



# BULLETIN

ASSOCIATION OF ART HISTORIANS

Registered Charity No. 282579

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## NEWS REPORTS

# CHAIR'S ANNUAL REPORT 1994

It is becoming increasingly clear that the AAH is at a crossroads. Indeed, some might say that it faces a crisis of identity. Over some twenty years it has grown out of an informal meeting of like-minded academics in a small number of university departments to become a broad confederation of interests. We need to address the tension which now exists between the breadth of that confederation and the tradition that the Association acts primarily as a professional body.

To one side stand the academic art historians who quite rightly assume that the AAH can act on their behalf to lobby funding councils, issue guidelines on professional practice, publish a leading scholarly journal and so on. However, a surprising number of such colleagues do not bother to join the Association and few are active members. This group has no exclusive right to control the AAH's resources or potential. To the other side are many individuals who should be welcomed under the terms of our constitution yet who wrongly assume that membership of an association 'of Art Historians' cannot be open to non-professionals, however enthusiastic. Personally, I see no reason why an association for art history should not satisfy both these kinds of demand.

The 'Way Forward' discussions which took place last year produced a lengthy shopping-list of worthwhile aims, a set of objectives which the Association has been unable to attain due to a lack of resources. We should be much more active in schools

– the National Curriculum demands that the teaching of art and design includes an historical or critical component; the Association should be publishing much more than it does – our journal *Art History* is a great intellectual and financial success but its readership is, of necessity, relatively narrow; the Association should be able to encourage the supply of visual resources, whether it be a lending library for slides based in London or advice about reproduction fees; the AAH should be actively sponsoring regional groups across the country to encourage the study of the subject; our hard-pressed Students Group is badly under-resourced.

No other organisation is going to address these problems and if the AAH is to do so it needs to increase its income to purchase additional skills. Over the next months we intend to launch a sponsorship campaign, but meanwhile income can be generated through subscriptions. Increasing the membership base will require the wholesale reorganisation of the Association, fundamental changes to its constitution and perhaps even a new name. Over the coming months the Executive Committee will be considering these matters before formal proposals are published in the *Bulletin* and brought to the membership in a General Meeting.

Nigel Llewellyn  
April 1994

## Appointment of Chair

At the time of the 1994 AGM of the Association we had received no nominations for the Chair of the Association, which falls vacant at the AGM in April 1995, when Nigel Llewellyn's three-year term of office is complete.

It was agreed at the AGM that a further announcement should be published in this edition of the *Bulletin*, and the deadline for nominations extended for a further period.

It is therefore announced again that we welcome nominations in writing, seconded by two members and with the agreement of the nominee, and a brief CV and statement.

Please send nominations to the Honorary Secretary, Claire Donovan (see back cover for address), to arrive by Friday, 1 July 1994.

In the event of more than one nomination a postal ballot of the membership will be held.

Any enquiries relating to the process, or the post of the Chair, are welcomed by the Honorary Secretary, at that address, or by telephone on 0703 319288 or 0962 863884.

## HON TREASURER'S REPORT

### The Association's income

At some time during their tenure of office, most Hon Treasurers face the need to increase income in order to keep pace with rising costs. No-one in their right mind would wish to try and persuade 1,200 people to amend their Standing Orders *every* year, so the Association usually finds that its accounts look healthy for part of the time, and somewhat off-colour for the rest of the period in between subscription rises. As a non-profit-making registered charity, we are, of course, not allowed to make profits. On the other hand, neither can we afford to make losses. Members of the Executive have effectively the same sort of responsibilities enjoyed by directors of any company. We need, therefore, to consider a number of issues that the Association faces.

### Increasing costs

Peter Crocker has regularly drawn members' attention to the effects, for example, of increased postal charges. These can be quite significant for the cost of mailing the *Bulletin* and *Art History*. The costs are, necessarily, passed on to the membership. Many of the services we have to pay for, such as running our administration and our conferences, involve us in steadily rising costs.

### More activities demand more income

If the Association is going to represent its members' interests effectively, it will continue to need enough income. The environment we live in is often uncertain, and sometimes even hostile. In education, especially, the pace of change continues fast. The Association often needs to try and influence developments. This costs money.

The *Bulletin* is our main means of communication for all our members. Despite an increasing amount of published information from our officers and sub-committees, we feel that members could still use it more frequently to spread news, views and information.

*Art History* does make a financial contribution to the Association, thanks to the arrangement we have with Blackwells. However, we do have to offer the Editor some benefits, presently in the form of funding for sabbatical leave, and this requires

a regular investment from the Association.

Although the conference book fair has, in the past, sometimes made a contribution to Association funds, we cannot always guarantee that its benefits, either for publishers or for the Association, will outweigh its costs.

### VAT

The Association has taken steps to offset some of these increases in costs. Thanks to lengthy negotiations, started over four years ago, we now no longer pay VAT on a proportion of members' subscriptions. We may even be able to de-register at the end of 1994 and, with careful management, be able to minimise the Association's tax liabilities.

### Trading company

In order to conform to the legal requirements of the Charities Act, it has been necessary to form a trading company, Pitchfactor Ltd, to handle fund-raising activities. Pitchfactor Ltd, with its non-salaried, AAH membership directors, covenants all its profits to the AAH, and should be regarded as the Association's business arm. Like any other registered charity, it may be increasingly necessary to use Pitchfactor to raise funds additional to subscription income. It must be clear, however, that Pitchfactor exists solely for the benefit of the AAH, and will studiously seek to avoid any conflicts of interest.

### Valediction

On a personal note, I would like to thank the Association for an interesting (and often, thanks to my colleagues, very enjoyable) four years as Hon Treasurer. I would like to wish our Treasurer elect the very best of luck. In many voluntary and Public Sector organisations today the need to make cost savings *and* meet user needs fully are increasingly seen as virtually incompatible. I do hope that the Association can avoid such conflicts. Given a high enough level of support and encouragement from the membership, I feel sure that the Association can continue to improve its effectiveness.

Theo Cowdell

### Peter Crocker

I would like to record, on behalf of the Association, a deeply felt and genuine thank you to Peter Crocker for his conscientious, unstinting, courteous and unfailing work as Assistant Treasurer for more than a decade. This has, of course, meant that Peter has always done most of the sums, and spent countless hours wrestling with intransigent columns of figures.

His is salutary proof that the human mind is still much more sophisticated and interesting than the computer and I know that his comforting presence, whether at the conference membership subscriptions desk, Executive meetings, the local watering-hole or simply at the end of a telephone will be sorely missed. We owe an enormous debt of thanks to Peter for all his time and trouble.

Theo Cowdell

### Theo Cowdell

Those who take an interest in EC business will be well aware of the immense debt we owe to Theo, our out-going Treasurer. Our organisation relies on stalwarts like Theo and I have benefited hugely from his good humour, financial acumen and expert feel for financial and managerial matters. With Peter Crocker he has established a more vigorous budget and set up Pitchfactor, in which connection he will continue to serve the AAH. In the autumn Theo will break new ground by leading our symposium to Prague. Thanks again Theo and Happy Boating!

Nigel Llewellyn

## ACCOUNTS FOR YEAR ENDED 31 DECEMBER 1993

### Income and Expenditure Account

Expenditure	£s	Income	£s
Subscription refunds	756	Subscriptions	32,814
Conferences:		Conferences:	
Tate Gallery	44,947	Tate Gallery	36,610
Portraiture	4,274	Portraiture	4,310
Book fair	5,981	Book Fair	1,057
<i>Bulletin</i>	11,094	<i>Bulletin</i>	4,100
<i>Art History</i>		<i>Art History</i>	
cost of copies	24,084	royalties	24,391
Thesis Competition	267	back numbers	40
Ecu Costs	212	Thesis Competition	255
Bank charges	642	Ecu refund	175
Depreciation	356	Interest on deposits	766
VAT	5,811	Deficit	11,801
Committees	1,648		
British School at			
Rome Bursary	1,164		
Artists' Papers Register	191		
NCA subscription	53		
Handbooks, OU advert	249		
Printing & stationery	1,679		
Postage, telephone	2,435		
Executive	1,114		
Fees	9,054		
Secretarial	305		
Sundries	3		
<b>Total</b>	<b>£116,319</b>	<b>Total</b>	<b>£116,319</b>

#### Balance Sheet as at 31 December 1993

<i>Fixed Assets</i>		£
Banners, computers, copiers, typewriter		2,803
<i>Current Assets</i>		£
Cash in hand	183	
Bank balances	19,752	
Debtors and prepayments	4,288	24,223
		<b>27,026</b>
less		
<i>Current liabilities</i>		
Sundry creditors including conference fees, subscriptions etc in advance		(19,265)
		<b>7,761</b>
<i>Represented by General fund (accumulated surplus)</i>		
Balance at 31 December 1993		19,562
Less deficit for year 1993		(11,801)
<b>Total</b>		<b>7,761</b>

### Analysis of 1993 Annual Accounts

<b>1 Sources of income</b>		£
Subscriptions		32,058
<i>Bulletin</i> adverts and inserts		4,100
<i>Art History</i> royalties*		27,391
<i>Art History</i> additional sales		40
Bank interest		766
South African Bursary*		110
Books*		36
		<b>64,501</b>
		*Held in reserve: £3000 of the <i>Art History</i> royalties
		£110 Bursary and £36 Books
		(3,146)
		<b>61,355</b>
<b>2 Expenditure</b>		
<i>Art History</i>		
£16 per subscriber from subscription income	16,336	
editorial costs etc	7,748	<b>24,084</b>
<i>Bulletin</i>		
cost of printing, editorial expenses and postage (4 postings per year)	11,094	
VAT paid on inserts, adverts	309	
VAT reclaimed on inputs	(396)	<b>11,007</b>
Administration		15,716
Subcommittees		1,648
VAT payments on part of subscription (recovered in 1994)		5,502
		<b>57,957</b>
British School at Rome		1,164
Conferences, book fair, competitions		
Tate Gallery conference	8,337	
Book fair	4,924	
Thesis Competition	12	
		<b>13,273</b>
Portraiture conference (credit)	(36)	<b>13,237</b>
		<b>72,358</b>

#### Notes

- The Association received a number of subscription payments for 1994 and made 1994 payments in advance.
- VAT is still payable on income from:
  - a) *Art History* royalties
  - b) *Bulletin* adverts and insert income
- VAT may still be reclaimed on most purchases subject to the *De minimus* ruling. Deregistration should be possible later this year.

Peter Crocker  
Assistant Treasurer  
March 1994

## REPORTS TO 1994 AGM

*Unfortunately, there is not the space to publish the full text of all the reports, as presented at the AGM. What follows are 'edited highlights'.*

### Hon Secretary

I express my thanks to Elizabeth Miller for the most helpful hand-over of responsibilities. The members of the Executive, particularly Nigel Llewellyn and Kate Woodhead, have all helped steer me through, and I thank you.

The Executive Committee has met on eight occasions this year, having adopted a schedule of meetings, each of which has a designated major area of business. The purpose behind this was to help the Committee deal effectively with the increasing volume of activity, and to ensure that particular items do not habitually get lost at the end of the agenda. Dates of meetings for 1994–5 are given below, and it is hoped that their publication will help the membership in communicating with the Executive.

I would like to extend my thanks to the Courtauld Institute for providing us with a room in which to hold these meetings.

Thanks are also due to the three retiring members of the Committee: Charles Saumarez Smith, Deirdre Robson and Fran Hannah. They were replaced on the Committee by Dawn Ades, Craig Clunas and Helen Smailes. At last year's AGM only one new member was elected, leaving the EC two members short. This was remedied at this AGM with the election, for two years, of Robin Simon and George Noszlopy.

Claire Donovan

#### Executive Committee Meetings 1994–5

Monday 23 May 1994  
 Friday 8 July 1994  
 Friday 30 September 1994  
 Monday 7 November 1994  
 Wednesday 14 December 1994  
 Monday 13 February 1995  
 Thursday 6 April 1995  
 Monday 8 May 1995

#### EC Open Meeting

Saturday 4 March 1995

### Universities and Colleges

In the wake of the demise of the CNAA, links have been maintained between the AAH and COSAAD (the Council of Subject Associates for Art and Design). COSAAD is currently in negotiation with Chead and Nsead because of the overlap of interests. The subcommittee feels strongly that it is important to maintain a presence in these groupings to represent the interests of history of art in universities and colleges where the subject is taught in conjunction with studio art and other forms of art practice.

A more accurate list of institutions relevant to the subcommittee is currently being compiled. This will be important for determining the full nature of the interests being represented. It will also be used for the distribution of questionnaires discussed below.

The subcommittee has gathered together information about the causes for the underfunding of Art History as a subject in the distribution that followed the last

Research Selectivity Exercise. The Chair of the AAH has subsequently written to all appropriate heads of universities and colleges alerting them to the problem. The HEFCE appears now to have accepted that underfunding has taken place, and is taking steps to rectify the situation for the next distribution.

It was felt that a register of postgraduate courses and research supervision available in British Institutions of Higher Education would be helpful. A questionnaire to collect such information is being prepared, to be sent to relevant institutions in the summer term of 1994.

A day symposium on research training for students is being planned.

The working party is keeping a watching brief on developments in respect of the Research Assessment Exercise planned for 1996.

Will Vaughan

### Art Galleries and Museums

The Art Galleries and Museums subcommittee was reformed during the Special Interest Group Meeting on Sunday 4 April 1993 at the London Conference held at the Tate Gallery. Thirty AAH delegates attended this meeting, chaired by Charles Saumarez Smith, and a new chair, Sylvia Lahav, was elected.

The group met five times during the year 1993–4 and at least twenty of the thirty people who attended the Special Interest Group meeting have attended at least one other subcommittee meeting. A good core of about a dozen people have attended regularly and Gill Saunders from the V&A has gallantly taken on the role of secretary at all but one of these meetings, taking minutes which have been circulated to all members.

At the group's first meeting a general debate took place in which the aims and objectives of the group were discussed. The issue of performance indicators was raised and a decision taken to focus on this topic at

the next meeting. Michael Podro was invited to address the group. At the third meeting, Mary Beal from the Government Arts Collection fund presented a report on a seminar she had attended on performance indicators and the group agreed to retain a continuing interest in the issue.

A decision was taken to invite guest speakers to 'lead' further meetings. It was hoped that this would both unite the group and help to highlight more specialised areas of interest. Subsequent meetings were therefore addressed by Teresa Gleadow and Richard Humphreys (the course directors of the new Royal College/Middlesex University/Tate Gallery MA, 'Visual Arts Administration: Curating and Commissioning Contemporary Art'), and Maurice Davis, Editor of *Museums Journal*.

A schedule of meetings is given in the Announcements section of this *Bulletin*.

Sylvia Lahav

## Freelances

Over the last year the committee has considered many topical matters, but the three main issues have been:

- *The Register of Freelance Art and Design Historians*. The committee has decided to update and publish the *Register* and to distribute it to potential employers. The work involved is considerable. However, we think that a printed *Register* is needed, as we cannot ask our secretary to continue indefinitely in her time-consuming task of furnishing the information from her computer list. Potential employers may also prefer the instant access of printed information.
- The attempt to establish a new slide library in London (see article about this under Announcements).
- Issues relating to the copying of slides for display in lectures and for reproduction in scholarly papers. We are supplying evidence and supporting the Executive Committee in its attempts to achieve more reasonable rates for photographs and for reproduction rights.

Brigitte Corley

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## Students

During the past two years the Student subcommittee has achieved a number of successes for its student members. Last year Pauline de Souza organised a highly informative and enjoyable day conference at Birmingham. This year she organised a seminar on publishing, to be held at the Annual Conference. The subcommittee's other achievements include the compilation of a list of museums and galleries who would look favourably on AAH student members as volunteers (see under Announcements). This has proved very helpful. I myself enjoyed a placement at Nottingham Castle.

The establishment of a Student Hardship fund to help students attend the Annual Conference will no doubt prove to be of great assistance. I would like to take the opportunity to thank all those who have previously contributed and to those who will

contribute in the future.

The *Careers in Art History* booklet is due to be published shortly. My thanks to all the contributors and especially to Mrs Pauline Bambrough, who typed up the copy.

Although I am unable to attend this year's conference, at which I stand down as Chair, continuity is assured by Pauline de Souza becoming the new Chair. As the former Secretary she has been the main strength behind its activities. I wish her every success with her new role. Pauline will need new Student subcommittee members, so please get involved. Remember it's your Association too!

Ruth D Brompton

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## Schools

As a result of the 'Ivory Tower and Chalk Face' session at the 1993 London conference, a number of new initiatives were taken by the Schools subcommittee during the past year. Most important of these was the launching of a newsletter, *Artefact*, for school teachers, and the planning of a series of teachers' meetings in different regions. The first meeting took place very successfully at the Sainsbury Centre of the University of East Anglia in Norwich on 26 March. Further meetings are planned at Bournemouth and two other venues.

The main areas of work have included:

- representation on Examination Boards
- the National Art Slide Library campaign
- the British School at Rome Bursary for school teachers
- the Nicholas Cann Travel Award for school students.

The British School at Rome Bursary was awarded from a short-list of four to Adrienne Brennan from Inverclyde, Scotland, who is to investigate travellers to Rome. A report of her work will be published in the *Bulletin*.

The Nicholas Cann Award was established three years ago, and this year has attracted about 60 applications. The short list for 1994 is now being drawn up and candidates will be interviewed this month.

The subcommittee aims to continue with

this year's initiatives, and to address relevant issues as they arise, through *Artefact*. A conference on the teaching of architectural history in schools is also planned for the coming year.

Elizabeth Allen

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## Artists' Papers Register project

The Artists' Papers Register project aims to establish a survey of unpublished manuscript material relating to artists of every kind that is to be found in repositories in the British Isles. Material of this kind is not easily located by conventional tools for accessing archives and manuscripts, such as the National Register of Archives. The proposed survey is one of a number of subject surveys that intends to follow the methods of the Location register of English Literary Manuscripts, based in Reading University Library.

A sponsorship document describing what the project sets out to do was drawn up with the advice of a subcommittee of the AAH. This subcommittee represents both students of art history of all kinds, and those who actually look after artists' papers.

Initially, Glasgow University Library took on the project, and tried to raise money to employ people in Glasgow, in the Manchester Metropolitan University and Birkbeck College, London. Attempts at fund-raising were not successful.

Subsequent to this, in early 1993, the subcommittee met to revise the project so that it could be carried out by a single individual. A new version of the sponsorship document is being devised. An initial discussion has been had with the Barber Institute of Fine Arts of Birmingham University with a view to setting up the project there. It is hoped in the summer of 1994 to discuss this possibility further.

In the meantime, I am hoping to find a new Chair for the subcommittee.

Rowan Watson

## British National Committee of CIHA

The following members were endorsed at the AGM of the AAH, April 1993: John House (Chair), Dawn Ades, David Bindman, Dennis Farr, Julian Gardner, Tag Gronberg, Martin Kemp, John Murdoch, John Onians, Lisa Tickner, John White.

One place on the committee remained vacant; another has become vacant through the retirement of Dennis Farr, who has been elected as an honorary member.

Two candidates were nominated to fill the vacant places and were duly elected at the 1994 AGM. They are: Paul Binski, lecturer in the history of art at Manchester University, and presently Associate Editor of *Art History*, and Joanna Woodall, lecturer in the history of art at the Courtauld Institute of Art.

In its first year working under the new constitution agreed at the 1993 AGM of the AAH, the committee elected Julian Gardner as Honorary Secretary.

The British Committee is working on a number of new initiatives launched by the International Committee of CIHA:

- the creation of a set of publications on the current state of the discipline of art history in various countries
- encouraging translation of key art historical texts, both those that are only available in minority languages, and others which are not available in languages used by large communities of art history students (eg Spanish)
- sending major museum publications to leading art historical institutions in Eastern Europe.

The CIHA Congress in Amsterdam in 1996 will be on the theme of *Memory and Oblivion*.

The next CIHA Colloque, on *Images de l'artiste*, is to take place in Lausanne from 9–12 June 1994; details from Professor Philippe Junod, Faculté des lettres (Section d'histoire de l'art), Université de Lausanne, BFSH 2, CH-1015 Lausanne, Switzerland.

At this colloque, Julian Gardner will be nominated as a Membre Titulaire of CIHA,

and Dawn Ades, John Murdoch and John Onians as Membres Suppléants, thus filling the vacant British positions on the International Committee.

The British Committee's prime task during the next year will be to select the organiser of the CIHA Congress for the year 2000, which is to take place in London; an advertisement for this position was published in the *Bulletin* in November 1993.

John House

## Director of Publicity and Administration

The membership of the AAH continues to grow. Despite the increase in the subscription fee, so far this year there have been 183 new members. At the time of this year's AGM there were 1114 paid-up members (a figure which is likely to be added to during the year), compared with a membership of 757 when I took over the post at the 1991 AGM.

Kate Woodhead

## Editor of *Art History*

A full report on the organisation, editorial policy and forward plans of *Art History* was presented to the meeting by the Editor, Marcia Pointon. An article by her (which will include up-to-date circulation figures) is planned for the November issue of the *Bulletin*.

## Thesis Prize Award

The second AAH Art History Thesis Prize, for the best thesis produced by a final year student on a studio-based course, was awarded at the opening of the Book Fair at the Birmingham Conference.

The first prize in the undergraduate section was awarded jointly to Susan Porter (Winchester School of Art) for *Paul Klee and Stained Glass*, and Rebecca Rout (Kent Institute) for *Cultural Collisions*.

The postgraduate winner was Sarah Menin (Newcastle University) for *Aalto, Sibelius and the Profound Logic*. There was a commendation for the undergraduate thesis, *Forms of Life*, by Lori Murdock (Plymouth University). Abstracts of these theses will be published in the next issue of the *Bulletin*.

The competition was judged by Gillian Elinor (University of East London), who organised the competition on behalf of the Universities and Colleges subcommittee; Charlotte Benton (*Journal of the Design History Society*); Dr Annie E Coombes (Birkbeck College) and Dr Colin Cruise (Staffordshire University).

# EXECUTIVE COMMITTEE OPEN MEETING

In *Bulletin* 51 we announced the Open Meeting to be held in the spring, and with *Bulletin* 52 details of this fell out on a brilliant pink insert. The meeting was held in the Cinema of the Imperial War Museum, on Saturday 23 February, and we thank the Museum for its generous hospitality.

The purpose of the meeting was to give the membership an opportunity to hear more about the work of the Executive Committee than is usually possible in the hectic surroundings of the AGM, held during the Conference. At that meeting formal business is essential – the approval of reports from the officers on the Committee and, crucially, of accounts, and the election of the new Committee. With the AAH facing a number of decisions in relation to its future role, operation and constituency, the EC felt that a discussion of its activities in more relaxed circumstances would encourage the airing of sectional needs, and maybe even find ways in which to support them more effectively.

### The work of the subcommittees

The meeting was certainly relaxed and informal. The morning session heard from each of the Association's subcommittees and discussed their priorities and the arrangements for meetings. Even for those members of the Executive who hear regular reports from these subcommittees throughout the year, it was possible in these circumstances to gain an increased sense of the value of these groups to their members. We were able also fully to realise the real difficulties of maintaining the momentum of these groups while all of us – freelancers, students, school teachers, art gallery and museum people, and academic staff in further and higher education – find ourselves under an increasing pressure of work. To maintain a lively membership for the subcommittees is obviously essential, yet during discussion it became obvious that one of the problems faced by the subcommittees is to seek to represent the membership across the country. The Universities and Colleges subcommittee has a full complement of members which is drawn from all over the country, but the Freelance subcommittee is more London-based than probably reflects its true

constituency. Distance also hits the Student group, with a smaller turn-out at meetings than would be hoped. Sylvia Lahav for the Art Galleries and Museums group reported a rather different way of working, with no formalised 'committee', but a group which regularly attends meetings with a guest speaker.

### Regional groups

The 'Way Forward' debate had raised the idea of regional groups, and a discussion of this alternative way of serving the membership grew out of the consideration of subcommittees. There is some interest in local groups, but the meeting was ultimately in agreement that we should not in any way substitute 'regional' for 'special interest' groups. Regional support for a variety of activities could become an effective way of providing art history events to include all special interests.

### AGMs open to all

Turning to a brief discussion of the AAH membership and its representation at the AGM held during the Conference, further thoughts on the arrangements for the meeting led us to realise that we all assumed that to attend the AGM we need to attend (and pay for) the Conference. Of course this is not true – the AGM is open to *all* members. Similarly, special interest groups are open to the whole membership. The Executive will take action during the future year, through the pages of the *Bulletin*, to make this well known, and to publicise the time and place of the AGM and subcommittees separately from the conference schedule. The meeting also agreed to open up the proceedings at the AGM to enable more open debate to take place, at least at the 1994 AGM, by ensuring that written reports on the various activities of the Executive Committee are made available.

### The future of the Association

During the afternoon session the meeting considered the future of the AAH and its role in view of the much broader constituency of members than was originally envisaged. Evidently the AAH cannot fulfil all the aspirations of a 'professional body' in relation to the various professional interests it includes – the art gallery professionals, the school

teachers, the university academics, the writers, the publishers, to select just some. Our membership is large and diverse, but our resources are limited. With the increasing size of membership and the range of activities the EC is expected to take on, the AAH needs carefully to consider its future. The increasing demands on the EC officers raises the question of whether it will continue to be possible to find people to take on the role. And in the end, whether, in the light of the increasing and welcome variety in the membership, the Association should continue to consider itself one of art historians, or whether it is becoming more appropriate to consider it an association *for art history*, remained an interesting and open question.

### Plans for further meetings

The meeting concluded with thanks to those members who had attended and made the meeting so productive and interesting. No account of such an event can make it sound other than rather solemn, but we all felt it was useful – opening up ideas and debate. We would hardly have agreed to hold another if that had not been the case. In 1995 the EC's Open Meeting will again be held in London, on Saturday 4 March 1995. In future years we speculated that we would take it out of London, by which time we would hope to have a number of regional groups under way – supporting all special interest groups in the regions.

I would welcome any further debate on any of the matters raised in this report. In particular I would like to hear from members who might be able to offer a regional meeting – a seminar, one-day conference – particularly one which would cater for a wide range of special interests. Freelance members from across the country, please contact me or Brigitte Corley, as we would welcome a broader-based membership of that group. And students – we have much to offer you for your £10 subscription – including a chance to make contacts through the *Bulletin*. Anyway, you are the future of our Association, and we welcome you.

Claire Donovan  
Hon Secretary

# THE BIRMINGHAM CONFERENCE

## Forward: Art and Industry (Past and Future) 8–11 April 1994

School of Theoretical & Historical Studies in Art & Design, Department of Art,  
University of Central England

A conference, like art, is necessarily a two-way affair: a dialogue between hosts and delegates, speakers and listeners. It should have a broadly based and well-balanced programme and aim for open and stimulating debates; these we hope we achieved.

The conference started in optimistic mood. At the opening Plenary Session the UCE's Pro-Vice-Chancellor, David Warner, made a brief but eloquent statement of the importance of art and design history in Birmingham and the University's recent £17 million investment programme for the Faculty of Art and Design. The city's impressive facilities for the historical study and promotion of art were further emphasised by the Lord Mayor of Birmingham and Chancellor of UCE, Councillor Paul Tilsley, at the opening reception in the Birmingham Museums and Art Gallery.

### The need for a theme?

In the Association's view the Annual Conference must have a theme. Yet themes often represent wholesale tendentious attitudes and, therefore, restrict open academic debate. Our choice, based on Birmingham's traditional motto 'Forward' and on the figures flanking her crest, personifying Art and Industry, reflected the venue and the range of teaching and research in the host institution. But our choice also struck an optimistic note for ending the stalemate of ideological confrontation as well as being a pragmatic attempt to cater for the Association's growing concern for the history of craft and design. Should the Association reconsider its policy and return to an open programme, the Annual Conference would then not only accommodate a wider range of Academic Sessions, but also cater for current mainstream art historical research topics on which many members, especially those in curatorial posts, are working.

### Building the programme

The overall structure and the timetable of this conference was originally planned by the two organisers and two administrators

and discussed with a small advisory working party. This consisted of members of the leading regional museums, galleries and university art history departments. Their contribution was especially significant in providing alternative venues for receptions, offering gallery talks, participating in the academic programme and leading the visits. Delegates were therefore able to benefit from a wide range of artistic experiences in Birmingham and this was appreciated, particularly by those who came from great distances and who are not likely to visit the city on many occasions.

Our original decision to have a combination of six-paper and twelve-paper sessions, using about twelve rooms, and ranging from the mythical origins of art and industry to ideas and images of Utopia, soon succumbed to healthy organic growth and we became overwhelmed with offers of sessions, which, despite their breadth of topics, impinged on the central theme. This led to the problematic situation of manning 17 rooms, with 34 projectors at our busiest time on Saturday. The conference itself comprised 20 academic sessions, offering 156 papers, 3 plenary sessions, 13 gallery talks, 3 special sessions, 1 computer systems demonstration, 3 exhibitions, and several meetings on AAH business. Whilst this posed problems of choice for some delegates, most seemed to have appreciated the wealth of available topics and activities.

Early offers of sessions on scientific and technological representations, Semper and Riegl, the iconography of the machine, architecture and national identity, and photojournalism seemed to be too good to miss; topical issues such as digital imagery, museology, public art and ecology had to be addressed, while sessions on jewellery and silversmithing and the Pre-Raphaelites had strong regional relevance. By then we were grateful for offers of female patronage in the Renaissance, the concept of value in critical debate, and the role of drawing in the 15th century, to give a more balanced programme between art and design subjects.

### Running the conference

The day-to-day administration is perhaps the most tedious and demanding part of planning and running any conference. For us this essential role was shared by Vicky Ley, who dealt with sessions and bookings, and Lynn Woolley, who raised sponsorship and controlled finances. They worked tirelessly over many months in a very professional way for little reward save the success of the event.

Other factors also contributed to the success of the conference. Many delegates remarked on the fact that things which normally go wrong at conferences, did not do so at Birmingham. Session conveners kept close to schedule; the blackouts were effective; projectors were in good working order; student helpers, in their splendid blue T-shirts, were not only well prepared for their tasks, but were unfailingly friendly, competent and courteous. The graphic work, designed by Balvir Nandra of our Department of Visual Communication, was informative and stylish, suggesting corporate identity. The conference brochure was produced internally by Jeremy Beach, using the School's computer desk-top publishing resources, and printed locally. Thus we produced a high quality document at a reasonable price.

### The problem of late booking

As time went by, costs and pricing generally required increasing control. We set conference fees as low as possible and budgeted accordingly, but found that several factors put a great strain on this: bookings were late in coming in, making final numbers difficult to estimate, whilst suppliers were demanding these numbers for accommodation, catering, buses etc. well in advance. Lecture rooms like the Great Hall at Aston University were selected on the basis of maximum estimated delegate numbers. The conference was attended, over three days, by in excess of 400 people from all parts of the world.

Late booking and its effect on planning is

## CONFERENCE REPORTS

a problem that has been aired after previous conferences; our administrators tend to agree with Joanna Woodall's suggestion (*Bulletin*, 41, May 1991, p.2) that the Association should offer a discount for booking early. On the whole, a clearly defined policy about booking and fees would certainly be helpful for future conference organisers.

### Sponsorship

The British Academy, the British Council and the Henry Moore Foundation contributed to the travelling expenses of speakers and delegates from the former Eastern Block countries. Others helped to finance further aspects of the academic programme, receptions and general conference expenditure. Without the generosity of sponsors we would not have been able to have so many overseas speakers, plenary sessions and social events, nor would we have broken even financially.

### Book Fair

Finally, we should mention that a number of delegates and publishers remarked upon the success of this year's Book Fair. Discounts on books were between 10% and 25% and sales were naturally higher than in recent years. Discounts were also available on books ordered after the conference for a limited period. However, publishers were anxious to point out that they regard the Book Fair mainly for the purpose of meeting prospective authors and for the discussion of publishing policy with readers. They would like to be more closely involved with the academic and social events of the conference, attending lectures and papers at a concessionary rate, and to have a representative on the Executive Committee of the Association. During the 1970s and 1980s the Book Fair paid for conference food and even directly subsidised fees. The

recent financial separation of the Book Fair from the conference created anomalies about rent and related expenditure, security, food, advertising, etc.

Organising the Annual Conference is usually a once-in-a-life-time event. However, our experience may prove to be useful for the Association in its deliberations about future conferences and for those individuals who are contemplating following suit.

George T Noszlopy  
Kenneth Quickenden  
*Organisers*

## The student view

Every year, students at the annual conference meet to discuss what the conference might offer them and what benefits they might receive from the Student Group. This year both the content and organisation of the conference were well received. Members were particularly pleased that certain areas, for instance the art of the 16th century and photography, which seemed to be marginalised in previous conferences, were dealt with, although some students criticised the lack of papers on film and on art from outside the European tradition.

In our discussions other important issues were raised. Students have become increasingly aware of the limited employment opportunities in museums and elsewhere, created by the wider political context. Members have also raised important questions concerning the copyright of slides and photographs arising from the 1988 Copyright Act and birth of DACS. The increasing costs of reproducing visual

materials is a problem for students with limited means wishing to publish articles for the first time. More networking among members will enable these and other issues to be more widely discussed.

Pauline de Souza  
Chair, Student subcommittee



*Peter Crocker (left) and Theo Cowdell receiving commemorative tankards from Nigel Llewellyn in appreciation of all the hard work they have put in for the Association.*

### Forward Art and Industry 1994 conference brochures available

60pp, all session abstracts, illustrated throughout. £4.00 inc. post and packing (cheques payable to AAH).

From: J. Beach, THS, Birmingham  
Institute of Art & Design, UCE,  
Gosta Green, Birmingham, B4 7DX;  
Tel: (021) 331 5885.

## DESIGN HISTORY MOVES FORWARD

As host of the Design History Society's fifteenth annual conference, the city of Southampton, with its maritime heritage and identity as a major port, was the ideal venue to explore this year's theme of *Moving through Design—The Culture of Transport and Travel*.

Supported by an exhibition incorporating three major displays, the conference provided a visual reference for the exploration of cultural representations of movement and travel in both historical and contemporary contexts. Photographic and museological works included material on Southampton's links with luxury transatlantic ocean travel and tourism in the post-war period. The Ocean Terminal building, the Festival of Britain ship *Campania* and the *QE2* were design enterprises which symbolised the nation, its hopes and aspirations. The *Queen Mary* at Long Beach, California 1980 illustrated how 'Britishness' was marketed to tourists.

Another of the exhibitions, by Graham Evans, took us on a tour of the roadside scenarios of The Great British Layby. His work showed the British relaxing in their cars, eating in roadside cafes and sometimes venturing into the landscape. Global and Third World issues were addressed by Warwick's Heritage Motor Centre. They explored differing relationships to culturally specific modes of transport.

The organisers wanted to encourage a cross-disciplinary approach and aimed to include a wide range of papers from design history and related fields. This was certainly achieved both between and within strands.

Through explorations of travel and abstract concepts of movement to express change, the conference offered interdisciplinary approaches to ideas and concepts of transport, tourism, culture and identity beyond traditional notions and boundaries. Theories of culture and specific cultural objects inhabited the same space and demanded equivalent critical attention. The divisions between the popular and the academic, and high and low culture were eroded.

Australia, Denmark, Finland, Norway and New Zealand were represented by delegates

and papers. Discussion and debate was therefore informed by a cross-cultural interchange of ideas and perspectives.

The keynote speakers, James Woudhuysen (Henley Centre for Forecasting), Simon Fairlie (co-editor, the *Ecologist*) and Michael Ware (curator, National Motor Museum Beaulieu) offered an introduction which expressed the breadth of topics and range of academic approaches that were characteristic of the conference as a whole. The subjects ranged from the spiritual icon of the sacred cow in the Third World to western forms of gendered adult dolls.

The strand entitled *Representing Travel and Movement in Popular Culture* illustrated this diversity. At the outer edges of this strand was a paper about Action Man and the fashion doll Barbie which suggested that movement was one of the characteristics which represented masculinity and the design of these dolls. This paper posed interesting questions such as whether the current retreat into 'beefcake' dolls is anti-feminist. Further problems of representation were addressed by a paper which focused on a mural in the 1930s Ocean Hotel, Saltdean. The myth of rural, idyllic England was explored.

The strand *Contextualising the Object* was also concerned with popular culture. *Domesticity on the Move* examined caravan design over the last sixty years and included slides of 1930s caravanners enjoying the countryside. There was a refreshing and entertaining look at tubular steel furniture – as a symbol of speed and 1920s sexuality in relation to the female body. We were treated to several views of Charlotte Perriand relaxing/posing in the chaise-longue she designed with Le Corbusier. Interesting comments were made about the pony-skin upholstery and cowboy imagery. There were also slides from the 1960s of Alan Jones' women-as-furniture sculpture and Christine Keeler sitting in a butterfly chair.

The strand called *Customisation and Identity* was also very much about popular culture. These diverse papers explored the motor car and motorbike and their relation to the notion of creative consumption. *On The Road: An Interdisciplinary Study*, explicitly

expressed a theme present in the conference as a whole by exploring the fruitfulness of interdisciplinary study – more particularly how cultural studies can add to and enhance design history. *The Anthropomorphisation of the Car (Mr Spock versus Dr McCoy)* explored cultural practices in relation to Eastern modes of transport culture and was alone in applying an anthropological approach to design history. The motivations and processes through which we invest value and attachment to our own vehicles in Western cultures was contrasted with Third World methods of transport.

*Postmodernism and the Re-Mapping of Spatial Boundaries* was a paper which engaged with debates surrounding modernism and postmodernism. Physical, phantasy and future spaces and times were explored. The central aim was to map how people's conceptions of time and space have altered.

Historical context and the experiences of participants and enthusiasts informed both the *Cycling, Culture and Design and Tourism, Travel and Cultural Geography* strands. Geographical, historical and sociological perspectives were utilised to examine how travel has affected patterns of tourism and thus altered people's conceptions of time and space. Likewise the effects of travel upon the environment were explored.

Some delegates felt that these discussions could be productively developed and that the participation of designers in industry and the presence of a greater number of students would facilitate this. This would contribute to the interchange between cultural theory and design practice. Overall there was a feeling amongst delegates that it had been a stimulating and successful conference and had been indicative of the fact that design history as a subject is on the move.

Alia Al-Khalidi, Jen Browne, Vanessa Paynton  
Research Centre for Consumer Culture  
Southampton Institute of Higher  
Education

January 1994

# LOCHNER CONFERENCE IN COLOGNE

Following the recent exhibition at the Wallraf-Richartz-Museum in Cologne, *Stefan Lochner, Meister zu Köln: Herkunft, Werke, Wirkung*, the museum invited a small number of scholars to a conference to discuss the artist and his oeuvre. The exhibition, although highly successful in terms of the range of objects on view and the excellent visitor numbers, had taken a traditional approach which rather tended to highlight the problems of our historic perception of the artist. Dissenting voices could be found, however, amongst the generally conservative essays presented in the catalogue of the exhibition. Foremost amongst them, Michael Wolfson provided evidence that we have no plausible reason to connect the well documented painter Stefan Lochner with any of the ascribed works, and that the traditional reading of an entry in Dürer's account book which is said to name Lochner as the painter of the altarpiece of the *Patron Saints of Cologne* (or *Dombild*) is no more than a speculative hypothesis. The exhibition presented the traditional interpretation as fact and included a considerable number of paintings from the Bodensee area to illustrate the provenance and training ground of the

artist. The profound discrepancy in style and technique between these works and early works by the so-called Stefan Lochner in the exhibition served only to demonstrate that the painter of the *Patron Saints* did not learn his art in that part of Germany.

Accordingly, the generally rather traditionalist papers presented during the conference hardly became the focus of discussion. Questions were instead concerned with the implications of Wolfson's thesis and of a suggestion, made elsewhere in the catalogue by Bernd Konrad, that we should look in Cologne or Westphalia for the precursors of the painter we call Lochner. Even the notion that 'Lochner' worked as a journeyman in the Netherlands, possibly in the workshop of the Campin/Flémalle group, suggested by Dagmar Täube in the catalogue and by the inclusion of numerous panels attributed to Campin in the exhibition, was rather discredited by Molly Faries' examination by infrared reflectography of the panel from Raleigh showing *Saint Jerome*. Her work revealed that the underdrawing of this panel, usually cited as the principal proof of the artist's sojourn in the Campin workshop, was not by the hand

of 'Lochner'. These and similar problems concerning our knowledge of Stefan Lochner finally led to the suggestion that we should reconvene later this year to consider new papers to be written for that occasion (and to be published with the original conference papers) which will address the questions of provenance, oeuvre and influence, the subjects of the exhibition, in the light of our new understanding. Moreover, it was felt that until historical, technical, stylistic and iconographic problems are systematically examined and the results aligned, Lochner will remain a fictional artist revered in Cologne.

Despite these rather exciting disputes, which even reached the attention of the local press, the whole conference, perhaps due to the very small number of participants as well as the excellent organisation, was exceptionally friendly and enjoyable. Discussion persisted throughout the splendid lunches in an elegant Rhenish restaurant and the cosy pub dinners we all shared, and it is still raging in letters and on the telephone.

Brigitte Corley  
April 1994

## SON ET LUMIÈRE

### A two-day conference on the audiences for art – observant, literate, audient

12–13 November 1994

The Gardner Arts Centre, University of Sussex at Brighton

The concept of the interaction of image and word has influenced art history throughout the 1980s and early 1990s; art historians have always drawn analogies between the verbal and the visual. This conference aims to develop and extend that theme through an exploration of the ways in which audiences respond by constructing their own sets of meanings for the creative arts.

These meanings are, in turn, further modified through texts. How can art history replace the tired metaphor of picture as text?

Sections are envisaged on such topics as:

- the meeting of art and music
- synaesthesia
- the re-presentation and re-representation of images at different times, for different

periods and through different media

- *ekphrases*.

A modest fee will be charged to cover refreshments and registration. For further details and offers of papers, please contact Karen Wraith, School of European Studies, University of Sussex, Falmer, Brighton BN1 9QN.

# LONDON CONFERENCE 1995

## OBJECTS, HISTORIES AND INTERPRETATIONS

Victoria and Albert Museum

7–9 April 1995

The term 'object' within current art historical practice can convey a variety of meanings. By including it in the title we hope to encourage discussion of a range of approaches and issues. These might range from the investigation of material evidence – so registering the location of the conference within a museum – to psychoanalytical theory and social and anthropological interpretations.

The term 'objects' is intended to cover the fine and decorative arts, design and media such as film and photography. In interpreting objects we seek to take account of the institutional and intellectual context in which they exist and the ways in which that context has shaped their histories. The conference will examine the arts throughout the world, including Asia, Africa and the Americas, as well as Western Europe.

Proposals for further sessions and papers are warmly invited and should be sent to the Conference Convener: Elizabeth McKellar, Head of Higher Education, Victoria and Albert Museum, South Kensington, London SW7 2RL.

### What Happened to It? Exploring the Life Histories of Artefacts

Convener: Verity Wilson, Far Eastern Collection, Victoria and Albert Museum, South Kensington, London SW7 2RL.

Where and when does an artefact begin its 'life', who made it for whom, and what did it represent for the succession of people who owned it? Maybe it was discarded, sold, exhibited or used in circumstances vastly different from those pertaining at the beginning of its 'life'.

Igor Kopytoff puts forward the thesis\* that the range of different types of biographies that anthropologists use to build up a profile of a given society can be just as fruitfully applied to things as to people. Similar questions, he argues, can be asked about artefacts as about human beings, and the resulting answers can 'make salient what might otherwise remain obscure'.

Papers are invited which follow Kopytoff's model of a 'life history' and which illustrate the strengths and weaknesses of the biographical approach to objects. It is hoped that by so doing, pertinent questions will be raised about the place of material culture in a given society.

\*Igor Kopytoff, 'The Cultural Biography of Things: Commoditization as Process', *The Social Life of things: Commodities in Cultural Perspective*, edited by Arjun Appadurai (Cambridge, 1986), pp 64–91.

### Defining Dress

Conveners: Elizabeth Wilson, Faculty of Environmental and Social Studies, University of North London, Ladbroke House, 62–66 Highbury Grove, London N5 2AD; Amy de la Haye, Textiles and Dress Collection, Victoria and Albert Museum, South Kensington, London SW7 2RL.

In this session we wish to explore the rich diversity of work being undertaken in this area, which perhaps, more than most, lends itself to such varied interpretation. By considering dress historically (from the Medieval period to the present day) and cross culturally, we aim to promote a wider understanding of dress as object and of its role in economic, social and cultural life.

Speakers will include: Valerie Mendes, Avril Hart, Chris Breward, Lou Taylor, Carol Tulloch and Linda Woolley.

### Before Vasari. Approaches to the Study of Art History before 1500

Convener: Dr M A Michael, Christie's Education, 63 Old Brompton Road, London, SW7 3JS. Tel: 071 581 3933 Fax: 071 589 0383.

There is a perception among those interested in art before 1500 that it has been viewed by those studying later periods as a dim and distant past to which the theoretical approaches of 'modern' art history have yet to be fully applied. The difficulties in understanding art before 1500 may well be

the product of a post-Vasarian view of the world, which even those committed to new approaches in the modern period unconsciously re-affirm through their ignorance of the issues and the current debates in Ancient, Medieval and early Renaissance Art. Does the study of art before 1500 really represent an ivory tower where refugees from the theoretical debate can escape? It will be the purpose of this session to suggest that theoretical issues have always been at the centre of debate in the study of art before 1500.

Speakers so far include: Prof Martin Kemp (University of St Andrews), Prof Eric Fernie (University of Edinburgh), Dr Sandy Heslop (University of East Anglia), Dr Paul Crossley (Courtauld Institute of Art).

### The Biography of Objects

Convener: Gwyn Miles, Collections Department, Victoria and Albert Museum, South Kensington, London SW7 2RL.

Any object requires investigation to determine the answers to a range of essential simple questions: What is it? How old is it? How was it made? And has it been altered? While sometimes the answers can be found by routine superficial examination, frequently a more thorough, technical investigation is required.

Objects are often complex things that have changed through time. How are we able to piece together a history for a given object? How should we explain and interpret

objects that may have had several ‘lives’? To understand the biography of an object requires an archaeological approach in much the same way as does an historic site or building. Its present appearance may be misleading and conceal a compound object or a fake.

A battery of techniques is available to gather the material evidence that enables us to construct object histories or re-interpret existing ones. This session will explore a number of case histories that illustrate a variety of approaches to such investigation.

## **Signs of Art and Commerce: Questions of Print**

Convener: Dr Jeremy Aynsley, Research Department, Victoria and Albert Museum, South Kensington, London SW7 2RL.

This session is concerned with an understanding of the term ‘print culture’, its shifts and changes, and in particular, the contribution of print towards the commercial character of visual language. In an international context, recent years have witnessed several exhibitions which have dealt with the theme, among them, *Art et Publicité 1890–1990* (Centre Georges Pompidou, Paris, 1991), *High and Low* (MoMA, New York, 1990) and *Typographie kann unter Umständen Kunst Sein* (Wiesbaden Museum and Amsterdam 1991). The focus of this session may fall on issues concerning the collection, display and interpretation of any of the following:

- print as commerce, propaganda or art
- questions relating to the relationship between fine art, graphic design and advertising
- the relationship between print and painting or sculpture
- the place of prints as objects of historical evidence, value and social meaning
- critical strategies
- book arts: their traditions and identity
- archival growth in print in recent years.

It is expected that papers will primarily deal with interpretations of print from 1850 until the present day. Contributions are invited from those working in art history, photographic, typographic and graphic

design history and adjacent disciplines, as well as artists and designers.

## **Ornament in Architecture, Design and the Applied Arts**

Conveners: Dr Maurice Howard, School of Cultural and Community Studies, University of Sussex, Falmer, Brighton, BN1 9RH; Dr Anna Contadini, Research Department, Victoria and Albert Museum, South Kensington, London SW7 2RL; Michael Snodin, Prints, Drawings and Paintings Collection, Victoria and Albert Museum.

In European culture, the separation of structure and ornament, first discussed by Alberti, defines one of the chief arguments about the role of ornament itself: are otherwise neutral objects invested with meaning by ornament, or can ornament on the surface of objects draw out and explain meanings inherent within structure? How do European and non-European approaches to ornament compare and contrast? By re-examining three areas of key importance in this debate, it is hoped that issues of transmission and of decorum in different contexts can be explored.

*1 The grotesque, moresque and arabesque in 16th-century Europe.* The application of fantastic ornament during this period can be seen as a complex interaction of a purposely revived antique style, with influences from the Middle East. Issues of transmission, through the print market and traffic in goods, are therefore especially important. In addition, scholars of literature have helped historians of the visual arts explore the possibility that the presence of fantastic ornament may suggest a wish to embody, and therefore identify and disempower, the unspoken and terrible which lies beneath the surface of everyday visual reality.

*2 Ornament in Islamic Art and Architecture.* Papers under this topic will deal with the transmission of ornament from the Islamic lands to Europe during the period of design change from the 15th to the 17th centuries; the significance of ornament in Islamic architecture, during the same period, with particular reference to the differences in

attitude towards ornament and decoration in Islamic as opposed to European architecture; and, in contemporary art, calligraphy taken as ornament both for architecture and the applied arts, and innovation within the calligraphic tradition.

Speakers include: Dr Sylvia Auld (Edinburgh University), Philippa Vaughan (London University), Dr Venetia Porter (British Museum).

*3 Architecture, ornament, and innovation.* The leading role played by architecture and architects in the development of ornament in the applied arts, has been particularly important in moments of style change. This has been particularly evident in international style movements in the last 150 years. The papers under this topic will seek to concentrate on two key areas: firstly on the period of intense design interchange between Europe and America in the period 1870–1930, and secondly on issues surrounding the ‘innovations’ of postmodernism, in particular comparing them with the revivals of the last century.

## **Raphael and the Raphaellesque from the Renaissance to the 19th Century: Paintings, Drawings and Designs**

Convener: Dr Sharon Fermor, Prints, Drawings and Paintings collection, Victoria and Albert Museum, South Kensington, London SW7 2RL.

This session will look particularly at four aspects of Raphael’s activity and influence, his working practice, with particular reference to the use of drawings and cartoons; his approach to composition and design, including the use of colour; the adaptation of his designs in objects of different media, including prints, textiles and ceramics, from the Renaissance to the 19th century; his function and reputation as an inventor of exemplary narratives, both in theory and in practice, from the Renaissance to the 19th century.

The session will begin with a section devoted to Raphael’s tapestry cartoons and to the technical and historical issues arising from their current conservation, and planned reinstallation in the V & A.

## **Imperial Eyes: Reading 'Colonial' Objects**

Convener: Tim Barringer, Research Department, Victoria and Albert Museum, South Kensington, London SW7 2RL.

This session juxtaposes key issues in the study of colonialism in relation to material culture and the arts: representations of colonial and proto-colonial cultures from visual and verbal reports made in the field; the presentation and interpretation of objects removed from the peripheries of empire and displayed at its centre; and the appropriating of colonial imagery and motifs by artists and craftsmen of the imperial nation. Papers will also explore questions raised by the use of materials imported from colonies specifically for the production of art objects, and the impact of the source of materials on readings of the finished object.

In drawing together these issues surrounding colonialism, representation and material culture the aim is to problematise the interpretation of 'colonial' objects in the past and the present. Papers will analyse methods of display, in museums and private collections, of objects appropriated through colonisation, their incorporation into disciplinary and taxonomic frameworks and the documentary and interpretative texts concerning them. A central theme will be the impact of colonial discourses and racial theories on the understanding and interpretation of these objects when exhibited at the imperial centre. The main concentration will be on British imperialism, from the 18th to the 20th centuries, but other perspectives would also be welcome.

## **Art Photography and the Art Museum**

Conveners: Mark Haworth-Booth and Chris Titterton, Prints, Drawings and Paintings Collection, Victoria and Albert Museum.

The theme of this session is the meaning of art photography in the context of the art museum. The theme has been chosen because the Victoria and Albert Museum, which holds the national collection of the art of photography, is planning to open a Photography Gallery in 1998. The Photography Gallery is intended to serve the

academic as well as the general audience. Among the topics to be addressed are the relationship between the medium publicly announced in 1839 and prior visual media, the relationship of art photography to commercial applications, the uses of photography in postmodern art strategies, photography as documentary truth and cultured lie.

## **Pilgrimage, Relics and Souvenirs**

Conveners: Marian Campbell, Metalwork Section, Victoria and Albert Museum (Fax: 071 938 8330) (western topics); John Guy, Indian Section, Victoria and Albert Museum (Fax 071 938 8651) (eastern topics).

Many religions have in common a reverence for places or objects deemed sacred by their historical associations, actual or symbolic. Sacred places and relics became the focus of devotion and it was necessary to see a site or a relic in person in order to share in its spiritual benefits. Sacred sites were marked by works or architecture, relics were encased in costly and luxurious materials, while votive offerings and pilgrim souvenirs were produced in a variety of forms. This session will explore aspects of pilgrimage in both western and eastern cultures, with particular focus on the period 1100–1500.

## **Nationalism, Politeness and Commerce: English Art and Design 1660–1760**

Conveners: John Styles, Research Department, Victoria and Albert Museum; Tessa Murdoch, Furniture and Woodwork Collection, Victoria and Albert Museum.

This session arises out the work currently being undertaken to redisplay the Victoria and Albert Museum's three galleries dealing with British art and design between 1675 and 1760. The museum's British Art and Design galleries aim to provide a general overview of design and the decorative and fine arts from the end of the Middle Ages to the start of the 20th century. A primary concern in redisplaying the late 17th and 18th century British Art and Design galleries has been to ensure that they engage with the new approaches to the material culture of the

period that have emerged over the last 20 years. The session will explore a range of new approaches in order to arrive at an evaluation of the current state of research in the field. It will focus, in particular, on questions of style and taste as they relate to design and the decorative arts. What was specifically British about stylistic developments in the period? Why was imitation, adaptation and enhancement of foreign products, both European and Asian, so important? To what extent was there a shift in the sources of cultural authority away from the royal Court to wealthy private patrons and to those aesthetic entrepreneurs who marketed high design goods, polite entertainment and cultural criticism? How did the rise of the culture of politeness affect the character, use and meaning of artefacts?

## **Academic Outcasts? Art Practices on the Margins of Academies, 1600–1900**

Conveners: Malcolm Baker, Research Department, Victoria and Albert Museum; Richard Wrigley, Oxford Brooks University, Gypsy Lane, Headington, Oxford OX3 0BP.

The general process whereby art academies in the 17th and 18th centuries were created so as to define them as liberal arts institutions is well-known. Far less attention has been given, however, to the way in which academies established their identity by excluding those types of art practice which were deemed to be incompatible with their own elite ideals. Art historians have tended to go along with academic rhetoric, and treat outsiders as peripheral artists, practitioners of minor genres, or merely representatives of an alliance between inept visual forms of popular culture and entrepreneurship. This session will explore the margins and underside of academic institutional history by focusing on: conflicts regarding the professional status of various media in relation to academic ideals (eg theatrical painting, miniature painting, prints etc); the nature of the art world outside the Academy; discussions in theory and criticism of the negotiation of academic thresholds.

Papers are welcome on European topics from the 17th to the 19th centuries.

## Barbara Hepworth

29 October 1994

Tate Gallery, Liverpool

A one-day conference has been organised to complement the major exhibition of Hepworth's work on show in Liverpool throughout the autumn. The day will be chaired by Lisa Tickner. Further details and information about booking arrangements will be published in the next *Bulletin*.

## Sculpture & Reproduction

10 December 1994

*Call for papers*

The Centre for the Study of Sculpture at the Henry Moore Institute and the Department of Fine Art at the University of Leeds are planning a one-day seminar to discuss the questions raised by the reproduction of sculpture. Short papers addressing the themes of authority, the translation of 3D into 2D, and popular culture are invited, and proposals should be sent to Anthony Hughes, Department of Fine Art, University of Leeds LS2 9JT Fax: 0532 451977.

## Images de l'artiste CIHA Coloque

9–12 June 1994

*Lausanne*

Details from Professor Philippe Junod/Sylvie Wuhrmann, Faculté des lettres (Section d'histoire de l'art), Université de Lausanne, BPSH 2, CH-1015 Lausanne, Switzerland.

## MAKING CONNECTIONS Birkbeck College, University of London

24–25 November 1994

*The annual conference of CHArt (Computers and the History of Art)*

This year the CHArt conference will be looking at the new forms of communication that computers are promoting and their effects on art history. There will be sessions on:

- the changing physical connections possible, focusing on networking
- the use of computers to reach the public in new ways, particularly in museums and art galleries
- the new kinds of software that are being developed for educational purposes in universities, colleges and schools.

**For further details please contact:**

Robert Senecal, The Library, Goldsmiths' College, Lewisham Way, London SE14 6NW; Tel: 071 692 7171 ext 2261.

## PRAGUE COLLOQUIUM

1–5 September 1994

*Organised by the AAH with*

*The Czech Association of Art Historians*

*(Uměleckohistorická Společnost v Českých Zemích)*

Since 1989 large numbers of visitors have flocked to the Czech Republic to see the ancient city of Prague and the historic buildings and art collections of Bohemia and Moravia. Following its rejection of communism, the Czech Republic has been undergoing an economic and cultural transformation.

The art and architecture of the Czech Republic have not, perhaps, received the attention they deserve in English language publications. The Prague Colloquium, jointly organised by the Associations of Art Historians in the Czech Republic and in the UK, will enable those interested in advancing the study of art history to meet Czech art historians, learn something of the specific nature of Czech art and its history, and explore some of the collections in and around Prague.

The colloquium aims to provide:

- one day of plenary sessions and academic papers. Areas already identified are: Medieval, Baroque, Late 19th century, 20th-century Czech Modernism, Design
- one day of visits and excursions with our

Czech colleagues in and around Prague

- one day in which individuals can arrange their own programmes, consolidate contacts, etc.

Subject to confirmation, the 'package' price, using flights from Heathrow and reasonably priced, modern accommodation (sharing twin-bed rooms) for four nights (but excluding main meals), will be approximately £258, subject to any significant variation in the exchange rate. Single rooms are available at an extra £15.00 per night. The colloquium is priced at cost, and can be booked through the AAH (contact address below).

Travellers to the Czech Republic are reminded to check if a visa may be required should they not hold British passports. British nationals need to have a 10-year passport valid for at least 80 days after the proposed date of arrival in the Czech Republic (1 September).

If you are interested, please write to: Theo Cowdell, 47 Kenwood Park Road, Sheffield S7 1NE, and you will be sent further information as soon as possible.

## Imagining Cornwall

English Modernism, Tourism and the Pleasure Periphery

2–4 September 1994

*A conference organised by Falmouth School of Art & Design in association with the Tate Gallery St Ives*

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, geography and cultural studies has opened new perspectives on nostalgia, tourism and national identity. This conference provides a timely opportunity to explore these issues, and to consider both the significance of the establishment of the Tate St Ives and the meaning of mid-century English modernism from a broad and varied set of perspectives.

**Keynote speaker:** Dean MacCannell (University of California at Davis), author of *The Tourist* and *Empty Meeting Places*.

**Other speakers include:** Stephen Daniels

and David Matless (University of Nottingham), Philip Dodd (Editor, *Sight & Sound*), David Mellor (University of Sussex), Michael Orwicz (University of Connecticut), Lola Young (Middlesex University).

**Conference fees:** the fee of £95 covers academic sessions, lunches, refreshments and other events, including a Tate St Ives reception and private view. A limited number of concessionary places are available (for students, senior citizens and unwaged) at a fee of £35.

**Further information from:** David Cottington, Falmouth School of Art & Design, Woodland, Falmouth, Cornwall TR11 2NB. Tel: 0326 211077.

## Teaching & Learning in Art & Design History

Saturday 1 October 1994

University of Brighton

This one-day conference/workshop is designed to bring together teachers and lecturers working in schools, colleges and universities to share ideas about effective teaching of the history of visual culture, both as an academic subject and as a component of practical art and design courses.

We hope the day will encourage greater collaboration between the various sectors in the South East. Possible outcomes include a series of work packs suitable for different levels.

**For further details please contact:** Jan Hunt, Faculty of Education, University of Brighton, Village Way, Falmer, Brighton BN1 9PH, or Pauline Ridley, School of Historical and Critical Studies, University of Brighton, Pavilion Parade, Brighton BN2 1RA.

## Cultural Boundaries

The City in Central Europe:

1800 to the Present

8–10 September 1994

Newcastle-upon-Tyne

The focus of the conference will be the relationship between cultural forms and the social and physical organisation of cities in central Europe in the modern period. These will include: Representations of the City, Leisure, Cultural Consumption and Cultural Tourism, Urban Sub-cultures, Art Centres and the Art Market. The conference will involve scholars from a range of fields, including the history of art, architecture and design, social history, German literature and the history of music.

**For further details contact:** Research Group in European Urban Culture, Department of Historical and Critical Studies, University of Northumbria at Newcastle, 1 Ellison Place NE1 8ST; Tel: (091) 227 3777 Fax: (091) 227 4572.

## Zurich Dada

Manchester Metropolitan

University

4–6 November 1994

### Call for papers

The Department of the History of Art and Design at the Manchester Metropolitan University is hosting an international conference dedicated to Zurich Dada.

Whilst the majority of papers will focus on aspects of Zurich Dada, it is hoped that papers from many different disciplines will be forthcoming. The programme includes an experiment in the re-staging of the events that took place at the Cabaret Voltaire. Speakers will have the opportunity to present papers that relate to the historiographical problems connected with the recreation of the past via reconstruction, translation and dramatic presentation.

Papers should be approximately 20 minutes in duration and be presented in English. Contributors to date include Professor Stephen Foster (University of Iowa), David Peters Corbett (Manchester Metropolitan University) and Colin Rhodes (Loughborough School of Art & Design).

It is hoped that the conference will further academic debate among scholars and students of the history of art, design, architecture, languages, literature, theatre, European history and other fields of research.

Anyone interested in delivering a paper at the conference should contact: Michael Howard, Senior Lecturer in the History of Art & Design, Manchester Metropolitan University, Righton Building, Manchester M15 6BG; Tel: 061 247 1941; Fax: 061 236 0820.

## THE TEXTILE SOCIETY

The Textile Society has been in existence for some years now and continues to promote the study of textile art, design and history by uniting scholars, designers, teachers, practitioners, artists, collectors and others with an interest in textiles. The designer Lucienne Day is its Honorary President. The Textile Society offers members a bi-annual magazine, newsletters, collection studies, and research bursaries, as well as organising numerous events throughout the year. The AGM is accompanied by a series of lectures, which this year covered 'Aspects of the Arts and Crafts Movement', including such subjects as Leek Embroidery, the Elizabeth Hoare Embroidery Collection at Liverpool Cathedral and Women Designers in the Arts and Crafts Movement.

The AGM for the past two years has been followed by what has become the major event in the Society's calendar – the 'Antique Textile Show'. A day-long event, held at Trentham Gardens in Stoke, and open to the public, the 1993 Show yet again proved to

be a huge success, with something to appeal to anyone with an interest in textiles. Visitors could purchase costumes, accessories, household linens, curtains, quilts, lace trimmings and embroideries from past centuries, as well as ethnic textiles from Asia, Africa and the Far East. Under one roof could be found 16th-century lace on sale alongside Victorian and Edwardian dresses, African mud-painted textiles alongside Arts and Crafts embroideries – a veritable treasure house for anyone beginning or adding to their own collection, or wanting that 'something out of the ordinary' for their home. Many books were also on sale, and a valuation service was available from a leading auction house. Advice could be sought from a Textile Conservation company, and acid-free papers and boxes could be purchased.

Because of a recent decision to change the venue for the Antique Textile Show, it will not be held this year, but will be held in the spring of 1995. Events planned for 1994 include the following:

**7 May: 'Long Ago and Far Away'.** Lecture at the British Museum by contributors to the recent publication *5000 years of Textiles*. Organised in conjunction with Friends of the British Museum. For information contact: Mary Schoeser, 25 East St, Coggeshall, Essex, CO6 1SH.

**11 June: Visit to Bankfield Museum.** Morning talk on the Durham Collection of Textiles by the Curator, June Hill. Afternoon activity session and viewing of the new World of Textile & Costume Gallery. For information contact Freda and Tony Chapman. Tel: 0428 683703.

**11 July: Pugin Study Day at the V&A.** Based on the exhibition of Pugin's life and works. For information contact: Paul Harrison (address below).

For more information, contact the Membership Secretary, Paul Harrison, at Textiles Collection, Victoria and Albert Museum, London SW7 2RL. Tel: 071 938 8422.

### *Art Bulletin*

**Journal of the Representative Body for Professional Visual Artists in Ireland**

The most comprehensive information source available on events and opportunities in visual arts in the country. Published bi-monthly and available on subscription for £12 per annum.

**Contact:**

AAI, Liberty Hall,  
Dublin 1  
Ireland

**Telephone/fax: 353 1 8740529**

### FRIENDS OF THE COURTAULD INSTITUTE

**Bursary for Teachers and Museum Curators**

Two bursaries of £1,200 are offered by the Friends of the Courtauld Institute to teachers of the history of art, and to art museum curators, employed in the UK outside Greater London, to enable them to use the research resources of the Institute and other facilities in London for a period of two months. If necessary, this may be split up into two or three shorter periods. Applications outlining candidates' research or cataloguing programme should be sent by **17 June 1994** to:

**The Director  
Courtauld Institute of Art  
Somerset House  
Strand  
London WC2R 0RN**

## The art history of the world

*The following letter was sent in response to the final section of the Chair's Report (Bulletin 52) in which Nigel Llewellyn encouraged members to write with their views on the question of whether steps need to be taken to encourage our teaching institutions to take a less Eurocentric approach to the history of art.*

Dear Nigel Llewellyn

So, are we being menaced by Brussels, or consumed from within by Political Correctness?

Just what is going on?

As it is legitimate for the analyst to wish to establish a personal history, so it is legitimate for the inhabitant of a culture to take primary cognisance of the history of that culture; and as natives of the United Kingdom, who in our radical moments concede to have certain European connections, we are Eurocentric. Europe is where we are and where we have to operate, so its history is what we have to know.

Yes of course other histories are interesting, and of course they are not less intrinsically valuable than our own, but they are out there and we are not; priorities in regard to, and views of, other cultures are different from those which apply to those who inhabit them.

It all sounds like an attempt to reduce intellectual biodiversity; but worst of all is the sense of prescriptiveness that underlies your brief note (hope that's not you speaking). Whether the appropriate simile should relate that to graveyard mists or the throat catching whiff of brimstone only time will tell. Watch this space!

Yours sincerely

Dr Philip Stokes  
Mapperley  
Nottingham  
February 1994

## Bridging the gap: Library provision for art and design history

Art historians and art librarians share an increasing concern about rapidly shrinking resources for the teaching of art and design history. In a period of rapid expansion of courses which reflects the popularity of the discipline, the shortfall between supply and demand is reaching crisis proportions. Once the province of the Courtauld Institute and a handful of universities, degrees in art history have mushroomed, especially in the new universities, along with the development of design history. The new art history has brought with it an emphasis on material culture, the decorative arts and gender studies. Publishing in art and design history has boomed, with the number of book and periodical titles increasing annually.

Meanwhile, libraries must be more selective in what they purchase and are forced to cut existing periodical subscriptions. Unfortunately, this has coincided with developments in Information Technology which have radically improved access to knowledge about publications, whether the holdings of other libraries through JANET, or the contents of periodicals through specialist CD-Rom products. While CD-Rom subscriptions can double the financial commitments of libraries, they also increase the demand for the documents themselves, resulting in rocketing requests for inter-library loans. Consequently, there is less money for new books, exhibition catalogues and periodicals.

The Follet Report<sup>1</sup> reveals that, despite the 70% increase in student numbers in Higher Education since 1986, the proportion of total recurrent spending devoted to library provision has declined. The pressure to adopt cost-effective teaching methods has moved the emphasis to mass-delivery techniques and increased student-centered learning, transferring the workload to libraries. Libraries have also suffered from the loss of the quality assurance mechanisms, provided in the polytechnic sector by the CNA and HMI, which included the adequacy of library provision as part of their

remit. Although this has been replaced by alternatives, such as course review validation processes, internal validation has lacked the effectiveness of the earlier bodies.

The end result of all these political and economic measures is that the publications which our readers need are not there, when they want them, in their 'home library'. What then? He or she may apply for a copy through inter-library loan or go to another library. In London, where there is an apparent wealth of libraries, the students may be quite readily cast adrift, in the belief that other institutions will provide the necessary back-up; the ability to locate the materials required almost becomes a part of the challenge of the course.

Is this a satisfactory state of affairs? If it is difficult to create effective liaison between the library and academic departments within the same institution, managing this type of liaison between institutions seems even more impossible. How is a public library art department or a specialist library in a professional organisation or a museum to be forewarned that a large group of students is seeking access to the single copy of a book they may have? How can the specialist library, which may have very limited staff and seating arrangements, ensure that teaching staff who refer students to them will inform those students what the conditions of admission are, so that they don't just turn up when an appointment is required? How can specialist libraries inform educational institutions that the role of such libraries is to concentrate on material outside the core curriculum, rather than to provide a basic service to undergraduates? The results are already becoming evident. Libraries which have been bearing the brunt of this overspill are introducing measures such as charging (BAL at the RIBA), and limited access tickets (NAL at the V&A).

In the case of libraries tightening up or re-affirming their admission policies, this is best done in full consultation with their user groups. This way it may be possible to work

out partnerships and formal arrangements which are clearly defined and well-publicised and do not leave the poor students to battle their way through the bewildering maze of library resources. This has already been achieved in Manchester, where access arrangements have been formalised through the joint access policy of CALIM (Consortium of Academic Libraries in Manchester).

While recognising that libraries will need to work together more closely to provide access to specialist research materials, how can we ensure academic institutions provide core material for their undergraduate teaching? Academic departments and support services *must* work closely together for greater effectiveness within the institution to meet the needs of their students, based on continuous and effective liaison between the course leader, teaching staff and the subject librarian. Course development must involve the specialist subject librarian. Tactics such as pacing library demands, developing user education programmes jointly, ensuring that the correct material is in the most appropriate library loan collection at the right time, need to be used. The academic librarian must be a member of course committees and faculty boards and must attend validations and course reviews.

The Manchester Metropolitan University's concern to improve the liaison between the

library and academic department initiated a six-month research project which recommends a model structure through which interaction between the library and academic departments can operate effectively.<sup>2</sup> Interestingly, this pre-dates Follett, which emphasises that 'the effectiveness of liaison between teaching staff and libraries should be taken into account in the periodic quality audits undertaken by the HEQC and in the assessment of teaching quality undertaken by the funding councils'. There is no doubt that those courses wishing to obtain an excellent rating under the quality assessment exercise will be scrutinised closely with regard to library liaison.

One might also speculate about what impact technology will have. A future in which the student does not have to travel to a conventional library in order to consult material, but may be able to use his or her own PC to log into a large store of digitised texts and images, may overtake our present concern about how many seats and how many copies of a book particular libraries have.

If this is what the future has in store, it is all the more important that the key libraries in the field of art history are discussing amongst themselves and with

the academic staff of the teaching institutions how information and documents can be stored and disseminated most economically and effectively.

<sup>1</sup> Follett, Brian, *Joint Funding Councils' Libraries Review Group: Report*, HEFCE, December 1993

<sup>2</sup> Slack, Frances, *The Library and Academic Departments Final Report*, Manchester Metropolitan University Library, July 1993

Beth Houghton, (Tate Gallery Library and Archive)

Gaye Smith (The Manchester Metropolitan University Library)

The AAH and SCOAD (The British Library's Standing Committee on Art Documentation) are planning a seminar on *Library Resources and Art History Teaching* at the Tate Gallery on Saturday 15 October 1994. For further details contact Dr Nigel Llewellyn, AAH Chair, School of European Studies, University of Sussex, Arts Building, Falmer, Brighton BN1 9QN.

## Venice Restored 1966–1986

Registered Charity No. 262146

This is a record of the first twenty years' work undertaken in Venice by private organisations (under the aegis of UNESCO), following the devastating floods of 1966. In addition to scholarly introductory essays, each project is individually described and illustrated; details are provided of the cleaning, restoration and preservation techniques employed – on stone, marble, paintings, wood, etc.; bibliographies are also given.

*Venice Restored* is a practical guide, and invaluable reference book, for everyone interested in how ancient, fragile and damaged buildings, sculptures, monuments and paintings may be restored to something approaching past glories.

236pp; 270 photographs (some colour) £30 + £5 p&p.

Obtainable from the British charity for the preservation of Venice:

**The Venice in Peril fund**  
**Suite 2–3, Morley House, 314–322 Regent Street**  
**London W1R 5AB**

## Computer and History of Art Awards, 1994

The CHArt Committee is offering two awards in 1994, one for a student, and one for an individual engaged in a research project. In both cases the award will be for work that involves the application of computers to some aspect of Art and/or Design History.

The awards are open to everyone except members of the Committee of CHArt. Work submitted must be in the English language, and must not have been previously published.

### 1 Student Award

This award will be for a written piece of work. The work can be either an essay on a critical, historical or theoretical issue, or a description of a project, or an idea for a project. The written piece should not be more than 5,000 words in length.

The award will be £200 and the winning entry will be published in the journal *Computers and the History of Art*.

### 2 Research Award

This award will be for work on a project that is in the process of implementation. The award will be made to an individual, and is intended to help a worthwhile project reach completion.

The award can be applied for by the individual concerned, or through nomination by an individual or institution. The application must include a description of the project and its progress of not more than 5,000 words.

The research project must be taking place in Britain, and must be accessible to the judges for inspection if required.

The award will be for at least £500 (sponsorship to increase this amount is currently being sought).

### Application and closing date

Those interested in applying should write to Professor Will Vaughan, Department of History of Art, Birkbeck College, University of London, 43 Gordon Square, London WC1H 0PD for further details.

The closing date for submission of entries for both awards is **1 September 1994**.

## Art Galleries and Museums

### Forthcoming meetings

The Art Galleries and Museums Group will meet on the following dates. Each meeting will take the form of an open session and all AAH members who have an interest in the structure, the collections, the information, communication and education departments of museums and galleries are invited to attend.

Unless otherwise stated each meeting will commence at 14.00. If you would like to receive further details concerning the precise arrangements for forthcoming meetings, please contact Sylvia Lahav, Tate Gallery, Millbank, London SW1P 4RG.

### Tuesday 7 June 1994

National Museum of Wales, Cathays Park, Cardiff CF1 3NP.

Dr Mark Evans, Acting Keeper: 'The New Art Galleries at the National Museum of Wales'.

### Monday 4 July 1994

John Hansard Gallery, The University, Highfield, Southampton SO17 1BJ.

Brandon Taylor, Curator and Stephen Foster, Director of the John Hansard Gallery, will introduce the exhibition *Photo-Reclamation: New Art from Russia* and will talk about the organisation, selection and significance of the work on display. This exhibition introduces work by contemporary Russian artists using ready-made, adjusted and manipulated photography, never previously seen in this country.

### Monday 3 October 1994

Tate Gallery, London.

Sandy Nairne, Director of Public and Regional Services: 'The Tate Gallery and the next 10 years – A view of the internal and external factors in the plans for the Tate Gallery of Modern Art and the Tate Gallery of British Art.'

### Monday 5 December 1994

National Portrait Gallery, London.

Charles Saumarez Smith, Director

### Monday 6 February 1995

The Henry Moore Foundation. 74 The Headrow, Leeds LS1 3AA

Penelope Curtis, Director

## AAH Thesis Prize 1995

The Universities and Colleges subcommittee of the Association of Art Historians will again be awarding prizes for the best theses produced by students on studio-based courses (design, fine art and architecture). Both undergraduate and postgraduate students are eligible.

If you are involved in the marking of finalists' theses this year, please bear the competition in mind and remember to retain copies of those theses you intend to submit before the students leave for the summer.

### Closing dates

Undergraduates: 1 August 1994

Postgraduates: 1 February 1995

### Further details from:

Dr Colin Cruise

School of Arts

POB 661

Staffordshire University

College Road

Stoke on Trent

ST4 2XW

## Advice sought

I am an Open University student currently studying A353 – Art in Fifteenth-century Italy. In June I am driving to Florence, where I hope to stay for a few days. I would welcome any advice on how to set about seeing the works of art there, and possibly in the neighbouring areas because I do not want to miss anything of value to the course.

Mrs S R Baker  
39 Leighview Drive  
Leigh-on-Sea  
Essex SS9 4HH.

## The Student Support Fund

The Student Support Fund was initiated by the Association earlier this year in order to encourage the attendance of students at the annual conference by subsidising their costs. The intention is to bring the fund into operation for the conference in 1995. The current sum raised is: **£195**.

The student group would like to thank members for their kind donations, and ask for the Association's continued support.

## Slides for London?

Since the relocation of the National Art Slide Library from the V&A to De Montfort University, Leicester in April 1992, an AAH working party has been looking into the feasibility of establishing an over-the-counter slide library service in London. A year ago a questionnaire was distributed with the *Bulletin* asking members whether they would support such a service and around 125 positive responses were received.

Since then several avenues have been explored, but unfortunately it has not been possible to find an acceptable host organisation for the collection in London.

The members of the working party are aware of the continuing need of lecturers for slide material, particularly with many museums and galleries withdrawing slides from sale. The working party will meet in a year's time to reassess the situation. In the meantime, anyone with any practical suggestions should contact Will Vaughan (for address see back cover) or Catherine Parry-Wingfield, 46 Pope's Avenue, Strawberry Hill, Twickenham TW2 5TL.

## The National Art Slide Library

The National Art Slide Library at De Montfort University, Leicester, is now open to people wishing to visit, although at present this is only possible by prior arrangement, and it is recommended that initial enquiries are made by phone or letter (for details, see below).

Following its move from the V&A, a thorough-going review of the collection and its management has been undertaken. Every slide in the collection has been examined and just under 200,000 pronounced usable.

A membership scheme has been put into operation, enabling regular users and corporate members to enjoy discounts on their borrowing charges.

The problem of access to the catalogue has been addressed in several ways: by offering photocopies of appropriate sections of the existing finding lists for sale to borrowers; by offering limited assistance to borrowers in response to subject requests; and by developing local access points in selected libraries throughout the country. The first of these centres will be at Finsbury Library in Islington.

National Art Slide Library  
De Montfort University  
The Gateway, Leicester LE1 9BH  
The NASL is available for service (except public holidays):  
Monday – Friday 9.00 am – 1.00 pm.  
Answerphone service at all other times.  
Tel: 0533 577148 Fax: 0533 577170

## AAH offer

Would you like to subscribe for a print from the original plate of *Spring* by Joseph Southall (1861–1944)? We plan a small edition, to be sold for the benefit of the AAH, price probably £10, closing date 1 August.

We are grateful to Birmingham Museums and Art Gallery for enabling us to make this offer to members.

Send order with cheque to:  
Pitchfactor Ltd, c/o Kate Woodhead  
(see front cover for address).



*"Sweet daughter of a rough and stormy sea,  
How Winter's blooming child - delightful spirit  
Whose unshorn locks with leaves  
And swelling buds are crown'd."*

BARRAULD

## Women and Art Therapy

In the announcement in *Bulletin* 51 regarding the forthcoming publication, *Women and Art Therapy*, the wrong address was given in error. The correct address for correspondence regarding this publication is as follows:

Susan Hogan, Lecturer and Courses Organiser, Edinburgh University Settlement, School of Art Therapy, 112 West Bow, Edinburgh EH1 2PD.

## A twenty-fifth birthday

ARLIS/UK & Ireland is the corporate voice of art librarians in the UK and Ireland, making their views known to the appropriate professional and educational bodies. On 10 April this year it celebrated its twenty-fifth anniversary.

Founded in 1969 as ARLIS, the Art Libraries Society, the name has been changed to ARLIS/UK & Ireland to represent its coverage and to distinguish it from ARLIS organisations which have developed in other countries. It has, since its inception, aimed to promote all aspects of the librarianship of the visual arts, including architecture and design.

ARLIS/UK & Ireland organises courses, conferences and visits to libraries, as well as a growing number of publications, including the Art Libraries Journal and the ARLIS/UK & Ireland News-Sheet.

The major celebration of the anniversary was an international conference, based at the Victoria and Albert Museum and the Royal College of Art held in April. Entitled 'Solid silver: Art Librarians working together', it attracted over 140 delegates, many from sister organisations overseas.

It is intended that the celebrations will continue throughout the year, notably on Tuesday 8 November at the Tate Gallery, when honorary membership of ARLIS/UK & Ireland will be conferred on Elizabeth Esteve-Coll, the Director of the Victoria and Albert Museum and formerly a distinguished art librarian.

## The Birmingham Public Sculpture Project

Located within the School of Theoretical & Historical Studies in Art & Design at the University of Central England, the Birmingham Public Sculpture Project has a comprehensive catalogue of public sculpture in Birmingham and holds information on many other aspects of public art as well, both within the city and further afield. The catalogue consists of an historical record of each work of art, with the artist's biographical details, commissioning details, pertinent information and an art historical critique. In addition, there is at least one photograph of each of the pieces, as well as documentary evidence and archive pictures.

The Project has just received a grant from the Leverhulme Trust to enable it to complete the catalogue's transferral onto an interactive computer database. This will be produced as a CD-Rom disc for use on Apple Mac computers, and will be available for sale in early 1995. Work is also under way on producing a comprehensive popular guide book to the city centre's public art which, whilst providing explanatory information on the most recent installations, will also re-introduce people to the wealth of works from the Victorian and earlier eras.

In the meantime, the Department of Art at UCE has prioritised Public Art as an area for research, considering the high level of interest current in art historical, practical and educational circles. A Masters of Art in Public Art has been mooted, and the Department is working towards the publication of a 'reader' in public art, which will certainly be a contentious and stimulating collection of writings, to be published in 1995.

The Project is jointly coordinated by Professor George Noszlopy and Andy Saxon, and the research assistant is Jeremy Beach.

## Opportunities for voluntary work

As announced in *Bulletin 50*, opportunities are available for students to become involved in voluntary work at museums and art galleries around the country. The amount of time and number of days can be planned by the museum or art gallery staff and yourself. The following is an up-to-date list of places ready to accept volunteers:

- Aberdeen Museum
- Ashmolean Museum and Art Gallery
- Bankfield Museum
- Bath Museum and Art Gallery
- Batley Art Gallery
- Ben Uri Art Society (London)
- Birmingham Museum and Art Gallery
- Bradford Museum and Art Gallery
- Castle Museum (Norfolk)
- Castle Museum (Nottingham)
- Collins Gallery (London)
- Durham Museum and Art Gallery
- Falmouth Art Gallery
- Glasgow School of Art Collections (paid guide work)
- Harrogate Museum and Art Gallery
- Hartlepool Museum and Art Gallery
- Haworth Art Gallery
- Hereford City Museum and Art Gallery
- Huddersfield City Museum and Art Gallery
- Hull City Museum and Art Gallery (includes Ferens Art Gallery and City of Hull's Visual Arts)
- Lillie Art Gallery (Glasgow)
- Manchester City Museum and Art Galleries
- Middlesbrough Art Gallery
- Museum of Modern Art (Oxford)
- National Portrait Gallery (Archive and Library, London)
- Newport Museum and Art Gallery (Ceramics/Gwent)
- Portsmouth Museum and Art Gallery
- Victoria and Albert Museum
- Walsall Museum and Art Gallery
- Whitworth Art Gallery

For further information please send a s.a.e. to Pauline de Souza, Chair of the AAH Students Group, 13 Guildford St., Stoke-on-Trent, ST4 2EP.

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## HISTORY OF PHOTOGRAPHY

Editors: Mike Weaver and Anne Hammond  
Linacre College, Oxford OX1 3JA, UK

*History of Photography* is an international publication, 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 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* • Roger Fenton and the Waxed Paper Process by *John Hannavy* • Bill Brandt's Cathedral Interiors by *Nigel Warburton* • James Van Der Zee's 'Harlem Book of the Dead' by *Diana Hulick* • The Diorama in Great Britain in the 1820s by *R Derek Wood*

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For further information please contact:

Course Tutor  
MA Visual Theories  
School of Art and Design  
University of East London,  
Greengate House, 89 Greengate Street  
London E13 OBG.  
Telephone: 081 5907722 ext 3401  
Fax: 081 849 3694

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