



BULLETIN

ASSOCIATION OF ART HISTORIANS

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Editor: Jannet King, 48 Stafford Road, Brighton BN1 5PF

For information on advertising & membership: Kate Woodhead, Dog and Partridge House, Byley, Cheshire CW10 9NJ

Tel: 0606 835517 Fax: 0606 834799

NEWS REPORTS

WHEN IN ROME...

The following article is a report by the winner of the AAH/British School at Rome 1993 Bursary for Art teachers 1993.

Details of the 1994 Bursary can be found under Announcements.

The National Curriculum

Since September 1992 there has been for the first time in English primary and secondary art education a statutory requirement to implement attainment targets and programmes of study which conform to the requirements of the National Curriculum for Art. Although there had already been an increasing interest on the part of many art educators in using approaches in which 'critical studies' complemented what had hitherto been seen at this level as a predominantly 'practical' subject it was only at the start of the academic year that it became necessary by law for teachers to confront art history. They were instructed that they should ensure:

the development of visual literacy and knowledge and understanding of art, craft and design including the history of art, our diverse heritage and a variety of other artistic traditions together with the ability to make practical connections between this and the pupils' own work.¹

Two attainment targets, 'Investigating and Making' and 'Knowledge and Understanding' must now be delivered in an integrated way in a stipulated ratio of 2:1 in favour of the first. This report is not

intended to discuss the rationale which led to these requirements or to unpack their ideological implications but to examine how in practice and within the context of this new agenda the Association of Art Historians/British School at Rome bursary for 1993 was used to attempt to research, develop and trial schemes of work whereby practical and critical skills might be developed simultaneously.

Within Humberside LEA there has been in recent years, as a result of co-operation between Hull City Museums and Art Galleries and teachers, a joint interest in using the direct experience of artworks in galleries as a stimulus. Both primary and secondary pupils and teachers have worked in the Ferens Art Gallery on practical projects based on a direct response to its collection.

The approach adopted in relation to the project proposed for the Rome bursary was derived from the methodology utilised by the 1992 'Starting from Art' Ferens Art Gallery in-service training course. This focused on the development of analytical skills through close observation and the comparison of similarity and difference in works as a precursor to creative practical responses. The non-statutory guidance which accompanies *Art in the National Curriculum (England)* also emphasises the importance of discussion and talking about works. 'Noting' and 'comparing' are suggested as important activities, together with the acquisition of knowledge of 'influential artists' and 'historical periods'.²

An additional factor which had a bearing on the methodology adopted was the fact that children between the ages of 11 and 14 in Key Stage 3 must deal at some stage of their course with 'the cultural significance of symbols and images', 'artists' methods and approaches' and 'influential artists', within the specified periods of 'Classical and Medieval, Renaissance, post-Renaissance, nineteenth century and twentieth century'.³

Although this may seem a rather detailed and lengthy preamble to what is essentially a report on a research project, it is necessary to indicate to art historians working in other spheres something of the context and current educational climate in which 'art history' is expected to take place in schools.

The project proposed for the Rome bursary was one which was intended not only to hit several of the statutory targets but to take into account recent developments in 'art history' which have emphasised the importance of the social and cultural context of art. It was intended to go beyond the uncontested transmission of a canon of individual 'great artists' and to engage children in the making of their own critical judgments based on the development of analytical and practical skills and knowledge of work created, in this case, by teams of unknown craftworkers.⁴

School projects

Initially the work was centred on a research project started in September by fifty-six Year Seven pupils in two pilot groups at

Beverley High School, North Humberside. In an attempt to explore differences in the use of images and symbols in temporally different cultures pupils were introduced to artworks in which mythological subjects were utilised by artists in varying ways. In the first instance group discussions centred on works predominantly from the Greco-Roman western tradition and pupils encountered, in reproduction, works by Botticelli, Caravaggio, Redon, Walter Crane and Antonio Pollaiuolo. Curiosity was aroused by the 'strangeness' of images like Pollaiuolo's *Daphne and Apollo* or by the pupils' desire to seek a narrative in Botticelli's *Birth of Venus*. Using dictionaries of mythology and a copy of Bullfinch's 19th-century *Myths of Greece and Rome*, pupils produced in drawing books their own written and visual research on a chosen mythological character. Venus, Medusa, Pegasus and Bellerophon, Cyclops and the Minotaur proved popular favourites. A practical project required the pupils to illustrate their own text based on this mythology. Some pupils based their work on the work of earlier artists while others developed individual imaginative responses.

It was at this stage that the potential of an accessible local primary source became apparent. The Museum of Hull and the East Riding is the repository of a series of 4th-century Romano-British Mosaics removed from sites in Rudston, Brantingham and Horkstow. These offered an opportunity for the first-hand study of both the practical techniques of mosaic making and of mythological iconography. Moreover, these works could be related to their historical context as the current Year Seven National Curriculum history syllabus of the school deals with the Roman Empire and includes work on Ostia and Roman Villas. Preliminary visits to the museum to photograph the mosaics and to research available evidence relating to them, suggested lines of development. Iconographically the Rudston mosaics incorporate images of Venus, personifications of the seasons and representations of a charioteer, animals

and aquatic scenes, which seemed to offer scope to deal with some of the questions which had been asked of these works by art historians. How do they relate to particular generic traditions? How are they similar to or different in technique and iconography from earlier and later mosaics? What light might they shed on notions of artistic progress or cultural interaction? It was hoped that through an investigation of their thematic and stylistic relationships to mosaics in Rome and its environs a resource bank of photographic, drawn and written material could be produced to stimulate practical and historical work on my return.

Research in Rome

In Rome I was able to visit a number of sites that I had identified as being of central importance to the project. In the Roman port of Ostia it was possible to identify and photograph first- and second- century examples of Roman 'black and white' mosaics which predated the polychromatic mosaics at Hull and which suggested the potential for comparison with them. The mosaics of the Foro delle Corporazione, and the Baths of Neptune were rich sources of animal and aquatic imagery for future practical development. The district of Ostia near the Baths of the Marina Gate and the images of the Gateway buildings, with their mosaics representing Venus accompanied by dancers and wrestlers, offered the potential for developing work which would encourage pupils to examine the relationship of imagery to context. The library of the British School at Rome was an invaluable resource in enabling me to develop my own knowledge of an area of research with which I was relatively unfamiliar. JR Clarke's *Roman Black and White Figural Mosaics* alerted me to the importance of the links between mosaics and their architectural context and of their relationship to the viewing positions of intended spectators. L'Orange and Nordhagen's *Mosaics* also proved to be a valuable resource which allowed me to discover the changing nature of mosaic production from antiquity to the Middle Ages. Perhaps the most valuable resource

however was the expertise of other scholars at the School at Rome, who not only filled in some of the gaps in my own knowledge of Roman history and culture but provided valuable practical information which allowed me to venture beyond the city to Palestrina and to Hadrian's Villa at Tivoli.

The Temple of Fortuna at Palestrina, with a second-century copy of a first-century scene of life on the Nile, provided one of the earliest and finest mosaics that I researched. A later example of a Nile scene in the National Museum allowed me to acquire slides of a different interpretation of a similar theme. The mosaics of the guest houses and baths at Hadrian's Villa at Tivoli provided interesting non-figurative examples, which were compared with those of the Baths of Caracalla in Rome.

The city itself was overwhelming in the scope it offered to investigate the remains of ancient Rome and the social context within which the mosaics had been made. Opportunities to visit the Forum and to enter sites with restricted access like The Casa di Livia on the Palatine Hill in the knowledgeable company of visiting classical scholars were seized.

The museums of Rome offered other chances to see and take photographs of mosaics for later use. Examples of Four Seasons mosaics and Hellenistic emblemata were located amidst the bustle of the Vatican Museum and the more tranquil Villa-Borghese. The scenes of gladiatorial combat there had an obvious relationship to the Horkstow Chariot Race in Hull.

Although it had originally been intended to limit research to pre-Christian mosaics it proved impossible to resist the lure of the many examples of the very different practices of Byzantine mosaicists in the churches of Rome, and many of these were included in the visual records of the visit. Those which left the most lasting impression and which suggested scope for further development included San Clemente, Santi Cosma e Damiano, Santa Constanza and Santa Prassede.

Back Home

Since Easter the work done in Rome has been incorporated in the schemes of work for Year Seven in several ways. D Parish's *Season Mosaics of Roman North Africa*, which had been available in Rome, suggested a valuable line of development. Examples of seasons iconography were photographed on slide in Rome and compared by the children with the personifications of the seasons in the Rudston Mosaics in the Hull and East Riding Museum. They quickly grasped the significance of those iconographic attributes identified by Parish and used in Roman North African mosaics as personifications of the seasons, for example, the representation of 'winter' as an elderly woman wearing a cloak, or as at Rudston 'spring' as a female with a swallow on her shoulder. They examined other ways of representing the seasons, including the use of animal symbolism. The idea was introduced to them that in a North African context a lion might be utilised to signify the fierce heat of summer. In looking at the Rudston iconography it was possible for them to make comparisons and to realise that non-indigenous species such as lions and leopards had been appropriated by the Romano-British mosaic makers for similar purposes. The symbolic significance of seasons iconography as a reminder of 'happy times' was investigated and this led to the creation of designs by pupils working in groups devising their own seasons imagery for development as mosaics. A series of modifications and evaluations of these changes were made to translate the original drawings into designs that would be possible within the demands of the medium and the school timetable.

Children examined examples of mosaic technique from Roman and local examples and studied differences, noting where tesserae followed the form of objects and making judgments about the relative skill and techniques of mosaicists from different periods. Interesting discussions took place as they noted that the earlier polychrome mosaics of the Hellenistic traditions seemed to their eyes more sophisticated in terms of

tesserae size, shape and colour than the black and white mosaics of Ostia or the larger cruder tesserae of the Rudston Venus. Seven groups of pupils made their own tesserae from rolled slabs of red and white earthenware clay which they in some cases modified with coloured clay slips to produce tesserae with which they wished to create a particular emphasis. It was with the attempt to make the mosaics and to set the tesserae into a bed of quickly drying cement that it became most apparent that 'making' could in itself feed back into a true appreciation of the nature of the task of the original craftsman. Time proved to be the greatest constraint on these practical activities. Although designs had been laid out prior to starting, cement had to be mixed, tesserae set and the working area cleaned within an hour. Given these limitations the results were very pleasing; only one group was unable to accomplish the task. The greatest difficulties which occurred were in the spacing of tesserae, which tended to be further apart and less even in depth than in the examples they had seen.

The second class of pupils worked on a similar 'seasons' project but investigated different problems by working on a much larger scale on sheets of billboard posters using only black and white cut paper tesserae in an Ostian manner. They were more concerned with the relationship of their larger overall designs to the spectator and their work has taken on some of the characteristics they had noticed in the slides.

Both groups were introduced to the chronological development of mosaics by working with a selection of some of the slides taken in Rome. This session was used in a way which encouraged the students to actively engage with problems posed by the images rather than to merely take on board a large quantity of factual information. This was instead loaded onto a computer disc organised under topics including chronology, four seasons, Venus and gladiatorial scenes which can be accessed by pupils when needed for their own research projects. In the slide session the pupils took particular pleasure in bringing the knowledge they had gained,

both from their earlier research into mythological and seasons themes in art and from their studies of Roman villas and Ostia in history, to bear on the mosaics. Pupils were informed that they would be using the information from this session to help them in their attempt to work out the 'mysteries' of the Rudston mosaics which they were to visit the following week.

A question sheet was devised for the visit, which attempted to encourage pupils to focus on skills necessary for 'critical studies', description, analysis, interpretation and evaluation. Some questions offered multiple choice answers, which themselves reinforced some of the factual information that the children had encountered earlier in the course or required responses that needed explanations of reasons for choices. Drawing activities were included as part of the questionnaire and a sketchbook was used to record visual and written information for later compilation in a final report. A camcorder was used to record the visit and also to film the questions so that the tape could be used by other schools or during the period in which the museum will close for renovation and during which access to the primary material will not be possible.

Branching out

Interest in the project has been expressed by other Humberside teachers in both primary and secondary schools and a resource pack in preparation will be available for distribution. This will include factual material derived from the research, visual sources, records of pupils' work, and illustrated questionnaire sheets related to the Hull mosaics. A joint cross-phase project has already taken place with Minster Primary School, Beverley, as a consequence of the research. Twenty-seven eight- and nine-year-old pupils worked for half a day in a workshop based on the animal imagery of the mosaics photographed at Rome, Ostia and Palestrina. An analytical introductory session was used as a stimulus for the production of large-scale coloured paper mosaics which have been completed in the pupils' own school.

There has been a great deal of positive feedback from pupils already and it is intended to develop the project further in 1993 by using the material which has been produced as a result of the bursary to lead to the production of a more ambitious mosaic based on images derived from the Rudston Venus or aquatic mosaics. I believe that the Rome bursary has made me more aware of the possibility of Roman art as a stimulus for combined critical, historical and creative activities and look forward to hearing of the work of future recipients of the award.

Gordon Williams
July 1993

References

- 1 Department of Education and Science *Art in the National Curriculum* HMSO (1992) pB1
- 2 DES *op cit* pD10.
- 3 *Ibid* pC9.

New Leadership at the Victorian Society

William Filmer-Sankey, an archaeologist with considerable experience of planning issues, has been appointed to the new post of Director of the Victorian Society. His brief is to strengthen the Society's role as a statutory consultee in the planning process, to promote its educational programme, and to secure funding for the Society's work over the next ten years.

Commenting on his appointment, Dr Filmer-Sankey said, 'The Victorian Society is the foremost authority on the architecture that continues to dominate our towns and cities today. Victorian and Edwardian buildings – from great national monuments such as the Albert Memorial to humble terraced houses, and even the sewers beneath them – are a testimony to

the vigour and inventiveness of the nineteenth and early twentieth centuries. Glib talk about the importance of "Victorian values" is not enough to ensure the preservation and appreciation of these buildings. My role as Director will be to ensure that the Victorian Society has the means and the powers to defend them properly.'

The appointment of a Director comes only three months after the Victorian Society gained a new Chairman. Chris Brooks, Senior Lecturer in Victorian Studies in the School of English and American Studies at the University of Exeter, and a long-serving member of the Victorian Society's Main Committee, took over as Chairman in April 1993.

PRAGUE 1994

We have been waiting to be able to publish news of progress on the proposed September 1994 Prague Colloquium. The initial contact with the Czech Association of Art Historians was made via Dr Roman Prahel of the National Gallery in Prague. The National Gallery has been getting some exposure in the press recently, especially after Professor E H Gombrich's visit to Prague on 7 April. A photograph of Professor Gombrich talking to the new Director of the National Gallery, Ladislav Daniel, was published in the Czech Association of Art Historians *Bulletin* no. 2, 1993. Some members may have heard of the problems the National Gallery has recently been facing, and which have been discussed, for example, in the article by Ky Krauthamer in the *Prague Post*, July 14–20, p11.

Two events this year have focused attention on the Gallery. In June, a Prague Court decided that thirty 20th-century paintings given to the Gallery by Vincenc Kramář in 1960 had been freely given. Kramář's heirs had claimed that he had been forced to give them up. Shortly afterwards, the National Gallery named

Jiří Ševčík as the new head of the modern and contemporary collection which is due to be displayed next year in the Veletržní Palace in Hološovice.

The National Gallery in Prague does not have a Board of Trustees as is common in western countries. It does have an Advisory Board. However, the new Director, Baroque specialist Ladislav Daniel, was appointed directly by the Minister of Culture Jindřich Kabát. There has, apparently, been some debate over the way in which such appointments are made.

The Advisory Board has two vice-chairmen. Krauthamer's article reported that one, Jiří Šetlík, is arguing that political intrigues are proving more important than the needs of the Gallery itself. In his opinion, the Gallery Advisory Board needs to be changed into a Western-style Board of Trustees with executive powers and better representation.

The appointment of the new Director of the Veletržní Museum, Jiří Ševčík from Prague's Municipal Gallery, has also been controversial. The Veletržní (Trade Palace) is a large building which was gutted by fire in 1974. Its 60-metre long halls and huge

central space are a major challenge to anyone proposing to use it as a new home for Czech and international modern art. Its resources are relatively slim, although Ševčík has some interesting ideas, including that of inviting prominent Western artists to lend works to the Museum. It is due to open possibly late in 1994. Unfortunately, the Czech Republic has as yet no established body of fund-raisers and philanthropists from which additional support for the gallery could be raised.

I have recently received a letter from Dr Prahel agreeing to the proposals for a colloquium made earlier this year. I now await formal confirmation from the committee of the Czech Association of Art Historians' recent meeting on 13 September.

The proposed colloquium will be a fascinating opportunity for AAH members to meet Czech art historians at this time of change and development. I shall be visiting Prague to make more definite arrangements early next year.

Theo Cowdell
September 1993

THE NICOLAS CANN AWARD FOR 1993

Despite the late arrangements in this second year well over thirty applications were received. These were reduced by Paul Cann to a shortlist of six, all of whom were then invited to the Tate for interview on 7 July. Tony Dyson, Colin Grigg and Howard Hollands made up the panel. The interviews were held in the boardroom of the Tate and were half an hour each. Once again, the quality of applicants was high and this could be improved further next year with more guidance and interview criteria sent out in advance.

The interviewees, from a wide range of backgrounds, coped very well with the daunting prospect of an interview in the boardroom of the Tate Gallery with three, as they thought, 'art historians'. I think we were able to make them feel at ease. After the interviews, which took all morning, we

all had lunch together in the Tate Restaurant, after which we returned to the boardroom for the announcement by the Director, Nick Serota that Adam Cottam from Cheshire had received the Award for a trip to New York. He wished to explore the qualities that attracted and affected European artists of the twentieth century and the current public art forms that have an almost folk character resulting from the multi-ethnic nature of the city. This was the logical next step for him, following trips to see Piero della Francesca's work in Tuscany and the work of Matisse in Provence.

All six of the finalists each received £200 worth of books from Thames and Hudson, a copy of the Tate Gallery Guide and a year's student membership of the Association of Art Historians. All of this, together with expenses paid to London and

lunch at the Tate Gallery, made it a memorable and enjoyable day for everyone.

The aim is now to build on the good start made during the first two years, and to improve the organisation, publicity and timetable for next year. The team will be meeting again in the autumn to look at the report of Hannah Gladstone, the 1992 winner, who will have completed her Ruskin Tour report.

This award is a unique opportunity for sixteen to nineteen year olds and we should encourage greater sponsorship from bodies associated with art and design history. It complements well the AAH/British School at Rome Bursary, which is aimed at Art and Design/History of Art Teachers.

Howard Hollands
July 1993

A LIBRARY AND INFORMATION PLAN FOR THE VISUAL ARTS

A report was published on 4 August 1993 which looked at the need for, and feasibility of, setting up a Visual Arts Library and Information Plan (VALIP). The report was commissioned by ARLIS/UK & Ireland (The Art Libraries Society) and aims to improve the co-ordination of hundreds of library and information services in the visual arts throughout the United Kingdom and the Republic of Ireland.

The report has been written by Lawrence Brandes, previously Head of the Office of Arts and Libraries, and is guided by a Steering Committee chaired by Elizabeth Esteve-Coll.

VALIP is one of a number of sectoral (or subject-based) Library and Information Plans (LIPS) currently under development. Sectoral LIPS are a new development within the LIPS programme which, with the support of the Department of National

Heritage (and before that, the Office of Arts and Libraries), has seen the establishment of a network of geographically based Library and Information Plans over the last decade.

VALIP aims to establish a structured and realistic plan for the co-ordination of a range of measures including:

- co-operative acquisition, disposal, conservation and training schemes
- directories and union catalogues for locating materials
- improved retrieval through standardisation and the use of technology
- an overall, national focus for the visual arts library and information services
- the establishment of local co-operative schemes at grass-roots level.

More importantly, the report proposes the means by which VALIP may be realised. Taking full account of the current climate and context, it recommends that Library

and Information Plans (and particularly sectoral LIPS such as VALIP) should be included in the strategy for national co-ordination, announced on 9 July by the Secretary of State for National Heritage, Peter Brooke, which the new Library Commission will be developing.

A VALIP Executive Committee, set up by the Steering Committee to carry forward the recommendations of the report, is currently seeking discussions with the Department of National Heritage, and a public launch of The Plan, chaired by Elizabeth Esteve-Coll, was held on 26 October at the National Gallery.

Copies of *A Library and Information Plan for the Visual Arts* (BLR&D Report 6111, ARLIS/UK & Ireland, 1993, ISBN 09519674 3 6, price £20.00) are available from: Sonia French, ARLIS/UK & Ireland Administrator, 18 College Rd, Bromsgrove, Worcs, B60 2NE.

PORTRAITURE AND THE PROBLEMATICS OF REPRESENTATION

Conference Report

Despite the irony of its taking place at the Whitworth Art Gallery on 24–25 September while Manchester was still taking in the disappointment of having failed to secure the Olympic Games, this proved to be an extremely enjoyable and successful experience. Its relatively small scale made it an entirely pain-free experience. The proceedings were punctuated by a reception in the splendid setting of Manchester City Art Gallery.

The range of subjects dealt with by the twenty or so speakers was quite remarkably wide. Almost anything, it seemed, could function as a portrait, including a fresco of a villa and a decorated tent. Pat Simons, who presented the first of four key-note addresses, was one of the very few speakers to put up an array of grand-manner portraits in the European tradition on the screen; however, her arguments about the play of sexuality in male portraiture of the Renaissance shed a new light on familiar paintings.

Two of the other principal speakers came from outside the discipline of art history and dealt with very different materials from what most of us are used to. One was a literary critic, Malcolm Bowie, who discussed the role played by portraiture in *A la recherche du temps perdu*. The other,

the anthropologist Marilyn Strathern, challenged conventional notions of representation much more dramatically; her examples were drawn from the peoples of Papua New Guinea, who kill people for the sake of their heads, in which, they believe, dwells the life-force. Much the most unexpected contribution, however, as well as the most compelling, was that of Joseph Koerner, who, taking one of his Viennese-born father's paintings as his point of departure, uncovered successive layers of his own family history.

Nevertheless, certain themes did recur throughout the two days of the conference. The dimension of time, for example, clearly has a special import for portraiture. On the one hand, a fundamental motivation for having oneself portrayed is to outwit time, by having one's appearance preserved for posterity. On the other, Paolo Giovio's collection of historical portraits (discussed by Linda Aleci) suggests that the identity of a long-dead person needs to be made concrete by being attached to a face. Yet, on the evidence of several papers, portraiture has the power not only to immortalise but also to challenge the existence of a stable, coherent self. As Angela Rosenthal's fascinating paper on 18th-century female portrait painters

revealed, the act of portrayal could present psychological hazards for both artist and sitter.

The 18th century figured largely in the conference, with a whole session being devoted to this period. Diana Donald's discussion of the work of Gillray illuminated the links between portraiture and caricature, an issue that was also touched on by speakers in other sessions, including John Gage (in a paper that was unfortunately cut short due to lack of time). On the basis of Shearer West's contribution, it was hard not to conclude that individual likeness was only very grudgingly admitted as the principal goal of portraiture late in the century. Even then, as Ludmilla Jordanova's discussion of portraits of medical men suggested, the aspirations of new social groups were best served by a normative, idealising mode of representation. The small exhibition mounted in the Whitworth Gallery for the occasion, juxtaposing 18th-century prints of various occupational categories with newspaper photographs of their present-day counterparts, provided a neat demonstration of continuity.

Emma Barker

STOP PRESS

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- notify me of any future changes in your address
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Thank you

Have a good Christmas and a healthy and happy New Year

BIRMINGHAM CONFERENCE 1994

FORWARD: ART AND INDUSTRY (Past and Future)

University of Central England in Birmingham
8–11 April 1994

In its twentieth year, the conference returns to Birmingham, its inaugural venue, taking place at the Gosta Green site of the Institute of Art and Design. The theme 'Forward: Art and Industry' is derived from the city's crest. It encapsulates the historic local association with the traditions of the British Arts and Crafts Movement, and summarises the conference programme, which gives equal emphasis to art and design history, including architecture, crafts, museology, and a wide range of current issues. The full programme of academic sessions is complemented by a range of related events reflecting this theme.

Proposals are still warmly welcomed for a number of sessions. Please contact conveners directly, providing a brief abstract. It may also be possible to develop an open session; proposals should be sent to the Administrator.

Organisers: Professor George T Noszlopy and Dr Kenneth Quickenden (University of Central England)

Administrators: Vicky Ley (academic sessions and bookings) and Lynn Woolley (finance and visits)
University of Central England, Institute of Art and Design, School of Theoretical and Historical Studies
in Art and Design, Gosta Green, Birmingham B4 7DX

Book Fair: Savita Ayling, 776 Leabridge Road, Leyton, London E17 9DN Tel and fax: 081 539 7005

General Information

Bookings

A booking form, including the address and phone number of the conference office, is included in this *Bulletin*. Early booking is advised for members wishing to attend visits or other special events.

Accommodation

Bed and breakfast may be booked through the conference office at a variety of venues and prices. Halls of residence are available on the Aston Campus, while accommodation in the nearby (walking distance) Royal Angus Thistle Hotel (Four Star) has been negotiated at an extremely favourable rate. Members are urged to book early to secure the room and price of their choice.

Sustenance

The conference fees include morning coffee, a buffet lunch, and afternoon tea; these will be served in the Institute of Art and Design refectory.

Registration

It will be possible to register from 0900 onwards in the foyer of the BIAD building. Please note that a surcharge of £10 will be payable by delegates booking on the day of the conference.

AAH Business

At the request of the Special Interest Groups (with the exception of Schools), they will have an initial meeting from 1000 – 1100 on Friday, and again on Sunday morning from 0900 – 1000. The AAH AGM will be held in the Lecture Theatre, Emma Jessie Phipps Building, Gosta Green, on Sunday from 1030 until 1300.

Receptions

Friday 8 April: Gas Hall, Birmingham Museum and Art Gallery, to be opened by the Lord Mayor of Birmingham.

Saturday 9 April: delegates may choose *either* the Ikon Gallery *or* the Barber Institute of Fine Arts.

Sunday 10 April: a choice of *either* a reception and exhibition at the Public Art

Commissions Agency *or* a recital by Alfred Brendel of Beethoven Piano Sonatas at Symphony Hall. A block booking of 200 tickets has been made, providing an extremely attractive discount; these may be purchased when booking, on a first-come, first-served basis.

Exhibitions

Special exhibitions to coincide with the conference may be viewed at the Birmingham Museum and Art Gallery during the reception:

Bikeart: The Art, Craft, and Lifestyle of the Custom Bike Movement, Gas Hall, 12 February – 8 May.

Vessels from Another World: Metaphysical Pots in Painted Stoneware by Elizabeth Fritsch – a touring exhibition from the Northern Centre for Contemporary Art, 26 February – 23 April.

The Ikon Gallery plans an exhibition (title to be confirmed), which will be open to delegates during the Saturday reception. In addition, the early history of the Birmingham School of Art, and the work of the prominent art educator Marion

BIRMINGHAM CONFERENCE

Richardson form the subject of two special exhibitions presented during the conference at the Gosta Green site by the Birmingham Institute of Art and Design.

Visits

Prices are for transport only. Delegates are reminded that admissions charges may be applicable in some cases. Lunch will be taken at a suitable venue en route, and the cost is not covered by the fee.

1. Warwickshire including Kenilworth Castle (12th–16th centuries, conservation); the Beauchamp Chapel in the collegiate church of St Mary, Warwick (Medieval, sculpture, Gothic ‘survival’); and Stoneleigh Abbey (12th – 18th centuries, 18th-century interiors). Led by Dr Richard Morris, Dept of History, University of Warwick’s Department of History of Art. Leaving Birmingham around 0915, and returning by 1630. Access difficult for wheelchairs. £10.

2. Canals and Industrial Design in Central Birmingham with Lewis Braithwaite: a morning walk along the tow-paths of the central canal system, leaving from the Baskerville Monument in Centenary Square at 1030, then after lunch going by coach to visit other canals in the central area, in Smethwick and (time permitting) the Netherton Canal Tunnel. Return to Birmingham 1700. Please note that tow-paths are notoriously muddy and the walks and canal exploration are not really suitable for people who have walking difficulties. £8.50.

3. Architecture in Outer Birmingham. A coach visit round the outer circle of Birmingham to see Aston Hall, Blakesley Manor, King’s Norton Green and Church, and Bournville Village – an exhibition of drawings of which will be on display at the conference. Stairs may prove a problem for some people in the old properties. Visit led by Dr Michael Harrison, School of Theoretical and Historical Studies in Art and Design, UCE. £8.00.

4. Leicester Museums: Dr Alison Yarrington, University of Leicester. £10.00.

5. The Black Country: Deborah

Gallery Talks

The Friday reception at the newly restored Gas Hall will be preceded by eight gallery talks. The delegates will be able to select from the following:

The Bikeart Exhibition – tour and talk Michael Diamond

Showroom to Gallery – the Making of the Gas Hall
Slide show, commentary, discussion. Evelyn Silber

Pre-Raphaelite Drawings Stephen Wildman

Italian 17th-century Painting Collection Jane Farrington

20th-century Collection Sheila McGregor

The Stained Glass Collection Glenys Wild

Vessels From Another World:
The Elizabeth Fritsch Collection Helen Spencer

Contemporary Craft Martin Ellis

The Barber Institute has agreed a similar provision of four gallery talks:

Gainsborough’s Harvest Wagon Paul Spencer-Longhurst

Veronese’s Visitation David Hemsoll

Murillo’s Marriage at Cana Richard Verdi

Whistler’s Symphony in White, No. III Alison Smith

Robinson, Senior Exhibitions Officer of Walsall Museum and Art Gallery, will guide delegates round the award-winning Garman Ryan collection (accumulated by Kathleen Garman, Jacob Epstein’s widow, and her friend, the sculptor Sally Ryan). In addition to work by Epstein himself, there is a collection of early 20th-century art – described in the *Radio Times* for their ‘Off the Wall’ series (13.7.93) as ‘one of the British art world’s best-kept secrets’.

There is also an exhibition exploring the realities, histories and mythologies of the Black Country, mixing local historical research and the exploitation of this theme by contemporary artists.

Lunch will be taken at a local ‘Black Country’ pub, and there will be an afternoon visit to the Walsall Leather Museum. While the museums can accommodate wheelchairs, we shall need to make arrangements at the lunch venue, so please advise us of your specific needs. The coach will leave Birmingham around 0930 and return for 1700. Admission to museums is free. £6.00.

6. Ironbridge Gorge Museum: with the staff of Staffordshire University. Leaving Birmingham at 0900, returning around 1800. The site is very extensive, so suggested areas to visit include the Museum of Iron (for those interested in graphics, ironwork, product design, industrial archaeology etc) and the Blists Hill site, including Jackfields Tile Works and the Coalport China Works (for industrial archaeologists and historical design and production of ceramics). £10.00.

7. Walking Tour of Central Birmingham: David Hemsoll of University of Birmingham will lead a walking tour of Inner City Birmingham, examining such buildings as the Law Courts, Pugin’s St Chad’s Cathedral, and the Soho area of the city. After lunch delegates can visit the Jewellery Quarter, where most of the jewellery made in Britain is produced, and the working museum there, showing the history of the silversmithing and jewellery industry in the city over 200 years, as well as the Smith & Pepper time capsule. The Jewellery Quarter itself has a

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fascinating range of buildings, including St Paul's Square, Birmingham's last 18th-century square, and many gems of Victorian architecture.

While the museums cater for wheelchair users, the tour of the city will involve a fair amount of walking and being on one's feet. Transport costs nil.

Academic Sessions

Orpheus and Daedalus: the power of art and the ideological transformations of myth in the imaging of religious and social harmony

Convener: Dr Adrian Hicken, Bath College of Higher Education, Faculty of Art and Music, 16 Somerset Place, Lansdown, Bath, BA1 5SF

Orpheus and Daedalus, together with Prometheus and Hephaistos, are amongst the earliest mythical personifications of civilising processes and institutions. The name Daedalus, which itself implies skill, became synonymous with the early developments of sculpted religious imagery, architecture, and mechanical ingenuity.

In post-Christian Europe, the mythic figure of Orpheus has been a dominant symbol, an analogue of Christ and the embodiment of the transfigurative power of art. Daedalian imagery survived less prominently, although the theme of Icarus, elaborated and embellished, developed into a principal emblem of tragic Promethean aspiration in 19th-century romanticism. Coevally, and more optimistically, *Icarie* was the name given by Cabet to the vision of communal life he hoped to establish in America with his followers, critical-utopian socialists favourably mentioned by Marx and Engels in the *Communist Manifesto*. Throughout the next fifty years, European avant-gardes, whether communistic, anarchistic, or nationalistic, posited utopian social unity, a new golden age: the harmonic integration of arts and technologies.

It is hoped that this session will provide

a forum for a number of papers addressing iconographical, socio-economic, and sociological problems associated with the arts, technology, architecture and social planning.

Speakers include Julia Fagan-King: *Love, Light and the Threshold of Mystical Perfection: Transcendental Idealism in the Early Paintings of Marie Laurencin and Marc Chagall*; Simon Unwin (Welsh School of Architecture, University of Wales): *The Loss of Place in the Spatial Labyrinths of 'Modern' Architecture*; Richard Hobbs (Department of French, University of Essex): *Odilon Redon and the survival of Orpheus*; Michael White (Department of History and Theory, University of Essex): *Dada Town Planning: The van Doesburg's 'City of Circulation'*.

Semper and Riegl

Convener: Richard Woodfield, The Nottingham Trent University, Nottingham NG1 4BU. Fax: 0602 486403\

Central Europe has made a significant contribution to the study of art history in the 20th century. One particularly interesting conjuncture has been between the conflicting ideas of Semper and Riegl. This session will be devoted to an analysis of the work of both men, and the influence they have had upon the development of art historiography and the understanding of the material practices of art. Guest speakers will be invited from Germany and Central Europe, but it is hoped that there will also be significant contributions from scholars in the UK and USA.

There is still space for one more paper at least; offers welcome. Speakers so far: Dr Rostislav Svácha (Czech Academy of Sciences): *Riegl on the Conservation of old monuments*; Dr Wojciech Balus (Jagiellonian University): *Remarks on Semper's Architectural Theory in relation to the Vitruvian tradition*; Dr Stefan Muthesius (University of East Anglia): *Aspects of the Volkskunst Movement before 1900: Riegl's Kunsthausfleiss und hausindustrie (1894)*; Dr Ján Bakos (Slovak

Academy of Sciences): *Truth versus Rhetoric: Riegl's polemics against Semper's conception of style*; Dr Paul Crowther (University of St Andrews): *Riegl's Theory of Art*; Dr Damjan Prelovsek (Ljubljana): *The Influence of Semper's Theories on the Architecture of Vienna in the Early 20th century*; Richard Woodfield (Nottingham Trent University) chair: Riegl Workshop based on the following recent publications: Riegl's *Late Roman Art Industry*, trans. R Winkes, Rome, 1985; Riegl's *Problems of Style*, trans. Kain, Princeton, 1993; Margaret Olin, *Forms of Representation in Alois Riegl's Theory of Art*, Penn. State Press, 1992; Margaret Iverson, *Alois Riegl: Art History and Theory*, MIT, 1993. (In the latter context, delegates might like to know that Cambridge University Press still has a few copies left of Gottfried Semper, *The Four Elements of Architecture and other writings*.)

Mass Production of Art in Pre-Industrial Europe

Convener: Dr T Frangenberg, University of Leicester, Department of Art History, University Road, Leicester, LE1 7RH

This session will study the multiplication or mass-production of images such as devotional paintings, cast sculpture, pilgrim badges, tourist souvenirs etc, from the Middle Ages to the 17th century. Contributions on the uses of such works, on the organisation of the workshops producing them, and on the locations where such production occurred, are as welcome as studies on individual groups and works.

Architecture: Beyond Style

Convener: Allan Haines, University of Central England, Birmingham School of Architecture, Faculty of the Built Environment, Perry Barr, Birmingham B42 2SU

The question of style has shifted from 18th-century traditionalism to later

eclecticism, overtaken by a 20th-century style, and finally to a pluralistic, personal response. These modifications have been accompanied by a changing emphasis on the unity between form and content.

According to Wolfflin, the world-view of an era is embodied in a style; more recently, style operates as a critique of prevailing conditions.

Interpretations and the role of style, coupled with the influence of the media, serve to question the relationship of form to meaning in architecture. The range of potential topics extends to notions of authenticity and style, the continued displacement of style by function, ideas of deep and surface style, and the role of personal style. Papers are welcome from 19th- and 20th-century areas of interest.

Speakers so far: Cliff Getty McMahon (University of St Andrews): *The Programme of I M Pei*; Professor Barry Bergdoll (Columbia University): *Attitudes of 19th-century French Architects toward collaborating with Industry*; and Lauren S Weingarden (Florida State University): title to be confirmed.

Art, Design and Ecology

Convener: Dr Pauline Madge, University of Central England, Birmingham Institute of Art and Design, Gosta Green, Birmingham B4 7DX

In recent years environmentalism and the concept of ecology has led to some rethinking in all professions and academic disciplines, including the history and practice of art, architecture and design. Eco-design puts into question the paradigms of design and industrial production and consumption which have long been taken for granted and eco-art has also raised issues of commodity aesthetics and ecology aesthetics.

Much of the ecological literature is inherently polemical and cannot be separated from the politics of environmentalism. A historical perspective which places developments in art, architecture and design within the context of

environmentalism as a cultural and political movement can perform a very useful role at the moment: by helping to clarify the confusing range of current ideas and issues and explaining their origins it can offer a critique of current practice and orthodoxy. The study of art and design or ecology over the last twenty-five or so years can therefore help to contextualise current practice, and ecologically based research into the history of art and design in this and earlier periods can provide a new perspective on the nature of art and design in pre-industrial and industrial societies and lead to the reassessment of familiar material.

This session will explore some of these issues via history and current practice and is intended to be inter- or multi-disciplinary in nature. Contributions are invited from different fields and could include: Theory, methodology and historiography; Pre-industrial design and society: a model for ecological design? Pre-colonial art and design in the Third World; 19th-century precursors: industrial society and its critics; Early green thinkers: Ruskin, Morris, Mumford, Geddes; Alternative communities in the 19th century; The Modern Movement and Ecology: was the Modern Movement ecologically philistine? National Socialism and eco-art and design in Germany in the 30s; Alternative technology and 'design for need' in the 70s; Design and appropriate technology since the 60s; Victor Papanek: a re-appraisal; Gui Bonsiepe and design in Latin America; Green Design and Green Capitalism; Green Consumerism and its critics; Art design, and green economics; Art and radical ecology; Eco-feminism and its implications for art and design; Ecology and fashion; Ecological design and postmodernism; Eco-architecture: buildings and health; The Sustainable City.

Henry Okraglik and Andrew Sweatman (Royal Melbourne Institute of Technology) *Visions in the Desert*; Dr Nigel Whitely (Lancaster University) title to be confirmed; Dr Janice Helland (Concordia University) *Artistic Advocate: Mary Rose Hill Burton and the Falls of Foyers*; Dr Pauline Madge (UCE): *Shades of Green Design*.

Pre-Raphaelite Art and Literature

Convener: Ellen Harding, University of Central England, Birmingham Institute of Art and Design, Gosta Green, Birmingham B4 7DX

The focus of the session will be on the relationship between image and text. Papers on art and industry will, of course, be welcome, but the range of subjects in this session will be broader than that of the main Conference. Contributions are invited on: painting and literature; book illustration and other applied arts; the critical reception of the Pre-Raphaelites and their followers; feminist issues, the relationship between the Pre-Raphaelite Brotherhood and the Aesthetic and Arts and Crafts Movements; the influence of the Pre-Raphaelites and their followers on writers and artists abroad.

Speakers so far include Mr Stephen Wildman (Deputy Keeper (Prints and Drawings) Birmingham Museums and Art Gallery): *'Unregarded charms': Ford Madox Brown's illustrations of Byron*; Dr Alastair Grieve (University of East Anglia): *Highland rocks, water, girls, Clough, Ruskin and Millais in 1853*; Dr Kate Flint (Linacre College, Faculty of English, Oxford University): *Blindness and Insight: Millais' The Blind Girl and the limits of representation*; Professor Dianne Macleod, (University of California, Davis): *Pre-Raphaelite Patrons: Art and Industry*; Dr Paul Barlow (Northumbria University): *Local Disturbances: Madox Brown's Manchester Murals and the Vitality of Naivety*; Dr Nicola Gordon Bowe (National College of Art and Design, Dublin): *Graphic Imagery in Irish book illustration and stained glass c1906 – 1925*; Alison Smith (Barber Institute of Fine Arts): *Close Encounters: Millais' Knight Errant and the Victorian Nude*; Jan Marsh, title to be confirmed; Ericka Stock: *Dante Gabriel Rossetti and the Wierd*.

Museology and Curatorship Now

Conveners: Dr Mark Evans, Department of Art, National Museum of Wales, Cathays

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Park, Cardiff CF1 3NP; Dr Carolyn Sargentson, Furniture and Woodwork Collection, Victoria and Albert Museum, Cromwell Road, South Kensington, London SW7 2RL

Currently, many museum curators are caught between the development of art and design history away from their traditional strong point of object-based research and the increasing emphasis within museums on managerial skills at the expense of scholarly knowledge. New lines of enquiry, frequently reapplied from other disciplines, influence principles of display and interpretation, while steady progress in the physical analysis of works of art has transformed the role of the scholarly curator *vis à vis* that of the conservator or scientific advisor. This session seeks to address the above issues, highlighting both the links and divergences between theoretical museology and empirical curatorship in the fine and applied arts. Contributions are sought from curators, conservators, academics and others concerned with the theory and practice of museums and galleries.

Confirmed papers include: Paul Spencer-Longhurst (Barber Institute of Fine Arts): *The Barber Institute of Fine Arts: Sixty Years of Development and Adaption*; Trevor Coombs (University of Bradford): *Victorian Patronage: the Problem of Giving*; Timothy Stevens (National Museum of Wales): *Building and Housing a National Collection: The National Museum of Wales 1882 – 1993*.

Representation in Science and Technology

Convener: Professor Martin Kemp, University of St Andrews, St Andrews, Fife KY16 9AL

The visual image has played a vital role in science and technology, not just in illustration but also in processes of visualisation and mental modelling. Even considered strictly as illustration, the visual image in science is far more complex than

is often acknowledged, and involves interlocked questions of technique, medium, production, patronage, viewing and reception. We need to take into account both the semantics of the visual image in itself and in relation to written texts. In terms of visualisation, we need to analyse how the resources of representation relate to the types of conceptual modelling that have been involved in the generation and communication of ideas, observations, structures and processes in the various kinds of sciences and technologies. The range of potential topics extends from ancient science (eg why Greek anatomists decried illustration) to recent techniques of computer modelling, from the linear diagrams of geometry to the naturalistic depictions of natural history, and from the technical drawing to the photograph. All the papers will be expected to examine *how* the images work in their contexts rather than simply documenting an incident in the history of scientific illustration.

The following speakers have provisionally agreed the following subjects, titles to be confirmed: Dr Vivian Nutton (to be confirmed) (Historian of Medicine): *Illustration and Non Illustration in Anatomy*; Dr Donald Hill (Historian of Islamic Science): *Illustration in Islamic Technology*; Dr J.V. Field (Historian of Mathematics etc, Perspective and Art) on *Representation in Geometry, with special reference to Piero della Francesca*; Dr Graham Hollister-Short (Historian of Technology): *An Aspect of Technological Illustration*; Dr Gerard Turner (Historian of Science, especially scientific instruments): *Representing Images in Microscopy*; Dr David Knight (Historian of Science, including Natural Sciences and Chemistry): *Representation in Chemistry*; Dr Jeffery H. Rosen (Historian of Art, 19th–20th Century, and the History of Graphic Art): *Zoological Photograms in Mid-19th Century France*. The Convener will provide a framework, concerning the representation of the 'Real'.

Silversmithing and Jewellery

Convener: Dr Kenneth Quickenden, University of Central England, Birmingham Institute of Art and Design, Gosta Green, Birmingham B4 7DX

Using Western examples from the 18th century to the modern period, this session will explore the interdependent themes of production and marketing of jewellery, silversmithing, and their allied trades. These items in particular have been the subjects of much recent research, some of which has yet to be published. The session will provide an opportunity for the discussion and dissemination of that research.

Confirmed papers so far include: Helen Clifford (Ashmolean, Oxford) on Parker and Wakelin and their sub-contractors; Kenneth Quickenden (UCE): *The Interface between the Production and Marketing of Boulton and Fothergill silver*; Richard Manwaring-Baines (London College of Fashion) on Elkington & Co; Cynthia Weaver (UCE): *The Development of Costume-Jewellery in England between c1910 and c1930 under the Impacts of Suffrage and World War I*; Shena Mason (Jewellery Quarter Discover Centre): *Real Jewellery for the World and his Wife: Developments in the Birmingham Jewellery Trade, 1930–1992*.

Application of Interactive Computer Systems to Art and Design History

Convener: Andy Saxon, Interactive Media Coordinator, University of Central England, Birmingham Institute of Art and Design, Gosta Green Birmingham B4 7DX; Tel. 021 331 5870 (24-hour answering machine); Fax: 021 333 6020 (24-hour access)

The arrival of interactive computer systems in the Art and Design History area offers users access to information on a hitherto unparalleled scale. Point of information; public access; collections management; multimedia databasing and scientific analysis are some of the areas that have

benefited from involvement with new technology.

This session seeks to address philosophical and practical issues facing contemporary development and implementation of Art and Design History interactive systems. Contributors are invited to explore the 'interface' between the specialist areas of Art and Design History and Interactive Systems Development, including, but not limited to: The impact of new technology; Issues pertaining to systems development; Demonstration of prototypic and current systems; Institutional perspectives; User needs; Overview of current progress; Emerging trends.

Papers agreed so far: Professor William Vaughan (Birkbeck College): title to be confirmed; Jeremy Rees (International Visual Arts Information Network) on the Brancusi Project.

Architecture and National Identity

Convener: Professor Toshio Watanabe, Chelsea College of Art and Design, Manresa Road, London SW3 6LS; Tel: 071 352 3655

Already in 1882 Ernest Renan warned us not to confuse a nation with dynasty, race, religion, language, community of interest or geography. He called a nation a kind of moral conscience but also pointed out that forgetfulness is a crucial factor in the creation of a nation. Some of his optimism seems misplaced now, but the issue of national identity itself is as vivid and relevant as ever.

This session will explore how the issue of national identity related in particular to architecture. Since the 18th century, architecture was used as one of the most powerful means for expressing national identity. Some public buildings, such as the Houses of Parliament or the Sydney Opera House, became for many the symbol of a particular nationhood itself. How did the patrons or the architects try to express national identity in a building? How was a particular building then received by the

people whose national identity it purported to represent? Or by those whose identity it ignored? How do we gauge success in these matters and what, in architectural terms, contributes towards the formation of such identity? How does architectural style then relate to these issues? Can, for example, a seemingly universal style such as Neo-Classicism represent a particular national identity? In order to try to answer these questions, we need to look into the cross-currents of conflicting allegiances and ideologies.

It is intended that this session will deal with examples both from what is commonly perceived as the centre and from the margin, eg Eastern as well as Western Europe, non-European as well as European nations.

Papers provisionally agreed include: Tamás Aknai (Janus Pannonius University, Pécs): *New Hungarian Experiments towards an Architectural Identity (1960 – 1990)*; Dalia Manor (freelance art historian and critic, London): *From Orientalism to Modernism. Problems of local and international styles in the architecture of pre-state Israel (the 1920 and 1930s)*; Randall Rhodes (Buffalo State College): *Twin Towers: America and Capitalism*; Hellmut Wohl (Boston University): *The Manueline Style: Architecture as a Symbol of National Renown in Portugal*; Toshio Watanabe (Chelsea College of Art and Design, London Institute): *Style and Identity: the debate surrounding Sir Gilbert Scott's design for Hamburg Town Hall*.

Modern Photojournalism

Convener: Michael Hallett, University of Central England, Birmingham Institute of Art and Design, Gosta Green, Birmingham B4 7DX

The history and place of 'modern photojournalism' within photographic history is being continually re-evaluated, particularly within a social and cultural context. The scope of this call for papers ranges from the developments of pictorial journalism in the mid- to late 1920s in Germany through to the current expansion

and use of new technologies. Of particular interest would be the inter-relationships of the German pictorial magazines of the late 1920s; relationships between image, text and layout; the concerns of 'truth' within the electronic imaging context. Papers encompassing the precursors of modern photojournalism would also be welcome.

Speakers so far include: Penelope Rook (Courtauld Institute): *Vu as a forum for photography from the late 1920s*; Michael Hallett (UCE): *The Interrelationship between the Pesti Naplo Magazine and Weekly Illustrated*; Colin Osman (formerly editor of *Creative Camera*): *The Berliner Illustrierte Zeitung*; John Welchman (University of California, San Diego): *Glasnost as an Allegory of the Soviet 60s: Photojournalism into Art*.

Iconography of The Worker

Convener: Nicholas Tromans, Barber Inst. of Fine Arts, University of Birmingham, Edgbaston, Birmingham B15 2TT

This session will examine some of the ways in which manual workers have been presented in the visual arts from prehistory to the present day. The intention is to take a traditional iconographic approach to the subject, and papers will be expected to make a fairly rigorous survey of the relevant material from within geographically and chronologically well-defined areas. Especially welcome would be papers dealing with less conspicuous representations of workers, such as those to be found in religious and mythological images, and papers treating pre-industrial revolutions topics generally. Other interesting approaches might include the analysis of workers' own images of themselves (eg the art of guilds, trade unions, and friendly societies) or of ancient Greek, Roman or Egyptian art.

Speakers include: Dr Valerie Mainz (Leeds University): *The Industry of the Artist in 18th-century France*; Dr Sighle Bhreatnach-Lynch (University College, Dublin): *Imaging the Peasant in Work in Post-famine Ireland*.

De Diversis Artibus: Metalwork and other arts of design before 1450

Conveners: Virginia Glen, Royal Scottish Museum, and Robert Gibbs, University of Glasgow, Department of Art History, Glasgow G12 8QQ

Before the 15th-century humanist 'Renaissance' the so-called Fine Arts were not privileged: indeed metalwork and jewellery constituted the *ars sacra* on which the most costly commissions were lavished and to which the greatest of medieval artists like Nicholas of Verdun dedicated themselves. This session will explore the current state of research in this and related fields.

The Iconography of the Machine

Convener: John Graves-Smith, Staffordshire University, School of Arts, College Road, Stoke on Trent, ST4 2DE

The image of the machine in art has a dual aspect. It has stood as the exemplar of a perfect functionalism, outside the vagaries of taste and uncontaminated by the need to pander to visual desire. Yet it has also been relentlessly anthropomorphised and invested with hope and fear.

How unique is the experience of the past two hundred years? Are the much vaunted 'invisible technologies' finally consigning the machine as visual metaphor to irredeemable quaintness? Contributions are invited from all areas of art history.

Speakers agreed so far: Susan Malvern (University of Reading): *Dinosaurs and War Machines*; Brian Sullivan (Staffordshire University): *Rhetoric and Reality: De Stijl and the Absent Machine*; Marsha Meskimmon (Staffordshire University): *Prostitutes, Mannequins and Machines: Gender and Industrialisation in Weimar Germany*; John Graves-Smith (Staffordshire University): *Paul Delvaux and the Railways*; Phillip Ward-Jackson (Courtauld Institute): *Mechanisation and Sculpture in the Third Republic*. Further proposals would be welcome. It would be of particular interest to have papers which

look at the subject from outside the paradigm of Western modernism, either by taking topics from periods preceding the Industrial Revolution, or by considering non-Western perspectives.

Utopia: Idea and Image

Convener: Simon Sadler, University of Central England, Birmingham Institute of Art and Design, Gosta Green, Birmingham B4 7DX

Birmingham boasts one of the country's most famous model settlements, Bournville, but envisagements of perfect places have always been contested. It is intended that this session should explore ideas of utopia and dystopia from their inception to the present day. Any utopian or dystopian theme from architecture, design, literature and cultural theory will be considered for presentation, and papers on utopian and dystopian visions in the fine arts are particularly welcome.

Speakers confirmed: Colin Rhodes (Loughborough College of Art and Design): *'One's-Self I Sing': Brücke attempts to reconcile freedom and the city*; David Wragg (University of Nottingham): *Wyndham Lewis and the politics of Dystopia*; Monika Puloy (University of Hertfordshire): title to be confirmed; Michael Harrison (UCE): *'A Practical Utopia': Bournville*; Duncan Flatman (UCE): *'Staybrite City': the allure of the stainless steel 'home untarnishable' at the 1934 Daily Mail Ideal Home Exhibition*.

Public Art and Industrial Process

Convener: Michael Diamond, Birmingham Museums and Art Gallery, Chamberlain Square, Birmingham B3 3DH

This session will focus on contemporary issues associated with public art. These are likely to include the relationship between the artists and some of the industrial processes now being used, the role of sponsors, and the relationship between public art and the public. Contributions

concerned with these and related issues are welcome.

Women as Patrons of Renaissance Art: 1300–1600

Convener: Dr Jaynie Anderson, 40 Regency Square, Brighton BN1 2FJ

Papers are invited which address aspects of women's patronage in Renaissance Europe, whether secular or ecclesiastical. They may include princesses, consorts of rulers, widows and nuns. Particular attention will be devoted to historical responses to imagery commissioned by women, the legal constraints of female patronage, and women's roles not only as patrons of art and architecture, but also in the decorative arts, fashion and printing, areas that have been marginalised by traditional histories of patronage.

Speakers will include: Dr Catherine King (The Open University): *Women and Antiquity, Redefining the Feminine*; Dr Dagmar Eichberger (University of Melbourne), Rupert Shepherd (Courtauld Institute of Art), and Dr Tom Tolley (University of Edinburgh); titles of these papers will be confirmed.

Evocation, Description, and Evaluation: the Languages of Art Criticism from Reynolds to Bell

Conveners: Dr Paul Barlow (Northumbria University), 121 Pitville Avenue, Mossley Hill, L18 7JF; Dr Colin Trodd (Sunderland University)

Recently the question of value has come to feature with increasing prominence in contemporary debate about cultural experience. This concern makes it both timely and important to reconsider the language through which value has been expressed in art criticism. From the end of the 18th century through the 20th century the languages of art criticism have undergone considerable change and development. These developments may be related to the emergence of modern

industrial society. This session seeks to explore that relationship by looking at the ways in which the literature which has developed in order to speak of the experience of art and to express the worth of creative endeavour has been affected by the way in which ideas concerning value have been articulated within society as a whole. Has the terminology of art criticism repeated, added to, or contradicted other accounts of value? What was the relationship between the art criticism which developed in newspapers and periodicals during the 19th century and the practices of artists themselves? Did the evocative style of writing developed by writers such as Hazlitt emerge in response to the perceived need to develop a form of writing about art which evades the demands of a commercial society increasingly inclined to construe value in terms of exchange of commodities? How does this relate to the forms of criticism and evocation to be found in the work of more recent writers concerned to proffer the possibility of aesthetic experience?

Speakers include: John Storey (Sunderland University): *The Inescapable Terrain; The Rediscovery of Value*; John Byrne (Southport College of Further Education): *Value, Ideology and Science*; Michaela Giebelhausen (Worcester College, Oxford): *Language and the Construction of Value in the reviews of Pre-Raphaelite paintings, 1849 – 1854*; Paul Usherwood (University of Northumbria): *William Bell Scott and the idea of Northern Philistinism*; Bob Priest (The Open University): *Work, Words, Value: Ford Madox Brown's 1865 Exhibition*; Paul Barlow (University of Northumbria): *The Descriptive Elegy:*

Hazlitt and the Language of Art Criticism; Colin Trodd (Sunderland University): *Representing the Genesis of Value and the Limits of Landscape: G.F. Watts' The First Oyster Eater*; David Peters Corbett (Manchester Metropolitan University): *Ekphrasis and Anxiety: Value and the Conjunction of Presence in Late Romantic Art Criticism, Charles Ricketts and Laurence Binyon*; Peter Quinn (Sunderland University): *Local Art: the local and the modern in the North-East of England in the 19th century.*

Drawing 1400–1600: Invention and Innovation

Convener: Stuart Currie (Birkbeck College)
4 Hazledene Road, Chiswick, London W4 3JB

This session aims to provide a forum for the discussion and reassessment of the many inventive ways in which artists utilised drawing between the late Medieval and early Baroque periods.

It will investigate the drawing procedures and technical innovations employed by artists as they sought appropriate visual responses to new artistic challenges and developments in subject matter which arose with the political, religious, scientific and cultural changes that took place during the Renaissance.

Consideration will also be given to the expansions in drawing practice which accompanied the proliferation of specialised areas of artistic activity such as printmaking, the study of anatomy, tapestry designing, ephemeral decorative schemes and other design-related areas.

Further points of departure will be the relationship of drawings to concepts of reality, rhetoric and decorum and to questions of *disegno* and *maniera*.

Although the session intends to focus on the 15th and 16th centuries, contributions of a comparative nature will be welcome from across the wider chronological field.

Papers include: Julia Watson (University of Leicester): *Drawing and Design in late 14th-century France: the case for the sculptor*; Susie Nash (Courtauld Institute): *Invention, Imitation or Good Business Sense? The uses of drawing in the production of some French books of hours*; Francis Ames-Lewis (Birkbeck College): *Training and Practice in the early Renaissance Workshop: observations on Benozzo Gozzoli's Rotterdam Sketchbook*; Lucy Whitaker (Christ Church Picture Gallery): *Maso Finiguerra and early Florentine Printmaking*; Alison Wright (University College, London): *Mantegna and Pollaiuolo: artistic personality and the marketing of invention*; Claire van Cleave (Lincoln College, Oxford): *Luca Signorelli's Studies of the Human Figure*; Stuart Currie (Birkbeck College): *Invenzione, disegno e fatica: two drawings by Naldini for an altarpiece in post-Tridentine Florence*; Michael Bury (University of Edinburgh): *Antonio Tempesta: invention and drawing in late 16th- and early 17th-century Italian printmaking*; Clare Robertson (Reading University): *Annibale Carracci and invenzione: the early drawings*; Charles Ford (University College, London): *The Trade in Drawings in Northern Art.*

MOVING THROUGH DESIGN

The Culture of Transport and Travel

17–19 December 1993

La Sainte Union College of Higher Education, Southampton

15th Annual Conference of the Design History Society

This year's annual conference of the Design History Society aims to promote multi-disciplinary approaches to the history of transport design and the cultural and economic significance of movement and travel. Architecture, interior design, graphics and textiles, are some of the areas to be considered alongside product and engineering design. The conference will also focus upon movements and changes in conceptions of space, time, speed, distance, and definitions of national and cultural identity. Underlying the context of the conference theme is the uneasy relationship

between production, distribution, consumption, the quality of our environment and the spaces through which we move, to which we travel, and which, for better or worse, we share with systems of mass transportation.

Keynote speakers include James Woudhuysen of the Henley Centre for Forecasting; Simon Fairlie, Editor of *The Ecologist* and campaigner against the M3 Twyford Down extension; and Michael Ware, Curator of the National Motor Museum, Beaulieu. A wide range of contributions has been received by the

co-organisers, and the conference will address an equally wide range of participants, including researchers, teachers, students and practising designers with interests in the history of art, design and technology, economic and social history, cultural geography, film and cultural studies, and museum studies.

For details of the provisional conference programme, please see the booking form enclosed with this issue of the *Bulletin*, or contact Keith Bartlett on Bournemouth and Poole College of Art and Design, tel: 0202 533011, fax: 0202 537729.

IMAGINING CORNWALL

English Modernism, Tourism and the Pleasure Periphery

2–4 September 1994

Tate St Ives & Falmouth School of Art & Design

Call for Papers

The opening of the Tate Gallery St Ives has highlighted the need for a reassessment of mid-century English modernism, while recent work in art history, sociology and cultural studies has opened new perspectives on nostalgia, tourism and national identity. The aim of this conference is to explore the relation between these issues, and papers are invited that address

aspects of this in any field of visual culture. It is intended that the papers will be published.

For further information and offers of papers contact: Dr David Cottington, Falmouth School of Art and Design, Woodlane, Falmouth, Cornwall TR11 2NB, tel: 0326 211077.

THE VICTORIANS AND RACE

8–9 July 1995

University of Leicester

Call for Papers

The Victorian Studies Centre and the History of Art department at Leicester University are organising this international, interdisciplinary conference, which will seek to examine the issue of race on several levels: representation, social theory and ethnic experience. The conference will provide a forum for dialogue among art historians, social historians, literary theorists, theatre historians, sociologists and historians of science. Publication of the proceedings is planned.

The deadline for titles and abstracts is **1 April 1994**. Final decisions will be announced on 1 May 1994. Full texts of the selected papers (including footnotes) will need to be received three weeks before the date of the conference.

For further information contact Dr Shearer West, Dept. of History of Art, University of Leicester, Leicester LE1 7RH.

Conformity and Dissent in Renaissance Venice

18–19 March 1994

National Gallery, London

This conference, sponsored by the Society for Renaissance Studies, will focus on the nature of conformity and dissent in the Venetian context, and on the existence and survival of a distinctively Venetian tradition in art and architecture, religion, morality

and literature. Speakers include Richard Cocke, Paul Hills, Peter Humfrey and Joachim Strupp. Further details are available from Nicholas Davidson, Department of History, University of Leicester, Leicester LE1 7RH.

ROMANTIC GEOGRAPHIES

27–29 September 1994

University of Glasgow

Organised by The University of Glasgow Centre for European Romanticism

Call for Papers

The Centre for European Romanticism plans the above interdisciplinary conference as an attempt to renew thinking on Romantics' concepts of geography. Four main focuses are envisaged:

North/south/east/west. An examination of Romantic myths of the literatures of the north and the south. The renewal of the conception of the east, source of spirituality but embodiment of despotism. Is there a European myth of the west? Are there different national perspectives on these issues?

Travel/tourism/pilgrimage. Exploration of the physical world and its transformation into a search for the inner

world of the self. The evolution of the Grand Tour. Pilgrimage: Greece and the Holy Land.

Topographic features. Hills, lakes, forests, etc. Are they microcosmic reflections of our first two categories, or do they offer a distinctive perspective on Romantic geography?

Imagined or fantastic geographies. To what extent are Romantic utopias conceived in geographical terms?

An excursion to Argyll will be available as an optional continuation of the conference. It is hoped that this will be of interest to most participants.

Papers should not exceed 40 minutes.

While the preferred language of the conference is English, papers will be readily accepted in French or German. It is hoped that abstracts will be available in English, French and German. Please send the title of your proposed paper, together with a brief indication of content to the organiser named below. Proposals should be sent as soon as possible to:

Professor C Smethurst
Centre for European Romanticism
Department of French
University of Glasgow
Glasgow G12 8QL
Scotland

EXHIBITION NEWS

THE NEW NINETEENTH-CENTURY EUROPEAN PAINTINGS AND SCULPTURE GALLERIES

The Metropolitan Museum of Art, New York

The Metropolitan Museum of Art opened its new Nineteenth-Century European Paintings and Sculptures Galleries on 21 September 1993. Following an extensive two-year renovation programme, which cost in excess of \$13 million, the new galleries contain some of the world's greatest Romantic, Neoclassical, Impressionist and Post-Impressionist paintings, together with an excellent collection of 19th-century European sculpture.

Though occupying the same areas as before, the renovated galleries have substantially more exhibition wall space.

The large, open area with temporary partitions that formed the core of the former 19th-century galleries has been converted into a suite of rooms in a 19th-century Beaux-Arts style, incorporating classical moldings, cornices and door-surrounds adapted from the original designs made for the Metropolitan by the architects McKim, Mead and White in the early years of this century.

The resulting expansion of hanging space allows the Museum to exhibit more of its collection, including 53 paintings from Ambassador and Mrs Walter H Annenberg's collection of 19th-century

French art. The works comprise one of the most important collections of Impressionist and Post-Impressionist art in private hands. The Annenberg pictures will be on view until mid-December 1993, at which time the galleries will be reinstalled with works from the permanent collection. Also on show as part of the inaugural display will be recently acquired works by Degas, Morisot, Pissaro and Sisley. In addition, there will be two paintings by Vincent van Gogh – *Shoes* and *Wheat Field with Cypresses* – new to the Museum this year.

NATIONAL GALLERY, LONDON

Making and Meaning: The Wilton Diptych

Until 12 December 1993

Admission free

The Wilton Diptych is a rare surviving example of English panel painting from the later Middle Ages. Much about its origin and purpose remains unclear, but it was probably painted for Richard II, who is shown being presented to the Virgin and Child by three saints.

This exhibition, the first in a new series entitled *Making and Meaning* which will focus on major painting in the Collection, explores the significance of the diptych in connection with Richard's obsession with the sacred nature of his kingship and sets it within its historical context. Loans of paintings, manuscripts, sculpture, stained glass and jewellery will be assembled to elucidate the imagery of the

diptych and technical evidence will be used to throw light on how it was painted and the possible origins of its painter.

A resource pack (price £8.50), designed for History teachers working with Key Stage 3 Medieval Realms: Britain 1066–1500 and also for primary class teachers, has been produced by The National Gallery Education Department. This (along with the exhibition catalogue (£10) and a video (£15.50)) is available from National Gallery shops or by mail order from:

National Gallery
Publications Ltd
5–6 Pall Mall East
London SW1Y 5BA
Tel: 071 839 8544.

Claude: The Poetic Landscape

26 January–10 April 1994

Admission £3; concessions £1.50

Claude has long been admired for his panoramic views and luminous effects of light, yet it is less often remarked that many of these landscapes represent incidents from literature – particularly the Bible and the classical poetry of Ovid and Virgil. This exhibition takes a new look at Claude as a painter of stories, bringing together some 28 paintings and over 50 drawings to examine how important the subjects of his pictures were to the artist, and how far they determined the form of his compositions.

Most of the paintings are drawn from public and private collections in Britain. They include the celebrated pair of Altieri Claudes from Anglesey Abbey, several works from

Holkham Hall, *Ascania shooting the Stag of Silvia* from the Ashmolean Museum and paintings from the National Museum of Wales, the National Gallery of Scotland and Manchester City Art Gallery. Drawings have also been lent from here and abroad.

The exhibition, which is accompanied by a fully illustrated catalogue written by the organiser, Dr Humphrey Wine, and a video on the artist written by Dr Helen Langdon, will explore the special significance for Claude and his patrons of the idealised settings of incidents from myth, history and the Bible, while at the same time bringing together many of the artist's most beautiful paintings and drawings.

FREDERICK WILLIAM ELWELL (1870 – 1958)

A Northern Artist

17 November 1993– 23 January 1994

The Laing Art Gallery, Newcastle

Fred Elwell, born in Beverley, Yorkshire, was a realistic painter, particularly renowned for his portraits and scenes of daily life, which give an excellent record of life in Beverley. He also produced many landscapes and still lifes and had work commissioned by the Royal Family. He trained at the Royal Academy and Antwerp, drawing inspiration from the people around him and his life experiences, which even involved following a circus while living in a Gipsy caravan.

There will be around 80 paintings on show, including a portrait of King George V (1932), on loan from HM the Queen.

This exhibition of Elwell's work, organised by the Ferens Art Gallery, is the first to visit the North East since the 1920s and brings together some of his most beautiful and recognisable works, including *First Born* (1913) and *Preparations*.

Research for the exhibition was undertaken by Wendy Loncaster, who has just published a book on Fred Elwell's life

and work and has rediscovered many pieces of his work thought lost.

For further information, contact:
Helen Gray, Press Officer,
Tyne and Wear Museums
Blandford House
Blandford Square
Newcastle-upon-Tyne
Tyne and Wear
NE1 4JA.

Tel: 091 232 6789
Fax: 091 230 2614.

LOS ANGELES COUNTY MUSEUM OF ART

Caspar David Friedrich to Ferdinand Hodler: A Romantic Tradition

3 October 1993– 2 January 1994

*Paintings and Drawings from the Oskar Reinhart
Foundation, Winterthur*

The Oskar Reinhart Foundation in Winterthur, Switzerland has one of the most outstanding collections of German and Swiss art in the world. This exhibition marks the first time works from the Foundation have been lent from its museum and more than 100 works by 18th- and 19th-century Swiss, German and Austrian artists will be featured.

John Heartfield: Photomontages

7 October 1993 – 2 January 1994

This exhibition will feature a selection of approximately 100 works done during the 1930s by John Heartfield (1891–1968), long recognised as one of the inventors of photomontage. Developed out of the cubist collage, photomontage juxtaposed photographs and text to startling effect. In Heartfield's case, photomontage became a weapon with which to combat social inequalities, first of Weimar Germany with its mass unemployment and then of Nazi Germany with its culture of death and violence. He created works that are among the most powerful images of political art of the period.

Expressionist Utopias: Paradise, Metropolis, Architectural Fantasy

21 October 1993– 2 January 1994

Organised by the Museum, this exhibition will explore themes of utopia and fantasy that sustained artists' faith in the power of art to reshape a better world in Germany during the tumultuous era following World War I. The exhibition will primarily consist of drawings, prints, watercolours, and collages, but will also include a number of three-dimensional architectural models among its 230 works.

The Golden Age of Danish Painting

24 October 1993– 2 January 1994

Denmark's 'Golden Age' of painting will be celebrated in this exhibition of approximately 100 works created between 1780–1850. Co-organised by the Museum and The Metropolitan Museum of Art, the exhibition will include landscapes, cityscapes, marine views, portraits, and scenes of everyday life by Danish artists such as Jens Juel, Christoffer Wilhelm Eckersberg, Constantin Hansen, Christen Købke, and Johan Thomas Lundbye. The majority of the works will be loaned from Danish museums; many of the paintings have never before been seen in the United States.

Masterpiece in Focus: *Magdalene with the Smoking Flame*

by Georges de La Tour

4 November 1993– 6 February 1994

This focused exhibition, one in a continuing series, examines Georges de La Tour's *Magdalene with the Smoking Flame* (c1636-8), one of the masterpieces of French painting in the Museum. The theme of the painting – that of a penitent Magdalene – was popular in 17th-century art and one that La Tour painted on at least six occasions. A slightly earlier version of the same subject belongs to the National Gallery of Art in Washington DC, and has been lent to the Museum for this exhibition.

Picasso and the Weeping Women: The Years of Marie- Therese Walter and Dora Maar

13 February – 1 May 1994

Considered among the most stirring and dramatic pictures in this remarkable artist's prolific body of work, Picasso's depictions of weeping women are contemporary with his epic 1937 painting *Guernica*. This exhibition is the first to focus on Picasso's images of weeping women and situate them in the context of his portrayals of his first wife, Olga Koklova (1927–29), and his mistresses Marie-Therese Walter (1932–38) and Dora Maar (1937–42). Specifically, the show will concentrate on the artist's obsession with aspects of the human face.

Academic Organiser Needed for CIHA Congress, London 2000

London will be acting as host to the Congress of the Comité International d'Histoire de l'Art in the year 2000, in early September. The overall theme of the Congress will be the notion of 'time' in relation to the visual arts and their history. An informal working group, chaired by myself, has been meeting to discuss preliminary ideas and plans.

We are seeking to appoint an academic organiser for the Congress. The appointment will be made by the British National Committee of CIHA, in consultation with the Executive Committee of the AAH. We are now inviting applications from individuals who would be interested in organising the Congress, from those parties whom we should consider as possible organisers. Applications and suggestions should be made to me at the address below (comments on suggested candidates will be treated in strict confidence).

The chosen person will need to combine a number of qualities:

- high professional standing
- good organisational skills and experience in organising a major conference
- a pluralist approach to the subject, which welcomes new methodologies but does not exclude more traditional approaches
- fluency in at least one foreign language (official CIHA business is conducted in French, though English is also widely used; German and Spanish would also be particularly valuable)
- easy access to London, where the Congress will be held
- the possibility of some institutional support (eg secretarial)
- willingness to be involved in fund-raising activities. (It is envisaged that a professional conference organiser will be hired to organise the logistics of the Congress, but money will have to be raised for this and other purposes).

The position will, in the first instance be an honorary one, and the possibility of future remuneration is dependent on the future funding and administrative structure of the Congress.

According to the present statutes of CIHA, the Congress Organiser for 2000 will become an *ex officio* member of the CIHA central committee (*bureau*) at the next CIHA Congress (Amsterdam 1996), and then, after the 2000 Congress, will be proposed as President of CIHA itself until the Congress after that (scheduled for Canada 2004).

John House
Chair, British National CIHA Committee
Courtauld Institute of Art
Somerset House
Strand
London WC2R 0RN

Executive Committee Open Meeting

We have spent numbers of hours, and dedicated almost whole meetings to our discussions of the 'Way Forward' proposals. We, through the Chair, Nigel Llewellyn, have communicated with you in the pages of the *Bulletin* and in the discussions set out at the Annual General Meeting held at the London Conference. The purpose of these discussions has been to find out what the membership values most in the work of the Association, and to try to make sure that our efforts are best spent. And, as the Chair pointed out in his annual report for 1992-1993 (*Bulletin* 49), the Association 'has reached a crossroads' - 'we can find extra resources to...expand', or, 'we can remain ...a society of enthusiasts'.

We have started a new cycle of Executive Committee meetings, with more business than ever. It is hard, once set on a path, to 'rein in our ambitions'. Members have expectations; the external world, once it starts to listen, waits to hear more - business ever increases. Our EC is strong, with a good attendance at these frequent and long meetings. And running through all these

discussions is the urge to respond to your needs - whether they are related to the Conference, the activities of our sub-committees (Students, Schools, Museums and Galleries, Freelance, Universities and Colleges) or other issues brought to the attention of Committee members.

We received some feedback at the AGM, and some members later wrote helpful letters in response. We are grateful for all responses. But we feel we need more - and we certainly need to feel that views get space to be aired. We are therefore arranging an open meeting, to which you are all invited. It will be held in the first week of March 1994, and will be in London. Short papers will be published in the next edition of the *Bulletin* to describe our work simply, and to set out an agenda for the meeting. But it is essentially *your* meeting, so we will look to you for suggestions and comments. And, of course, we want to know more about you. How many of you, for instance are committed school teachers with art history as a major interest? How many of you are freelancers, and how many useful contacts have you made through membership of your small section? Write in with your experiences; offer to lead a discussion session; send us a letter for the Open Forum section of the next *Bulletin*. But try to attend. We want to know about the whole body of art historians, and how they view the work of the Association. Please send any contributions to me: Dr Claire Donovan, Assistant Director, Environment School, Southampton Institute, East Park Terrace, S09 4WW.

Art History Contacts

You would be amazed how difficult it is to find out whom to contact on art historical matters in some of our academic institutions. Institutions which have clearly defined Art and Design departments, or, even better, a Department of History of Art, offer a clear destination to a missive to 'Heads of Art or Design history'. But many, probably most, of our institutions have art and design history tucked into another department, called a variety of other names, often misleading. (How many

ANNOUNCEMENTS

other art historians belong to 'Built Environment' as I do???) Any members who could help us to target the 'head' who is 'able to speak in the institution with authority would help us hugely. We could then be sure that letters relating to funding matters, or to copyright on slides, or other important matters, reach the right person – not the rubbish bin. Please send details of the best person(s) in your institution to: Claire Donovan (address as above).

Women and Art Therapy

This forthcoming edited volume provides a context for art therapy. It explores representations of gender (in art and the media) in relation to art therapy; birth and representations of mothering and art therapy; psychiatry and women's experiences of art therapy departments within hospitals; women's sexuality and art therapy.

All of the contributors to date are registered art therapists and I feel that it would be very interesting to have some contributions from art theorists and historians who would like to explore this

topic. If you are interested in making a contribution please send a 200-word abstract outlining a potential chapter, along with a very brief C.V. (a few lines of information on your career history would be sufficient) to: Susan Hogan, Lecturer and Courses Organiser, The University of Edinburgh, EUS School of Art Therapy, Wilkie House, 37 Guthrie St., Edinburgh EH1 1JG, Scotland.

British School at Rome Bursary for 1994

The AAH's British School at Rome Bursary provides a place for a teacher of Art and Design or Art History, based in either a school or museum/art gallery, to stay at the British School in Rome (1–14 April 1994). Accommodation fees at the British School and return fare to Rome will be met by the Association of Art Historians.

Rome and its environs as a resource for study is rich in depth and variety. Apart from the experience and expertise of staff at, and the facilities of, the British School, the institution is also able to arrange access

to a wide range of locations of cultural and historical interest.

Possible themes or areas of study for teachers might include any of the following:

Roman technology and engineering; Town planning and urban development; An ancient port: Ostia; Villas; Country estate organisation and management; Ancient theatre and stadia; Mausolea and nymphaea; The art of mosaic; Coins and medals; Marble; Fresco; Narrative in relief sculpture; Social history through city design and its furniture; Rome and the development of Italian painting/sculpture; Rome and the Italian film industry; Rome: the Grand Tour and European literature; Rome and public art; Patronage; Art and empire; Art and religion; Fascism and 1930s architecture; Italian fashion and design; The British School at Rome.

The above list is by no means exhaustive and applicants will be expected to specify in detail how they wish to use the resource of the British School and Rome. For an account of the 1993 winner's trip, see Gordon William's article in News Reports.

The closing date for applications is 31 January 1994. Application forms and further details are available from Kate Woodhead (see front cover for address).

Membership Subscription

It is with regret that the annual Membership Subscription will have to be increased with effect from January 1994. Details of the new rates are given below:

Ordinary Member _____	£34.00
Student or u/w with <i>Art History</i> _____	£27.00
Student or u/w with <i>Bulletin</i> only... _____	£10.00
Joint Membership _____	£39.00
Europe (Inc. Republic of Ireland)... _____	£39.00
USA and rest of world _____	£45.00

The Association's bank accounts are being transferred from the National Westminster, London Street, Norwich to The Yorkshire Bank, 18 Haymarket, Norwich NR2 1QJ. The Honorary Treasurer and the Assistant Treasurer have given this matter some considerable thought

and they feel that it will be to the advantage of the membership and the Association to make this change. NatWest charges on our current account have increased quite alarmingly over the past two years, whereas the Yorkshire Bank provides a similar service with no service charges on current account and interest on the credit balances in this account. We feel that this change will enhance our potential for the benefit of our members.

Methods of Payment

A **cheque** or **postal order** made out to the Association of Art Historians and forwarded to Director of Publicity and Administration.

By **Standing Order**. The last payment

at the present rates will operate in 1993 through our present bankers, NatWest. It will then be necessary for members wishing to continue using this system, or other members who wish to use this method of payment, to complete the new mandate enclosed, which will operate from 1 January 1994, crediting our account with the Yorkshire Bank at the new subscription rates. *The standing order with NatWest will have to be cancelled individually by those members at present using this system.*

By **Credit Card**. We have now established a payments system using: Access, VISA, Eurocard and Mastercard. See renewal form for details.

STUDENTS GROUP

A Message to All Postgraduate Students

The Students Subcommittee wants to cater for the needs of postgraduate, as well as undergraduate, student members although we realise, from the two postgraduate members of the committee, that these two groups may not share the same interests.

In the hope of interesting postgraduate students we have organised, for the Birmingham Conference, a seminar on the topic of preparing articles for journal publication. Speakers have been invited from publishing organisations to talk about this topic and answer your questions.

The Students Group will also be holding a seminar during the Special Interest Groups session at the Birmingham Conference

(10.00–11.00 am on Friday, 8 April) and we would welcome suggestions as to issues which should be discussed and ways in which the Students Group can do more to help postgraduates.

Please write with suggestions to Pauline de Souza, Secretary of the AAH Students Group, 13 Guildford Street, Stoke-on-Trent, ST4 2EP.

Students! Students!

Your subcommittee is waiting to hear from you. If you have any suggestions or comments about the Association, please send them to Pauline de Souza (address above), or Duncan Forbes, 10A St Bernard's Crescent, Edinburgh EH4 1NP.

Student Support Fund

The Executive Committee recently approved a proposal from the Students Subcommittee to set up a Student Support Fund. The aim of the support fund is to encourage the attendance of students at the Association's annual conference by subsidising some of the costs involved. It is hoped that the fund will be in full operation in time for the 1995 conference in London.

Members of the Association will be asked to contribute to the fund on their membership renewal forms and conference applications. In the meantime, anyone wishing to make a donation should send it, clearly marked 'Student Support Fund', to the Treasurer (see address on back cover). The Students Subcommittee wish to thank members of the Association for their continued support.

OPEN FORUM

A View on Reviews

Readers may recall the fact that the Reviews Editor of Art History has drawn the membership's attention to the difficulty of getting academics to write reviews.

I wanted to make one comment on the annual report, which I read with great interest. I have learned a lot from being reviewed; and, I would add, learned also from doing reviewing. I think that the intellectual exchange provided by reviews is really important. This is a way of overcoming intellectual isolation.

If I understand the situation, the problem for *Art History* is that in the UK scholars have a hard time doing such reviewing. Most reviews come, I see, from the UK, but I wonder, then, if it would be possible to commission reviews in this country? Most publishers, I suspect, would happily send review copies directly to reviewers. Would enlarging the pool of reviewers in this way contribute to the development of art history?

David Carrier
Carnegie Mellon,
Pennsylvania

In Bulletin 50 Nigel Llewellyn invited people to write in on the topic of Regional Groups. Dr Sam Smiles of the University of Plymouth has responded with an account of the workings of the South West Association of Art Historians.

The South West Association of Art Historians has been in existence for about a decade now. It was started on the invitation of Mary Rogers at Bristol University and I have been convener, secretary etc in her place since 1985.

We meet once or twice a year at either Bristol or Exeter for a day's event—usually three or four short papers on a specified theme. We have had sessions on, for example, Exeter Cathedral (building and contents), garden history, Classicism and Post-Modernism, the historian's use of artists' letters, Renaissance studies, Feminism, topics in early Modernism. Some of these have also included visits (on foot).

We have an official membership of about 30, but the tyranny of distance means that

Regional Groups

most meetings comprise academics from Exeter and Bristol only and we often struggle to establish a viable quorum of about a dozen. Similarly, there is an active group of us who give regular papers and a larger group of passive or sporadic contributors. This autumn will see a session on national identity and art and I hope we will get a good attendance for that.

If anybody from the south-west would like to join SWAAH (and would like to contribute to it) they should contact me at the address below. And if anybody would like to run it or set up a new venture, I'd be delighted. A bit of new blood and initiative might be the tonic that is required.

I hope the regional groups flourish and would be keen to hear from others about their successes, failures and general operating strategies.

Sam Smiles (Dr)
Exeter Faculty of Arts and Design
University of Plymouth
Earl Richards Road North
Exeter EX2 6AS

Concordia

U N I V E R S I T Y

MONTREAL

The Department of Art History, Faculty of Fine Arts invites applications for a Full-Time Tenure-Track position to commence JUNE 1st, 1994.

The Department places particular emphasis upon interdisciplinary approaches to the study of Art History. The curriculum offered at the B.F.A. level employs approaches that include: Media-Based Studies, Period Studies, Art in Canada, Methodology, Theory & Criticism, Art & Society, and Tutored Studies.

The M.A. Programme focuses on Canadian Art & Architecture (history, methodology, historiography and criticism.) The Department anticipates the addition of an inter-university Ph.D. Programme in Art History for September 1994. The Ph.D. Programme will be shared with the Université Laval, the Université de Montréal and the Université du Québec à Montréal.

REQUIREMENTS

1. Ph.D. completed
2. Teaching Experience
3. Record of Research and Publications
4. Three letters of recommendation

INFORMATION

1. Rank and salary commensurate with Qualifications
2. Concordia University is committed to Employment Equity and encourages applications from women, aboriginal peoples, visible minorities and disabled persons. All things being equal, women candidates shall be given priority.
3. In accordance with Canadian Immigration requirements this advertisement is directed to Canadian citizens and permanent residents.
4. Knowledge of French is a definite asset

DEADLINE FOR APPLICATIONS: FEBRUARY 1ST, 1994

Please address applications to:

Associate Professor Donald F. Andrus
Chair, Department of Art History, VA-431
Faculty of Fine Arts, Concordia University
1455 de Maisonneuve Blvd. West
Montreal, Quebec H3G 1M8

HISTORY OF PHOTOGRAPHY

Editors Mike Weaver & Anne Hammond

LINACRE COLLEGE, OXFORD OX1 3JA, UK

HISTORY OF PHOTOGRAPHY is an international publication, which was founded in 1977 by Heinz Henisch. It is devoted exclusively to the history and criticism of the basic semantic unit of all modern media - the photograph. It covers the uses of photography from the earliest times to the present day, and is open to all critical approaches, whether historical, art historical, sociological, or anthropological. It is designed to supply the needs of curators, scholars, critics, and to support the work of graduate students entering this developing field of study. It is also an indispensable repository of documentary texts, indexes, and bibliographies of all periods.

Articles in recent issues include:

American Arts & Crafts by *Christian Peterson* • The Success of Samuel Bourne in India by *Gary Sampson* • Fragment and Totality in Photography by *Ian Jeffrey* • Foto Hermanos Mayo: A Mexican Collective by *John Mraz* • Walker Evans: Five essays guest-edited by *Judith Keller*

The following guest edited-issues are now in preparation:

Fred Holland Day editor *Verna Curtis* • Early Italian Photography editor *Antonella Pelizzari* • The Southern United States editor *Robert Snyder* • Photography and Anthropology editor *Elizabeth Edwards* • Mexican Photography editor *John Mraz* • Erotic Photography and the Kinsey Institute editor *James Crump* • Canadian Photography editor *Joan Schwartz*

SUBSCRIPTION INFORMATION

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ARTISTS OF THE WORLD. IN ONE WORK.

The Allgemeines Künstlerlexikon is currently soliciting contributions from specialists in the field.

The Allgemeines Künstlerlexikon is a comprehensive biographical reference work – a successor to the artists encyclopedia of Thieme-Becker and Vollmer. At the present time seven volumes have been published.

Volume 8 is scheduled to appear in November 1993.

In order to complete the encyclopedia within a reasonable period of time, we require an increased participation of specialised colleagues.

Our editorial staff is therefore seeking competent freelance authors.

In addition, we would also like to invite museums, galleries, documentation centres and art libraries to work together with us on this project.

Please send applications / inquiries to:

K.G. Saur Verlag
Redaktion Allgemeines Künstlerlexikon
Luppenstr. 1B
04177 Leipzig
Germany



Tel (01049) 341 499 6185
Fax (01049) 341 499 6186

TEMPORARY LECTURER

The Department of Art History and Theory at Essex University will shortly be advertising a new, temporary lectureship (two years, with possibility of renewal).

The person appointed will be mainly responsible for co-ordinating the Department's MA in Gallery Studies.

Teaching experience and an active engagement in research are desirable; experience of museum or exhibition work may be preferred.

For further details contact: Professor Peter Vergo
TEL. 0206 873002 or 0206 396650.

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Part-time Lecturer in Art & Design History

Art and Design Historian sought, with expertise in the history of graphic design and illustration.

Hours required: Maximum 6 hours per week, on Mondays, to start as soon as possible in the Autumn Term 1993.

Hourly rate of pay: £22.27 p/h

For further details and an informal discussion, please contact:

Keith Bartlett
Course Director

**School of Business, Cultural & Historical
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Bournemouth & Poole College of Art & Design
Wallisdown, POOLE BH12 5HH
Tel: 0202 533011

EXECUTIVE COMMITTEE

Executive Committee 1993–1994

Chair:

Nigel Llewellyn
School of European Studies
University of Sussex
Falmer
Brighton BN1 9QN
Tel: 0273 606755 x2014

Hon Secretary:

Claire Donovan
Built Environment Division
Southampton Institute of Higher
Education
East Park Terrace
Southampton SO9 4WW
Tel: 0703 319288

Hon Treasurer:

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47 Kenwood Park Road
Sheffield
S7 1NE
Tel: 0742 554099

Director of Publicity and Administration:

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Dog and Partridge House
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Cheshire
CW10 9NJ
Tel: 0606 835517
Fax: 0606 834799

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Editor of *Bulletin*: Jannet King

See front page for address.
Tel: 0273 509653

Elected 1991

Fran Hannah (Middlesex
University)
Deirdre Robson (Freelance)
Charles Saumarez Smith (Victoria
& Albert Museum)

Elected 1992

Robert Gibbs
(University of Glasgow)

Toshio Watanabe
(Chelsea College of Art and
Design)

Angela Weight
(Imperial War Museum)

Elected 1993

Mark Evans
(National Museum of Wales,
Cardiff)

Co-opted 1993

Duncan Forbes
(University of St Andrews)

Lubaina Himid
(University of Central Lancashire)

Robin Simon
(*Apollo* magazine)

Ex-officio member

John House
(Chair of the British National
Committee of CIHA)
(Courtauld Institute of Art)

CHAIRS OF SUBCOMMITTEES

Schools subcommittee:

Elizabeth Allen
10 Dukes Avenue
London N10 2PT

Student subcommittee:

Ruth Brompton
History of Art and Design
Staffordshire University
Flaxman Building
College Road
Stoke-on-Trent
Staffordshire
ST4 2DE

Universities and Colleges subcommittee

William Vaughan
Department of History of Art
Birkbeck College
43 Gordon Square
London
WC1H 0PD
Tel: 071 631 6127

Freelance subcommittee:

Brigitte Corley
51 Middleway
London NW11 6SH
Tel: 081 455 4783

Artists' Papers Register

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

Art Galleries and Museums subcommittee

Sylvia Lahav
Education Dept
Tate Gallery
Millbank
London SW1P 4RG
Tel: 071 821 1313

1994 Birmingham Conference Conveners

George Noszlopy
Kenneth Quickenden

1994 Conference Administrators

Vicky Ley (academic sessions and
bookings)
Lynn Woolley (finance and visits)