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43

# BULLETIN

## ASSOCIATION OF ART HISTORIANS

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### NEWS REPORT

## SOUTH AFRICA SCHOLARSHIP FUND

Through the generosity of Shelley Sacks the Association is able to offer to members sets of her portfolio *Images from South Africa*, consisting of six full-colour signed prints dating from 1984 to 1990, arising from the political and social situation in South Africa. Each set sells for £20.00, of which the Association receives £8.00 for the Scholarship Fund, so that each purchase will increase the amount of money raised towards our first sponsored studentship. It is not possible to illustrate any of the prints in the *Bulletin*, but extracts from press comments which appeared in South Africa last year give some idea of the content and character of the work.

*The metaphor, the image are wands that transform alienation into connection. The bird and the flag and the heart are not exiled in the solitude of their essence - they become each other. Shelley Sacks' paintings are like the fine eye of a needle through which ragged strips of life are pulled, to come out on the other side as one whole silk cloth, billowing with the energy of convergence. In this country of brutal separations and mutually exclusive definitions of every form of being, she draws through her eye all threads of heaven, hell and class struggle, and paints them out into insights bigger than our rational tongues can hold.*

Karen Press - Poet and publisher. Cape Town

*We know that our struggle against exploitation and oppression has very deep roots, a rich culture and a long history. And we know too that we have to change many things as they exist today. Society will never be free whilst women remain in bondage. Our children have to do things differently to create a healthy future society.*

*Having lived with 'Sister, we bleed and we sing' and 'The Child is not Dead' on my walls for some time, and having heard and felt their message about human creativity and not only suffering, about the struggle for the richness inside us all, not only about the struggle against what oppresses us, I am convinced that culture can be an eye through which we see the liberation of our minds.*

Duma Nkosi - Shopsteward and trade union president, Johannesburg

*What is distinctive about great progressive art that separates it from the discourse of history and politics? What answers do we have for those who would define art solely in terms of its techniques in order to save it from becoming the slave of other disciplines?*

*Shelley Sacks' painting entitled 'The Child is Not Dead' is one articulate and powerful answer. She illustrates art's great task of exploring life's many dimensions - myth and history, reality and dream, militarism and its contamination of*

*sexuality. The more you look, the more you see - nightmare, idiosyncratic yet paradoxically universal archetypes - the howling wolf, the intimations of disaster. Great left art such as this sacrifices neither an understanding of the violence and oppression of the here and now nor the demands of a personal vision.*

*The complex artistic symbolism does full justice to both its medium and the reality of ruling class cruelty. The dead child killed in struggle, resembling a huge and ghastly stillborn baby leaves behind in the womb a generation of resisters. The violence portrayed does not produce poor victims. Resistance does not take the form of mindless triumphalism.*

*This painting both answers the challenge of producing highly political, highly complex art and ensures that the memory of the child who died at Sebokeng, to whom the painting is dedicated, will remain inscribed in our distinctively South African collective unconscious.*

Dr Brenda Cooper - Centre for African Studies, University of Cape Town

The Fund Committee urges members of the Association to avail themselves of this offer, which brings with it both a fine set of prints at very little cost and support for this worthwhile initiative. (The aims of the Fund are set out below).

To purchase a copy send a cheque for

£20.00 made out to 'Association of Art Historians - SASF Account' and send it to Professor E C Fernie, Department of Fine Art, University of Edinburgh, 19 George Square, Edinburgh EH8 9LD.

The SASF Committee:

Hazel Clark  
Eric Fernie (Convener)  
Tag Gronberg  
Sarat Maharaj  
Simon Miller

### The Aims of the Fund

The idea of providing some kind of positive help for students who have suffered the effects of apartheid was first mooted when the Executive was involved in discussions on the 'Outline for Relations with South Africa'. This document, as is well known, set out suggestions for members who might have to make professional contact with fellow academics (through conferences, publications etc.) in South Africa and was conceived in response to requests from AAH members for guidelines. It is important

to remember that this whole project has been discussed at previous AAH AGM's and in other public forums for some time, and considerable support has been voiced. It is, therefore, distressing to see this initial enthusiasm fade when it comes to financial support.

At the last AGM in April it was suggested that in order for the scholarship committee to approach businesses and other potential larger-scale donors, it was necessary to show that the project had the practical support of the full membership first. It was assumed that it had moral support as the idea had been presented to the members on more than one occasion and had not been challenged. However, to date, from a total membership of 1,058, only £368 has been raised.

The original idea was to raise funds to bring a small number of students from South Africa to our annual conference. However, through consultation with South African art historians about the amount of money involved, and the problems of comprehension that might ensue, we were lead to believe that it would be more productive to concentrate fund raising on

one student and provide backing for a degree based education. Given the amount in the account to date, this idea may have to be modified, perhaps to provide backing for a one year MA rather than a three year BA.

We are hoping to raise some funds through the sale of Shelley Sacks' portfolio, Christmas cards and other initiatives, but these involve relatively minor amounts compared to the amount that could be raised by a donation of, for example, £5.00 from every AAH member. I fully appreciate the financial pressures some members are under and the other charitable commitments some of us might have, but given the support this initiative had in its early stages it would be more than a pity if we failed to make a personal contribution towards the frontline work of those of our colleagues who are attempting to alleviate the effects of generations of injustice. The success or failure of this project rests on us. If you want to help, then please begin now by buying a copy of the Portfolio, making a donation, or contacting us with other offers of help.

*Simon Miller*

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*The Bulletin advertised the Royal Over-Seas League exhibition of their competition's finalists in the last issue. Phoebe Tait, an AAH member, visited the show and gives her view of the results.*

## A View of the New

The Royal Over-Seas League art competition, established in 1984, this year attracted 530 artists; all professional, citizens of the Commonwealth, and all under 35 years of age. A panel of four selected from the entrants 36 works and these, the finalists, were on display at the ROSL headquarters just off St James Street, Green Park (12-22 September). As well as three main prizes worth £3000, £1000, and £250 respectively, half a dozen other awards worth several hundred pounds were also made.

Of the 36 selected works only one was non-representational, whether this is a reflection of the submissions received or of the panelists preferences is unknown. All representational, bar one, and most of those in the realist/figurative mode and in the medium of oil on canvas. Just the sort of thing lauded by 'Modern Painters'. Seen individually the larger part of the works are quite competent and imaginative if not out of the ordinary. Samira Abbassy's allegorical and disturbing *Behaving like Dogs*, Nicholas Jolly's quietly visionary

*Man in a Wheelchair*, and Jonathan Parkhouse's social and visual narrative, *The Visitor, London 1990* seemed more interesting than most.

While the ROSL initiative is highly commendable in its aim of encouraging and supporting young artists 'A View of the New' might be seen as referring to the comparative youth of the artists rather than to any original features in their work.

*Phoebe Tait*

# ART AND DESIGN POST CNAА

*A report of the seminar at CNAА 1 October 1991 immediately preceding the final meeting of the Committee for Art and Design.*

The AAH represents a large constituency of members working in Further and Higher Education Art and Design. To the extent that most of their work takes the form of Art and Design History teaching on studio based courses, the imminent abolition of the binary divide and the demise of the CNAА Committee for Art and Design have important consequences. Stroud Cornock invited representatives of a number of professional associations including the AAH to a seminar at CNAА on 1 October 1991 to brief them on the implications of the May White Paper, to discuss aspects of the Committee's work which might need to continue to be provided, and to explore ways forward. The following report may interest all AAH members working in HE, both University and Public Sector.

Malcolm Frazer, Chief Executive, CNAА, provided a context for the seminar. Following the White Paper the timescale for CNAА devolvement has been accelerated. The CNAА charter has been taken as far as possible towards delegating responsibilities to institutions, assisting them to evaluate their own work and giving them powers to award their own degrees. In general CNAА welcomed the White Paper, and has been working towards facilitating an easy transition to the new agencies.

The requirements of legislation to bring these proposals into effect indicate the current existence of a draft FE/HE Bill. The Queen's Speech of 7 November will probably signal legislation to go before Parliament quite quickly. The powers of the existing Funding Councils will pass to Regional Councils (England, Scotland and Wales). The Secretary of State will assume powers to designate degree awarding institutions. CNAА's charter will be rescinded. The Bill may go through by March/April 1992. Thus major institutions now in the Public Sector may have their own power for accreditation by September 1992.

Other aspects of the White Paper do not require legislation. The Chairs of the UFC and the PCFC are already reconciled. The

Funding Councils are working together to form a single staff unit by June 1992. The new Councils will scrutinise research across the binary lines.

The quality audit role is currently played by the CNAА in relation to most polytechnics and colleges and in the university sector by the recently established Academic Audit Unit. With the disappearance of the binary system these would come under a single Quality Audit Unit, concerned with standards throughout HE, and could be in place by early 1992.

These developments affect the 36 polytechnics among the 41 accredited institutions, and some 90 non-accredited institutions which have been told to form relationships with ones which *are* accredited.

In July 1991 CNAА produced a Strategic Plan. In view of the accelerated pace of developments this may have to be modified but its objectives are:

- to facilitate a smooth transition of resources and good practices. Paragraph 74 of the White Paper also referred to 'debate on matters of current interest';
- to try and influence the new arrangements;
- to continue to enact the CNAА's statutory functions in the interim.

In July 1991 CNAА took a number of decisions which now transfer functions from the Subject Committees to the new Programmes Committee where the previous Chairs of Specialist Committees act as conveners for their subject.

The October seminar was attended by representatives from the following Art and Design Professional Associations: The Association of Art Historians; The Association of Graphic Design Educators; The Association of Heads of Degree Courses in Fashion and Textiles; The Conference for Higher Education in Art and Design; The Design History Society; The National Association for Fine Art Education; The National Association of Heads of Three Dimensional Design; The National Association for Education in Film and Video.

In the process of discussion the following points emerged:

- 1) In view of the need for dialogue within

Art and Design and across the present binary divide, (although Art and Design is less well represented in the university sector) there is a will to foster interaction between professional Associations as quickly as possible.

- 2) The former CNAА Committee for Art and Design provided a forum for professional interest groups and academic debates about quality, a new forum is urgently needed.
- 3) How can such a forum be funded? Should it be funded through institutional (Faculty/School, Department/Division, Course or Unit) membership or through individual and corporate open membership? It was agreed that an office and staffing will be necessary.
- 4) Any such new forum needs to be constituted as an umbrella organisation and the seminar felt that it was essential to establish an independent national association which could continue to identify and promote academic standards and form an effective voice on art and design matters.

## The way forward

The CNAА informed the seminar that they may be able to facilitate the development of a forum to debate these issues and assist in the development of a new umbrella organisation. This necessitates the formation of a small steering group and an event, ie a conference.

Associations are encouraged to approach their MPs, the Secretary of State, their HMIs, etc, indicating their concerns and stressing the need for a national forum/organisation for Art and Design. Such approaches should indicate that Associations are working with CNAА to achieve the objectives of the White Paper's paragraph 74.

The AAH is urged to support this initiative in seeking to establish a national organisation with sufficient status to influence HE policy on Art and Design after the demise of CNAА.

*Monika Puloy  
Chair, Polytechnics and Colleges  
Sub-committee*

# LEEDS CONFERENCE 1992

## SUBVERSIONS' OBJECTS

LEEDS POLYTECHNIC AND LEEDS UNIVERSITY

10-13 APRIL 1992

SUBVERSIONS' OBJECTS will be the eighteenth annual conference of the Association of Art Historians. The conference aims to draw attention to practices, processes and discourses within art and within art history that have been ignored, marginalised or occluded. A special emphasis on sculpture (as object, as discourse) will be included, along with a consideration of objects and discourses that appear to be illegible within art and art history: the fields of popular culture and forms of electronic cultural production. In what ways may these practices, objects and discourses *appear* as 'subversive'?

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### 1. Fantasy

Convener: Nannette Aldred, 71 de Montfort Road, Lewes, BN7 1SS

Fantasy offers a mode of investigating the psychic formation of the self at its intersection with its cultural and historical specificity. Since the early eighties, it has been used to consider certain narrative forms but it can also offer a way of considering some forms of painting and sculpture beyond Surrealism. This session would aim to explore the possibilities of using this mode in all forms of visual culture (perhaps to develop Victor Burgin's notion of the *tableau* as the organising function of fantasy in paintings and photographs). The investigation of fantasy could also consider the grotesque, the uncanny, magic realism and the carnivalesque. The session could consider the validity of fantasy as the articulation of the repressed in cultural history and/or using psychoanalytical theory. I should hope to have papers on the fantastic as transgression and as providing space for the Other to speak.

I shall be offering a paper on Hein Heckroth's use of fantasy in his film designs. The session was originally intended to be organised specifically around questions of fantasy or the fantastique in the medium of film. I think it would be more

interesting to extend it to discuss photography and painting too. Film tends to be marginalised at the Art History conference and I should prefer to consider the use of fantasy in different media rather than limit the session. I should also like to extend the range of the discussion beyond twentieth-century Western art, but that depends on suitable speakers (any suggestions welcome!)

### 2. Censorship and Permissibility

Convener: Fiona Barber, Department of Communication Arts, Faculty of Art & Design, University of Ulster at Belfast, York Street, Belfast 15, Northern Ireland (0232) 328515 x 3291

At the current moment the debate around censorship and associated issues is both expanding and diversifying. On one level this has been marked by a series of events which include both the Rushdie Affair and the attempts to restrict the operation of the National Endowment for the Arts in the United States. The conflict in the Gulf has also raised more general questions about the effects of censorship in the representation of war. Yet there is a further and deeply relevant aspect of this issue - the irreconcilability of notions of censorship with the entrenched ideologies of artistic freedom

and individual creativity underpinning art practice. In addition to those engaging with current debates around censorship, papers are also invited which address the role of visual imagery in the historical construction of political and sexual freedom. Proposals which engage with the following areas are also particularly welcome: the debates around legislative control within both the visual arts and other media; the representation of desire, particularly in the light both of feminist critiques and responses to AIDS. It is intended, however, that final selection of papers will indicate the range and diversity of research being carried out in this area as a whole.

### 3. Deconstruction: art and propriety

Convener: M Barnard, Centre for Arts & Contemporary Studies, Leeds Polytechnic, Calverley Street, Leeds LS1 3HE

... it is [appropriation] that organised both the totality of language's process and symbolic exchange in general.'

Derrida, *Spurs/Eperons* pp. 110-111

Any aspect of the relation between deconstruction, art and propriety could be dealt with: adopting a tactic from an undecided closet-Heideggerian, the session

would rule nothing in and rule nothing out. Topics could range from the physical to the all-too-metaphysical: the body, (ownness and identity), art *as* property, something owned, (philosophical and financial speculation in art), propriety in art, (decorousness, obscenity, plagiarism, forgery, post-modernism), art being colonised, appropriated by deconstruction, (being taken over in its own place), critical responses to deconstruction in/of art, (if deconstruction says that everything is art, including itself, and vice versa, are we witnessing the return, eternal or otherwise, of Dada?), appropriate responses to such appropriation, (the question of styles and strategies), the desire to decide what, if anything, is proper to art, (what proper authentic art consists in), the consequences and responses to such appropriation, how these topics relate to the process that Derrida claims is 'more powerful' than the question of Being.

#### 4. Television and Video

Convener: Jonathan Bignell, Dept of English Language and literature, Faculty of Letters and Social Science, Whiteknights, Reading (0734) 875123 x 7011

This session will focus on the question of subversion in the institutions, texts and criticisms of the television and video media. With regard to institutions, contributions are invited which address developments in the commissioning of television programmes from independent producers. The requirement for a proportion of programming to originate from smaller organisations separate from major networks in the UK may be seen as an opening up of broadcasting to different and dissenting discourses. The containment and limitation of difference by practices of commissioning and by economic factors will however affect this apparent diversity. Codes of practice and legal regulation for network television, the video industry and satellite television affect the modes of production in these media.

Papers are invited on this issue, and on the conflict between the different industries which disseminate visual texts. The defini-

tions and forms of subversion in particular texts will also be addressed, and papers are invited which discuss genre and form in particular programmes.

As well as television, music videos are one area where the subversiveness of, for instance, montage, "scratch" and the relations of sound to image may be debated. Newer technologies of recording and viewing video may also affect practices of viewing and the construction of meaning. The criticism and theory of television and video may in themselves be seen as subversive, and contributions to critical discourse are welcomed. In particular, the relationship between theoretical developments and practice, either in 'mainstream' or 'avant-garde' television and video, will be open for debate. Since theoretical discourse may conversely be seen as restrictive, papers which make use of the discussion of particular visual texts to interrogate critical concepts will be of special interest.

#### 5. Can Design be Subversive?

Convener: Lucy Forsyth, 3 Side Copse, Otley, LS21 1JE

Is it more problematic for 'design' to be subversive compared with 'art'? Does 'design' always have to be 'problem-solving' and 'utility-oriented'? And does it have to be constrained by feasibility of production (whether for mass or niche markets)? If designers create artefacts which are intended to be polysemic or critical, does design then become 'art'? Contributions are welcome from and about artists and designers who cross the barriers between art/design and from those who think that perhaps the barrier has already been dissolved.

#### 6. On the Social History of the Social History of Art

Conveners: Jonathan Harris and Gavin Butt, Centre for the Arts & Contemporary Studies, Leeds Polytechnic, Calverley Street, Leeds LS1 3HE

"...you cannot understand an intellectual or artistic project without also understand-

ing its formation . . . the relation between a project and a formation is always decisive . . . Project and formation in this sense are different ways of materializing – different ways, then, of describing – what is in fact a common disposition of energy and direction."

In this session we would like to apply Raymond Williams' dictum to a consideration of the history of the social history of art. We invite papers that discuss the *formation* of projects that were proffered, or read as, studies within the social history of visual art. They may consider any period of study, or author, or version of 'social history'. Obvious examples would include, for instance, the work of Max Raphael, Francis Klingender, T.J. Clark and Raymond Williams. In another direction, we would like to include papers on group formations, such as the Frankfurt School, Feminist social historical projects, and 'social semiologists' such as Bakhtin, Voloshinov and Medvedev. Papers should address the broad social conditions and determinants involved in the constitution of social historical analysis: for instance, the circumstances of institution-based research and teaching; the ways that national or international conditions (such as the Cold War or revolutionary movements) may have determined the development of analysis. We invite possible contributors to consider the fate of the social history of art project (if, indeed, it was ever singular as an enterprise) and to speculate on how future formations (those both imposed as conditions and preferred, as models) may go on to develop, extend, or redefine the terms of description, analyses and evaluation.

#### 7. Art Criticism/Theory and Practice: "The Visual and the Verbal"

Convener: Ken Hay, Department of Fine Art, University of Leeds, Leeds LS2 9JT

At least since the doctrine of 'ut pictura poesis', the visual and the verbal have been closely inter-related. For early Renaissance artists, church frescoes were the 'bible of the illiterate': while many later works (from

Mantegna to Poussin) depend on a text for their full significance. In Cubism, verbal signs peacefully coexist with other signifying systems; whereas with Marinetti's 'parole in libertà' or the graphic design of Rodchenko, the words are the image. Under formalism, attempts were made to radically separate 'visual language' from 'narrative' which was seen as mere 'illustration' of extraneous verbal messages. Since conceptual art and semiology, 'reading and image' has increasingly coincided with 'reading a text'. Papers should examine the interface between the verbal and the visual, approached from either the critical or practical perspective. Papers might involve the study of contemporary visual practice where verbal signs equally argue for a 'new Laocöon' where the visual and the verbal are seen as affording distinct types of knowledge about the world.

## 8. Printmaking Before 1900

Convener: Martin Hopkinson, Hunterian Art Gallery, The University, Glasgow G12 8QQ

This session will cover a wide range of issues involved in printmaking from its infancy until the end of the nineteenth century. Speakers will address the problems faced by the printmakers in the translation of work from another medium into prints and the representation of colour by tone. They will discuss the relationships between artist, printer, publisher and collector, and also deal with popular and political prints. Speakers so far: Professor Martin Kemp of the University of St Andrews, Michael Bury of the University of Edinburgh and Shiela O'Connell of the Department of Prints and Drawings, the British Museum.

## 9. Disfigurement

Convener: Lewis Johnson, Department of Visual Arts, Goldsmiths' College, University of London, New Cross, London SE14 6NW

Acts of disfigurement have taken place in a wide variety of sites. Indeed, perhaps all

they share is that they appear to have taken place in some prestaged site, a site marked out in advance, the limits of which are thus redefined, if not removed. Before this, can we begin to characterise acts of disfigurement in terms of their drives, recognising in them common structures of aggressivity? Or can we only understand acts of disfigurement in terms of their aims, what we might call their transitivity? But what about cases when the explicit aims of some act of disfigurement remain unachieved, or thwarted? Do we not therefore need to acknowledge the aim of an aim, the taking aim? How might we read that which makes something unreadable?

This session will be organised so as to consider as wide a range of acts of disfigurement as possible, from cases concerned with challenges to the authority of state or a religion to those challenging the authority of an artist, authorities actual or imaginary. And time will be made available within this structure so that the questions raised above and others might be posed and pursued.

## 10. Renaissance Sculpture

Convener: Amanda Lillie, Department of English and Related Literature, University of York, Heslington, York YO1 5DD

This session will be concerned with sculpture in Britain and Europe between c.1400 and c.1600. Likely themes are: materials; techniques and workshop practice; public response to monumental sculpture; Italian sculptors working in England and France; anatomical studies; conservation and restoration of renaissance sculpture.

Participants should note, however, that these are suggested themes, rather than the final programme for the session and further proposals will be welcomed.

## 11. Unnatural Selection: Classification and its Costs

Convener: Phillip Lindley, University of York, Centre for Medieval Studies, The King's Manor, York YO1 2EP

Medieval/Renaissance session on sculp-

ture and architecture. Details to follow.

## 12. 'Tombs, Monuments and Memorials'

Convener: Nigel Llewellyn, School of European Studies, University of Sussex, Falmer, Brighton BN1 9QN

This session will provide an opportunity for the presentation of papers covering a wide range of objects, approaches and the crossing of all kinds of national and period boundaries. Our brief will be to review the visual culture designed and made, either as part of the death ritual, or in commemoration of the deceased. We are already considering offers of a wide variety of papers, including one treating a group of medieval Italian floor slabs recently unearthed in Rome, and another proposing to consider monuments to romantic genius. There is still a certain amount of space available and we would very much welcome additional proposals.

It is planned that the session will run over the three days of the Conference with papers arranged in thematic sections. Our preference is for papers of no more than 30 minutes' duration, leaving time for questions inside each 40-minute slot. However, we will consider offers of much longer contributions, perhaps combined with a formal response, filling two such 40-minute slots. The themes which we are using at this preliminary stage are (a) **Materials and Production**: the techniques used by tombmakers, the role of polychromy and local materials and traditions; (b) **Patronage and the Market**: specialist workshops, traditions of local and family patronage and questions of importation and exportation; (c) **Function, Style and Symbolism**: questions of meaning, the kinds of art-historical discourse appropriate to objects of this kind, iconography and symbolism.

## 13. The Practice of Sculpture: Towards a Feminist Critique

Convener: Claudine Mitchell, Department of Fine Art, University of Leeds, Leeds, LS2 9JT

One objective is to provide a forum to evaluate the place accredited to women sculptors within culture and to document the social constraints against which they have had to position their practice. This session is intended to bring together some art administrators, historians and practitioners who have found it relevant to test critical theories in relation to or from within the practice of sculpture. Feminist theories, we believe, are capable of questioning the assumptions which have sustained this practice. Do they offer a pole of resistance in the face of potent institutions which, like the Musée d'Orsay or the Henry Moore Foundation, have tended to use traditional models in their promotion of sculpture? Are women artists confronted with insoluble contradictions when attempting to fulfil their feminist convictions in the tough profession of sculpture?

Our other concern is to stimulate the collaboration between historians and art practitioners, in discussing the strategies women sculptors have developed to finance their costly practice, exhibit regularly, and earn their living. Can we define the terms of a feminist methodology capable of grasping the specificity of women's art practice while exposing the social conditions which constantly put their career at risk?

## 14. The New Sculpture

Convener: Ben Read, Department of Fine Art, University of Leeds, Leeds LS2 9JT

This session will examine the New Sculpture movement in Britain between c.1880 and c.1914. It will aim to examine the movement both in its contemporary critical definition and in the light of more recent historical and critical evaluations.

Suggested key-note topics are: Was the movement as new, not to say revolutionary or subversive as is sometimes made out? Does a new focus on the movement's context invalidate the term 'New' as applied to it? Are there particular artists not normally included in the canon of the New Sculpture who should be there? How and why did this major movement of its time become marginalised? How soon does the 'New'

sculpture become, if not 'Old' then at least 'mature'? What conceptual and formal processes bring about such a redefinition?

## 15. Art Historical Subversions in the United States

Convener: Alan Wallach, 2009 Belmont Road NW, Apt. 203, Washington DC 2009, USA

The session will consider, in a broad way, efforts by US artists, critics and art historians to deflate, undermine or subvert reigning art-historical and art-critical paradigms and discourses and to put in their place 'radical' or 'subversive' paradigms and discourses. Perhaps the most obvious examples might be drawn from the 1930s (battles around realism) but the session is meant to address a broad spectrum of critical and historical issues covering the entire history of US art and architecture.

The following list is not meant to be limiting but to suggest possible topics:

- an assessment of the rise of feminist art history in the 1970s
- aspects of gender politics in the contemporary art world (eg the Guerilla Girls)
- the revaluation of Abstract Expressionism
- the (historical and cultural) problem of folk art and folk art aesthetics
- subversion and pseudo-subversion in the art of pre-World War I avant-gardes
- the overthrow of the Hudson River School
- Afro-American art and Afro-American survival
- assessments of radical and leftist art historians and critics
- working-class politics versus upper-class aesthetics

- the rise and fall of the Americanness of American Art etc.

The papers should consider the relation between the political and the aesthetic. They should also take up the problem of effectiveness: did subversion really occur? Was there a (temporary or permanent) shift in relations between art and its audience? Papers should also place the issue of subversion in a historical and social context: eg was the battle between fractions of an élite (eg old money versus new) or between dominant and subordinate groups within the social formation? Finally, papers should emphasise institutional contexts whenever applicable: what sort of role was played by museums, galleries, schools and universities?

## 16. Patronage and Collecting in the Decorative Arts

Convener: Adam White, Temple Newsam House, Leeds LS15 0AE

This session will be devoted to British and European decorative arts in the post-medieval period, with an emphasis on the North of England. It is hoped to arrange fourteen papers on several subject areas with two papers on each area. The subject areas to be covered will include historic interiors, furniture, metalwork, ceramics and wallpapers. A visit to Temple Newsam House will be organised to complement the formal proceedings.

## 17. Cultural Colonisation: 'Modernisms' and the Construction of the 'Other'

Convener: Fay Brauer, College of Fine Arts, University of New South Wales and Andrew Stephenson, Department of History of Art, University College London, Gower Street, WC1E 6BT

The colonising impact of 'Modernist' cultures may be regarded as hand-in-glove with those critical discourses and art histories, which have legitimated the supra-nationalist formation of 'Modernism'. Local

cultures appear to have been caught out in two ways. On the one hand, the 'international' incursion of 'Modernist' cultures has led to the displacement and erosion of local cultures. On the other, orthodox histories of 'Modernism', in tandem with formalist discourses, have led to their devaluation and entrenchment as 'Other'.

The progressive, supra-national, utopian characterization of 'Modernism' seems to have underpinned the emergence of hierarchical distinctions between 'Modernist' and other forms of cultural production. The mechanisms for these distinctions may be identified not just as fallacious, but deflective and oppressive. They seem to have diverted attention away from the specifics of indigenous socio-political conditions and undermined the spacio-temporal significance of local cultures.

This session invites papers which examine such a nexus between 'Modernisms' and local cultures, including the problematic issues which such questioning raises. These will address the historical and epistemological assumptions upon which frameworks for the construction of 'Modernisms' and the 'Other' are predicated.

## 18. Beyond Art History

Convener: Gérard Mermoz, Coventry Polytechnic, Faculty of Art and Design, Department of Graphic Information Design, Priory Street, Coventry CV1 5FB

This section sets out to explore and assess the epistemological value of textual strategies about visual practices, from a range of perspectives informed by theoretical developments in the 'human sciences': philosophy, anthropology, semiotics, sociology, psychoanalysis, etc.

The emphasis will be placed on the contribution of 'extra-territorial' texts (ie texts produced *outside* the institutionalised space of 'art history' and 'art criticism') towards the definition of alternative textual and institutional strategies for dealing with visual representations and practices. This methodological slant presupposes: a) a critique of the essentialism inherent in the notion of art; and, b) a self-reflexive attitude

towards the conceptual and methodological framework of our discipline. It also entails a careful rethinking and reworking of the epistemological basis upon which we offer the results as new/alternative knowledge. Finally, it focuses our attention on the rhetorical devices through which that knowledge is produced.

This section calls for papers exploring the possibilities of 'extra-territorial' interventions as viable alternatives to 'art history' ('new' or 'old'), ie as a way of avoiding the epistemological closure arising from the uncritical acceptance of the concept of 'Art', the 'isms' of 'art history' and the methodological presuppositions of current 'art historical' work. It is hoped that contributors will address the issues of how 'deterritorialised' textual practices are to re-define their object, field of study, area of concern, epistemological standpoint, methodologies and professional/institutional contexts, from the standpoint of a 'healthy' theoretical pluralism.

## 19. Subversions' Object: Discourses of Labour

Conveners: Paul Barlow, 121 Pitville Avenue, Mossley Hill, Liverpool, L18 7JF, (051) 724 3664, and Colin Trodd, 48 Beaumont Terrace, South Gosforth, Newcastle-upon-Tyne

This section will involve the consideration of the problems involved in the construction of discourses of labour within the history of visual culture. It will be concerned with the development of languages within the theory and practice of art which involve the ascription of value to activity or process rather than to a completed object. This will be seen in tandem with the problem of the representation of labour itself. Thus issues surrounding the 'object' of art will be seen to involve both its implied objectives and its status as a material object. The development of rhetorics which operate to grant an ethical function to 'work' will be of central interest. In so far as the activity of labour is construed as the location of value, the established status

of the object may be said to be undermined. Thus the extent to which such rhetorical procedures subvert themselves will be relevant, as will the problem of the portrayal of labour in conditions (the static object) in which process is itself suppressed. More broadly, such discourses of labour may be related to the current dominance of the language of leisure and consumption within the space of visual culture, languages which themselves may be said to defer the aspiration to the status of the object.

## 20. Sculpture in the Public Realm

Convener: Catherine Moriarty, National Inventory of War Memorials, Imperial War Museum, London

This session will focus on the theoretical problems raised by public sculpture. The relationship between factors traditionally considered particular to sculpture in public spaces will be considered; its three-dimensionality, access, permanence, non-saleability, large scale. How these qualities convey meaning and determine function, be it decorative, didactic or commemorative, is of central importance. The emotive and ideological potency of sculpture in the domain is bound up in these factors, hence the outcry which a challenge to the monumental canon ensues, eg Epstein's Hudson memorial in Hyde Park. A consideration of public sculpture which subverts meaning by challenging convention or reversing such properties or functions will be a central consideration; so too will the subversion created by canon itself; the interpretation of past events, personalities and political regimes. Emerging from this will be the prevalence of constants, determining factors such as patronage, artistic practice and production together with issues such as sculpture and its meaning over time, the sculpture and its siting, the sculpture and its audience, the sculpture and its function.

It is hoped that papers will reflect a variety of research areas, sculpture in public space from any country and any period. From this variety the fundamental themes of the session will reveal their depth and history.

**LEEDS  
CONFERENCE:  
FURTHER  
DETAILS**

The opening address to the conference will be given by T J Clark, Professor of Art History at University of California, Berkeley. Professor Griselda Pollock, of Leeds University, will close the Conference. A third keynote speaker will address the conference on the middle day of academic business.

Along with 20 academic sessions, to be held over the Friday, Saturday and Sunday of the conference, a number of visits will be arranged for Monday 13 April. These will include trips to the Bradford Museum of Film, Television and Photography, the 1853 (David Hockney) Gallery, and Temple Newsam House.

Special exhibitions of contemporary art will be held in the Leeds Polytechnic and Leeds University galleries to coincide with sessions organised for the conference.

Receptions for conference delegates will be held each night, hosted by Leeds Polytechnic (Friday), Leeds University (Saturday) and Leeds City Art Museum (Sunday).

We hope to provide evening entertainment on the Saturday night of the conference and to this end wish to invite *Bulletin* readers capable of playing musical instruments to write to Jonathan Harris, who plans to organise an Art History Group (on the model, say, of The Doors). Perhaps a series of 'rehearsals' could be arranged leading up to April 1992. Any vocalists would also be very welcome.

# Art and Design in Education National Research Conference

The Brighton Centre is the venue for this major national conference which has been jointly planned by fifteen organisations representing all phases of education and a diverse range of professional practice. The Planning Group includes representatives of the Association of Art Historians.

The conference programme – from 4.00 pm on Thursday 5 December to lunchtime on Sunday 8 December 1991 – will include plenary and parallel sessions and seminars, workshops and supporting exhibitions, bookstalls and a trade fair. The social programme will include a Civic Reception and a Conference Dinner at the Brighton Corn Exchange.

Invited keynote speakers at the National Research Conference will include Professors Brian Allison, Hans Eysenck, Christopher Frayling, Marcia Pointon, Dr Helen Rees and Lady Marina Vaizey.

Over 100 abstracts were received from researchers in the art and design field who wished to present their work at the conference. From this number, between 30 and 40 presentations have been selected for inclusion in the programme in the form of research summaries, workshops and exhibitions. The programme will offer a unique opportunity for participants to find out more about the diversity of recent research activities, including aspects of curriculum development, from practising artists and designers, critics, educators and administrators with interests in art and design education that range from the history of the subject to developments in the latest technologies.

Organised in concert with the National Research Conference is a seminar to review the work of the Arts Council/Crafts Council project 'Resourcing and Assessing Art and Design at Key Stage 4'. This event will be held at the neighbouring Royal Albion Hotel and participants in the National Research Conference may choose to attend the project seminars as part of the overall programme.

The conference registration fees include coffee, lunch and tea on each day of the conference, the conference dinner and admission to a civic reception. The rates are as follows:

Reduced rate for members of AAH	£75
All other participants	£100
Daily rate - Saturday/Sunday	£30
Daily rate - Friday (includes conference dinner)	£50

The Brighton Borough Council Accommodation Bureau can arrange accommodation from £15 per person for bed and breakfast.

For conference and accommodation booking forms contact the conference secretary:

John Steers,  
c/o NSEAD,  
7A High Street,  
Corsham,  
Wiltshire SN13 0ES  
Tel. 0249 714825  
Fax 0249 716138

# PHOTOGRAPHIC CONSERVATION CONFERENCE

The Centre for Photographic Conservation in the United Kingdom will host a five day international Conference from 6-10 April 1992 to be held at the Low Wood Hotel Conference Centre, Windermere, Cumbria, England, United Kingdom.

## The Imperfect Image, Photographs their Past, Present and Future 6-10 April 1992

At the present time we have received over 70 abstracts, plus a number of poster and video presentations. Without exception they are all of a very high standard and the majority are original papers. Their subject matter ranges right across the full spectrum of the conference aims. The conference objectives are to bring together an informed, current, body of information from the multi-disciplinary fields concerned with photography, thereby promoting advancement in the long term preservation and conservation of this unique visual resource. Their presenters come from as far afield as Australia, Brazil, Canada, Europe, Hungary, Japan and the United States of America.

The opening address will be given by Lord Palumbo, Chairman of the Arts Council of Great Britain.

A comprehensive programme is being arranged under the following headings:

- Photographic History, Processes and Applications
- Photographic Collection Management
- Preservation and Conservation Research and Education
- Current State of Photographic Preservation and Conservation
- Photographic Conservation Work-studies
- Mounting and Presentation of Photographic Images

- Technological Developments in Recording Photographic Images

The conference will also be the focus for the exhibition: '**Rediscovering Historic Photographic Processes**', mounted with the assistance of the Conservation Unit of the Museum and Galleries Commission of Great Britain.

Further conference information is available from The Centre for Photographic Conservation, 233 Stanstead Road, Forest Hill, London SE23 1HU. Tel: 081 690 3678 Fax: 081 314 1940.

## ANNOUNCEMENTS

### COMMITTEE NOMINATIONS

Nominations are invited for election to the three places on the Executive which will fall vacant at the 1992 AGM. Nominations should include the names of the proposer and one seconder both of whom must be current members of the Association, the written consent of the nominee and a brief CV of the nominee.

Please send nominations to the Honorary Secretary, Elizabeth Miller, Prints, Drawings and Paintings Collection, Victoria and Albert Museum, South Kensington, London SW7 2RL to reach her not later than Thursday 27 February 1992.

### FREELANCE GROUP

During the summer the sub-committee has circulated over 350 potential employers such as Universities, Polytechnics, learned societies, museums, galleries and publishers with details of the Register in order to heighten awareness of the existence of the Register.

A meeting for Register members has been planned to coincide with the AAH Book Fair at the National Gallery in November. Each member has been circulated with details of the event.

## ANNOUNCEMENTS

THE BRITISH LIBRARY RESEARCH AND DEVELOPMENT DEPARTMENT

### **PROBLEMS OF ART DOCUMENTATION AND PROVISION**

(BL R & D REPORT 6047, 1991, 98p)

Papers presented at a seminar organised by the Standing Committee on Art Documentation at the British Library, 21 June 1990. Edited by Chris Michaelides.

This Seminar provided a useful forum for the discussion of outstanding problems of art documentation and the identification of key issues requiring action. It included contributions from a wide spectrum of librarians as well as user groups. Representatives of the major art libraries (the British Library, National Art Library, British Architectural Library) outlined what their institutions were able or unable to do in the present financial climate.

Ways in which better use could be made of resources and ways of improving areas of weakness were examined. The implications of the British Library's Review of Acquisition and Retention Policies were also discussed, and the need to improve cooperation between libraries was stressed.

For further details, contact British Library Publications Sales Unit, Boston Spa, Wetherby, West Yorkshire LS23 7BQ. Those wishing to borrow the report should contact Customer Services, British Library Document Supply Centre, Boston Spa, Wetherby, West Yorkshire LS23 7BQ.

### **Join the College Art Association**

The American art historian's society the CAA invites members of the AAH to join their Association and offers a 15% discount on subscription fees. Student fees are \$25 and ordinary member fees are related to income. Membership runs from January 1st to December 31st.

Membership benefits are many and include the following:

- choice of one year subscription to either *The Art Bulletin* or *The Art Journal*
- optional second journal at reduced rate
- CAA Newsletter
- reduced rate on CAA publications
- eligibility for awards and travel grants
- discounts on a variety of art publications

For further details and application forms please contact Kate Woodhead, Dog and Partridge House, Byley, Cheshire CW10 9NJ. Tel: 060684-5517.

## ADVERTISEMENTS



### **Creativity and Commerce**

#### **A conference to mark twenty-five years of Queensberry Hunt**

This one day conference, to be held on Friday, 28th February, 1992 at the Victoria and Albert Museum, will examine the role of the designer in the contemporary ceramic industry. It will coincide with an exhibition and a book to mark twenty-five years of the Queensberry Hunt Design Group.

The conference will explore the relationship of the individual designer with both the industry and the market-place, in order to ascertain whether creativity and commerce are mutually exclusive. Topics under discussion will include Modernism, marketing strategies, education, fashion and internationality.

Speakers will include:

David, Lord Queensberry, Martin Hunt, Robin Levien and John Horler of the Queensberry Hunt Design Group,  
Henk Staal, Director of Rosenthal Design Studio,  
Peter Dormer, Historian, Philosopher and Design Consultant,  
Susannah Walker, Design Historian and author of the forthcoming book on Queensberry Hunt.

Invited designers, educators and buyers will be in the audience to answer any questions put by the delegates.

There will be an opportunity during the day to view the Queensberry Hunt exhibition.  
Enquiries and bookings should be addressed to; Tanya Rebeck, Ceramics and Glass collection, Victoria and Albert Museum, South Kensington, London SW7 2RL.

Fees are £10-00 full, £5-00 students and unwaged. Cheques payable to 'Design Conference'.

## Executive Committee 1991-1992

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Professor Martin Kemp  
University of St Andrews  
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KY16 9AL  
Tel: 0334 76161

### Hon. Treasurer:

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### Hon. Secretary:

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Assistant Treasurer: Peter Crocker

Editor of *Art History*: Dr Neil McWilliam

Editor of *Bulletin*: Clare Pumfrey

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#### Universities sub-committee:

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43 Gordon Square  
London WC1H 0PD  
Tel: 071 631 6127

#### Museums and Galleries sub-committee:

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7A Chestnut Road  
London SE2 9EZ

#### Freelance art and design historians sub-committee:

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1A Bowerdean Street  
London SW6 3TN

#### Artists' Papers Register

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

#### Leeds Conference Organisers [1992]

Dr Jonathan Harris  
Anthony Hughes