



# BULLETIN

ASSOCIATION OF ART HISTORIANS

Registered Charity No. 282579

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## NEWS REPORTS

# REPORT ON AUTUMN EXECUTIVE MEETINGS

The EC met twice during the autumn period, once for a regular business meeting and in special session to discuss the middle- and long-term strategy of the Association. The strategy meeting followed up Theo Cowdell's *Bulletin* paper on 'The Way Forward' with a wide-ranging discussion on an important range of issues. The committee aims to table a full planning paper to the membership at the 1993 AGM; meanwhile small working parties are preparing reports on aspects of the matter for further consideration at the February Executive. Thus far the general question of how the Association should develop has resolved into the following areas of debate:

- One group is considering the function, contents and production of the *Bulletin* and evaluating the role of its Editor. These colleagues are also considering whether to recommend that the *Bulletin* be supplemented by a less formal information sheet, possibly including a 'Situations Vacant' service.
- A second team has the task of reviewing the Association's financial position and the crucial matter of membership numbers and fees. As they stand at present, membership fees in certain categories do not cover outgoings and so the consequences of an extensive membership drive have to be fully considered.
- The role and recruitment of the Association's officers, including

members of the Executive itself, is the business of a third group. It is becoming increasingly hard to find members of the Association willing to volunteer for the various posts which have to be filled and our budget will only allow us to 'buy in' a certain amount of professional help.

- A fourth group is considering how to provide extra events for the membership and how to identify and plan the kinds of activities that would be popular and useful.
- Our final concern is with the professional profile of art history in Britain and how and if the Association should stimulate and encourage academic research in the subject at different levels.

During our next meeting we shall be considering draft proposals on 'The Way Forward' which we can amend to constitute a definitive document for presentation and debate at the April 1993 AGM. Meanwhile, I would be delighted to hear from members with suggestions under these or any other topics: our aim is to lead but at the same time generate discussion within the Association and respond to its collective needs.

Important items of business included the adoption of the draft statutes (published elsewhere in this *Bulletin*) of the British National Committee of the Comité International d' Histoire de l' Art (CIHA).

These will be put to the membership in General Meeting in April as an amendment to the constitution. The Executive also learned of a worrying list of resignations and put its collective mind to filling various posts: that of the Hon Secretary, the Chairs of the Freelance and Schools Committee and of the *Bulletin* Editor, which last we agreed to defer until our strategy discussions are completed. New support was pledged to the Students Subcommittee in their efforts to produce a Careers Booklet for use by Art History graduates. The new regime at the journal *Art History* also generated some business, most notably the question of establishing funding to make sure that the editorial team is able to attend conferences and make contact with prospective contributors.

In the financial report we heard the excellent news that Peter Crocker's many hours of negotiations with the VAT authorities have finally resulted in a substantial rebate – congratulations to him and to HM Customs & Excise! We also discussed the situation regarding the teaching and study of art history in Eastern Europe and ways in which the Association might support our hard-pressed colleagues. The Executive hopes to announce a major initiative on this front and, meanwhile, would very much like to receive names and addresses of art historians in the former Warsaw Pact countries whom we might, in future, contact. Less positively, it was

agreed that we should write seeking clarification of the University of Edinburgh's policy regarding its art collection, given the press reports about the uncertain fate of certain objects, and to English Heritage expressing the Association's concern at some of the implications of their paper *Managing England's Heritage* (published in October 1992).

Nigel Llewellyn, Chair  
January 1993

### COPY DEADLINES FOR *BULLETIN*

The copy deadlines for the *Bulletin* are the beginning of the month prior to that of publication. Please note, therefore, the following deadlines for the 1993 issues:

1 April (for May issue)

1 July (for August issue)

1 October (for November issue)

Copy should be sent to:

**Jannet King, 48 Stafford Road, Brighton, BN1 5PF**

**Tel: 0273 509653.**

## ANNUAL GENERAL MEETING

### Minutes of the 18th Annual General Meeting, held at Leeds Polytechnic on 12 April 1992

#### Executive Present

Martin Kemp, Nigel Llewellyn, Elizabeth Miller, Theo Cowdell, Kate Woodhead, Peter Crocker, Neil McWilliam, Joanna Woodall, Liam Kelly, Charles Saumarez Smith, Deirdre Robson, Monika Puloy, William Vaughan, Jonathan Harris, Anthony Hughes.

#### 1 Executive Apologies

Clare Pumfrey, Sarat Maharaj, Howard Hollands, Clare Ford-Wille, Rowan Watson, Tag Gronberg.

#### 2 Minutes of the 17th AGM, 14 April 1991

These were signed as correct.

**Matters Arising:** The document *Guidelines for the Professional Practice of Art History* had been published in the first issue of *International Journal of Cultural Property*, 1992. A mechanism had been agreed whereby members raising matters of concern relating to the *Guidelines* were in the first instance to contact the Chair and if necessary they would then be referred to a subcommittee chaired by Professor John Steer. None of the cases raised in the past year had run as far as the subcommittee.

#### 3 Chair's Report

This report was given at the end of the third year of Professor Martin Kemp's three-year term of office. The Chair believed that three years was the optimum length for holding this office in view of growing institutional pressures, although he questioned if it was advisable for the AAH Chair also to be the Chair of the Editorial Board of *Art History*, as this represented a heavy double commitment.

**Kate Woodhead:** MK expressed his thanks to Kate Woodhead the new Director of Publicity and Administration (DPA) on the completion of her first year in the post, which had originally grown up *ad hoc* in combination with Advertising Manager for *Art History*, the latter paid for by Blackwell. The Executive felt the work for *Art History* should go with the post of DPA. Negotiations had taken place with Blackwell and through a series of unfortunate circumstances these had been untidy and unhappy for the individuals concerned. An agreement satisfactory to all parties had now been reached so that KW would be the *Art History* Advertising Manager from 1993 issues onwards. Discussions with the Treasurer would be

completed shortly to put the DPA post on a fair and reasonable financial footing.

**Comité International d'Histoire de l'Art (CIHA):** The UK national committee of this body is organising an international congress for the year 2000. Professor John White is Chair of this until the Berlin CIHA conference in the summer of 1992. Much work had already been put in by Professor David Bindman and John House. A more accountable relationship between the AAH and CIHA was being actively pursued on both sides, in the light of CIHA being a self-appointed but affiliated body of the AAH. It was hoped to transform the UK CIHA Committee along democratic lines. It would then become [much more] an elective AAH body, though remaining distinct from the AAH Executive. The reform being proposed at the Berlin conference was that the CIHA national committees should be proposed by the national associations where these existed. The AAH Chair had written to other national associations on this basis.

**Museums and Galleries Subcommittee:** This had disbanded itself in the past year but moves were afoot to reconstitute it.

This sector of the membership represented a strong axis within the Association whose power needed to be harnessed.

**Students Subcommittee:** Saul Peake of the University of Kent at Canterbury had carried this forward during 1992, but had been unable to attend at Leeds.

**AAH Book Fair:** The fact that the 1991 book fair had, for a number of reasons, not coincided with the annual conference had caused members concern. It had taken place instead on 8 and 9 November in the Orange Street entrance of the National Gallery, organised by Yvonne Courtney, with Pamela Courtney acting as consultant. The AAH was extremely grateful to the National Gallery for their generous provision of this venue. Some problems encountered in the running of this book fair had prompted the establishment of a working party consisting of Martin Kemp, Nigel Llewellyn, Patricia Williams, Gillian Malpas, Diana Dettloff and Kate Woodhead, to consider the way forward. It was agreed: (i) book fairs should coincide with AAH annual conferences; (ii) a stable venue was desirable; (iii) the book fair organiser would be made responsible to Kate Woodhead for the work involved and thence, through her, to the Executive Committee. These decisions were in line with discussions on this issue at the London 1991 AGM.

**South Africa Scholarship Fund:** Eric Fernie, Tag Gronberg, Sarat Maharaj and Simon Miller had made up the working party on this question. The fund-raising offer of prints by Shelley Sacks publicised in *Bulletin* had had a very limited success. After an extended period of fund raising the sums raised fell far short of sums required for the project's original aspirations. Change in South Africa itself had perhaps influenced the response. The incoming Executive would have to decide how to proceed. From the floor, Charlotte Benton called for other members to contribute after the AGM as she herself would be doing.

### Major New Issues:

(i) The end of the binary divide between universities and polytechnics which had previously been reflected in separate AAH subcommittees.

(ii) The University Funding Council Research Selectivity Exercise. This had been brought forward by a year. In the preceding round the AAH had been consulted and had drawn attention to weaknesses in the process. In the current round the AAH was being asked to nominate between five and eight individuals, plus a supplementary list of three, to cover the subject. This was an encouraging sign that the new exercise would address questions such as proper geographical coverage and diversity of practice within the discipline. It remained to be seen how the UFC responded to the AAH's nominations.

(iii) Copyright on slides made from books. Martin Kemp would be writing in the *Bulletin* on this issue shortly. Clarification and legitimisation of normal teaching practice could only come through a change in the law which would be sought in co-operation with the Copyright Licensing Agency. Francis Ames-Lewis requested clarification on a possible timescale for this. The Chair replied that work involving parliamentary draftsmen was likely to have its own timetable and the matter was bound to take time. Copyright holders' concerns centred on the leakage of images into commercial use. Martin Kemp stated that it was essential to underline that the only function of an educational slide library was teaching. The loan of slides to the public without charge was within the spirit of this. It was noted that Glasgow University's policy was to prohibit the loan of slides to local television companies as this constituted a different use.

(iv) The move of the National Art Slide Library from London to Leicester.

(v) The National Art Library's policy of introducing a five-visit ticket for undergraduates not engaged on research projects.

(vi) The art historical case for the protection of buildings and monuments in

Yugoslavia during the current conflict.

(vii) The proposed sale of paintings from Royal Holloway and Bedford New College, which had not yet been resolved.

(viii) The conference on curatorial training *Staying on Course*, organised jointly by the AAH, the Museums Association and the Museum Trainers Forum.

(ix) The suggestion that the 1994 annual conference be held in Holland. Correspondence with Holland on this possibility had proved slow moving.

Martin Kemp expressed his warmest thanks on behalf of the membership to retiring elected Executive members Tag Gronberg and Joanna Woodall, who, as well as both being former conference organisers, had contributed greatly to the AAH through their firm and distinctive contributions to Executive Committee meetings. Monika Puloy was standing down as Chair of the Polytechnics and Colleges Subcommittee after three years in the post. Her efficiency, good sense and good humour had been greatly valued. In the past year she and the Universities Subcommittee Chair, Will Vaughan, had worked closely together following the end of the binary divide. Thanks were due to Saul Peake for his work in reviving the Students Subcommittee. This was the last AGM Neil McWilliam would be attending in his capacity as Editor of *Art History*. Martin Kemp expressed his thanks and admiration at the way this enormously demanding job had been carried out. The Editor had read all submissions and responded to them briskly and had ensured the Journal's pronounced character, which represented a distinct world voice. Martin Kemp also thanked the Secretary, Treasurer and Assistant Treasurer for their work over the year. Thanks were due to Mary Donovan, David Bageley, Barry Herbert, Hilary Diaper, Robert Hopper and the Henry Moore Trust, Adam White, Christopher Gilbert and above all to Jonathan Harris and Tony Hughes for their tremendous work in putting together the Leeds Conference. At this point Martin Kemp

formally stood down as AAH Chair and handed over to his successor, Dr Nigel Llewellyn.

Nigel Llewellyn paid tribute to his predecessor's commitment to the AAH, reflected not least in the immense mileage he had covered between his professional base in St Andrews and countless AAH meetings in London. He had never shirked responsibility for furthering the AAH's aims. His achievements had been to consolidate the AAH's position, and ensure that it was a progressive, professionally responsible organisation, democratically based. He had been responsive to national and international changes to the discipline. His drive and determination had brought the *Guidelines for the Professional Practice of Art History* into being. These were of major significance and they had come into being at a time when Professor Kemp remained at the forefront of research and publishing, as witnessed by his being awarded the Armand Hammer Award for Excellence in Leonardo Studies, for which the Association wished to congratulate him. Dr Llewellyn presented Professor Kemp with a print, *A Book* (1989) by the contemporary Polish artist, Maria Korusiewicz (b. 1956), who draws much of her inspiration from old master drawings, as a token of the Association's appreciation. He also presented the outgoing Chair with a commemorative sweatshirt, as a personal gift and memento of Professor Kemp's period in office.

#### 4 Honorary Secretary's Report and Election of Executive Members

This had been the second year of a three-year term of office. The Secretary saw her role as ensuring the efficient flow of information and ideas around the Executive and the membership. She expressed her regret at the suspension of the AAH/V&A annual Liaison Meeting, as a dialogue between the AAH and the Directors and senior staff of the national museums in a formal arrangement was a valuable complement to the many individual contacts of the type which took place at annual AAH conferences and elsewhere.

The nominations for the three places falling vacant on the Executive were: Robert Gibbs, Professor Toshio Watanabe and Angela Weight, who were all duly elected.

#### 5 Honorary Treasurer's Report

Subscriptions were being pegged at £26 per annum until the 1993 AGM. Bank charges and the outcome of negotiations on the possibility of zero VAT on subscriptions would be determining factors in any subsequent increase. The Treasurer had put in place index-linking of the two permanent AAH posts which had professional fees attached. The unexpected nature of the bill for warding costs for the 1991 book fair at the National Gallery had been unfortunate. He was aiming at improved levels of professionalism and more active participation in financial decision-making on the part of the membership. There were many calls made on AAH funds and he would also like to see greater membership benefits, as income from an increased membership had grown. The accounts for the year ended 31 December 1991, showing a closing balance of £30,433.62, were moved by Professor John Steer, seconded by Fintan Cullen and passed unanimously by the meeting.

#### 6 Director of Publicity and Administration

This had been Kate Woodhead's first year in the post. She particularly valued contact with individual members, whose numbers had grown by 250. She asked those in institutions to encourage their departments or libraries to take out institutional subscriptions to *Bulletin*, costing only £16, as it was undoubtedly of value to students. There was also scope for increasing overseas subscriptions. She was preparing a survey in order to build up a more detailed profile of the membership, which she hoped everyone would fill in and return.

#### 7 Bulletin Editor's Report

Production and distribution were running smoothly. Increased membership had driven up total costs but the Editor was

continuing to seek out competitive typesetting and printing arrangements. Increased advertising would offset these and members were asked to remember the advertising potential of their publication. The Editor was also keen to get reactions to the *Bulletin's* contents and style from its readership. A speaker from the floor queried the suggestion that the *Bulletin* was attractive to students and wondered if more could be done for them in it. Suggestions for this should be sent to the Editor. Fintan Cullen expressed surprise at the presence of an illustrated research inquiry in a recent issue, which had appeared a little incongruous. It was suggested that a greater exchange of scholarly information in its columns might be useful and of assistance to postgraduate students.

#### 8 Art History Editor's Report

*Art History* was flourishing both financially and intellectually. A production problem over the cover of the autumn issue, for which Blackwell had been abjectly apologetic, had drawn a very large postbag. Within a growing subscription list there was a slight loss in institutional subscriptions and members were asked to be vigilant on this issue in their professional lives. A healthy number of articles were submitted for inclusion, predominantly from the USA. The much smaller number of UK submissions was only slightly ahead of the rest of the world. All were read sympathetically. The speakers at AAH annual conferences were encouraged to submit their papers to *AH* as articles. Very few submissions dealt with subjects other than painting and sculpture, which was a bias which the Editor, like the Leeds Conference organisers, was seeking to counteract. The present Editor's term of office was nearing completion. The post represented a heavy commitment but was extremely stimulating, worthwhile and creative. The five-year term was sufficiently long to make an impact. A period of sabbatical leave at the end of the period of tenure had been negotiated with Blackwell for all future editors. Nominations were called for and

individuals were invited to put their own names forward.

## 9 Subcommittees

**Freelance:** Kathy Adler and Erica Langmuir had addressed a meeting on opportunities for freelance art historians which had taken place in November 1991 in conjunction with the book fair. This event would be repeated in some form in 1992. Details of the freelance register had gone out to several hundred potential employers. There had been some response, but there was still a certain amount of consumer resistance and a tendency for those employing lecturers to scrape the barrel of their acquaintance rather than being more adventurous and trying someone new who might turn out to be a treasure. It was hoped that during the coming summer a hard-copy format of the freelance register would be produced which would represent its initiation as a subscription publication. Deirdre Robson and Clare Ford-Wille had been actively involved in campaigning over the closure of the National Art Slide Library at the V&A.

**Schools:** A written report of the year's work had been circulated to the meeting. The AAH was now represented on four boards at 'A' level and GCSE and had also helped plan and had participated in the National Research Conference on Art and Design in Education. The subcommittee was involved, with the Nicholas Cann Trust, in providing a bursary for school pupils in memory of the art historian Nicholas Cann. It had been decided by the Executive to offer one year's membership with *Bulletin* to the six shortlisted candidates. It had made four responses as part of the consultation process on the place of Art and Design in the National Curriculum. The subcommittee had also been involved in the campaign over the NASL. It was planning a Schools Day as part of the 1993 London conference which would look at strategies for Critical and Contextual Studies within the National Curriculum. Anyone interested in joining the

subcommittee should contact Howard Hollands, School of Education, Trent Park Campus, Middlesex University, Oakwood, London N14 4XS.

**Students:** This was in the process of reforming itself under the direction of Ruth Brompton and Pauline de Souza.

**Polytechnics and Colleges:** The three-year rolling programme launched in 1989 had been continued. In 1991 research had been a major focus of concern and two presentations and a regional workshop had taken place. A research questionnaire had been issued. The subcommittee had participated in the National Research Conference on Art and Design in Education, through an exhibition of graduates' work and a paper which had been given. Plans for a thesis prize for students in this sector were being examined by a working party which was gauging support for the idea. A joint art historians and design historians meeting had taken place. Following the winding up of the Council for National Academic Awards, the polytechnics and colleges subcommittee had been providing an AAH representative on the umbrella body which was due to replace it. The subcommittee Chair had attended the meeting of the AAH/V&A Liaison Group, and the incoming chair, Gillian Elinor, had participated in the campaign concerning the NASL.

In the past year, the polytechnics and colleges and the universities subcommittees had been exchanging representatives. Following meetings held during the Leeds Conference a transbinary working party, made up of a merger of the previously separate subcommittees, had been formed. This working party would determine the structure of this subcommittee and its representation on the Executive, bringing its proposals to the 1993 AGM for ratification. Until that date, Gillian Elinor and Will Vaughan would continue to serve together on the Executive.

**Universities:** Much effort had gone into forging improved links with colleagues throughout higher education.

A questionnaire had gone out to the 31 pre-binary-divide-abolition universities offering art history, 28 of whom replied. The results of this would be published in *Bulletin*. The results would be used to press for a reclassification of the subject in funding terms. The results showed a massive increase in student-staff ratios, an application rate of six to ten students per place, a reversal of decline in staff numbers, with only one established Chair empty, and a predominance of staff in the age range 35 – 55, with little sign of new intake of staff under 35. The results also established the importance of slide collections and the staff to run them properly.

A joint meeting of the universities and polytechnics and colleges special interest groups during the Leeds Conference had drawn up criteria for the AAH's eight nominees to participate in the University Funding Council's third Research Selectivity Exercise. The graded results of this exercise would have a direct impact on the funding of research activities. The criteria agreed for the AAH nominees for this panel (some of which the UFC had laid down) included: the individual's own pre-eminence in research, the need to cover Antiquity to the present day, for expertise chiefly in Western culture (but with the inclusion of non-Western expertise on the subsidiary list), study of all media, a range of methodologies including museum studies and conservation, a regional spread across the UK, male and female nominees and a range of races and ages. This had to be done by 15 April and a confidential ballot box placed on the conference desk where nominations could be made.

Will Vaughan then reported on the working party concerned with the closure of the NASL at the V & A, with which he was involved. The NASL at the V & A was now closed and due to re-open at Leicester Polytechnic in 18 months' time. This posed a major problem for freelance lecturers in the South East during the 1992–93 academic year. A V & A member of staff had been seconded to the Central London Slide Library for the summer months to assist with the additional work generated there.

The long-term need for a core collection for freelance lecturers in the South East remained to be resolved. There was support for the establishment of such a facility from the National Art Collections Fund, the National Association of Decorative and Fine Art Societies and the NASL Users Group. These parties would be meeting in May to seek a way forward. The question of government funding was also being explored.

**Museums and Galleries:** The most recent Chair had resigned in the course of the year. A meeting chaired by Charles Saumarez Smith during the Leeds Conference had attempted, but failed, to resuscitate this subcommittee. Discussion at that meeting had agreed on a symbolic renaming of the subcommittee to Art Galleries and Museums to differentiate it more clearly from the Museums Association and to emphasise the art historical rather than the museological emphasis of the AAH's activities. It was agreed that the three elected members of the Executive based in art galleries and museums: Charles Saumarez Smith, Angela Weight and Elizabeth Miller, would take on the job of seeing what should be done in this area in the coming year.

**Artists Papers' Register:** The results of applications for funding for this project being made by Glasgow University Library

were awaited. Following unsuccessful fundraising approaches earlier in the year, it was felt that if the current round did not provide any results it would be necessary to reconsider the scope and ambition of the project and perhaps adopt a modular approach involving phased funding.

### 10 London Conference 1993

The joint organisers are Richard Humphreys and Professor David Bindman. The conference was planned to take place at University College on two of the days and at the Tate Gallery on the remaining day. It was hoped that it might be possible for there to be at least one special conference-related display at the Tate. The book fair would be taking place to coincide with the conference. Plenary sessions would relate to the themes 'Identity and Display' and 'Power and Display' and take place possibly at the National Film Theatre. An appeal for session conveners had gone out in the *Bulletin*. The Hardship Fund, as such, had been abolished – instead it had been decided by the Executive to apply a direct subsidy to the pricing structure for deserving groups, ie students etc. A member from the floor raised his concern over the separate issue of potential conference speakers unable to attend due to lack of finance and the invidious position this placed session conveners in. The AAH had committed itself to interdisciplinary and

internationalisation in theory, but needed to act. He was referring to countries with fragile or underdeveloped economies, not places such as the USA. He asked for a commitment in principle and a system in place in time for the next conference.

### 11 Holland 1994

The proposal to hold the 1994 AAH Conference in Holland had arisen in the aftermath of the successful 1990 conference in Dublin. In the latter case, an AAH member who lived and worked in Dublin had come forward because he wanted to organise a conference. This was not the case in Holland. Reservations were expressed over the logistical and financial implications of such a plan. CIHA is holding a conference in Holland in 1996. The incoming Chair would be exploring these issues with his Dutch counterpart and other contacts in Holland, and a decision would be taken by the new Executive before the next AGM.

### 12 Motions

None was put forward.

### 13 Any Other Business

A member from the floor asked if at future AGMs a mobile microphone might be used to improve the audibility of all who contributed.

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## BRITISH ACADEMY WOLFSON RESEARCH PROFESSORSHIP

Professor Martin Kemp, University of St Andrews, has received one of only two British Academy Wolfson Research Professorships. The awards, the first of their kind, are for five years and are intended to offer senior academics the opportunity to bring an important research project to completion and publication, in the form of a substantial book. The award aroused great interest and resulted in a large and very distinguished field of candidates. The other award has been given to Professor Rees Davies, Professor of History at the

University College of Wales, Aberystwyth.

Professor Kemp will conduct research into the *Sciences of Man and Nature in Western Art from the Renaissance to the Nineteenth Century*. The resulting book will look at the ways in which artists depicted man, animals and plants during and after the Renaissance revolution in pictorial representation. Their work will be assessed in relation to the sciences of anatomy, zoology and botany, and more generally in relation to the concept of nature as defined in relation to human activities.

The book will complement Professor Kemp's *The Science of Art: Optical Themes in Western Art from Brunelleschi to Seurat*.

Professor Kemp was appointed to the Chair of Fine Art at St Andrews in 1981. He is a recognised international authority on Leonardo da Vinci, and received the Armand Hammar Award for Excellence in Leonardo Studies in January this year. In 1991 he was elected Fellow of the British Academy and he is an Honorary Professor of History of the Royal Scottish Academy.

# FOREIGN NEWS RECTIFIED

I certainly appreciated the fact that Brigitte Corley informed *Bulletin* readers about the article on British art history which I published in the *Neue Zürcher Zeitung* (no. 176, 31 July 1991: 'Kenner vor [not 'von'] neuen Rahmen', p73ff). However, the contents of my text were grossly misrepresented in her summary of it ('Foreign News', *Bulletin* 47, November 1992 p3). It is impossible to rectify every detail here, but in order to characterise the nature of some comparatively minor misunderstandings, may it suffice to point out that I nowhere implied that G B Cavalcaselle was an Englishman!

Turning to major distortions, unfortunately Dr Corley's summary of my article wrongly suggests that some central parts of what I wrote convey a scathingly negative assessment of British art history to continental readers. I neither stated that the 'lack of continental participants...at AAH conferences may be due to [a] lack of concern for British art history' among British scholars themselves, nor that British

scholars 'leave traditional research to the Americans now'. Nor did I ever put forward the absurd proposition that the British approach to art historical tradition and innovation would have to be 'more scholarly' to get continentals interested.

What I did state was that continental art historians would much profit from a greater familiarity with the traditions and innovations of British art historical scholarship; that the lack of continental participants at AAH conferences is, in my view, due to a degree of ignorance among central Europeans of what can be seen as specifically British in art history today; and that the Americans, whose art history has traditional ties with Britain's, take a more active interest in British art history than many continentals do.

I should add that in my article I quoted the following editorial statement from the 1903 volume of the *Burlington Magazine*: '...the scientific study is...one of those ideal and disinterested activities to which, as a nation, we are not dangerously addicted' in

a context which Dr Corley wrote she did not understand and which I should therefore explain. A number of countries in continental Europe have such a sinister history of dangerous addictions, not only in the domain of politics but also in that of the humanities, that I, as a continental, see much to admire in a certain detachment from what one does as a scholar – the concept of 'scientific study' included. *Bulletin* readers will agree that it is only from such a vantage point that the necessary probing into and reassessing of the role, value and province of a concept like this becomes possible. Not least, the humour and wit continental scholars so often enjoy in their British colleagues seem to me to stem from precisely such a latitude of intellectual debate.

Dr Ursula Seibold-Bultmann  
Nonnenstieg 100  
D-3400 Göttingen  
Germany

## Response to general survey

Dear Members

Thank you very much for filling in the detailed renewal form and for your splendid response to the membership survey. I am delighted that so many of you took the time to complete the survey and to offer suggestions; I was particularly pleased with the response from overseas members. The information gained from the survey will be of great value in determining policies for the future. May I assure members that information will be strictly confidential and that names and addresses of members will not be made available to any outside organisation.

Yours ever

Kate Woodhead

## *Bulletin* Editor

This issue of *Bulletin* marks the end of the editorship of Clare Pumfrey. She took up the post with issue number 33, published in March 1989. She has been responsible for a number of improvements to the appearance of this publication and, most importantly, an increase in the number of issues per year, from three to four.

The Executive Committee of the Association would like to express their thanks to her, on behalf of the entire membership, for the work she has done during her time as Editor. The *Bulletin* is the means by which information about the entire range of the Association's activities is passed to the membership. Its regular publication, at a reasonable cost to the Association, in an attractive and readable format, form the fundamental basis of the Association's continuing success. We would like to thank Clare Pumfrey for

providing us with all of these things over the past four years and send her our best wishes for the future.

Elizabeth Miller  
Honorary Secretary

The Executive Committee has decided that Jannet King should edit the *Bulletin* in 1993, while the role of Editor is under review.

All items for publication should be sent to Jannet (see p1 for address and p2 for copy deadlines.)

# 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, Saturday 3 and Sunday 4 April. There will also be Tate visits, panel discussions, gallery sessions, performance, film, video and other events on Sunday 4 April.

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 Methodist Hall.

**Friday 2 April: 17.00**

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

**Saturday 3 April: 17.00**

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

#### EVENING RECEPTION AND PARTIES

**Friday 2 April: 19.00 – 21.30**

National Gallery: Reception in the Brasserie.

**Saturday 3 April: 19.00 – 22.00**

Imperial War Museum: Party and jazz band.

**Sunday 4 April: 19.00 – 21.30**

Tate Gallery: Party and band.

#### SPECIAL INTEREST GROUPS

The Art Galleries and Museums, Freelance, Students and Universities and Colleges Special Interest Groups will be held at 12.00 on Friday 2 April. The Schools Special Interest Group session, 'Ivory Tower and Chalk Face', will be held on Saturday 3 April at 13.45 – 15.15. (See

pp18 – 20 for reports on subcommittees and on issues to be raised at these meetings.)

#### ANNUAL GENERAL MEETING

The AGM will be held on the afternoon of Sunday 4 April in the Tate Auditorium. (See agenda on p16.)

#### BOOKING FORM

Enclosed with this *Bulletin*.

#### PLEASE NOTE

While every effort has been made to ensure that no major changes are made to the information and timetable printed in this *Bulletin*, inevitably minor alterations may have to be made. Delegates are advised to check final details in the Conference Booklet.

Places for the 1993 Conference are limited; the Conference Organisers recommend early booking.

#### SUNDAY SUNDAE

The conference will take advantage of the fact that the Tate is closed to the public on Sundays until 2.00pm. As well as academic sessions there will be gallery sessions, visits to various Tate departments and a performance by Brian Catling in the Duveen Galleries. Lunch on Sunday includes ice cream generously provided by Haagen Dazs.

#### 'Inside the Tate' – Special Visits

There will be visits to the following departments: Painting Conservation, Paper

Conservation, Frame Conservation, Photography, Library, Archive, Study Collection.

#### 'The Real Thing?' – Gallery Sessions:

The aim of these short sessions is to interrogate works of art in their museum setting using different approaches. The sessions will include: British Renaissance Painting and Music; Art in Eighteenth Century London; Late Victorian and Edwardian Portraiture; Stephen Farthing on Carol Weight; Art in Wartime Britain; Adrian Stokes and Psychoanalysis; Michael Craig Martin and Tom Crow on Conceptual Art; Andrew Benjamin and Mark Cousins on Robert Ryman and Spatiality; Visualising Masculinities; Turner in the Clore Gallery; Images and Texts.

**Performance** by Brian Catling in the Duveen Galleries.

#### 'Ideas and Issues' – Special Sessions

These panels, talks and discussions will take place after the AGM in the afternoon. Speakers and topics include: Nicholas Serota on the Tate's futures; Mieke Bal on the discourse of the museum; museums, audiences and education; the role of the art history library; multimedia in museums; Nick Stanley and Siu, King Chung on (re)presenting Chinese culture; 'A Nation's Desires'; 'Identity, Display and the Possibilities for Contemporary Art'.

# LONDON CONFERENCE TIMETABLE

## FRIDAY 2 APRIL

09.00 – 10.00	Registration and Coffee	
10.00 – 11.30	Academic Sessions:	
	<b>Authorship &amp; Anonymity</b>	<b>Documenting the Face</b>
	<b>Conservation and its Consequences</b>	<b>Englishness and English Art</b>
	<b>Conservation and its Discontents</b>	
11.30 – 12.00	Book Fair opening	
12.00 – 13.45	Lunch	
12.00 – 13.00	Special Interest Groups:	
	Freelance, Universities and Colleges, Students, Museums and Galleries	
13.45 – 16.00	Academic Sessions:	
	<b>Art in Bourgeois Society</b>	<b>Englishness and English Art</b>
	<b>Authorship and Anonymity</b>	<b>Genealogy of Beauty</b>
	<b>Conservation and its Consequences</b>	<b>Metaphor and Power</b>
	<b>Conservation and its Discontents</b>	<b>Mythologies of the Artist</b>
	<b>Displays of Identity</b>	<b>Representing Human Rights</b>
	<b>Documenting the Face</b>	<b>Visualising Masculinities</b>
16.00 – 17.00	Tea	
	Travel to Westminster Central Methodist Hall	
17.00 – 19.00	<b>Plenary Session:</b> Hélène Cixous, Michele Roberts, Nicole Ward Jouve, Mieke Bal	
19.00 – 21.30	National Gallery Party: Reception in the Brasserie	

## SATURDAY 3 APRIL

08.30 – 09.30	Registration and Coffee	
09.30 – 11.00	Academic Sessions:	
	<b>Art in Bourgeois Society</b>	<b>Issues of Medieval Decorum</b>
	<b>Authorship and Anonymity</b>	<b>Metaphor and Power</b>
	<b>Conservation and its Consequences</b>	<b>Mythologies of the Artist</b>
	<b>Displays of Identity</b>	<b>Representing Human Rights</b>
	<b>Documenting the Face</b>	<b>Visualising Masculinities</b>
	<b>Englishness and English Art</b>	<b>When is Art History?</b>
	<b>Genealogy of Beauty</b>	
11.00 – 11.30	Coffee	
11.30 – 13.00	Academic Sessions: as above	
13.00 – 14.30	Lunch	
13.45 – 15.15	Special Interest Group: Schools	
14.30 – 16.00	Academic Sessions: as above	
16.00 – 17.00	Tea	
	Travel to Westminster Central Methodist Hall	
17.00 – 19.00	<b>Plenary Session:</b> Stephen Lukes, John Brewer, Carol Duncan, Richard Sennett	
19.00 – 19.30	Coaches to Imperial War Museum	
19.30 – 22.00	Party and band	

## SUNDAY 4 APRIL

09.15 – 11.30	Academic Sessions:	
	<b>Art in Bourgeois Society</b>	<b>Genealogy of Beauty</b>
	<b>Displays of Identity</b>	<b>Metaphor and Power</b>
	<b>Documenting the Face</b>	<b>Mythologies of the Artist</b>
	<b>Englishness and English Art</b>	
10.00 – 11.30	'Inside the Tate' – Special Visits	
11.30 – 12.00	Coffee	
12.00 – 13.00	Gallery Sessions	
13.00 – 13.30	Performance by Brian Catling	
13.30 – 15.00	Lunch	
14.00 – 16.00	AGM	
16.00 – 16.30	Tea	
16.30 – 18.00	Special Sessions	
18.00 – 20.00	Party and band	

## LONDON CONFERENCE

### EXHIBITIONS

There will be opportunities for delegates to visit the following exhibitions during the conference:

#### ICA – Mary Kelly's 'Gloria Patri'

This installation invokes the 'gesture of virility' through high-contrast graphic processes and emphasises a particular form of identification with a masculine ideal (for both men and women). Created by a leading conceptual artist, the work, comprising etching and screenprinting on polished aluminium, provides a remarkable visual commentary on some of the central themes of the 1993 Conference.

#### Imperial War Museum – A Nation's Desires

A new display of the Second World War art collection to connect with the 1993

Conference theme of 'Identity and Display'. The sequence of four galleries will be hung in two sections: Landscape and Gender. Each will be headlined by key poster images, which, having propaganda as their object, express Britain's ideals, aims and stereotypes in their most concentrated form. The paintings and drawings of the Second World War, often derided in comparison to the art of the First, support (indeed supply) the consensus view of Britain in wartime by artists whose job, Sir Kenneth Clark insisted, was not propaganda but eye-witness record.

#### National Gallery – Tradition and Revolution in French Art 1700–1880

(Paintings and Drawings from the Musée des Beaux-Arts, Lille)

This exhibition will include the greatest French paintings from Lille – by Chardin,

Greuze, David, Géricault, Delacroix and Courbet. It will commence with works by Boucher, Chardin and other fine examples of mid-eighteenth-century painting. Less familiar types of painting are also represented by works such as Restout's altarpiece *The Supper at Emmaus* and *Psyche crowning Love* by Greuze, in which classical mythology is treated as a form of exalted reverie unprecedented in European Art.

#### Tate Gallery – Robert Ryman

Robert Ryman, known for his 'white' paintings, is one of the foremost American abstract painters of his generation. This retrospective exhibition brings together some 75 works and covers his career from the mid-1950s to the present day.

## ADVERTISEMENT



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FOR MORE INFORMATION PLEASE CONTACT,  
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## Academic Sessions

### Art in Bourgeois Society c1790 – 1850

Conveners: Andrew Hemingway (University College London) and William Vaughan (Birkbeck College, London)

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).

Werner Busch (Free University, Berlin) *Conservatism and Innovation in Moritz von Schwind*

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*

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

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

Angela Miller (University of Washington, St Louis) *Landscape Taste as an Indicator of Class Identity in Antebellum America*

Ann Pullan (Independent Scholar) *'A Very British Institution': Consensus and Conflict*

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

Greg Smith (Courtauld Institute) *The Watercolour as Commodity: The Exhibitions of the Society of Painters in Water Colour, 1805–1812*

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

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

### Authorship and Anonymity

Conveners: Evelyn Welch (Birkbeck College, London) and Charles Ford (University College London)

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 issues, the short, introductory papers in this session will consider the three questions, beginning with how and why authorship became the primary criteria for cataloguing, arranging and evaluating works of art. Other speakers will then explore the strategies by which artists themselves ensured that collaborative or workshop productions emerged under a single name. The session will end with papers designed to provoke discussion on 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.

John Elsner (Courtauld Institute) *The Elder Pliny and the Rhetoric of Famous Names*

Michael Koortbojian (King's College, Cambridge) *Pliny's History of Ancient Art and its Renaissance Readers*

Liz James (Courtauld Institute) *The Myth of the Artist*

Charles Barber (Warburg Institute) *Constructing Anonymity: Byzantium Without the Artist*

Ruth Webb (King's College London) *Pots and Personalities*

Paul Crossley (Courtauld Institute) *Medieval Anonymity*

Luke Syson (British Museum) *Labelling Medals*

Elizabeth Anne Honig (Tufts University) *Mediated Value: Exchange Practices in Gerard Dou's Grocery Shop*

Johannes Röll (University College London) *Different Styles and Unchanged Labels: Sculpture in Fifteenth-Century Rome and Naples*

Francis Quiviger (Warburg Institute) *French Thoughts in Giovan Pietro Bellori's Biography of Nicolas Poussin*

Charles Ford (University College London) *Karel van Mander*

### Conservation and its Consequences

Conveners: Rica Jones (Tate Gallery) and Libby Sheldon (University College London)

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.

Derek Pullen (Tate Gallery) *Posthumous Casting: The Sculptures of Edgar Degas?*

John Larson (National Museums on Merseyside) *The Making of Terracotta Busts During the Eighteenth Century*

Roy Perry (Tate Gallery) *Conservation and Change in Modern Art*

Lucia Scalisi, *Discoveries Made During the Cleaning of Two Paintings by Le Nain – La Halte du Cavalier and The Flageolet Player – both at the Victoria and Albert Museum*

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A technical examination of the Le Nain brothers' *A Peasant Family* from Petworth:

Christine Sitwell (National Trust) *An Introduction to the History of the Picture and the Conservation History*

Aviva Burnstock (Courtauld Institute) *Some Aspects of the Materials and Techniques*

Neil MacGregor (National Gallery) *New Information on an Old Problem*

Clare Meredith, *Retouching - Warts And All Or A Gilded Lily?*

Stephen Hackney (Tate Gallery) *Whistler's Oil Paintings and Technique*

Joyce Townsend (Tate Gallery) *Whistler's Use of Materials*

Anthea Callen (University of Warwick) *A Suitable Case for Treatment – or Prevention?*

Libby Sheldon (University College London) *Colour Distortions in Seventeenth-Century Landscape Painting*

Liesbeth Heenk (Courtauld Institute) *Conservation Treatment and Art Historical Research: An Examination of the Material Aspects of Van Gogh's Drawings*

Spike Bucklow (Hamilton Kerr Institute) *The Influence of Surface on the Perception of Pictorial Space*

Jacob Simon (National Portrait Gallery) *Identity and Display: Changing Perceptions of the Framing of Portraits*

Paul Mitchell (Paul Mitchell Limited) *The Relationship Between the Painting And its Frame*

## Conservation and its Discontents

Convener: Bruce Boucher (University College London)

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.

Gerhard Glaser (Institut für Denkmalpflege, Dresden) *The Rebuilding of Dresden*

Richard Haslam, *The Patronage of Repair: Palladio's Villa Sarego in its Twentieth-Century Context*

Michael Stratton (The Ironbridge Institute) *Scrubbed like a Dinner Plate? Issues in the Conservation of Victorian Architecture with Special Reference to Filing and Terracotta*

James Simpson, *Clear Thinking and Decision Making in Architectural Conservation*

## Displays of Identity: Museums and the Making of Histories

Convener: John Murdoch (Victoria and Albert Museum, London)

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

Kathy Adler (Birkbeck College, London) *Manet and the Display of Olympia: From Whore to Madonna*

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

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

Patrick Eyres (Bradford and Ilkley Community College, University of Leeds) *'The Garden of Hercules': The Whiggish*

*'Rambo' and the Projection of 'Englishness', – 1700–1765*

Gordon Fyfe (Keele University) *A Trojan Horse at the Tate: Aspects of Art and State Formation c1880–1920*

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

Carol Duncan (Ramapo College of New Jersey) *Putting the 'Nation' in the National Gallery*

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

Christopher Grunenberg, *The Making of American Modernism: The Museum of Modern Art in the 1930s*

Katalin Keserü (University of Lotros Lorand, Budapest) *Museum Architecture and Hungarian Nationhood*

Elizabeth Rankin (University of the Witwatersrand, Johannesburg) *Reclaiming Black Art History in South African Galleries and Museums*

Helen Smailes (Scottish National Portrait Gallery, Edinburgh) *The Scottish National Portrait Gallery: Artefact and Temple of Nationhood*

Colin Trodd (Sunderland University) *Formations of Cultural Identity: Art Criticism and the National Gallery, 1820–1863*

Giles Waterfield (Dulwich Picture Gallery, London) *Taxonomy, Catalogues and Nationality in Nineteenth-Century Britain*

## Documenting the Face? The Portrait as Historical Artefact

Conveners: Shearer West (University of Leicester) Karen Hearn (Tate Gallery)

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

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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.

Peter Burke (Emmanuel College, Cambridge) *The Portrait as a Historical Phenomenon*

Julie Harboe (Courtauld Institute) *The Essential Image in Early Byzantium*

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

Helen Hills (Keele University) *Sicilian Nuns in Seventeenth-Century Palermo: Identity and Marginalisation*

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

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

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

Alex Kidson (Walker Art Gallery) *The Political Patronage of Portraiture in Britain, 1760–1820*

John Coleman (Trinity College, Dublin) *An Irish Peer Depicted: Sir Joshua Reynolds and the Earl of Bellamont*

Stephen Lloyd (Oxford) *Constructing Fashionable Identity: Richard Cosway and the Prince of Wales*

Paul Barlow (University of Sunderland) *The Imagined Hero as Sign: Carlyle and the Mythology of the Portrait in Victorian Britain*

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

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

John C Welchmen (University of California) *Faciality and Modernism*

## Englishness and English Art

Conveners: Barry Curtis (Middlesex University) and Steve Johnstone (Winchester School of Art)

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'.

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 1925–65*

Lyndsey Stonebridge (Kingston University) *'Bros in Cultural Dress': The Psycho-aesthetics of Marion Milner and Adrian Stokes*

Clair Pajaczkowska (Middlesex University) *The Aura of Aristocracy: Art History in a Post-Freudian Era*

Michael Kitson (formerly Paul Mellon Centre) *The Significance of Drawing Manuals in Seventeenth-Century England*

Claire Lofting (Kent Institute of Art and Design) and Steve Johnstone (Winchester School of Art) *Disrupting the English Mise en Scène: Film Theory in the Pages of CLOSE UP, 1927–1932*

Patrick Wright, *Tanks in Arcadia*

Bill Schwarz (University of East London) *Winds of Change: Displacing England*

Ingrid Pollard (Artist, Writer, Lecturer) in conversation with Lola Young (Middlesex University) *Photography, Landscape, Ethnicity*

Raphael Samuel (Ruskin College Oxford) *'Old English' (1860–1939)*

Frank Mort, Valerie Swayles, Peter Thompson (Portsmouth University) *Business and the Boardroom: National Identity in Economic Discourse and Design, 1951–1964*

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*

## Genealogy of Beauty

Convener: Stephen Bann (University of Kent at Canterbury)

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.

Stephen Bann (University of Kent) *The Genealogy of Beauty*

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Hubert Damisch (Ecole des Hautes Etudes, Paris) *The Judgement of Paris*

Michael Podro (University of Essex) *The Beauty of Utterance and Object: the 1760s*

Mieke Bal (University of Amsterdam) *'His Master's Eye': The Discourse of Modernity on Rembrandt's Danae and Manet's Olympia*

Adrian Randolph (Harvard University) *The Politics of Beauty in Fifteenth-Century Florence*

Brian Grosskurth (York University, Toronto) *Beauty and its other: Breton, Bataille, Lacan*

Christine Atha (Royal College of Art) *The Aesthetics of Post-Humanism: Beauty and the Anima Mundi of Technology*

Susannah Handley (Royal College of Art) *Nature Tamed – Fashion, Anatomy and Artifice: Ideas of Feminine Beauty from 1750 to 1990*

## Issues of Medieval Decorum

Convener: Paul Binski (University of Manchester)

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.

Martin Kauffman (Bodleian Library

Oxford) *Ideal Kingship and Courtly Decorum in Thirteenth- and Fourteenth-Century France*

Veronica Sekules (University of East Anglia) *Domestic Art: Women, Home and Patronage in the Later Middle Ages*

Kay Staniland (Museum of London) *Image, Status and Dress in Medieval Society*

Michael Michael (Education Department, Christies) *Advertising the Obvious – Securing the Future: The Use of Armorial in Gothic Art*

Marzana Chodor, *Imitatio Mariae: The Discourse of Female Virtue in Early Netherlandish Annunciations*

Lindy Grant (Courtauld Institute) *Hear the Status Symbols Clash: the Fall of the Architecturally Overmighty Subject*

Jill Caskey, *The Rufolo Family of Ravello and The Art of Mercatantia*

Marian Campbell (Victoria and Albert Museum) *Medieval Founders' Relics: Royal and Episcopal Patronage at Oxford and Cambridge Colleges*

## Metaphor and Power

Conveners: Tamar Garb (University College London) and Briony Fer (University College London)

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?

Nicole Ward Jouve (University of York) *The Prince and The Courtesan: Appetite, Power and Metaphor*

Mary Jacobus (St John's College, Cambridge) *Narcissa's Gaze: Morisot, Narcissism and the Filial Mirror*

Caroline Arscott (Courtauld Institute) *Marble and Flesh; The Erotics of Artistic Creativity*

Rosemary Betterton (Sheffield Hallam University) *Figuring the Maternal: Nude Mothers in the Work of Kathe Kollwitz and Paula Modersohn-Becker*

Mark Cousins (Architectural Association) *Iconophobia*

Margaret Iversen (University of Essex) *Barthes on Art*

Ewa Lajer-Burcharth (Harvard University) *Codes of Violence/Violence of the Codes: the Terror in the Republican Imaginary*

David Lomas (Courtauld Institute) *Sacrifice and the Wounded Subject. Bataille and Picasso*

Bracha Lichtenberg Ettinger *Material Space: Aside From the Phallus*

Laura Mulvey, 'Disgraced Monuments': *Film and Discussion*

## Mythologies of the Artist

Convener: Virginia Button (Tate Gallery)

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.

Carol Gibson-Wood (University of Victoria) *Piety, Poetry and Portraiture: Jonathan Richardson's Construction of Self*

Frances Borzello (Art Books Editor, Camden Press) *An Innocent Amusement*

Maud Sulter (Manchester Metropolitan

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University) *Three Coins in the Fountain: Expatriate Women Artists in Rome c1860: Race, Class and Sexual Identity*

Nina Lübbren (University of Leeds) *Canvassing Nature*

Paul Edwards (Freelance Lecturer and Writer) *Wyndham Lewis from Bohemia to the Underground: The Artist as Enemy*

Fiona Bradley (Courtauld Institute) *From Doubling to Dédoublement: Gala in Dali*

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

Simon Blond (Freelance Art Historian) *The Problem of Originality*

Simon Faulkner (Manchester Metropolitan University) *The 'New Generation' Sculpture: Period and Canon*

Jill Morgan (Rochdale Art Gallery) *Waving From the Shore: Mythologies of the Marginal*

David Peters Corbett (Manchester Metropolitan University) *'Collaborative Resistance': Oscar Wilde, Aubrey Beardsley, Charles Ricketts*

David Cohen (Art Critic) *Henry Moore and the Sculptor as 'Superman'*

## Representing Human Rights

Convener: Helen Weston, (University College London)

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.

Nina Athanassoglou-Kallymyer (University of Delaware/Princeton University) *The Politics of Kindness: Art and Philanthropy in Restoration France*

Emma Barker (Courtauld Institute)

*Illegitimacy and the Rights of the Unmarried Mother in Eighteenth-Century French Art*

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

Joan Coutu (University College London) *Philanthropy and Propaganda in the Name of Liberty: Wilton's Bust of George III in Montreal*

Valerie Mainz (University of Leeds) *France and its Jews, 1760–1810*

Anna Lena Lindberg (Lund University) *'The One and Only': Margareta Capsia Gavelin, Catherine Hermine Kölle, Ulrica Fredrica Pasch and the Eighteenth-Century Artist Profession*

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

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

Sarah Wilson (Courtauld Institute) *The End of Orientalism? Mireille Mialhe and 'Algérie '52'*

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

Convener: Andrew Stephenson (Oxford Polytechnic)

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.

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

Fionna Barber (University of Ulster at Belfast) *T-shirts, Masculinity and Abstract Expressionism*

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

John Gange (Kent Institute of Art and Design) *Pierre Molinier: Photography and Auto-Fetishism*

Sunil Gupta (Institute of New International Visual Arts) *Forbidden Fruits. Pleasure and the Construction of Black and Asian Masculinity*

Ben Highmore (Winchester School of Art) *'Everyday Warhols': Heuristic Adventures in the Factory*

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

Marcia Pointon (University of Manchester) *'A Latter-Day Siegfried': Ian Botham at the NPG*

## When is Art History?

Convener: Michael Corris (University College London)

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.

Contributors will address a variety of methodological issues facing the contemporary practice of criticism and history of art including: 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.

Jan Avgikos (Contributing Editor, *Art Forum*) *The Impossible Room: Making Art History*

Thomas Crow (University of Sussex) *Partitioning Art History: The American Interdisciplinary Adventure*

Isabelle Graw (Editor, *Texte zur Kunst*) *Working as Woman and Art Critic in Reunified Germany: Strategic Essentialism and its Limitations*

Cornelia Lauf (critic) *Joseph Beuys. How German Is He?*

Catherine Quélox (historian and critic)  
Title to be announced

*A Bahktian Cabaret: 'You can't... Oh alright you can... Or maybe not', performed by Dave Beech, Mark Hutchinson and John Roberts.*

## NOTICE OF MEETING

### Agenda for the 19th Annual General Meeting of the Association of Art Historians, to be held at the Tate Gallery, London, 4 April 1993

- |  |   |
|--|---|
| 1 Apologies  | 7 <i>Bulletin</i> Editor's Report   |
| 2 Minutes of the 18th AGM held in Leeds on 12 April 1992 (see p2-6 of this issue of <i>Bulletin</i> .) | 8 <i>Art History</i> Editor's Report  |
| 3 Chair's Report   | 9 Subcommittees: Freelance, Schools, Students, Universities and Colleges, Museums and Galleries, Artists' Papers Register |
| 4 Secretary's Report and Election of Executive Members   | 10 Birmingham 1994 Conference   |
| 5 Treasurer's Report   | 11 Future conferences   |
| 6 Director of Publicity and Administration's Report  | 12 Motions  |
|  | 13 A.O.B.   |

## Draft statutes for British National Committee of CIHA

*The draft statutes published below change the relationship between the AAH and the Comité International d'Histoire de l'Art and represent a change to the Association's own constitution. They have been adopted by the British National CIHA Committee and approved by the Executive Committee of the Association. They are published here for consideration by the membership of the Association and prior to their formal tabling at the AGM in April 1993. At the AGM the Executive Committee will move formally that these draft statutes be adopted as an amendment to the Association's own constitution.*

Nigel Llewellyn  
Chair

1 The primary functions of the British National Committee of the Comité

International d'Histoire de l'Art (CIHA) shall be the international promotion of the history of art, the representation of the interests of the Association of Art Historians (AAH) on the International Committee of CIHA, and the maintenance of appropriate British contributions to such international organisations and initiatives as may be proposed or established under the auspices of CIHA.

2 The AAH is Registered Charity no. 282579; CIHA adopts the legal form of an international scientific association in the sense of articles 60 and following of the Swiss Civil Code.

3 The British National Committee of CIHA shall be composed of twelve members, of whom four shall be Membres Titulaires, and four Membres Suppléants, of the International Committee of CIHA. Membres Honoraires of the International

# LONDON CONFERENCE

Committee of CIHA shall be non-voting members of the British National Committee of CIHA.

**5** The British National Committee of CIHA shall be elected at the AGM of the AAH. Nominations (duly seconded and with the candidate's consent and a brief statement of his or her background and interests) must be sent in writing to the Honorary Secretary of the British National Committee of CIHA and forwarded to reach the Honorary Secretary of the AAH at least forty-two days before the AGM of the AAH.

**6** Vacancies among the Membres Titulaires and Membres Suppléants on the International Committee of CIHA shall be filled from among the members of the British National Committee of CIHA, by vote of the members of the British National Committee of CIHA.

**7** The members of the British National Committee of CIHA shall be members of the AAH.

**8** When not a Member of the British National Committee of CIHA, the Chair of the AAH shall be a co-opted member of the British National Committee of CIHA.

**9** The British National Committee of CIHA shall elect from among its members a Chair, who shall represent it whenever necessary and normally preside at its meetings, and otherwise ensure its efficient operation. If there is a British member on the Bureau of CIHA, this person shall normally be Chair of the British National Committee of CIHA.

**10** The British National Committee of CIHA shall also elect from among its members an Honorary Secretary, who shall be responsible for calling its meetings, distributing agendas, taking minutes and otherwise contributing to the smooth running of the Committee, together with such other Officers as may from time to time be required.

**11** The Members of the British National Committee of CIHA shall normally serve for a four-year term, and shall be eligible for re-election for at most two further four-year terms; a Member who is elected to the Bureau of CIHA may be re-elected for a further term. At least two places on the

British National Committee of CIHA shall be up for election or re-election at each AGM of the AAH.

**12** The Chair of the British National Committee of CIHA shall be co-opted to the Executive Committee of the AAH.

**13** Minutes of the British National Committee of CIHA and of the Executive Committee of the AAH shall be exchanged between the Honorary Secretaries of the two committees for report and comment.

**14** The British National Committee of CIHA shall be empowered to invite to its meetings or associate with its activities such other persons as it may, from time to time, deem to be useful.

**15** The British National Committee of CIHA shall meet at regular intervals and not less than once a year.

**16** The members of the AAH shall regularly be kept informed of the activities of CIHA and of the British National Committee of CIHA through the *Bulletin* of the AAH.

**17** At the AGM of the AAH, the Chair of the British National Committee of CIHA shall make a report on the Committee's activities.

**18** Any amendment to the Statutes of the British National Committee of CIHA shall be approved by the AGM of the AAH, after prior publication in the *Bulletin* of the AAH.

**19** The British National Committee of CIHA shall normally ensure that at least one Membre Titulaire or Membre Suppléant is present at all meetings of the International Committee of CIHA.

## Notes

**1** The Statutes of the British National Committee of CIHA shall only be valid if approved by a General Meeting of the AAH, after prior publication in the *Bulletin* of the AAH.

**2** If these Statutes are accepted at the AGM of the AAH in April 1993, the AGM shall be asked to endorse a list of twelve names to form the British National Committee of CIHA for 1993 – 4. Of these, at least two shall stand down or present themselves for re-election at each of the following three AGMs, so as to ensure a smooth pattern of succession on the committee.

## Additional Note

A crucial change in the Statutes of CIHA was agreed at the Bureau meeting of 14 July and at the meeting of the Comité International of 15 July 1992.

Article II:1, about the election of members to the Comité International, now reads (amended section in italics):

Le Comité se compose de représentants des Comités Nationaux d'histoire de l'art. Chaque pays est représenté par un ou plusieurs membres. Leur nombre est fixé par le Comité International. Le Bureau étudie les candidatures présentées par les Comités Nationaux et les soumet à la décision du Comité International réuni en séance plénière, *qui doit normalement accepter telles nominations sauf pour des raisons graves. En cas d'une objection précisée par un ou plusieurs membres présents, l'Assemblée adopte ou rejette l'objection par majorité simple au scrutin secret.* Les membres du Comité sont élus normalement pour la période qui n'exécède pas celle qui sépare un congrès du troisième suivant.

## Members of British National Committee of CIHA (as of 2 November 1992)

John House (membre titulaire)  
Martin Kemp (membre titulaire)  
John White (membre titulaire)  
David Bindman (membre suppléant)  
Christopher Brown (membre suppléant)  
Dennis Farr (membre suppléant)  
Julian Gardner (membre suppléant)  
John Onians  
Flavia Swann  
John Steer (membre honoraire)

Christopher Brown has declared his intention to resign.

## LONDON CONFERENCE

# ART GALLERIES AND MUSEUMS

## Special Interest Group Meeting at 1993 conference

The last person to hold the post of Chair of the Art Galleries and Museums Subcommittee resigned from the position in the course of 1991. Strenuous efforts were made at the 1992 conference, at the art galleries and museums special interest group meeting, to form a new committee and to elect a new subcommittee Chair. Unfortunately these efforts were unsuccessful.

The priority, therefore, for the 1993 conference meeting is to assemble enough members willing to commit a certain

amount of time and effort to ensuring that the subcommittee comes back into existence. As well as a subcommittee Chair and Secretary, a minimum of half a dozen other people are needed to make the subcommittee viable. The subcommittee Chair then becomes the democratically elected voice of this vital constituency within the AAH membership on the Executive Committee.

During 1992 the three elected, as opposed to ex-officio, art gallery- and museum-based members of the Executive

(Elizabeth Miller, Charles Saumarez Smith and Angela Weight) were instructed by the rest of the Executive to work towards this objective. Their main initiative has taken the form of an AAH membership recruitment letter, targeted at staff in museums and galleries and sent out early in 1993. This was drawn up in consultation with a number of other AAH members currently employed in galleries and museums.

Elizabeth Miller

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## FREELANCE GROUP

### Call for help

The subcommittee of the Freelance Group is in grave danger of suffering total disintegration in the near future unless some freelancers come forward urgently to volunteer to serve on the subcommittee. In order to continue, let alone expand, activities, a larger pool of committee members is necessary. In particular, there is a need for an enthusiastic freelancer to replace Clare Ford-Wille who, having given sterling service as Chair since the formation of the subcommittee, is standing down.

If you are willing to serve on the

subcommittee, or would like to put forward a nomination for Chair of the subcommittee, please contact either Clare Ford-Wille or Deirdre Robson as soon as possible. An election for the Chair will take place at the Freelance Group Meeting at the London Conference, 1993.

Clare Ford-Wille, Chair  
071 731 6387

Deirdre Robson, Secretary  
071 743 4697

### Freelance register

Please keep Deirdre Robson informed of any changes (address, telephone number, experience, publications etc) you want made to your entry in the Register of Freelance Art & Design Historians. If you are no longer freelancing for any reason, and so wish to be taken off the Register, please let Deirdre know.

A quick line on a postcard would suffice. It conveys a bad impression of the Register if details given are incorrect, and Deirdre is entirely dependent upon the information she is sent.

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## ADVERTISEMENTS

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Issuing bi-monthly catalogues, we specialize in modern British, Irish and Australian art and illustration. Earlier artists, William Blake and his circle, American, Continental and Asian art are also featured. We are not book searchers, but providing customers with books they need matters to us, and we are pleased to look out for specific titles.

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Letchworth Lane, Letchworth, Hertfordshire, UK, SG6 3NF

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## SCHOOLS SUBCOMMITTEE

### Report 1992 – 93

The main areas of work have continued over the year, namely:

#### **Representation on Examination Boards**

This work is vital to ensure the proper place for critical studies within GCSE programmes and an input into 'A' Level History of Art in its now more varied forms. It also keeps members close to developments with the National Curriculum.

#### **National Art Slide Library Campaign**

Members in various ways have been involved with this still unresolved problem.

#### **British School at Rome Bursary for School Teachers**

This continues but with increased costs which have resulted in the Bursary being cut from two to one teacher each year. There are likely to be further organisational changes this year.

#### **Nicholas Cann Travel Award for School Students**

This commenced last year with great success and a very high quality of applications. There will shortly be more information about the award for this year.

The subcommittee has spent a good deal of time this year discussing the relationship between the Association and the needs of teachers in schools. This has resulted in the session 'Ivory Tower and Chalk Face', to be held at the 1993 London Conference. This session is open to all members of the Association and to teachers who are not members.

The subcommittee has also been discussing a proposal for a Day Conference for Art and Design Teachers in Schools, to take place in the summer term. This is seen as a follow-up to the London conference session.

The future work of the subcommittee will involve monitoring and providing guidance in relation to the National Curriculum Art Orders and Attainment Target Two, 'Knowledge and Understanding'. This is causing a good deal of worry, particularly in Primary Schools. It may be that the Association should be making a positive drive towards the development of INSET work with LEAs who are unable to meet the needs of schools because of the changed nature of their own situation.

Because it is inevitable that teachers in schools who have a much wider brief than

just History of Art will be members of professional associations which reflect this wider perspective, such as the NSEAD (National Society for Education in Art and Design), it is felt that the AAH, which already has good links in this respect, should develop these further in the future.

Lastly, after some years as Chair of the Subcommittee, as a result of pressures from other commitments, I will be stepping down at the AGM this year. Also retiring is Pamela Wright, who has been Secretary to the group since the start. I would like to take this opportunity to pay tribute to her work for the Association and for the quality of her minute-taking in particular, which has been the subject of envy by the rest of the Executive. It has been a pleasure to work with Pam.

As a result of these changes we are looking for new blood, in particular from schools. Anyone interested should contact me at the address listed on the back page of the *Bulletin*.

Howard Hollands  
Chair, Schools Subcommittee

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## Ivory Tower and Chalk Face

The relationship between the professional world of art history and the role of critical, contextual and historical studies in art and design in schools and the National Curriculum

3 April 1993

13.45 – 15.15 Tate Gallery

*A seminar, organised by the Schools Group of the Association of Art Historians, to be held at the AAH Conference*

Teachers in primary and secondary schools across the country are deeply concerned about the requirements of Attainment Target Two of the Art National Curriculum entitled 'Knowledge and Understanding'. While this represents a tremendous opportunity to develop critical studies for all children up to the age of 14, there are significant variations in the experience, expertise and expectation of teachers and schools, with many different approaches to the images from art and design history being employed, and often none at all.

Many art and design teachers in schools harbour a suspicion of art historians, sometimes born only of ignorance. They perceive a gulf between the rarefied air of art historical debate and the needs of

children within the National Curriculum. Can this gulf be characterised and can it be bridged? Indeed, should it be bridged at all?

Come along to the seminar and assist us in this discussion. We will be following it up with a day conference organised jointly with the Tate Gallery Education Department.

This session is open to anyone attending the Conference and to art and design and history of art teachers from schools who are able to join us on the day.

## UNIVERSITIES AND COLLEGES GROUP

### Agenda for meeting

Among the items that will be discussed at the Special Interest Group Meeting of Universities and Colleges will be the new constitution. This will be a last chance to debate any amendments prior to the constitution going before the Annual General Meeting of the Association.

There will also be a report and discussion on the new Council for Subject Associations in Art and Design and Higher Education,

the advisory body that has come into being following the demise of the CNAA. There are a wide range of advisory sub-groups in this new organisation, and it is important that history of art and design have appropriate representation on these.

Amongst the other items that will be discussed will be the results of this year's survey of departments teaching history of art in institutions of higher education (please

return your questionnaires!), and the issue of the reclassification of art history following the abolition of the binary divide.

If people have particular issues apart from these that they would like raised, could they please contact the chair of the subcommittee, Professor Will Vaughan (see back page of this issue for address and telephone number).

### Proposed Constitution

*To be voted on at Annual  
General Meeting of AAH,  
4 April 1993*

*Following the resolution agreed at the last Annual General Meeting of the AAH, the former subcommittees of the Universities and Polytechnics and Colleges have agreed to amalgamate. Joint meetings have already taken place, and an interim subcommittee, consisting of all members of the two former subcommittees has been established.*

*As well as carrying on the normal business of the two former subcommittees, the amalgamated subcommittee has drawn up a new constitution for the subcommittee. This constitution will be put to the membership at the Annual General Meeting of the AAH, on 4 April 1993. If approved, the new constitution will take effect forthwith.*

*The proposed new constitution is published here. If anyone has any comments on this, could they please send them to the current chair of the subcommittee, Professor Will Vaughan, (see back page for address).*

#### Proposed constitution

##### 1 Membership

- 1.1 There shall be 17 members of the Committee, drawn from the relevant sections of the AAH Membership.
- 1.2 Committee members will be elected for a period of three years. After a period of service, a member may not be re-elected within a period of three years.
- 1.3 The Committee will have a Chair and a Secretary. These will be elected by the Committee from their membership. Chair and Secretary will be elected for a period of three years, each term starting in January of the relevant year. This three-year term may be in addition to the period already served on the Committee.
- 1.4 The Committee shall have the power to co-opt members. A member can be co-opted for a period of up to a year.

##### 2 Terms of Reference

- 2.1 The Committee shall represent all relevant interests of the membership.
- 2.2 The Committee shall take action on behalf of the members where appropriate. All action shall be taken through the Chair.
- 2.3 Where the Committee feels it necessary, it will make representation to the Executive Committee of the AAH.
- 2.4 When required, the Committee will consider business on behalf of the Executive Committee.

### Student Group

#### Topics for discussion at Special Interest Group Meeting

- 1 Careers booklet (which we hope to have ready by then).
- 2 The Summer Conference. Further details will be given and requests for assistance made.
- 3 Points or issues to be raised at forthcoming Executive meetings.
- 4 Suggestions for possible future student events, and request for volunteers to help organise them.

Ruth D Brompton  
Chair, Student Subcommittee

# DISLOCATED SPACES

## The Uses and Abuses within the 'Museum'

Saturday, 19 June 1993

University of Central England in Birmingham

*AAH Students Group Birmingham Conference 1993*

The conference addresses the relationship of constructed space between art, artists, the public and architectural setting.

Guest speakers will be:

Frances Borzello (National Gallery, London)

Dr Penelope Curtis (Tate Gallery, Liverpool)

John Glaves-Smith (Staffordshire University)

David Phillips (Manchester University)

Tickets will cost £6.50 and registration is at 10.00 am, with the first speaker starting at 10.30 am.

Further information on titles of papers and topics is available from:

Pauline de Souza

Secretary of the AAH Students Group

13 Guildford Street

Stoke-on-Trent

ST4 2EP.

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# ALBION'S CLASSICISM

## The Visual Arts in Britain 1550 – 1660

19 – 20 November 1993, Warburg Institute, London

*Organised by the Paul Mellon Centre for Studies in British Art and the Warburg Institute*

*Call for papers*

Research in the visual arts in Britain from 1550 to 1660 is now at a point which calls for an assessment of new theoretical approaches and their relationship to new documentary findings. Approaches from the fields of literature, anthropology and history have provided fresh models for

study of the visual arts, and thus unfamiliar ways of engaging with the primary material in all its forms: visual, archival, textual. In this conference we wish to explore the complexity of the visual arts during this period, inviting discussion from various critical and ideological points of view.

Presentations should not exceed thirty minutes. Abstracts to be submitted by 15 March 1993 to Dr Brian Allen, Director of Studies, Paul Mellon Centre for Studies in British Art, 20 Bloomsbury Square, London WC1A 2NP, from whom a more detailed synopsis of the conference can be obtained.

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# THE NEW ART LIBRARIANSHIP

## Strategies Towards 2001 in Art, Architecture and Design

14 – 17 April 1993

Dalton-Ellis Hall, University of Manchester

*ARLIS/UK & Eire Annual Conference*

The 1993 ARLIS/UK & Eire Conference will be held at Dalton Ellis Hall, at the University of Manchester, and will be looking very much to the future. Librarianship cannot be static: information needs are changing and the methods by which we deliver information are changing even faster. Art librarians cannot afford to ignore this, so come to Manchester and take advantage of the opportunity to listen to and discuss some of the issues facing the

profession in 1993. The city has many important libraries, museums and art galleries, plus fascinating examples of 19th- and 20th-century architecture, all within easy reach of the conference venue. Session titles are as follows

- New technology
- Pastures new
- New demands, new responses
- New initiatives
- New skills for new art librarians.

The keynote address will be given by Professor Charles Oppenheim, School of Library and Information Studies, University of Strathclyde.

For further information please contact:

Katherine Baird

Head of Learning Resources

London College of Fashion

20 John Princes Street

London W1M 0BJ

Tel: 071 629 9401.

# WOMAN, IMAGE, TEXT

Saturday, 13 November 1993

Sheffield Hallam University

*A one-day interdisciplinary conference*

### *Call for papers*

Papers are invited which address any aspect of the relationship between women's writing and visual art practice, and in particular the following questions:

- Are there shared methodological approaches that link 'women, image, text'?
- How do women artists negotiate disciplinary boundaries?
- Is it possible to identify a female aesthetic?
- How do women 'speak' from the margin?

- Is there a hidden history of women's writing and the visual arts?
- How do women 'write' the body?

Abstracts to be sent by 30 April 1993 to:

Rosemary Betterton  
Historical and Visual Studies  
School of Cultural Studies  
Sheffield Hallam University  
Salter Lane  
Sheffield S11 8UZ

or

Judy Simons  
English Studies  
School of Cultural Studies  
Sheffield Hallam University  
Collegiate Crescent  
Sheffield S10 2BP.

## OPEN FORUM

### **I prefer Doc Martens**

John Gage (*Bulletin 47* p10) is disturbed. He feels threatened by what he calls the 'idiocies of managerial language and methods'. He is fearful of bureaucracies (perhaps an understandable fear given that most educational institutions tend to develop bureaucratic forms).

However, in my opinion, it is precisely such a blinkered perspective which sustains the 'ivory tower' culture of academia, and thus of many art historians. *The Independent* on 3 December 1992 carried an article by Sarah Strickland entitled 'Don't be limited by tunnel vision'. The Nigel Llewellyn who is quoted at the start of the article is not the Association's Chair, but a language graduate working for the accountants Touche Ross. He believes that arts graduates, with their good communication

(and analytical) skills, often perform extremely well in business and industry. Why, asks the article, do so many arts students have difficulty in finding work after they graduate from a degree which they originally chose out of interest in its subject?

John Gage and I have been very lucky. We have been able to find jobs in which we can continue to pursue our own academic interests in art history. But how many of the hundreds (or thousands) of graduates we may have taught over the last twenty-five years have been able to do likewise? Helen Perkins (in *Arts Graduates, their Skills and their Employment*, edited by Heather Eggins, Falmer Press, 1992) is of the opinion that many arts graduates still have a very limited view of the scope of possible employment, and a tendency to think of certain careers as inappropriate or even beneath their dignity. The stereotyped

attitudes that think business and industry are boring and uncreative are both unfortunate and inaccurate. To condone and perpetuate such attitudes, is, I think, irresponsible.

If the Association is to be more than merely a cosy 'club' for a privileged academic few, it has to address its role in relation to the world outside academia, where business, commerce and organisations (including bureaucracies) contribute to the structures of our society. The hush-puppy may have had its heyday in the 1960s. Dr Martens' footwear seems to be proving a lot more versatile.

Theo Cowdell  
(Sheffield Hallam University, School of Cultural Studies)  
*December 1992*

## Broadening our horizons

To the Editor

Like presumably the majority of members of the AAH, I welcomed the recent opportunity to fill in the Membership Survey form, but I found myself much more concerned about some matters not covered there.

It seems to me, first, that the scope of the AAH agenda, in every sense, would benefit from being consciously widened to take account of non-Western art. I am thinking less of treatment of it as a special subject, or subjects, than as an area for inclusion when themes like Patronage are being discussed. In that connection it is cheering to see that a forthcoming symposium on the topic of Luxury (at East Anglia in March) will range over Asia and Africa as well as Europe.

I am painfully struck by another aspect of restriction:” the comparative lack at conferences of speakers from museums, as opposed to academic institutions. The 1993 Conference seems a case in point. In a session on ‘The Portrait as Historical Artefact’ only one speaker out of twelve is from a museum or art gallery. Yet here is a subject not forbiddingly arcane to any curator, being indeed in principle the basis of much curatorship.

I detect a distinct danger of the AAH floating off into a realm where theory and ‘history’ take precedence over art, and aesthetic aspects are neglected, fashionably perhaps, but ultimately to the Association’s detriment. Nor do I think balance or bias is corrected by the odd museum session devoted to, say, conservation.

Plenty of gifted young or youngish scholars exist in museums and galleries who could and should be encouraged to contribute papers (and, again, not solely on practical or technical aspects of their

work). That they exist is proved by perusal of almost any number of the *Burlington Magazine*. Perhaps they hesitate to come forward because they sense some in-built invisible exclusiveness, making the AAH really the AAAH – the Association of Academic Art Historians.

It was not, I am bound to say, to foster such an undesirable state of affairs that some of us joined in meetings and discussions in the earliest days of the Association: days so early in its formation that items for grave consideration included the design of its writing-paper and the need for a logo. Naively, perhaps, we believed the purpose was to unite as a body of professional art historians, regardless of whether we were lecturers or curators – and by then most people knew that a curator did something other than dust the glass cases or take the lecturer’s coat when he or she entered a museum. Now it is not the Association’s logo but an enhanced image altogether that should perhaps be under consideration.

In the same cause, I believe it would be desirable to proclaim our width of scope, and our cultural common sense, by occasionally inviting scholars from other disciplines – musicologists and literary and scientific historians, and so on – to contribute to some specific conference themes. More daringly, I envisage a conference now and then addressed by a living artist. I can’t help feeling that some members of the Association would benefit from exposure to a creative personality. At least such a presence would serve as a timely reminder of how most of what most art historians still study has actually come into existence.

Michael Levey  
*December 1992*

## Angelica Kauffman

To the Editor

I would like to tell *Bulletin* readers of the important exhibition of Angelica Kauffman’s work on show at York City Art Gallery until 7 March, and previously at the Brighton Museum & Art Gallery. It is the first time since 1955 that a major exhibition of her work has been seen in England, and when I visited it at Brighton it was an excellent example of what a small gallery can do to match the exhibitions of the major London galleries.

In general, Kauffman’s contribution to British art history is not given half as much recognition as it deserves. Instead, the usual link is made with Reynolds, as if Kauffman was a by-the-way, and not the multi-talented artist she was in her own right.

This exhibition, although small, still manages to include excellent examples of the variety of her decorative work, as well as paintings, etchings and engravings. The shame is only that the exhibition finishes so soon and that it is not travelling elsewhere in the country; it should be seen if at all possible.

The interesting article in *Art History* about Kauffman is added to in seeing this exhibition, with ‘Angelica Kauffman choosing between Poetry and Art’ in its full glory being one of the major features. There are also examples of her work for furniture and engravings. I am sure that anyone visiting this exhibition will find it worth their while.

Girish Sethna  
*January 1993*

## Voluntary work

Dear Students

There are opportunities available for you to become involved with voluntary work at museums and art galleries around the country. The amount of time and days can be planned by the museum or art gallery staff and yourself. The following places are ready to accept volunteers:

- Ashmolean Museum
- Bankfield Museum
- Batley Art Gallery
- Birmingham Museum and Art Gallery
- Bradford Museum and Art Gallery
- Castle Museum
- Dudley Museum and Art Gallery
- Durham City Museum and Art Gallery
- Harrogate Museum and Art Gallery
- Hartlepool Museum and Art Gallery
- Haworth Art Gallery
- Hereford City Museum and Art Gallery
- Huddersfield City Museum and Art Gallery
- Peterborough City Museum and Art Gallery
- Peter Scott Gallery
- Portsmouth Museum and Art Gallery
- Walsall Museum and Art Gallery
- Whitworth Art Gallery.

For further information please send an S.A.E. to: Pauline de Souza, Secretary of the AAH Students Group, 13 Guildford St, Stoke-on-Trent, ST4 2EP.

## South Africa Bursary Scheme

As members of the Association will be well aware there has been an extremely disappointing response to the South Africa Bursary Scheme Appeal Fund which, after many hours of hard work by Simon Miller, Eric Fernie and others, and despite the individual generosity of many contributors, currently stands at just under £500 with, in addition, some £100 in income per annum promised recurrently over the next three years. At its December meeting the Executive heard from the South Africa working party that the sums of money gathered would not be sufficient and agreed to recommend that the monies be redirected to another similar cause. The Executive Committee therefore gives notice that it intends to use the monies contributed and promised to the South Africa Bursary Scheme to encourage and support teaching and research in art history in Eastern Europe.

Any individual contributor or covenantee who does not support this intention is asked to contact the Hon Treasurer as soon as possible. The Executive has no wish to use this money for these new purposes unless it has the approval of the original donors.

Nigel Llewellyn  
Chair

## Back issues of *Art History*

The following back issues of *Art History* are for sale at £5.00 each, including p&p. Please check first to ensure that the issues you want are still available.

- 1991 – vol 14, no 3
- 1990 – vol 13, no 2
- 1989 – vol 12, nos 1–4
- 1988 – vol 11, nos 1,3 and 4
- 1987 – vol 10, nos 1–3
- 1986 – vol 9, nos 1–3
- 1985 – vol 8, nos 1–4
- 1984 – vol 7, no 4
- 1983 – vol 6, nos 1 and 2.

All correspondence to:  
Pamela Courtney  
Albert House  
Monnington-on-Wye  
Hereford, HR4 7NL  
Telephone: 09817 344  
Fax: 09817 335

## Association of Art Historians Thesis Prizes 1993

The committee for Polytechnics and Colleges has launched an annual prize event. The prizes are for students studying predominantly practical courses in architecture, art and design, at both undergraduate and postgraduate level. The closing date for submissions is 30 September 1993.

For further information please contact:  
Gillian Elinor  
The University of East London  
Department of Art and Design  
Greengate House  
Greengate Street  
London E13 0BG

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## Free Classified Ads

This service is now available to members. Please write to the Editor with details of items for sale or exchange, research queries, house swaps for holidays, etc. (See the notice elsewhere in this issue regarding copy deadlines.)

**Professor Norbert Lynton** seeks a good copy of *Art History*, Volume 8, issue 2, June 1985, to buy or (preferably) exchange for a good copy of Volume 3, issue 2, June 1980. Flat 4, 14 Clifton Terrace, Brighton, BN1 3HA, Tel: 0273 328078.

## Conservation, restoration and reconstruction in Poland

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Dr Ann Hope (0602 486684)  
Marysia Wariwoda (0602 486677)  
The Nottingham Trent University  
Clifton Campus, Clifton Lane  
Nottingham NG11 8NS

## *Studies in Iconography*

Beginning with volume 15, *Studies in Iconography* will be published annually by Western Washington University and distributed by Medieval Institute Publications. It will be edited by Richard K. Emmerson (Western Washington University) and Pamela Sheingorn (Baruch College and Graduate School, CUNY). Thomas Seiler (Western Michigan University) will serve as managing editor, and Carl Janson (Western Washington University) as book review editor.

The editors welcome essays that focus on the period before 1600 and on the theory of iconography and cross-disciplinary studies. Explorations of newer approaches developed in areas such as gender studies are especially encouraged. Submissions will be evaluated by specialist reviewers and decisions will be made expeditiously.

Correspondence regarding submissions and books for review should be sent to

*Studies in Iconography*, Department of English, Western Washington University, Bellingham, WA 98225-9055. Submissions should be in English; illustrations should be in photocopy form only. Submit two double-spaced typed or printed copies, following the conventions of *The Chicago Manual of Style*. After acceptance and revision, it will be necessary to submit copy on disk along with black and white glossy photographs, captions, and permissions. The editors are unable to accept unsolicited book reviews.

Subscriptions, remittances, and enquiries regarding advertising should be sent to *Studies in Iconography*, Medieval Institute Publications, Western Michigan University, Kalamazoo, MI 49008-3851. Annual rates are \$35 for institutions and \$15 for individuals. Subscribers outside the United States should enquire regarding postal rates.

## British School at Rome 1993 Bursary for art teachers

Applications are now invited for the 1993 Association of Art Historians/British School at Rome Bursary for teachers of art and design and/or history of art who are based either in schools or museums and galleries.

The bursary covers travel and accommodation at the British School for two weeks, from 7–21 April 1993.

The aim of the bursary is to enable a teacher each year to use the base and resources of the British School for practical and/or theoretical research into an aspect of Rome which will enhance their teaching of art and design or history of art.

Applicants will be required to submit a proposal and a short-list will be drawn up for interview.

The closing date for applications is **26 February 1993**.

Application forms and further details are available from:

Kate Woodhead  
Director of Publicity and Administration  
(See front page for address and telephone number.)

## Poster competition

As outlined in the last *Bulletin*, a competition is being run to find a new design for the AAH poster. 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 response so far has been extremely disappointing, so please inundate Kate Woodhead with requests for the entry form, which gives details of the wording to be included. (The closing date has now been extended until 31 March 1993.)

## ANNOUNCEMENTS

### New Bard College Graduate Center

The Bard Graduate Center for Studies in the Decorative Arts will open in Manhattan, New York in August 1993. The first class of students will enter in August of 1993.

The Center will offer a two-year Master of Arts program in the History of the Decorative Arts which will provide intensive professional training for those seeking careers or career advancement in the museum, art and antiques, publishing, or academic fields. In addition, it will offer courses for decorative arts professionals and interested members of the public through its Continuing Education Division.

The Center will publish *Studies in the Decorative Arts*, a semi-annual interdisciplinary journal, along with catalogues and other scholarly publications, and will host an on-going series of public exhibitions and regular seminars devoted to the decorative arts.

The Center's programs will focus on an interdisciplinary approach to the decorative arts. Courses will examine objects in a broad context, and will interpret materials utilising the insights of anthropology, sociology, history, literature, economics, religious studies, and aesthetic theory. The traditional perspective of connoisseurship will also be incorporated.

The curriculum will emphasise the decorative arts of Central and Eastern Europe, Russia, Scandinavia and Asia.

Plans have been made to develop exchange programs for scholars and students with leading Eastern European institutions.

The Centre's administration is headed by director Susan Soros, a specialist in eighteenth- and nineteenth-century English decorative arts and publisher of the quarterly journal *Source: Notes in the History of Art*. Mrs Soros is assisted by academic dean Derek E Ostergard and associate director Arthur Prager.

Enquiries should be sent to:

Veronica McNiff, Bard Graduate Center,  
700 Madison Avenue, Suite 301,  
New York, NY 10021  
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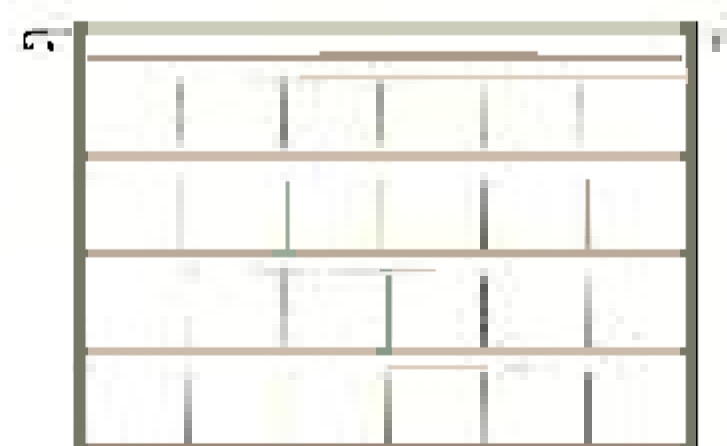
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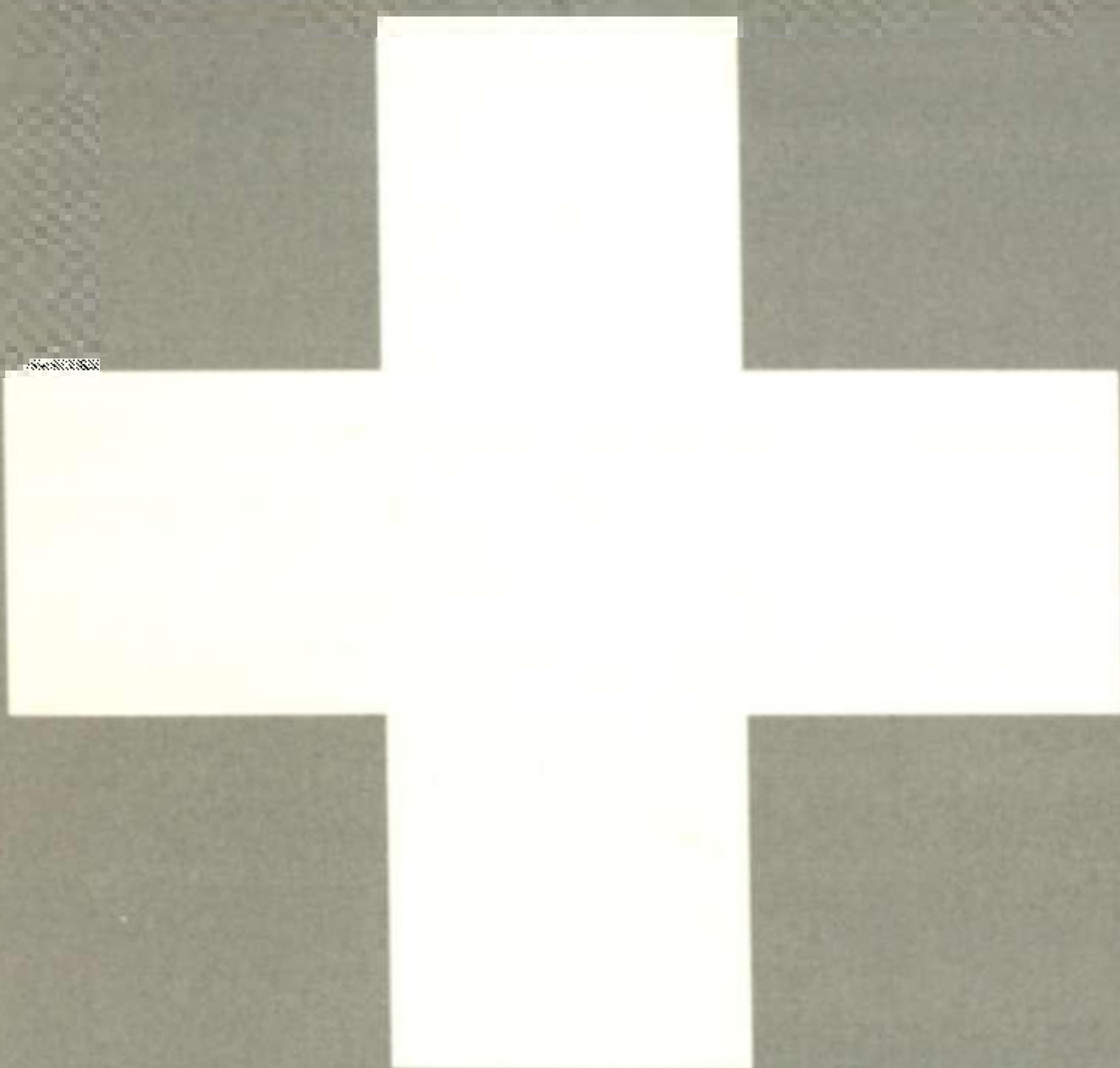
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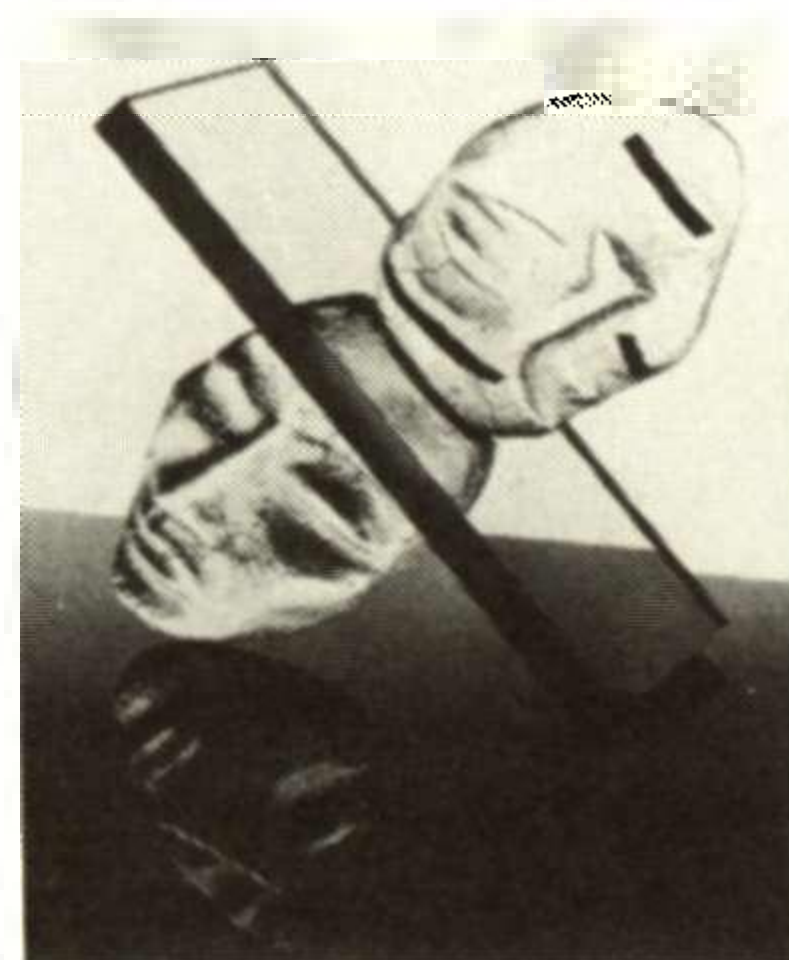
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