users insured against prosecution.

The Executive Committee has decided to use the pages of the *Bulletin* to draw the attention of the membership to a licensing scheme which claims to solve these problems. The Executive does not endorse the scheme but seeks only to publicise it as a service to individual members who may own or be responsible for slides which may infringe copyright.

On behalf of the AAH, in late October I attended a meeting of an advisory group representing the Library Association, the Institute of Information Scientists, ARLIS and the ASLIB AV Group. The meeting was called by the Design and Artists' Copyright Society (DACS), who are about to become licensees under the terms of the Copyright Act. All the professional librarians present on the Working Group were agreed that a voluntary licensing scheme was essential. It was noted that many institutions had prohibited copying altogether, that some collections were lying dormant and unused while educationalists were desperate for teaching material.

DACS will establish a scheme whereby an institution or an individual may apply to

have a slide library licensed. The licence will be granted in exchange for an annual fee and DACS will disperse monies to those copyright holders who apply to it. The holding of a licence will insure the licence holder against prosecution under the terms of the Act.

Initially, 'start-up' licences (in fact, indemnification against claims) will be granted retrospectively to allow existing collections of slides to be maintained. Applicants will count their present holdings of 'illegal' slides and will pay a fee banded according to the size of the collection. Some AAH members may take this opportunity to discard those old, pink stalwarts. Latest estimates suggest such 'start-up' fees could range from £500 for smaller collections to £2,500 maximum for the largest collection.

Thereafter, and in addition to the 'start-up' licence, DACS will issue 'annual' licences based on a combination of a flat fee (latest estimates put this element at £500 p.a.) and a 'per slide copy charge' of about 25 pence. The combination of these two elements respect DACS' view that there is no standard or typical slide library.

Members may recall that the AAH sought legal opinion on the Copyright Act with regard to slide libraries. It may be worth noting that the lawyer we used then, Robin Fry, now acts for DACS and supports the licensing scheme they are trying to establish. On behalf of the Association I have written to DACS raising certain important questions, including the issues

of world rights and the plight of freelancers with small private collections. DACS is preparing to issue licence application forms in spring 1994 and members keen to know more should write to:

Janet Ibbotson
Design and Artists' Copyright Society
St Mary's Clergy House
2 Whitchurch Lane
London E1 7QR
Tel: 071 247 1650
Fax: 071 377 5855.

Meanwhile, without grudging proper remuneration to the copyright holders on the slides we use for teaching many of us will be wondering where our institutions are going to find these extra funds. Please do **not** write to me for more information about the DACS scheme.

Nigel Llewellyn
Chair
December 1993

COMPUTING THE PAST

Managing Information in Museums, Galleries and Archives

9th Annual Conference of CHArt

Victoria and Albert Museum 17 – 18 December 1993

For nearly a decade now, CHArt (the Computers and History of Art group) has been holding an annual conference in which some aspect of the application of computers to the study and conservation of works of art is explored. This year the focus was on the ways in which information technology has been transforming the activities of museums, galleries and archives. Talks were given on a variety of aspects of what was quite a wide-ranging theme. The topics themselves ranged from broad management practice and principles to specific projects and research tools.

Setting Standards

In line with these different approaches, the lectures were divided into three sessions. The first, entitled *Setting Standards*, considered the various attempts underway to establish compatible standards for the classification and description of objects in museums. On the surface this might seem a fairly limited subject, until one begins to consider its implications. With the growth of networking, it is possible to access information from an almost limitless number of institutions. If there is sufficient compatibility between the ways in which these institutions describe the objects in their possession, then it is possible to treat these as the contents of one 'universal' museum. Expertise about objects would no longer be confined within pockets of local practice, but would be encouraged to develop in new directions, allowing different comparisons and conclusions to be drawn, and making the objects themselves more accessible to a wider public.

This was one of the issues addressed by the three speakers in this session. Andrew Roberts – Documentations Officer at the Museum of London – laid particular stress on the value of achieving international compatibility. Alice Grant – Standards Development Manager at the Museums Documentation Association – described the UK Museums Documentation Standard,

due for publication next spring. Finally, Mike Budd – of the Science Museum Library – considered the findings of LASSI (no dog jokes please, he pleaded at the beginning of his talk – without much effect). The Larger Scale Systems Initiative (to give it its full title) is being operated by a consortium of museums which covers both arts and science subjects. Amongst the interesting issues he raised was that of the status of the object itself. In science museums, he observed, the tendency is to see the object as a sample, rather than as a unique item. In arts museums, on the other hand, the reverse is true. This difference profoundly affects the attitude to classification and the possibility of achieving standardised practices.

Although not in this session, Alan Seal's talk on 'Standards and Local Practice – the experience of the Victoria and Albert Museum' provided a wry coda to the standards debate. Alan Seal – who is in charge of implementing the V&A's computerised classification system – took the view that standards can only be set by practice. And while this might seem to be a sensible enough point to make, he added the rather more disconcerting one that standards tend only to be agreed when a system is already over its development period and is on the way out. Whether this is true or not, it is certainly clear that no standardisation system can succeed that has not got the flexibility to develop with practice and to move from system to system. On the other hand, without some measure of agreed standardisation, much of the advantage of the present process of computerisation will be lost.

Projects and Applications

The next session of the conference, *Projects and Applications*, moved on to look at specific examples. As well as Alan Seal's account of the experience of the V&A, there was the description of a major international visual archive venture – Van Eyck. The aim of this project – run with EC

funding by a consortium of Dutch, British and Irish partners – is to find ways of linking different databases which deal with art cataloguing and to provide standards for the exchange of information. The achievements of the project so far were described by members from the Witt Library – John Sunderland and Colum Hourihane – together with Stewart Granger of Vasari Inc. Finally in this session there was a move to a research project, when Tony Higgins of the British Museum described the use of imaging techniques for the identification and classification of watermarks on papers used for printmaking

Research Tools

The second day of the conference began with the session *Research Tools – Investigating the Image*, which saw a further move towards discussion techniques and methods. The offerings were quite diverse. Frank and Jean Colson from the University of Southampton demonstrated their 'Hides' project, in which there is an emphasis on providing a multimedia environment in which all the various tools the historian could require are brought together. Frank Colson made the point that a historian of the twentieth century needed to co-ordinate a multifarious variety of sources which could include visual and moving sources (i.e. film) as much as text. The next speaker was Seamus Ross from the British Academy, who described progress on 'The Corpus of Romanesque Sculpture in Britain'. This is a project sponsored by the British Academy, with the ambition of cataloguing all extant examples of Romanesque sculpture. Seamus Ross emphasised the importance not only of entering the data electronically, but also of using digital imagery as opposed to conventional photography.

A novelty for the conference was the appearance of the police – in the form of the Art Fraud Squad. They were there to demonstrate ACIS (Article Classification and Identification Systems) – the system

that has been devised for them to help detect art theft. Detective Inspector Butler – who gave the talk – emphasised how much art crime has grown in recent years. This is something that hurts the poor as much as the rich. Not only do people lose their valued possessions, but the poorer countries lose their national heritage.

Once again imagery played a key role in what was going on, and some impressive software was demonstrated which showed how images are used for object detection. One problem is that the system has to be 'police proof' (their term), that is, it has to be capable of manipulation by someone who has no expert knowledge of art, but who is trying to track down a crime. Butler envisaged that in the future it would be possible to have a portable system that could be used by police officers and customs officers and similar people 'on the ground', thus enabling detection to take place in the market place, where it is most needed.

The final talk in this session was a lecture by Dr Manfred Thaller on his 'Kleio' system, a database designed specifically for use by historians. Dr Thaller's particular concern here was the use of images. He made very valuable observations about how historians use images and the ways in which these uses coincide with those of the art historian – though not always. It was a positive talk that showed the extent to which each group could learn from each other. He made the point that historians, when using images as evidence (for example of an aspect of the material culture of a particular society), have to take note of the ways that pictorial conventions control evidence. Dr Thaller also made the very important point that digitised images have to be as accurate as possible and that compression techniques are likely to remove valuable evidence that might not be visible in the original but which could be discovered later by image transformation techniques. He provided some striking examples of how image enhancement had enabled scholars to detect previously unknown information about the physical nature of medieval manuscripts, and how this had led to dramatic re-readings.

Demonstrations

During the afternoon there was a wide variety of demonstrations of tools and systems that had been described in the lecture sessions. These included Hides, ACIS, the AAT (Art and Architecture Thesaurus), and Morelli – the picture referencing system currently being implemented at the Witt Library. These showed the great variety of work that was going on at the moment, and also emphasised how valuable further linking between the systems would be.

As is usual, the conference also provided the venue for the Annual General Meeting of CHArt. The growing strength of the group's journal, *Computers and the History of Art*, was welcomed and it was announced that CHArt was seeking to stimulate further interest in the issues of computerisation by offering a pair of prizes, one for an essay by a student, and one for a research project. Details of these are given under Announcements in this *Bulletin*. New committee members were elected at the AGM – including representatives for Holland and Ireland – and the idea of closer ties with other relevant societies was mooted. It is hoped that CHArt can have a presence at the next AAH conference, and that there will be a joint workshop on images with the Association of Historical Computing. It was also decided to have the next conference earlier in the year. A possible topic would be 'Making Connections'. Such a topic would certainly fit in with the ambition that CHArt has to bridge gaps between art and technology and make clear the possibilities that open up through this process.

Will Vaughan
December 1993

CHArt is a society open to all who have an interest in the application of computers to the study of art and design. Membership currently stands at £25.00 per annum.

For further information please write to Robert Senecal, Secretary of CHArt, The Library, Goldsmiths College, Lewisham Way, London SE14 6NW.

Theatre, Spectacle and Performance

7 May 1994

The University of
Manchester
Department of History
of Art

First Annual Graduate
Symposium
Northern Universities Group

Call for Papers

On 7 May 1994, the History of Art Department at the University of Manchester is holding its first graduate symposium, on the theme *Theatre, Spectacle and Performance*, at the Whitworth Art Gallery. This day-long conference is primarily intended to offer a forum for post-graduate students working within the discipline in universities which are not within easy reach of London.

The theme of the conference has been devised to embrace papers of diverse content and approach. We shall welcome the fruits of research pertaining not only to theatre in the narrower sense but also to 'performance' of identities and ideas within the visual arts.

Please send abstracts, to arrive no later than **14 March 1994** to:

Graduate Symposium
Department of History of Art
University of Manchester
Manchester M13 9PL

For further information and booking forms contact:

Dominic Britton: Tel. 061 275 7210
or

Mark Whittaker: Tel. 061 448 1247.
Fax (Department): 061 275 3331.

BIRMINGHAM CONFERENCE 1994

FORWARD: ART AND INDUSTRY (Past and Future)

University of Central England in Birmingham
8–11 April 1994

In its twentieth year, the conference returns to Birmingham, its inaugural venue, taking place at the Gosta Green site of the Institute of Art and Design. The theme 'Forward: Art and Industry' is derived from the city's crest. It encapsulates the historic local association with the traditions of the British Arts and Crafts Movement, and summarises the conference programme, which gives equal emphasis to art and design history, including architecture, crafts, museology, and a wide range of current issues. The full programme of academic sessions is complemented by a range of related events reflecting this theme.

Organisers: Professor George T Noszlopy and Dr Kenneth Quickenden (University of Central England)
Administrators: Vicky Ley (academic sessions and bookings) and Lynn Woolley (finance and visits)
University of Central England, Institute of Art and Design, School of Theoretical and Historical Studies
in Art and Design, Gosta Green, Birmingham B4 7DX
Direct Line: 021 331 5885 Fax: 021 333 5569

Book Fair: Savita Ayling, 776 Leabridge Road, Leyton, London E17 9DN Tel and fax: 081 539 7005

General Information

Bookings

A booking form, including the address and phone number of the conference office, is included in this *Bulletin*. Early booking is advised for members wishing to attend visits or other special events.

Accommodation

Bed and breakfast may be booked through the conference office at a variety of venues and prices. Halls of residence are available on the Aston Campus, while accommodation in the nearby (walking distance) Royal Angus Thistle Hotel (Four Star) has been negotiated at an extremely favourable rate. Members are urged to book early to secure the room and price of their choice.

Sustenance

The conference fees include morning coffee, a buffet lunch, and afternoon tea; these will be served in the Institute of Art and Design refectory.

Registration

It will be possible to register from 0900 onwards in the foyer of the BIAD building. Please note that a surcharge of £10 will be payable by delegates booking on the day of the conference.

AAH Business

The Student Special Interest Group will meet on Friday 8 April at 10.00, in addition to the usual Special Interest Group meetings on Sunday from 10.00 to 11.00. The AAH AGM will be held in the Lecture Theatre, Emma Jessie Phipps Building, Gosta Green, on Sunday from 10.30 until 13.00.

Plenary Sessions

These will be held at the Great Hall, Aston University Main Building.

Friday 8 April: 12.00

Sotheby's Lecture: Sir Denys Lasdun: *Tradition and the Individual Architect*

Saturday 9 April: 16.00

Artists Addressing the Public: Three artists who have been involved in public art commissions give their views. Deanna Petherbridge will discuss some of the inherent dichotomies of contemporary

public art practice. Paul de Monchaux will speak on *Poetry and Sculpture: The making of the Wilfred Owen memorial*. A third artist to be confirmed. Session convened and chaired by Vivien Lovell, Director of the Public Art Commissions Agency.

Sunday 10 April: 16.00

Professor Michael Podro (University of Essex): *History or Artistry. A Comment on the Present*.

Receptions

Friday 8 April: Gas Hall, Birmingham Museum and Art Gallery, to be opened by the Lord Mayor of Birmingham.

Saturday 9 April: Delegates may choose either the Ikon Gallery or the Barber Institute of Fine Arts.

Sunday 10 April: A choice of either a reception and exhibition at the Public Art Commissions Agency or a recital by Alfred Brendel of Beethoven Piano Sonatas at Symphony Hall. A block booking of 200 tickets has been made, providing an extremely attractive discount; these may be purchased when booking, on a first-come, first-served basis.

BIRMINGHAM CONFERENCE

Exhibitions

Special exhibitions to coincide with the conference may be viewed at the Birmingham Museum and Art Gallery during the reception:

Bikeart: The Art, Craft, and Lifestyle of the Custom Bike Movement. Gas Hall, 12 February – 8 May.

Vessels from Another World: Metaphysical Pots in Painted Stoneware by Elizabeth Fritsch - a touring exhibition from the Northern Centre for Contemporary Art, 26 February – 23 April.

The Ikon Gallery plans an exhibition (title to be confirmed), which will be open to delegates during the Saturday reception. In addition, the early history of the Birmingham School of Art, and the work of the prominent art educator Marion Richardson form the subject of two special exhibitions presented during the conference at the Gosta Green site by the Birmingham Institute of Art and Design.

Birmingham Central Reference Library, Chamberlain Square, will present two special exhibitions on *Birmingham: Art and Industry* to complement the conference: *Illustrated books of the Birmingham School* and *Documents from Birmingham Design Archives: Silversmithing and jewellery, stained glass, and technical and scientific drawings.*

Computer Systems Demonstration

Sunday 10 April, 09.00–10.30

Speakers from the session Application of Interactive Computer Systems to Art and Design History, chaired by Andy Saxon, will demonstrate their computer systems. Provisionally, participants include: Professor William Vaughan (Birkbeck College): The Morelli Project; Mr Jeremy Rees (International Visual Arts Information Network): the Brancusi Project; Christiane Bron and Francine Viret-Bernal (University of Lausanne): the TIRESIAS Project; Dr Suzette Worden and Dr Colin Beardon (Rediffusion Simulation Centre, University of Brighton): the Virtual Curator project; Kodak UK: the Photo-CD System.

Gallery Talks

The Friday reception at the newly restored Gas Hall will be preceded by eight gallery talks. The delegates will be able to select from the following:

<i>The Bikeart Exhibition – tour and talk</i>	Michael Diamond
<i>Showroom to Gallery – the Making of the Gas Hall</i> Slide show, commentary, discussion.	Evelyn Silber
<i>Pre-Raphaelite Drawings</i>	Stephen Wildman
<i>Italian 17th-century Painting Collection</i>	Jane Farrington
<i>20th-century Collection</i>	Sheila McGregor
<i>The Stained Glass Collection</i>	Glenys Wild
<i>Vessels From Another World:</i> <i>The Elizabeth Fritsch Collection</i>	Helen Spencer
<i>Contemporary Craft</i>	Martin Ellis
The Barber Institute has agreed a similar provision of four gallery talks:	
<i>Gainsborough's Harvest Wagon</i>	Paul Spencer-Longhurst
<i>Veronese's Visitation</i>	David Hemsoll
<i>Murillo's Marriage at Cana</i>	Richard Verdi
<i>Whistler's Symphony in White, No. III</i>	Alison Smith

'A Day in the Life'

Sunday 11 April, 16.00–16.30

A day in the life of practitioners in art and industry will be described by the following speakers: Speaker to be confirmed: *A Day in the Life of a Late Medieval Workshop.* Dr Martin Postle (University of Delaware): *A Day in the Life of the Royal Academy of Arts, London: 19 August 1773.* Professor John Swift (University of Central England): *A Day in the Life of the Birmingham Municipal School of Art.*

Visits

Prices are for transport only. Delegates are reminded that admission charges may be applicable in some cases. Lunch will be taken at a suitable venue en route, and the cost is not covered by the fee.

1. Warwickshire including Kenilworth Castle (12th–16th centuries, conservation); the Beauchamp Chapel in the collegiate church of St Mary, Warwick (Medieval, sculpture, Gothic 'survival'); and Stoneleigh Abbey (12th–18th centuries, 18th-century interiors). Led by Dr Richard

Morris, University of Warwick, Department of History of Art. Leaving Birmingham around 0915, and returning by 1630. Access difficult for wheelchairs. £10.

2. Canals and Industrial Design in Central Birmingham with Lewis Braithwaite: a morning walk along the tow-paths of the central canal system, leaving from the Baskerville Monument in Centenary Square at 1030, then after lunch going by coach to visit other canals in the central area, in Smethwick and (time permitting) the Netherton Canal Tunnel. Return to Birmingham 1700. Please note that tow-paths are notoriously muddy and the walks and canal exploration are not really suitable for people who have walking difficulties. £8.50.

3. Architecture in Outer Birmingham. A coach visit round the outer circle of Birmingham to see Aston Hall, Blakesley Manor, King's Norton Green and Church, and Bournville Village - an exhibition of drawings of which will be on display at the conference. Stairs may prove a problem for some people in the old properties. Visit

BIRMINGHAM CONFERENCE TIMETABLE

FRIDAY 8 APRIL

From 09.00	Registration
10.00 – 11.00	Special Interest Groups: Students
11.00 – 11.30	Coffee and Book Fair Opening
12.00 – 13.00	Opening of the Conference Plenary Session: Sotheby Lecture: Sir Denys Lasdun
13.00 – 14.00	Lunch
14.00 – 15.30	Academic Sessions Orpheus and Daedalus Art, Design and Ecology Pre-Raphaelite Art and Literature Representation in Science and Technology Architecture and National Identity Workers and Art <i>De diversis artibus</i> Women as Patrons of Renaissance Art Evocation and Description Drawing 1400 – 1600
15.30 – 16.00	Tea
16.00 – 17.30	Academic Sessions: as above plus Utopia: Idea and Image
17.30 – 18.00	Travel to Birmingham Museum and Art Gallery, Chamberlain Square
18.00 – 18.45	Gallery talks: Museum and Art Gallery
18.45 – 20.30	Reception: Museum and Art Gallery

SATURDAY 9 APRIL

09.00 – 10.30	Academic Sessions Orpheus and Daedalus Semper and Riegl Pre-Industrial Mass Production Pre-Raphaelite Art and Literature Representation in Science and Technology Silversmithing and Jewellery Computers in Art & Design History Architecture & National Identity Modern Photojournalism Workers and Art <i>De diversis artibus</i> Iconography of the Machine Utopia: Idea and Image Public Art & Industrial Process Women as Patrons of Renaissance Art Evocation and Description Drawing 1400 – 1600
10.30 – 11.15	Coffee and Publishers' Session
11.15 – 12.45	Academic Sessions Orpheus and Daedalus Semper and Riegl Pre-Industrial Mass Production Architecture: Beyond Style Pre-Raphaelite Art and Literature Museology & Curatorship Now Representation in Science and Technology Silversmithing and Jewellery Computers in Art & Design History Architecture & National Identity Modern Photojournalism Iconography of the Machine Utopia: Idea and Image Public Art & Industrial Process

Women as Patrons of Renaissance Art

12.45 – 14.00	Evocation and Description
14.00 – 15.30	Drawing 1400 – 1600 Lunch Academic Sessions Orpheus and Daedalus Semper and Riegl Pre-Industrial Mass Production Architecture: Beyond Style Pre-Raphaelite Art and Literature Museology & Curatorship Now Silversmithing and Jewellery Computers in Art & Design History Architecture & National Identity Modern Photojournalism Iconography of the Machine Utopia: Idea and Image Public Art & Industrial Process Women as Patrons of Renaissance Art Evocation and Description Drawing 1400 – 1600 Tea
15.30 – 16.00	Plenary Session: Chair: Vivien Lovell; Speakers: Deanna Petherbridge, Paul de Monchaux, third speaker to be confirmed
16.00 – 17.30	Travel to Barber Institute or Ikon Gallery Gallery talks: Barber Institute Reception: Barber Institute and Ikon Gallery

SUNDAY 10 APRIL

09.00 – 10.00	Special Interest Groups: Freelance, Universities and Colleges, Students, Museums and Galleries, Schools
09.00 – 10.30	Special Session: Demonstration of Application of Interactive Computer Systems to History of Art and Design
10.00 – 10.30	Coffee
10.30 – 13.00	AGM
13.00 – 14.00	Lunch
14.00 – 15.30	Academic Sessions: Semper and Riegl Architecture: Beyond Style Pre-Raphaelite Art and Literature Museology & Curatorship Now Silversmithing and Jewellery Computers in Art & Design History Iconography of the Machine Utopia: Idea and Image Evocation and Description Drawing 1400 – 1600 Tea
15.30 – 16.00	Special Session: 'A Day in the Life...': Martin Postle, John Swift
16.00 – 17.30	Plenary Session: Michael Podro Close of Official Proceedings Travel to Reception or Symphony Hall
17.30 – 19.00	Reception: Public Art Commissions Agency
19.00 – 20.30	Concert (Brendel Recital)

MONDAY 11 APRIL

Visits

led by Dr Michael Harrison, School of Theoretical and Historical Studies in Art and Design, UCE. £8.00.

4. Leicester Museums: Dr Alison Yarrington of Leicester University has arranged a half-day visit to Leicester Museum and Art Gallery for delegates to have a private viewing of the German Expressionist Collection.

The coach will leave Birmingham at 09.00 and coffee will be provided on arrival at Leicester. The delegates will then have time to view some unique oils by Marc, Münter and Feininger, and items usually kept in storage, in addition to archival material. This includes a comprehensive collection of works of *Die Brücke*, *Der Blaue Reiter* and *Neue Sachlichkeit*; a visitors' book of the Hess family, with appended drawings and watercolours; a copy of the catalogue for the 1937 Official Art Exhibition in Munich, and a photocopy for perusal; postcards collected by Rosa Shapire; copious supporting material.

If any delegate is engaged in research in this area, Amanda Wadsley of the Museum staff is prepared to arrange extra viewing time, provided notice is given in advance.

Lunch can be reserved locally before a return departure from Leicester at around 1400. Cost £10

5. The Black Country: Deborah Robinson, Senior Exhibitions Officer of Walsall Museum and Art Gallery, will guide delegates round the award-winning Garman Ryan collection (accumulated by Kathleen Garman, Jacob Epstein's widow, and her friend, the sculptor Sally Ryan). In addition to work by Epstein himself, there is a collection of early 20th-century art - described in the *Radio Times* for their 'Off the Wall' series (13.7.93) as 'one of the British art world's best-kept secrets'.

There is also an exhibition exploring the realities, histories and mythologies of the Black Country, mixing local historical research and the exploitation of this theme by contemporary artists.

Lunch will be taken at a local 'Black Country' pub, and there will be an afternoon visit to the Walsall Leather Museum. While the museums can accommodate wheel-

chairs, we shall need to make arrangements at the lunch venue, so please advise us of your specific needs. The coach will leave Birmingham around 09.30 and return for 17.00. Admission to museums is free. £6.00.

6. Ironbridge Gorge Museum: with the staff of Staffordshire University. Leaving Birmingham at 09.00, returning around 18.00. The site is very extensive, so suggested areas to visit include the Museum of Iron (for those interested in graphics, ironwork, product design, industrial archaeology etc) and the Blists Hill site, including Jackfields Tile Works and the Coalport China Works (for industrial archaeologists and historical design and production of ceramics). £10.00.

7. Walking Tour of Central Birmingham: David Hemsoll of University of Birmingham will lead a walking tour of Inner City Birmingham, examining such buildings as the Law Courts, Pugin's St Chad's Cathedral, and the Soho area of the city. After lunch delegates can visit the Jewellery Quarter, where most of the jewellery made in Britain is produced, and the working museum there, showing the history of the silversmithing and jewellery industry in the city over 200 years, as well as the Smith & Pepper time capsule. The Jewellery Quarter itself has a fascinating range of buildings, including St Paul's Square, Birmingham's last 18th-century square, and many gems of Victorian architecture.

While the museums cater for wheelchair users, the tour of the city will involve a fair amount of walking and being on one's feet. Transport costs nil.

Academic Sessions

Orpheus and Daedalus: the power of art and the ideological transformations of myth in the imaging of religious and social harmony

Convener: Dr Adrian Hicken, Bath College of Higher Education, Faculty of Art and Music, 16 Somerset Place, Lansdown, Bath, BA1 5SF

Orpheus and Daedalus, together with Prometheus and Hephaistos, are amongst the earliest mythical personifications of civilising processes and institutions. The name Daedalus, which itself implies skill, became synonymous with the early developments of sculpted religious imagery, architecture, and mechanical ingenuity.

In post-Christian Europe, the mythic figure of Orpheus has been a dominant symbol, an analogue of Christ and the embodiment of the transfigurative power of art. Daedalian imagery survived less prominently, although the theme of Icarus, elaborated and embellished, developed into a principal emblem of tragic Promethean aspiration in 19th-century romanticism. Coevally, and more optimistically, *Icarie* was the name given by Cabet to the vision of communal life he hoped to establish in America with his followers, critical-utopian socialists favourably mentioned by Marx and Engels in the *Communist Manifesto*. Throughout the next fifty years, European avant-gardes, whether communistic, anarchistic, or nationalistic, posited utopian social unity, a new golden age: the harmonic integration of arts and technologies.

It is hoped that this session will provide a forum for a number of papers addressing iconographical, socio-economic, and sociological problems associated with the arts, technology, architecture and social planning.

Speakers: Indra McEwan (Université du Québec à Montreal): *Daedalus and Anaximander: Architecture and the fundamental question of metaphysics*; Michael White (University of Essex): *Dada Town Planning: Theovan Doesburg's 'City of Circulation'*; Simon Unwin (Welsh School of Architecture): *The Loss of Place in the Spatial Labyrinths of 'Modern' Architecture*; Susannah Hagan (University of Westminster): *The Tree in the Machine: Some millennial thoughts on Green architecture*; John Turpin (National College of Art and Design, Dublin): *The Myth of Cuchulainn and its Political and Commercial Transformations in the Sculpture of Oliver Sheppard*; Richard

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Hobbs (University of Bristol): *Odilon Redon and the Survival of Orpheus*; John Barnes (University of Central England): *Pythagoras, Schoenberg and Cubism Orphique*; Julia Fagan-King: *Love, Light and the Threshold of Mystical Perfection: Transcendental idealism in the early paintings of Marie Laurencin and Marc Chagall*; Adrian Hicken (Bath College of Higher Education): *Apollinaire il Ritorant: Giorgio de Chirico's painterly evocations of an orphic poet*; Eleanor Moreton (University of Central England): *From Orpheus to Abraham – the works of Barnett Newman explored*.

Semper and Riegl

Convener: Richard Woodfield, The Nottingham Trent University, Nottingham NG1 4BU. Fax: 0602 486403

Central Europe has made a significant contribution to the study of art history in the 20th century. One particularly interesting conjuncture has been between the conflicting ideas of Semper and Riegl. This session is devoted to an analysis of the work of both men, and the influence they have had upon the development of art historiography and the understanding of the material practices of art.

Speakers: Dr Wojciech Balus (Jagiellonian University): *Remarks on Semper's Architectural Theory*; Dr Damien Prelovsek (Ljubljana): *The Influence of Semper's Theories on the Architecture of Vienna in the Early 20th Century*; Dr Jan Bakos (Slovak Academy of Sciences): *Truth versus Rhetoric: Riegl's polemics against Semper's conception of style*; Dr Rotislav Svacha (Czech Academy of Sciences): *Riegl on the Conservation of Old Monuments*; Dr Stefan Muthesius (University of East Anglia): *Aspects of the Volkskunst Movement before 1900: Riegl's Kunsthausfleiss und hausindustrie (1894)*; Dr Paul Crowther (University of St Andrews): *Riegl's Theory of Art*; Giles Peake (University of Derby): *The Object of Rigour: Benjamin, Riegl and*

Historiography; Richard Woodfield (The Nottingham Trent University): *Riegl and Semper Workshop* based on the following recent publications: Riegl's *Late Roman Art Industry*, trans. R Winkes, Rome, 1985; Riegl's *Problems of Style*, trans. Kain, Princeton, 1993; Margaret Olin, *Forms of Representation in Alois Riegl's Theory of Art*, Penn. State Press, 1992; Margaret Iverson, *Alois Riegl: Art History and Theory*, MIT, 1993. (In the latter context, delegates might like to know that Cambridge University Press still has a few copies left of Gottfried Semper, *The Four Elements of Architecture and other writings*.)

Mass Production of Art in Pre-Industrial Europe

Convener: Dr T Frangenberg, University of Leicester, Department of Art History, University Road, Leicester, LE1 7RH

This session will study the multiplication or mass-production of images such as devotional paintings, cast sculpture, pilgrim badges, tourist souvenirs etc, from the Middle Ages to the 17th century. Contributions on the uses of such works, on the organisation of the workshops producing them, and on the locations where such production occurred, are as welcome as studies on individual works or groups of works.

Speakers: Sarah Brown (National Buildings Record, Royal Commission on the Historical Monuments of England): *Stained Glass: Artifice and artistry in the making of a medieval window*; Dr Geoff Egan (Museum of London) in collaboration with Brian Spencer: *The Mass Production of Pilgrim Souvenirs and Other Accessories – Evidence from medieval London*; Francis Cheetham (Arts and Museums Consultant): *Medieval English Alabasters – the process of standardization*; Pippa Shirley (Metalwork Collection, Victoria and Albert Museum): *Images in Iron*; Dr Anabel Thomas (Department of Italian, Cambridge University): *Neri di Bicci and the Mass Market*.

Architecture: Beyond Style

Convener: Allan Haines, University of Central England, Birmingham School of Architecture, Faculty of the Built Environment, Perry Barr, Birmingham B42 2SU

The question of style has shifted from 18th-century traditionalism to later eclecticism, overtaken by a 20th-century style, and finally to a pluralistic, personal response. These modifications have been accompanied by a changing emphasis on the unity between form and content.

According to Wolfelin, the world-view of an era is embodied in a style; more recently, style operates as a critique of prevailing conditions.

Interpretations and the role of style, coupled with the influence of the media, serve to question the relationship of form to meaning in architecture. The range of topics extends to notions of authenticity and style, the continued displacement of style by function, ideas of deep and surface style, and the role of personal style.

Speakers: Lauren S Weingarden (Florida State University): *Relationships of Art and Technology in the work of Louis H Sullivan*; Professor Barry Bergdoll (Columbia University): *Attitudes of 19th-century French Architects towards Collaborating with Industry*; Cliff Getty McMahon (University of St Andrews): *The Programme of I M Pei*; Dr David Thistlewood (University of Liverpool): *A Klotzian Interpretation of British Modernist architecture 1925–1951*; Dr Philippa Hurd (University of Cambridge): *The Architectural Response of Karl Friedrich Schinkel to 19th-century Debates on Style and Function*.

Art, Design and Ecology

Convener: Dr Pauline Madge, University of Central England, Birmingham Institute of Art and Design, Gosta Green, Birmingham B4 7DX

In recent years environmentalism and the concept of ecology has led to some

rethinking in all professions and academic disciplines, including the history and practice of art, architecture and design. Eco-design puts into question the paradigms of design and industrial production and consumption which have long been taken for granted and eco-art has also raised issues of commodity aesthetics and ecology aesthetics.

Much of the ecological literature is inherently polemical and cannot be separated from the politics of environmentalism. A historical perspective which places developments in art, architecture and design within the context of environmentalism as a cultural and political movement can perform a very useful role at the moment: by helping to clarify the confusing range of current ideas and issues and explaining their origins it can offer a critique of current practice and orthodoxy. The study of art and design or ecology over the last twenty-five or so years can therefore help to contextualise current practice, and ecologically based research into the history of art and design in this and earlier periods can provide a new perspective on the nature of art and design in pre-industrial and industrial societies and lead to the reassessment of familiar material.

This session will explore some of these issues via history and current practice and is intended to be inter- or multi-disciplinary in nature.

Speakers: Dr Janice Helland (Concordia University): *Artistic Advocate: Mary Rose Hill Burton and the Falls of Foyers*; Henry Okraglik and Andrew Sweatman (Royal Melbourne Institute of Technology): *Visions in the Desert*; Dr Nigel Whiteley (Lancaster University): *'Good design' and the Ethical Consumer*; Dr Pauline Madge (UCE): *Shades of Green Design*.

Pre-Raphaelite Art and Literature

Convener: Ellen Harding, University of Central England, Birmingham Institute of Art and Design, Gosta Green, Birmingham B4 7DX

The focus of the session will be on the relationship between image and text. Papers

on art and industry will, of course, be welcome, but the range of subjects in this session will be broader than that of the main Conference. Contributions are invited on: painting and literature; book illustration and other applied arts; the critical reception of the Pre-Raphaelites and their followers; feminist issues, the relationship between the Pre-Raphaelite Brotherhood and the Aesthetic and Arts and Crafts Movements; the influence of the Pre-Raphaelites and their followers on writers and artists abroad.

Speakers: Dr Judith Bronkhurst (Courtauld Institute): *Holman Hunt's Sculpture and Applied Art*; Colin Hughes (Oxford Brookes University): *Thomas Combe: Printer and patron of the arts*; Dr Paul Barlow (Northumbria University): *Local Disturbances: Madox Brown's Manchester Murals and the vitality of naivety*; Professor Dianne Macleod (University of California, Davis): *Pre-Raphaelite Patrons: Art and industry*; Dr Alastair Grieve (University of East Anglia): *Highland Rocks, Water, Girls. Clough, Ruskin and Millais in 1853*; Dr Kate Flint (Linacre College, Faculty of English, Oxford University): *Blindness and Insight: Millais' The Blind Girl and the limits of representation*; Dr Alison Smith (Barber Institute of Fine Arts, University of Birmingham): *Close Encounters: Millais' Knight Errant and the Victorian nude*; Jan Marsh: *Issues of Ethnicity and the Impact of the American War on Pre-Raphaelite Painting and Poetry*; Ericka Stock (University of East Anglia): *Dante Gabriel Rossetti and the Weird*; Stephen Wildman (Birmingham Museums and Art Gallery): *Pre-Raphaelite Surreal: Three unpublished 'Cadavres Exquis'*; Dr Nicola Gordon Bowe (National College of Art and Design, Dublin): *Graphic Imagery in Irish Book Illustration and Stained Glass c 1906-1925*; Dr Colin Cruise (Staffordshire University): *Masculinity, Class and Aestheticism*.

Museology and Curatorship Now

Convener: Dr Mark Evans, Department of Art, National Museum of Wales, Cathays Park, Cardiff CF1 3NP

Currently, many museum curators are caught between the development of art and design history away from their traditional strong point of object-based research and the increasing emphasis within museums on managerial skills at the expense of scholarly knowledge. New lines of enquiry, frequently reapplied from other disciplines, influence principles of display and interpretation, while steady progress in the physical analysis of works of art has transformed the role of the scholarly curator *vis à vis* that of the conservator or scientific advisor. This session seeks to address the above issues, highlighting both the links and divergences between theoretical museology and empirical curatorship in the fine and applied arts.

Papers include: Dennis Farr: *Old Wine in New Bottles – a traditionalist view of curatorship with modern variations*; Trevor Coombs (University of Bradford): *Victorian Patronage: The problem of giving*; Timothy Stevens (Victoria and Albert Museum): *Building and Housing a National Collection: The National Museum of Wales 1882-1993*; David Clarke (National Museums of Scotland): *The Museum of Scotland: Past and future (provisional title)*; John Murdoch (Courtauld Institute Galleries): *Towards a Museum without Walls: The nation's collection (provisional title)*; Paul Spencer-Longhurst (Barber Institute) *The Barber Institute of Fine Arts: Sixty years of development and adaption*.

Representation in Science and Technology

Convener: Professor Martin Kemp, University of St Andrews, St Andrews, Fife KY16 9AL

The visual image has played a vital role in science and technology, not just in illustration but also in processes of visualisation and mental modelling. Even considered strictly as illustration, the visual image in science is far more complex than is often acknowledged, and involves interlocked questions of technique,

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medium, production, patronage, viewing and reception. We need to take into account both the semantics of the visual image in itself and in relation to written texts. In terms of visualisation, we need to analyse how the resources of representation relate to the types of conceptual modelling that have been involved in the generation and communication of ideas, observations, structures and processes in the various kinds of sciences and technologies. The range of potential topics extends from ancient science (eg why Greek anatomists decried illustration) to recent techniques of computer modelling, from the linear diagrams of geometry to the naturalistic depictions of natural history, and from the technical drawing to the photograph. All the papers will be expected to examine *how* the images work in their contexts rather than simply documenting an incident in the history of scientific illustration.

Speakers: Professor Vivian Nutton (Historian of Medicine): *Illustration and Non-illustration in Renaissance Anatomy*; Dr Donald Hill (Historian of Islamic Science): *Illustrations in Al-Jazari's Work: Their value as engineering documents*; Dr J V Field (Historian of Mathematics etc, Perspective and Art): *Illustrating Geometry (with special reference to Piero della Francesca)*; Dr Graham Hollister-Short (Historian of Technology etc): *The Interpretation of Machine Drawings*; Dr Gerard Turner (Historian of Science, especially scientific instruments): *Representing Images in Microscopy*; Dr David Knight (Historian of Science, including Natural Sciences and Chemistry): *Representation in Chemistry*; Dr Jeff Rosen (Historian of 19th–20th Century Art and Historian of Graphic Art): *Caught between the Academy and the Museum: Scientific progress and photographie zoologique*.

The convener will provide a framework concerning the representation of the 'Real' and a new history of the visual.

Silversmithing and Jewellery

Convener: Dr Kenneth Quickenden, University of Central England,

Birmingham Institute of Art and Design, Gosta Green, Birmingham B4 7DX

Using Western examples from the 18th century to the modern period, this session will explore the interdependent themes of production and marketing of jewellery, silversmithing, and their allied trades. These items in particular have been the subjects of much recent research, some of which has yet to be published. The session will provide an opportunity for the discussion and dissemination of that research.

Confirmed papers so far include: Dr Helen Clifford (Ashmolean Museum): *The Myth of the Maker: Manufacturing networks in the London goldsmiths' trade 1750–1790*; Michael Snodin (Victoria and Albert Museum): *Putting Adam into Context*; Dr Kenneth Quickenden (University of Central England): *Boulton and Fothergill Silver: The interface between production and marketing*; Gay Booth (University of Central England): *The Use of Dies by Sheffield's Silversmiths*; Richard Manwaring Baines (London College of Fashion): *Elkingtons of Birmingham*; Shelagh Wilson (University of Northumbria): *Art into Industry: The promotion of production to the public by the Birmingham Jewellery trade 1860–1900*; Cynthia Weaver (University of Central England): *The Development of Costume Jewellery in England between c1910 and c1930 under the impacts of Suffrage and World War I*; Shena Mason: *Real Jewellery for the World and his Wife. Developments in the Birmingham jewellery trade, 1930–1992*.

Application of Interactive Computer Systems to Art and Design History

Convener: Andy Saxon, University of Central England, Birmingham Institute of Art and Design, Gosta Green Birmingham B4 7DX; Tel. 021 331 5870 (24-hour answering machine); Fax: 021 333 6020 (24-hour access)

The arrival of interactive computer systems in the Art and Design History area offers

users access to information on a hitherto unparalleled scale. Point of information; public access; collections management; multimedia databasing and scientific analysis are some of the areas that have benefited from involvement with new technology.

This session seeks to address philosophical and practical issues facing contemporary development and implementation of Art and Design History interactive systems. Contributors are invited to explore the 'interface' between the specialist areas of Art and Design History and Interactive Systems Development, including, but not limited to: The impact of new technology; Issues pertaining to systems development; Demonstration of prototypic and current systems; Institutional perspectives; User needs; Overview of current progress; Emerging trends.

Speakers: Dr Anthony Hamber (Group Imaging Systems Manager, Christies International plc): *Senefelder to the Digital Image: Revolutions in imaging technologies and their impact on art history*; Dr Colum Hourihane (Deputy Director, the Witt Computer Index, Courtauld Institute): *The Van Eyck Project: Artists' biographical material*; Professor William Vaughan (Birkbeck College): *Addressing the Image: The use of 'Morelli' for automated picture referencing and analysis*; Mr Jeremy Rees (Director, International Visual Arts Information Network, Ipswich): *Widening the Access to Information about Art: Explorations of the potential of interactive multimedia*; Christiane Bron and Francine Viret Bernal (University of Lausanne): *An Educational Game based upon the program TIRESIAS*; Dr Suzette Worden and Dr Colin Beardon (Rediffusion Simulation Centre, University of Brighton): *The Virtual Curator: Multimedia software and design history*; A Spokesperson from Kodak UK: *Digital Imaging and its Impact on the Art History Area*.

Architecture and National Identity

Convener: Professor Toshio Watanabe, Chelsea College of Art and Design, Manresa Road, London SW3 6LS; Tel: 071 352 3655

Already in 1882 Ernest Renan warned us not to confuse a nation with dynasty, race, religion, language, community of interest or geography. He called a nation a kind of moral conscience but also pointed out that forgetfulness is a crucial factor in the creation of a nation. Some of his optimism seems misplaced now, but the issue of national identity itself is as vivid and relevant as ever.

This session will explore how the issue of national identity related in particular to architecture. Since the 18th century, architecture was used as one of the most powerful means for expressing national identity. Some public buildings, such as the Houses of Parliament or the Sydney Opera House, became for many the symbol of a particular nationhood itself. How did the patrons or the architects try to express national identity in a building? How was a particular building then received by the people whose national identity it purported to represent? Or by those whose identity it ignored? How do we gauge success in these matters and what, in architectural terms, contributes towards the formation of such identity? How does architectural style then relate to these issues? Can, for example, a seemingly universal style such as Neo-Classicism represent a particular national identity? In order to try to answer these questions, we need to look into the cross-currents of conflicting allegiances and ideologies.

It is intended that this session will deal with examples both from what is commonly perceived as the centre and from the margin, eg Eastern as well as Western Europe, non-European as well as European nations.

Speakers: Henry C Matthews (Washington State University): *The Greek Revival and National Identity in the United States*; Professor Toshio Watanabe (Chelsea College of Art and Design,

London Institute): *Style and Identity: The debate surrounding Sir Gilbert Scott's design for Hamburg Town Hall*; Hellmut Wohl (Boston University): *The Manueline Style: Architecture as a symbol of national renown in Portugal*; Dalia Manor (freelance art historian and critic, London): *From Orientalism to Modernism: Problems of local and international styles in the architecture of pre-state Israel (the 1920s and 1930s)*; David Crowley (University of Brighton): *Polish Nationalism and the 'Discovery' of the Zakopane Style*; Tamás Aknai (Janus Pannonius University, Pécs): *New Hungarian Experiments towards an Architectural Identity (1960–1990)*; Miles Glendinning (University of Edinburgh) and Ranald MacInnes (Principal Inspector of Historic Buildings, Historic Scotland): *'Monuments to the Future?': Architecture and national identity in Scotland*; Dr Nigel Whiteley (Lancaster University): *Englishness and Modern Architecture*; Randall Rhodes (Buffalo State College): *Twin Towers: America and Capitalism*; Discussion Session.

Modern Photojournalism

Convener: Michael Hallett, University of Central England, Birmingham Institute of Art and Design, Gosta Green, Birmingham B4 7DX

The history and place of 'modern photojournalism' within photographic history is being continually re-evaluated, particularly within a social and cultural context. The scope of this call for papers ranges from the developments of pictorial journalism in the mid- to late 1920s in Germany through to the current expansion and use of new technologies. Of particular interest would be the inter-relationships of the German pictorial magazines of the late 1920s; relationships between image, text and layout; the concerns of 'truth' within the electronic imaging context. Papers encompassing the precursors of modern photojournalism would also be welcome.

Speakers: Michael Gray (Fox Talbot Museum): *The Metamorphosis of Meaning*;

Robert Hamilton (Manchester Metropolitan University): *The Production and Reproduction of the Execution of a Viet Cong Suspect by Eddie Adams*; John Welchman (University of California, San Diego): *Glasnost as an Allegory of the Soviet 60s: Photojournalism into art*; Michael Hallett (University of Central England): *The Interrelationship between the Pesti Naplo Magazine and Weekly Illustrated*; Colin Osman (formerly editor of Creative Camera): *Hungarian Influences on Early Photojournalism*; Penelope Rook (Courtauld Institute): *Vu as a Forum for Photography from the Late 1920s*.

Workers in Art

Convener: Nicholas Tromans, Barber Institute of Fine Arts, University of Birmingham, Edgbaston, Birmingham B15 2TT

This session will examine some of the ways in which manual workers have been presented in the visual arts from prehistory to the present day. The intention is to take a traditional iconographic approach to the subject, and papers will be expected to make a fairly rigorous survey of the relevant material from within geographically and chronologically well-defined areas. Especially welcome would be papers dealing with less conspicuous representations of workers, such as those to be found in religious and mythological images, and papers treating pre-industrial revolutions topics generally. Other interesting approaches might include the analysis of workers' own images of themselves (eg the art of guilds, trade unions, and friendly societies) or of ancient Greek, Roman or Egyptian art.

Speakers include: David Bellingham (Institute of Classical Studies): *Fact and Fantasy: The representation of manual work in Pompeian wall-painting*; Dr Michael A Kissane (University College, Dublin): *Propaganda or Narrative: Unconventional depictions of workers in Italian Renaissance art*; Nicholas Tromans (Barber Institute): *Velasquez and the Court*

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Buffoons of Philip IV; Dr Valerie Mainz (University of Leeds): *The Industry of the Artist in 18th-Century France: A contradiction in terms?*; Dr Sighle Breathnach-Lynch (University College, Dublin): *Imaging the Peasant at Work in Post-Famine Ireland: Issues of representation and reality*; Susan Noyes Platt (University of North Texas): *Proletarian Culture in the United States, 1929–1934*.

De Diversis Artibus: Metalwork and other arts of design before 1450

Conveners: Virginia Glen, Royal Scottish Museum, and Robert Gibbs, University of Glasgow, Department of Art History, Glasgow G12 8QQ

Before the 15th-century humanist 'Renaissance' the so-called Fine Arts were not privileged; indeed metalwork and jewellery constituted the *ars sacra* on which the most costly commissions were lavished and to which the greatest of medieval artists like Nicholas of Verdun dedicated themselves. This session will explore the current state of research in this and related fields.

Speakers: Marian Campbell (Metalwork Collection, Victoria and Albert Museum): *Goldsmiths' Tools and Workshops: Archaeological and documentary evidence c AD 1100–1450*; Virginia Glenn (Royal Scottish Museum): *Court patronage in 13th- and 14th-Century Scotland*; Professor Geoffrey Barrow (University of Edinburgh): *The Family Background to Patronage in 13th- and 14th-Century Scotland*; Lucy-Anne Hunt (University of Birmingham): *Art as Cultural Production: Mosaics of the Medieval Eastern Mediterranean*; Robert Gibbs (University of Glasgow): *The Illuminator as Artist and as Artisan: The second and first styles of Bolognese illumination*; Michael Michael (Education Department, Christies): *De Diversis Artibus – the limits of observable phenomena in the study of the applied arts*.

The Iconography of the Machine

Convener: John Graves-Smith, Staffordshire University, School of Arts, College Road, Stoke on Trent, ST4 2DE

The image of the machine in art has a dual aspect. It has stood as the exemplar of a perfect functionalism, outside the vagaries of taste and uncontaminated by the need to pander to visual desire. Yet it has also been relentlessly anthropomorphised and invested with hope and fear.

How unique is the experience of the past two hundred years? Are the much vaunted 'invisible technologies' finally consigning the machine as visual metaphor to irredeemable quaintness?

Speakers: Louise Purbrick (Manchester Metropolitan University): *Who Produced the Perfect Machine? Technical art and the automatic mechanism in nineteenth-century Britain*; Phillip Ward-Jackson (Courtauld Institute of Art): *Mechanisation and Sculpture in the Third Republic*; Marsha Meskimmon (Staffordshire University): *Prostitutes, Mannequins and Machines: Gender and industrialisation in Weimar Germany*; Gail Day (University of Derby): *The Dialectics of Functionalism. Adorno and Benjamin*; Brian Sullivan (Staffordshire University): *Rhetoric and Reality: de Stijl and the absent machine*; John Graves-Smith (Staffordshire University): *Paul Delvaux and the Railways*; Robert Burstow (University of Derby): *The Metalization of a Dream. Paolozzi's automata between Allaway and Read*; Susan Malvern (University of Reading): *Dinosaurs and War Machines: the Imperial War Museum since 1920*.

Utopia: Idea and Image

Convener: Simon Sadler, University of Central England, Birmingham Institute of Art and Design, Gosta Green, Birmingham B4 7DX

Birmingham boasts one of the country's most famous model settlements, Bournville, but envisagements of perfect places have always been contested. It is

intended that this session should explore ideas of utopia and dystopia from their inception to the present day.

Speakers: Steve Edwards (University of Derby): *This Place: Utopian fantasies of Capital*; Michael Harrison (University of Central England): *'A Practical Utopia': Bournville*; Colin Rhodes (Loughborough College of Art and Design): *One's-Self I Sing: Brücke attempts to reconcile freedom and the city*; Martin I Gaughan (Cardiff Institute of Higher Education): *Utopia and Reality: Ernst Bloch and Weimar Culture*; Monika Puloy (University of Hertfordshire): *Ideology Salted Away: Adolf Hitler's secret art collection salvaged in an Austrian salt mine 1943–45*; David A Wragg (Nene College/University of Nottingham/Open University): *Wyndham Lewis and the City: Between dystopia and utopia*; Duncan Flatman (University of Central England): *'Staybrite City': The allure of the stainless steel 'Home Untarnishable' at the 1934 Daily Mail Ideal Home Exhibition*; Elisa Oliver (University of Sunderland): *Gardening and the Fall of Eden*; Simon Sadler (University of Central England): *The Situationist City*.

Public Art and Industrial Process

Convener: Michael Diamond, Birmingham Museums and Art Gallery, Chamberlain Square, Birmingham B3 3DH

This session will focus on contemporary issues associated with public art. These are likely to include the relationship between the artists and some of the industrial processes now being used, the role of sponsors, and the relationship between public art and the public.

Speakers: Valerie Holman (Institute of Education, London University): *Public Art for Whom?*; Malcolm Miles (City University, London): *Inherited Traditions*; Vivien Lovell (Director, Public Art Commissions Agency): *Commissioning Now*; Michael Diamond (Director, Birmingham Museums & Art Gallery): *Local Authority Patronage*; Sara Selwood (Art and Society Limited): *The PSI Report*:

The polemics of public art; William Pye (Sculptor): *Case History – the construction of art*.

Women as Patrons of Renaissance Art: 1300-1600

Convener: Dr Jaynie Anderson, 40 Regency Square, Brighton BN1 2FJ

These papers will address aspects of women's patronage in Renaissance Europe, both secular and ecclesiastical. They will include princesses, consorts of rulers, widows and nuns. Particular attention will be paid to women's education and the historical responses to imagery commissioned by women, the legal constraints on female patronage, and women as patrons, not only of art and architecture, but also in areas that have been marginalised by traditional histories of patronage.

Speakers include: Rupert Shepherd (Courtauld Institute of Art): *Francesca Venusta and the Depiction of The Battle of San Ruffillo in San Francesco, Bologna*; Cordelia Warr (University of Warwick): *Painting in Late 14th-century Padua: The patronage of Fina Buzzacarina*; Dr Anne-Marie Legaré (Université Paris IV): *The Library of Jeanne de Laval*; Dr Dagmar Eichberger (University of Melbourne): *Margaret of Austria's Portrait Collection in Mechelen: Female patronage in the light of dynastic ambitions and artistic quality*; Dr Tom Tolley (University of Edinburgh): *States of Independence: The public patronage of women in France c1500*; Dr Catherine King (The Open University): *Women and Antiquity – redefining the feminine*; Margaret Ellis (University of Central England): *The Queen and her Custodian: An unusual collaboration in English 16th-century Embroidery*; Caroline P Murphy (University College, London): *Lavinia Fontana and Female Patronage in late 16th-century Bologna*; Dr Jaynie Anderson: *Re-writing the History of Patronage*.

Evocation, Description, and Evaluation: the Languages of Art Criticism from Reynolds to Bell

Conveners: Dr Paul Barlow (Northumbria University), 121 Pitville Avenue, Mossley Hill, L18 7JF; Dr Colin Trodd (Sunderland University)

Recently the question of value has come to feature with increasing prominence in contemporary debate about cultural experience. This concern makes it both timely and important to reconsider the language through which value has been expressed in art criticism. From the end of the 18th century through the 20th century the languages of art criticism have undergone considerable change and development. These developments may be related to the emergence of modern industrial society. This session seeks to explore that relationship by looking at the ways in which the literature which has developed in order to speak of the experience of art and to express the worth of creative endeavour has been affected by the way in which ideas concerning value have been articulated within society as a whole. Has the terminology of art criticism repeated, added to, or contradicted other accounts of value? What was the relationship between the art criticism which developed in newspapers and periodicals during the 19th century and the practices of artists themselves? Did the evocative style of writing developed by writers such as Hazlitt emerge in response to the perceived need to develop a form of writing about art which evades the demands of a commercial society increasingly inclined to construe value in terms of exchange of commodities? How does this relate to the forms of criticism and evocation to be found in the work of more recent writers concerned to proffer the possibility of aesthetic experience?

Speakers: John Storey (University of Sunderland): *The Inescapable Terrain: Questions of value in cultural studies*; Maura Barnett (Warwick University): *Exhibition Reviews and Journalist Art Critics in the late 18th and Early 19th*

Centuries; Paul Usherwood (University of Northumbria at Newcastle): *William Bell Scott and the Idea of Northern Philistinism*; Tim Barringer (Research Fellow, Victoria and Albert Museum): *Art and Industry: Questions of value and the labours of James Sharples, 'Blacksmith and Artist'*; Fintan Cullen (Birmingham): *How to Depict a Nation: History or genre? Wilkie in Ireland in the 1830s*; Dr Colin Trodd (University of Sunderland): *Vision, Violence, Value: GF Watts, GK Chesterton and the limits of landscape*; Paul Greenhalgh (Camberwell College, London Institute): *Other Significant Forms: Some Edwardian thinkers outside of Bloomsbury*; Dr Paul Barlow (University of Northumbria at Newcastle): *The Descriptive Elegy: Hazlitt and languages of art criticism*; David Peters Corbett (Manchester Metropolitan University): *Ekphrasis and Anxiety: Value and conjuration of presence in late romantic art criticism, Charles Ricketts and Laurence Binyon*; Michaela Giebelhausen (Worcester College, Oxford): *Language and the Construction of Value in the Reviews of Pre-Raphaelite paintings, 1849–1854*; Bob Priest (The Open University): *Fixing the Value of Work: Ford Madox Brown's exhibition of 1865 and the critical response of William Michael Rossetti*; Peter Quinn (University of Sunderland): *Local Art: the local and the modern in the North-East of England in the 19th Century*.

Drawing 1400-1600: Invention and Innovation

Convener: Stuart Currie (Birkbeck College) 4 Hazledene Road, Chiswick, London W4 3JB

This session aims to provide a forum for the discussion and reassessment of the many inventive ways in which drawing was utilised between the late Medieval and early Baroque periods.

It will investigate the wide variety of drawing procedures and technical innovations employed by artists as they sought appropriate visual responses to the new artistic challenges associated with the political, religious and cultural changes

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that occurred from the end of the 14th century to the beginning of the 17th century.

Consideration will also be given to the expansions in drawing practice which accompanied the proliferation of specialised fields of artistic activity during the period, with specific emphasis being placed on areas such as the study of the figure, niello work and approaches to printmaking, the last of which will be touched on by at least five of the session's speakers.

Further points of departure will be the relationship of drawings to questions of *invenzione*, *disegno* and decorum; and to notions of classicism, imitation and copying. Other speakers will consider drawing in relation to legal and business concepts, and the final paper in the session will examine attitudes to collecting and the classification of drawings.

Speakers: Julia Watson (University of Leicester): *Drawing and Design in Late 14th-century France: The case for the sculptor*; Susie Nash (Courtauld Institute): *Invention, Imitation, or Good Business Sense? The uses of drawing in the production of some French books of hours*; Francis Ames-Lewis (Birkbeck College): *Training and Practice in the Early Renaissance Workshop: Observations on Benozzo Gozzoli's Rotterdam Sketchbook*; Lucy Whitaker (Christ Church Picture Gallery): *Maso Finiguerra and Early Florentine Printmaking*; Alison Wright (University College London): *Mantegna and Pollaiuolo: Artistic Personality and the marketing of invention*; Claire van Cleave (Christ Church College, Oxford): *Luca Signorelli and the Human Figure*; Andrew Morrall (Christie's Education): *The 'Welsch' and the 'Deutsch', Jörg Breu*

the Elder's sketch for the Story of Lucretia and the uses of classicism in early 16th-century Germany; Sharon Gregory (Courtauld Institute): *Vasari, Prints, and Imitation*; Stuart Currie (Birkbeck College): *Invenzione, disegno e fatica: two drawings by Naldini for an altarpiece in post-Tridentine Florence*; Clare Robertson (Reading University): *Annibale Carracci and Invenzione: The early drawings*; Michael Bury (University of Edinburgh): *Antonio Tempesta (1555-1630): Invention, drawing and technique*; Tarnya Cooper (Strang Print Room, University College London): *Northern Drawing Albums: A 17th-century album and some earlier examples*.

CONFERENCE NEWS

History/Theory/Practice

12 November 1994

Nene College Northampton

Call for Papers

Keynote Speaker: Michael Baldwin (Art & Language)

The school of Art and Design is organising a conference around the theme History/Theory/Practice. The aim is to focus on the problematics raised by the interaction of these terms in the context of the Histories of Art and Design.

Papers on any aspect of this issue are invited from those involved with the practice of and/or scholarship in Art and Design, and Cultural History.

It is intended that a selection of the papers will be published.

Potential contributors should send short summaries of their proposed papers to:

Sue Wragg
School of Art and Design
Nene College
St George's Avenue
Northampton NN2 6JD

from whom further information can also be obtained.

London Conference 1995

The 1995 Conference will be hosted by the Victoria and Albert Museum. The working title of the conference is *The Critical Interpretation of Objects*. The term 'objects' is used to embrace both the fine and the applied arts and is intended to cover all continents. Proposals for sessions are warmly invited and should be sent to the Convener:

Elizabeth McKellar
Head of Higher Education
Victoria and Albert Museum
South Kensington
London SW7 2RL

SON ET LUMIÈRE

A two-day conference on the audiences for art – observant, literate, audient

12–13 November 1994

The Gardner Arts Centre, University of Sussex at Brighton

The concept of the interaction of image and word has influenced art history throughout the 1980s and early 1990s; art historians have always drawn analogies between the verbal and the visual. This conference aims to develop and extend that theme through an exploration of the ways in which audiences respond by constructing their own sets of meanings for the creative arts.

These meanings are, in turn, further modified through texts. How can art history replace the tired metaphor of picture as text?

Sections are envisaged on such topics as:

- the meeting of art and music
- synaesthesia
- the re-presentation and re-representation of images at different times, for different

periods and through different media

- *ekphrases*.

A modest fee will be charged to cover refreshments and registration. For further details and offers of papers, please contact Dr Liz James, School of European Studies, University of Sussex, Falmer, Brighton BN1 9QN.

LIBRARY RESOURCES AND ART HISTORY TEACHING

15 October 1994

*Organised by the Association of Art Historians and the British
Library Standing Committee on Art Documentation*

A one-day conference is to be held at the Tate Gallery in London on Saturday 15 October 1994, to discuss the deepening crisis in library provision for the teaching of art history in the tertiary sector, and to explore practical solutions to the problems.

General cuts in funding, increasing student numbers, the end of the binary divide and consequent loss of the CNA as a validating force all contribute to the difficulties currently facing libraries in providing the materials required by students and teaching staff. The problems are compounded in many cases by poor liaison between library and teaching departments. The consequence is that students may be left to find what resources they can, often in libraries other than their 'home' library, and these libraries are having to take unprecedented steps to deal with the increasing pressure, such as limiting, or charging for, admission.

The conference aims to bring together librarians and art history teaching staff to provide a forum in which teachers and librarians can better understand each other's

problems and work towards solutions in a continuing climate of change and decreasing resources.

SCOAD (The Standing Committee on Art Documentation) was established to advise the British Library on the provision of material in the field of art. However, it is representative of the whole range of art libraries in the UK and, as such, provides a forum for discussion of problems across all library sectors and for the initiation of co-operative projects to improve *national* provision.

It is planned to publish one or two articles in the *Bulletin* during the coming months to present a more detailed explanation of the current level of provision and the perceived problems, as background for the conference.

Further details, and booking forms will be included in future issues of the *Bulletin*. In the meantime, offers of help and potential participants are welcome

For further information please contact Nigel Llewellyn (for address see back page).

The Art Museum and the Modern City

A one-day symposium will be held at the Whitworth Art Gallery, University of Manchester, on Friday 25 March 1994 in connection with the visit to England of a group of 12 senior fine- and decorative-art museum curators and administrators from the former Eastern Bloc countries. The symposium will be concerned with the role of the museum in the modern city, education, outreach, tourism and urban regeneration. There will be a range of speakers from British institutions and delegates will also have the opportunity to meet curators from Poland, Hungary and the Czech and Slovak republics. The symposium is being organised by the History of Art Department, University of Manchester, with Sotheby's Educational Studies. The academic programme will be free, but there will be a charge for lunch and refreshments.

The curators' visit and the symposium are sponsored by the Getty Grant Program. For further information please contact: History of Art Department
University of Manchester
Manchester M13 9PL
Tel: 061 275 3311.

Contributions to the *Bulletin* invited!

The *Bulletin* exists for the benefit of the membership of the Association. To strengthen the role of the *Bulletin*, the Executive Committee has decided to appoint an Associate Editor from the elected members of the Committee and I have taken on this task.

I am very keen to persuade all sectors of the Association to communicate their interests through the *Bulletin*. What are the burning issues of your sector? Would you like to contribute to Open Forum to initiate a debate? Let me know.

Another important task of the *Bulletin* is to provide useful information for the membership. Again I need your help. Have you attended an interesting conference recently? Why not let us know what the key results/debates of the conference were? Do you have any contacts with similar associations in other countries? Perhaps you know of a more

specialised association or a society and would like to share with us information about their activities. There are many more topics the membership could benefit from. If you have such information, again just let me know.

If you want a specific topic covered by the *Bulletin*, I may be able to find somebody who could write on it. I see my role mainly as an arm twister!

Please send short articles and reports to me.

Details of forthcoming conferences, announcements etc should be sent to the Editor, Jannet King, as before.

Toshio Watanabe
Chelsea College of Art and Design
Manresa Road
London SW3 6LS
Tel: 071 352 3655
Fax: 071 352 8721

Executive Committee Nominations

Nominations are invited for election to the three places on the AAH Executive which will fall vacant at the 1994 AGM. In addition, nominations are invited for the office of Hon Treasurer which will become vacant on the retirement from that office of Theo Cowdell at the 1994 AGM.

Nominations should provide the name of the proposer and the seconder, both of whom must be current members of the Association. The written consent of the nominee, with a brief c.v. should be included. Nomination forms are available if required.

Please send nominations to the Hon Secretary, Claire Donovan, Built Environment Division, Southampton Institute of Higher Education, East Park Terrace, Southampton SO9 4WW. **Nominations should be received by Monday 7 March 1994.**

Nigel Llewellyn's term of office as Chair of the Association is complete at the 1995 AGM. In accordance with the constitution of the AAH, nominations for the new Chair should be with the Hon Secretary before the 1994 AGM at the Birmingham Conference on Sunday 10 April. Nominations are therefore invited which should provide the name of the proposer and the seconder, both of whom must be current members of the Association. The written consent of the nominee, with a brief c.v. should be included.

Any enquiries in relation to the membership of the EC, the posts of Hon Treasurer or of Chair, are welcomed by the Hon Secretary, either by post to the address given above, or by telephone on: 0703 319288.

Report from Kate Woodhead

Thank you to all members who have filled in and returned the renewal form with payment of the 1994 subscription. I am hoping the rise in fees will not have a detrimental effect on membership numbers, which have increased each year since April 1991 when I took over this post from Pamela Courtney.

A special thank you to those members who included a donation to the Student Support Fund, the proceeds of which will be used to enable more students to attend the conference. All contributions, however small, are very much appreciated.

Following on from points raised in the membership survey of last year, I would be pleased to hear from any member who would be interested in forming or joining a regional group to arrange meetings, local visits, lectures and study days etc.

I now hold the central record of AAH documents and printed papers, and I am gradually building up a small library of reference books so that if members have any general queries I may be able to assist with information. Many members may find the *Guidelines for Professional Practice of Art History* and the *Specimen Contract for Authors* particularly useful, so do contact me if you need more details.

Proposed Extension of Membership Categories

In preparation for the Annual General Meeting at the Birmingham Conference in April, would members consider the question of extending categories of membership? It is proposed to offer Corporate Membership, with *Art History* and *Bulletin* and three membership cards for a fee of £90. Furthermore, to enable successful and generous art historians to support the association, we are considering offering Benefactor Membership; for an annual fee of £150, the support to be acknowledged by printing the names of Benefactor Members in the *Bulletin*. The Executive Committee would be interested to hear your views.

ANNOUNCEMENTS

Computer and History of Art Awards, 1994

The CHArt Committee is offering two awards in 1994, one for a student, and one for an individual engaged in a research project. In both cases the award will be for work that involves the application of computers to some aspect of Art and/or Design History.

The awards are open to everyone except members of the Committee of CHArt. Work submitted must be in the English language, and must not have been previously published.

1 Student Award

This award will be for a written piece of work. The work can be either an essay on a critical, historical or theoretical issue, or a description of a project, or an idea for a project.

The written piece should not be more than 5,000 words in length.

The award will be £200 and the winning entry will be published in the journal *Computers and the History of Art*.

2 Research Award

This award will be for work on a project that is in the process of implementation. The award will be made to an individual, and is intended to help a worthwhile project reach completion.

The award can be applied for by the individual concerned, or through nomination by an individual or institution. The application must include a description of the project and its progress of not more than 5,000 words.

The research project must be taking place in Britain, and must be accessible to the judges for inspection if required.

The award will be for at least £500 (sponsorship to increase this amount is currently being sought).

Application and closing date

Those interested in applying should write to Professor Will Vaughan, Department of History of Art, Birkbeck College, University of London, 43 Gordon Square, London WC1H 0PD for further details.

The closing date for submission of entries for both awards is **1 September 1994**.

Fellowships, UCLA Center for 17th- & 18th-Century Studies and the William Andrews Clark Memorial Library

Ahmanson/Getty Fellowships in 1994-95: For participation in the Center/Clark's year long interdisciplinary, cross-cultural study on the theme 'Life Studies: Autobiography, Biography, and Portrait in the Seventeenth and Eighteenth Centuries'. Fields represented include literature, history, art history, philosophy, psychohistory. Applicants must have received the PhD within the last six years.

Awards: Two to three academic quarters in residence.

Stipend: \$9,200 per quarter.

Application deadline: 15 March 1994.

Contact: Centre for 17th- & 18th-Century Studies, 395 Dodd Hall, UCLA, 405 Hilgard Avenue, Los Angeles, CA 90024.

Tel: 310/2068552; **Fax:** 310/206 8577

Student Seminar at Birmingham Conference

Publishing: Queries and Answers

Dear Students

Please remember that the Student Group has organised a seminar at the Birmingham Conference on Friday 8 April at 10.00am. Guest Speakers are Paul Binski (Associate editor of *Art History*), Dr Brigitte Corley (Chair of the Freelance Group) and Robin Simon (Editor of *Apollo* magazine). The seminar is open to all students.

I hope most students can attend.

Pauline de Souza
Secretary of the AAH Student Group

Modernism, Gender and Culture

Papers are wanted for an already contracted interdisciplinary collection, to be published by the Garland Press of New York. Topics should focus on the intersections between gender issues and modernist (1900-1950) culture and can centre on the arts, sciences, social sciences, or mass culture. Send one-page abstracts by 1 July 1994 to

Lisa Rado
Department of English
University of Michigan
7617 Haven Hall
Ann Arbor
MI 48109-1045.

National Portrait Gallery Heinz Archive and Library

The library of the NPG has moved from Lewisham to newly refurbished premises next to the NPG itself (entrance in Orange Street).

Open by appointment:

Tuesday - Saturday, 10.00-17.00

Closed: Sundays, Mondays and public holidays.

ANNOUNCEMENTS

Art, Architecture and Design Open University Broadcasts on the BBC 1994

TELEVISION

AN ARTS FOUNDATION COURSE – A102

BBC2	07.40	Saturdays, repeated
	07.10	Mondays of same week
23/4		The Albert Memorial
30/4		Cragside: An Introduction to Architecture
07/5		Constable: The Leaping Horse
04/6		The Great Exhibition: An Exercise in Industry
11/6		The Great Exhibition: An Exercise in Industry
09/7		Victorian Views of the Art of the Past
16/7		The Leathart Collection
27/8		The New Museum at South Kensington
03/9		King Cotton's Palace
10/9		Rural Life: I: Image and reality
17/9		Rural Life: II: Victorian farming
24/9		The Melberry Road Set

FIFTH-CENTURY ATHENS – A294

BBC2	07.10	Wednesdays, repeated
	07.35	Friday of same week
11/5		Silver – A Source of Power for the State?
08/6		Acropolis Now – The Public Face of the State?
31/8		Interrogating the Past – Challenging the Present

ART IN FIFTEENTH-CENTURY ITALY – A353

BBC2	07.35	Wednesdays, repeated
	06.20	Wednesdays one week later
09/2		Panel Painting
09/3		Florence: Part 1
23/3		Florence: Part 2
20/4		The Sassetti Chapel, Santa Trinita
18/5		San Marco: A Dominican Priory
08/6		Santo Spirito: A Renaissance Church
22/6		Pienza: A Renaissance City
13/7		Ferrara: Planning the Ideal City
10/8		San Francesco, Rimini: 'Il Tempio Malatestiano'
24/8		Mantegna: <i>The Triumphs of Caesar</i>
14/9		Santa Maria dei Miracoli, Venice
05/10		Palazzo Venezia, Rome: A Cardinal's Palace

THE ENLIGHTENMENT – A206

BBC2	07.35	Mondays, repeated at various times on Saturdays two weeks later
07/2		The Encyclopédie
21/2		Frederick the Great and Sans Souci
21/3		Scotland and the Enlightenment
18/4		Classical Sculpture of the Enlightenment
25/4		Angelica Kauffmann RA & The Choice of Painting
02/5		Kedleston Hall
13/6		Citizens of the World
05/9		Chardin and Still Life

CULTURE & BELIEF IN EUROPE 1450-1600 – A205

BBC2	07.30	Sundays, repeated
	06.45	Mondays of same week
27/2		Pilgrimage: The Shrine at Loreto
06/3		Maarten van Heemskerck, Humanism & Painting in Northern Europe
20/3		Christopher Plantin, Polyglot Printer of Antwerp
27/3		Venice & Antwerp: (1) The Cities Compared
10/4		Venice & Antwerp: (2) Forms of Religion
01/5		Discovering 16th-Century Strasbourg
05/6		The University of Salamanca
19/6		Seville: The Edge of the Empire
03/7		Seville: Gateway to the Indies
17/7		Pieter Bruegel and Popular Culture
24/7		El Escorial: Palace, Monastery and Mausoleum
31/7		Fontainebleau: The Changing Image of Kingship
14/8		Toulouse: Money & Power in Provincial France
11/9		Hardwick Hall: Power and Architecture
18/9		Shropshire in the 16th Century

ISSUES IN WOMEN'S STUDIES – U207

BBC2	11.00	Saturdays, repeated
	07.35	Fridays 13 days later
12/3		Counting the Threads
16/4		Public Space, Public Works
14/5		The Body Social
11/6		Ndebele: Women House Painters
09/7		Gendering the Product
06/8		Outside In: Women Artists

MODERN ART: PRACTICES & DEBATES – A316

BBC2	24.00	Mondays
21/2		Manet
28/2		Paris: Spectacle of Modernity
07/3		Musee d'Orsay
21/3		The Impressionist Surface
28/3		Berthe Morisot
11/4		Rodin
25/4		Bathers by Cézanne and Renoir
09/5		Picasso's Collages 1912-13
23/5		On Pictures and Paintings
31/5		Mondrian (Tuesday 24.00)
06/6		Matisse and the Problem of Expression
20/6		Le Corbusier: Villa La Roche
27/6		Film Montage
04/7		Max Ernst and the Surrealist Revolution
18/7		Picasso's <i>Guernica</i>
25/7		Museum of Modern Art, New York
01/8		Public Murals in New York
15/8		Greenberg on Pollock
22/8		T J Clark and Michael Fried in conversation about Jackson Pollock
30/8		Greenberg on Art Criticism (Tuesday 07.10)
12/9		Flag
19/9		Art and the Left
26/9		Smithson and Serra: Beyond Modernism?

RADIO

AN ARTS FOUNDATION COURSE – A102

Radio 3	06.30	Tuesdays
26/4		Prof Sir Ernst Gombrich on Art History
10/5		Prof Sir Ernst Gombrich on Art and Illusion

MODERN ART: PRACTICES AND DEBATES – A316

Radio 3	06.30	Sundays
13/2		Salons and Academic Training
13/3		Pissarro and the Politics of Perception
17/4		The Art Market and the Avant Garde
15/5		Art and Semiotics
12/6		Marxism and Art
10/7		The Feminist Spectator
07/8		Kitsch and the Avant Garde
04/9		An Interview with Eduardo Paolozzi and Terry Atkinson

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OUEE Ltd, 12 Cofferridge Close, Stony Stratford, Milton Keynes, MK11 1BY.

Programmes may also be purchased for educational/training purposes from the same address.

For details of OU courses, please write to the Central Enquiry Service, The Open University, PO Box 200, Milton Keynes MK7 6YZ.

Further copies of this leaflet may be obtained by sending an SEA to The Broadcasting Office, The Open University, PO Box 953, Milton Keynes MK7 6EB.

NB All transmission dates are subject to change. Please check daily newspapers or broadcast listings magazines for details.

Executive Committee 1994

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Editor of *Bulletin*:

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Tel: 0273 509653

Elected 1991

Fran Hannah
(Middlesex University)
Deirdre Robson (Freelance)
Charles Saumarez Smith
(National Portrait Gallery)

Elected 1992

Robert Gibbs
(University of Glasgow)

Toshio Watanabe

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Angela Weight
(Imperial War Museum)

Elected 1993

Mark Evans
(National Museum of Wales,
Cardiff)

Co-opted 1993

Duncan Forbes
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(University of Central Lancashire)

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Ex-officio member

John House
(Chair of the British National
Committee of CIHA)
(Courtauld Institute of Art)

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1994 Birmingham Conference Conveners

George Noszlopy
Kenneth Quickenden

1994 Conference Administrators

Vicky Ley (academic sessions and
bookings)
Lynn Woolley (finance and visits)