



Frameworks



Association of Art Historians

Seventeenth Annual Conference

Thursday 11 – Sunday 14 April 1991

*The Courtauld Institute of Art,
London*

Convenors:

Joanna Woodall

John Newman

Enquiries:

The AAH Conference Office

The Courtauld Institute of Art

Somerset House

Strand

London WC2 0RN

Tel: 071-873 2518 (with answerphone)

*For details of the conference
programme, see the latest issue of
the AAH bulletin*

Plenary Sessions and Receptions

These will take place in the later afternoon and evening.

Thursday 11 April

Speaker	Mark Fisher M.P. (Shadow spokesperson on the Arts)
Theme	The Visual Arts in a Social Democracy
Venue	National Film Theatre, Southbank
Opening Reception	The Courtauld Institute of Art Galleries, Somerset House

Friday 12 April

Participants	Nicholas Serota (Director, Tate Gallery) Neil MacGregor (Director, National Gallery)
Issue	The Hanging and Display of National Collections of Art
Venue	The Royal Geographical Society, Kensington Gate
Reception	Victoria and Albert Museum

Saturday 13 April

The Sotheby's Lecture

Venue	National Film Theatre, Southbank
Followed by	Reception

Sunday 14 April

Chairperson	David Elliott (Director, Museum of Modern Art, Oxford)
International Forum	Culture, historiography and identity

Accommodation

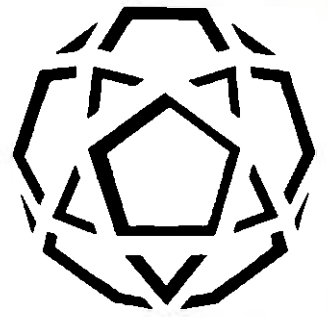
Accommodation can be provided in the halls of residence of King's College London and the London School of Economics. Bookings should be made direct. Please contact: Elizabeth Young, King's College Vacation Bureau
Tel: 071-955 7087
or Passfield Hall, London School of Economics
Tel: 071-387 3584

Academic Sections and Section Convenors

- 1 Carnival and Festival: Art and Popular Culture
Michael Camille
- 2 Notions of Decorum in Renaissance Narrative
Francis Ames-Lewis
- 3 Handmaids to Religion: Festivals, Images
and Sacred Objects 1500-1800
Katie Scott, Nigel Llewellyn
- 4 The Values and Politics of Display
Ian Jenkins, Paul Greenhaigh, John House
- 5 The Viewer in the Frame
David Solkin, Caroline Arcscott
- 6 Some Genre Issues in Art History
Charles Ford
- 7 Anti-Academism before the Avant-Garde
David Bindman
- 8 Art Criticism after 1890
Malcolm Gee
- 9 Training and Education in the Plastic Arts
Helen Rees
- 10 Art History Within and Without
Michael Ann Holly
- 11 Why Study Technique?
- 12 Feminist Art History and Academic Institutions
Today – A European Perspective
Marcia Pointon, Ludmilla Jordanova
- 13 Contemporary Frameworks in Britain
Sara Selwood
- 14 Museum without Objects – Television, Film
and the New Visual Techniques
John Wyver
- 15 Market Values and Aesthetic Value
René Gimpel

Registration

Registration will take place from 9.30 am each morning in the Foyer of King's College London (next door to the Courtauld Institute). The nearest tubes are Temple, Holborn, Covent Garden, Charing Cross.



SEVENTEENTH ANNUAL CONFERENCE

11th - 14th April, 1991

at

THE COURTAULD INSTITUTE OF ART
SOMERSET HOUSE

FRAMEWORKS

The AAH Conference Office, The Courtauld Institute of Art, Somerset
House, Strand, London WC2R 0RN Tel: 071 873 2518

Convenors: Joanna Woodall and John Newman
Administrator: Lynda Stephens Sponsorship Secretary: Elisabeth Rutherford

ASSOCIATION OF ART HISTORIANS

INTRODUCTION

The association of Art Historians was founded in 1974; the present Chairman is Professor Martin Kemp of the University of St Andrews. It now has a membership of around 1000 among those who are directly concerned with the advancement of the study of the history of art and design whether by profession or vocation. The Association is the professional organisation for British scholars in the field of the visual arts; it is active in representing the interests of its members with government, the Arts Council, the various Library organisations and with many other bodies. It works in close co-operation with conservation societies and other pressure groups as well as with international organisations for the history of art such as the College Art Association of America and the Comite International d'Histoire de l'Art.

Embracing a wide spectrum of related fields, the Association includes within its membership those with an interest in the history or art, architecture, design and the applied arts, archaeology, photography, film and media studies. Membership has grown in recent years among those concerned with new approaches to representation and other related aspects of cultural studies.

The internationally recognised quarterly journal ART HISTORY has been published by the Association since 1978, carrying major scholarly articles and a lively book review section; members also receive copies of the Association's BULLETIN three times a year containing items of information and news of forthcoming events. In addition the newsletter LINK is available to those members teaching in schools.

An annual Spring conference is held alternately in London and another centre in the British Isles and covers a very wide range of academic and professional interests. The Conferences are international and attract participants from many of the humanities. A major feature is the ART HISTORY BOOK FAIR. Scholars, students, publishers, teachers, conservationists and many others meet together to discuss matters of mutual interest and to address problems and issues facing the community of art and design historians. Conference participants are also able to enjoy evening receptions and visits to places of interest that are often otherwise inaccessible.

Recent conferences have had themes such as 'East West : Art, Design and Cultural History' and 'Art and Tradition'. The 1991 theme is FRAMEWORKS - The material and conceptual frames of reference in which art is defined and interpreted.

The structure of the Conference is:

- 1) Plenary Sessions - In which the whole conference (approximately 500 people) is invited to participate.
- 2) Academic Sections - In which the Conference divides itself into smaller groups in order to give sustained consideration to specific aspects of the overall theme.
- 3) The Business of the Association of Art Historians.

T&H
Phaidon.

PLENARY SESSIONS AND RECEPTIONS

Wed - Design Museum

THURSDAY 11TH APRIL, 1991.

Proposed Speaker: MARK FISHER (shadow spokesperson for the arts) will speak on an aspect of the Visual Arts within a Social Democracy.

Proposed Venue: SOUTHBANK

Followed by A reception in the new COURTAULD INSTITUTE OF ART GALLERIES, SOMERSET HOUSE.

FRIDAY 12TH APRIL, 1991

Chair
Carol
Duncan?

Proposed Speakers: NICK SEROTA (director of the Tate Gallery) NEIL MACGREGOR (director of the National Gallery) will speak on the hanging and display of national collections of art in the context of the new hang of the Tate Gallery and coinciding with the opening of the Sainsbury Wing of the National Gallery.

Proposed Venue: Victoria and Albert Museum lecture theatre.

Followed by A reception. V&A or B&M

CUP?

Burlington

SATURDAY 13TH APRIL, 1991

Evening reception - to be decided.

Queen's House - Greenwich - Sotheby's
(or B&M)

SUNDAY 14TH APRIL, 1991

EASTERN EUROPEAN FORUM: Panel discussion between art historians from Eastern Europe: The Past, the Present, and the Future.

Chair
David
Elliott

Proposed Venue: The New Theatre, Kings College London.

Sunday pm } pos for Audio Visual
or Saturday pm }

THEME: FRAMEWORKS
ACADEMIC SECTIONS

1. BETWEEN CLASSICAL ARCHAEOLOGY AND ART HISTORY
Ian Jenkins, British Museum.
2. CARNIVAL AND FESTIVAL: Art and Popular Culture - medieval onwards.
Michael Camille, University of Chicago.
3. NOTIONS OF DECORUM IN RENAISSANCE NARRATIVE
Francis Ames-Lewis, Birkbeck College.
4. HANDMAIDS TO RELIGION: Festivals, Images and Sacred Objects
1500-1800.
Katie Scott, Courtauld Institute - Nigel Llewellyn, Sussex
University.
5. THE VALUES AND POLITICS OF DISPLAY
John House, Courtauld Institute - Paul Greenhalgh, Victoria and
Albert Museum - Ian Jenkins, British Museum.
6. THE VIEWER IN THE FRAME - renaissance onwards.
David Solkin, Courtauld Institute - Caroline Arscott, Courtauld
Institute.
7. INVENTING AND DISCOVERING THE GENRES - 1500-1900
Charles Ford, University College London.
8. ANTI-ACADEMICISM BEFORE THE AVANT-GARDE - 18th and 19th century.
David Bindman, University College London - Philippe Bordes, Musée de
la Révolution Française, Vizille.
9. ART CRITICISM AFTER 1890: Authors, Texts, Contexts.
Malcolm Gee, Newcastle Polytechnic.
10. TRAINING AND EDUCATION IN THE PLASTIC ARTS
Helen Rees, Design Museum.
11. ART HISTORY WITHIN AND WITHOUT: The study and teaching of art
history inside and outside formal institutions.
Michael Anne Holly, University of Rochester, New York.
12. WHY STUDY TECHNIQUE?
Gerry Hedley, Courtauld Institute.
13. FEMINIST ART HISTORY AND ACADEMIC INSTITUTIONS TODAY - A European
perspective.
Marcia Pointon, Sussex University - Ludmilla Jordanova, Essex
University.
14. CONTEMPORARY FRAMEWORKS IN BRITAIN
Sara Selwood, Art and Society.
15. MUSEUMS WITHOUT OBJECTS - Television, film and new visual
technologies, including virtual realities.
John Wyver, Illuminations.
16. MARKET VALUES AND AESTHETIC VALUE - Past, present and future
Rene Gimpel, Gimpel Fils Limited.

THEME: FRAMEWORKS

The material and conceptual frames of reference in which art is defined and interpreted

1. BETWEEN CLASSICAL ARCHAEOLOGY AND ART HISTORY
Ian Jenkins, Greek and Roman Department, British Museum.

The study of classical art has long been regarded as a discipline distinct from art history. How did this schism come about? Is it desirable? Is it reversible?

This section will review the divide between classical archaeology and art history through the historical and contemporary reception of sculpture and Greek vases.

2. CARNIVAL AND FESTIVAL: Art and Popular Culture - medieval onwards.
Michael Camille, University of Chicago.

This section will focus upon the ways in which popular festive forms in pre-industrial society, such as Carnival and other seasonal rituals, are embodied and articulated through images.

As well as depictions of such events in work of artists such as Breughel and Beham, papers are welcome which address the actual props, grotesque body images, folk-objects utilised in this 'performance art' of the pre-modern period.

In addition to specific case studies in medieval, renaissance and even modern contexts we hope to have theoretical papers addressing questions such as:

- whether such rituals were sites of social resistance to the established order.
- Bakhtin's ideas about carnival culture as institution-alised transgression.

3. NOTIONS OF DECORUM IN RENAISSANCE NARRATIVE.
Francis Ames-Lewis, Birkbeck College.

This session seeks to approach discussion of the treatment of narrative in paintings and relief sculpture of the Renaissance (defined as broadly as is reasonably possible) through the 'framework' of the theory of decorum. The debate might be provisionally defined as: in what ways can the vast range of modes of narrative treatment be embraced within, and comprehended in terms of, the renaissance understanding of decorum in its various manifestations? Does narrative differ in different places at different times because of different perceptions of, or emphasis on, the decorum of (for example) spatial context, or types of figures, of youth and age, of figural movement, of gesture and expression, or of dress and social customs? Is there any evidence, in the form of either theoretical writings or visual images, to suggest that even the function or location of narrative works may be affected by notions of decorum? The papers offered will ideally approach broad issues of these sorts, and will lead into general discussion of the influence of decorum theory on renaissance narrative artists.

4. HANDMAIDS TO RELIGION: Festivals, Images and Sacred Objects 1500-1800
Katie Scott, Courtauld Institute - Nigel Llewellyn, Sussex
University.

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

5. THE VALUES AND POLITICS OF DISPLAY
John House, Courtauld Institute - Paul Greenhalgh, Victoria and
Albert Museum - Ian Jenkins, British Museum.

This section will consist of four separate sessions:

1. Between Archaeology and Art History, the status of the Antique Object. (Ian Jenkins) (see section 1).
2. The Display of Non Western Objects. (Paul Greenhalgh).
3. Between Objects and Buildings. (John House).
4. Debate. (All chairs)

The way that meanings are achieved and/or transformed by the medium of display is of particular interest in this section. The first two sessions, by focussing on the Antique and Non-Western Art, will present specific case-studies where issues from outside of what might be termed the 'aesthetic dimension' have had a bearing on how objects were presented and subsequently understood. The status and role of objects which have become anonymous by virtue either of their 'ancientness' or their 'otherness' will form the conceptual spine of the sessions.

The third session will concentrate on the relationship between the museum as a specific piece of architecture and the objects it contains. It will present case-studies which explore the transformations which occur in role and meaning of objects once they have entered into the museum/gallery/exhibition environment, and the significance that these transformations have for subsequent construction of art historical models. Papers may well be about the issues surrounding the building/renovating of museum buildings or about the practical as well as ideological problems of museum display, in the past and the present.

6. THE VIEWER IN THE FRAME - renaissance onwards.
David Solkin, Courtauld Institute - Caroline Arscott, Courtauld Institute.

This section will deal with topics from the renaissance onwards which set out to analyse the construction of the viewer, as a means of exploring the relationship between cultural production and social formations in different historical situations. This issue can be addressed from a variety of angles, ranging from sociological studies of reception to various modes of investigating the viewer as subject in and of representation. The following sorts of materials will be considered:

1 - texts that attempt to define audiences and to police their qualifications to view (eg. art theory, criticism, writings on taste, etc.)

2 - particular works and the ways in which they interpellate their viewers.

3 - images that overtly declare an interest in spectatorship. (eg. pictures of connoisseurs, exhibitions, audiences, etc).

7. INVENTING AND DISCOVERING THE GENRES - 1500 -1900.
Charles Ford, University College London.

This section will cover topics relating to the invention and representation of the categories, or genres, of painting during the period 1500-1900. It will challenge the emphasis on the progressive development of genres of painting, and explanation of this development in terms of the increasing secularisation of society, the fragmentation of markets, the emergence of the specialist producer and the triumph of unfettered artistic sensibility over dominant codes of decorum.

The section will address, instead, the identification of the genres and their classification in more precise historical contexts. Issues such as the ordering of the genres in terms of merit, statements relating to the various specialist producers, classifications and discourses derived from literary and rhetorical theory, terminologies in contemporary documents of all kinds, the impact of institutions for displaying art works, indeed, any contexts for understanding contemporary evaluation will be considered relevant.

8. ANTI-ACADEMICISM BEFORE THE AVANT-GARDE - 18th and 19th century.
David Bindman, University College London - Philippe Bordes, Musée de la Révolution Française, Vizille.

The aim of the section is to explore the resistance to academic ideals mainly in the 18th and 19th centuries in order to see how far it represents a consistent phenomenon. England and France will be the centre of the discussion but it is hoped that the wider European context will also be looked at. Contributions might include the Meditateurs, Carstens and Benjamin Robert Haydon.

9. ART AND CRITICISM AFTER 1890 - Authors, texts, contexts.
Malcolm Gee, Newcastle Polytechnic.

The aim of this section will be to examine all aspects of art criticism in the period circa 1900 to the present. There will be papers which:

- discuss the work of individual writers.
- examine the institutionalisation of criticism, and its base in the publishing trade.
- analyse critical language in different historical contexts, relating it to other practices and to political or other interests of the period.

The section will consist of four sessions:

1. General and/or theoretical aspects 1890-1914.
2. Criticism 1900-1945.
3. Criticism 1945-1980.
4. Recent and contemporary issues.

10. TRAINING AND EDUCATION IN THE PLASTIC ARTS
Helen Rees, Design Museum.

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

11. ART HISTORY WITHIN AND WITHOUT: The study and teaching of art history inside and outside formal institutions.
Michael Anne Holly, University of Rochester, New York.

This section will deal with issues of criticism and history by reference to 'old' versus 'new' art history, problems with granting agencies, controversies in museum organization etc.

12. WHY STUDY TECHNIQUE?
Gerry Hedley, Courtauld Institute.

In recent years there has been a multiplication of technical studies of paintings. These studies have normally come from the field of conservation, but they increasingly penetrate and play a role in art history. However, although the study of technique is central to the material and aesthetic aspects of conservation practice, the framework for technical study within art history is by no means so apparent. The discipline has tended to be interpreted, somewhat crudely, in one of two ways: either, it is seen as an extension of connoisseurship, with the potential of providing additional facts about particular paintings, which may bear on attribution or, it is seen as providing evidence, that paintings are understandable material products of human labour, which de-mystifies the notion of

12. (Continued)

artistic production. Nor is its penetration into art history very developed, technical information with high scientific content may often be avoided or misunderstood; it is, perhaps, significant that the areas of scientific investigation which have found most favour with art historians are those which yield images such as x-radiography and infra-red photography. Additionally, how informative is our present method of study of techniques? if the conclusion of the National Gallery exhibition covering Rembrandt's technique was that his technique did not differ significantly from those of his contemporaries, does this tell us something about Rembrandt, or point instead to the limitations of present technical accounts?. With the National Gallery holding a series of three such exhibitions about 'art in the making' this seems a good moment to consider the role of technical studies in art history.

We will consider:

- how the study of techniques has been seen historically,
- the limitations of technical studies as presently made,
- the significance they are seen to have.

13. FEMINIST ART HISTORY AND ACADEMIC INSTITUTIONS TODAY - A European Perspective.

Marcia Pointon, Sussex University - Ludmilla Jordanova, Essex University

The aim of this section is to provide a forum for the evaluation of the status and condition of feminist teaching and research in higher education and cultural institutions in the European Economic Community. British universities and polytechnics may be seen to be promoting "Women's Studies" in order to suit market forces and to attract, in particular, North American students. But in many institutions there is very little genuine support for feminist work, which is still perceived as marginal in the competition for promotion and research funding. Its very popularity as a subject is used against it, to marginalise it as populist and superficial. Feminist work has become more theoretically assured. What implications does this have for the politics of the institutions?

In Britain, exhibitions such as 'Degas Women' (1989-90) were recognised as good business, paintings which have been the subject of feminist analysis have been brought out of museum stores and Thames & Hudson have just published Whitney Chadwick's Women, Art and Society. To what extent are events like these advances for feminists vis-a-vis the institution as represented by Professor Sir Ernst Gombrich's view that the history of art should not go off at a tangent into women's studies? What kinds of work are valued in institutions which are still primarily, in Britain at least, run by men, whether directors of publishing houses, museums, universities or polytechnics? Are things different in continental Europe? And what, if any, should be the plans of feminist art historians for the twenty first century?

14. CONTEMPORARY FRAMEWORKS IN BRITAIN
Sara Selwood, Art and Society.

This session will focus on current cultural policies, their effects on the cultural apparatus and the promotion and production of art.

Proposed discussions on subjects such as:

- public art
- museums' role as sites of tourism
- heritage and leisure
- targets for publically subsidised galleries and museums
- the enforced compatibility of high art and popular culture
- support for minority forms and their marginalisation
- public support for 'avant-gardism'
- the persistence of modernism through the state system
- critical writing and contemporary exhibitions.

15. MUSEUMS WITHOUT OBJECTS - Television, film and new visual technologies, including virtual realities.
John Wyver, Illuminations.

This section will explore the relationships between exhibitions and museums as traditionally conceived and contemporary moving image technologies, including film and television, high-definition video, interactive multi-media and virtual reality simulations.

At present, the planned sessions are to be:

- the history of the inter-relationships between museums and moving images, considering for example, the inscription of theories of display into early films about the visual arts; the portrayals of museums, and related ideas about exhibition, in the history of the cinema; the impact of media on recent curatorial and presentational strategies.

- a demonstration-based presentation of the practicalities of moving images within, as complements to, or as replacements of museums and exhibitions; this should feature demonstrations of both interactive multi-media technologies and high-definition video, as well as tapes of virtual reality simulations.

- a more theoretical session, discussing the impact and implications of moving image technologies.

16. MARKET VALUES AND AESTHETIC VALUE - Past, present and future.
Rene Gimpel, Gimpel Films Limited.

The following are areas of interest:

- market influence on artists, collectors, critics and curators;
- the function, effect and influence of monetary values on aesthetic judgement;
- the role of the art object as a speculative and investment vehicle;
- the sociology of public attitudes towards the art market;
- the psychology of collecting.

S P O N S O R S H I P

The Association of Art Historians Conference

For us, sponsorship has two fundamental purposes

- firstly to enhance the significance and prestige of the event,
- secondly to enable us to financially assist participants who would otherwise be unable to come.

1. The three RECEPTIONS, two of which are linked with plenary sessions, will take place on the evenings of Thursday 11, Friday 12 and Saturday 13 April, 1991. They will include approximately 500 people and be held at venues such as The Courtauld Institute of Art Galleries, The Victoria & Albert Museum, The British Museum, Queen's House, Greenwich.

The sponsor could 'host' the reception.

2. We would like to link the ACADEMIC SECTIONS with appropriate institutions: e.g. section 6 'The Viewer in the Frame' might be sponsored by The Observer or The Spectator!

The sponsor would finance the section and enable us to invite top-class international speakers and participants.

Such sponsorship could be acknowledged during the proceedings of the section, as well as in the Conference Programme.

3. DIRECT SPONSORSHIP OF SCHOLARS AND STUDENTS.

This sponsorship would cover fares and accomodation to enable financially disadvantaged students and scholars to attend the conference with a particular focus on participants from Eastern Europe.

4. PRINTING AND DESIGN

This is an invitation for a designer/printer to contribute in kind and show his or her creativity in producing a Conference Programme, poster/booking form and conference folder, and support The Association of Art Historians Conference.

These products could include an advertisement for the design company responsible for them - an advertisement addressed to the important potential markets of museum and exhibition curators, publishers, school teachers and academic art historians.

5. ADVERTISING IN THE PROGRAMME

Another way to support this conference would be for a company to take a page of advertising in the Conference Programme - or simply send a donation which would be acknowledged in the programme.

6. LUNCHES

Delegates are provided with a sandwich lunch during the conference. This is an opportunity for sponsors, particularly publishers, who might like to use it as an occasion to launch a new book and support an occasion when all the conference delegates gather together.

7. BOOK FAIR

The Art History Book Fair is a major feature of the Conference and offers further opportunities for sponsorship.

Contact: Pamela Courtnay

Tel: 09817 344

S P O N S O R S H I P

The Association of Art Historians Conference

Proposed amounts are only guidelines and subject to discussion.
All sponsorship will be acknowledged in the Conference Programme.

1. THREE RECEPTIONS - see page 3.
Hire of Venues £500 - £600 each
Catering from £1.500 each

2. ACADEMIC SECTIONS - see page 4.
£2.000 each

3. DIRECT SPONSORSHIP OF SCHOLARS AND STUDENTS
£500 each

4. PRINTING AND DESIGN
Conference Programme
Poster/Booking Form
Conference Folder contribution in kind

5. ADVERTISING IN THE PROGRAMME
Full black and white page £500
Half black and white page £300

6. LUNCHES/BOOK LAUNCH
from £500 each

7. BOOK FAIR

Contact: Pamela Courtney
Albert House, Monnington-on-Wye
Hereford HR4 7NT
Tel: 09817 344

The AAH Conference Office, The Courtauld Institute of Art, Somerset
House, Strand, London WC2R 0RN Tel: 071 873 2518

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Please turn over