



BULLETIN

ASSOCIATION OF ART HISTORIANS

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NEWS REPORTS

CHAIR'S REPORT

Research funding

Although the Association does not have the resources to fund research in art history it lobbies vigorously about a matter that has traditionally been regarded as a key issue on our agenda. For British art historians there are two main sources of funding for research projects, and for both there have been important recent developments. For those in posts in institutions of higher education the Higher Education Funding Council (HEFC(E)) makes monies available on the basis of the Research Selectivity Exercises, the next of which (1996) has recently been announced. Initially, the Association was opposed to the very principle of research selectivity but once it became clear that the system was certain to be introduced the policy changed and the Association now does all it can to make sure that the process – at least in relation to our subject – is as equitable and progressive as we can make it. Once again we shall be advising the HEFC(E) about the names of colleagues who might serve on the panel with the confidence of the Association. Once again we shall be trying to ensure that a balance is achieved amongst those chosen with regard to gender, geography, type of institutional affiliation and area of expertise.

We expect that discussions about the Research Selectivity Exercise will be taking place in April 1995 when the Association is in annual conference at the V&A and, meanwhile, members concerned about the arrangements for the next exercise or wishing to put a view about the kind of advice we

might offer the HEFC(E) about the 1996 panel should write to the Chair. The Funding Council has already given notice that the number of categories is to be expanded from five to seven and we expect at least as many departments and individuals to put themselves forward for consideration as was the case in 1992.

A related matter concerns the policy of the British Academy, which makes research monies available through various schemes. Having argued, unsuccessfully, that the Government should establish a Humanities Research Council, the BA has created its own 'Board' for this purpose and by the time this *Bulletin* goes to press its Chairman, Professor John Laver (University of Edinburgh), will have addressed the Executive Committee about its future work. Art History is represented on the Board by Professor Lisa Tickner and it will oversee the establishment of panels to judge research applications from scholars wishing to have particular projects supported.

In my briefing letter to Professor Laver (who is not an art historian) I stressed that the support that the British Academy could offer should be seen in relation to the results of the HEFC(E)'s Research Selectivity Exercises. The latter tended 'to reward those who have', in the sense that once support is offered to a department it should increase its output, thus ensuring even greater future support. In the 1992 Selectivity Exercise the sum earmarked for Development was very low and, as many members of the Association are all too well aware, the funding Council had completely

underestimated the number of departments and individuals from the so-called 'new' universities who would be applying for research support under the terms of the Exercise. The Humanities Research Board of the British Academy might well be advised to find ways of correcting this bias against the former polytechnics – institutions where a great deal of important research in art history is carried out – and encouraging their very real potential.

British Academy links with learned societies

Late in May I attended a meeting at the British Academy called to see if there were ways in which the Academy might support the work of the learned societies. Representatives from several societies gave short presentations and there was time given over to questions.

In comparison with the universities, the Academy defined the learned societies as likely to take a broad, unambiguous view on scholarly matters and to be impartial in their advice. In addition, the Academy noted the unique contribution of the societies in organising conferences and supporting programmes of publication.

Through their president, the Academy proposed an impressive list of possible initiatives, namely that the Academy:

- organise a regular forum to bring the societies together for the discussion of matters of mutual concern
- establish a database of information about learned societies and circulate news of

- their activities through a newsletter
- support the staging of symposia and conferences even more readily than hitherto
 - continue to help societies make overseas contacts
 - act as a clearing house for the various schemes to support scholarship in Eastern Europe
 - make collective representation to Government on behalf of learned societies, for example, on matters such as the damage that Research Selectivity Exercises may be doing to long-term research projects, or of the need for universities to support staff willing to become editors of journals or officers of societies, or to resist the imposition of VAT on books
 - act as a broker between the learned societies and other groups, for example, the University History Defence group.

In the presentations and discussions that followed, some societies (for example, the Royal Historical Society) advocated much more energetic lobbying for real increases in

funding, rather than simply robbing Peter to pay Paul, whilst others (for example, the Political Studies Association) felt in crisis over their identity – learned society or professional body? I noted that the PSA organises a standing conference for heads of department, an idea which might be favoured in the AAH. I was also interested to hear that the anthropologists gave regular briefings to journalists working in their field which included academic instruction on the subjects that were being reported in the newspapers.

Question time was extremely informative. We heard that the national Council for Voluntary Organisations offers an excellent legal advice service. Many stressed the importance of preserving the advantages of a society's charitable status. The full potential of retired scholars was often largely unrealised and it was felt that the British Academy should do more to coordinate European pressure to secure greater funds for scholarship across the EU. Everyone seemed keen to lobby for funds from the Heritage Fund. The Foundation for Science and Technology is willing to run seminars

on matters of interest to societies in the humanities area, for example, on the matter of VAT on subscriptions.

Nigel Llewellyn

Slide Library Copyright Licences

Members of the Association will be aware that over recent years concerns about infringement of copyright have prevented many slide libraries from acquiring new material. Many of you will also be aware of the discussions that have been taking place with various agencies about Slide Library Copyright Licence schemes. The Executive Committee of the Association wish to make it clear that at the present time they are not in a position to recommend any such scheme and that individuals and institutions are advised to show caution before purchasing any such licence.

SUBCOMMITTEE REPORTS

Freelances

Publication of the *Register*

A subcommittee meeting took place on 26 May 1994 and was mainly concerned with the problems of publishing the *Register of Freelance Art Historians*. We would welcome any suggestions (with name and address) of potential recipients of the *Register*. In particular, we need information about Higher and Further Education Colleges that teach art history.

We would also like to make a copy of the *Register* available to freelance members of the AAH so that they know how to contact fellow freelances. A notice in a future issue of the *Bulletin* will give details of how to obtain a copy.

Students

The subcommittee agreed with Pauline de Souza, Chair of Student subcommittee, that there was an overlap between the freelance and student groups. PhD students and mature students, for instance, often take freelance

work. It has therefore been agreed that a suitable member from the Student subcommittee should attend our meetings, and that one of our two mature PhD part-time students might attend the student meetings.

Notice of meeting

The Freelance group will be hosting a meeting for all freelance members of the AAH to give otherwise isolated members of the constituency a chance to make contact with each of them. The meeting will be held at Lichfield House, 15 St James Square, London, in late November/early December. Date to be confirmed in the November *Bulletin*.

Brigitte Corley

Universities and Colleges

A meeting was held on 10 June 1994 at which the following topics were discussed:

Membership

The subcommittee was pleased to take up the suggestion of the Student subcommittee that a member from that committee should also be a member of the Universities' subcommittee. Three additional co-options were suggested, and are being followed up.

COSAAD

Gillian Elinor reported that COSAAD had joined with CHEAD, and were holding a seminar on 18 July to discuss their current position. It was agreed to send a representative to this, to keep a watching brief on developments.

Research

It was agreed that a listing of postgraduate degrees and specialisations available in British colleges and universities be assembled. The Chair would look into the possibility of this being distributed via the *Bulletin*.

Will Vaughan

Art Galleries and Museums Group

The first open meeting of the Art Galleries and Museums Group took place on 7 June at The National Museum of Wales.

Mark Evans, the Acting Keeper, very generously gave up almost a complete afternoon to conduct the group on a tour of the art galleries. It was my first visit to the Museum and I was stunned by the size and quality of the permanent display, the magnificent Davies Collection with notable Daumiers, some breathtaking Corots, Manets, Renoirs, Monets, Cezannes, and the marvellous Van Gogh *Rain* from 1890. The Museum also has a large collection of Augustus and Gwen John, Kitaj, works by Bacon, Lucien Freud, Michael Andrews and many other contemporary artists.

Mark also gave the group a fascinating account of the history behind the building of the two extensions to the Museum (the first in 1990/91, and the most recent one in 1993). From my point of view this part of the tour was particularly interesting, with the Tate Gallery embarking on a major building project later this year.

It was fascinating to hear about discussions involving not only the size of the galleries, but also the positioning of the lighting, the size of the display cabinets, the choice of

wood for the floor panelling and the design of the gallery furniture. It was a rare opportunity to hear the account of a curator who had been so closely involved in major decisions concerning issues of design and display as well as the hang, labelling and cataloguing.

The whole visit was a resounding success. It entirely fulfilled my expectations of the direction of the Art Galleries and Museums Group: meeting colleagues up and down the country, being introduced to their collections and hearing about the particular issues facing their museums.

My only regret is that more members were not able to take advantage of this wonderful opportunity.

Sylvia Lahav

Future Meetings

3 October 1994

Tate Gallery

5 December 1994

National Portrait Gallery

6 February 1995

The Centre for the Study of Sculpture,
Leeds

Students

1995 London Conference

It has been suggested that a one-day open session for postgraduates be held at the conference to give them an opportunity to discuss their research. Some members of the Student subcommittee suggested too much emphasis was placed on speakers' professional status and stressed the importance of students making contact with each other. The open session will not replace the student seminar but will be an additional section for students. Discussions are going on as to the best way of organising this and the most desirable format.

Seminars in Scotland

The Student Group would like to organise a seminar in Scotland. Contact has already been established with two members of Glasgow University Fine Art Committee and discussions are continuing. It has also

been suggested that a seminar be arranged at which postgraduates in Scotland can discuss research.

Institutional visits

Members of the subcommittee aim to visit academic institutions, with the intention of recruiting more student members. A list of possible places is being compiled and leaflets about the Student Group should be available next term.

Pauline de Souza

The Nature of Chinese Painting

An international conference on Chinese painting and its place in the history of art

12 – 14 September 1994

Sainsbury Centre for Visual Arts,
University of East Anglia,
Norwich

Consultants:

Prof Sir Ernst Gombrich and
Prof Michael Sullivan

Organised within the School of World Art Studies, the conference represents a new attempt to understand the nature of the Chinese tradition of painting.

It will review the history of painting in China, reflect on its present position and compare it with other painting traditions.

For information and registration forms contact:

John Onians or Norma Carroll
Chinese Painting Conference
School of World Art Studies
University of East Anglia
Norwich NR4 7 TJ
Tel: 0603 592457
Fax: 0603 259290

Design for Selling

The Culture and History of Shops, Shopping and Consumerism

16 – 18 December 1994

Glasgow School of Art, Glasgow

The 16th Annual Conference of The Design History Society

It is hoped that the conference will represent a wide range of disciplinary bases. Subject areas so far suggested are as follows, although this list is not definitive:

- Arcades, department stores, chain stores, boutiques and shopping centres
- Shop architecture, interior design and display of goods
- Shops and the planning of urban development
- Signage, advertising and packaging
- Mail order, catalogue sales and tele-shopping
- Markets and fairs
- Psychology and sociology of shopping
- Shoplifting, retail crime, counterfeit and fraud
- Trading in luxury
- Antiques, second-hand and charity shopping, pawnbroking
- Ethical trading, co-operative wholesale societies
- Shop management and employees
- Shop services – banks, hair salons, restaurants etc.

For further details, contact:

Juliet Kinchin or Nicholas Oddy,
Dept of Historical and Critical Studies
Glasgow School of Art
Glasgow G3 6RQ
Tel: 041 353 4560/4559
Fax: 041 353 4746

Alastair Durie
Department of Economic & Social History
University of Glasgow
Glasgow, G12 8QQ
Tel: 041 339 8855 Ext. 6848
Fax: 041 330 4889

The Future of Nature

25 –26 November
Tate Gallery, London

Third conference in the Futures series from the editors of BLOCK

Scientific advances are re-arranging and superimposing the visual and cultural categories we have been used to working within. How have 'new technologies' revised our perceptions of nature and culture? What impact does an integration of the philosophy of science have on visual culture and cultural theorising? The conference will examine the new cultural categories and forms which are evolving as a result of emergent technologies undermining traditional conceptions of 'the natural'.

The issues will be addressed through debates under the following headings:

Other Nature: This strand will consider the technological and social construction of 'Nature' and the resultant conceptual relationships and meanings produced when this 'Nature' is opposed to or suffused within 'Culture'.

Human/Nature: Concerned with the relationship between Nature and notions of the Self, this strand will explore conceptions of the Self, shaped in opposition to 'Nature'.

Techno/Nature: A strand dealing with emerging technologies (genetic, bio-medical, information/digital, representational, etc). This session will explore the space where new sciences/cultures/natures meet and mate.

Future/Natural: Increasingly, scientific theories and models have been taken up as cultural metaphors which transform 'ways of seeing' and 'structures of feeling'. This section will focus on the relationship between concepts, objects and processes to consider how we might 'think' the future developing from these emergent scientific theories and discourses.

Confirmed speakers include: Ros Coward, Karl Figlio, Evelyn Fox Keller, Sadie Plant, Andrew Ross, Neil Smith, Kate Soper, Trinh Minh-ha and Slavoj Zizek.

For more information contact: Sally Stafford/Block Publications, School of History & Theory of Visual Culture, Middlesex University, Cat Hill, EN4 8HT

Imagining Cornwall

English Modernism, Tourism and the Pleasure Periphery

2 – 4 September 1994

Falmouth School of Art & Design

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

The opening of the Tate 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 tourism, nostalgia and cultural identity. The aim of this conference is to explore the relation between these issues.

Friday pm, 2 September

Registration & refreshments

Welcome and introduction by Professor Alan Livingston, Principal of Falmouth School of Art & Design

Keynote address by Professor Dean MacCannell (University of California at Davis)

Buffet and reception at Tate Gallery St Ives

Saturday, 3 September

English Modernism in St Ives Session 1: Chair: Mike Tooby (Curator, Tate St Ives); Session 2: Chair: Lizzie Barker (Education Co-ordinator, Tate St Ives).

Sunday 4 September

Session 3: *The Tate, Tourism and Culture in Cornwall* Chair: Sandy Nairne (Director of Public and Regional Services, Tate Gallery)

Session 4: *Constructing Identities* Chair: Philip Payton (Director, Institute of Cornish Studies, Exeter University)

For further details of conference events, fees and accommodation arrangements contact: David Cottington, Falmouth School of Art & Design, Woodlane, Falmouth, Cornwall TR11 4RA. Tel: 0326 211077; Fax: 0326 211976

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: Dr 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.

Dress as Object: Dr Avril Hart: *The Mantua*; Lou Taylor: *Gender, Wool and Dress, 1860–1900*; Linda Woolley: *An Analysis of Medieval Dress: Working from remaining fragments and literary sources*.

Fashion and Alternatives: Amy de la Haye: *Fashion and the Street: An analysis of contemporary fashion*; Kate Luck: *Utopian Communities and Women's Trousered Dress: 1800–1850*; Cordelia Waugh: *Depictions of Dress and Regulations Concerning Dress: The Poor Clares and the Second order of Saint Dominic in Italy during the thirteenth and fourteenth centuries*; Elizabeth Wilson: *Escaping through Consumption: The case of bohemian dress*.

Ethnicity and Gender: Dr Janet Arnold: *Dashing Amazons: The development of women's riding dress from the sixteenth to*

the twentieth century; Chris Breward: *The Case of the Hidden Consumer: Economics, morality and the construction of fashionable masculinity c1840–1900*; Will Hoon: *Northern Gracelands: The role of purchase at the Manchester United Superstore*; Anna Jackson: *The Kimono: Clothing culture in Edo period Japan*; Katrina Rolley: *Lesbian dress in the 1930s*; Carol Tulloch: *That Little Magic Touch: The role of accessories in black female dress*.

Dress and Representation: Juliet Ash: *The Aesthetics of Absence: Clothes in the absence of people*; Jo Entwistle: *Fashioning the Self: Dress as everyday practice*; Valerie Mendes: *Mannequins and Meaning: An exploration of the relationship between dress and its method of display*.

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.

LONDON CONFERENCE

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.

The session will include a section devoted to Raphael's tapestry cartoons, and the technical and historical issues arising from the current programme of conservation and documentation of the cartoons taking place at the V & A. This section will be chaired by Professor John Shearman (Harvard University). Other speakers will include Carmen Bambach Cappel (Fordham University), on sixteenth-century Italian cartoons; Arnold Nesselrath (Biblioteca Hertziana, Rome), on the use of cartoons in the Raphael Stanza; Peter Cannon-Brookes on tapestry cartoons and their uses; Jeremy Woods (Oxford-Brookes University) and Elizabeth Miller (Victoria and Albert Museum), on prints after the cartoons in the eighteenth century, and Thomas Puttfarcken (Essex University) on the Raphael, design and colour in French seventeenth-century art theory and criticism. A display of prints after the Raphael cartoons from the V & A's collection will be mounted.

Imperial Eyes: Reading 'Colonial' Objects

Conveners: Dr Tim Barringer, Research Department, V & A; Tom Flynn, School of Cultural and Community Studies, Arts Building, University of Sussex, Falmer, Brighton, BN1 9RH.

This session juxtaposes two key issues in the study of colonialism in relation to the arts and material culture: representations of colonial and proto-colonial cultures from visual and verbal reports made in the field, and the presentation and interpretation of

objects removed from the peripheries of empire and displayed at its centre. At issue will be the display of objects particularly in museums, but also in private collections, and the documentation and interpretation of these objects across a range of texts – labels, catalogues, books, periodicals, and reviews. A theme will be the impact of colonial discourse and racial theories on the understanding and interpretation of objects. Papers are invited which examine the appropriation of colonial imagery and motifs by artists and craftsmen of the imperial nation, and discuss the use of materials imported from the colonies for the production of art objects.

Art Photography and the Art Museum

Conveners: Mark Haworth-Booth and Chris Titterington, 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, as documentary truth and cultured lie.

Speakers include: Professor Jeff Rosen (Columbia College, Chicago): *The Orientalism of Julia Margaret Cameron*; Chris Titterington (V & A): *After Before Photography*; Mark Haworth-Booth (V & A): *Strength and Weakness in Photography: Julia Margaret Cameron and Helen Chadwick*, plus contributions from Professor Stephen Bann (University of Kent) and Roger Taylor (National Museum of Photography, Film and Television).

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, V & A; 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 Brookes 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 entrepreneurism. 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.

Predictions After the End of Value

Convener: Paul Greenhalgh, Research Department, Victoria and Albert Museum, South Kensington, London SW7 2RL

There can be little doubt that cultural institutions have so far failed to come to terms with the full implication of the collapse of value. The collection, presentation and teaching of art and design has been rendered problematical by the philosophical undermining of stable systems of appraisal, and on the level of individuals, both historians and practitioners have gone through insuperable difficulties because of the displacement of the idea of normative formal value. This would seem to apply not only to those movements and objects which accepted the formalism of the modernist project, but also to later, avowedly relativist, developments.

The main purpose of this session is to encourage experimental theory. The role of

value, its future revival or complete replacement, may be a starting point. It is intended that the papers be millennial, and that this be expressed in one of two ways:

- 1 Through discussion of the next probable phases of practice in the visual arts, or
- 2 By outlining the next major theoretical developments, and their implications both for producers and consumers of visual culture.

Papers might focus on an earlier period, not before 1945, in order to create a context for the present discussions. Particularly of interest are papers which propose to discuss the relevance to art and design history of developments in other disciplines. The session will include a workshop component in which the speakers will actively exchange views.

The Sculpted Object 1400–1700: Expansive Projections and Penetrating Insights

Conveners: Stuart Currie (Birkbeck College), 4 Hazledene Road, Chiswick, London, W4 3JB; Peta Evelyn, Victoria and Albert Museum, Sculpture Department, South Kensington, London SW7 2RL

This session seeks to provide a forum for the examination and re-evaluation of the pivotal role played by sculpture as a stimulus to creativity in other artistic fields during the period 1400–1700. It intends to focus attention upon the multi-dimensional suggestiveness of sculpted imagery and to encourage expansive projections from, and penetrating insights into, the wide-ranging creative possibilities offered by the three-dimensional image across the era of the Renaissance and into that of the Baroque.

Whether regarding sculpture as paradigm, prototype, or prestigious emblem; decorative folly, intellectual accessory, or even fantastic invention; the session wishes to facilitate reassessment of its influence from both traditional and unorthodox points of view. Thus, imaginative re-evaluations of sculpture's continued potential as a vehicle for forging new expressive directions are called for. These may involve reassessments of bold technical innovations or sensitive advances in the manipulation of materials; reconsideration of the representation of the sculpted object via graphic interpretations or portrayals in paint, as well as the medium's

capacity for projection into medals, ceramics, architecture, or other design-related areas.

With such aims in mind, papers are sought which will transcend geographical boundaries, bridge traditional categories dividing the various areas of the visual arts, and reappraise sculpture's propensity for expansion in relation to the continual fluctuations in taste, theory and practice during the period in question. Thus relevant topics may be as varied as sculpture's potential for redefinition and, ultimately, multiple viewpoints and multi-dimensional approaches to the subject will be most welcome.

Queering the Gaze

Convener: James Steward, Curator, University Art Museum, University of California at Berkeley, 2625 Durant Avenue, Berkeley, CA 94720 USA. Fax: 510 642 4889.

From antiquity to the nudes of Michelangelo, from Ingres' bathers to the photographs of Lynes and Mapplethorpe, sensually explicit male and female figures have directly engaged the gaze of the viewer. Such figures often suggest signs of sensual/sexual feeling, and seem to seek a rapport with the viewer. While such images have traditionally formed the focus of gay/homoerotic interpretive strategies, what does it mean for a viewer to engage with a same-sex represented figure? What has this engagement with the object meant in the past? What does it mean now, with the emergence of Queer Studies as a potent field within the academy? How can Queer Studies expand investigation beyond the homoerotic?

This session seeks to explore the rise of a Queer aesthetic on two levels: first, the projection backwards of Queer interpretive strategies onto art made before the rise of the modern gay movement; and second, analysis of contemporary art in which both maker and critic are working in awareness of Queer perspectives. Papers are particularly invited that address tendencies to 'Queer' the work of the past by artists and critics who did not, or would not, self-identify as working in a homoerotic vein, as well as papers exploring Western and non-Western objects in the broadest sense (environment, film and video, etc).

JACQUELINE RIDING

Assistant Curator, Palace of Westminster

Curatorial work at the Palace of Westminster is varied, as the section is small and the curators are, as a result, collection managers and registrars as well as art historians and researchers. This makes for an interesting diversity in tasks from one day to the next. The Curatorial Office, as part of the Parliamentary Works Directorate, is responsible for the extensive collection of paintings, prints and sculpture which decorate the interiors of both the main Gothic Revival building and the various out-buildings scattered around the vicinity of Parliament Square.

Works of art which form part of the fabric of the main building (such as the frescoes by William Dyce in the Queen's Robing Room) are also our responsibility, as are the wallpaper, encaustic tiles (both of which are in the process of being catalogued) and historic furniture. We have recently begun the cataloguing of the furniture and this gargantuan task (there are literally thousands of rooms in the parliamentary estate) is being coordinated for our office by the consultant Dorian Church and her team of cataloguers, affectionately known as 'the Pugin Posse'!

The project is hoping not only to identify in detail what furniture the Palace has but also to find out secondary information concerning the commissioning of the furniture to the designs of AWN Pugin and Giles Gilbert Scott, his successor.

Dodging the Mace

Negotiating the main Gothic Revival building is straightforward as long as you remain on the main public route which runs along the central axis (the Chambers, Central Lobby and so on). Beware the new member of staff who wanders from this path! A sudden left turn can lead the uninitiated into a 'Gormenghast' labyrinth of narrow corridors, mezzanine floors, committee rooms and offices. However, as the Palace is a high security area there are a large number of policeman to ask directions from, if desperate.

Also, as a new member of staff, there is a confusing list of areas that are best avoided while the Houses are in session due to the

function of Parliament and its ancient protocol. For example, when the Houses rise the maces are quickly carried back to their respective offices and a new member of staff, if accidentally in the wrong place at the wrong time, could find themselves running blindly up and down corridors desperately trying to avoid the Yeoman Usher and the Lord's Mace. For anyone unfortunate enough to get in the way the only option is to dive into the nearest alcove and pray that nobody recognises you!

Research projects

Apart from the everyday photographic and collection enquiries I have several research projects which I am currently working on. A major aspect of my work is cataloguing and researching new acquisitions. Potential acquisitions are discussed by two separate committees (Lords and Commons) which I attend, along with the curator, Malcolm Hay. Other relevant areas are also discussed, such as conservation work and loans. A limited budget allows us to continue to expand the collection of paintings and sculpture which relate to the history of Parliament and its personalities.

One of our recent and most significant purchases has been the Commons section of an oil panorama of the ruins of the Old Palace of Westminster by George Scharf Senior. Although the Lords' half has not yet been located, what we have is a fascinating and meticulously executed document of the gutted remains of the Commons after the fire of 1834. My research so far has unearthed two large drawings which we can confirm are directly related to the final work. It is hoped that after conservation the painting will go on exhibition at the Palace of Westminster.

In addition to new acquisitions, I am also researching the six 'Tudor' paintings which decorate the East Corridor between Central Lobby and the Lower Waiting Hall. These paintings were commissioned by individual peers and completed in 1910. My particular favourite is *Plucking the Red and White Roses in the Old Temple Gardens* by Henry A Payne. As the name suggests, it depicts

the fictional confrontation between the Yorkists and Lancastrians which resulted in, and gave the name to, the Wars of the Roses. It is an enjoyable painting for all those who like a bit of amateur dramatics with their history!

The Palace of Westminster is an exciting building – both for its impressive architecture and its lively atmosphere. If you are unable to see the interior itself, the Pugin exhibition currently at the Victoria & Albert Museum, has a section devoted to the Palace of Westminster, evoking at least some of the atmosphere of this unique building.

Jacqueline Riding
July 1994

Call for articles

This is the first in a series of articles focusing on the working lives of art historians and is intended to give an insight into the kind of work being undertaken by some of the members of the Association. It is hoped that a wide range of activities and professions will be covered.

Offers to write similar articles will be gratefully accepted by the Editor (see front cover for address). If no-one volunteers, arms may have to be twisted. You have been warned!

Copy deadlines

- 1 October (for November issue)
- 1 January (for February issue)
- 1 April (for May issue)
- 1 July (for August issue)

THE CENTRE FOR THE STUDY OF SCULPTURE

The Centre for the Study of Sculpture was founded as the result of a collaboration between the Henry Moore Foundation and Leeds City Art Galleries over a decade ago. Last year it moved into the new Henry Moore Institute in Leeds, which it shares with the Henry Moore Sculpture Trust, and this move has to some extent provoked an internal review of its position. The combination of two entities with different names in a building with a third name is not ideal, and it has forced us to consider our individual and joint identities. A first step is probably to focus on the building itself – building-based identities are the easiest to understand – and indicate that the combined activities of Trust and Centre are what give the Institute its character.

The Trust works on its own behalf within and without the Institute, however, and so does the Centre. The distinctive characteristic of the Centre must be its collections. The Trust is focused on exhibitions, and works also like an agency; the Centre is, first and foremost, collection-based, but can equally use these collections to look outward, inviting outsiders in to use our material, while allowing for a wider brief which covers sculptors outside the area of immediate exhibitions. The Centre can build up a permanent background to the temporary projects of the Trust.

The Centre's collections

The collections which the Centre is building up comprise sculpture, maquettes, drawings, archives, studio photographs, books and slides. Despite the plethora of Moores in our titles, Henry Moore is not a particular concern of this institution. Henry Moore's papers are still stored in Much Hadham, and the Centre's Archive includes very little material by him. The Collections' principal strength is in British 19th- and 20th-century work, though the Library now ranges much more widely, with over 12,000 books devoted to sculpture of all kinds. The Library is chiefly open access, and the Archive is normally accessible at one or two days' notice. Together the Archives, photos, maquettes and models give an unusually vivid picture of the business and practice of sculpture. The collections

are relatively young as yet – though they do have some particular strengths – but are continually growing by means of both the purchase grant and by donations.

Research interests

A more unusual feature of the Institute is the fact that there is a wish to reflect the interests of artists, scholars and curators in the programme and the collections, with the galleries being used to display the results of such interests. There is already a small community of people working on sculpture in Leeds – a Henry Moore Lecturer, Scholar, and Gregory Fellow – and we increasingly hope to attract potential researchers. The MA in Sculpture Studies offered by the University of Leeds is a start, and next year we shall advertise for a short-term Research Bursary. While I would particularly welcome greater individual use of the Archive, and

further study of the Collections, and would be keen to see if we can publicise the results of such work through publications and exhibitions wherever appropriate. I am also keen to consider projects devoted to the study of sculpture in general.

We would like to feel we are in touch with anyone who feels that sculpture is their area, and would welcome information about particular specialisms or current projects. The better we develop a network, the better information we shall be able to give out. I would appreciate hearing members' ideas about how the Centre can become more relevant to the field.

Penelope Curtis
The Centre for the Study of Sculpture
Henry Moore Institute
74 The Headrow,
Leeds LS1 3AA



Gilbert Ledward at work on model for Westminster Guards memorial.

1994 THESIS PRIZE ABSTRACTS

Aalto, Sibelius and the Profound Logic

Sarah Mervin

University of Newcastle upon Tyne

The subject of this research grew from an experience of a spatial dimension in Jean Sibelius' late music during a visit to Alvar Aalto's buildings in 1986. This sense grew as I was drawn into Sibelius' sound world and became more familiar with the genesis of Aalto's buildings.

My research explores the correlation between the creative work of the Finnish cultural protagonists Jean Sibelius and Alvar Aalto. It involves exploration of the Finnish context in historical, geographic, political and cultural terms. Finland was a 'backwoods' nation, which, through the work of Sibelius and Aalto, offered the industrialised and mechanised world something uniquely of its time, yet rooted in indigenous, natural insights. A comparison between the work of Sibelius and composers of the late nineteenth, early twentieth century,

and between Aalto and the radical modernists highlights the place of these Finns in the wider 'new' culture of Europe.

The central part of the research comprises an exploration of Nature's growth process, as a distillation of the unique and vast Finnish experience of Nature found in Sibelius' and Aalto's work. This concentrates on the structural or compositional aspect of their work, which seems to be intrinsically stimulated by forms and structures of the natural environment.

The psycho-spiritual aspect of Sibelius' and Aalto's creativity is explored. This includes inquiry into the traditional relationship between music and architecture, and exploration of symphysis, harmony and chaos in musical and spatial terms.

Sibelius' and Aalto's personal histories are examined in order to explore the

correlation between personal and environmental childhood influences, drives, and the creative process. This leads to the deeper level of their acceptance of the structures and processes of Nature they saw around them.

The semiotic merging of artistic experiences through sensory perception are then examined in order to explore the deep sensory correlation between different art forms rooted in the same profound natural and organic logic. (For instance, the physiological perception of sound and space are explored.)

This research leads into the realm of the healing qualities of the arts, and how architecture, rooted in Nature's growth process, can speak of and to the growth processes inherent in human experience, and the challenge faced by our societies at this time of ecological vulnerability.

Cultural Collisions

Identity and the Western Myths of 'Cultural Loss' and the 'Authentic Primitive'

Rebecca Rout

Kent Institute of Art and Design

In this thesis my concern is to explore the importance of 'identity' in fourth world societies and show how these identities have been undermined through the effects of colonialism. I was interested to understand the importance of identity and to understand its functions. It is evident that despite the 'West's' apparent concern about other peoples', cultural colonialism is a continuing phenomenon. Today, colonialism is perpetrated in the guises of 'preservation' and 'adoration', which on the surface appear to be beneficial to those cultures already damaged by the changes brought about by contact with 'civilisation'.

Unfortunately this notion of 'preservation' is misplaced. I argue that the West is attempting to protect its own distorted projection of the 'authenticity' of the 'other'.

History has represented these societies as barbaric and non-progressive entities with the aim of justifying their defeat. Doing so has fooled, not only others, but itself too.

Keeping this myth alive is still highly beneficial to the West, since maintaining this static model of history allows the continuation of racial hierarchies placing itself at the top, as the norm. Other societies are still kept firmly at the bottom as something 'other', only to be admired and cherished for their oddity. This image of strangeness has been promoted so successfully that it has been internalised by those peoples whose cultures it purports to define until they believe it to be true and thus perpetuate the stereotype.

My thesis is that the West paradoxically considers any type of progress in 'other' cultures to be synonymous with their

degradation and that this is an unfounded assumption based on the idea that the 'primitive culture' is not capable of expanding, evolving and demonstrating its own diversity, without the 'help' of the West. What these protective forces have failed to see is that all cultures necessarily evolve in order to survive their ever-changing circumstances.

Positive change has to come from 'within'. Change should not be defined by 'more advanced' societies. By imposing a synthetic demand the West ignores the fundamental right of any society, to define its own form: 'to do with as we pleased, to destroy if we so wanted.'¹

¹ Philip Norbese, 'The White Soul of Canada', third text, Spring, 1989. p. 63

Paul Klee and Stained Glass

An Investigation into a Possible Connection

Susan Porter

Winchester School of Art

Although some links have been made in rather general terms between stained glass and Klee's paintings, a review of the extensive literature on Klee revealed no direct references to any specific influence. Likely reasons for such influential links are therefore discussed, including connections with Kandinsky, Bavarian glass painting, Delaunay and the Bauhaus.

Aspects of the history of stained glass are also considered, in particular the long-standing tradition of this art in Klee's native Switzerland. The abundance of high quality glass to be seen in Bern strengthens the

argument for an early influence in Klee's sensibility. Research undertaken in the Klee Foundation links relevant images to passages in the diaries, and to references in existing literature on Klee. Certain of these techniques are compared with those of glass-making, and the associations of spirituality of stained glass are considered.

Particular attention is paid to Klee's period in Augsburg and parallels are drawn between some of Klee's own imagery and that of the Prophet windows in the Cathedral. Likely reasons for the possible appeal of this particular glass are discussed.

Attention is also paid to Klee's final works, which appear to have more obvious glass-like qualities. A selection of these works is discussed in detail, and one work in particular is related to the traditional medieval imagery of the Last Judgement window at St. Mary's Fairford.

It is concluded that, for various reasons, the spirit – and in some cases the actual imagery – of ecclesiastical glass was influential at various stages of his career, to an extent previously unrecognised.

ANNOUNCEMENTS

Student Support Fund

Grants for Attending Conference

Beginning with the 1995 conference at the Victoria & Albert Museum, the AAH is offering financial support to student members attending the annual conference.

To ensure the fund provides aid to as many students as possible, after consulting the Chair of the Students subcommittee, the Executive Committee has agreed that the Student Support Fund will pay half the cost of the concessionary conference registration fee, until it is exhausted for that year. The conference administrator will be informed of the number of grants available and will be asked to allot them on a first-come, first-served basis. The grant will not cover accommodation costs and early booking is essential to gain the refund.

The Association of Art Historians' Rome Bursary

Members of the Association will be aware of the Bursary which is offered annually to send a school teacher for two weeks to the British School at Rome in the Easter vacation to pursue research which will be productive in the classroom.

Recent discussions have suggested that the Association's support for this venture (currently running at several hundred pounds per annum), well intentioned as it is, could be made more effective if we support a formal taught course for a group of anything up to a dozen teachers. Under the terms of the national curriculum historical and critical studies have taken their place on the art syllabus and many teachers find themselves ill-prepared for this kind of teaching. Small numbers of individuals are able to take full advantage of a period of unsupervised research (as allowed under the existing Bursary). However, we are advised that many more

teachers want direction and the chance to discuss matters with colleagues. In addition, the kind of course we propose would come under the category of In-service Training and be eligible for LEA support.

The British School at Rome has recently introduced an extremely successful course for classics teachers along these lines and discussions are currently underway about a version for art history. The course would be aimed at several types of teachers – those teaching A-level, for example – and would essentially be a practical course offering information and material that the teachers could pass on to their pupils in teaching.

For more information about the Bursary or about the proposed course please contact either Kate Woodhead (see front cover) or the Chair of the Schools Subcommittee, Elizabeth Allen (address on back cover).

ACCESSIONS TO REPOSITORIES

The following list of major archive collections acquired by British repositories during 1993 has been abstracted by the Royal Commission on Historical Manuscripts from their annual publication, *Accessions to Repositories*, published by HMSO. Some collections may not yet be available for research and any enquiries should be directed to the relevant repositories.

Essex Record Office, Colchester and North-East Essex Branch

Minorities Art Gallery, Colchester, Essex Records 1955–92 (C582: D/Q 59)

British Library, Manuscript Collections

Sir Charles Lock Eastlake (1793–1865) artist Photographic copies of correspondence c 1842–70 (RPs 3236 and 3336)

Public Record Office, Kew

Arts Council of Great Britain Secretariat correspondence 1946–61 (EL 5)

Tate Gallery Archive

Winifred Nicholson (1893–1981) artist Letters from her and her family to Edith Jenkinson (9323)

Isaac Charles Ginner (1878–1952) artist Notebooks (4) detailing his paintings and drawings 1908–52 (9319)

Mario Amaya, art critic Correspondence and papers 1962–75 (9317)

Ben Nicholson (1894–1982) artist Letters to Margot Eates and EH Ramsden 1939–46, 1965 (9310)

Dame Barbara Hepworth (1903–75) sculptor Letters to Margot Eates and EH Ramsden 1949–54 (9310)

Edward John Burra (1905–76) painter Correspondence, diaries, notebooks 1924–76 (9315)

Leonard Maurice Edward Dent (1909–1987) businessman and art collector Correspondence relating to stained glass at Oundle School 1953–86 (9315)

Naum Gabo (1890–1977) painter and sculptor Print-making archive c 1920–c 1970 (9314)

Slade School of Fine Art, London Papers relating to protest by students against the mosaic decoration in St Paul's Cathedral by Sir William Richmond (938)

National Art Collections Fund Records 1903–63 (9328)

William George Simmonds (1876–1968) sculptor and painter Correspondence and papers 1980–1965 (9329)

Meraud Guinness Guevara (b 1904) painter Correspondence and papers c 1930–93 (9329)

Alvara Guevara (1894–1951) painter Correspondence and papers relating to his work c 1920–93 (9325)

Julian Bell (1908–37) poet Letters (82) from Vanessa Bell 1935–37 (9311)

Angelica Garnett (b 1918) artist Correspondence with Vanessa Bell (1920–61)

Victoria & Albert Museum, National Art Library

Henry Burton, art collector, Enfield Letters relating to his art collection c 1855–1910

Anonymous paper stainer, London Account book listing c 120 clients with details of work done 1789–90

R Brown & Co picture restorers, St Pancras Ledgers describing work done for clients including Dulwich College and Warwick Castle 1797–1834

Sir John Soane (1753–1836) architect Catalogue of the monuments built by him, compiled by Dorothy Stroud

Victoria & Albert Museum, Archive of Art and Design

John Irwin (b 1917) keeper of the Indian Department at the V&A Museum Research papers (AAD 6–1993)

Basil Somerset Long (1881–1937) keeper at V&A Museum, Miniature Expert Correspondence and papers (AAD 11–1993)

Jan Juta (1895–1990) mural painter and designer Papers and designs c 1920–60 (AAD 9–11993)

George F Ainscow (b 1913) textile designer Designs and order books 1950–78 (AAD 12–1993)

British Display Society Records 1924–93 (AAD 13–1993)

Society of Antiquaries of London

Dorothy Charlesworth (d 1981) artist Papers and drawings 1953–80

Cambridge University, Fitzwilliam Museum

Sybil Pye (b 1879) bookbinder Letters (29) to Freda Skinner (copies)

Cambridge University, King's College Library

Julian Bell (1908–1937) poet Letters 1928–36

Angelica Garnett (b 1918) artist Letters 1930–78

Cambridge University Library

Gwendolin Raverat (1885–1957) artist, wood engraver Papers (Add MS 209)

John Willis Clark (1833–1901) scientist and antiquary Correspondence with politicians, bishops, actors, artists and musicians (Add MSS 8952–8955)

Glasgow University Library

Denys Miller Sutton (1917–91) art critic and editor of Apollo Correspondence, papers and literary manuscripts (MS Gwn 1618)

INFORMATION

Liverpool University

Sydney James Library, Rathbone family of Greenbank Family correspondence, including letters from writers, musicians and artists and the papers of Miss EE Rathbone c1900–30

University of London Library

David Roberts (1769–1864) painter Portfolios of sketches (2) (ULL MS 927)

Oxford University: Bodleian Library

Thomas Beckwith (d1786) painter and antiquary Pedigrees, mainly Yorkshire 1767–73

Reading University Library

Owen Jones (1809–74) architect and graphic designer Designs for De La Rue & Co c1850s–c1870s (MS 3975)

John David Ruari McDowall Hardie McLean (b1917) typographer and author Business correspondence and designs c1950–70 (MS 4055)

University of Southampton Archives Department

Carl Robert Rudolf, art collector Papers relating to art collection and Hunterian Society (MS 215)

Barnsley Archive Service

Barnsley District Arts Society, South Yorkshire Records 1979–90 (A/1416)

Birmingham Central Library

West Midlands Arts, Birmingham Minutes (MS 1620)

Croydon Local Studies Library, c/o Norbury Library

Waghorne & Miles, Coachbuilders, Croydon Album of coats of arms, crests, monograms and stencils used in carriage painting c1840–99 (AR40)

Hereford and Worcester County Record Office

Alfred Parsons (1847–1920) landscape painter Correspondence (BA 11,302)

Hewell Grange Photographic copy of Red Book (early 19th century) (BA 11,301)

Herefordshire Record Office

Unknown Commercial Artist Diary whilst staying at Reedham and Yarmouth 1828–9 (MC503)

Lancashire Record Office

Haslingden Arts Club, Lancashire Minutes and correspondence 1941–78 (DDX 1225)

Liverpool Record Office and Local History Department

Andrew George Kurtz (d1890) art collector Diaries and papers 1841–90 (4954)

Merseyside Record Office

Merseyside Arts Association, Liverpool Minutes, reports, agendas 1968–92 (781MAA)

Sheffield Archives

Sheffield Arts and Crafts Guild Records 1890–1960

Westminster City Archives, Victoria Library

Tate Gallery Plans of Clore gallery 1984–5 (Acc 1760)

West Yorkshire Archive Service, Bradford

Ilkley School of Art Minutes 1881–9

Cartwright Hall Art Gallery and Museum, Bradford Records 20th cent (14D93)

Bradford College of Arts and Crafts Admission register 1934–57 (16D93)

National Library of Scotland

Esther Inglis (1571–1624) calligrapher and miniaturist Illuminated manuscript 1607 (Acc 10891)

Advisory Council for the Arts in Scotland Correspondence 1981–90 (Acc10800)

Public Record Office of Northern Ireland

Sir John Lavery, artist Letters to Sir James Craig, 1st Viscount and also to 7th Marquess of Londonderry 1922–3 and 1925 (T3815)

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ART HISTORY AT EDINBURGH



Undergraduate Degrees

In the course of the four-year single honours degree it is possible to undertake specialized study in aspects of Western art from the second millenium BC to the present day, as well as in Islamic, Chinese and Indian art. Joint degrees are available with Fine Art, Chinese, English, French, German, Italian, Russian, Spanish, History and Music. The history of architecture can also be studied as a separate discipline, and there are Work Placement and Erasmus options.

Postgraduate Degrees

The one-year MSc. in Art and Ritual offers a study of how Christian beliefs and practice relate to the material structure, furnishings and decoration of churches from Late Antiquity to the Counter-Reformation. Among the subjects addressed are liturgy in relation to church planning and the arranging of the altar, relics, images and the cult of saints, and iconoclasm in the Western church. Specially tailored MScs are also available in Islamic, Renaissance and Modern art. These can be taken as single degrees or as part of a 1 + 3 programme leading to a Doctorate.

For further information:

Professor E.C. Fernie
Department of Fine Art
University of Edinburgh
19 George Square
Edinburgh EH8 9LD

For postgraduate application forms:

The Secretary
Postgraduate Studies Committee
Faculty of Arts, David Hume Tower
University of Edinburgh
Edinburgh EH8 9JX

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Artists' Papers Register

Rowan Watson
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