



BULLETIN

ASSOCIATION OF ART HISTORIANS

Registered Charity No. 282579

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NEWS REPORT

EXECUTIVE UPDATE

At its busy 104th meeting in September the Executive Committee discussed a number of important matters.

A new Editor for *Art History*

The Executive was delighted to ratify formally the Editorial Board's nomination of Marcia Pointon to succeed Neil McWilliam as Editor of the Association's journal *Art History*. Professor Pointon attended the EC and outlined her initial plans for the journal. She will serve for five years and will be submitting detailed proposals regarding the management of the journal to the Editorial Board when it meets in October. The new Editor also paid tribute to the work of her predecessors, John Onians, the founding-Editor and, more recently, Neil who (in the words of the outgoing Chair) 'showed great dedication to the highest professional standards' in his time as Editor.

Future strategy

Several reports and other items taken at the September meeting related to a wider discussion now taking place on the Executive. This business was encouraged by Theo Cowdell's paper in *Bulletin 45* and will be the subject of a special EC to take place in November. With the AAH almost 20 years old there is clearly a feeling both on the EC and amongst the membership as a whole that the main aims of the Association need to be reassessed. I hope

very much that a wide-ranging policy document will be available for discussion at the next AGM in April. Meanwhile, I would very much enjoy hearing from individual members or from other readers of the *Bulletin* with views on AAH policy in the following areas: How should the AAH behave in the public realm – as a pressure group on government and institutions? How active should the AAH be in the international arena? How should the AAH be organised – on a democratic base but needing to be effective (professional?) in its management? How should the AAH foster the history of art as an intellectual activity?

Other issues may come to mind; if so, please do raise them.

CIHA

Following decisions taken at the Berlin conference of the *Comité International d'Histoire de l'Art* the British CIHA committee is re-constituting itself as an affiliated body of the AAH. Full details should be available well before the April AGM at the Tate Gallery.

Research funding

Members who attended the Leeds conference will remember the steps taken to nominate those the AAH wished to serve on the Art and Design Panel set up by the UFC/PCFC to conduct its selectivity exercise. The membership of the panel

(with Professor Eric Fernie in the Chair) has now been published. Professor Benton, Dr Elam, Professor Kaufmann, Professor Onians, Professor Podro, Professor Pointon and Dr Tickner will consider submissions from some 45 institutions (relating to well over 300 individuals) before reporting to the Universities Funding Council.

Those of you who were at Leeds will remember that it was agreed that the identity of those nominated by the AAH should remain confidential. I can say, however, that it is clear that the Association's thoughts on the matter were taken very seriously by the UFC and that the panel reflects in a most encouraging way the views that were put forward in our discussions last April. I wish to make it clear that there is no truth in the rumour that the AAH was ignored.

The Association has also responded to a consultation paper issued in the summer by the Higher Education Funding Council for England on *The Funding of Research*. In our submission we stressed that a substantial percentage of the Association's membership is actively engaged in research in the history of art and that many individuals are employed in institutions currently in receipt of funds administered by the HEFCE. We welcomed the principle that any future funding method should be dynamic, as it is clear that the essentially retrospective nature of the Research Assessment Exercise might prejudice that nurturing of new approaches and areas of interest that has been such a

marked characteristic of our discipline in recent years. We particularly welcomed the existence of a (too small) element of 'development' money outlined in the proposals as a means of offering some protection to small bands of researchers spread across a very large number of institutions. In addition, we stressed the importance of protecting essential national resources, such as the photographic libraries at the Courtauld and Warburg Institutes, from crude applications of funding models driven only by student numbers. Finally, the Association put the view that it would welcome the introduction of a Humanities Research Council funded by the HEFCE.

Royal Holloway & Bedford New College

The College is pressing ahead with its proposal to sell three pictures (by Gainsborough, Turner and Constable) from the founder's collection in order to finance a building programme. To general astonishment, the Charity Commissioners have given the scheme their approval and in response Professor Jonathan Riley-Smith (a brave member of the College) has lodged an appeal with the Ombudsman. The fight now moves to Government circles and to the House of Commons. Please all write to your MPs telling her or him that you know of Riley-Smith's Appeal and urging that

they write to the Secretary of State, the Attorney General and to the Charity Commissioners registering appropriate concern. Further details may be obtained from Warwick Gould, Royal Holloway & Bedford New College, Egham Hill, Egham, Surrey TW20 0EX, to whom copies of all correspondence should be sent.

Nigel Llewellyn
Chair

BERLIN CONFERENCE REPORT

It was clearly difficult to convince members of the AAH that 3000 art historians of diverse cultures and language skills might meaningfully debate ideas or problems of mutual concern, as the XXVIII International Congress in Berlin (15–20 July 1992) was attended by few British art historians not presenting a paper. Only the museums were well represented, with delegates predictably attracted by the intense debate concerning the 'Museumsinsel' in Berlin. Challenging contributions (from Eastern European colleagues in particular) certainly would have deserved the attention of British scholars. Instead, it appears that enthusiastic German students were invited to fill up their places.

Under the umbrella of 'Artistic Exchange', the organisers assembled a lecture programme of impressive diversity. Research presented for debate, and to be published later this year, ranged from the peregrinations of medieval artists to the 'crossroads of avant-gardes', from the western influence on Islamic architecture and Japanese painting to the 'ethnicity and national identity in the history of new world art'. The internationality of photography, film and video was also traced in interesting contributions. In Berlin 'new metropolitan architecture' and 'the role of art history in

the preservation of monuments' were popular subjects. Moreover, the programme was wisely broadened to give the assembled experts opportunities to discuss topical areas of concern, such as the 'Museumsinsel', the 'Piero project' and, of course, the Rembrandt 'authentication'.

As might be expected at such a conference, the papers were of varying standard, yet few of those that I heard could be called uninteresting or even frivolous, and several were of undoubted significance to art history. It was often more difficult to secure productive discussion contributions from the floor. There was a notable tendency for certain established scholars to try and deliver the paper they felt they should have been asked to present. However, more useful input often revealed profound knowledge and led to some really exciting debates and, at times, to new insight. Indeed, on one occasion an impromptu dash to the home of a Berlin professor permitted our heated dispute to continue profitably over improvised lunch in his garden.

The idyllic location for debate was, of course, made possible by the perfection of German Congress planning, which even included the provision of hot sunshine throughout – except during the rather

splendid garden party given by the Getty Trust for Congress lecturers. The good weather was particularly welcome for the Saturday sight-seeing excursions. Having opted for Dresden, I was impressed by the superbly organised trip. Moreover, senior local experts were at hand to explain their rebuilding programmes for the opera and the castle area, and to discuss problems and progress. Official support was equally pronounced in Berlin; Federal President Weizsäcker and Burgomeister Christine Bergmann spoke at the opening ceremony, and the Berlin Senate and Museums hosted receptions for all the participants. The newly built ICC Congress Centre offered excellent facilities, especially for speakers, with ample room for exhibitions, a book fair and auxiliary presentations. Only the inability to provide sufficient staff to sell coffee during the short breaks put a small spoke in the well-oiled organisational wheels.

Brigitte Corley

THE AAH AND AUSTRALIA

Members of the AAH who attended the Leeds conference in April this year will recall the interest generated by the academic section 'Australia' organised by Terry Smith. Following Leeds we have decided to encourage better links between the AAH and the Art Association of Australia by offering their members a discount rate to join the AAH, in parallel with our standing arrangement with the College Art Association (USA).

Kate Woodhead has also received copies of various publications and a letter detailing discounted prices for AAH members. Available at AUS\$6 post free is: Paul Duro (ed), *Perspectives on Academic Art* [Papers of the AAA, III], 1991, which includes essays on 'Academic Art and its Referents',

'How Dogmatic was Le Brun?', 'Women, the Nude, and the Academy', 'Academicism in Chinese Oil Painting...in the 1980s' and 'Colonials Kill Artfully'.

Volumes VII, VIII (1989/90) and IX (1991) of the *Australian Journal of Art* have also been published. Volume VII is on Museums and VIII is a special number on gender entitled 'Other Fantasies' and is edited by USA AAH contact Patricia Simons (contributions on Frankenstein, early modern Germany, Cranach, Bernini, J-L David etc). Volume IX takes the theme of Theatricality (with articles on Likay and Corroboree amongst non-European themes, as well as pieces on Preti, Tiepolo and the State Funeral of Wellington). In general, our Australian colleagues stress that their

interests lie in both Australian and international topics.

AAH members are offered the *Australian Journal of Art* at a discounted individual rate of AUS\$10 per issue post free to AAH members (please make payment with Australian bank draft). Contact Peter McNeil, Secretary, Art Association of Australia, Department of Art History, The Australian National University, PO Box 4, Canberra ACT 2601, Australia. Telephone (06) 249 2702; Fax (06) 249 2705.

Nigel Llewellyn
October 1992

FOREIGN NEWS

The activities of the Association featured recently in an article in the 'Literatur und Kunst' section of the Neue Zürcher Zeitung (31 July 1992). Brigitte Corley, a member of our Freelance Subcommittee, here gives a resumé of the piece 'Kenner von neuen Rahmen' by Ursula Reibold-Bultman.

Reibold-Bultman poses the question: How far is British art history dependent on its nineteenth-century roots, and how has it updated itself, if at all? She claims that the empirical evaluative method of the connoisseur typifies the traditional British approach and introduces Cavalcaselle, Ruskin and Fry, and cites Fry's lectures at the V&A to demonstrate that art-historical education centres on museums.

She sees a change of approach, pioneered by *The Burlington Magazine* in 1947, which apparently began to aim beyond Berenson-type connoisseurship, then cites input from German emigrants (Warburg, Panofsky, Saxl, Bing, Gombrich) after 1937, which introduces interest in iconography, iconology etc.

In the last 20 years such work has been

challenged by the so-called 'New Art History' (Nochlin, 1971; Rees and Borzello, 1986), apparently spread by a non-homogenous, aggressive force from the Open University, polytechnics and museums which has now invaded certain conservative universities (she cites Block and *Oxford Art Journal*). She characterises the 'new' approach as theoretical and generally as moving away from considering real objects. If objects are considered at all, a marked preference for 'low art' is apparent. This apparently enables its disciples to use the typically British gift: words!

Continental scholars are astonished at the embittered debate in Britain between 'old' and 'new' art history.

However, the open forum of the AAH, both as an organisation and as the publisher of *Art History*, is capable of attracting a range of views ('American connoisseur' Maginnis, no. 13, 1990; aggressive, marxist: Baldwin, Harrison and Ramsden, no. 4, 1981; an interdisciplinary approach: Johnson, no. 9, 1986 and Elkins, no. 7, 1984).

Reibold-Bultman goes on to mention similarly varied conference programmes (London 1991; Leeds 1992), and praises the wide range of subjects, including questions of technique and restoration. She also comments on the freedom of interpretation of the meaning of set subject areas, claiming that this leaves much room for intellectual games and experiments, but that it demonstrates that British art history is still not 'dangerously addicted' to scientific study. At this point her argument becomes difficult to follow, because she appears to approve and condemn in the same sentence.

Reibold-Bultman appears to say that the lack of continental participants apparent at AAH conferences may be due to our lack of concern for British art history. Apparently, we leave traditional research to the Americans now. She appears to indicate that if we were to show a more scholarly approach both to tradition and innovation, continentals may observe, be amused and stimulated by so-called 'new art history' or may, conversely, enjoy 'naked professionalism'.

LONDON CONFERENCE 1993

IDENTITY AND DISPLAY

**Artistic, national and sexual identities and aesthetic, anthropological
and other notions of display**
2 – 4 April 1993 Tate Gallery

The Conference academic sessions and Book Fair will be held at the Tate Gallery on Friday 2 and Saturday 3 April. There will also be visits, panel discussions, gallery sessions, performance, film, video and other events on Sunday 4 April.

Proposals for contributions to some of the academic sessions are still warmly invited.

Conveners: Richard Humphreys, Tate Gallery, London
David Bindman, University College, London
Sessions Coordinator: Diana Dethloff, University College, London
Conference Administrator: Sylvia Lahav, The AAH Conference Office, Tate Gallery, Millbank, London SW1P 4RG
Tel: 071-821 1313 ext. 354
Book Fair Organiser: Savita Ayling, 127 Sunnybank Road, Griffithstown, Pontypool, Gwent NR4 5LL,
Tel: 0495 762790

General Information

PLENARY SESSIONS

These will be held at the Westminster Central Hall.

Friday 2 April

Sotheby's lecture: Hélène Cixous 'Bathsheba and the Skinned Ox: A Tale of Points of View'. Followed by panel discussion. Panel includes Michèle Roberts and Nicole Ward Jouve.

Saturday 3 April

'Power and Display' – Stephen Lukes, John Brewer, Carol Duncan and Richard Sennett.

EVENING RECEPTIONS AND PARTIES

Friday 2 April

National Gallery: Drinks in the Brasserie.

Saturday 3 April

Imperial War Museum: Party and jazz band.

Sunday 4 April

Tate Gallery: Party, cabaret and band.

SPECIAL INTEREST GROUPS

These will be held on Friday 2 April, 9.30–11.00 am.

The Schools Group will meet on Saturday 3 April, 3.30–5.30 pm. The title of this session is 'Ivory Towers and the Chalk Face'.

ANNUAL GENERAL MEETING

The AGM will be held after lunch on Sunday 4 April in the Tate Auditorium.

SUNDAY SUNDAE

Sunday 4 April 9.00–1.30 pm

The Tate is closed to the public on Sundays until 2.00 pm. We shall be taking advantage of this to arrange a variety of visits, talks and other events to animate the galleries and address ideas and issues pertinent to the Conference's theme and venue.

The morning will be organised around the following sections:

'Inside the Tate': includes visits to the Conservation Departments, Library and Archive; discussion of the Tate's education programmes in London and Liverpool; a session on the Tate Gallery St Ives; an inside view on the installation of Richard Serra's controversial 'Weight and Measure'; 'Creating Curators: Curating Creators'.

'Ideas and Issues': panels, talks and discussion on the Tate's future; the role of the art history library; new directions in art history.

'Gallery Sessions': workshops on the 'Visualising Masculinities' display; spatiality and the Robert Ryman exhibition; gallery texts; Turner and display; Andre's 'Bricks' revisited.

'Events': performances by Brian Catling and others; music; readings; film and

video programmes.

More details will be available in the February *Bulletin* and also from the Conference Organiser after 1 January 1993.

BOOKING FORM

Enclosed with this *Bulletin*.

ACCOMMODATION

Information can be received from King's Campus Vacation Bureau, King's College London, 552 King's Road, London SW10 OUA Tel: 071-351 6011.

Academic Sessions

1 Art in Bourgeois Society: c1790–1850

Conveners: Andrew Hemingway, Department of History of Art, University College London, Gower Street, London WC1E 6BT; William Vaughan, Department of History of Art, Birkbeck College, Malet Street, London WC1E 7HX.

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 in individual states (Britain, France, Germany and the US).

Speakers as follows:

Opening address – speaker to be confirmed.

Alan Wallach (College of William & Mary) *Long-term Visions, Short-term Failures: Art Institutions in the United States, 1800–1860.*

Patricia Hills (Boston University) *The American Art-Union as Patron for Expansionist Ideology in the 1840s.*

Angela Miller (Washington University, St Louis) *Landscape Aesthetics and Middle Class Attitudes in the United States in the 1840s and 1850s.*

Dian Kriz (Brown University) *The Cosmopolitan Gentleman or the Native Genius? Representing Englishness in Landscape Painting c1790–1820.*

Ann Pullan *The British Institution and Middle Class Taste, 1805–20.*

Tom Gretton (University College London) *Art and Progress: Uses of the Word 'Art' in the Evidence of the 1835–36 Parliamentary Select Committee on the Schools of Design.*

Richard Wrigley (Thames Valley University) *The Class of '89: Cultural Constructions of Bourgeois Identity in the Aftermath of the French Revolution.*

Adrian Rifkin (University of Leeds) *Criticism and the Art of Writing in France in the Early Nineteenth Century.*

Werner Busch (Free University, Berlin) (title to be confirmed).

Two more papers on British and German themes with titles and speakers yet to be confirmed.

2 Authorship and Anonymity

Conveners: Evelyn Welch, Department of History of Art, Birkbeck College, Malet Street, London WC1E 7HX; Charles Ford, Department of History of Art, University College London, Gower Street, London WC1E 6BT.

Despite many challenges, the story of art is still the story of individual artists. The label 'Anonymous' or 'Unknown' often consigns objects to a lower financial and scholarly scale, removing them from the standard range of art historical inquiries. Discovering the personality behind a picture returns it to prominence.

Looking at a spread of pre-eighteenth century theoretical texts, papers in this session will consider the question of how and why authorship became the primary criteria for cataloguing, arranging and evaluating works of art. Other speakers will explore the strategies artists themselves used to ensure that collaborative or workshop productions emerged under a single name. The session will end with papers asking how the primacy of authorship has affected our understanding of periods and types of art where the evidence for distinct personalities does not match our current preconceptions of artistic identity.

Speakers will include:

Francois Quiviger (The Warburg Institute, University of London) *Bellori and Poussin.*

Charles Ford (University College, London) *Karl van Mander.*

Ruth Webb (King's College, London) *Pots with Personality.*

John Elsner (The Courtauld Institute, London) *Blame it all on Pliny.*

Liz James (The Courtauld Institute, London) and Charles Barker (The Warburg Institute, London) *Art Without Authorship in Byzantium.*

Elizabeth Alice Honig (Tufts University, Mass.) *Mediated Value: Exchange Practices in Gerard Dou's Grocery Shop.*

3 Conservation and its Consequences

Conveners: Rica Jones, Conservation Department, Tate Gallery, Millbank, London SW1P 4RG; Libby Sheldon, Department of Art History, University

College London, Gower Street, London WC1E 6BT.

How much influence does conservation, and the findings that result from it, 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 such as art history and criticism, curatorship and art dealing.

We will also consider the role of framing and presenting in the same context, as an important manipulator of perception.

Speakers will include: Paul Mitchell, Jacob Simon, John Larson, Derek Pullen, Clare Meredith, Aviva Burnstock, Neil MacGregor, Lucia Scalesi, Joyce Townsend.

4 Conservation and its Discontents: The Restoration of Historic Buildings in Europe

Convener: Bruce Boucher, Department of History of Art, University College London, Gower Street, 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 reconstruction of historic buildings in Central Europe after the war.

Speakers as follows:

Gerhard Glaser (Institut für Denkmalpflege, Dresden) *Rebuilding the Dresden Schloss* (to be confirmed).

Richard Haslam *The Villa Saraceno at Finale.*

James Simpson (Simpson & Brown) *Georgian Buildings in Edinburgh.*

Konstantin Kalinowski (Muzeum Narodowego w Poznaniu, Poznan) *The Restoration of Polish Cities*.

Jonathan Glancey (The Independent) *The Question of Infilling* (to be confirmed).

5 Displays of Identity: Museums and the Making of 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 display of significant objects in museums.

Speakers as follows:

Daniel Cahill (Université de Neufchâtel) *Cantonal Identities in Switzerland post 1815/1848*.

Jennifer Gordon *MOMA and American World Leadership Post-1945*.

Katelin Keserii (University of Lotvos Lorand, Budapest) *Museum Architecture and Hungarian Nationhood*.

Giles Waterfield (Dulwich Picture Gallery, London) *Taxonomy, Catalogues and Nationality c1800*.

Robert Anderson (British Museum, London) *Display of Industrial Arts in Scotland in the mid-Nineteenth Century*.

Kathy Adler (Birkbeck College, London) *Manet and the Display of Olympia*.

John Mack (Museum of Mankind, London) *Imaging Madagascar* (title to be confirmed).

Gordon Fyfe (University of Keele) *A Trojan Horse at the Tate: Art Museums and State Formation*.

Craig Clunas (Victoria and Albert Museum, London) *Oriental Antiquities and Far Eastern Art*.

Elizabeth Rankin (University of Witwatersrand) *Reclaiming Black Art*

History in South African Galleries and Museums.

Anna Contadini (Victoria & Albert Museum, London) *Islam in European Collections*.

6 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 will represent a wide range of specialist interests and theoretical concerns.

Speakers as follows:

Sighle Bhreathnach-Lynch (University College, Dublin) *Six Political Portraits: A Sculpted Legacy of Modern Irish History*.

Peter Burke (University of Cambridge) *The Portrait as a Historical Phenomenon*.

John Coleman (Trinity College, Dublin) *Patrons of Reynolds* (title to be confirmed).

Joan Crossley (University of Leicester) *Breeding and Marriage: Seventeenth-Century Betrothal Portraiture*.

Helen Hills (University of Keele) *Portraits of Sicilian Nuns in the Seventeenth Century* (title to be confirmed).

Alex Kidson (Walker Art Gallery, Liverpool) *English Portraits and Politics in the Early Nineteenth Century* (title to be confirmed).

Phillip Lindley (University of Leicester) *La Belle Stuart's Parrot*.

Stephen Lloyd (University of Oxford) *The Construction of Fashionable Identity: Richard Cosway and the Prince of Wales*.

Marsha Meskimmon (Harlaxton College) *Subjectivity in the 'New Objectivity': The Self-Portraits of Women Artists in the Weimar Republic*.

Karen Stanworth (University of Sussex) *The Re-Presentation of Edward Onslow: Imaging a Family History*.

Sue Wragg, (Nene College) *Some Reflections on Ingres' Portraits*.

Paul Barlow (University of Sunderland) *Carlyle and the Mythology of the Portrait* (title to be confirmed).

7 Englishness and English Art

Conveners: Barry Curtis and Steve Johnstone, School of Historical & 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'.

Speakers as follows:

Dr Andrew Causey (University of Manchester) *Pevsner and the Picturesque*.

Richard Weight (University College London) *Fresh Eyes: Eastern European Intellectual Emigrés and the Reformulation of English National Identity*.

Claire Pajaczkowska (Middlesex University) *The Aura of Aristocracy: English Art in a Post-Freudian Culture.*

Lyndsey Stonebridge (Kingston University) *On Adrian Stokes and Marion Milner: Psychoanalytic Interventions in Art History.*

Michael Kitson (Paul Mellon Centre) *The Role of Drawing Manuals in Seventeenth Century England.*

Steven Johnstone (Winchester School of Art) *The Eccentrics Magazine: Eccentricity, the Picturesque and English Character.*

Frank Mort, Peter Thompson, Valerie Swales (Portsmouth University) *Business and the Boardroom: National Identity in Economic Discourse and Design in British Art, 1945–64.*

Bill Schwarz (University of East London) (title to be confirmed).

Raphael Samuel (Ruskin College, Oxford) *The Origins of the Idea of 'Old English'.*

Patrick Wright (title to be confirmed).

Claire Lofting (Kent Institute of Art & Design) *Identity, Modernism and Englishness in Documentary Film.*

Lola Young (Middlesex University) in conversation with Ingrid Pollard *Photography, Ethnicity and English Landscape.*

David Mellor (University of Sussex) *The Berserk Hard Edge: The London Avant Garde 1957–62.*

Barry Curtis (Middlesex University) *The Moment of Brutalism: The Techno-Primitive Two-Step in 1950's Revisionary Modern.*

8 Genealogy of Beauty

Convener: Stephen Bann, University of Kent at Canterbury, The University, Canterbury, Kent CT2 7NX.

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 a 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.

9 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.

Speakers as follows:

Michael A Michael *The Uses of Heralding in Gothic Art c1250–1350* (title to be confirmed).

Kay Staniland *Image, Status and Dress in the Middle Ages* (title to be confirmed).

Lindy Grant *Hear the Status Symbols Clash: The Fall of the Architecturally Overmighty Subject.*

Marzena Chodor *Imitatio Mariae: The Discourse of Female Virtue in Early Netherlandish Annunciations.*

Martin Kauffmann *Ideal Kingship and Courtly Decorum in Thirteenth- and Fourteenth-Century France.*

Veronica Sekules *Domestic Interior Decoration for Women* (title to be confirmed).

Jill Caskey *Merchants and Patronage in Southern Italy* (title to be confirmed).

10 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?

Speakers will include: Nicole Ward Jouve, Margaret Iversen, Bracha Lichtenberg-Ettinger, Mark Cousins, Mary Jacobus, David Lomas, Briony Fer.

11 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.

Speakers as follows:

Frances Borzello (Camden Press) *An Innocent Amusement: Formal Training and the Identity of Women Artists in the 18th Century*.

Nina Lubben (University of Cambridge) *The Artist in Nature: Artists' Rural Colonies in Europe*.

Paul Edwards (University of Cambridge) *Wyndham Lewis from Bohemia to the Underground: The Artist as Enemy*.

Fiona Bradley (The Courtauld Institute, University of London) *From Doubling to Desdoublement: Gala in Dali*.

Simon Faulkner (Metropolitan University of Manchester) *'New Generation' Sculpture: Period, Canon and Artist*.

Lynda Nead (Birkbeck College, London) *Seductive Canvases: The Artist, Style and Creativity*.

Simon Blond *The Problem of Originality*.

Jill Morgan (Rochdale Art Gallery) *Waving on the Shore: The Myth of the Margins*.

Maud Sulter (Manchester Metropolitan University) *Three Coins in the Fountain: Expatriate women artists in Rome c1860: Race, Class and Sexual Identity*.

Carol Gibson-Wood (University of Victoria, Canada) *Portraiture and Self-Definition in the Art of Jonathan Richardson*.

12 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.

Speakers as follows:

Joan Coutu (University College, London) *Philanthropy and Propaganda in the Name of Liberty*.

Tania Tribe (University of Essex) *The Mulatto as Artist and Model in Colonial Brazil*.

David Bindman (University College, London) *Sentiment and Liberalism in late Eighteenth-Century British Painting*.

Emma Barker (Courtauld Institute, London) *'Le Cri de la Nature': The Victimisation of Unmarried Mothers in Eighteenth-Century France*.

Katie Scott (Courtauld Institute, London) *The Calas Affair Violating the Rights of Protestants* (to be confirmed).

Helen Weston (University College, London) *Girodet's Belley: Representing the Right to Represent*.

Valerie Mainz (University of Leeds) *France and the Jews, 1750-1810: Image and Representation*.

13 Visualising Masculinities: Interrogating the Codings of the 'Masculine'

Convener: Andrew Stephenson, Oxford Polytechnic, Gypsy Lane, Headington, Oxford OX3 9BP.

Much recent writing has scrutinised 'masculinity' and its social and cultural constructions 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 critically 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 on gender, race and nationhood. Papers will analyse a whole range of related topics such as the ways in which codes of manliness are/were reproduced, the connections between 'masculinities' and social/artistic domination and power, and issues related to the (self) representation of homosexual identities. In all cases, this session seeks to unmask 'masculinity' and 'maleness' not as sets of 'natural' or 'fixed' co-ordinates, but rather as a series of tenuous and changing boundaries which form part of a more complex interconnexion of imagined and experienced 'masculine' identifications and perceptions.

Speakers will include:

Amelia Jones (University of California, Riverside) *Playing the Phallus: Male Artists Perform their Masculinities*.

Wendy Frith (Bradford and Ilkley Community College and University of Leeds) *Men, Women and Herveys: Notions of Effeminacy in Eighteenth-Century England*.

Marcia Pointon (University of Manchester) *A Latter-day Siegfried: Ian Botham at the National Portrait Gallery*.

Fiona Barker (University of Ulster at Belfast) *T-Shirts, Masculinity and Abstract Expressionism*.

Ben Highmore (Winchester School of Art) *Everyday Warhols: Heuristic Adventures in the Age of Mechanical Reproduction*.

John Gange (Kent Institute of Art and Design) *Masculinities and Contemporary Art Practice*.

Oriana Baddeley (Camberwell College of Arts) *Machismo and Masquerade: Masculinity in Contemporary Latin American Art*.

A panel discussion will conclude this session.

14 '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 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 claims of specific modes of contemporary critical and historical discourse.

Speakers include:

Jan Avgikos (*Artforum*)

Mary D Garrard (American University, Washington, DC).

Isabelle Graw (Editor, *Texte zur Kunst*).

Charles Harrison (Open University).

Cornelia Lauf (critic).

Robert Nickas (curator and critic).

Maureen O'Paley (*Interim Art*).

Catherine Quêlox (historian and critic).

John Roberts (critic).

Paul Wood (Open University).

LUXURY

A symposium

26 – 27 March 1993

*Lower Gallery, Sainsbury Centre for Visual Arts, University of East Anglia,
Norwich, NR4 7TJ*

Luxu can be translated as sensuality, splendour or pomp, whilst its derivative *luxuria* is harsher, meaning riot, excess or extravagance. Luxury as a term of commendation is a recent development in Western European languages and cultures. To talk of luxury hotels and travel or 'de-luxe' goods of all sorts is simply understood as an innocuous term of inducement. Comfort or superior quality is luxury or luxurious in the modern market. Luxury is a bonus; it is a consequence of prosperity with no tinge of being corruptive.

Historically, from the Ancient Greeks to about the period of the Napoleonic Wars, opposition to luxury was not an attempt to prevent the accumulation of material wealth, but rather to regulate it. The language of controversy has changed, and the closest modern equivalent is political debate about taxation, in which issues of privilege, justice and even justifiable envy

are never far from the surface. Luxury has lost its symbolic and ethical bite as a social contention.

This symposium will present debates on luxury in Europe, Asia and Africa in the last thousand years. The speakers will consider both the usages and meanings of luxury in their specialist areas, as well as focusing on objects and behaviour particularly relevant. The event should be both informative and enjoyable.

The speakers include:

Dr Malcolm Baker

Garden Sculpture as luxuries

Dr Craig Clunas

Considering land as luxury in Ming China

Dr Catherine Edwards

Ancient Roman social status and luxury

Prof Edward S Harwood
Luxurious Hermits

Mr Sandy Heslop
Romanesque relics and luxury

Dr Neil McWilliam
French utopianism and luxury

Dr Cesare Poppi
Valuables, circulation and exchange in Sub-Saharan Africa

Dr Roy Porter
On the issues of luxury in 18th-century England

Further speakers, topics and definitive titles of papers to be announced in a final prospectus, which will be available in late November 1992 to those who have formally or informally notified Dr David Thomson or Mrs Francine Hunt at the address above of their wish to attend.

COMPUTERS AND THE HISTORY OF ART

Computers, Art History and Education

17–18 December 1992

Birkbeck College, University of London, Malet Stret, London WC1

The Annual Conference of CHArt

The theme of the conference will be Computers in Education, with special reference to their application in projects relating to the History of Art. There will be speakers talking about projects from a wide range of organisations, including museums and art galleries, institutions of higher

education and schools. There will also be demonstrations of, amongst other things, recent museum projects and educational software.

The conference is open to all, with a special concessionary rate for CHArt members.

For further details, please contact:

Secretary of CHArt

Robert Senecal

The Library, Goldsmiths' College

Lewisham Way

London SE14 6NQ

Telephone 071 692 7171 ext. 2261

OPEN FORUM

A double concern

To the Editor

Two items in the May *Bulletin* have especially disturbed me. The first is the article by Theo Cowdell, 'Towards a Strategy for the Association of Art Historians', which argues, on the one hand, that the Executive Committee of the AAH has at present too passive a role as 'a reporting forum', and on the other that the membership should have a greater say in policy-making. The battery of source-references from the social sciences suggests either (as I suspect) that the essay is a send-up of some of the idiocies of managerial language and methods, or (as I fear) an attempt to make of the AAH a tightly defined bureaucratic institution which can talk to other bureaucracies in their own terms.

This fear was heightened by another item: Nigel Llewellyn's report that the AAH has submitted a list of nominees to assist the University funding Council in its 1992 Research Assessment Exercise. Does this mean that the Association endorses that Exercise, or simply that it is 'delighted' to have some say in how it should be conducted. I imagine that most members of the AAH are aware that the Exercise, as it stands, is seriously damaging to research in the humanities, and in this sense it is

important that the Association should contribute to reshaping it. But there is no hint in the report that the nominees to the UFC's panel will have any more than executive functions. Could their position be clarified for us? I'm afraid I hear the distant crunch of hush-puppies.

Yours faithfully

John Gage
(Department of History of Art
University of Cambridge)
July 1992

A letter from Pamela Courtney

To the Editor

I would like to put on record my version of the events described in the section headed 'Director of Publicity and Administration' in the Chair's Report 1991–1992, as published in the August issue of the *Bulletin*.

The job of Advertising Manager for *Art History* was *never* part of my job as DPA for the Association. In 1979, with agreement from the then Chair, John White, I approached Routledge with the proposition that they employ me on a free-lance

basis to gain advertising for the journal. Norman Franklin agreed in view of my experience in advertising (I qualified as a Member of the Institute of Practitioners in Advertising in 1963), my extensive contacts with art book publishers and the fact that I had time available to do the job properly.

When the journal moved to Blackwell's in 1987, Rene Olivieri, Journals Marketing Manager, made a point of saying that he hoped I would continue as Advertising Manager for AAH, in their employ.

Towards the end of 1991, I discovered by accident that the Chair had plans to replace me at Blackwell's. I wrote first to Martin and later to EC members, stating categorically that I wished to continue in the job. I believed that my record of success over 14 years and the contribution advertising revenue had made to journal finances made this the most logical choice.

There was *never* any agreement with me that my services should be dispensed with. Instead I had a letter from Martin saying: 'We have no wish to elbow you aside without the making of an alternative agreement which is acceptable to you... You will understand that the decision is Blackwell's and that the Association itself has no direct responsibility for the appointment of someone to work on *Art History*.'

I also received a letter from Rene Olivieri, now MD at Blackwell's, saying that although arrangements regarding my

work on *Art History* was with them, 'it is not possible for us to insist on its continuing if the Association wishes otherwise'.

I don't believe that it is in the Association's best interests to add this to Kate's many AAH duties.

Pamela Courtney
August 1992

Martin Kemp replies

Having read Pamela Courtney's letter, I wish to stand by my report in *Bulletin 46*. At the 1991 annual meeting with Blackwell's I raised the possibility, *on behalf of the Executive*, of reuniting the post of Director of Publicity and Administration with the job of Advertising Manager for *Art History*. Thereafter the matter was in the hands of Blackwell's, as Executive minutes and correspondence will confirm.

Martin Kemp
Chair 1989-92

TJ Clark and the Canon Problem

I might be in the minority in finding TJ Clark's opening address to the 1992 Leeds Conference to be one of its most interesting parts. I found in it a straightforwardness and integrity that very much increased the respect in which I already held him. As pointed out in the May issue of the *Bulletin* (Praxitella), Clark's address seemed intended to open up debate about the current state of the social history of art. Such debate, however, was cut short by the failure of the PA system. I would like therefore to take up one point raised by Professor Clark which was not to my knowledge discussed in the later academic sessions.

In 1974 Clark's agenda was nothing less than the 'disintegration' of art history as it was then studied. He made it clear that he

was going for a grand slam. It was not his intention to create a new subdivision of art history but to create a total discipline.¹

At Leeds in 1992, he was assessing just how far the social history of art had fulfilled those early ambitions and asking the questions that were the most uncomfortable to ask. In particular he put his finger on one of the most sensitive spots: that old question of the canon.

It has always been one of the obvious weaknesses of the social history of art that it is parasitic on the canon produced by the evaluating process that it seeks to discredit. It is confronted therefore with two alternatives: either to show that art history can be studied without a canon, or to produce new principles of evaluations which would enable a new canon to be produced.

In fact we find that social art historians not only use a canon but that it is the same canon as everyone else uses. In the early days it was confidently expected that a solution to this problem would evolve, but it hasn't. This was recognised in Clark's address, but I didn't hear the subject mentioned again.

He tried to excuse his position by suggesting that it was something that was OK to live with on the grounds that a similar position existed in science. In fact, however, science and art work in such different ways that they are not strictly comparable.

It is true that scientific education uses a canon of theories and experiments, many of which have been discredited or superseded. The purpose of this canon, however, is to provide a paradigm of scientific method, a culture in which the young scientist is trained as to what phenomena are suitable for scientific study and what methods are acceptable to the scientific community.

In art the use made of the canon differs from that of science in a number of ways. The difference that is important here is that the underlying philosophy and methods of science have not changed. It is the experimental results and the hypotheses derived from them that are superseded, not

scientific method. Social art historians are seeking to do the reverse: discredit the method that produces the canon, while retaining the results.

I am not arguing for the acceptance of a stable canon embodying eternal values. The canon is of course in a state of continual evolution, though not towards a better or more correct canon. Artists retain their place in the canon because we continue to be affected by their work in a way that we feel is a significant experience. It is a relationship therefore having two poles. One is unchanging, that of the art object, the other is ourselves, the spectator/observer.

Our personal identity is determined by the interaction between our experience and our inherited characteristics. Experience includes that of our biographical, social, political and aesthetic environment, from birth to the present. It is this that is responsible for the instability of the canon, ensuring that it will always change from generation to generation. Part of that experience is common to the members of any generation, and produces a measure of consensus in the changes that take place.

When an artist's work is significant for us in this way we want to write about him/her, include the artist's work in exhibitions that we curate etc. Then the artist's position in the canon is maintained or enhanced. When no attention is paid to an artist's work over a period time the artist slowly descends in ranking in the canon and may eventually drop out or occupy a minor position.

Perhaps the greatest single influence for change on the canon is the practice of recent and contemporary artists. You only have to look at the effect on the canon of the art produced in the 1980s to see how potent and swift is the change that this can bring about. We look at the art of the past always in the light of the art of each succeeding generation of artists. In this way the canon is always being modified, always being made relevant to the age in which we live.

The influence of the theories of art historians is much less potent a source of change, with occasional exceptions. One of these is the work of feminist art historians

who are in the process of reassessing the importance of so many female artists.

There is a second argument implicit in Clark's remarks which I want to take up. This is, that however much the process of evaluation is questionable, it has already taken place at a time when social art historians were not around to intervene. The present canon is in place, the artists in it are the common currency of the art community. Social art historians have no option therefore but to accept this historical fact and continue to make use of the canon as the only practical possibility.

If this argument were really valid, however, we would find social art historians prominent in the field of recent and contemporary art, eager to intervene in the process of evaluation. The canon of the 1980s has still not solidified, while that of the 1990s is still being formed. Where is the input from social art historians who protest that the canon is already in place?

In fact we find that this is not their

preferred period. The prospect of a field where they can really have some impact on the canon while it is being formed is not one that they find tempting. This is not really surprising, as they have neither the sanction, theoretical basis, nor experience of evaluation. One of my most cherished memories of the Leeds conference is of a young research student who proudly declared that he had been taught to examine written texts not to look at objects. Faced with a contemporary work of art he wouldn't have known how to react. How could he if nothing had yet been written about the object?

In practice, however, evaluation of contemporary art is carried out by artists, dealers, critics and curators, so the absence of social art historians is not really an embarrassment.

The gap is nevertheless there, however, and continues to be a point of weakness in the essential foundations of TJ Clark's structure. Most of the users of the building

can carry on without troubling to think any more about it. For the architect, however, it is different. Every now and again the knowledge of the weakness inherent in his edifice returns like a promise unfulfilled.

It is not sufficient to say, as Terry Eagleton has: 'If Marxism has maintained a certain silence about aesthetic value it may well be because the material conditions which would make such discourse fully possible do not as yet exist'.² Without such discourse the social history of art remains vulnerable, and despite its enormous success, its credibility will remain at risk.

Simon Blond

1 TJ Clark 'The Conditions of Artistic Creation' *Times Literary Supplement*, 24 May 1974, pp 561-2

2 Terry Eagleton, *Criticism and Ideology: a Study in Marxist Literary Theory*, London, New Left Books, 1976

ANNOUNCEMENTS

Letter to all AAH student members

Dear Student

This letter is to expand on the somewhat brief letter which appeared in August's *Bulletin*. To quickly recap (for those who missed it!) we brave few who are already on the Students Subcommittee want the ideas, opinions and suggestions of the student members of the AAH. Students make up a substantial proportion of the Association and it is only by letting us know your views and aspirations that we can make our collective voice heard.

Actual members of the Students Subcommittee are still a bit sparse. So we are looking for energetic, enthusiastic people who are willing to help with the hard work of organising forthcoming events and participating in the general discussions

and decision making of committee meetings.

We are hoping soon to have available a Careers Booklet aimed at our student members

Also we hope to organise a one-day conference in late summer 1993. More information will be given when available.

What I personally want to achieve is closer links between students from different institutions, with both academic and practical art backgrounds.

Ruth Brompton
Chair, Student Subcommittee
Staffordshire University
History of Art & Design
Flaxman Building
College Road
Stoke-on-Trent
Staffordshire

A Mirror of Nature:

Dutch Paintings from the Collection of Mr and Mrs Edward William Carter

22 October 1992-17 January 1993

Los Angeles County Museum of Art

This exhibition will feature 36 masterpieces from this renowned collection of seventeenth-century Dutch painting, including six major works acquired in the last decade. The collection is noted for its focus on landscape and still life, as well as for the exceptional quality and condition of each work.

The exhibition includes works by Avercamp, Bosschaert and Cuyp, the most recent acquisitions being by Kalf, Peeters, Jan van Goyen and Salomon van Ruysdael.

Competition to Design a new Poster for the AAH

Student members of the AAH are invited to submit a design for a new poster to advertise the Association's activities. These posters are distributed widely throughout History of Art & Design departments and elsewhere in the UK and abroad.

The prize

The designer of the winning entry will be awarded £100 in cash, plus books to the value of £100, to be donated by Thames & Hudson.

The prize will be awarded and selected entries will be displayed during the Annual Conference at the Tate Gallery, 2–4 April 1993.

Specifications

The design must be suitable for both A4 and A3, using no more than two colours on a single coloured paper. It must incorporate the logo of the AAH (see page 1 of the *Bulletin*), the title Association of Art Historians, the words Registered Charity No. 282579 and the following text:

The Association of Art Historians represents the interests of art and design historians in all aspects of the discipline including: art, design, architecture, film and media, cultural studies and conservation.

Members are active in museums and galleries, publishing, teaching, research and environmental work.

Special subscription rates are available to students and the unwaged. Annual subscription includes the Association's journal *Art History* and the newsletter, the *Bulletin* (both quarterly).

How to enter

Write to Kate Woodhead, Dog & Partridge House, Byley, Cheshire, CW10 9NJ for the rules and further details. Entries should reach her no later than St. Valentine's Day, 14 February 1993.

The Association would like to thank Thames & Hudson for their support for this project.

A letter from the Serbian Art Historian Association

Readers of the Bulletin may recall that the Executive wrote to the Yugoslavian Ambassador in December 1991 encouraging all parties to respect the cultural heritage of that country (see Issue 44, p 37). We have now received the following letter from the Serbian AAH who ask whether the destruction of monuments and artefacts should be documented in the Bulletin. We await your response.

Nigel Llewellyn

To the members of the AAH

It is the belief of the Serbian Art Historian Association that the moral and professional obligation of art historians is to be conscientious towards cultural and historical monuments and artefacts, regardless of the tradition within which they evolved. We, however, do not share the delusion that drum-beating, would-be care can save a single work from demolition and destruction. The kind of care we are pointing to is, perhaps, exemplified by the statement that we 'exist in the Universe with an overflow of information, but lacking sense' (Jean Baudrillard). That information has lost its sense is evident in the process of its selectivity and its *post festum* principle. Such care thus discloses itself fully: it is not a true care but an instrument by means of which no consequent argumentation is needed in order to stigmatise those responsible for the destruction of cultural and historical monuments and artefacts.

We, therefore, do not reserve the right to be the sole messengers of the truth and to point out the guilty for the vandalistic acts. But we also decline the right to speak the truth to those who furnish the already overburdened Universe with the new but empty information which separates it from the events (terrifying in themselves) and their true sense. What explanation might be offered for the recent vandalistic destruction of the Museum of the Serbian

Orthodox Church in Zagreb (Croatia) and the bombing of the Orthodox monastery Blagovestenje at Zitomislici (Bosnia and Herzegovina)? What sense does information about the destroyed monuments in the Croatian territory gained by arbitrary rule convey if the true sense of the events has been separated from the information which is supposed to convey it. What Universe is to be built on information which deliberately conceals the true sense? About two hundred cultural and historical monuments and more than a thousand artefacts of the Orthodox tradition have been destroyed or are in the process of destruction.

One of the ways to respond to the conscientious objection is to recover these monuments and artefacts from oblivion, from anonymity. We accept our share of responsibility for abandoning them. Now the targets of vandalistic destruction, these monuments are suffering, in Baudrillard's terms, an anonymous death.

For that reason we ask for you to find space in your publication to present documents about the monuments existing on the territory of ex-Yugoslavia, monuments which are still the targets of military operations. The documentation includes photos before and after the destruction, and a brief annotation about the monuments themselves. It also includes documentation about the monuments that are, we hope, never to be destroyed. And finally, our documentation covers the monuments on the territory which the current information, devoid of all sense, establishes as regions no longer belonging to those who have invested all their spiritual potential, labour, and, ultimately, their capital. This is the only way to enable the general public to judge the events in question and to gain insight into the whole matter. And what is most important, the monuments and artefacts – no longer anonymous to the general public – would be given a chance to resist the possible destructive acts in the future.

Zoran Gavric, Chairman,
Serbian Art Historian Association

Executive Committee Nominations

Nominations are invited for election to the three places on the Executive Committee of the Association of Art Historians which will fall vacant at the 1993 AGM. Nominations should include the names of a proposer and a seconder, both of whom must be current members of the Association, the written consent of the nominee, who must also be a member of the Association, and a brief c.v. 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 Friday 19 February 1993.

Honorary Secretaryship of the AAH

Nominations are invited for election to the post of Honorary Secretary of the Association of Art Historians, which will fall vacant at the 1993 AGM. Nominations should include the names of a proposer and a seconder, both of whom must be current members of the Association, the written consent of the nominee, who must also be a member of the Association, and a brief c.v. of the nominee.

General Survey of Members

Dear Members

At the last AGM, held at this year's conference in Leeds, I gave my first public report as Director of Administration and Publicity. The gist of my report was that, although my major task is dealing with subscriptions, enquiries, publicity and general administrative matters, what I liked best about my new job was contact with members and that I wanted members to see me as their representative on the AAH executive committee.

To do this well I need more details of the membership: where you work, what qualifications you have, what your professional interests are, what you think about conferences etc. The membership of the Association is steadily increasing; we all want this to continue and the executive wants to respond to the needs of the members. Please help by returning the general survey along with your renewal form. Would Life Members also fill in both forms. It will take some time to process all the information but regular reports will appear in *Bulletin*.

Comments and further suggestions will be very welcome. Thank you for your help and good wishes for Christmas and New Year.

Kate Woodhead

Guidelines for the Professional Practice of Art History

It may be of interest to AAH members to know that the 'Guidelines for the Professional Practice of Art History' are published in the *International Journal of Cultural Property* no. 1 vol. 1, 1992.

Paintings and their Context IV Rembrandt's *Girl at a Window*

3 February – 25 April 1993
Dulwich Picture Gallery

Rembrandt's *Girl at a Window* is the centrepiece of an exhibition to be held at Dulwich early next year which will examine the myths that have grown up around the painting and the works it has inspired.

The Dulwich Rembrandt will be shown with a carefully selected group of associated paintings. These will include Rembrandt's *Kitchen Maid* from the Nationalmuseum in Stockholm, as well as other paintings of young girls by his pupils, copies of the Dulwich picture by British artists of the eighteenth and nineteenth centuries, and examples of popular art which reflect the wide-spread diffusion of the image on calendars, diaries, etc.

The catalogue will include essays by M. Roscam Abbing (Rembrandthuis, Amsterdam), Christopher Borwn (Chief

Curator of the National Gallery), and Sophie Polender (Consultant Conservator at Dulwich). Ann Sumner (Keeper at Dulwich Picture Gallery) is the organiser of the exhibition and will contribute an essay on the influence the paintings had on eighteenth and nineteenth century British artists.

The exhibition is the fourth in the series *Paintings and their Context* to be held at Dulwich.

For further details contact Kate Knowles (Press Officer) on 081 969 0320 or Kate Bomford (Gallery Assistant) on 081 693 5254.

ANNOUNCEMENTS

New Kirchner Museum

A new museum dedicated to the life and works of expressionist painter Ernst Kirchner is to open in September in the Swiss resort of Davos. Thanks to the gift of more than 400 original works, 160 books of sketches and an important library of documents, the museum will boast the largest Kirchner collection in the world, including examples from all of Kirchner's creative periods, particularly of the so-called Davos Period (1917–1938).

The museum opens on 6 September 1992, and will be open every day except Monday from 2–6 p.m. Admission charges: Adults – SFR 7.00, children under 16 and students – SFR 4.00

Help for Polish scholars

At the recent CIHA International Congress I was approached by Polish scholars who find their research severely restricted through a lack of art history books in their libraries. Could AAH members please help by sending spare books to:

Dr Jerzy Domasłowski
Instytut Historii Sztuki
Adam Mickiewicz University
ul. Marchlewskiego 124–126
61-874 Poznan
Poland

Any individual or institution who might be willing to supply a new book to Poznan University library please contact:

Dr Brigitte Corley
51 Middleway
London NW11 6SH
for requested titles.

Part-time Lecturers Wanted

The Centre for Extra-Mural Studies, Birkbeck College, University of London, invites applications to join its panel of part-time lecturers. We offer courses in the History of Art throughout Greater London, and will begin planning our programme for the 1993/4 academic year in January 1993.

We are looking particularly for part-time lecturers able to teach our Introduction to the History of Art and for specialists in the nineteenth century.

We require enthusiasm and a commitment to the teaching of adult students, and would prefer evidence of appropriate teaching experience. We are committed to an Equal Opportunities policy.

For an application form, or for further details, contact:

Kathy Adler
Senior Lecturer in History of Art
Centre for Extra-Mural Studies

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London
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Artists' Papers Register

Dr Rowan Watson
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SW7 2RL

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Elizabeth Miller
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Sylvia Lahav

This issue edited by Jannet King.

Electronic layout by Matt Black dtp, Brighton. Printed by The College Hill Press Ltd, Worthing. ISSN 03079163