



# BULLETIN

## ASSOCIATION OF ART HISTORIANS

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### NEWS REPORT

## CHAIR'S REPORT 1991-1992

Now that my established term (sentence?) of three years as Chair has been served, I can confirm that three years is about right. I do wonder if it is necessary for the Chair also to act automatically as Chairperson of the Board of Art History, particularly if large amounts of travel are involved, but this will be a consideration for the new Executive and incoming Chair.

The business of the Association becomes ever more complex, reflecting the increasing complexities and pressures of the academic 'business', in whatever capacity we are involved. I have certainly been aware of times when general professional pressures have eroded my efficacy as a servant of the Association during the final year of my tenure. A number of significant issues that we hoped would have been resolved by this time are still outstanding, including the slide-copyright question, the artists' papers register and the South Africa Appeal. However, a number of other issues have been taken forward with more positive results.

#### Director of Publicity and Administration

Probably the most important development for the members in 1991-1992 has been the arrival of Kate Woodhead as DPA, taking over from Pamela Courtney, who has done so much to establish the Association in its present thriving form. The duties and remuneration of the DPA

have necessarily been under review, and we anticipate that new and clearer terms will be agreed. We have been pressing for the eventual re-uniting of the duties of the DPA with the job of advertising manager for *Art History*, which is subject to a direct contract with Blackwell and which Pamela had retained even after she had left the post of DPA. Blackwell accepted that there was a logic in the current DPA working on the advertising for *Art History*, and an agreement has been reached between all the parties involved to the effect that Kate Woodhead will take over the advertising for 1993, starting in September 1992.

We warmly thank Kate for her achievements, dedication and patience in her first year as DPA.

#### CIHA

The relationship between the Association and the British National Committee of the Comité International d'Histoire de l'Art has been problematical, and needs to be resolved in the light of the decision taken in 1990 to hold the large International Congress in London in 2000. The Association is supporting John White, Chair of the National Committee and member of the CIHA Bureau, in his attempt to reform the constitution of CIHA so that the National Committees can be comprised of elected members from the professional associations in each country. In discussions with John House, who is looking after the setting-up

stages of the Congress (and who with David Bindman is responsible for the academic planning), the Executive determined that its willingness to undertake a major role in CIHA 2000 was dependent on the reform of how the National Committees are appointed. The issues are to be discussed at the Berlin CIHA Congress in July.

#### Subcommittees

It is a matter of concern that pressure on members in their workplaces makes it more difficult to find active participants in the subcommittees, which are so vital to the Association's business. After the near demise of the Students' Subcommittee, happily resurrected by Saul Peake and his helpers, and the brief vacuum in the Universities' Subcommittee, it is now the turn of the Museums' Subcommittee to dissolve itself through inaction. With the retirement of the highly effective Maurice Davies, no-one appeared to be immediately willing to step into the breach, and the Subcommittee needs to be reconstituted. There can be no doubt about the importance of retaining and enlarging our membership in Museums and Galleries, not least to maintain a dialogue between members in different but complementary fields of employment.

#### Bookfair and Autumn Conference

As members will recall, it proved impossible to hold the 1991 Bookfair at a

time and venue to coincide with the Annual Conference. The Bookfair was eventually held on 8–9 November at the National Gallery, London, to coincide with the Conference 'Staying on Course' which we organised jointly with the Museums' Association and the Museum Trainers' Forum.

The Bookfair, organised by Yvonne Courtney, was held in what proved to be rather cramped premises in the foyer and entrance spaces of the Orchard Street entrance. A good number of exhibitors participated, but the financial success was severely dented by a bill for extra wardening etc. of over £1,000 from the National Gallery. A working party led by the Chair undertook a review of the Bookfair, and following its report the Executive decided that:

- the Bookfair should coincide with the annual London conference, whenever possible;
- the chief purpose of the Bookfair should be reaffirmed as bringing publishers, their products and the membership into direct contact;
- the ideal of a single, stable, affordable venue for successive years was unlikely to be realised;
- the organiser should be appointed on a competitive basis through advertisement, should work for a set fee and be accountable to the Executive through the DPA.

The Conference, which looked at issues raised by training courses for Museum and Gallery staff (organised on the Association's side by Maurice Davies) was recognised as a considerable success in ventilating issues in a complex and rapidly evolving area of education, and we gratefully acknowledge the substantial help we received from the Museums' Association and the valuable support of the Museum Trainers' Form.

### *Art History*

This year marks the end of Neil McWilliam's term as Editor of *Art History*. I am sure all members will recognise that the editorship involves a large amount of

selfless work, but I think few of us fully appreciate the tremendous commitment required to handle all the many submissions (in all conceivable shapes and forms), to extract comments from recalcitrant referees, to meet the remorseless deadlines, to juggle material so as to achieve a balanced representation of research, to monitor the publishing procedure, and above all to deal expeditiously and humanely with authors. Neil has shown great dedication to the highest professional standards in all these areas, and the continued international success of *Art History* at a time when recession has been severely affecting many journals is a testimony to his success in ensuring that it is a journal which continues to make a distinctive contribution to the discipline.

Moves are underway to appoint a successor to Neil (suggestions and applications welcome), though we are under no illusions that finding a suitable Editor will be easy.

### **South Africa Appeal**

The Appeal Committee – Eric Fernie (Chair), Simon Miller (secretary), Hazel Clark, Sarat Maharaj and Tag Gronberg – are to be warmly thanked for their work, and we are pleased to acknowledge Shelley Sacks's supportive offer to sell sets of prints of her work in aid of the Appeal. However, in spite of these efforts, and general expressions of support from members, we have not come close to raising the kind of money needed to provide a scholarship. The Appeal Committee is to recommend to the Executive, in due course, the best and most appropriate use to be made of the existing contributions. The relative lack of success comes as a considerable disappointment in view of the Association's previously expressed wish to do something positive in the context of the continued problems of inequality in South Africa.

### **The end of the binary divide**

The challenge presented by the radical reorganisation in the structures and funding of higher education have provided a major

focus of discussion in both the relevant subcommittees, which have been working hard in joint harness, under the guidance of their respective Chairs, Monica Puloy and Will Vaughan, to respond to the rapid developments. The previous existence of *separate* subcommittees for universities and polytechnics/colleges is necessarily leading to a rethinking of our subcommittee structure. It is clear that the Association must remain continuously alert to the special problems posed for art history by the changes, and play as active a role as possible in shaping official opinion and policies.

The first direct effort of the unified system will be seen in the Research Selectivity Review. The Association, through the Chair, responded to the consultative document issued by the UFC, stressing the need for a balanced representation on the subject review panels, and for greater accountability. In what must be seen (at least cautiously) as a promising move, the Association has subsequently been invited to submit 5–8 names for the panel.

### **Copyright and the making of slides**

The initial optimism of the Copyright Licensing Agency that this issue could be settled reasonably simply through the existing licensing arrangements has proved unfounded. It is clear that a change in the law is needed, so that the Act directly addresses the making of slides for educational purposes rather than apparently catching slides in provisions intended for other purposes. A report by me is published in the *Bulletin* summarising the current position. It is the intention of the CLA to work with ourselves and other interested parties for a change in the law.

### **National Art Slide Library and National Art Library**

There now sadly seems to be a routine of disputes between the Victoria and Albert Museum and members of the profession. The latest problem has been caused by the Museum's decision to transfer the Slide Library to Leicester Polytechnic. The

decision was announced one day after the meeting of the V & A and AAH Liaison Committee, at which it was not mentioned. The transfer will clearly have a major impact on our freelance members, and on lecturers and teachers working in under-resourced institutions. A working party chaired by Will Vaughan has been attempting to reach an agreement which will ameliorate the most severe problems, though progress has been very difficult.

A further problem arose when it was announced that students would be rationed to five visits per year to the Arts Library. Joanna Woodall, on behalf of the Executive, is investigating the possibility of this rigid limit being exceeded on the specific recommendation of a tutor.

It is a matter for continued regret that the Association should find itself in repeated conflict with the V & A. The Association has suspended its participation in the Liaison Committee until there are clear indications that the Committee can begin to play a really useful role in heading off such disputes.

### Yugoslavia

The Chair wrote on the Association's behalf to various interested parties about the

destruction of cultural property in the conflict in the former state of Yugoslavia. It is perhaps symptomatic of the nature of the conflict that none of the letters has drawn a response or acknowledgment.

### 1994 Conference

Although the idea of holding an annual conference in Holland remains attractive, the logistics and finance are sufficiently uncertain that we would be unwise to embark on the plans for 1994, particularly since the Dutch Association is responsible for the CIHA Congress in the same year. There are, happily, indications that an invitation to Birmingham may be forthcoming (on the initiative of the Polytechnic).

### Thanks

I wish to offer sincerest thanks, both on behalf of the Association and personally, to the executive officers of the Association, Liz Miller and Theo Cowdell, for the tremendous service they have provided and personal support they have given me. Theo himself would emphasise that considerable thanks, as always, are due to Peter Crocker for his tireless devotion to our financial affairs and for conducting an

unceasing battle with the VAT-man. Undertaking the work of Chair, alongside my other commitments, would not have been possible without the excellent clerical assistance provided by Eileen Breen in St Andrews. I am most grateful to all members of the Executive for patiently enduring meetings of a length for which the Chair feels guilty, and particularly to the retiring members: Monica Puloy, who has chaired the Polytechnics and Colleges Subcommittee with exemplary care; Joanna Woodall, whose organisation of the 1991 London conference typifies her wholehearted commitment to the Association's activities; Tag Gronberg, organiser of the 1989 London Conference, who has continued to provide unstinted service to the work of the Executive; and Saul Peake, cheery reviver of the student group (who, degree and grant willing, might still be with us next year). For my part, I have enjoyed my time as Chair – or at least some of the time! My best wishes go to Nigel Llewellyn, whom I am sure will receive the same notable support from the membership as has been offered to me.

Martin Kemp

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## SLIDES AND COPYRIGHT

Members will probably be aware that the 1988 Copyright Act makes no adequate provision for the making of slides for educational purposes from published material, and that the stocking of a slide library is therefore caught up in provisions designed for other purposes. It was initially hoped that the existing licensing system, operated by the Copyright Licensing Agency, might be readily extended to cover the making of slides, but this no longer seems to be the case. The particular problems posed by the making of slides and by the storage of visual material in other accessible forms using new technologies, will need to be covered by specific

(new or extended) provisions. In discussion with interested parties, a number of key issues have emerged:

- 1 The making of a slide by an individual lecturer for a specifically defined educational purpose (e.g. for a particular lecture) might be permissible under the existing Act, but it would be rare for the use of a slide to be so restricted in normal practice.
- 2 The storage and subsequent use of slides presents real problems under the Act and no slide library is likely to be able to meet the Act's provisions in full if it continues to make slides.
- 3 Access to slides held by educational organisations, by outside organisations and individuals presents further problems.
- 4 The use of slides by lecturers outside the immediate educational ambience of the institution (e.g. a public lecture) is problematic.
- 5 Identification of the copyright holder for published images is fraught with difficulties, since the holders are not always acknowledged in the publications, and, even if the holders could be identified, few if any libraries have the resources to obtain (and to pay for) all the permissions.

- 6 Organisations representing copyright holders have expressed two main concerns: (i) any image that is reproduced and stored represents a loss of control over the potential use of the image for commercial purposes and may occasion a loss of legitimate income; (ii) second- or third-hand reproduction of an image results in its degradation.
- 7 Book librarians and their representative organisations do not necessarily have a community of interest with lecturers in facilitating the making of slides from books and periodicals (and may indeed be actively unsympathetic to the use of books etc. for this purpose), unless the librarians are responsible for an integrated resource of visual and written material.

There appear to be two possible solutions. The first and simplest would be to reach agreement with publishers that the standard form for the obtaining of permissions to reproduce copyright images should include a clause permitting the additional reproduction of the illustrations for defined and restricted educational purposes on a strictly limited scale. The regulation of such use might be covered by an agreement similar to that which currently applies to photo-copying. The advantage of this method would be that permission would become a standard feature of existing procedures rather than needing elaborate new mechanisms or a change in the law. The potential difficulties are that copyright holders might either refuse to accept the additional clause or might make heftier

charges which the publisher or author might not feel willing to bear. The CLA has successfully reached agreement along the proposed lines with publishers in Sweden, by operating a special tariff for each slide equivalent to 125 paper copy pages, and for an overhead projector transparency a tariff equivalent to 75 copies. It is to be hoped that discussions between the various representative bodies and publishers will result in a similar agreement.

If this first solution cannot be made to work, the only other answer appears to be to collaborate with interested parties in seeking to change the law so that it will permit the making of slides for *bona fide* educational purposes, conditional upon strictly controlled access and subsequent use. In this case, the law would need to incorporate a separate provision for 'fair dealing' with respect to slides and other forms of storage of visual material.

In the meantime, almost all existing makers and users of slides will continue to find themselves in the uneasy position of falling foul of provisions in the 1988 Act which were not designed to cover the making of slides. Our legal advice is that it would be difficult for a copyright holder to demonstrate that substantial damage had been done by the making and use of a slide for educational purposes, but this does not mean that legal action is unthinkable. Respecting the concerns expressed by copyright holders about the 'leakage' of images from slide collections into the commercial arena, the Slide Library in St Andrews now displays a prominent notice to the effect that the images are subject to copyright and should not be further reproduced or used for non-educational purposes or made accessible for exploitation in a commercial context. Such a notice does not circumvent the law, but it does at least, in the interim, demonstrate our good faith to copyright holders.

Martin Kemp



The above sculpture, by Lorna Green, entitled *Die Kluft* (The Gap), was on show at the Leeds Conference. It grew out of her participation in the 5th Women's Art Historians Conference in Hamburg in 1991, one of the aims of which was to set up a dialogue between artists and art historians. While this aim was, in Lorna Green's opinion, to a certain extent fulfilled, she, and many of the artists at the Hamburg conference, still felt that art historians were insufficiently concerned about the work of contemporary artists.

The triangular construction on the right alludes to the artwork (by reference to Carl Andre's bricks), while on the left is a pile of art historical journals (including, most conspicuously, *Art History*).

# LOOKING AHEAD

Several important issues were discussed at the meeting of the Executive Committee held on 15th June 1992:

### Future strategy

Following the Hon. Treasurer's paper, published in the last *Bulletin*, the EC agreed that there should be as wide a ranging discussion as possible within the Association about its future plans. How might the AAH better represent the interests of the membership? How should the Secretariat and the EC function? How should the Association increase its income in order to provide additional services? These matters are partly to do with management and partly to do with style. If any AAH members wish to make suggestions about the future plans to the AAH, the way that it is run and its aims and ambitions, please do so, in writing, to the Hon. Secretary, by the end of August.

### Conferences

As time seemed to be passing rather faster than was comfortable, the EC felt that

some final decisions had to be made about the conference programme. The arrangements for London 1993 are described elsewhere in the *Bulletin*. For the first time, the AAH will confer in a gallery rather than in a classroom; it should be an extremely interesting event, with the emphasis very much on engagement with the objects in a context of ideas. There should also be a splendid Bookfair. We decided that the arguments against holding the 1994 conference in Holland were simply too strong and we have abandoned that venture in the face of an attractive invitation from Birmingham, where the focus will be on 'Art and Industry, Past and Future'. Theo Cowdell and Robert Gibbs are, however, looking into the possibilities of a short symposium in Prague in September 1994, so we are not discounting entirely a foreign excursion in that year. London will again be the venue in 1995 and wherever we meet I hope that there will be a good deal of attention paid to non-European art and to the so-called Applied Arts.

The basic principles we are adopting in

planning the conference programme is that these events should make intellectual debate about art history accessible to the membership and to others in various ways and that the papers, sections and themes covered should, over time, reflect the widest possible range of interests. I would be very happy to receive your thoughts about possible themes and 'bids' for future venues.

In addition, the EC is always happy to receive suggestions for the co-sponsorship of shorter conferences, symposia or other events.

### Artists' Papers Register

For many years, the AAH has been trying to launch this complex and important project. Adequate funding has not been found for the full project, so a smaller version is now being planned.

Nigel Llewellyn  
Chair

August 1992

## CONFERENCE NEWS

# DRAWING CONCLUSIONS ON VALUE AND MEANING

## America – Europe – China

27 November 1992

School of World Art Studies and Museology, University of East Anglia

A one-day symposium is to be held to coincide with the exhibition from the British Museum, 'Florentine Drawing in the Age of Michelangelo', in the Crescent Wing of the Sainsbury Centre for Visual Arts.

Speakers will be as follows: Dr Francis Ames-Lewis, Dr Richard Cocke, Dr Val

Fraser, Professor Martin Kemp, Deanna Petherbridge, Professor Roderick Whitfield.

The cost of the conference is £10.00, concessions and students £3.00, Friends of the Sainsbury Centre £5.00. Lunch £5.00.

Send application and fee to:

Kate Carreno  
Drawing Conclusions  
Sainsbury Centre for Visual Arts  
University of East Anglia  
Norwich NR4 7TJ

# LONDON CONFERENCE 1993

## IDENTITY AND DISPLAY

**Artistic, national and sexual identities and aesthetic, anthropological  
and other notions of display**

22–24 April 1993 Tate Gallery

The Conference academic sessions and Book Fair will be held at the Tate Gallery. Plenaries and parties will be held at other locations in central London. As well as academic sessions with formal papers, there will be a number of special sessions and panel discussions. Details of these and the plenary sessions will be given in the November *Bulletin*.

Proposals for contributions to academic sessions are warmly invited and initial contact should be made with the session conveners **no later than 1 October 1992**. Upon acceptance, speakers will be expected to produce a formal proposal of no more than 250 words **by 15 November 1992**.

Conveners: Richard Humphreys (Tate Gallery) and David Bindman (University College, London)

Administrator: Sylvia Lahav (Tate Gallery)

The AAH Conference Office, Tate Gallery, Millbank, London SW1P 4RG

Telephone: 071 821 1313 ext. 354

Fax: 071 931 0440

Book Fair: Savita Ayling

### **1 Art in Bourgeois Society: 1790–1850 – An International Perspective**

Convener: Andrew Hemingway, Department of History of Art, University College London, Gower Street, London WC1E 6BT

The aim of this session is to provide a forum for comparative analysis of how the different paths of development taken by bourgeois societies in the crucial phase of formation 1790–1850 affected artistic practices and institutions. Papers are invited addressing both developments in individual states (Britain, France, Germany and the US) and comparing development between them.

Suggested topics for consideration include: state policy on the arts, the functions of the arts in public buildings, academies and professionalisation, developments in patronage and the art market, exhibitions and the definition of the art public, art theory and art criticism, the function of art in domestic settings and art galleries and the changing functions of a different genre.

### **2 Conservation and its discontents: The restoration of historic buildings in Europe**

Convener: Bruce Boucher, Department of History of Art, University College, London, WC1E 6BT

The conservation of historic buildings and monuments is a popular subject, but confusion exists over the techniques and objectives of those who work in this field. This session will examine the problems connected with the restoration of historic buildings on a European scale, both from the point of view of historians of art and architecture and of conservators. Among the topics considered will be the different treatment of interiors and exteriors of buildings, the problem of infilling, and the reconstruction of historic buildings in Central Europe after the war.

### **3 Displays of Identity: Museums and Making Histories**

Convener: John Murdoch, Assistant Director, Collections, Victoria and Albert Museum, South Kensington, London SW7 2RL

This session will explore the creation of identities for nation states, peoples or individuals through the collection and through the display of significant objects in museums.

### **4 Documenting the Face? The Portrait as Historical Artefact**

Conveners: Shearer West, University of Leicester, University Road, Leicester LE1 7RH; Karen Hearn, Tate Gallery, Millbank, London SW1P 4RG

This session will examine the use of portraits by historians of all kinds. It will consider what portraits can reveal about history and historical identity, as well as the methodological problems raised by their appropriation as 'documents'. The session will not be confined to a particular period or methodology, and papers should represent a wide range of specialist interests and theoretical concerns.

### **5 Genealogy of Beauty**

Convener: Stephen Bann, University of Kent at Canterbury, The University, Canterbury, Kent

This session seeks to use insights from authors such as Freud, Barthes, Derrida and Damisch in order to go beyond the obvious point that beauty is an historically constructed notion. In taking into account the fact that judgements of beauty are inevitably gender-based, it also seeks to

open up the theoretical issues which are entailed by the removal of beauty from the natural to the cultural sphere. Paris, who gave the apple to the Goddess of Beauty and rejected the worldly power offered to him by her competitors, was also the legendary instigator of the Trojan War. Judgement is etymologically related to crisis, and beauty has an unsettling, ambivalent aspect which neither philosophy nor psychoanalysis has quite succeeded in dispelling.

## **6 Identity, Meaning, Display: The Conservation Connection**

Conveners: Rica Jones and Anna Southall, Conservation Department, Tate Gallery, Millbank, London SW1P 4RG; Libby Sheldon, Department of History of Art, University College, Gower Street, London WC1E 6BT

How much influence does conservation have on the way we perceive, interpret and display works of fine and decorative art? Equally, how much are the practice and ethics of conservation influenced by associated disciplines? We would welcome contributions from conservators, art historians, technical historians, curators, dealers, practising artists and critics.

## **7 Issues of Medieval Decorum**

Convener: Paul Binski, History of Art Department, University of Manchester, Manchester M13 9PL

This session will consider notions of social and aesthetic constraint in the medieval period, with reference to behaviour, dress, architecture and ethics.

It will explore the development of social and aesthetic constraints, paying particular attention to the cultural construction of 'conspicuous consumption' in the high medieval period. Central to the session will be the following topics: tradition and language of appraisal of medieval architecture in the Romanesque and Gothic periods; forms of display engendered

through costume and commemoration; courtly advice literature modifying behaviour, and the gendered character of that behaviour; heraldry; and the ethical and political nature of royal, courtly, or chivalric display.

## **8 Metaphor and Power**

Conveners: Tamar Garb and Briony Fer, University College London, Gower Street, London WC1 6BT

This session will be concerned with the ways in which visual representation relates to questions of sexual difference and the mechanics of power. We are concerned with the processes by which representation both gives form to meaning and deforms it. If a state prior to representation can be symbolised by the pre-Oedipal moment, a fantasy of plenitude which pre-dates separation, then is representation always a form of violation, a post-Oedipal enacting of existing power relations?

How might the re-writing of the Oedipal scenario in recent feminist theory affect our understanding of representation and its symbolic origins?

Papers are invited in two main areas:

- the violence of representation and the representation of violence; violence/violation/veiling;
- maternal and paternal metaphors in representation and critical theory; the visual languages of difference and power.

## **9 Mythologies of the Artist**

Convener: Virginia Button, Tate Gallery, Millbank, London SW1P 4RG

An international scope is proposed for discussions of formations of artistic identity since 1600, with particular reference to formal training, the complex development of 'art worlds' and theories of self and creativity.

## **10 Representing Human Rights**

Convener: Helen Weston, Department of History of Art, University College London, Gower Street, London WC1 6BT

This session aims to highlight some of the campaigns fought for recognition of identity and for the right to representation, by enlightened men and women of the late eighteenth and early nineteenth centuries in Europe and its colonies. Contributors are invited to address this issue in terms of imagery representing either an acknowledgement of, or an affront to, human rights in the period (death penalty, territorial rights, women's rights, rights of blacks, rights of the mentally ill etc.).

## **11 The Englishness of English Art**

Conveners: Barry Curtis and Steve Johnstone, School of Historical and Related Studies, Middlesex University, Cat Hill, Barnet, Herts EN4 8HT

Papers will address the 'peculiarity' of English visual culture – histories, practices, institutions, centres and margins. 'English' imaging will be explored in relation to its contradictions – empirical/visionary, everyday/exotic, picturesque/sublime – its resistance to ideology and its transformations of the 'foreign'. Particular attention will be devoted to the ways in which diaspora and minority cultures have reformulated the visible and visual in anthropological and personal/politically informed images.

The strand will speculate on how the past in the present has determined the visual economy of Englishness and assess the significance of emergent configurations and their relation to 'the Market', New Technologies, Europe, 'World Culture', Tourism and 'Fun'.

## **12 'Visualising Masculinities': Interrogating the codings of the 'masculine'**

Convener: Andrew Stephenson, Oxford Polytechnic, Headington, Oxford OX3 0BP

Much recent writing has scrutinised 'masculinity' and its social and cultural constructs and argued for a plurality of 'masculine' identities. It has considered the ways in which the myths of 'masculinity' have been reworked and reproduced, and the vested interests which they have served.

This session seeks to examine the divergent, often competing, ways in which 'masculinities' and male bodies have been imaged and coded within visual culture at different historical moments. It will question how 'maleness' has been historically constructed and reproduced within public and private domains and how it has featured as central to debates about gender, race and nationhood. Alternatively, papers might analyse a whole range of related topics, such as the ways in which codes of 'manliness' are/were reproduced, the connections between 'masculinity' and

social domination/artistic power, and issues related to the (self) representation of homosexual identities.

### 13 'When' is Art History?

Convener: Michael Corris, Department of History of Art, University College London, Gower Street, London WC1E 6BT

Art criticism – and, by implication, certain modes of exposition in the history of art – have been called a 'literary sub-genre'. How art critics and art historians respond to such a challenge reveals something of the nature of their ambitions for their respective practices. But is the criticism warranted? Does it mesh with real and profound doubts about the cognitive and epistemological status of the criticism and history of art? Or, is this challenge merely an attempt to promote a particularly

misguided and untenable position on the explanatory power of critical and historical accounts of art? At the very least the impulse to define various modes of art history and criticism as 'merely' literary presupposes a line of intellectual development antagonistic to the alleged 'liberatory' impact on such practices of recent critical theory.

We invite contributors to address a variety of methodological issues facing the contemporary practice of criticism and history of art including, but not limited to: speculation on conditions of adequacy for critical or historical discourse in art, explication of the historical development and response to recent influential models, and evaluation and elaboration of the cognitive and epistemological claim of specific modes of contemporary critical and historical discourse.

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# MUSEUMS ASSOCIATION ANNUAL CONFERENCE

## A sense of place – museums in the landscape

14–18 September 1992

Pavilions, Plymouth

In 1991 over 600 delegates came to Newcastle for the biggest single event in the museums community calendar. Like its predecessor, the 1992 conference is set to promote interest and raise standards. This year there is the chance to listen to and take part in over 25 sessions during the week, including keynote addresses, lunchtime lectures and concurrent sessions.

Receptions and study tours will range from Exeter to Truro, giving delegates ample opportunity to take in the wide variety of museums in the area. There is also an opportunity for delegates to sign up for a weekend looking at museums in Brittany.

From the evening of Monday 14 September until the afternoon of Wednesday 16 September there will be the

chance to view the Trade Fair, which displays over 80 of the museum world's major suppliers.

The whole week is an opportunity to meet old and new friends and colleagues, to exchange experiences and to benefit from the annual collaboration of all that is good and worthwhile in British museums.

The conference is set in a large city surrounded by a rural area of low population dependent largely on agriculture and tourism. In such circumstances museums' collections often take on an immediate association with the cultural and natural landscape. The conference will explore these interrelationships and discuss what role museums can and should play in chronicling, reflecting and displaying the

public's sense of place.

The site of this year's conference is a new conference venue (Plymouth Pavilions) in the city centre close to the hotels and guest houses.

### For further information

Those desiring more information and a booking form should contact:

Mrs Rachel Shah  
Conference and Seminar Assistant  
The Museums Association  
42 Clerkenwell Close  
London  
EC1R 0PA  
Telephone: 071-250 1836

## PROBLEMS IN STORAGE

5 October 1992

The Burrell Collection, Pollok Country Park, Glasgow

*A one-day meeting organised by Glasgow Museums on problems relating to the storage of museum and art gallery collections*

### Programme

May Cassar (Museums & Galleries Commission)

*Environmental Strategies for Museum Collection Storage*

Stewart Kidd (Fire Prevention Association)  
*Disaster Planning in Museums and Galleries*

Frank Howie (Natural History Museum)  
*Pest Management: A Strategy for Collections*

Dr Norman Tennent (Glasgow University Chemistry Department)

*Efflorescence – A Growing Problem: Problems of Deterioration of Artefacts in Store as a Result of Attack by Acetic Acid*

Cecily Grzywacz (Getty Conservation Institute)

*Acid Vapour – Pollutant Monitoring in Both Storage and Display Cabinets*

The registration fee will be £45 (£25 for students), to include morning coffee, lunch and afternoon tea. Please add £10 if applying after 21 September. Cheques should be made payable to: Storage Meeting, Glasgow City Council, and sent with the completed booking form to:

Sheila O'Hara  
Glasgow Museums  
Art Gallery and Museum, Kelvingrove  
Glasgow G3 8AG  
Tel: 041-357 3929 ext. 239  
Fax: 041-357 4537

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## FRONTIERS

### New Alignments in the Visual Arts

### Nouveaux Alignements dans les Arts Plastiques

15–19 September 1992

*A conference hosted by the University of Kent, Canterbury*

This conference will examine the changing perspectives for the visual arts in a united Europe and debate the possibilities offered by new alignments in cultural, national and regional boundaries.

The conference will ask, 'what will the practical and intellectual implications be for artists and cultural workers as ideas about national barriers shift?' The management of change will be crucial in the growth and development of cultural affiliations and formation of policy and legislation on cultural matters in Europe. It is important that artists and administrators share knowledge and resources and develop networks which facilitate trans-regional development in the visual arts. Collaborative policy on issues such as public art, commissions and awards, and VAT and tax is as important as the critical evaluation of practice.

The Frontiers conference aims to provide a forum which attracts participation from a wide number of European countries and draws on the expertise of policy-makers, administrators, arts providers and practising artists. Keynote speakers from Belgium, Austria, Spain, Germany, France, Ireland and England have already been invited and more contacts are currently being followed up. The conference will have places for 200 residential delegates and 100 non-residential delegates. Early booking is advised due to limited places available. Full details, including list of speakers and conference agenda, will be forwarded to delegates nearer the date.

The Frontiers conference is funded by South East Arts and Kent County Council Arts and Libraries, with additional funding from The Arts Council of Great Britain. If you would like to discuss any aspect of the

conference please contact:

Nichollette Goff  
The Gulbenkian Theatre  
University of Kent  
Canterbury  
Kent  
Telephone: (0227) 764000 ext 7768  
or  
(0634) 576260

# REMBRANDT: THE MASTER AND HIS WORKSHOP

## A Report on a Symposium on Recent Technical Research

22–23 May 1992

The National Gallery, London

In May a public lecture was given at the National Gallery entitled 'That's enough Rembrandt' – a reaction to the amount of coverage the artist has received recently because of the Rembrandt Research Project (RRP), and the large exhibitions of his work which finished their European tour in London. The symposium held later the same month to disseminate the most up-to-date technical analysis of the artist's paintings, however, provided an effective answer to any suggestions of overkill. It showed in a number of instances how the Project and exhibitions, far from draining enthusiasm for Rembrandt studies, have acted as a fruitful stimulus for art historians and conservators.

The organisers, Dr Christopher Brown, Dr Ashok Roy and David Bomford of the National Gallery, succeeded in securing speakers from Europe and America, including representatives of the RRP and almost the entire conservation department of the Rijksmuseum, Amsterdam. Their research divided broadly into three types: studies of individual pictures by the artist, considerations of the thorny questions surrounding the relationship between his output and that of his studio, and broader discussions of contemporary technical practices and appropriate modern methodologies.

The survey papers often addressed questions which also had applicability beyond the arena of Rembrandt scholarship. Dr Ernst van der Wetering of the RRP discussed the interconnections between style and technique and the various means by which the two serve the illusion Rembrandt sought to create. Expanding on his exhibition catalogue essay he turned to writers on art (leading back to Vasari) and contemporary training practices to establish criteria which could be used to discuss this achievement. He usefully warned at the

outset of the symposium that although it was desirable to find systems of procedures which explained Rembrandt's practice, often the artist reached exceptional solutions which eluded categorisation.

Arthur J Wheelock of the National Gallery of Art, Washington also took issue with what he saw as attempts at too rigid categorisation by scrutinising the works of the RRP. He questioned the 'ABC' hierarchy of attributions used in its *Corpus*, and by discussing four paintings in Washington illustrated how these alphabetic groupings did not comfortably cater for the varying and rich degrees of collaboration he perceived in and around Rembrandt's work.

Technical surveys across the range of the artist's and his contemporaries' output included that of the Rijksmuseum conservator Martin Bijl, who explained his on-going research into the manner in which the proportions, and more specifically the sizes of supports, could help determine their point of manufacture. He explained how this was possible because of local variations in standard measurements and the precision with which they were adhered to. Bijl also considered how study of this sort could be used to estimate the original dimensions of supports which had been later altered.

Dr Claus Grimm, Director of the Haus der Bayerischen Geschichte, Munich discussed differences between Rembrandt's techniques on wood and canvas, and Raymond White of the National Gallery, London shared some of the results of his recent examination of paint media used by Rembrandt and his circle.

Discussion of the relationships between the work of the artist and that of his studio and immediate followers notably included a reassessment of the painting attributed to Jouderville by Mr Alan Chong, head of the

paintings department at the Museum of Art at Cleveland. This paper particularly confronted issues raised in the 'workshop' section of the exhibition.

An understanding of the techniques of the young Rembrandt was deepened by a comparison with the technique of Jan Lievens made by Melanie Gifford, Head of Paintings Conservation at the Walters Art Gallery, Baltimore. She showed, with special reference to Lieven's *The Lute Player* from the collection with which she works, the importance of the precedence of Lievens for some of the nuances of Rembrandt's procedures.

Among the studies of individual paintings by the artist was that of Joseph Fronek, a Senior Paintings Conservator from the Los Angeles County Museum of Art, who scrutinised the *Raising of Lazarus*, which belongs to his institution. He considered the complex evolution of this work which has been the subject of a recent exhibition at the County Museum. The organisation of a future Rembrandt exhibition, to be held in 1993 at the Rijksmuseum, Amsterdam, was announced by Wouter Kloek, the Director of the paintings department there. It will present information about the genesis and later history of seven paintings from the collection which have recently been the subject of a campaign of conservation and restoration.

One of these pictures, the *Still Life with Peacocks*, was discussed in London by a Rijksmuseum conservator. The process of compositional simplification involved in its creation was outlined and later alterations to the image, including the painting over of areas of blood that offended 19th century sensibilities, discussed. In addition, the intriguing suggestion was proffered that the picture's perspective may be conceived so that it should be viewed from an oblique

angle; this adds weight to the argument that the work would originally have been set into a specific part of the decoration of a room.

Other novel speculations which were given an airing at the conference included the theory of Huber van Sonnenberg (Metropolitan Museum of Art, NY) that some form of cartoon or 'tracing' may have been used to transfer part of the design from the St Petersburg to the Munich version of *Abraham's Sacrifice*. This procedure appears to have never previously been

associated with Rembrandt's practice.

Contributions to the symposium on single works also included those by Norma Johnson (Chief Fine Art Conservator at Glasgow's Art Gallery and Museum), who outlined her study of Rembrandt's *Man in Armour*, Karin Groen (RRP), who discussed the *Staalmeesters* and other late Rembrandts in Amsterdam, Martin Royalton-Kisch (British Museum), who reconsidered the National Gallery's *Ecce Homo*, and John Nash (University of Essex), who reflected on the National Gallery's *Lamentation over*

*the Dead Christ*.

A *précis* such as this gives little indication of the usefulness of the conference papers. If the wishes of the sponsor, Dr T Kawai (Japanese Institute for Economics & Industry) to publish them are realised, then a mixed but valuable adjunct to the Rembrandt literature, which builds in a positive fashion upon recent controversies, will become available.

Christopher Baker  
The National Gallery, London

## TRAVELLERS' TALES

### Narratives of Home and Displacement

20–21 November 1992

Clore Auditorium, Tate Gallery

*A conference organised by BLOCK publications in association with the Tate Gallery and the Arts Council*

This Conference will be the second in the series organised by BLOCK publications in association with the Tate Gallery and the Arts Council (after 'Futures', November 1990). It will also result in the publication, by Routledge, of Conference papers and contributions. (*Futures* will be published in Autumn 1992.)

In recent years cultural theorists have been increasingly concerned with reformulating notions of core and periphery and with analysing the discursive and political implications of identity, difference and otherness.

Travel, cultural displacement and the new mobilities of capital and the sign have focused attention on the issues at stake in 'touring' other cultures and the political implications of practices which attempt to fix and fetishise their meanings.

Travellers' tales in the forms of memoirs, guides, journalism, strategic reports or academically validated ethnographies negotiate between identity, cultural affiliation and encounters with otherness.

At various times most of us have experienced ourselves, or others, as tourists, with all the inequalities of economic and cultural privilege that relation implies.

Travellers' tales can be comfortable or unsettling—they traverse and seek to specify the boundless, the interstitial and the intimate; they are exercises in projection and introjection, colonisation and resistance, integration and alienation—in all cases they involve operations of power.

The intention of 'Travellers' Tales', as with 'Futures', is to make connections across theoretical fields of enquiry, drawing on contributions from anthropology and ethnography, from cultural theorists, historians, practitioners and critics of visual culture. The issues will be addressed through a series of thematic debates, organised under the following headings: *Imag(in)ing Identity: Diaspora or Deracination; Global Villages: Nomads and Tourists; 'Native Guides': Ethnographic Transactions; and Souvenirs: Bringing it All Back Home*. These will provide

opportunities to review recent work on the discourses of tourism, travel and cultural politics, the effects of global integrations and local resistances and the ways in which records, memorials and signs have been used to describe the experience of encountering the 'other'.

**Invited speakers include:** Iain Chambers, Annie Coombes, James Donald, Mike Featherstone, Stuart Hall, Sarat Maharaj, Griselda Pollock, Adrian Rifkin, Martine Segalen, Trinh Minh-ha, Peter Wollen, Slavoj Žižek.

**Further information (September 1992 onwards) from:**

'Travellers' Tales'  
Sylvia Lahav  
Education Department  
Tate Gallery  
Millbank  
London SW1P 4RG  
Telephone: 071-821 1313 ext. 354

## Bulletin of the National Gallery in Prague

The first issue of the *Bulletin of the National Gallery in Prague* was published last year. Largely in English, it includes papers by international contributors.

The Editor, Roman Prahel, plans to publish three issues in two years, and invites unsolicited manuscripts in all major languages. Articles appearing in the bulletin are indexed in the BHA. Please send, addressed to him at:

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(Subscription requests should be sent simultaneously to the *Bulletin Národní galerie v Praze*, at the address of the gallery, given above.)

## Students' Subcommittee

As the new chair of the Students' Committee I am interested in any ideas or suggestions that the student members of the AAH have for the association and the committee. Enthusiastic, active students are also needed to be members of the committee.

I look forward to hearing from you.

Ruth Brompton  
Department of History of Art and Design  
Staffordshire University  
Flaxman Building  
College Row  
Stoke-on-Trent  
Staffordshire

## The Society of Historians of British Art

During the annual meeting of the College Art Association in Chicago this year the Society of Historians of British Art was founded. It arose out of a feeling of isolation among CAA members concerned with British art, and a desire to promote British art topics at CAA meetings.

The initial membership numbered 23 art historians and graduate students and it was unanimously agreed that the society should welcome those engaged in scholarship regarding any aspect of British art, including prints and drawings, painting, sculpture, architecture, photography and the decorative arts.

The major service of the society will be a professional newsletter. This will include information regarding members and their current interests, plus other newsworthy information, such as grants received, papers given, new positions and recent publications. Relevant American and British dissertations begun and completed will be

listed, as well as available fellowships and grants, recent or upcoming exhibitions or meetings and notes and queries.

The society wishes to be officially affiliated with the CAA and is currently establishing by-laws regarding the professional purpose of the society (a necessary step towards affiliation) which will be voted on no later than the next CAA session in Seattle. Officers have been elected as follows: Jody Lamb (Ohio University) is President, Debra Mancoff (Beloit College) is Vice-president, Laurel Bradley (School of the Art Institute of Chicago) is Secretary and Jack Brown (Art Institute of Chicago) is Treasurer. The Yale Center for British Art has made a generous donation as the society's first Institutional Member and Martha Tedeschi of the Art Institute has been instrumental in the founding of this society.

Anyone interested in joining should send a cheque for \$10.00 (\$5.00 for graduate

students) to:

Jack Brown  
The Art Institute of Chicago  
Michigan Avenue at Adams Street  
Chicago  
IL 60603  
USA

(making the cheque payable to The Institute of Chicago).

Anyone wanting further information should write to:

Jody Lamb  
School of Art  
436 Seigfred Hall  
Ohio University  
Athens  
OH 45701  
USA.

## ANNOUNCEMENTS

### Feminist Arts and Histories Network

You are invited to become a member of the newly founded Feminist Arts and Histories Network, the aim of which is to assist individuals in and out of educational, curatorial and practical activities to meet and support feminist work.

There will be a register of interested members of the network, who may meet in their towns or areas for seminars and other special events.

The network plans to hold an international conference biennially in different regions throughout the country, on the model of the German Women Art Historians conference.

The annual subscription is £5.00 (waged) and £2.00 (unwaged). This will be used to fund post and publicity. Membership requests should be sent to:

Professor Griselda Pollock  
Department of Fine Art  
University of Leeds  
Leeds LS22 9JT.

### Grants and Fellowships for Studies in British Art

Various Grants and Fellowships, as set out below, are administered by the Paul Mellon Centre for Studies in British Art and/or the Yale Center for British Art, for studies in any branch of British art, architecture or design before 1970. Full particulars of amounts, conditions, eligibility, etc. may be obtained from:

Director of Studies  
Paul Mellon Centre  
20 Bloomsbury Square  
London WC1A 2NP  
Telephone 071-580-0311.

**Grants** (maximum approximately £2,000, application deadlines 1 March and 15 October) are made for two main purposes:

- 1 the printing of catalogues for exhibitions put on by small and comparatively small museums and galleries in Britain;
- 2 travel expenses and photographic costs incurred by individual British scholars engaged in research.

These grants are not available to research students nor to meet the production costs of books (including illustration costs), except in the case of books published for the Paul Mellon Centre by Yale University Press.

**Fellowships** are of three kinds:

- 1 One-month visiting Fellowships to the Yale Center for British Art, New Haven (expenses and accommodation paid, application deadline 31 December for the following academic year; not for research students);
- 2 The Andrew W. Mellon Fellowship (\$12,000, deadline 15 January) for a research student, normally British, to spend an academic year attached to the Yale Center for British Art;
- 3 The Paul Mellon Centre Fellowship (\$12,000, deadline 2 January) for a research student enrolled at an American university to spend an academic year in London.

## INFORMATION

### The Royal Commission on Historical Manuscripts – Accessions to Repositories

The following list of major archive collections acquired by British repositories during 1991 has been abstracted from *Accessions to Repositories*, an annual publication compiled by the Royal Commission on Historical Manuscripts and published by HMSO. Some collections may not yet be available for research and any enquiries should be directed to the relevant repositories.

*Cheshire Record Office, Duke Street, Chester CH1 1RL*  
Crewe Music and Arts Society: records incl minutes and accounts 1946–91 (D 4627)

*Cornwall Record Office, County Hall, Truro TR1 3AY*

John Sansom, architect, Liskeard: plans of churches and public buildings 1840–20th cent (X 847)

*Cumbria Record Office, County Offices, Kendal LA9 4RQ*

John Ruskin, author and artist: corresp with H Fletcher and HD Rawnsley 1875–85 (WDX/1039)

*Derbyshire Record Office, Education Department, County Offices, Matlock DE4 3AG*

John Biggs (1909–88), wood engraver and

typographer: corresp and papers (D3562)

*University Library, Archives and Special Collections, 5 The College, Durham DH1 3EQ*

Hayton, Lee & Braddock, architects, Durham: papers rel to work as architects to the diocese of Durham 1935–89 (HLB papers)

*Centre for Kentish Studies, County Hall, Maidstone ME14 1XQ*

Educational Institute of Design, Craft and Technology, Kent branch: records 1912–72 (Ch98)

# INFORMATION

*Leicestershire Record Office, 57 New Walk, Leicester LE1 7JB*

Leicester and Leicestershire Photographic Society records 1883–1991 (DE 3868)

*Imperial War Museum, Lambeth Road, London SE1 6HZ*

RJ Bailey, commercial artist: letters and drawings rel to service on the Western Front, Salonika and South Russia 1914–19

*Tate Gallery Archive, Millbank, London SW1P 4RG*

Wells Wintemute Coates, architect: corresp rel to history of Unit One artists group 1933–35 (9120)

CGH Dicker, painter: letters to his aunts rel to life as a student at the Slade School of Fine Art 1925–29 (9119)

Peter Fuller, art critic and editor of *Modern Painting*: corresp and MSS c1960–90 (9123)

Henri Gaudier-Brzeska, sculptor: corresp with Kitty Smith 1907–15 (9115)

Max Gordon, architect: corresp and papers rel to his art collection 1975–90 (9127)

Sir Geoffrey Alan Jellicoe, architect: corresp with Ben Nicholson rel to collaboration on a landscape design project 1960–72 (919)

Eileen Mayo, painter, illustrator and writer: records incl corresp, drawings and proof wood-engravings 1923–51 (916)

Charlotte Murray, collector: corresp with and rel to Stanley Spencer 1945–70 (9118)

Lady 'Peter' Norton, collector and founder member of the Institute of Contemporary Arts: records incl corresp c1950–72 (9113)

Sir William Newenham Montague Orphen, painter: letters to Sir William McComish rel to his portrait 1917–28 (9126)

Dame Ethel Sands, painter: corresp and

family papers 1896–1952 (9125)

Felicity Samuel Gallery, London: corresp and business papers 1971–85 (914)

*Victoria and Albert Museum, Archive of Art and Design, 23 Blythe Road, London W14 0QF*

Crafts Council records 1971–86 (AAD 4-1991)

Nelson and Edith Dawson, silversmiths and decorative artists (addnl): designs, papers and corresp c1904–39 (AAD 9-1991)

Harold Felber, fashion designer: season books for the House of Benner 1961–65, and sketches c1930–80 (AAD 13-1991)

Moira Forsyth (1905–91), stained glass artist: designs, papers and corresp (AAD 10-1991)

Sigrid Hunt (later Roesen), fashion illustrator and editor: drawings and papers 1938–71 (AAD 2-1991)

Gaby Schreiber (d1991), consultant designer for industry: papers, diaries and designs (AAD 11-1991)

*Sutton Archive Section, Central Library, St Nicholas Way, Sutton, Surrey SM1 1EA*  
Frederick Cavendish-Pearson, architect, Sutton: records rel to Sutton Garden Suburb c1908–50 (Acc 107)

*Westminster City Archives, Marylebone Library, Marylebone Road, London NW1 5PS*

Christopher Wright, art historian: papers c1974–90 (Acc 1628)

*Westminster City Archives, Victoria Library, 160 Buckingham Palace Road, London SW1W 9UD*

William Soper & Son, enamellers and enamel painters: formula and account books c1848–1901 (Acc 1627)

*University of London Library, Senate House, Malet Street, London WC1E 7HU*

Sylvia Legge, author: literary papers rel to the family life of Thomas Sturge Moore (1870–1944), writer and wood engraver (ULL MS 916)

*British Architectural Library, Royal Institute of British Architects, 66 Portland Place, London W1N 4AD*

Thomas Hardwick (addnl): sketchbooks (3) of topographical drawings of Rome 1776–77 (Acc/1991.17)

Stephen Wright: design for the grotto at Oaklands Park, Surrey 1765 (Acc/1991.8)

*West Midlands, Birmingham Central Library, Archives Division, Chamberlain Square, Birmingham B3 3HQ*

West Midlands Arts: records incl minutes and application registers 1957–89 (MS 1620)

*Coventry City Record Office, Mandela House, Bayley Lane, Coventry CV1 5RG*  
Coventry Photographic Society: minutes, attendance books and competition records 1944–58 (Acc 1509)

*Sandwell District Libraries, Local Studies Centre, Smethwick Library, High Street, Smethwick, Warley B66 1AB*

Sandwell Arts Council: papers 1988–90 (Acc 9111)

*Wolverhampton Borough Archives, Central Library, Snow Hill, Wolverhampton WV1 3AX*

Anthony Twentyman (1906–88), sculptor: papers rel to art and artists incl Barbara Hepworth and John Piper (Acc 841)

*Liverpool University, Archives Unit, PO Box 147, Liverpool L69 3BX*

Charles John Allen (1862–1936), sculptor: papers (D556)

*Staffordshire Record Office, County Buildings, Eastgate Street, Stafford ST16 2LZ*

Sir Jeffry Wyattville, architect: plans for alterations to Teddesley Hall 1818 (D5036)

## INFORMATION

*Warwickshire County Record Office, Priory Park, Cape Road, Warwick CV34 4JS*

Leamington College of Art: headmaster's report book 1930-48

*West Yorkshire Archive Service, Kirklees, Central Library, Princess Alexandra Walk, Huddersfield HD1 2SU*

Sykes family of Huddersfield, artists: papers c1880-1991 (KC520)

*Liddle Collection, Edward Boyle Library, University of Leeds, Leeds LS2 9JT*

Guy Maynard Liddell (1892-1958), public servant: World War I photograph and sketch albums

*Glamorgan Record Office, County Hall, Cathays Park, Cardiff CF1 3NE*

Contemporary Art Society for Wales: minutes and exhibition catalogues 1937-90 (D/D CASW)

*Gwynedd Archives Service, Caernarfon Area Record Office, County Offices, Shirehall Street, Caernarfon LL55 1SH*

North Wales Arts Association: files c1960-89

*Dumfries Archive Centre, 33 Burns Street, Dumfries DG1 2PS*

Walter Newall, architect: corresp, sketch-books and drawings 1819-59 (GGD 130-31)

*Highland Regional Archive, Inverness Branch Library, Farraline Park, Inverness IV1 1NH*

Inverness Art Society records 1950-90

*National Library of Scotland, Department of Manuscripts, George IV Bridge, Edinburgh EH1 1EW*

Aitken, Dott & Son, fine art dealers, Edinburgh: records c1875-1955 (Acc 10421)

Edinburgh Festival Guild records 1960-80 (Acc 10441)

*Scottish Record Office, HM General Register House, Edinburgh EH1 3YY*

Dick-Cunyngham family, baronets, of Prestonfield, Midlothian (addnl): papers 1627-1917, incl corresp rel to Sir Robert Keith Dick-Cunyngham's art collecting in Italy 1844-47 (DG1/1123)

*Strathclyde Regional Archives, Mitchell Library, North Street, Glasgow G3 7DN*

Milngavie Art Club records 1915-84 (TD1236)

*Perth and Kinross District Archive, Sandeman Library, 16 Kinnoull Street, Perth PH1 5ET*

Perthshire Art Association minutes 1924-84

*National Library of Ireland, Kildare Street, Dublin 2*

Edmund William Burton, father of the painter Samuel Frederick Burton: diaries 1804-08 (Ms. 32,485)

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